

Johann Sebastian
BACH



Weihnachtsoratorium

Christmas Oratorio

Oratorium Tempore Nativitatis Christi

BWV 248, Teil / Part II:

Am 2. Weihnachtstage / The second day of Christmas

Bearbeitung für Soli, Chor und Orgel
Arrangement for soli, choir and organ
Carsten Klomp

Original version:
Soli (SATB), Coro (SATB)
2 Flauti traversi, 2 Oboi d'amore, 2 Oboi da caccia
2 Violini, Viola e Basso continuo

Stuttgarter Bach-Ausgaben

Partitur / Full score



Carus 31.352/20

Johann Sebastian Bach, *Weihnachtsoratorium* BWV 248, Teile I–III,
in Bearbeitungen für Soli, Chor und Orgel (jeweils Partitur und Orgelstimme):
Teil I: Carus 31.352/10 und 31.352/11.
Teil II: Carus 31.352/20 und 31.352/21.
Teil III: Carus 31.352/30 und 31.352/31.
Teile I–III als Set: Carus 31.352/70.

Zu diesen Bearbeitungen können die folgenden Aufführungsmaterialien der Originalfassung verwendet werden:

Teile I–III: Klavierauszug (Carus 31.248/03), Klavierauszug XL Großdruck (Carus 31.248/02), Chorpartitur (Carus 31.248/05).
Teile I–VI: Klavierauszug (Carus 31.248/53), Klavierauszug XL Großdruck (Carus 31.248/54), Chorpartitur (Carus 31.248/55).

Partitur der Originalfassung, hg. von Klaus Hofmann:

Teile I–III: Carus 31.248, mit komplettem Orchestermaterial (Carus 31.248/19).
Teile I–VI: Carus 31.248/50 (Leinen), Carus 31.248/51 (kartoniert), mit komplettem Orchestermaterial (Carus 31.248/58).

↓ Digitale Ausgaben für dieses Werk (Originalfassung) sind erhältlich:
www.carus-verlag.com/3124850

Johann Sebastian Bach, *Christmas Oratorio* BWV 248, Parts I–III,
in arrangements for soli, choir and organ (each score and organ part):
Part I: Carus 31.352/10 and 31.352/11.
Part II: Carus 31.352/20 and 31.352/21.
Part III: Carus 31.352/30 and 31.352/31.
Parts I–III as set: Carus 31.352/70.

For these these arrangements, the following performance materials of the original version can be used:

Parts I–III: Vocal score (Carus 31.248/03), vocal score XL in larger print (Carus 31.248/02), choral score (Carus 31.248/05).
Parts I–VI: Vocal score (Carus 31.248/53), vocal score XL in larger print (Carus 31.248/54), choral score (Carus 31.248/55).

Full score of the original version, ed. by Klaus Hofmann:

Parts I–III: Carus 31.248, with complete orchestral material (Carus 31.248/19).
Parts I–VI: Carus 31.248/50 (clothbound), Carus 31.248/51 (paperback), with complete orchestral material (Carus 31.248/58).

↓ Digital editions for this work (original version) are listed at
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Zu diesem Werk (Originalfassung) ist **carus music**, the Choir Coach, erhältlich. Die App enthält die Noten, eine Einspielung des Werkes und einen Coach zum Üben der eigenen Chorstimme. Weiterhin ist die Übehilfe in der Reihe Carus Choir Coach (nur audio) erhältlich.

For this work (original version) **carus music**, the Choir Coach, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. The practice aid is also available as Carus Choir Coach audio only on CD or as download. www.carus-music.com

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Vorwort

Zu Beginn des Corona-Advents 2020 wurde die Bitte an mich herangetragen, Johann Sebastian Bachs *Weihnachtsoratorium* solistisch auf der Orgel zu begleiten. Zunächst war ich etwas zurückhaltend, erklärte mich aber bereit, mir zumindest Gedanken über eine gangbare Lösung dieser Aufgabe zu machen. Nach zwei Tagen an der Orgel wurde deutlich, dass es nicht nur möglich wäre, sondern dass sich die Partitur Bachs in spannender und klanglich überraschend befriedigender Weise auf die Orgel übertragen ließe. Als Ergebnis erschien 2021 Teil I des *Weihnachtsoratoriums* in einer entsprechenden Bearbeitung (Carus 31.352/10). Der Advent 2021 bot dann Gelegenheit, auch die Teile II und III für Orgel zu bearbeiten und in dieser Fassung aufzuführen. Die Bearbeitung folgte dabei den gleichen Prinzipien, die bereits bei Teil I leitend waren:

1. Hinsichtlich des Notentextes sollte die Orgelfassung so nah wie möglich am Original sein.
2. Dennoch sollte die Orgelfassung nicht einfach ein „Klavierauszug“ auf der Orgel, sondern sowohl klanglich als auch spieltechnisch möglichst orgelgemäß sein.
3. Bei aller notwendigen Virtuosität sollte das Ergebnis gleichwohl spielbar sein, sodass für manche Passagen nach besonderen Lösungen gesucht werden musste.

Was das für die hier vorliegende Übertragung von Teil II genauer bedeutete, sei im Folgenden anhand einiger Beispiele beschrieben:

- Die *Sinfonia* (Nr. 10) lebt ebenso vom Klangwechsel zwischen Streichern und Oboen wie von deren klanglicher Verschmelzung. Mein Ziel war es, dies möglichst vollständig darzustellen, auch wenn das organistisch ziemlich anspruchsvoll ist. Gleichzeitig gibt es in der wiegenden, hier vom Pedal dargestellten Bassfigur einige wenige Stellen, bei denen der je zweite Ton einer Figur die Anforderungen enorm erhöht, dessen Fehlen aber kaum wahrgenommen wird. Diese Töne habe ich in Klammern gesetzt, und es bleibt den Ausführenden überlassen, die Klammertöne zu spielen oder wegzulassen. Im Pedalpart der durch die vielen Zweiunddreißigstel in der rechten Hand ohnehin anspruchsvollen „Frohe-Hirten“-Arie (Nr. 15) gibt es ähnliche Klammerstellen.
- Im Rezitativ „So geht denn hin“ (Nr. 18) lassen sich die vier Oboenstimmen nicht immer in einer Hand spielen, und die obligate Cello-Figur ist im Pedal kaum darstellbar. In unserer Fassung übernimmt das nur mit Koppel zum Manual der rechten Hand zu registrierende Pedal die Töne der 1. bzw. 2. Oboe da caccia und ergänzt so die jeweiligen Oboen-Dreiklänge der rechten Hand, während die linke Hand den Cello-Part übernimmt. Gerade aus dieser orgelgemäßen Lösung ergibt sich eine erstaunliche klangliche Nähe zum Original.
- Ein letztes Beispiel: Im Chorus „Ehre sei Gott“ (Nr. 21) lässt Bach die begleitenden Orchester-Akkorde ständig zwischen Streichern und Bläsern hin- und her springen. Das klingt auf der Orgel wenig überzeugend und hätte dazu geführt, dass die Bassstimme mit ihren für den klanglichen Effekt wesentlichen durchlaufenden Ach-

teln im Pedal gespielt werden müsste – je nach Aufführungstempo mühsam bis unmöglich. Die hier angebotene Lösung behält die durchlaufende Bassstimme bei, indem sie der linken Hand übergeben wird, während das Pedal zusätzliche rhythmische Akzente setzen kann. Die rechte Hand hingegen kann nun die schnellen Akkordfolgen darstellen, wodurch die Lebendigkeit des Orchestersatzes erhalten bleibt.

Grundsätzlich reicht eine zweimanualige Orgel zur Darstellung der vorliegenden Orgelfassung, wenn auch mit einem dreimanualigen Instrument natürlich klanglich noch vielfältigere Möglichkeiten realisiert werden können. Statt der üblichen Manualangaben werden drei Buchstaben verwendet, die sich nicht zwingend auf ein bestimmtes Werk beziehen: *T* bedeutet Tutti-Manual, für das am ehesten Schwell- oder Hauptwerk verwendet werden dürfte; *S* ist die Abkürzung für Solo-Manual und bezieht sich auf die verschiedenen zu verwendenden Solostimmen; *C* steht für Continuo-Manual. Was die Bezeichnungen *T* und *S* anlangt, so sind diese allerdings nicht zu wörtlich zu nehmen, da sie sich aufgrund der Gegebenheiten in manchen Nummern eher auf verschiedene Klangfarben als auf eine Unterscheidung zwischen „Tutti“ und „Solo“ beziehen.

Natürlich liegt es nahe, als Ersatz für die originalen Oboen das Oboen-Register zu verwenden. Je nach individueller Klanglichkeit der verwendeten Orgel könnte allerdings die Substitution z. B. durch eine Sesquialter-Lösung oder durch Quintade 8' und Salizional 8' die orgelgemäßere und klanglich überzeugendere Lösung sein.

Insgesamt bleibt festzustellen, dass die vorliegende Orgelfassung keinen Ersatz für die Orchesterfassung, sondern eine eigenständige Aufführungsoption dieser wundervollen Musik bieten soll. In diesem Sinne sind alle Spielerinnen und Spieler, die diese Option nutzen wollen, eingeladen, ihr Instrument – unser Instrument – in all seinen Facetten und Möglichkeiten zu nutzen.

Neben der vorliegenden Partitur ist auch eine separate Orgelstimme (Carus 31.352/21) erhältlich. Darin ist der Dacapo-Teil der Nr. 19 ausnotiert, während die Chorstimmen in den Chorsätzen nicht abgedruckt sind, sodass ein optimales Blättern gewährleistet ist.

Mein Dank gilt sowohl meinen Kollegen KMD Detlev Helmer und KMD Christian Schaefer, mit denen ich die Orgelversionen der Teile I–III im vergangenen Advent aufführen durfte, als auch dem Programmleiter des Carus-Verlages Dr. Uwe Wolf, der dieser Idee vom ersten Moment an eine echte Chance gab und sich sehr schnell für eine Veröffentlichung entschied. Mein Dank gilt außerdem Sebastian Hammelsbeck vom Carus-Verlag, dessen ausgezeichnetes Lektorat nicht nur die Fehlersuche vereinfachte, sondern auch enorm zur besseren Lesbarkeit des komplexen Notentextes beitrug.

Wertheim, im Juni 2022

Carsten Klomp

Foreword

At the beginning of the Corona Advent of 2020, I was approached with a request to accompany Johann Sebastian Bach's *Christmas Oratorio* on the organ alone. At first I was somewhat reluctant, but agreed to at least think about a viable solution to this task. After two days at the organ, it became clear to me that not only would it be possible, but that Bach's score could be transferred to the organ in a way that was both exciting and surprisingly satisfying in terms of sonority. As a result, Part I of the *Christmas Oratorio* was published in 2021 in a corresponding arrangement (Carus 31.352/10). Advent 2021 then presented the opportunity to also arrange Parts II and III for organ and to perform them in this version. The arrangement followed the same principles that had already guided Part I:

1. In terms of the musical text, the organ version should be as close as possible to the original;
2. nevertheless, the organ version should not simply be a "piano reduction" on the organ, but should be as appropriate to the organ as possible, both in terms of sonority and playing technique;
3. with all the necessary virtuosity, the result should nevertheless be playable, so that special solutions had to be sought for some passages.

