

there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

ELIJAH.—O Lord, thou hast overthrown thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of thy people: open the heavens and send us relief; help, help thy servant now, O God!

THE PEOPLE.—Open the heavens and send us relief: help, help thy servant now, O God!

ELIJAH.—Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

THE YOUTH.—There is nothing. The heavens are as brass above me.

ELIJAH.—When the heavens are closed up because they have sinned against Thee: yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them; then hear from heaven, and forgive the sin! Help, send Thy people help, O God!

THE PEOPLE.—Then hear, from heaven, and forgive the sin! Help, send Thy servant help, O God!

ELIJAH.—Go up again, and still look toward the sea.

THE YOUTH.—There is nothing. The earth is as iron under me.

ELIJAH.—Hearest thou no sound of rain?—seest thou nothing arise from the deep?

THE YOUTH.—There is nothing.

ELIJAH.—Have respect to the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

YOUTH.—Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder.

THE PEOPLE.—Thanks be to God for all His mercies.

A short recitative by the Prophet introduces the concluding Chorus. The theme with which it opens is taken up by full Chorus and Orchestra for thirteen bars, when a rushing and impetuous figure for Strings in *unison*, is introduced *ff*, the voices declaiming on the words, "The waters gather, they rush along." The combined effect of Chorus and Orchestra now becomes sublimely picturesque, the declamation of the voices and the furious accompaniment being in the highest language of descriptive Music. A modulation into the relative *Minor* prepares for the following magnificent passage, "But the Lord is above them, and Almighty," in which the wonderful suspensions, and their final resolution on *D Flat Major*, is overwhelmingly effective—the phrase is repeated in *D Flat*, and again in *D Natural*, acquiring, by repetition, an accession of grandeur. The climax is heralded by a rushing passage for Violins alone, when the Chorus enters in *unison*, *ff*, with the opening subject, and in a few bars leads to a magnificent close.

The vivid representation, in this closing movement, of the delirium of joy manifested by the multitude, and the impetuosity of the storm which gave it birth, is unsurpassed in Music.