

CHORAL RECITATIVE.

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth; the infant children ask for bread, and there is no one breaketh it to feed them!

Lament. iv. 4.

2. DUET—Miss HILLARY and Miss CORLETT, with CHORUS.

THE PEOPLE.—Lord! bow Thine ear to our prayer.

DUET.—Zion spreadeth her hands for aid; and there is neither help nor comfort.

Lament i. 17.

3. RECITATIVE (c).—Mr. McMICHAEL.

OBADIAH.—Ye people, rend your hearts, and not your garments, for your transgressions; even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God: for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

Jeel ii. 12, 13.

4. ARIA.—Mr. McMICHAEL.

OBADIAH.—“If ye all your hearts ye truly seek me, ye shall ever surely find me.” Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence.

Deut. iv. 29, Job xxiii. 3.

5. CHORUS (d).

THE PEOPLE.—Yet doth the Lord see it not; He mocketh at us; His curse has fallen down upon us; His wrath will pursue us, till He destroy us!

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him.

(c) The short Recitative leads into an Air—*E Flat Major—Andante con moto*, $\frac{3}{4}$ —in which the Divine promise of pardon is proclaimed in accents of touching beauty, with felicity peculiar to Mendelssohn.

(d) In this movement the state of the popular feeling is portrayed with vast appreciation and power as evidenced by the despairing outburst with which the Chorus opens. After the phrase, “He mocketh at us,” the excitement increases—the words, “His curse is fallen down upon us,” are declaimed with appalling force, and as each part in succession takes up the subject, the mind receives an overwhelming impression of the intensity of human passion.

The Chorus then comes to an abrupt pause—a change in the tempo to *Grave* introduces passages of wonderful grandeur and solemnity, commencing, “For He the Lord our God.” Fear in the minds of the people is subdued by returning faith—a modification of feeling strikingly developed as the music progresses into the Key of *C Major*, on the words, “His mercies on thousands fall,” the effect of which is to lighten up the picture like a blaze of sunshine from behind a cloud.