What this entailed for the present transcription of Part II in detail is described below by means of some examples:

- The *Sinfonia* (No. 10) lives as much from the contrast of sonority between strings and oboes as from their tonal fusion. My goal was to present this as comprehensibly as possible, even if the result is quite demanding for the organist. At the same time, there are a few passages in the lilting bass figure, here represented by the pedal, where the second note of each figure increases the complexity enormously, but its absence is hardly noticed. I have placed these notes in parentheses, and it is left to the performers to play or omit the parenthetical notes. The pedal part of the "Frohe-Hirten" aria (Happy shepherds; No. 15), which is demanding in any case due to the many thirty-second notes in the right hand, contains similar parentheses.
- In the recitative "So geht denn hin" (So go ye there; No. 18), the four oboe parts cannot always be played in one hand, and the obbligato cello figure can hardly be played on the pedals. In our version, the pedal, which should only be registered with a coupler to the manual of the right hand, takes over the notes of the 1st or 2nd oboe da caccia and thus supplements the respective oboe triads of the right hand, while the left hand takes over the cello part. It is precisely this organ-appropriate solution that results in an astonishing tonal closeness to the original.
- One final example: In the chorus "Ehre sei Gott" (Glory to God; No. 21), Bach has the accompanying orchestral chords constantly jump back and forth between strings and winds. This sounds unconvincing on the organ and would have meant that the bass part, with its continuous eighth notes essential to the tonal effect, would have had

to be played on the pedal – laborious or even impossible, depending on the performance tempo. The solution offered here retains the continuous bass voice by giving it to the left hand, while the pedal supplies additional rhythmic accents. The right hand, on the other hand, can now present the fast chord progressions, preserving the liveliness of the orchestral writing.

In principle, a two-manual organ is sufficient for the performance of the present organ version, even though a three-manual instrument can, of course, realize even more varied possibilities in terms of sonority. Instead of the usual manual indications, three letters were used which do not necessarily refer to a specific division: *T* stands for Tutti Manual, for which Swell or Great is most likely to be used; *S* is the abbreviation for Solo Manual and refers to the various solo parts to be used; *C* stands for Continuo Manual. As for the designations *T* and *S*, however, these are not to be taken too literally, since, due to the circumstances in some numbers, they refer to different timbres rather than to a distinction between "tutti" and "solo."

Of course it is obvious to use the oboe stop as a substitute for the original oboes. Depending on the individual sonority of the organ used, however, the substitution by, for example, a Sesquialter or by Quintade 8' and Salizional 8' could be the more organ-appropriate and sonorously convincing solution.

All in all, it remains to be stated that the present organ version is not intended as a substitute for the orchestral version, but as an independent performance option for this wonderful music. In this sense, all players who wish to take advantage of this option are invited to exploit their instrument, our instrument, in all its facets and potentialities.

In addition to the present score, a separate organ part (Carus 31.352/21) is also available. To guarantee optimal page-turns, the da capo section of No. 19 is written out and the choral parts are omitted from the choral sections.

My thanks go both to my colleagues KMD Detlev Helmer and KMD Christian Schaefer, with whom I was able to perform the organ versions of Parts I–III last Advent, and to the program director of Carus-Verlag Dr. Uwe Wolf, who gave this idea a real chance from the very first moment and very quickly decided to publish it. My thanks also go to Sebastian Hammelsbeck of Carus-Verlag, whose excellent proofreading not only made it easier to find errors, but also contributed enormously to the better readability of the complex musical text.

Wertheim, June 2022
Translation: Gudrun and David Kosviner

Carsten Klomp

Teil II: Am 2. Weihnachtstage

Und es waren Hirten in derselben Gegend auf dem Felde

10. Sinfonia

Johann Sebastian Bach

1685–1750

T = Tutti-Manual: Flöten / Streicher 8' (ggf.+ 4')

S = Solo-Manual: Oboenquartett

Ped.: Subbass 16' (+ 8') + T/Ped.

Orgelbearbeitung / Arrangement for organ:

Carsten Klomp (*1965)

The image displays three systems of musical notation for an organ arrangement. Each system consists of two staves: a treble staff and a bass staff. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. A 'T' marking is present in the first measure of the treble staff. The second system starts with a measure number '3' and includes a trill ('tr') marking in the treble staff. The third system starts with a measure number '5'. A large, stylized watermark 'CARUS' is overlaid diagonally across the middle of the page, partially obscuring the musical notation.

Aufführungsdauer / Duration: ca. 28 min.

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8

Musical score for measures 8-10. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 8 features a treble clef staff with eighth-note chords and a bass clef staff with a walking bass line. Measure 9 includes a trill (tr) in the treble staff and a slur (S) in the bass staff. Measure 10 continues the walking bass line.

11

Musical score for measures 11-12. Measure 11 has a trill (tr) in the treble staff and a slur (S) in the bass staff. Measure 12 features a trill (tr) in the bass staff and a slur (S) in the treble staff. A large watermark 'C&S' is overlaid on the right side of the page.

13

Musical score for measures 13-15. Measure 13 has a trill (tr) in the treble staff and a slur (S) in the bass staff. Measure 14 includes a trill (tr) in the bass staff and a slur (S) in the treble staff. Measure 15 features a trill (tr) in the treble staff and a slur (S) in the bass staff. A large watermark 'C&S' is overlaid on the left side of the page.

16

Musical score for measures 16-18. Measure 16 has a trill (tr) in the treble staff and a slur (S) in the bass staff. Measure 17 includes a trill (tr) in the treble staff and a slur (S) in the bass staff. Measure 18 features a trill (tr) in the treble staff and a slur (S) in the bass staff.

19

Musical score for measures 19-21. The score is written for piano in G major (one sharp). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measure 19 features a complex melodic line in the right hand with many accidentals. Measure 20 has a similar texture. Measure 21 shows a more active bass line. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

22

Musical score for measures 22-24. Measure 22 continues the melodic development in the right hand. Measure 23 has a 'T' marking above the right hand staff, indicating a trill. Measure 24 shows a more active bass line. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

