

Programm

Spring 2025



Carus – Excellence in Choral Music

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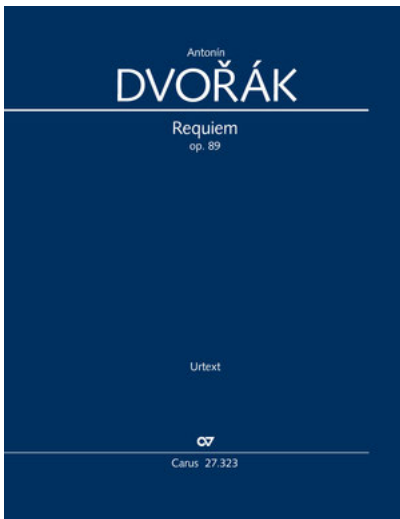
- 1 easy
- 2 easy to medium
- 3 medium
- 4 medium to difficult
- 5 difficult

Prices are subject to change.
Errors excepted.

Carus 99.560/00, 12/2024



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- Powerful work with lengthy choral sections
- Rehearsals made easy with the practice app *carus music*
- One of the most beautiful Requiem settings

Antonín Dvořák (1841–1904)

Requiem

op. 89 (Latin)

Soli SATB, Coro SATB, Pic, 2 Fl, 2 Ob, Eh, 2 Clt, BCl, 2 Fg, Cfg, 4 Cor, 2 Tr, 2 Tr di lontano, 3 Trb, Tb, Timp, Tam-Tam, Arpa, Org, 2 Vl, Va, Vc, Cb / 95 min / 4 (medium to difficult)

Claudia Seidl (Editor)

Dvořák's mighty *Requiem* was commissioned for Birmingham's renowned music festival. Since its premiere there in 1891 under the composer's direction, it has enjoyed huge popularity. Although based on the liturgical Latin text, it was conceived from the outset as a full-length work for concert performance.

In inimitable style, Dvořák's *Requiem* presents a vast emotional spectrum from religious devotion to moments of drama and agonized lamentation, all with a truly impressive depth of expression. Bach's motif of the Cross from the second Kyrie of the *Mass in B minor* may well have been the inspiration for the similarly chromatic motif which symbolizes death in almost all movements. The choir plays a central role in the work: with one exception, Dvořák features it in all 13 sections.

The version of the work published by Carus reflects the autograph score, which – unlike the original published score and a copy used at the premiere – precisely reproduces the composer's careful dynamics markings. Autograph notes from the conducting score have been taken into account, while individual annotations give detailed information about the differences between the sources.

With this new critical edition of the *Requiem*, Carus is continuing its efforts to publish Dvořák's sacred works. In addition to the full score, a standard vocal score and reader-friendly large print vocal score are available, as well as the choral score, orchestral material and practice aids for the choir (currently in preparation). The full and vocal scores are also available in digital form.

Carus 27.323/00

Score

NOVA

Foreword in German and English

25.2 x 32.5 cm | 336 pages

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EUR 109.00 | available 5/2025

Carus 27.323/03

Vocal score

NOVA

19 x 27 cm | 160 pages

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EUR 20.00 | available 5/2025

Carus 27.323/04

Vocal score

XL in large print

979-0-007-35479-4

EUR 29.00

Carus 27.323/05

Choral score

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copies EUR 13.05, from 60 copies

EUR 11.60 | available 5/2025

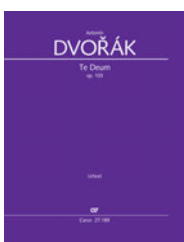
Carus 27.323/19

Set of parts

complete orchestral parts

available 6/2025

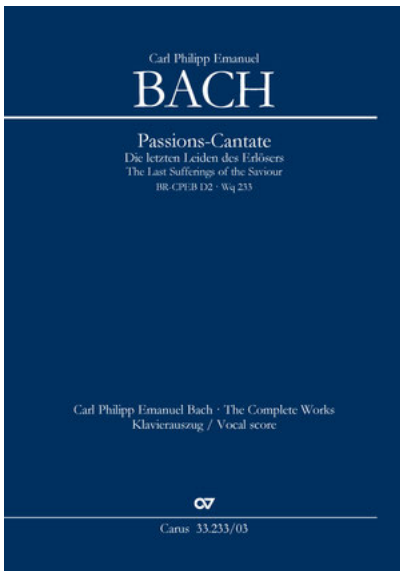
Also available



Dvořák: Te Deum
Carus 27.189/00



Dvořák: Mass in D major
Carus 40.653/00



- A smash hit during C.P.E. Bach's lifetime
- Large-scale Passion setting to (re)discover
- Performance materials in addition to the C.P.E. Bach Complete Edition

Carl Philipp Emanuel Bach (1714–1788)

Passions-Cantate

The Last Sufferings of the Saviour
BR-CPEB D 2 (Wq 233) (German)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Fg, 3 Cor, Timp, 2 Vl, Va, Bc / 110 min / 3 (medium)

Andreas Gräsle (Vocal score arranger), Paul Horn (Vocal score arranger)

Carl Philipp Emanuel Bach scored a real hit with his *Passion cantata*. The work was already so popular during his lifetime that there were public calls for repeat performances every year. Bach himself is said to have dubbed the work his "Spinnhauß Passion": following the premiere in 1770, a tradition of annual performances was established at Hamburg's Spinnhaus church until 1785.

This crowd-pleaser is musically very closely related to Carl Philipp Emanuel Bach's *St. Matthew Passion* of 1769. The composer simply reused the majority of the solo movements from the older work, supplemented with new recitatives, a chorale and two choruses. In contemporary fashion, he rejected the biblical text in favor of a poetic version written by Anna Louisa Karsch. And thus the *St. Matthew Passion* became a *Passion cantata*.

This more modern and perhaps also more accessible genre struck a nerve. Numerous manuscript copies and librettos confirm the work's popularity far outside the environs of Hamburg.

The score is volume IV,3 of the C.P.E. Bach Complete Edition, edited by Moira Hill for the Packard Humanities Institute in Los Altos (California). Carus publishes the vocal score and choral score for this work. Also available from Carus: the high-quality clothbound full score and orchestral material.

