

## PART THE SECOND.

## 21. ARIA (o).—Miss HILLARY.

Hear, ye, Israel: hear what the Lord speaketh:—"Oh hadst thou heeded my commandments?"

Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by tyrants: thus saith the Lord:—

I am He that comforteth: be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.

Isa. xlviii. 1, 18; liii. 1; xlix. 7; xli. 10; li. 12, 13.

## 22. CHORUS.

Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God, saith unto thee. Be not afraid!

Though thousands languish and fall beside thee, and tens of thousands around thee perish; yet still it shall not come nigh thee.

Isa. xli. 10; Ps. xci. 7.

## 23. RECITATIVES (p). Mr. SCOTT and Miss CORLETT, with CHORUS.

ELIJAH.—The Lord hath exalted thee from among the people; and over his peo-

(o) This touching and plaintive Air—*B Minor, Adagio* 2—with its peculiarly syncopated figure in the accompaniment for Strings, is perhaps the most varied and pretentious in the Work, and in its treatment throughout displays the most consummate skill. A short Recitative precedes the second part of the Air, which opens with a change of time and key to *B Major, Allegro Maestoso*, 3/4, and a reinforcement to the accompaniment of four *Brasses*, productive of most brilliant effect, and strikingly appropriate to the altered character of the text.—The voice part is remarkable for bold and powerful declamation.

The Chorus—*G Major, Allegro Maestoso*, 4-4—enters with stately grandeur, supported by the whole resources of the Orchestra. A subsequent change of time to *Piu Animato* introduces a fugue led off by Alto. Arpeggios, in the Strings, form a peculiar feature of the accompaniment. The magnificent return to the original subject is produced by an effect thoroughly Mendelssohn—Tenor and Bass reiterate the words, "Be not afraid," supported by *Brasses* in *unison, ff*, and the time is gradually retarded, till the first phrase reappears with the pomp which marked its entrance.

(p) In the Recitative—*G Minor*—the slurred accompaniment in the second part is highly picturesque. The succeeding scene, *A Minor*, is conceived in the loftiest dramatic style, and the construction of the Choral responses is most significant. At first the parts enter successively, as if the replies came from various quarters, and latterly, as the excitement increases, the voices enter together *ff*, as if the people were animated by a common impulse.

In the final Chorus—"Woe to him"—*Allegro Moderato*, 4-4—the frenzy of the multitude finds utterance in wild declamation.—The closing symphony seems to suggest the gradual dispersion of the throng.