

Johannes  
**BRAHMS**  
Lieder und Romanzen  
für gemischten Chor a cappella  
Lieder and Romances  
for mixed choir a cappella  
op. 93a

Gustav  
**HOLST**  
Christmas Day  
Choral Fantasy on Old Carols  
H 109

Ludwig van  
**BEETHOVEN**  
Fantasie  
für Klavier, Chor und Orchester  
for piano, choir and orchestra  
op. 80  
Bearbeitung für Kammerorchester von  
Arrangement for chamber orchestra by  
Urs Stäubli

Louis  
**SPOHR**  
Des Heilands letzte Stunden  
Calvary  
WoO 62

Charles  
**GOUNOD**  
Messe solennelle de sainte Cécile  
Bearbeitung für Kammerorchester von  
Arrangement for chamber orchestra by  
Urs Stäubli

# New Publications Spring 2026

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Sielminger Straße 51  
70771 Leinfelden-Echterdingen, Germany  
Phone: +49 (0)711 797 330-0  
[info@carus-verlag.com](mailto:info@carus-verlag.com)  
[www.carus-verlag.com](http://www.carus-verlag.com)

## Contact

### Customer service and orders

Cornelia Sigel (Head), Roman Johannes,  
Arne zur Nieden, Susanne Weiler  
Phone / : +49 (0)711 797 330-0  
[sales@carus-verlag.com](mailto:sales@carus-verlag.com)

## Sales

Marit Ketelsen (Head)  
Phone: +49 (0)711 797 330-211  
[mketelsen@carus-verlag.com](mailto:mketelsen@carus-verlag.com)

Camilla Kirner (International Sales)  
Phone: +49 (0)711 797 330-223  
[ckirner@carus-verlag.com](mailto:ckirner@carus-verlag.com)

Dr. Reiner Leister (Key Account Manager Choral Directors,  
International Retail Japan)  
Phone: +49 (0)711 797 330-214  
[rleister@carus-verlag.com](mailto:rleister@carus-verlag.com)

Marleen Greiner (Data Management)  
Phone: +49 (0)711 797 330-14  
[mgreiner@carus-verlag.com](mailto:mgreiner@carus-verlag.com)

Dr. Henning Bey (Promotion Manager Stage and Orchestra)  
Tel.: +49 (0)711 797 330-244  
[hbey@carus-verlag.com](mailto:hbey@carus-verlag.com)

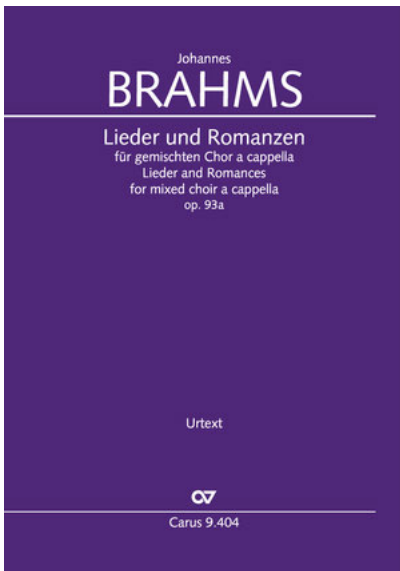
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## Difficulty levels

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

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Errors excepted.

Carus 99.600/00, 1/2026



- Another important collection of Brahms' songs for choir from Carus
- Songs also available as separate choral editions
- Includes "Der bucklichte Fiedler" (The Hunchbacked Fiddler)

Johannes Brahms (1833–1897)

## Lieder and Romances

for mixed choir a cappella  
op. 93a (German/English)

Solo S, Coro SATB / 12 min / 3 (medium)

**Uwe Wolf (Editor), J. P. Morgan (Translator)**

For his six *Lieder and Romances* (Op. 93a) from 1883, Brahms assembled a variety of texts: a well-known Rhenish folksong, two Serbian folksongs, as well as poems by Achim von Arnim, Friedrich Rückert, and Goethe. In 1864 Brahms had already arranged the folksong about the "bucklichten Fiedler" (hunchbacked fiddler); yet this time he did not use the traditional tune, instead supplying a melody of his own. The third stanza, depicting the witches' dance on Walpurgis Night, with its bass fifths, sounds almost like a short instrumental piece. In the following song, "Das Mädchen," in 7/4 time, the choir is joined by a soprano. The Serbian folksongs "Der Falke" and "Das Mädchen", the restrained and melancholic "O süßer Mai" (Achim von Arnim), and "Fahr wohl" (Rückert) all reflect on the transience of life. The collection closes with "Beherzigung," set to a text from a *Singspiel* by Goethe, for which Brahms chose the strict contrapuntal form of the group canon. Experiments in form, rhythm, and motivic development serve as the common thread running through an assortment of highly diverse compositions. In 1897, "Fahr wohl" was sung in front of the *Musikverein* as Brahms' funeral cortège passed by the concert hall on its way to Vienna's Central Cemetery.

