

fire under it : uplift your voices, and call the God ye worship ; and I then will call on the Lord Jehovah : and the God who by fire shall answer, let Him be God.

THE PEOPLE.—Yea : and the God who by fire shall answer, let Him be God.

ELIJAH.—Call first upon your God : your numbers are many : I, even I only, remain—*one* prophet of the Lord ! Invoke your forest-gods and mountain-deities !

1 Kings xvii. 17 : xviii. 1, 15, 18, 19, 23-5.

11. DOUBLE CHORUS (*b*).

PRIESTS OF BAAL.—Baal, we cry to thee ; hear and answer us ! Heed the sacrifice we offer !

Hear us, **Baal** ; hear, mighty god ! Baal, O answer us ! Baal, let thy flames fall and extirpate the foe ! O hear us, Baal.

12. RECITATIVE.—Mr. SCOTT.

ELIJAH.—Call him louder ; for he is a god ; he talketh ; or he is pursuing ; or he is in a journey ; or peradventure he sleepeth ; so awaken him : call him louder.

CHORUS.

PRIESTS OF BAAL.—Hear our cry, O Baal ! now arise ! wherefore slumber ?

13. RECITATIVE.—Mr. SCOTT.

ELIJAH.—Call him louder ! he heareth not. With knives and lancets cut yourselves after your manner ; leap upon the altar ye have made : call him, and prophesy ! Not a voice will answer you ; none will listen, none heed you.

CHORUS.

PRIESTS OF BAAL.—Baal ! hear and answer, Baal ! Mark how the scorner derideth us ! Hear and answer !

1 Kings xviii. 1, 15, 17, 18, 19, 23-29.

(*b*) In the first Chorus—commencing with eight parts—the invocation to Baal commences in majestic strains. The subject is repeated by Soprano and Alto—and an alternate response by male and female voices is continued till both unite in passages of close imitation. The peculiarity of the accompaniment, which is scored for *Brasses*, with Tenor and Bass, and *Wood*, with Soprano and Alto, invests this part of the movement with an extraordinary character. A change of tempo to $\frac{3}{4}$ afterwards introduces a new subject, developed at considerable length, the voice parts principally in unison, and an arpeggio accompaniment for Strings.

The bitterly ironical interruption by Elijah provokes an impetuous resumption of the invocation—*F Sharp Minor—Allegro*, 4-4—with a striking accompaniment, chiefly for Winds.

Yet another taunt from the Prophet, and the Baal Priests make a last appeal in furious accents *Presto* 6-8—with a marvellous figure in the stringed accompaniment, betraying intense agitation, and the dramatic effect is heightened by silent bars at the close of the movement, so expressive of the eager suspense with which an answer is expected.

The admirable fitness of the antiphonal style in which the voice parts are written is a remarkable feature in this series of Choruses.