Carus 33.233/03

Vocal score

NOVA

19 x 27 cm | 132 pages

979-0-007-33026-2

EUR 34.00 | available 3/2025

Carus 33.233/00

Score

Foreword in German and English

25.2 x 32.5 cm | 264 pages

979-0-007-35579-1

EUR 82.00 | available 3/2025

Carus 33.233/19

Set of parts

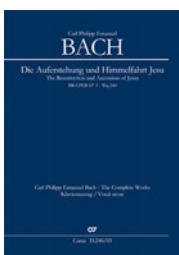
complete orchestral parts

23 x 32 cm

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available 3/2025

Also available



Bach: The Resurrection and Ascension of Jesus
Carus 33.240/03



Bach: Passion according to St. Matthew
Carus 33.503/03



Carus 40.166/53

Vocal score

NOVA

also reduction pour organ,
German/English

19 x 27 cm | 20 pages

979-0-007-34583-9

EUR 7.00 | available 3/2025

■ New vocal score for Mendelssohn's *Hymn*

Felix Mendelssohn Bartholdy (1809–1847)

Hymne

Three Sacred Songs and Fugue (orchestral version)
MWV A 19 (German/English)Solo A (Ms), Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Trb, Timp, 2 Vl, Va, Vc/Cb
/ 14 min / 3 (medium)

The *Hymne* op. 96 is closely linked to the *Drei geistliche Lieder* / *Three Sacred Songs* from 1840 (Carus 40.1166/03). It is an expansion and orchestral version of these songs.

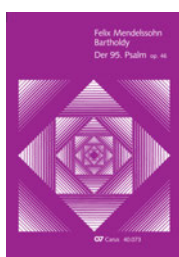
In 1840, Mendelssohn composed the *Three Sacred Songs* on an English paraphrase of the 13th Psalm for solo alto, choir and organ. The text was written by the English legal scholar and music lover Charles B. Broadley, who commissioned the work. Mendelssohn specifically wanted to match the tone of the English Verse Anthem with the these songs. The *Three Sacred Songs* soon appeared in print in England and Germany (also with a German text).

In 1842/43, at Broadley's request, Mendelssohn created an orchestral version of the *Three Sacred Songs* and added a final fugue to the piece. This four-movement orchestral version was only published after Mendelssohn's death as *Hymne* op. 96.

The full score is the first critical edition of the work and contains the original English singing text as well as the German text. The full score, a study score, a vocal score, choral score and orchestral parts are available.

Also available

**Mendelssohn
Bartholdy: Psalm
42**
Carus 40.072/00



**Mendelssohn
Bartholdy: Psalm
95**
Carus 40.073/00



Carus 9.309/00

Score

Foreword in German and English

21 x 29.7 cm | 52 pages

979-0-007-34185-5

from 20 copies EUR 22.00, from 40 copies EUR 19.80, from 60 copies EUR 17.60 | available 4/2025

Carus 9.309/00-010-000

Score digital (download)

pdf file

979-0-007-34186-2

from 20 copies EUR 19.80, from 30 copies EUR 17.82, from 50 copies EUR 15.84, from 100 copies EUR 14.85 | available 4/2025



- Arrangement of *Dichterliebe* for choir and orchestra
- Songs available separately and as a complete cycle

Robert Schumann (1810–1856) / Hye-Young Cho (*1969) (arr.)

Dichterliebe

for choir and pianoforte (arr. Hye-Young Cho)

(German)

Coro SATB, Pfte, [Soli MsTBar] / 35 min / 3 (medium)

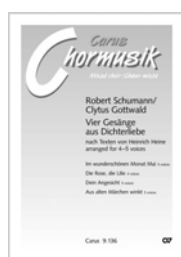
From sublime ecstasy to the deepest despair, Robert Schumann's *Dichterliebe* (Poet's love), based on texts by Heinrich Heine, is a story encompassing all the facets of a true and passionate love. The cycle was written in 1840, the year in which the composer, after a lengthy battle and against fierce resistance, was allowed to wed the virtuoso pianist Clara Wieck. 1840 is also celebrated as the "year of song" in the composer's oeuvre.

This edition makes this world-famous cycle accessible to choirs while creating an entirely fresh sonic experience. Appearing in their new guise, the familiar melodies still closely reflect Schumann's musical intentions. Hye-Young Cho is one of South Korea's leading composers. Here she has produced sensitive arrangements in which the vocal groups are deployed in a varied and well considered manner. Her harmonies strictly follow Schumann's piano setting (which she adopts unchanged), and thus the arrangements preserve the simple yet intense character of the songs.

Also available



Schumann: Von Kindern und Engeln
Carus 40.270/00



Schumann: Four Songs from "Dichterliebe". Vocal transcription by Clytus Gottwald
Carus 9.136/00



Hausmusik. Zu Gast bei Robert und Clara Schumann
Carus 83.447/00

Robert Schumann (1810–1856) / Hye-Young Cho (*1969) (arr.)

Im wunderschönen Monat Mai from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/10, score, separate edition from collection, 979-0-007-34187-9
available 4/2025

Aus meinen Tränen sprießen from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/15, score, separate edition from collection, 979-0-007-34189-3
available 4/2025

Die Rose, die Lilie, die Taube from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SSA, Pfte / 3 (medium)
■ Carus 9.309/20, score, separate edition from collection, 979-0-007-34191-6
available 4/2025

Wenn ich in deine Augen seh from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/25, score, separate edition from collection, 979-0-007-34193-0
available 4/2025

Ich will meine Seele tauchen from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/30, score, separate edition from collection, 979-0-007-34195-4
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Im Rhein, im heiligen Strome from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/35, score, separate edition from collection, 979-0-007-34197-8
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Ich grolle nicht from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
[Solo Bar], Coro TTBB, Pfte / 3 (medium)
■ Carus 9.309/40, score, Solo Bar, TTBB, Pfte, separate edition from collection, 979-0-007-34199-2
available 4/2025

Ich grolle nicht from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
[Solo Bar], Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/45, score, Solo Bar, Coro SATB, Pfte, separate edition from collection, 979-0-007-34201-2
available 4/2025

Und wüsstens die Blumen from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
[Solo T], Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/50, score, separate edition from collection, 979-0-007-34203-6
available 4/2025

Das ist ein Flöten und ein Geigen from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/55, score, separate edition from collection, 979-0-007-34205-0
available 4/2025

Hör ich das Liedchen klingen from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB (Solo Ms), Pfte / 3 (medium)
■ Carus 9.309/60, score, separate edition from collection, 979-0-007-34207-4
available 4/2025

Ein Jünglein liebt ein Mädchen from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/65, score, separate edition from collection, 979-0-007-34209-8
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Am leuchtenden Sommermorgen from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SSA, Pfte / 3 (medium)
■ Carus 9.309/70, score, separate edition from collection, 979-0-007-34211-1
available 4/2025