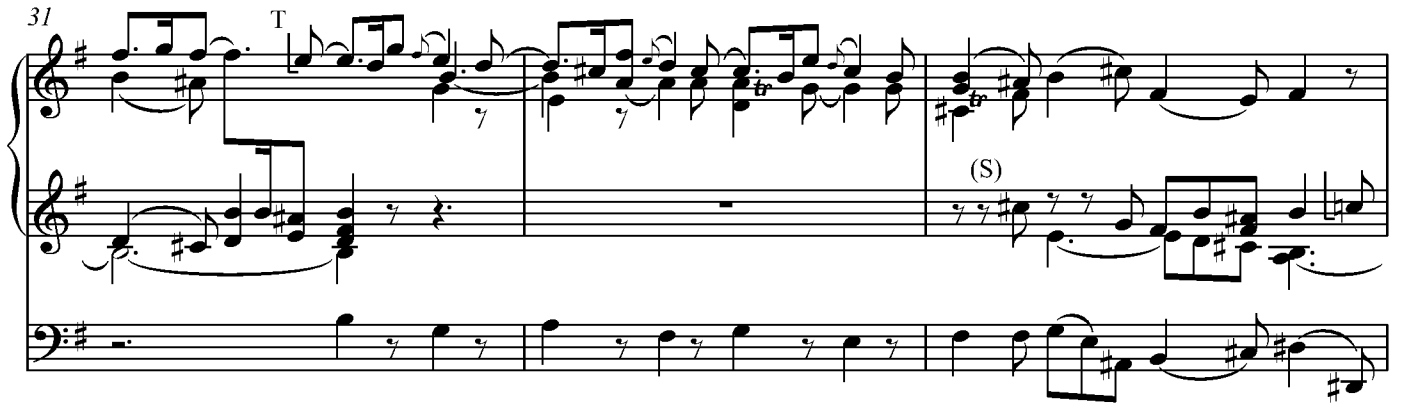
25

Musical score for measures 25-27. Measure 25 features a complex melodic line in the right hand with many accidentals. Measure 26 has a similar texture. Measure 27 shows a more active bass line. A large, stylized watermark 'CARUS' is overlaid on the left side of the page.

28

Musical score for measures 28-30. Measure 28 has 'S' markings above the right hand staff and below the left hand staff, indicating slurs. Measure 29 has a 'T' marking above the right hand staff, indicating a trill. Measure 30 has an '(S)' marking below the left hand staff, indicating a slur. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

31



T

(S)

34



(T)

37



40



(T)

43

Musical score for measures 43-44. The system consists of three staves: Treble, Middle, and Bass. Measure 43 features a treble staff with a melodic line and a middle staff with chords marked 'S'. Measure 44 features a treble staff with a melodic line and a middle staff with chords marked 'T'. A large watermark 'Carus' is visible across the page.

45

Musical score for measures 45-46. The system consists of three staves: Treble, Middle, and Bass. Measure 45 features a treble staff with a melodic line and a middle staff with chords marked 'S'. Measure 46 features a treble staff with a melodic line and a middle staff with chords marked 'T'. Trills are indicated with 'tr' in the treble staff. A large watermark 'Carus' is visible across the page.

47

Musical score for measures 47-49. The system consists of three staves: Treble, Middle, and Bass. Measure 47 features a treble staff with a melodic line and a middle staff with chords marked 'S'. Measure 48 features a treble staff with a melodic line and a middle staff with chords marked 'T'. Measure 49 features a treble staff with a melodic line and a middle staff with chords marked 'T'. Trills are indicated with 'tr' in the treble staff. A large watermark 'Carus' is visible across the page.

50

Musical score for measures 50-51. The system consists of three staves: Treble, Middle, and Bass. Measure 50 features a treble staff with a melodic line and a middle staff with chords marked 'S'. Measure 51 features a treble staff with a melodic line and a middle staff with chords marked 'T'. A large watermark 'Carus' is visible across the page.

52

Musical score for measures 52-54. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 52 features a treble clef staff with notes and rests, and a bass clef staff with notes. Measure 53 continues the melody in the treble clef and accompaniment in the bass clef. Measure 54 shows a continuation of the musical theme. Annotations include 'S' above the first measure, 'tr' above the second measure, and 'T' above the third measure. There are also '7 7' annotations above the notes in measures 53 and 54.

55

Musical score for measures 55-57. The score continues in treble and bass clefs. Measure 55 features a treble clef staff with notes and rests, and a bass clef staff with notes. Measure 56 continues the melody in the treble clef and accompaniment in the bass clef. Measure 57 shows a continuation of the musical theme. Annotations include '7 7' above the notes in measure 55.

58 (T)

Musical score for measures 58-60. The score continues in treble and bass clefs. Measure 58 features a treble clef staff with notes and rests, and a bass clef staff with notes. Measure 59 continues the melody in the treble clef and accompaniment in the bass clef. Measure 60 shows a continuation of the musical theme. Annotations include '(T)' above the first measure.

61

Musical score for measures 61-63. The score continues in treble and bass clefs. Measure 61 features a treble clef staff with notes and rests, and a bass clef staff with notes. Measure 62 continues the melody in the treble clef and accompaniment in the bass clef. Measure 63 shows a continuation of the musical theme. The score ends with a double bar line and repeat signs in both staves.

11. Evangelista

C = Continuo-Manual: Ged. 8'

Recitativo

Tenore

Und es wa - ren Hir - ten in der - sel - ben Ge - gend auf dem
And a - bid - ing in the field in that same coun - try nigh to

3

Fel - de bei den Hür - den, die hü - te - ten des Nachts ih - re He - de. d sie - he,
Beth - le - hem were shep - herds, who with their flock by night watch were kee - ing. lo, —

6

nen E - mel trat zu ih - nen, und die Klar - heit des Her - ren
of the Lord came up - on them and the glo - ry of God shone

8

leuch - tet' um sie, und sie furch - ten sich sehr.
round a - bout them; they were sore, sore a - fraid.

12. Choral

Brich an, o schö - nes Mor - gen - licht, und laß den Him - mel ta - gen!
 Du Hir - ten - volk, er - schrek - ke nicht, weil dir die En - gel sa - gen,
 Break forth, O beau - teous morn - ing light and fill the heav'ns with glo - ry!
 Ye shep - herds folk, re - strain your fright, and hear the an - gels' sto - ry:

5
 daß die - ses schwa - che Knä - be - lein un - ser ist und Freu - de sein, da -
 this lit - tle child whom you will see our com - fort and our joy will be, a -

9
 zu den Sa - tan zwin - gen und letzt - lich Frie - de brin - gen!
 gainst the fiend sus - tain us, and peace at last re - gain us.

13. Evangelista et Angelus (Tenore e Soprano)

S: Flöte 8' oder Streicher 8'
 C: Ged. 8'
 Ped.: Subbass 16' + C/Ped.