All songs are also available as separate editions (printed and digitally).

Carus 9.404/00

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foreword in German and English  
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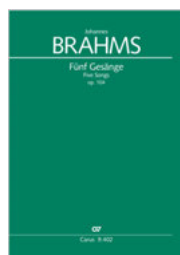
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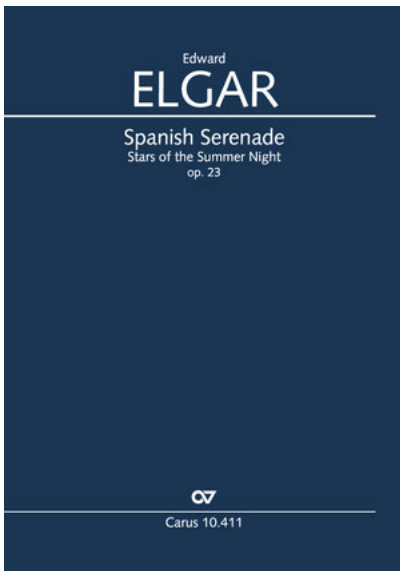
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Songs**  
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Mendelssohn,  
Schubert**  
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- The sounds of a Spanish summer night
- Attractive choral part

Edward Elgar (1857–1934)

## Spanish Serenade

Stars of the Summer Night  
op. 23 (English)

Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, Timp, Trg, Tamburino, 2 Vl, Va, Vc, Cb,  
alternativ: Coro SATB, Pfte / 4.5 min / 3 (medium)

**Barbara Mohn (Editor)**

Edward Elgar's *Spanish Serenade* "Stars of the Summer Night," written in 1892 for mixed choir and orchestra, paints an enchanting picture of a balmy night in Spain. The text comes from a play by Henry Longfellow, where it appears as a nocturnal serenade beneath the house of a pair of clandestine lovers. With muted strings, mysteriously restrained voices, and only occasional interjections from the woodwinds, Elgar's choral song captures the hushed nocturnal mood of the scene. At the same time, the two violins come to the fore with lively chains of thirds, while dance rhythms, tambourine, and triangle lend the whole a distinctly Spanish flair.

The work is available in three original versions: the orchestral version and piano version can be performed with the present performance material (the piano version is identical to the vocal score of the orchestral version). Elgar's third version for female choir (alternatively for mixed choir), piano, and two violins is currently under preparation.

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Carus 10.411/03-010-000



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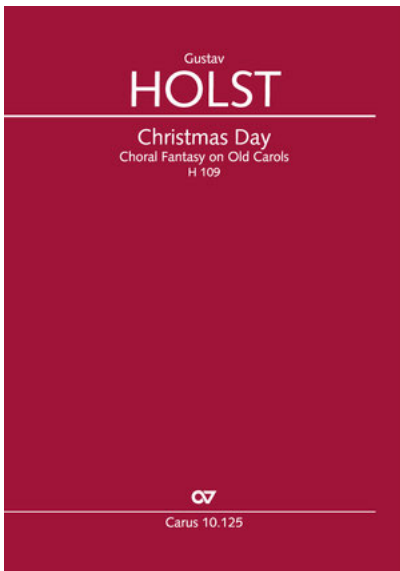
**Also available**



**Elgar: The Dream  
of Gerontius**  
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Bartholdy: The  
First Walpurgis  
Night**  
Carus 40.138/00



- Medley of traditional English Christmas carols
- Fantastic melodies
- Flexible scoring options
- From the composer of *The Planets*

Gustav Holst (1874–1934)

## Christmas Day

Choral Fantasy on Old Carols  
H 109 (English)

Coro SATB, Soli SATB, 2 Fl, [Pic], 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, [2 Trb], Timp, [Glsp], 2 VI, Va, Vc, Cb, Org (Pfte), alternativ: Coro SATB, Org (Pfte), alternativ: Coro SATB, 2 VI, Va, Vc, Cb, Org (Pfte) / 6.5 min / 2 (easy to medium)

**Howard Arman (Editor)**

*Christmas Day* by Gustav Holst is an artfully crafted fantasy on traditional English Christmas carols. Composed in 1910 for his students, the work weaves together well-known melodies such as “Good Christian Men, Rejoice” and “The First Nowell” into an engaging musical narrative that captures the essence of the Yuletide spirit. Thanks to the skillful orchestration and rich harmonies, this classic of the British choral tradition fits into almost any festive program — even outside its British homeland.

The editor is the English conductor and composer Howard Arman, who is making the work available for the first time as a critical *Urtext* edition. With its transparent structure and flexible accompaniment options, the work is suitable for choirs of various sizes and abilities.