Ich hab im Traum geweinet from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
[Solo Bar], Coro SAATB, Pfte / 3 (medium)
■ Carus 9.309/75, score, separate edition from collection, 979-0-007-34213-5
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Allnächtliche Träume from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/80, score, separate edition from collection, 979-0-007-34215-9
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Aus alten Märchen from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/85, score, separate edition from collection, 979-0-007-34217-3
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Die alten bösen Lieder from: Dichterliebe. For choir and pianoforte (arr. by Hye-Young Cho) (German)
Coro SATB, Pfte / 3 (medium)
■ Carus 9.309/90, score, separate edition from collection, 979-0-007-34219-7
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Score

NOVA

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Carus 28.011/03

Vocal score

NOVA

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Carus 28.011/05

Choral score

21 x 29.7 cm | 4 pages

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Carus 28.011/19

Set of parts

complete orchestral parts

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available 3/2025

- **Marking the Beethoven anniversary year 2027**
- **By the creator of the choral arrangement of the well-known "Kyrie" based on the Moonlight Sonata**

Ludwig van Beethoven (1770–1827) / Gottlob Benedict Bierey (1772–1840) (arr.)

Agnus Dei

based on the Adagio of Piano Sonata No. 5
(Latin)

Soli/Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 VI, Va, Vc, Cb / 7 min / 2 (easy to medium)

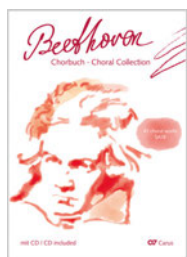
Sabine Bock (Editor)

Already during lifetime, Ludwig van Beethoven became so revered that other musicians arranged his music – mostly the popular instrumental works – for choir. The composer may even have known some of these versions. After his death, there came a veritable tsunami of arrangements, reaching its peak in the 1830s.

The present work by the composer and Kapellmeister Gottlob Benedict Bierey (1772-1840) dates from this period. He arranged the slow movement of the *Piano Sonata No. 5 in C minor* (Op. 10, No. 1) for voices and orchestra, adding the text of the "Agnus Dei" from the Latin Ordinary.

The piece is a wonderful companion piece to Bierey's arrangement of the first movement of the "Moonlight Sonata", which he orchestrated and underlaid with the text of the Kyrie from the Latin Ordinary ([Carus 28.009](#)).

Also available



**Beethoven:
Choral Collec-
tion Beethoven**
Carus 4.025/00



**Beethoven: Kyrie
based on the
Adagio of the
so-called "Moon-
light Sonata"**
Carus 28.009/00



Carus 21.034/00

Score

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Carus 21.034/00-010-000

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pdf file

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5.40 | available 5/2025



- Melodies as beautiful as his *Ave Maria*
- Christmas hymn that's easy to perform

Charles Gounod (1818–1893) / Dudley Buck (1839–1909) (arr.)

Nazareth

Christmas Anthem

CG 395 (English/German)

Solo Bar, Coro SATB, Org / 6 min / 2 (easy to medium)

Gerhard Frisch (Editor), Henry Fothergill Chorley (Translator), Gerhard Frisch (Translator)

The Christmas hymn *Nazareth* is based on a composition by Charles Gounod entitled *Jésus de Nazareth*. The original work, which Gounod composed for solo baritone and orchestra with only a few bars for choir, was enthusiastically received by the audience at its premiere and subsequently became widely known through various arrangements. There also exists a popular version in English. In contrast to the French original, which deals with the life of Jesus more generally, the English version focuses on the Christmas story.

An arrangement of this version by American composer and organist Dudley Buck (1839-1909) for mixed choir with solo baritone and organ accompaniment forms the basis for our Carus edition. For the first time, the hymn also features a German text: "Kommt her zur Krippe, kommt her, betet an." In this work, Gounod once again proves himself a master melodist. The hymn-like cantilena floating above simple harmonies in 6/4 time (Andantino) reveals the composer's love of opera.

Also available



Gounod: Messe solennelle de sainte Cécile
Carus 27.095/00



Gounod: Chants sacrés. 20 Latin Motets
Carus 4.110/00



Gounod: Messe no. 6 aux cathédrales
Carus 40.637/00



Gounod: Requiem in C major
Carus 27.315/50

Fanny Hensel (1805–1847) / Denis Rouger
(*1961) (arr.)

Mignon Nur wer die Sehnsucht kennt (arr. by D. Rouger)
(German)

Coro SSATB, Pfte / 2 min / 3 (medium)

■ Carus 9.528/00, score, 21 x 29.7 cm | 4 pages

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Nach Süden Von allen Zweigen schwingen (arr. by Denis
Rouger) op. 10,1 (German)

Coro SSATB, Pfte / 2 min / 3 (medium)

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Sehnsucht nach Italien Kennst du das Land (arr. by Denis
Rouger) (German)

Coro SSATB, Pfte / 2 min / 3 (medium)

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Traum Ihr fernen Heimathöhen (arr. by Denis Rouger)
(German)

Coro SSATB, Pfte / 3 min / 3 (medium)

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Zauberkreis Was steht denn auf den hundert Blättern (arr. by
Denis Rouger) (German)

Coro SSATB, Pfte / 2.5 min / 3 (medium)

■ Carus 9.532/00, score, 21 x 29.7 cm | 8 pages

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Bergeslust O Lust, vom Berg zu schauen (arr. by Denis
Rouger) op. 10,5 (German)

Coro SSATB, Pfte / 2 min / 3 (medium)

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copies EUR 2.40 | available 3/2025



- A great opportunity for smaller choirs to perform this significant work
- New, fantastic work in the series of *Great Choral Works in Small Scorings*

Anton Bruckner (1824–1896) / Joachim Linckelmann (arr.)

Mass in F minor

Arrangement for chamber orchestra (arr. Linckelmann)
WAB 28 (Latin)

Soli SATB, Coro SSAATTBB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb / 60 min / 5 (difficult)

Bruckner's mighty *Mass in F minor* is one of the composer's most important works, and indeed one of the major pieces of 19th century choral music. In unique fashion, the composer manages to illuminate the religious text through his music. At the same time, he creates passages of extreme emotion, which in fact led to disagreements with the musicians in the run up to the originally planned premiere in November 1868. In subsequent years, however, the work gained in popularity. Today it is still a highly appealing challenge for well-trained choirs.