Recitativo
 Tenore

Angelus
 Soprano

Und der En - gel sprach zu ih - nen: „Fürch - tet euch nicht!
And the an - gel spoke and said: „Be not a - fraid;

3
 Sie - he, ich ver - kün - di - ge euch gro - ße Freu - die, die al - lem Vol - ke w - fah - ren wird; denn euch ist
look ye, for I bring un - to you joy - ful ti - gs, which shall be - com - e to all peo - ple. For un - to

6
 heu - te der Hei - land ge - bo - ren, wel - cher ist Chri - stus, der Herr, in der Stadt Da - vid.“
you there is born - this day in the ci - ty of Da - vid a Saviour which is Christ the Lord.”

14. Recitativo (Basso)

S: Oboe 8' + Ged. 8' oder Quintade 8' + Salizional 8'

Ped.: Subbass 16' + Ged. 8'

Basso

Was Gott dem A - bra - ham ver - hei - ßen, das läßt er nun dem Hir - ten -
What God to A - bra - ham had sworn he showed the shep - herds on the

S

Ped.

3

chor er - füllt er - wei - sen. Ein Hirt hat al - les das - vor
day when Christ was born. It was a shep - herd who told that

5

Gott den müss und nun muß auch ein Hirt die Tat,
th he made his cov - e - nant of old

7

was er da - mals ver - spro - chen hat, zu - erst er - fül - let wis - sen.
and when the years a - round had rolled, to shep - herds he ful - filled it.

15. Aria (Tenore)

S: Flöte 8'

C: Ged. 8'

Ped.: Subbass 16' + C/Ped.

Musical score for measures 1-5. The score is in 3/8 time with a key signature of one sharp (F#). It features three staves: Soprano (S), Cello (C), and Bass. The Soprano part consists of a melodic line with slurs and ties. The Cello and Bass parts provide harmonic support with chords and moving lines.

Musical score for measures 6-10. The score continues with the same instrumentation and key signature. The Soprano part has a more active melodic line. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

Musical score for measures 11-16. The score continues with the same instrumentation and key signature. The Soprano part has a more active melodic line. A large, stylized watermark 'CARUS' is overlaid on the left side of the page.

Musical score for measures 17-20. The score continues with the same instrumentation and key signature. The Soprano part includes lyrics and a trill (tr) in measure 19. The Cello and Bass parts provide harmonic support.

17 Tenore

Fro - he - Hir - ten, eilt, ach - ei - let, eh - ihr
Hap - py - shep - herds, haste, ah, haste ye, why - the

22

euch zu lang ver - wei - let, eilt, das hol - de
 pre - cious mo - ments waste ye? haste the love - ly

27

Kind zu sehn, eilt, ach ei - let, eilt, das
 child to see, haste, ah, haste ye, haste

32

hol Kind sehn,
 love child see,

37

fro - he Hir - ten, eilt, ach ei - let, eh - ihr
 hap - py shep - herds, haste, ah, haste ye, why the

42

euch zu lang ver - wei - let, eilt, das hol - de
 pre - cious mo - ments_ waste ye? haste the love - ly

47

Kind zu sehn, eilt,
 child_ to see, haste,

52

das hol - de Kind zu sehn!
 the love - ly child_ to see.

57

62

67

Geht, die Freu -
Let your joy

71

de heißt
un-be

die Freu -
joy

75

de heißt zu schön,
un-bound-ed be,

sucht die An - mut,
there will find ye,

die An - mut zu ge-
will find ye grace per-

80

win - nen, geht und la -
 fect - ed, grace to fresh -

83

- - - - - bet, and
 - - - - - en, to

86

la fresh - - - - - bet Herz und
 fresh - - - - - en hearts de - - -

89

Sin - nen, und la -
 ject - ed, to fresh -

92

bet
en

95

Herz und Sin - nen,
hearts de - ject - ed,

99

Freu - de heißt zu
joy un - bound - ed

103

schön, be, geht, let die Freu - your joy de heißt zu un - bound - ed

107

schön, sucht die An - - - mut zu ge - win - - - nen,
be, there will find ye grace per - fect - - - ed,

tr

This system contains measures 107 through 111. It features a vocal line with lyrics in German and English, a piano accompaniment with a busy right hand and a more active left hand, and a separate bass line. A trill (tr) is marked above the final note of the vocal line.

112

geht und la - - - - - bet
grace to fresh - - - - -

This system contains measures 112 through 114. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern. A large, stylized watermark is visible across the right side of the page.

115

Herz Sin - - - - - la
hearts ject - - - - - ed, fresh - - - - -

tr

This system contains measures 115 through 117. The vocal line includes the lyrics. The piano accompaniment continues. A trill (tr) is marked above the final note of the vocal line. A large, stylized watermark is visible across the left side of the page.

118

This system contains measures 118 through 121. It features a vocal line with a long melisma (indicated by a horizontal line with dots) and a piano accompaniment. The piano part includes various musical markings such as accents (^) and slurs.

121

bet Herz und Sin - nen!
en hearts de - ject - ed.

126

16. Evangelista

C: Ged. 8'

Recitativo
Tenore

Und da... This sign... en: Ihr wer - det fin - den das Kind in Win - deln ge -
in Beth - le - hem wrapped in swad - dling clothes ye shall

3

wik - kelt und in ei - ner Krip - pe lie - gen.
find him, a babe in a man - ger ly - ing.

17. Choral

Schaut hin, dort liegt im fin - stern Stall, des Herr - schaft ge - het ü - ber - all. Da
 Be - hold! In gloom - y sta - ble stall there lies the Rul - er of us all; where

5

Spei - se vor - mals sucht ein Rind, da ru - het jetzt Jung - frau'n Kind.
 once the hun - gry ox - en fed, the Vir - gins he Child a bed.

1. *Andante* (P) *(S ad lib.)*
 T: Flöte
 S: Gedächtnis
 Ped.: S/Ped.

