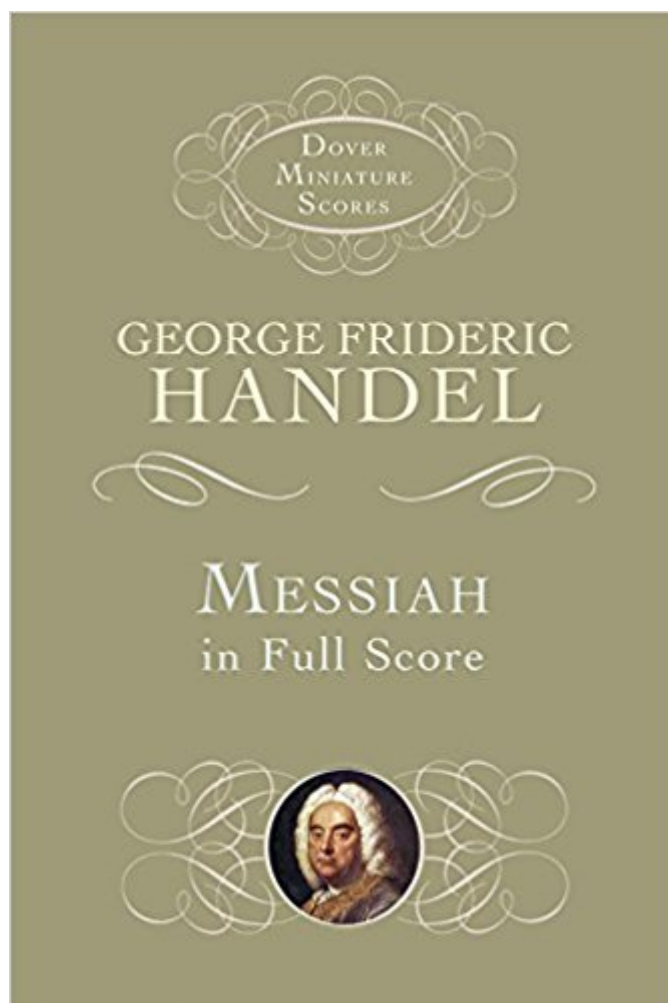


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Messiah In Full Score (Dover Miniature Music Scores)



Synopsis

The 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.

Book Information

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Customer Reviews

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 Review 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 * --This text refers to an alternate Paperback edition.

The 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.

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.

I 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 buy

This 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.

Great affordable edition - especially for students. It is not as complete or up to date as the 1998 Oxford University Press edition (Clifford Bartlett ed.) but it is a great choice for people looking for an affordable copy of the full score. The one caveat I have is that with Dover you have to make sure that the copy you order and receive has a sewn binding. For a while they were selling scores with a glue binding which I had to either return or if I was in a time crunch have rebound with a coil.

I used this edition for a Messiah Sing -- I played the continuo part. A lot of page turning, but it worked out very well. The print was small but legible. Like all Dover big format music books, it really is worth having them spiral or ring bound for practice or performance use. An additional \$5 spent at Staples rebinding it makes the book very user friendly.

As the title states, this is a full score of the Messiah. For the chorus parts all four voices are shown. We purchased this in preparation for participating in a singalong of Handel's Messiah, which we enjoyed tremendously. The only negative about this publication is that the text was quite small and hard to follow at times during the actual performance. I would have liked a score in a larger font.

From the introduction in the first pages of this book I learned that the reasons performances of MESSIAH are so varied is that Handel himself modified the score to fit the place, season, instrumental musicians available, vocal soloists available at his venues and time allotted to him for its performance. Having this Score to read while listening to a recording has been very educational for me. I have learned to pay attention to the words of the vocal parts and basically not to the notes on the staff. I am so glad I found this book through ... my listening experience has been enriched.

Exceptional edition. Strings only, with suggestions where winds should play, as Handel indicated.

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