Holst himself offered flexible performance options. It is possible to perform the work with orchestra and choir; alternatively, the wind parts may be omitted, for which case Holst supplied the string parts with corresponding cue-sized notes that should then be played. Using the organ reduction, the work may also be performed by organ and choir, or alternatively piano and choir.

*Christmas Day* – a simple yet effective addition to the choral repertoire for the festive season!

Carus 10.125/00

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NOVA

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complete orchestral parts

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Carus 10.125/00-010-000



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pdf file

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### Also available



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**Holst: Jesu, thou  
the Virgin Born**  
Carus 3.163/50



**Holst: The Sa-  
viour of the  
world is born**  
Carus 3.301/10



**Weihnachtslieder. Chorbuch  
vierstimmig**  
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NOVA

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- Rediscovery of a magnificent oratorio
- A real novelty for the concert calendar
- Benchmark recording with the Kammerchor Stuttgart and Frieder Bernius

Louis Spohr (1784–1859)

## Calvary

Passion Oratorio

WoO 62 (German/English)

Soli SATTBBB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp (2 players), Arpa, [Org], 2 Vl, Va, Vc, Cb / 90 min / 3 (medium)

**Regina Werbick (Editor), Dominik Höink (Editor)**

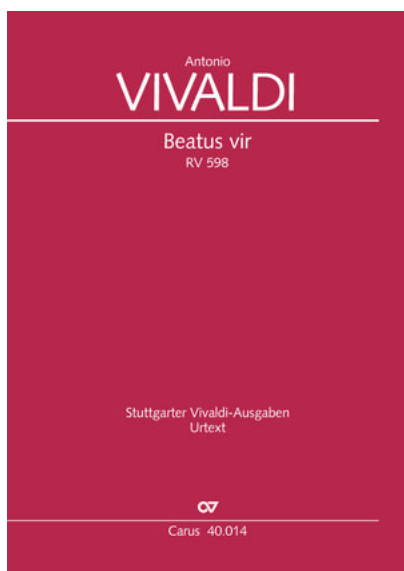
Louis Spohr's *Des Heilands letzte Stunden* (Calvary) from 1835 is one of the most important Passion oratorios of the 19th century. The text, written by the well-known theologian Friedrich Rochlitz, inspired Spohr to compose a magnificent setting of the Passion, from the interrogation of Jesus to his burial. Dramatic choruses of the people, chromatically colored laments and poetic, finely orchestrated arias characterize the work. To depict the crucifixion, Spohr paints an impressive picture of the trembling earth with parallel timpani rolls in G/A-flat.

The oratorio was widely performed in Germany and England at the time, including at major music festivals. As yet it has not played a role in today's musical life, as there has been no edition with which the oratorio could really be performed. The critical Carus edition published with complete performance material, is a magnificent new discovery for Passiontide concerts.

### Also available

**Spohr: The Last Judgment**

Carus 23.003/00



- Easy-to-perform choruses
- A particularly impressive version of a popular psalm

Antonio Vivaldi (1678–1741)

## Beatus vir

RV 598 (Latin)

Soli SSA, Coro SATB, 2 Vl, Va, Bc / 8 min / 2 (easy to medium)

**Uwe Wolf (Editor), Andreas Gräsle (Continuo realization)**

Antonio Vivaldi made three settings of Psalm 111 (112) “Beatus vir” (“Blessed is the man who fears the Lord”). The two surviving examples could hardly be more different: the large-scale RV 597 ([Carus 40.012/00](#)) for double choir and the small but exquisite and effective setting RV 598. The latter, composed by Vivaldi for his female pupils at the Ospedale della Pietà in Venice, is of moderate difficulty.

The scholarly *Urtext* edition of this work by Uwe Wolf is based on the autograph score. In the approximately eight-minute piece, there is an engaging back-and-forth of choral sections and solo passages: for instance, an alto solo is followed by a duet for two sopranos before the choir makes its entrance. Particularly interesting is the lack of a *basso continuo* in most of the solo passages, which lends them a floating, ethereal quality. Vivaldi renders the Psalm’s juxtaposition of the “godless” and the “God-fearing” with striking musical contrasts. The work concludes with a jubilant doxology, providing a fitting climax. With limited musical forces, the composer succeeds in creating an impressive and varied interpretation of the psalm text.

Carus 40.014/00

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**Vivaldi: Gloria in D major**  
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**Vivaldi: Psalm 111**  
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- For Concerts in the Beethoven Anniversary Year 2027
- The “Little Ninth”
- A work about belief in the power of art

Ludwig van Beethoven (1770–1827) / Urs Stäubli (\*1951) (arr.)

