Elijah

Oratorio by Felix Mendelssohn (1809-1847)

German text from the Lutheran Bible by Julius Schubring

English version by William Bartholomew

Score used: The New Novello Choral Edition, edited by Michael Pilkington, 1990.

Numbers included

Only choral numbers are included and are listed as in the Novello score. Where there are several sections in a number, each section has its own midi file and sections after the first are identified with letters, for example, 12, 12 A.

1	Help, Lord!
2	Lord, bow thine ear to our prayer!
5	Yet doth the Lord see it not
7	For He shall give His angels charge over thee
9	Blessed are the men who fear Him
10	As God the Lord of Sabaoth liveth
11	Baal, we cry to thee
12A	Hear our cry, O Baal!
13A	Baal, hear and answer
15	Cast thy burden upon the Lord
16A	The fire descends from heaven!
19A	O Lord, Thou hast overthrown
20	Thanks be to God!
22	Be not afraid
23	The lord hath exalted thee
24	Woe to him!
28	Lift thine eyes
29	He, watching over Israel
32	He that shall endure to the end
34	Behold, God the Lord passed by!
35A	Holy, holy, holy
36	Go, return upon thy way!
38	Then did Elijah
41	But the Lord, from the north hath raised one
41A	O come every one that thirsteth
42	And then shall your light break forth

Several numbers marked in the score to be sung by an ensemble of solo voices (Nos. 7, 15, 28, 41A) are sometimes sung by the chorus and are therefore included here.

Channel allocation and instruments

Channel	Part	Instrument
1	Soprano 1	Oboe
2	Soprano 2	Oboe
3	Alto 1	Cor anglais (English Horn)
4	Alto 2	Cor anglais (English Horn)
5	Tenor 1	Tenor Sax
6	Tenor 2	Tenor Sax
7	Bass 1	Clarinet
8	Bass 2	Clarinet
9	---	---
10	Tempo Track	---
11	Solo	As appropriate
12	Solo	As appropriate
13	Solo	As appropriate
14	Solo	As appropriate
15	Accompaniment Right	Church Organ
16	Accompaniment Left	Reed Organ

With a good midi player the user can bring up or down the level of each channel in order to emphasise a particular vocal line.

Note that the choral lines (channels 1-8) in every number are shown in eight parts (S1, S2, A1, A2, T1, T2, B1, B2). In most of the score there is only a four-part split (SATB) and consequently there will often be duplication with the same notes occurring in adjoining channels: S1=S2, A1=A2, etc. This should be kept in mind when adjusting the balance of the parts.

Channel 10 is where the tempo markings are stored and is also where metronome clicks are located. The user should not have to make any changes to this channel.

Dynamics

In the midi files all parts have the same constant dynamic level. This is because a singer using the files to learn a part will generally require that part to be emphasised, that is, to be louder than the others. This can be done with a good midi player. It would be difficult to achieve appropriate performance dynamic variations as well.

Tempi

The tempi of the midi files are generally close to those indicated in the score, but are also influenced by reputable performance practice, notably as in the Daniel recording. Tempo variations within a number are often modelled in a fairly broad-brush manner.

Bar numbers

The Novello score does not include bar numbers. As an aid to finding your way round the midi files, it is advisable to write bar numbers into your score, counting from the first bar of each movement. Note particularly numbers 41 and 41A, each of which starts with an upbeat. In these cases, bar 1 is not the partial bar in which the upbeat occurs but the full bar which follows this. If your midi player has a bar indicator you can easily check that your bar bar numbers line up with those of the midi files.

Cues

Where a number starts directly with a choral entry, a suitable cue is given from the end of the previous movement. In order to keep the bar numbers in the new movement correct, the cue is accommodated in a specially lengthened first bar. This should not be an issue to concern the user and is mentioned here just to explain why, if the midi player shows bar numbers, the first bar appears to be so long.

Skipped passages

In some numbers, passages sung by the chorus are interspersed with passages sung just by one or more soloists. If a soloists-only passage lasts for more than a few bars, it is not included in full in the file. Instead those bars are passed over very quickly with a metronome tap for each bar until a cue for the next choral entry is reached. In this way the bar numbers in the midi file are kept correct. This procedure is used in Nos. 10, 19A and 23

For example, in No. 10, after 24 bars of rapid clicks, we hear Elijah's bars 25 and 26 as the cue for the chorus entry in bar 27.

With a suitable midi player the user can choose to start at any bar.

Recommended recording

Bryn Terfel, Renee Fleming, Patricia Bardon, John Mark Ainsley, Edinburgh Festival Chorus, Orchestra of the Age of Enlightenment, conductor Paul Daniel.

https://open.spotify.com/album/49O4zv8fAuvgtGVVDYhoG1?si=8PwOYO0lTT2n_ryyeXADww

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