Basso

So geht denn hin, ihr Hir - ten, geht, daß ihr das Wun - der
 So go ye there, ye shep - herds, go this won - drous thing to

S

T

3

seht!
know;

Und fin - det ihr des Höch - sten Sohn in ei - ner har - ten Krip - pe
and when you find the Son of God ly - ing in the low - ly

5

lie - gen,
man - ger,

so then sin - get ihm bei sei - ner Wie - gen
sing ye all, be - side his cra - ch with

ei - nem sü - ßen
voic - es and

7
Ton clear, and mit ge - sam - tem
a sooth - ing slum - ber

8

Chor
song

dies of Lied zur Ru - he vor:
of hope and love and cheer.

19. Aria (Alto)

T: Oboe oder zarte Solofarbe + S/T

S: Ged. 8' + Salizional 8'

(C: Ged. 8'; s. Fußnote zu T. 53 / s. footnote for m. 53)

Ped.: Subbass 16' + Ged. 8' (oder + S/Ped)

The image displays a musical score for '19. Aria (Alto)'. It consists of four systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The first system starts at measure 1. The second system starts at measure 6. The third system starts at measure 11 and includes a trill (tr) in the right hand. The fourth system starts at measure 17. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. A large, stylized watermark 'CARUS' is overlaid across the middle of the page.

Piano accompaniment for measures 22-26. The score consists of three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a grand staff (treble and bass clefs) for the left hand. The music is in G major and 3/4 time. It features a flowing melody in the right hand and a steady accompaniment in the left hand.

Vocal and piano accompaniment for measures 27-31. The vocal line is in the treble clef staff, and the piano accompaniment is in the grand staff. The lyrics are: "Schla - - - - - Sleep". The piano part includes dynamic markings *pp* and *S*, and a *T* marking above the staff. A large watermark "Carus" is overlaid on the score.

Vocal and piano accompaniment for measures 32-36. The vocal line is in the treble clef staff, and the piano accompaniment is in the grand staff. The lyrics are: "fe, mein Lieb - - - - - ster, ge -
thou, my Dear - - - - - est, and". The piano part continues with a similar accompaniment style. A large watermark "Carus" is overlaid on the score.

nie - - - - - ße der Ruh, schla - fe, mein Lieb - ster, ge-
 rest - - - - - thee a - while, sleep - thou, my Dear - est, and

nie - ße der Ruh, wa - che nach die - sem vor al - ler - - - - - hen,
 rest - thee a - while, wake - from - thy - slum - ber to brin - us - - - - - tion,

mein Lieb - ster, ge - nie - ße der Ruh, wa - che nach
 my Dear - est, and rest - thee a - while, wake from thy

* Die Manualangabe „(C)“ deutet an, dass es sich bei den betreffenden Akkorden um Generalbass-Harmonien handelt. Sie können auf dem Continuo- oder auf dem Tutti-Manual gespielt werden oder auch entfallen. / The manual indication “(C)” means that the chords in question are thorough-bass harmonies. They can be played on the continuo manual or on the tutti manual, or they can be omitted.

54

die - sem vor al - ler Ge - dei - hen,
 slum - ber to bring us sal - va - tion,

59

65

schla - fe, — mein
 sleep — — — — — thou, my —

70

Lieb - ster, ge - nie - ße der Ruh, schla - fe, mein Lieb - ster, ge -
 Dear - est, and rest thee a - while, sleep thou, my Dear - est, and

75

nie - ße der Ruh, wa - che - sem vor al - ler Ge -
 rest thee a - while, from thy slum - ber to bring us sal -

80

dei - hen, wa - che nach die - sem vor al - ler Ge - dei - hen, schla -
 va - tion, wake from thy slum - ber to bring us sal - va - tion, sleep -

- fe, schla - fe, wa - che nach die - sem, nach die -
 thou, sleep thou, wake from thy slum - ber, thy slum -

- sem vor al - - - - - lei - dei - hen!
 - ber to bring us va - tion.

f

102

107

112

be — di — Brust, emp — fin — de — die —
 thee — a — while, and sleep — with — a —

116

Lust, wo wir un - ser Herz er - freu - en, — wo wir
 smile, wake to hear our ex - ul - ta - tion, — wake to

121

un - ser - Herz er - freu - en, la - be die
 hear our ex - ul - ta - tion, rest thee a -

126

Brust, emp - fin - de die Lust, wo wir Herz - freu -
 while, and sleep - with a smile, wake to our ex - ta -

131

- en, la - be - die - Brust, emp - fin - de - die - Lust, wo wir
 - tion, rest thee a - while, and sleep - with a smile, wake to

136

un - ser Herz er - freu - - - - - en, la - be die Brust,
 hear our ex - ul - ta - - - - - tion, rest thee a - while,

141

emp - fin - de die Lust, wo wir un - ser Herz er - freu
 and sleep with a smile, wake our ex - ul - ta - - - - -

147

- - - - - en!
 - - - - - tion.

Da capo

20. Evangelista

C: Ged. 8'

Recitativo

Tenore

Und al - so - bald war da bei dem En - gel die Men - ge der himm - li - schen Heer -
And sud - den there ap - peared with the an - gel a mul - ti - tude of the Heav'n - ly

3

scha - ren, die lob - ten Gott und spra -
Host all prais - ing God say -

21. Chorus

T: Flöten 8' + 4'

S: Oboe 8' + Ged. 8'

Ped.: 16' + T/Ped. (ggf. + S/Ped.)

Vivace

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The second system contains four vocal staves and a piano accompaniment. The tempo is marked 'Vivace'. The key signature has one sharp (F#). The time signature is common time (C). The lyrics are in German and English. A large, stylized watermark 'CARUS' is overlaid on the score.