**Fantasia for piano, choir and orchestra**Arrangement for chamber orchestra (arr. U. Stäubli)  
op. 80 (German/English)Soli SSATB, Coro SATB, Pfte, Fl, Ob, Clt, Fg, Cor, Tr, Timp, 2 Vl, Va, Vc/Cb / 20 min  
/ 3 (medium)**Natalia Macfarren (Translator)**

In his *Choral Fantasy* (Fantasia), Beethoven created a paean to art that is at once both a cantata and a concert piece. The roughly twenty-minute work is often seen as a precursor to the *Ninth Symphony's* “Ode to Joy”. After a contemplative piano introduction, a virtuosic dialogue unfolds – much like in a concerto – between piano and orchestra before the vocal soloists and choir make their entrance. Finally, piano, orchestra, and voices unite in an exhilarating song of jubilation.

This arrangement makes the work accessible even to smaller choirs and instrumental ensembles, requiring only half of the original wind parts. The tonal balance and musical substance are retained, making this version a practical alternative to the original. The vocal scores and choral scores from the original version (Carus 10.394) can be used.

**Original version**Soli SSATB, Coro SATB, Pfte, 2 Fl, 2 Ob, 2  
Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va,  
Vc/Cb**Arrangement for chamber orchestra**Soli SSATB, Coro SATB, Pfte, Fl, Ob,  
Clt, Fg, Cor, Tr, Timp, 2 Vl, Va, Vc/Cb**Also available****Beethoven: Fantasia**  
Carus 10.394/00**Beethoven: Mass in C major**  
Carus 40.688/50**Beethoven: Missa solemnis**  
Carus 40.689/50**Beethoven: Meeres Stille und Glückliche Fahrt**  
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- Choral ode
- Musical images of a sea journey
- For concerts in the Beethoven Anniversary Year 2027

Ludwig van Beethoven (1770–1827) / Urs Stäubli (\*1951) (arr.)

## Meeres Stille und Glückliche Fahrt

Arrangement for chamber orchestra (arr. U. Stäubli)  
op. 112 (German)

Coro SATB, Fl, Ob, Clt, Fg, Cor, Tr, Timp, 2 Vl, Va, Vc, Cb / 8 min / 3 (medium)

Ludwig van Beethoven's *Meeres Stille und Glückliche Fahrt* (Calm Sea and Prosperous Voyage), Op. 112, is for four-part choir and symphony orchestra. This setting of a pair of poems by Johann Wolfgang von Goethe can most easily be described as a choral ode. First performed in 1815, it continues to impress today with its evocative power.

Although Beethoven himself never left dry land, he successfully creates an impressive portrayal of seafaring: the oppressive calm – synonymous in the age of sailing with immobility and dwindling food supplies – is conjured up by low-register choral passages with washes of pianissimo strings. At the words “ungeheuren Weite” (“immense vastness”), the listener is surprised by a sudden *forte* crescendo spanning more than five octaves. This contrasts with the “Glückliche Fahrt” (“prosperous voyage”) with its restless compound meters and flowing diatonic scales to express confidence and happy excitement.

This arrangement for chamber orchestra allows smaller choirs and those with limited space or financial resources to set sail. The piano score and choral score from the original edition ([Carus 10.395/00](#)) can be used. For a balanced orchestral sound, it is recommended that the string parts be performed not by solo instruments but as 4 (3) / 4 (3) / 2 / 2 / 1.

Original version

Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, Timp, 2 Vl, Va, Vc, Cb

Arrangement for chamber orchestra

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

### Also available

**Beethoven: Fantasia for piano, choir and orchestra**

Carus 10.394/50

**Beethoven: Mass in C major**

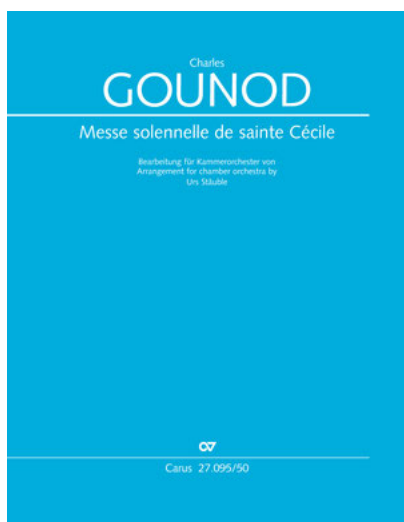
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**Beethoven: Missa solemnis**

Carus 40.689/50

**Beethoven dirigieren und verstehen**

Carus 99.125/00



- A delightful and extremely popular work
- Radiant and festive
- Now also for smaller orchestras

Charles Gounod (1818–1893) / Urs Stäubli (\*1951) (arr.)