With this version by the experienced arranger and orchestral musician Joachim Linckelmann, the Mass can now be performed by smaller groups. Created for soloists, choir and chamber orchestra, he reduces the winds from the original 15 to just seven. The string parts are identical to the original but can now also be reduced in number. The vocal parts (solos and choir) are entirely unaltered, so that the singers can use the vocal scores and choral scores of the Carus *Urtext* edition.

- Large-scale work can also be performed by smaller choirs
- 15 winds in the original version now reduced to seven
- Singers can still use the original vocal/choral scores
- carus plus: The work (original version) is available in our app carus music, the Choir Coach

Original version

Soli SATB, Coro SSAATTBB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb

Arrangement for chamber orchestra

Soli SATB, Coro SSAATTBB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb

Carus 27.094/50

Score

NOVA

Foreword in German and English
25.2 x 32.5 cm | 240 pages
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Carus 27.094/03

Vocal score

NOVA

19 x 27 cm | 128 pages
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EUR 24.95 | available

Carus 27.094/05

Choral score

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Carus 27.094/69

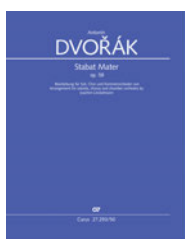
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23 x 32 cm

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Bruckner: Te Deum
Carus 27.190/50



Dvorák: Stabat mater
Carus 27.293/50



- Mendelssohn's popular Christmas cantata for chamber orchestra
- Christmas classic in the series *Great Choral Works in Small Scorings*

Felix Mendelssohn Bartholdy (1809–1847) / Urs Stäubli (*1951)
(arr.)

From heav'n on high

Cantata based on Luther's Christmas chorale. Arrangement for chamber orchestra
(arr. U. Stäubli)

MWV A 10 (German/English)

Soli SBar, Coro SSATB, 2 VI, Va, Vc/Cb, Fl, Ob, Clt, Fg, Cor, Tr, Timp / 16 min / 3
(medium)

Jean Lunn (Translator)

Mendelssohn's popular Christmas cantata on the Lutheran festive hymn "Vom Himmel hoch" (From heav'n on high) is available here in a chamber version, reduced to six wind instruments, string quintet and timpani. This means that the work can also be performed by smaller choirs, as well as choirs with more limited resources. The choir can use the vocal score and/or choral score of the original version.

Original version

Soli SBar, Coro SSATB, 2 Fl, 2 Ob, 2 Clt, 2
Fg, 2 Cor, 2 Tr, Timp, 2 VI, 2 Va, 2 Vc, Cb

Arrangement for chamber orchestra

Soli SBar, Coro SSATB, Fl, Ob, Clt, Fg,
Cor, Tr, Timp, 2 VI, Va, Vc/Cb

Carus 40.189/50

Score

NOVA

Foreword in German and English

25.2 x 32.5 cm | 64 pages

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EUR 54.00 | available 4/2025

Carus 40.189/03

Vocal score

19 x 27 cm | 32 pages

979-0-007-06458-7

EUR 14.50 | available

Carus 40.189/04

Vocal score

XL in large print

21 x 29.7 cm | 32 pages

979-0-007-18732-3

EUR 22.00 | available

Carus 40.189/05

Choral score

21 x 29.7 cm | 12 pages

979-0-007-06459-4

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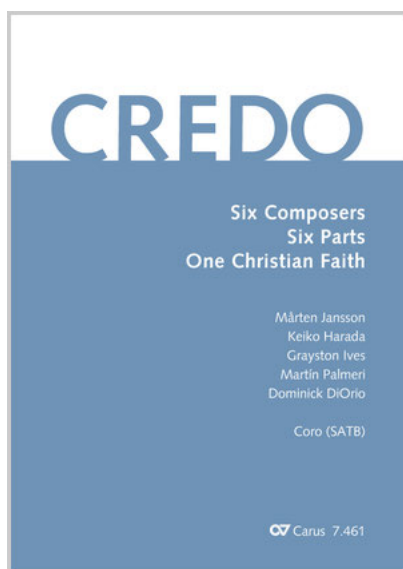
Also available



**Mendelssohn
Bartholdy: Like
as the hart longs.
Psalm 42**
Carus 40.072/50



**Mendelssohn
Bartholdy: From
heav'n on high**
Carus 40.189/00



Carus 7.461/00

Score**NOVA**

979-0-007-35580-7

available 6/2025

- Composition to mark 1700 years of the Creed
- Intercultural work by various composers

Marten Jansson (*1965) / Keiko Harada / Grayston (Bill) Ives (*1948) / Martín Palmeri (*1965) / Dominick DiOrio

Credo. Six Composers – Six Parts – One Christian Faith

Commissioned Composition for the 1700 Anniversary of the Nicaean Credo (Latin)

Coro SATB / 20 min

The text that celebrates a major anniversary in 2025 is central to most settings of the Christian Mass. It was first published 1700 years ago, at the Council of Nicaea in 325. The final form of the Nicene Creed is the only statement of belief accepted by all Christian churches.

Carus has commissioned a new work to honor this 1700th anniversary. Composers from around the world – including Dominick DiOrio, Keiko Harada, Grayston (Bill) Ives, Marten Jansson and Martín Palmeri – have each brought their own unique style to this multifaceted piece that represents all the major Christian religions equally. A symbolic work standing for the unity, diversity and solidarity of the Christian community.

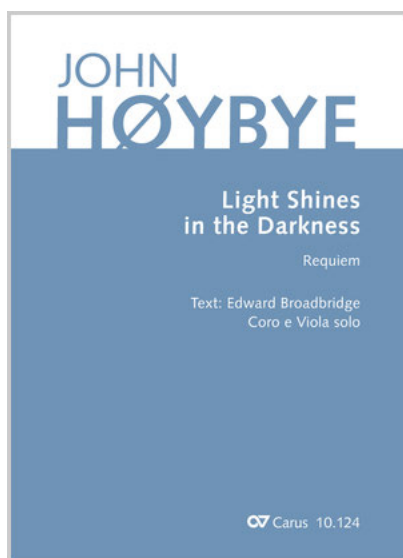
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Vivaldi: Credo
Carus 40.004/00



Benati: Credo
Carus 9.909/00



Carus 10.124/00

Score

NOVA

23 x 32 cm | 48 pages

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Carus 10.124/05

Choral score

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Carus 10.124/11

Individual part

viola solo

23 x 32 cm | 12 pages

979-0-007-35503-6

EUR 7.00

Carus 10.124/00-010-000

**Score digital (download)**

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23 x 32 cm | 48 pages

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EUR 35.10 | available 4/2025

- By the famous Danish composer John Høybye
- Melancholic and yet hopeful
- For choir and viola

John Høybye (*1939)

Light Shines in the Darkness

Requiem

(English/Latin)

Coro SSAATTBB, Va solo / 20 min / 3 (medium)

The Requiem *Light Shines in the Darkness* is a composition for solo viola and mixed choir. John Høybye has set a text by Edward Broadbridge. The predominantly English-language poem contains Latin passages, in particular from the Requiem Mass, as well as the motto "Lux in tenebris lucet" (Light shines in the darkness). As in the "companion piece" by this creative duo (*Psalms 151*, [Carus 10.113](#)), the string instrument and choir enter into a dialog. Representing light or the voice of God, the viola leads the choir, representing humanity, through the shadow of death.