Vocal Lyrics:

Soprano: Eh - - re sei Gott, Eh - - re sei Gott, Eh - -
Glo - - ry to God, glo - - ry to God, glo - -

Alto: Eh - - re sei Gott, Eh - - re sei Gott,
Glo - - ry to God, glo - - ly to God,

Tenor: Eh - - re sei Gott, Eh - re sei Gott, Eh -
Glo - - ry to God, glo - ry to God, glo -

Bass: Eh - - re sei Gott, Eh glo - -
Glo - - ty to God, glo - -

Piano Accompaniment:

T *staccato*

Second System Lyrics:

Soprano: - - re sei Gott in der Hö - -
- - ry to God in the High - -

Alto: Eh - - re sei Gott in der Hö - -
Glo - - ry to God in the High - -

Tenor: - - re sei Gott in der Hö - he, in der -
- - ry to God in the High - est, in the -

Bass: - - re sei
- - ry to

- he, in der Hö - he, Eh - re sei
 - est, in the High - est, glo - ry to
 - - - - he, Eh - re sei Gott,
 - est, glo - ry to God,
 Hö - he, in der Hö - he, Eh - re, Eh
 High - est, in the High - est, glo - ry, glo
 Gott in der Hö - he, Eh - re sei Gott, Eh
 God in the High - est, glo - ry to God, glo

Gott, Gott in Hö - he, Eh -
 God, God in High - est, glo -
 - - - - re sei
 - - - - ry to
 - - - - re sei
 - - - - ry to

- - re sei Gott in der Hö - - he, Eh - -
 - - ry to God in the High - - est, glo - -

Gott in der Hö - - he, in der Hö - - he,
 God in the High - - est, in the High - - est,

Gott in der Hö - - he, Eh - - re sei
 God in the High - - est, glo - - ry to

- - - - re sei Gott in der Hö - - he, in der Hö - -
 - - - - ry to God in the High - - est, in the High - -

- - re sei Gott, Eh - - re sei
 - - ry to God, glo - - ry to

Eh - - re sei
 glo - - ry to

Hö - - he, Eh - -
 High - - est, glo - -

- - he, Eh - - re sei Gott, Eh - -
 - - est, glo - - ry to God, glo - -

Gott in der Hö - - - he, - in der Hö - - -
 God in the High - - - est, - in the High - - -

Gott, Eh - - - re sei Gott in der Hö -
 God, glo - - - ry to God in the High -

- - - re sei Gott in der Hö -
 - - - ry to God in the High -

- - - re sei
 - - - ry to

- - he, - in der Hö - - -
 - - in the High - - -

und Frie - - - de auf Er - den, und Frie -
 and peace - - - be to all - men, and peace

Frie - - - de auf Er - den, und Frie -
 peace - - - be to all men, and peace

- - he und Frie - - - de auf Er - den, Frie - - -
 - - est and peace - - - be to all men, peace

Gott in der Hö - he und Frie - de auf Er - den,
 God in the High - est and peace be to all men,

de auf Er-den, Frie - de auf Er-den und den Men-schen ein
 be to all men, peace be to all men, and on earth peace, good

de auf Er - den, und Frie - de auf Er - den und den
 be to all men, and peace be to all men, and on

de auf Er - den, und Frie - de auf Er - den
 be to all men, and peace be to all men,

und Frie - de auf Er - den, und Frie - de auf Er - den
 and peace be to all men, and peace be to all men,

Wohl - ge - fal - len, ein Wohl - ge - fal - len, ein Wohl - ge - fal - len, ein Wohl - ge - fal - len
 all men, good will to all men, good will to all men, good will to all men

den - schen ein Wohl - ge - fal - len, ein Wohl - ge - fal - len, ein Wohl - ge - fal - len, ein Wohl - ge - fal - len
 arth peace, good will to all men, good will to all men, good will to all men, good will to all men

und den Men - schen ein Wohl - ge - fal - len, ein Wohl - ge - fal - len, ein Wohl - ge - fal - len, ein Wohl - ge - fal - len
 and on earth peace, good will to all men, good will to all men, good will to all men, good will to all men

und den Men - schen ein Wohl - ge -
 and on earth peace, good will to

len, und den
men, and on

- len, und den Men - schen ein Wohl - ge - fal -
men, and on earth - peace, good will to all

- - len, und den Men - schen ein Wohl - ge - fal -
men, and on earth - peace, good will to all

fal len, und den Men - schen ein
all men, and on earth - peace, good

Men - schen Wohl - ge - fal -
earth - peace, good will to all

- len, und den Men - schen ein Wohl - ge -
men, and on earth - peace, good will to

- - ge - fal - len, und den Men - schen ein Wohl - ge - fal -
men, and on earth - peace, good will to all

Wohl - ge - fal - len,
will to all men,

len, und den Men - schen ein
men, and on earth - peace, good

fal - len, den Men - schen ein Wohl - ge -
all men, on earth peace, good will to

len, den Men - schen ein
men, on earth - peace, good

und den Men - schen ein Wohl - ge -
and on earth peace, good will to

Wohl - fal - len, und den
all men, and on earth - peace, good

al - len, und den Men - schen ein
ll men, and on earth - peace, good

fal - len, ein Wohl -
all men, good will

fal - len, und den Men - schen ein Wohl - ge - fal -
all men, and on earth - peace, good will to all

Men - schen ein Wohl - ge - fal - len,
 earth - peace, good will - to all - men,

Wohl - ge - fal - len, Eh - re sei
 will - to all - men, glo - ry to

- ge - fal - len, Eh -
 to all - men, glo -

- len, den Men - schen ein Wohl - ge - fal - len,
 men, on earth - peace, good will - to all men,

Piano accompaniment for measures 47-49, featuring a large 'CARUS' watermark.

Eh - re sei Gott, Eh - re sei Gott, Eh - re, Eh -
 glo - ry to God, glo - ry to God, glo - ry, glo -

Eh - re sei Gott, Eh - re, Eh -
 glo - ry to God, glo - ry, glo -

Eh - re sei Gott, Eh -
 glo - ry to God, glo -

Piano accompaniment for measures 50-52, featuring a large 'CARUS' watermark.

re sei Gott in der Hö he und Frie -
 ry to God in the High est and peace

re sei Gott in der Hö he, in der Hö he und Frie -
 ry to God in the High est, in the High est and peace

re sei Gott in der Hö he, in der Hö he und Frie -
 ry to God in the High est, in the High est and peace

re sei Gott in der Hö he
 ry to God in the High est

de auf Er - den, Frie - - de auf Er - den und den
 be to all - men, peace - - be to all men, and on

en, auf Er - den, Frie - - de auf Er - den und den Men - schen ein
 en, to all - men, peace - - be to all men, and on earth peace, good

de auf Er - den, und Frie - - de auf Er - den und den
 be to all men, and peace - - be to all men, and on

und Frie - de auf Er - den, Frie - - de auf Er - den
 and peace be to all men, peace - - be to all men,

Instrumental accompaniment for piano and bass.