## Messe solennelle de sainte Cécile

Arrangement for chamber orchestra (arr. U. Stäubli)  
(Latin)

Soli STB, Coro SATB, Fl, Ob, Clt, 2 Fg, Cor, Tr, Timp, Perc, Arpa, 2 Vl, Va, Vc, Cb, [Org] / 45 min / 2 (easy to medium)

“Radiant beams poured forth from the *Messe de Sainte Cécile*. First, one was dazzled, then enchanted, then overwhelmed.” This is how Camille Saint-Saëns described the impression made on him by Charles Gounod’s best known Mass setting. The work, which Gounod wrote in 1855 to honor the patron saint of church music, soon became famous far beyond the borders of France, achieving a level of popularity matched by few other sacred compositions.

The present arrangement by Urs Stäubli makes the *Messe solennelle de sainte Cécile* accessible to smaller choirs and orchestras, requiring only about one third of the original wind parts. At the same time, the arranger has striven to preserve the work’s festive splendor. The tonal balance and musical substance are retained, making this version a practical alternative to the original ([Carus 27.095/00](#)). The vocal scores and choral scores from the original version can be used.

Carus 27.095/50

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Carus 27.095/03

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NOVA

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### Original version

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Arpa, 2 Vl, Va, Vc, Cb, Org

### Arrangement for chamber orchestra

Soli STB, Coro SATB, Fl, Ob, Clt, 2 Fg,  
Cor, Tr, Timp, Perc, Arpa, 2 Vl, Va, Vc,  
Cb, [Org]

## Also available



**Gounod: Re-  
quiem in C major**  
Carus 27.315/00



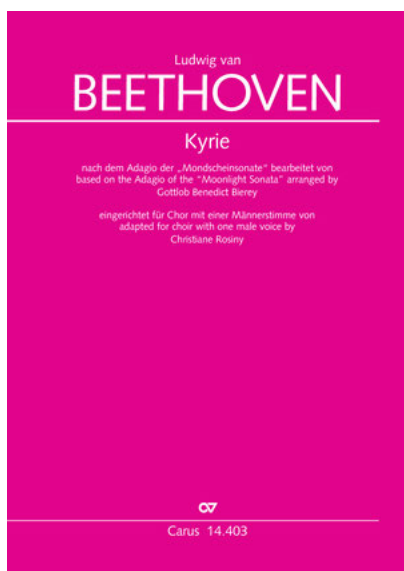
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**Beethoven:  
Missa solemnis**  
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**Beethoven: Mis-  
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- Internationally acclaimed choral arrangement
- Now in a new version for SAAB
- For Beethoven Anniversary Year 2027

Ludwig van Beethoven (1770–1827) / Gottlob Benedict Bierey (1772–1840) / Christiane Rosiny (\*1978) (arr.)

## Kyrie based on the Adagio of the “Moonlight Sonata” (arr. Gottlob Benedict Bierey)

Arranged for choir with one male voice (arr. C. Rosiny) (Latin)

Coro SAAB, Pfte / 5 min / 2 (easy to medium)

What happens when you combine Beethoven’s “Moonlight Sonata” with the sacred “Kyrie”? Composer and conductor Gottlob Benedict Bierey (1772–1840) undertook this experiment – with astonishing and convincing results! He orchestrated the famous first movement of Beethoven’s masterpiece, adding a four-part mixed choir setting (SATB) of the Kyrie text ([Carus 28.009/00](#)).

Christiane Rosiny’s arrangement for our SPLENDID SONORITY series makes this special work accessible even to choirs with few (or very young) male voices. Bierey’s choral setting is treated with the utmost care: the outer voices are virtually unchanged, while the middle voices are beautifully arranged for two altos.

The edition is published as a version for choir (SAAB) and piano. The piano part corresponds to Beethoven’s beloved sonata movement in the original key of C-sharp minor.

Carus 14.403/00

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- Pathétique for choir
- For the Beethoven Anniversary Year 2027

Ludwig van Beethoven (1770–1827) / Ludwig Böhme (\*1979) (arr.)

## Müde sank der Tag

Nachtlied. Based on the Adagio of the “Sonata Pathétique” (arr. L. Böhme) (German)

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

Ludwig van Beethoven was already so revered during his lifetime that his contemporaries arranged his music – mostly the well-known instrumental works – for choir. Such choral settings were even performed at Beethoven’s funeral. Later generations of composers have engaged creatively with his oeuvre in a similar way.

The renowned arranger Ludwig Böhme, co-founder of the Calmus Ensemble and artistic director of the Windsbach Boys' Choir, is continuing this tradition by transforming the slow movement of the piano sonata “Pathétique” into a choral piece. The text is Francisca Stoecklin’s poem “Nachtlied” (1925), which interweaves the nocturnal peace of the countryside with subtle references to the Christmas story. A surprising addition to the festive repertoire!

