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HANDEL, George Frideric, 1685-1759

7469 [Acis & Galatea, masque, HWV 49]
Acis and Galatea. A Mask Set to Musick.

7470 [Acis & Galatea, masque, HWV 49]
Acis and Galatea. A Mask Set to Musick.
Huntingdon, 1988. 4°, 9 partbooks, c.270 pp. Line-cut of the c.1895 Novello edition parts, corrected to conform with the autograph. Wrappers. $95

8923 [Acis & Galatea, masque, HWV 49, selections]
The Songs & Symphony’s in the Masque of Acis & Galatea, Made and Perform’d for His Grace the Duke of Chandos. [private collection John H. Burkhalter III].

7774 [Cantatas, voice, bc, vols. 1-2]

8785 [Cantatas, voice, bc, vol. 1]

8786 [Cantatas, voice, bc, vol. 2]

8697 [Cantata, soprano, keyboard, HWV 97b]
Documenta Musicoilogica, II/34. Kassel, 2006. Oblong, 4°, iv, 12, 24 pp. Color facsimile of the recently rediscovered autograph fair copy. This exciting find was made in 2004 by Berthold Over and presents a different version of the aria arranged for solo soprano and realized keyboard (it was originally written for solo upper voice, vocal part, and bass, but the left hand of the keyboard part is often in doubled octaves. The new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instrumental version. The Munich autograph also has been given a new source is also very instructive for questions regarding performance practice, as Handel did not merely reduce the musical texture of the aria to an instruset. The realization—in the "full-voiced accompaniment"—makes no attempt to avoid doubled thirds or parallel fifths and octaves. Preface in Ger/Eng, together with practical edition. Hardbound. $63 http://www.omifacsimiles.com/brochures/handel_cru.html

310 [Cantata, solo voice, HWV 79]

309 [Catone, pasticcio, HWV 47]
Catone, Leo, Hasso, Porpora, Vivaldi, & Vinci, Arranged by George Frideric Handel. [Staats- und Universitätsbibliothek, Hamburg, M$ A/1012].
Italian Opera 1640-1770, II/71. New York, 1983. 23 x 31 cm, xiii, 161 pp. Line-cut of the full score formerly in Handel's possession. Handel opened the opera season in 1732-33 with this work. Cloth. $95

311 [Quel fior ch'all 'alba ride, duet, HWV 192]
Munich, 1923. Oblong, 29 x 25 cm, 6 pp. Beautiful halftone. Composed “a Londra, a 1 di Luglie 1741”. Binding in decorative paper. $130

8998 [Messiah, oratorio, HWV 56, autograph]

8229 [Messiah, oratorio, HWV 56, selections]

7567 [Orlando, opera, HWV 31]
Orlando, an Opera as it is Perform’d at the Kings Theatre in the Hay Market. [Stadtbibliothek, Ulm].

308 [Radamisto, opera, HWV 12, selections]

4349 [Alexander, ode, HWV 75, selections, arr.]
"Alexander" for a Flute. The Ariets with Their Symphonys for a Single Flute and the Duet for Two Flutes of that Celebrated Opera. [Staatsbibliothek Berlin und der Gesellschaft der Musikfreunde Wien].

4753 [Concerti grossi, strings/winds, op.3, HWV 311-317]
Concerti grossi. Con due violini e violoncello di concertino obligati e due altri violini viola e basso di concerto grosso. Opera terza. [Princeton University Library & British Library].
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Die Sonaten für Altblockflöte und B.C. [Fitzwilliam Museum, Cambridge].

Münster, 1989. Oblong, 4º, iii, 54 pp. Line-cut of the autograph score. 6 sonatas: G

minor; A major; F major; G major. Wrappers. $27

7019 [Trio sonatas, 2 violins/oobes/flutes, bc, op.2, HWV 386b-391]
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Huntingdon, [1990]. 4º, 4 partbooks, c.80 pp. Line-cut of the John Walsh edition,

London, c.1733. 6 sonatas: B minor; G minor; Bb major; F major; G minor; G major.

Wrappers. $30

4428 [Sonatas, flute/violin/oobes, bc, op.1, HWV 359b-362b, 364a, 365, 368, 372, 369, 373]
Sonates pour un traversière, un violon ou hautbois con basso continuo.

368, 367b, 369, 373]

[Sonatas, flute/violin/oobes, bc, op.1, HWV 359b, 360-62, 363b, 364a, 365,


Performer's Facsimiles, 151. New York, [1996], 24 x 30 cm, 62 pp. Line-cut of the

Roger edition, Amsterdam, c.1722 featuring 12 sonatas in these keys: E minor, G

minor; A major; A minor; G major; C major; G minor; B minor; A major;

F major; E major. This is John Walsh's pirated edition of op.1., published without

the composer's consent. Walsh later produced an official version of op.1, substituting

some sonatas with different works, making the definitive identification of Handel’s violin

sonatas quite difficult for scholars. Wrappers. $23
Handel's Will. Facsimiles and Commentary Edited by Donald Burrows. London, 2008. 25 x 35 cm, 34, 30 pp. The manuscript of Handel's last will written on 1 June 1750, with the accompanying codicils signed by the composer in 1756, 1757, and 1759 is one of the most important items in the Gerald Coke Handel Collection. It is reproduced here for the first time in full color with commentary by Donald Burrows, Ellen T. Harris and Richard Crewdson, published on the occasion of the 250th anniversary of the composer's death. Handel died a rich man with a net worth of about $3 million by today's standards. This incredible document, together with its commentaries and translations of French and German parts of the will provide a fascinating glimpse into the successful career of the composer, his family and close associates. Bound with handsome paper boards, with reproduction of folio 1 of the will. $85
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Handel and His Autographs. London, 1979. 14 x 22 cm, 32, 20 pp. One of the great authorities on Handel mss and the composer’s working procedures. With a selection of halftones from major works. Wrappers. $15