A Requiem full of beautifully plaintive sounds, but also featuring rousing rhythms that give hope and light in the darkness.

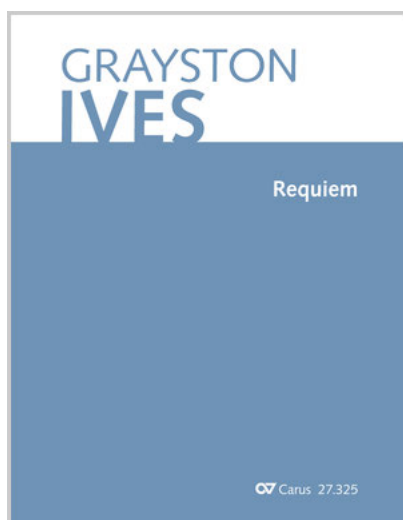
Also available



Høybye: Hope.
Easter music
Carus 10.114/00



Høybye: Psalm 151
Carus 10.113/00



- Impressive, accessible and with only a moderate level of difficulty
- English choral music at its finest
- Successful British composer and former member of the *King's Singers*

Grayston (Bill) Ives (*1948)

Requiem

(Latin)

Solo T, Coro SATB, Fl, Clt, Fg, 2 Cor, 2 Tr, Timp, Perc, Arpa, 2 Vl, Va, Vc, Cb, Org / 45 min / 3 (medium)

There's no doubt that British composer Grayston (Bill) Ives (*1948) has, in various ways, dedicated his career to choral music. A tenor with the legendary King's Singers, he later worked for 18 years as organist, choirmaster and lecturer at Oxford's prestigious Magdalen College. This *Requiem*, which Ives wrote to celebrate the college's 550th anniversary, is suitable for both sacred and secular performance. Ives' style is tonal, uncluttered and nonetheless colorful; even, at times, surprising, e.g. in the use of Tibetan hand-held cymbals.

"As a former King's Singer, 'Bill' Ives, steeped in the Anglican choral tradition, writes magnificently His word-painting skills draw out every dramatic impulse", stated the British music magazine Gramophone in 2021 on the occasion of the first recording of this Requiem setting.

Carus 27.325/00

Score

NOVA

Foreword in German and English

25.2 x 32.5 cm | 162 pages

979-0-007-31026-4

EUR 89.00 | available 5/2025

Carus 27.325/03

Vocal score

NOVA

19 x 27 cm | 80 pages

979-0-007-31028-8

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Carus 27.325/05

Choral score

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Carus 27.325/19

Set of parts

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Carus 27.325/00-010-000



Score digital (download)

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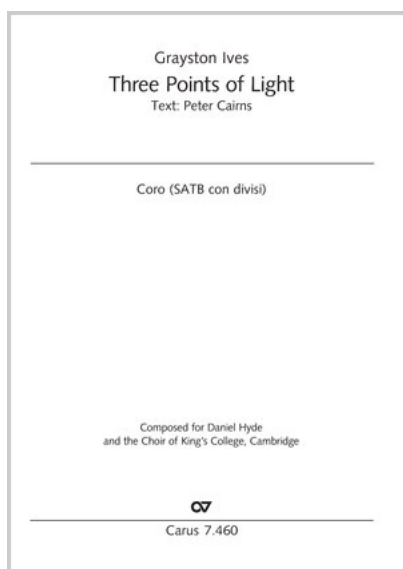
EUR 80.10 | available 5/2025

Also available



Ives: Christus,
der ist mein Le-
ben

Carus 3.235/90



- Successful British composer, a former member of the *King's Singers*
- Broadcast by the BBC on Christmas Eve 2024

Grayston (Bill) Ives (*1948)

Three Points of Light

(English)

Coro SATB (divisi) / 4 min / 3 (medium)

The Christmas carol *Three Points of Light* by the British composer Grayston (Bill) Ives was commissioned by King's College, Cambridge, for its annual Festival of Nine Lessons and Carols held on Christmas Eve. The world premiere to be held at the service on 24 December 2024 will be broadcast around the world by the BBC.

Carus 7.460/00

Score

21 x 29.7 cm | 8 pages

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from 20 copies EUR 3.80, from 40

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Carus 7.460/00-010-000

Score digital (download)

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2.55 | available 1/2025



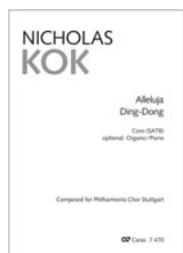
Also available



Ives: Requiem
Carus 27.325/00



**Ives: Ding dong!
merrily on high**
Carus 3.272/40



Kok: Alleluja
Carus 7.470/00



■ Feel-good music for choir and band

Bobbi Fischer (*1965)

Sommerfrische

(German)

Coro SATB (divisi), S-Sax, Perc, Pfte, Cb / 8 min / 3 (medium)

Carus 10.408/00

Score

NOVA

23 x 32 cm | 24 pages

979-0-007-33854-1

EUR 19.00 | available 2/2025

Carus 10.408/05

Choral score

21 x 29.7 cm | 8 pages

979-0-007-33856-5

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EUR 3.60

Carus 10.408/19

Set of parts

complete orchestral parts

23 x 32 cm | 24 pages

979-0-007-33857-2

EUR 13.50

Carus 10.408/00-010-000



Score digital (download)