### Also available



**Beethoven: Kyrie**  
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**Beethoven: Agnus Dei**  
Carus 28.011/00



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- Arrangement for choir & organ for smaller-scale performances
- A non-liturgical musical rarity
- Ideal for a memorial concert

Max Reger (1873–1916) / Max Beckschäfer (\*1952) (arr.)

## Requiem

Arrangement for solo, choir and organ (arr. M. Beckschäfer)  
op. 144b (German)

Solo A/Bar, Coro SSAATTBB, Org / 14 min / 4 (medium to difficult)

In 1915 Max Reger said of his final completed choral work, the *Requiem*, that it was “one of the most beautiful things I have ever written.” One particular feature: the piece is not based on the liturgical text, but on Friedrich Hebbel’s poem of the same name. While the idea of eternal rest still resonates, it is here modified: one’s own soul is addressed – it must not forget the dead, for only in remembrance are they surrounded by the “holy embers” of love. But if memory fades, the deceased are seized by “the storm of night.”

In his setting, Reger explores these contrasting spheres with great intensity. The original scoring requires a large Romantic orchestra and a correspondingly large choir. For this reason, the work is rarely performed; and when it is, Reger’s piano reduction is often used as a substitute ([Carus 52.943/00](#)). Max Beckschäfer’s organ arrangement provides a solution: based on the orchestral score, it enables for the first time a performance of Reger’s *Requiem* in a reduced scoring that largely retains the rich colors of the original.

Original version

Solo A/Bar, Coro SSAATTBB, 3 Fl (III):  
Fl/Pic), 2 Ob, CIngl, 2 Clt, 2 Fg, 4 Cor, 3  
Tr, 3 Trb, Tb, Timp, GrC, Piatti, TT, 2 Vl,  
Va, Vc, Cb

Arrangement for organ

Solo A/Bar, Coro SSAATTBB, Org

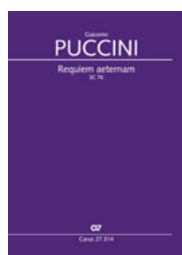
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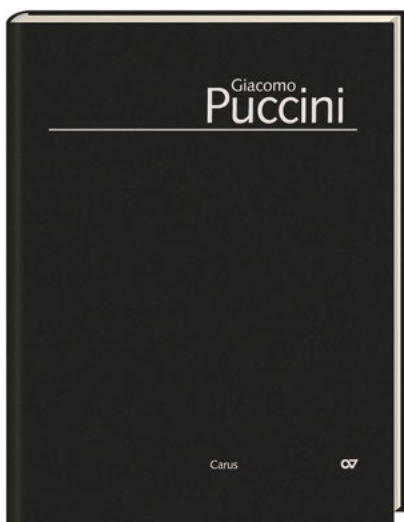
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- Excellent performance material
- With a rehearsal scenario and trilingual libretto

Giacomo Puccini (1858–1924)

## Tosca

Edizione Nazionale delle Opere di Giacomo Puccini, I/5  
SC 69 (Italian)

Dramatis personae: Floria Tosca (S), Mario Cavaradossi (T), Il Barone Scarpia (Bar), Cesare Angelotti (B), Il Sagrestano (Bar), Spoletta (T), Sciarrone (B), Un Carciere (B), Un Pastore (Ragazzo)

Soli STTBarBarBBB, Voce bianca, Coro SSATTBB, 3 Fl (II, III: Fl/Ott), 2 Ob, CIngl, 2 Clt, BClt, 2 Fg, Cfg, 4 Cor, 3 Tr, 4 Trb, Timp, Perc, Cel, Arpa, Org, 2 Vl, Va, Vc, Cb / 120 min

### Andreas Gies (Editor)

Love, violence, intrigue, and death. High drama, realistically portrayed and set to deeply emotional music: this is the stuff of which Puccini's *Tosca* is made.

The critical edition from Carus-Verlag sets new standards by combining the great expertise and practical experience of Italian musicologist and opera conductor Andreas Gies. The edition is based on a score from 1924, the last to be published during Puccini's lifetime. Still frequently used today, it contains numerous additions and a smoothing out of articulation and dynamic markings that became established in previous performance traditions. These are often not attributable to Puccini himself.

This is where Andreas Gies comes in with his edition: Based on an extensive comparison of sources, Andreas Gies has restored the differentiated, original readings that were evidently close to the composer's heart. In many cases, Gies has made use of the autograph score, which clearly reflects Puccini's ideas. One vital element is the careful dynamic gradation of the individual instruments, helping to achieve better tonal balance and transparency. This edition restores subtleties that became lost over the years, letting us hear diverse musical effects once again.

The editor explains all of his decisions in the critical report to the score. The performance material is impressive in its readability, clarity, and practicality. Also available are a director's book based on the vocal score, a rehearsal scenario, and a libretto in three languages.