Men - schen ein Wohl - ge - fal - len. men.
 earth peace, good will to all men.

Wohl - ge - fal - len. men.
 will to all men.

Men - schen ein Wohl - ge - fal - len. men.
 earth peace, good will to all men.

und den Men - schen ein Wohl - ge - fal - len. men.
 and on earth peace, good will to all men.

22. Recitativo (Basso)

C: Ged. 8'

Basso

So recitativo
 'Tis will

gel, jauchzt und sin - get, daß es uns heut so schön ge - lin - get!
 gels, joy - ful sing, to - day is born our Lord and King.

4

Auf denn! Wir stim - men mit euch ein; uns kann es so wie euch er - freun.
 Sing then! and each one raise his voice and with the an - gels all re - joice.

23. Choral

T: Prinz. 8' + 4' + 2'

S: Ged. 8' + Flöte 4' + Oboe 8'

Ped.: Subbass 16' + Oktave 8' + Oktave 4' oder 16' + 8' + T/Ped.

The musical score is arranged in three systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal part starting with a triplet of eighth notes, followed by the piano accompaniment. The score is in G major and 12/8 time. A large, stylized watermark 'CARUS' is overlaid across the middle of the page.

Wir sin - gen dir in dei - nem Heer
In cho - rus now to thee we raise

aus al - ler Kraft Lob, Preis und
with might - y voice our songs of

6

Ehr, praise daß du, o lang ge -
 that thou our long a -

9

wünsch - ter Gast, dich nun mehr
 wait - ed Guest hast at

12

ein - stel - let hast.
 last, be - loved and blest.

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2 Vl, Va, Vdg (Vc), Bc
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Messe in C · Mass in C major op. 86
Soli, Coro, Fl, Ob, Clt, Fg, Cor, Timp,
2 Vl, Va, Vc, Cb, [Org]
Arr. Klaus F. Müller Carus 40.688/50

Ludwig van Beethoven
Missa solennis op. 123
Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp,
2 Vl, Va, Vc, Cb, [Org]
Arr. Joachim Linckelmann Carus 40.689/50

Johannes Brahms
Ein deutsches Requiem · German Requiem op. 45
Soli, Coro, Fl/Pic, Ob, Clt, Fg, Cor, Timp,
2 Vl, Va, Vc, Cb
Arr. Joachim Linckelmann Carus 27.055/50

Johannes Brahms
Schicksalslied op. 54
Coro, Fl, Ob, Clt, Fg, Cor, [Tr, Trb], Timp,
2 Vl, Va, Vc, Cb
Arr. Russell Adrian Carus 10.399/50

Anton Bruckner
Te Deum
Soli, Coro, 2 Tr, Cor, Trb, Tb, Org
Arr. Johannes Ebenbauer Carus 27.190/50

Antonín Dvořák
Messe in D · D major
Soli, Coro, Fl, Ob, Clt,
Arr. Joachim Linckelmann Carus 40.653/50

Antonín Dvořák
Stabat Mater
Soli, Coro, Fl, Ob, Clt, Fg, Timp,
2 Vl, Va, Vc, Cb
Arr. Joachim Linckelmann Carus 27.293/50

Antonín Dvořák
Psalm
Coro, Fl, Ob, Clt, Fg, Cor, Timp,
[Timp, Perc]
Arr. Armin Carus 40.098/50

Charles Gounod
Requiem in C
Soli, Coro, Ob, Clt, Cor,
2 Vl, Va, Vc, Cb, Org
Arr. Zsigmond Szathmáry Carus 27.315/50

Joseph Haydn
Die Schöpfung · The Creation
Soli, Coro, 2 Fl, Ob, Clt, Fg, 2 Cor, Tr, Timp,
2 Vl, Va, Vc, Cb, Cemb
Arr. Joe Hickman Carus 51.990/50

Felix Mendelssohn Bartholdy
Elias · Elijah op. 70
Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp,
2 Vl, Va, Vc, Cb, [Org]
Arr. Joachim Linckelmann Carus 40.130/50

Felix Mendelssohn Bartholdy
Lobgesang · Hymn of Praise op. 52
Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp,
2 Vl, Va, Vc, Cb, [Org]
Arr. Joachim Linckelmann Carus 40.076/50

Felix Mendelssohn Bartholdy
Paulus · St. Paul op. 36
Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp,
2 Vl, Va, Vc, Cb, [Org]
Arr. Joachim Linckelmann Carus 40.129/50

Felix Mendelssohn Bartholdy
Wie der Hirsch schreit.
Der 42. Psalm · Psalm 42 op. 42
Soli, Coro, Fl, Ob, Clt, Fg, Cor, [Timp],
2 Vl, Va, Vc, Cb, Org
Arr. Jan-Benjamin Homolka Carus 40.072/50

Giacomo Puccini
Messa a 4 voci con orchestra
Soli, Coro, Fl, Ob, Clt, Fg, Cor, Timp,
2 Vl, Va, Vc, Cb
Arr. Joachim Linckelmann Carus 56.001/50

Giacomo Puccini
Stabat Mater
Soli, Coro, Fl, Ob, Clt, Fg, Timp,
2 Vl, Va, Vc, Cb
Arr. Joachim Linckelmann Carus 70.089/50

Camille Saint-Saëns
Messe de Requiem op. 54
Soli, Coro, (1) Arpa, 2 Vl, Va, Vc, Cb, Org
Arr. Joachim Linckelmann Carus 27.317/50

Giuseppe Verdi
Messa da Requiem
Soli, Coro, Cor, Perc, Timp, Cb, Pfte
Arr. Michael Betzner-Brandt Carus 27.303/50
Soli, Coro, Fl, Ob, Clt, Fg, Cor, Tr, [4 (2) Tr da lontano], Trb,
Timp, Gran Cassa, 2 Vl, Va, Vc, Cb
Arr. Joachim Linckelmann Carus 27.308

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