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23 x 32 cm | 24 pages

979-0-007-33855-8

EUR 17.10 | available 2/2025

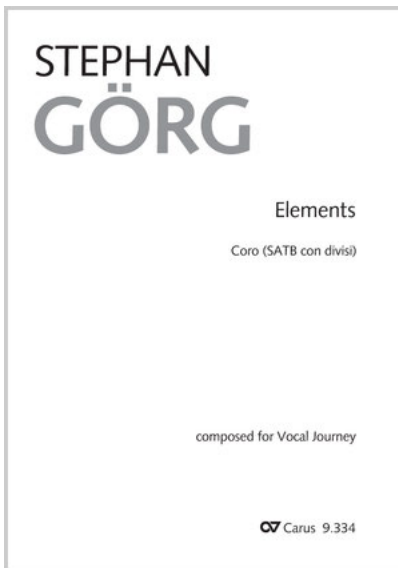
Also available



Fischer: Missa latina
Carus 28.007/00



Fischer: Te Deum
Carus 27.188/00



Carus 9.334/00

Score

979-0-007-35387-2

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Carus 9.334/00-010-000

Score digital (download)

pdf file

979-0-007-35388-9

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■ Jazz-pop choral cycle on the four elements... and love

Stephan Görg (*1968)

Elements

Cycle in five movements
(English)

Coro SATB (divisi) / 20 min / 3 (medium)

Since the time of the ancient Greeks, the four elements of earth, air, fire and water have been regarded as the origin of all life. In his choral cycle *Elements* for mixed choir SSAATTBB, Stephan Görg has added love as a fifth element – based on the belief that peaceful coexistence and survival on our planet are only achievable through the power of love.

All movements also available as separate editions.

The audio clips were recorded live at the Konzerthaus Dortmund in 2018.

Dominick DiOrio

Et vitam venturi from: Credo. Six Composers – Six Parts – One Christian Faith (Latin)

■ Carus 7.461/60, score, separate edition from collection, available 6/2025

Sebastian Döring (*1997)

Maria durch ein Dornwald ging recommended by Anne Kohler (German)

Coro SSAATTBB / 4 min / 3 (medium)

■ Carus 7.424/00, score, Foreword in German and English, 21 x 29.7 cm | 8 pages

979-0-007-35399-5

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Elisabeth Fußeder (*2000)

Sofdu Unga Ástin Mín Award winning at chor.com Composers Competition "Nocturne" (composed for Voktett Hannover) (Icelandic/English)

Version I: Coro SSAATTBB; Version II: Coro SATB, Sprechchor, Sprecher*in / 7 min / 5 (difficult)

■ Carus 9.310/00, score, In dieser Edition / In this edition:

Coro SSAATTBB, Foreword in German and English,

979-0-007-35415-2

available 4/2025

Sofdu Unga Ástin Mín Award winning at chor.com Composers Competition "Nocturne" (composed for Voktett Hannover) (Icelandic/English)

Version I: Coro SSAATTBB; Version II: Coro SATB, Sprechchor, Sprecher*in / 7 min / 5 (difficult)

■ Carus 9.310/50, score, In dieser Edition / In this edition:

Coro SATB, speaking choir, speaker, Foreword in German and English, 979-0-007-35423-7

available 4/2025

Stephan Görg (*1968)

A Life on the Ocean Wave from: Elements. Cycle in five movements (English)

Coro SSAATTBB / 4.5 min / 3 (medium)

■ Carus 9.334/40, score, separate edition from collection, 979-0-007-35395-7

from 20 copies EUR 4.00, from 40 copies EUR 3.60, from 60 copies EUR 3.20 | available 5/2025

Air from: Elements. Cycle in five movements (English)

Coro SSAATTBB / 3 min / 3 (medium)

■ Carus 9.334/20, score, separate edition from collection, 979-0-007-35391-9

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Earth from: Elements. Cycle in five movements (English)

Coro SSAATTBB / 4 min / 3 (medium)

■ Carus 9.334/10, score, separate edition from collection, 979-0-007-35389-6

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Fire from: Elements. Cycle in five movements (English)

Coro SSAATTBB / 3 (medium)

■ Carus 9.334/30, score, separate edition from collection, 979-0-007-35393-3

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Love from: Elements. Cycle in five movements (English)

Coro SSAATTBB / 5.5 min / 3 (medium)

■ Carus 9.334/50, score, separate edition from collection, 979-0-007-35397-1

from 20 copies EUR 4.00, from 40 copies EUR 3.60, from 60 copies EUR 3.20 | available 5/2025

Keiko Harada

Et incarnatus est from: Credo. Six Composers – Six Parts – One Christian Faith (Latin)

■ Carus 7.461/20, score, separate edition from collection, available 6/2025

Grayston (Bill) Ives (*1948)

Crucifixus from: Credo. Six Composers – Six Parts – One Christian Faith (Latin)

■ Carus 7.461/30, score, separate edition from collection, available 6/2025

Gediminas Kalinas (*1973)

Ave Maria recommended by Jan Schumacher (Latin)

Coro SSAATB / 3.5 min / 3 (medium)

■ Carus 7.451/00, score, 21 x 29.7 cm | 8 pages 979-0-007-34106-0

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Nicholas Kok

Alleluja Ding-Dong (Composed for Philharmonia Chor Stuttgart) (English)

Coro SATB, [Pfte/Org] / 3.5 min / 3 (medium)

■ Carus 7.470/00, score, Foreword in German and English, 979-0-007-35413-8

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Martín Letelier (*1987)

Soliloquy Award winning at chor.com Composers Competition "Nocturne" (composed for Voktett Hannover) (English)

Coro SSATTB, Sprecher*in / 15 min / 5 (difficult)

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N. N.

Et resurrexit from: Credo. Six Composers – Six Parts – One Christian Faith (Latin)

■ Carus 7.461/40, score, separate edition from collection, available 6/2025

Martín Palmeri (*1965)

Credo Et in Spiritum Sanctum from: Credo. Six Composers – Six Parts – One Christian Faith (Latin)

■ Carus 7.461/00, score, separate edition from collection, available 6/2025

Peter Schindler (*1960)

Frühlingslieder-Medley (German)

Chor SABar, Pfte / 10 min / 2 (easy to medium)

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Herbstlieder-Medley (German)

Coro SABar, Pfte / 8 min / 2 (easy to medium)

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Mensch, Mensch! (German)

Coro SATB, Mouth Perc, Pfte, [Perc] / 5 min / 3 (medium)

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Gintautas Venislovas (*1973)

Regina coeli laetare recommended by Jan Schumacher (Latin)

Coro SATB, Org / 2 min / 3 (medium)

■ Carus 7.455/00, score, 21 x 29.7 cm | 4 pages

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Marc L. Vogler (*1998)