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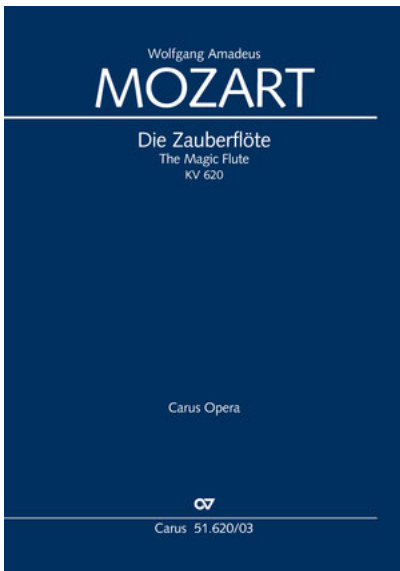
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- **Vocal score for Mozart's Magic Flute**
- **Compatible with the new chamber version of the opera as well as other standard editions**

Wolfgang Amadeus Mozart (1756–1791)

## The Magic Flute

KV 620 (German)

Dramatis personae: Königin der Nacht (S), Pamina (S), Tamino (T), Sarastro (B), Papageno (B), Erste Dame (S), Zweite Dame (S), Dritte Dame (S), Erster Knabe (S), Zweiter Knabe (S), Dritter Knabe (S), Papagena (S), Monostatos (T), Sprecher (B), Erster Priester (B), Zweiter Priester (T), Dritter Priester, Erster Geharnischter Mann (T), Zweiter Geharnischter Mann (B), Erster Sklave, Zweiter Sklave, Dritter Sklave, Coro: Priester, Sklaven, Gefolge

18 Soli, 4 Sprechrollen, Coro SATTBB, 2 Fl (II: Fl/Pic), 2 Ob, 2 Clt, 2 CdB, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, Str d'a, 2 Vl, Va, Vc, Cb / 180 min

**Urs Stäuble (Vocal score arranger)**

It is one of the most frequently performed operas in the world. Written in 1791 for Emanuel Schikaneder's theater in Vienna, *The Magic Flute* by Wolfgang Amadeus Mozart combines elements of fairy-tale magic with ideas drawn from Freemasonry. In his final opera, Mozart unfolds the full range of his compositional mastery: from the folksong-like melodies of Papageno's numbers, to Pamina's heartfelt arias, to the depth and serenity of Sarastro's singing, and the Queen of the Night's dazzling coloratura. *The Magic Flute* is a serious opera, lively singspiel, and Enlightenment parable rolled into one. In short: there is something for everyone – and perhaps that's the reason for its enduring success.

The vocal score is compatible with the other standard editions on the market and accompanies Urs Stäuble's chamber version of the *The Magic Flute* ([Carus 57.008](#)).



- The world's most famous opera now for smaller ensembles
- Transparent orchestration supports the vocal parts

Wolfgang Amadeus Mozart (1756–1791) / Urs Stäubli (\*1951) (arr.)

## The Magic Flute

Arrangement for chamber orchestra (arr. U. Stäubli)  
KV 620 (German)

Dramatis personae: Königin der Nacht (S), Pamina (S), Tamino (T), Sarastro (B), Papageno (B), Erste Dame (S), Zweite Dame (S), Dritte Dame (S), Erster Knabe (S), Zweiter Knabe (S), Dritter Knabe (S), Papagena (S), Monostatos (T), Sprecher (B), Erster Priester (B), Zweiter Priester (T), Dritter Priester, Erster Geharnischter Mann (T), Zweiter Geharnischter Mann (B), Erster Sklave, Zweiter Sklave, Dritter Sklave, Coro: Priester, Sklaven, Gefolge

18 Soli, 4 Sprechrollen, Coro SATTBB, Fl/Pic, Ob, Clt, Fg, Cor, [Tr, Timp], Str d'a, 2 Vl, Va, Vc, Cb / 180 min

It is one of the most frequently performed operas in the world. Written in 1791 for Emanuel Schikaneder's theater in Vienna, *The Magic Flute* by Wolfgang Amadeus Mozart combines elements of fairy-tale magic with ideas drawn from Freemasonry. In his final opera, Mozart unfolds the full range of his compositional mastery: from the folksong-like melodies of Papageno's numbers, to Pamina's heartfelt arias, to the depth and serenity of Sarastro's singing, and the Queen of the Night's dazzling coloratura. *The Magic Flute* is a serious opera, lively *singspiel*, and Enlightenment parable rolled into one. In short: there is something for everyone – and perhaps that's the reason for its enduring success.

