

# Call on the Lord

Soprano, Two Flutes, Horn, and Cello

Daniel Eble, 2015

♩ = 120

This system of music includes staves for Soprano, Flute 1, Flute 2, Horn in F, and Cello. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 120. The Soprano part consists of a whole rest. Flute 1 and Flute 2 both begin with a mezzo-forte (mf) dynamic. At measure 2, both flutes play a half note G4 (labeled '8va') followed by quarter notes A4 and Bb4. Flute 1 then plays a half note C5 (labeled 'flutter') in measure 3. Flute 2 plays a half note C5 in measure 3, followed by a quarter note D5 in measure 4. The Horn in F part begins in measure 2 with a mezzo-forte (mf) dynamic, playing a half note G2, followed by quarter notes A2 and Bb2. The Cello part begins in measure 2 with a mezzo-forte (mf) dynamic, playing a whole note G1, followed by quarter notes A1 and Bb1 in measure 3, and quarter notes C2, D2, and E2 in measure 4.

Soprano

Flute 1

Flute 2

Horn in F

Cello

*mf* *f* *f* *mf* *mf*

8va flutter

8 ♩ = 138

This system of music includes staves for Soprano (S.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Horn (Hn.), and Cello (Vc.). The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 138. The Soprano part has a whole rest in measure 8, followed by a quarter note G4 in measure 9. The Flute 1 part has a whole rest in measure 8, followed by a half note G4 in measure 9, and a mezzo-forte (mf) dynamic marking in measure 10. The Flute 2 part has a half note G4 in measure 8, followed by quarter notes A4 and Bb4 in measure 9, and quarter notes C5, D5, and E5 in measure 10. The Horn part has a half note G4 in measure 8, followed by quarter notes A4 and Bb4 in measure 9, and quarter notes C5, D5, and E5 in measure 10. The Cello part has a half note G2 in measure 8, followed by quarter notes A2 and Bb2 in measure 9, and quarter notes C2, D2, and E2 in measure 10.

S.

Fl. 1

Fl. 2

Hn.

Vc.

Hel -

*mf*

Call on the Lord — 2

14 **A**

S. lo! It's me. Did you hear about E-li-jah And his dare to the

Fl. 1

Fl. 2

Hn.

Vc.

17

S. prophets of Baal To ask their god to light a sac-ra-fi-cial fire,

Fl. 1

Fl. 2

Hn.

Vc.

20

S. And how he proved that his God couldn't fail? He

Fl. 1

Fl. 2

Hn.

Vc.

Call on the Lord — 3

23 **B**

S. called all the peo - ple to mount Carmel; He called all the prophets of

Fl. 1

Fl. 2

Hn.

Vc.

26

S. Ba-al as well. He called on the peo - ple to choose a side; The

Fl. 1

Fl. 2

Hn.

Vc.

29

S. people said nothing. The

whistle

Fl. 1

Fl. 2

Hn.

Vc.

Call on the Lord — 4

33 **C**

S. prophets first put their bull upon their altar, Jumped, and shouted, "O

Fl. 1

Fl. 2

Hn.

Vc.

36

S. Baal, hear us!" They called all morn - ing but Ba-al didn't answer:

Fl. 1

Fl. 2

Hn.

Vc.

39

S. For all their hoo-ha, not even a voice.

Fl. 1

Fl. 2

Hn.

Vc.

Call on the Lord — 5

43 **D**

S. E - lijah stood bold-ly and

Fl. 1

Fl. 2

Hn.

Vc.

47

S. started to prod, "Call a bit loud - er for he is a god! Per-

Fl. 1

Fl. 2

Hn.

Vc.

50

S. haps he is bus - y, per-haps in the hay, Perhaps on a jour - ney far.

Fl. 1

Fl. 2

Hn.

Vc.

Call on the Lord — 6

53

S. away.”

Fl. 1 cue notes optional

Fl. 2 cue notes optional

Hn.

Vc.

58

S.

Fl. 1

Fl. 2

Hn.

Vc.

64

S. E  
E-li - jah si - lenced them and called the people round.

Fl. 1

Fl. 2

Hn.

Vc. mp

Call on the Lord — 7

68

S. He fixed Je - ho - vah's al - tar that was broken down.

Fl. 1

Fl. 2

Hn. *mp*

Vc.

72

S. He put the wood in order; a - top he set the bull; He

Fl. 1

Fl. 2

Hn.

Vc. *mf*

75

S. had them pour twelve bar - rels - ful of wa - ter on it all; And

Fl. 1

Fl. 2

Hn. *mf*

Vc.

Call on the Lord — 8

77 with accompanists

S. just one thing was left to do be - fore the fire fell: He sing He sing He

Fl. 1 *f* He

Fl. 2 *f* He

Hn. *f*

Vc. *f*

79

S. called on the Lord!

Fl. 1 *mf* called on the Lord!

Fl. 2 *mf* called on the Lord!