Clockwork Award winning at chor.com Composers

Competition "Nocturne" (composed for Voktett Hannover) (English)

Coro SSAATTBB / 6 min / 4 (medium to difficult)

■ Carus 9.312/00, score, Foreword in German and English,

979-0-007-35421-3

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Donatas Zakaras (*1979)

In Paradisum recommended by Jan Schumacher (Latin)

Coro SATB (divisi) / 3 min / 3 (medium)

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Carus 2.090/10

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- This is what Christmas sounds like in Europe!
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Hodie Christus natus est II

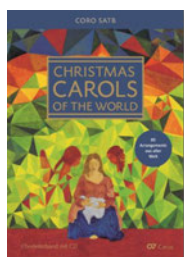
European Christmas songs for mixed voices. Europa Cantat

Coro SATB

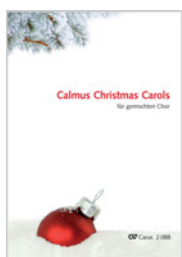
Fish in the water dance with joy, butterflies made of snow float down from the clouds – and the baby Jesus receives gifts of figs and olives. This is Christmas, European style! The melodies from Festive songs and arrangements from all over Europe are just as diverse as these images and traditions.

When the continent's borders opened up in the 1990s, the choral association Europa Cantat published two Carus collections of Christmas songs and arrangements: The stylistically diverse choral collection *Hodie II* featuring 53 Christmas songs for four-part mixed choir is now being reissued. The songs are printed in the original language along with English, French and German translations. Free pronunciation aids are available to help you get to know and rehearse the songs – many of the arrangements are also available as separate editions, in print or digital form.

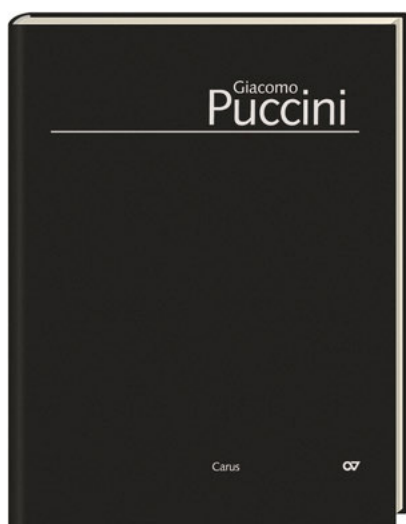
Also available



Christmas Carols of the World.
Choral collection
Carus 2.142/00



Calmus Christmas Carols (Chorbuch)
Carus 2.088/00



Carus 56.005/00

Full score (complete edition / selected edition)

NOVA

25.2 x 32.5 cm | 108 pages

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EUR 139.00 | available 5/2025

Carus 56.005/00-010-000

**Score digital (download)**

pdf file

979-0-007-31164-3

EUR 125.10 | available 5/2025

■ New perspectives on the opera composer Puccini

Giacomo Puccini (1858–1924)

Liriche per canto e pianoforte

Edizione Nazionale delle Opere di Giacomo Puccini, III/3
(Italian)

Singstimme, Pfte

Riccardo Pecci (Editor)

It is little known that alongside his operas, Giacomo Puccini also frequently composed works for voice and piano accompaniment, as is the fact that he drew some of his most famous operatic inspiration directly from this creative reservoir. In other cases Puccini used this genre in order to experiment with techniques and styles which he later incorporated into his operas.

Volume III/3 *Liriche per canto e pianoforte* of the “Edizione Nazionale delle Opere di Giacomo Puccini”, which also includes previously unknown works, offers a complete overview of the different facets of this vocal chamber music of Puccini. It offers new perspectives on Puccini’s operatic output as well as broadening our view of this multi-faceted work.

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Jon Laukvik (*1952)

Historical Performance Practice in Organ Playing. Vol. 1-3 + sheet music volume

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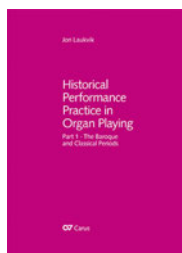
Jon Laukvik's reference work *Historical Performance Practice in Organ Playing* is aimed at organists who want to incorporate the latest findings on historical performance practice in their playing and interpretations of organ pieces.

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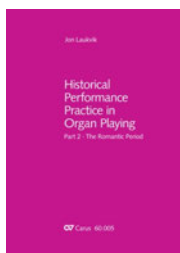
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Version in English; German version available under [Carus 60.007/00](#).

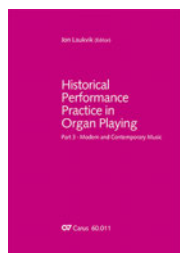
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NOVA

- A jewel of early 19th-century sacred choral music
- Sheet music in preparation

Louis Spohr (1784–1859)

Des Heilands letzte Stunden (The Savior's Last Hours / Calvary)

Passion Oratorio
 WoO 62 (German/English)

Soli SSATBB, Coro SSAATTBB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 3 Trb, Timp, 2 Vl, Va, Vc, Cb

Kammerchor Stuttgart (Choir), Die Deutsche Kammerphilharmonie Bremen (Orchestra), Frieder Bernius (Conductor), Maria Bernius (Soloist - soprano), Franziska Bobe (Soloist - soprano), Johanna Winkel (Soloist - soprano), Sigrun Bornträger (Soloist - alto), Leonie Volle (Soloist - alto), Raoul Bumiller (Soloist - tenor), Christian Georg (Soloist - tenor), Florian Sievers (Soloist - tenor), Maximilian Vogler (Soloist - tenor), Thomas E. Bauer (Soloist - baritone), Arttu Kataja (Soloist - bass), Magnus Piontek (Soloist - bass), Felix Rathgeber (Soloist - bass)

This is a real discovery: Louis Spohr's Passion oratorio *Des Heilands letzte Stunden* is today practically unknown. Inspired by a performance of Bach's *St. Matthew Passion*, Spohr wrote his Passion in 1834. It reports the well-known story from an unusual perspective: John the Apostle assumes the role of the narrator, who is also a direct participant in the proceedings. Together with Mary, mother of Jesus, he relates the terrible events of the Passion. The scenes at the Sanhedrin Trial and at the foot of the Cross, with its musical depiction of an earthquake, are particularly striking.

This great Passion oratorio is a jewel of early 19th-century sacred choral music, which Frieder Bernius and his Kammerchor Stuttgart, together with the Deutsche Kammerphilharmonie Bremen, have made accessible to us once again. The recording features seven outstanding soloists: Johanna Winkel, Maximilian Vogler, Florian Sievers, Arttu Kataja, Thomas E. Bauer as well as Felix Rathgeber and Magnus Piontek.

