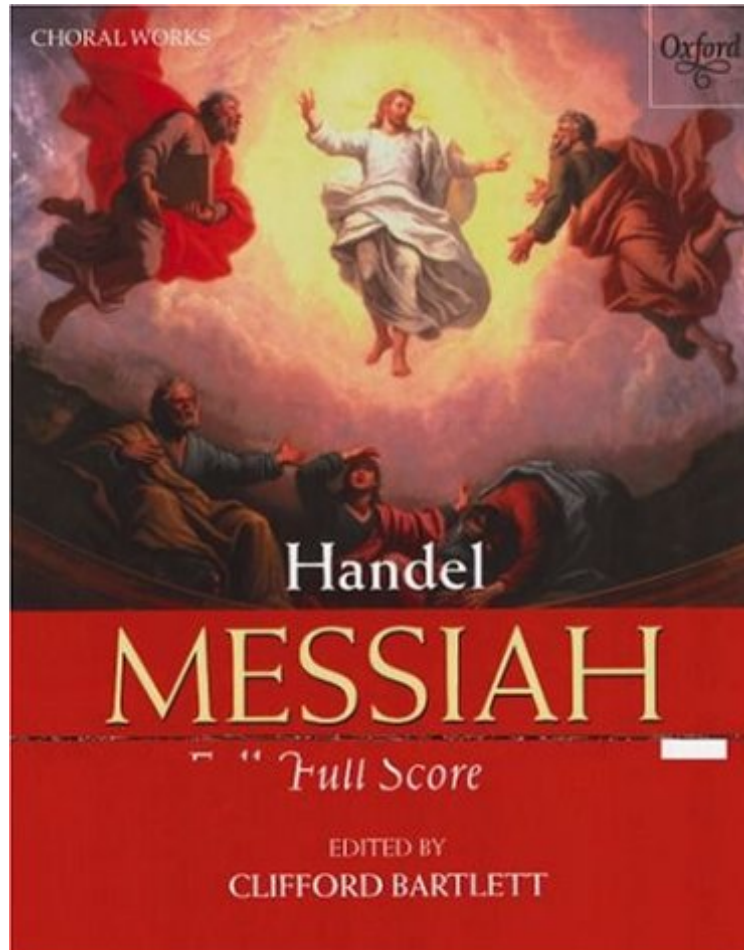


(Read now) Messiah: Full score (Classic Choral Works)

Messiah: Full score (Classic Choral Works)

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From Oxford University Press : Messiah: Full score (Classic Choral Works) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Messiah: Full score (Classic Choral Works):

4 of 4 people found the following review helpful. Score of Messiah By Carol Pritchett Christmas is not complete unless I hear the Messiah. The first time I ever heard it was in college and I was trying to keep up with the score. After a few practices I had it, and the night all the choirs and orchestra gathered, and soloists from Chicago, the presentation was a life-long memory. But when I hear it, I'd like to sing along. Since I'm 72 years old, I no longer know it by heart, and need the score to sing along with the recorded music. I have the Messiah on CD, The idea came to me a couple years ago to get a score, because there is one church in town where they have a community Messiah, but one needs their own score. In Mobile AL, there are sometimes a presentation of the piece, but not always. Anyone who finds themselves in the same boat, would like this because it does not take up a huge amount of room in the bookcase, but is large enough if you are familiar, to follow. 4 of 4 people found the following review helpful. Lives up to its 'miniature'

nameBy James WellsI purchased this score thinking it was the full sized score. I decided not to send it back because I knew I would use it. I've played continuo many times in Handel's Messiah and it is one of my favorite Christmastime festivities. Good for anyone who sings Handel's Messiah in a group and likes to follow along in the orchestral score. Only warning: bring strong glasses. It's hard to fit all these parts on the small pages. I gave it 3 stars because of my own foolishness in ordering the wrong product. Still a good buy2 of 2 people found the following review helpful. Excellent score and well priced.By CustomerThis is an excellent score, well laid out, and easy to read. The only minor problem is that each "number" (tutti, aria, chorus, etc.) is only numbered and does not include the standard title or the familiar opening texts next to the number. That means that the conductor has to write in that information to aid rehearsals and performances. Good historical notes.

for SATB soloists, SATB choir, and orchestraA truly versatile and user-friendly edition - a practical approach for performers, informed by the very highest standard of scholarship. The vocal score presents with great clarity the standard version that we all know and love, complete with a new, practical piano reduction. The appendix contains Handel's alternative movements and transpositions. The full score includes all the alternative movements and transpositions in their correct sequence and all material is signposted clearly and cross-referenced with the vocal score. Vocal scores and orchestral material are also available on hire.

This new edition of Handel's Messiah . . . scores high marks for the care taken to present what Bartlett describes as a 'standard version of the work'. . . The practical advantages of the full score derive mainly from the clarity of its typography, the economy of sides occupied by what elsewhere often involves a succession of irritating page turns, and a sense that the whole enterprise has been coaxed through the press with maximum care. Likewise, the vocal score is uncluttered and easy to use. * Early Music Today Aug 99 * What is impressive is the breadth of information that is presented in user-friendly terms . . . This is certainly an extremely helpful and practical edition which will serve as a very useful resource for performer and scholar alike. * Early Music May 99 * Indeed the OUP version is notable for its economy. It is clear, uncluttered and as near as possible to what Handel wrote . . . All users will find the Introduction to the vocal score interesting. The choral conductor will find additional information and helpful, practical guidance in the full score . . . Mention of orchestral parts brings me to an important characteristic of the whole of this edition - clarity, and a feeling of spaciousness. Players welcome this, and for the orchestral librarian of the Northern Sinfonia, the orchestra in the Huddersfield launch the parts are the clearest he has worked with in 35 years experience . . . This is undoubtedly a quality production. If a choir is contemplating a new set of Messiah (and the scores and parts are readily compatible with other editions) this one must be at the top of the short list. * Howard Layfield, Mastersinger Spring 99 * In the succinct commentary to the full score, there is a useful guidance over rhythmic conventions and a heartening open-mindedness about the validity of a wide variety of interpretations . . . The printing and layout are exemplary, and the vocal score is very competitive in price. The full score is exceptional value and is extremely practical. * Martin Neary, Early Music Dec 98 * The players loved the parts - clear and clean, and I loved the edition; almost everyone in the Hall (the sell-out audience of 1200+ and all the performers) had a marvellous evening . . . Please convey my congratulations to [Clifford Bartlett] and the setters and printers, and yourselves, of course, as publishers, for doing everyone such a great favour in producing this wonderful new edition - it's the one for me!! * Colin Touchin (Director of Music, University of Warwick) * Bartlett's line on performance practice is sensible and non-didactic . . . The result is an edition that's clean and unfussy, refreshingly uncluttered by superfluous grace-notes or odd-looking demi-semiquaver ornaments . . . Bartlett's edition, however, makes it perfectly possible to reconstruct the 1742 Dublin, 1743 London, or 1750 revised Messiah, according to taste, which should afford music directors hours of innocent fun. * The Singer December 98 *From the Back CoverThe best-known and most beloved large-scale musical work in the English-speaking world, Messiah was first performed in Dublin over 200 years ago to benefit local charities. Since that time, it has given millions of performers their primary experience in singing classical music. Today it is the supreme example of the English oratorio. A meditation on the life of Christ, the work is a brilliant amalgam of traditional Italian opera, English anthem, and German Passion.Reprinted from the authoritative edition prepared by noted musical scholar Alfred Mann, this inexpensive, full-score edition will be welcomed by students, musicians, singers, and music lovers who will want to study and savor every detail of this glorious masterpiece.