Hn. *mf*

Vc. *mf*



Call on the Lord — 9

83

S.  
Fl. 1  
Fl. 2  
Hn.  
Vc.

88

**F**

Je - hovah's pow-er no

S.  
Fl. 1  
Fl. 2  
Hn.  
Vc.

93

longer was contested: Everyone hid their fa-ces in fear. The

S.  
Fl. 1  
Fl. 2  
Hn.  
Vc.

Call on the Lord — 10

96

S. message came as E - li-jah had requested, And we all heard it

Fl. 1

Fl. 2

Hn.

Vc.

99

S. loud and clear. The God of E - li - jah is al-so our God, But

Fl. 1

Fl. 2

Hn.

Vc.

G

102

S. who will be-lieve it un-less they are called? Ig-nore the false prophets; do

Fl. 1

Fl. 2

Hn.

Vc.

Call on the Lord — 11

105

S. not fear their scorn; Just pass on the message— now, get on the horn!

Fl. 1

Fl. 2

Hn.

Vc.

108

S.

Fl. 1

Fl. 2

Hn.

Vc.

*ff*

*mf*

114

S.

Fl. 1

Fl. 2

Hn.

Vc.

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

Soprano

# Call on the Lord

Daniel Eble, 2015



$\text{♩} = 120$  **8**  $\text{♩} = 138$  **3** **A**

Hel - lo! It's me. Did you  
hear about E - li - jah And his dare to the prophets of Baal To  
ask their god to light a sacra - ficial fire, And how he proved that his  
God couldn't fail? **B** He called all the peo - ple to mount Carmel;  
He called all the prophets of Baal as well. He called on the peo - ple to  
whistle  
choose a side; The people said nothing. The  
**C** prophets first put their bull upon their altar, Jumped, and shouted, "O  
Ba - al, hear us!" They called all morn - ing but Ba - al didn't answer:  
For all their hoo - ha, not e - ven a voice.  
**D**  
E - lijah stood bold - ly and started to prod, "Call a bit loud - er for  
he is a god! Per - haps he is bus - y, per - haps in the hay,  
Per - haps on a jour - ney far away."

$\text{♩} = \text{♩}_2$

Call on the Lord — Soprano — 2

57         E - li - jah si -

66         - lenced them and called the peo-ple round. He fixed Je - ho-

70         - vah's al - tar that was broken down. He put the wood in order;

(73)         a - top he set the bull; He had them pour twelve barrels-ful of

76         water on it all; And just one thing was left to do be-fore the fire fell:

(78)         with accompanists         He called on the Lord!

87         Je - ho-vah's pow - er no

93         longer was contested: Everyone hid their fa-ces in fear. The

96         mes-sage came as E - li-jah had requested, And we all heard it

99         loud and clear. The God of E - li - jah is al-so our God, But

102         who will be-lieve it unless they are called? Ig-nore the false prophets; do

105         not fear their scorn; Just pass on the message— now, get on the horn!

108        



Call on the Lord — Flute 1 — 2

75 *mf* *f* sing *8va* He called on the Lord!

81 *mf* **F**

87 **F**

93

100 **G**

106

112 *f* *mf*

# Call on the Lord

Daniel Eble, 2015

*mf* *f* *mf* *mf*

8va

*mf*

8

*mf*

14 **A**

20 **B**

26 whistle

31 **C**

37

44 **D**

50 *mf* cue notes optional

56 3 3 3 3

62 **E**





# Call on the Lord

Daniel Eble, 2015

*mf*

**A**

**B**

**C**

**D**

**E**

*mp* *mf*

**F**

**G**

*ff*

Call on the Lord — Horn in F — 2

109

Musical score for Horn in F, measure 109. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The measure is divided into four parts with different time signatures: 2/4, 6/8, 2/4, and 6/8. The first part consists of two dotted half notes. The second part consists of two eighth notes with rests, marked *mf*. The third part consists of two quarter notes. The fourth part consists of a quarter note, followed by a series of eighth notes, marked *f*, and ends with a quarter note marked *mf* and a fermata.



Call on the Lord — Cello — 2

80 *mf*

88 **F** **7** **G**

101

110 **f** *mf*

Detailed description: This is a musical score for a cello, consisting of four staves of music. The first staff (measures 80-87) begins with a mezzo-forte (*mf*) dynamic and features a melodic line with various rhythmic values and rests. The second staff (measures 88-97) includes a series of eighth notes, followed by a whole note chord marked 'F', a whole rest, and a whole note chord marked '7' and 'G'. The third staff (measures 98-107) shows a melodic line with a mix of quarter and eighth notes. The fourth staff (measures 108-110) concludes with a melodic line that includes a forte (**f**) dynamic and ends with a mezzo-forte (*mf*) dynamic. The score includes various time signatures such as 2/4, 3/4, 6/8, and 4/4, and contains several fingerings (e.g., '2', '7') and articulation marks.