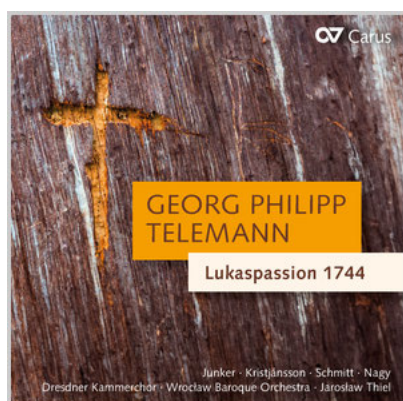
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Spohr: The Last Judgment
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Spohr: Mass op. 54 & Psalms op. 85
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- Thrilling turba choruses
- Expressive arias

Georg Philipp Telemann (1681–1767)

Lukaspassion (St Luke Passion) 1744

Dresdner Kammerchor (Choir), Wrocław Baroque Orchestra (Orchestra), Jaroslaw Thiel (Conductor), Sophie Junker (Soloist - soprano), Benedikt Kristjánsson (Soloist - tenor), Maximilian Schmitt (Soloist - tenor), Michael Nagy (Soloist - bass)

Telemann's *St. Luke Passion* from 1744 conquers the hearts of listeners with its dramatic *turba* choruses (the crowd scenes). The work takes pride of place in the composer's huge oeuvre – he wrote 46 large-scale Passions, five based on the Gospel of Luke – due to the remarkable splendor of its choruses. Brief and striking choral interjections such as “Weissage uns”, “Kreuzige ihn” and “Bist Du Christus” reveal Telemann's clear conception of the relationship between text and music, in particular how he aimed for an extremely concise declamation. The impact is direct and captivating.

The release of this major Passion helps launch the 40th birthday celebrations of the Dresdner Kammerchor. Founded in 1985 by Hans-Christoph Rademann, the choir is internationally celebrated for its brilliant performances. On this recording, it is supported by the Wrocław Baroque Orchestra playing under the baton of Jaroslaw Thiel. The soloists are Sophie Junker, Benedikt Kristjánsson, Maximilian Schmitt and Michael Nagy.

Also available



Telemann: St Luke Passion
Carus 39.495/00



Schütz: Die Gesamteinspielung. Box II (Vol. 9-14) (Rademann)
Carus 83.042/00



Schütz: Complete Recording. Box III (Vol. 15-20)
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Peter Schindler (*1960)

Perpetuum mobile

Songs from the Codex Buranus
(Latin)

Soli SBar, Coro SATB, S-Sax (Melodieinstr in C), Pfte, E-Bass (Cb), Perc, [2 Vl, Va, Vc, Cb] / 85 min / 3 (medium)

The Codex Buranus, that celebrated collection of medieval poems and dramatic texts from the Benediktbeuern monastery, still holds many exciting secrets: Who was the author? Why, and above all, for whom were they written? In his work *Perpetuum mobile*, composer Peter Schindler has taken 44 texts from the Codex to create a 90-minute song cycle. The sheer length of the Latin texts can prove a real challenge. And so, in order to focus on the music-making during rehearsals, it's important to practice the Latin beforehand.

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The audio samples below are excerpts from the world premiere of the work, performed on 14 November 2021 in the Mozartsaal of Stuttgart's Liederhalle. The solo sections (nos. 3, 4, 15 and 31) are not included in the recording.

Performers: Giorgia Cappello (soprano), Felix Rumpf (baritone) – Chamber Choir Baden-Württemberg – Peter Lehel (saxophone), Markus Faller (percussion), Dirk Blümlein (bass), Peter Schindler (piano), Kurpfalzphilharmonie – Jochen Woll.



Johann Sebastian Bach (1685–1750)

The complete motets

(German/English)

Coro SATB, [BC]

Kammerchor Stuttgart (Choir), Frieder Bernius (Conductor)

Johann Sebastian Bach's motets are rightly regarded as a high point, if not THE high point of challenging a *cappella* literature. They display not only a kaleidoscope of compositional techniques, but have long been renowned for their varied technical, vocal and intonation challenges. Here, every choir – and every choral singer – can show what he or she is made of.

The Carus Choir Coach offers choir singers the unique opportunity to study and learn their own, individual choral parts within the context of the sound of the entire choir and orchestra. For every vocal range a separate Audio or MP3 containing each choir part is available. The Carus Choir Coach is based on recorded interpretations by renowned artists who have performed the work from carefully prepared Carus Urtext editions. Each choir part is presented in three different versions:

- Original recording
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The Motets are sung in German. Performers: Kammerchor Stuttgart – Frieder Bernius.

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mp3 CD, practice aids, voice part basso

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Joseph Haydn (1732–1809)

Missa brevis in F major

Hob. XXII:1 (Latin)

Soli SS, Coro SATB, 2 VI, Vc/Cb, Org / 12 min / 2 (easy to medium)

Haydn composed his first mass as a youth when he and his brother still sang as boy sopranos at St. Stephen's Cathedral in Vienna. Presumably, he wrote the two ornamented solo voices for himself and his brother. With numerous short interjections the choir joins in effectively in the jubilation of the solo sopranos - if it can hear the solo voices this is useful for finding its entry notes with certainty.

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Performers: Ann Hoyt (soprano 1), Julie Liston (soprano 2), Richard Lippold (basso) – Trinity Choir, Rebel Baroque Orchestra – J. Owen Burdick.

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Joseph Haydn (1732–1809)

Missa Sancti Nicolai

Nicolai Mass

Hob. XXII:6 (Latin)

Soli SATB, Coro SATB, 2 Ob, 2 Cor, 2 VI, Va, Vc/Cb, Org / 26 min / 3 (medium)

The popular “Nicolai Mass” by Haydn is both diverse and traditional. Haydn conveys this exhilarating jubilation through numerous wide leaps, in particular sixths and octaves, that the chorister has to hear well in order to reach the high notes correctly (the soprano has to sing up to B2). With its syncopated counterpoint, the short, virtuosic “Amen” fugue in the “Gloria” requires a firm sense of rhythm – good that one can hear and practise this slowly using the Carus Choir Coach!

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Performers: Ann Hoyt (soprano), Luthien Brackett (alto), Stehen Sands (tenore), Richard Lippold (basso) – Trinity Choir, Rebel Baroque Orchestra – J. Owen Burdick.

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