Urs Stäubli's version reduces the orchestra to chamber size without compromising the musical substance. On the contrary: thanks to the transparent instrumentation, the melodic lines and harmonic progressions emerge with greater clarity. The original trombone parts are here performed by the other wind instruments, while trumpet and timpani are included *ad libitum*.

This version is particularly suitable for smaller ensembles, university orchestras, and concert performances with limited space. In addition to the full score, a vocal score, orchestral parts, and choral score are also available.

Carus 57.008/00

### Full score

foreword in German and English  
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Arrangement for chamber orchestra

18 Soli, 4 speaking roles, Coro SATTBB, Fl/Pic, Ob, Clt, Fg, Cor, [Tr, Timp], Str d'a, 2 Vl, Va, Vc, Cb

### Also available



Mozart: Der Schauspieldirektor (The Impresario)  
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Mozart: Der Schauspieldirektor  
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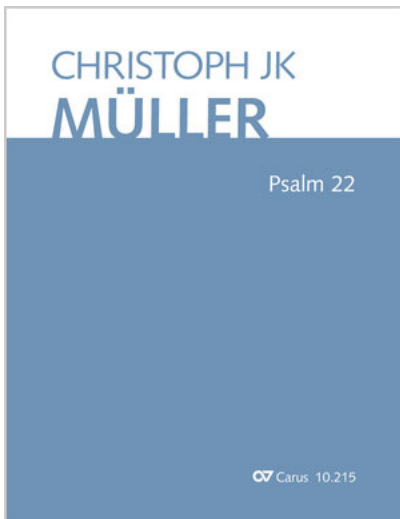
Mozart: Bastien und Bastienne  
Carus 51.050/00



Mozart: Requiem (Süßmayr version)  
Carus 51.626/00



Mozart: Requiem (Arman version)  
Carus 51.652/00



- Captivating and powerful
- The premiere audience were enthralled
- Commissioned Composition for C.H.O.I.R. 2025 (29. Interregional Youth Choir Festival)

Christoph JK Müller (\*1989)

## Psalm 22

My God, why have you forsaken me  
(English)

Solo S, Coro SATB, Pfte [A-Sax, Tr, Trb, Pfte, Cb, Drumset, 2 Vl, Va, Vc] / 40 min / 4 (medium to difficult)

With his large-scale setting of Psalm 22, Christoph JK Müller has created a stunning choral work. He translates the vivid language of the biblical text into modern, compelling sounds: the result is a combination of memorable melodies, powerful rhythms, and a coherent dramaturgy. The composition impressively explores the contrast between loneliness, exclusion, and hostility on the one hand, and trust in God, devotion, and perseverance on the other — an emotional struggle for hope in times of crisis.

The work was commissioned by the Landesakademie für die musizierende Jugend Baden-Württemberg in Ochsenhausen and premiered at the international choral festival C.H.O.I.R. *Psalm 22* is an exciting repertoire highlight, and not just for ambitious ensembles.

The scoring is modular: the complete version includes a rhythm section (piano, double bass, percussion), winds (alto saxophone, trumpet, tenor trombone), and four-part string section. However, the work can also be performed without strings (small band), without winds (rhythm section only), or even with piano alone.

After 40 minutes of intense music, the ear is overflowing with pulsating rhythms and catchy melodies – a multifaceted and thrilling experience that stays with and moves both performers and listeners long after the concert is over.

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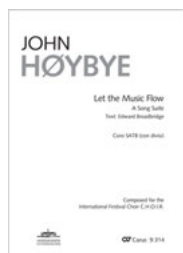
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**Høybye: Hope. Easter music**  
Carus 10.114/00



**Høybye: Let the Music Flow**  
Carus 9.314/00



Nana Forte (\*1981)

## Stabat Mater

Recommended by Jan Schumacher  
(Latin)

Coro SMsATBarB / 5 min / 4 (medium to difficult)

Inspired by the timeless sacred text, Nana Forte's *Stabat Mater* for six-part mixed choir offers a deeply human reflection on grief and compassion. The piece speaks a contemporary musical language shaped by an emotional depth, harmonic richness, and transparent textures that lead the listener from quiet sorrow to peaceful transcendence.

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Stephan Görg (\*1968)

## Agnus Dei

(Latin)

Coro SAATBarB / 5 min / 3 (medium)

A valuable addition to the repertoire of ambitious chamber, church, and oratorio choirs!

Stephan Görg has created an impressive "Agnus Dei": in three intensifying waves, he develops the plea for mercy with sophisticated late-Romantic harmonies. The polyphonic interplay, especially between soprano and tenor, gives the work a particular intensity. After a three-part sequence, the composition ends with the final call for peace ("Dona nobis pacem"). The music begins in the tonal realm of C minor and, after numerous harmonic turns and motivic deceleration, finds its way to a serene C major. The listener is subtly reminded of Samuel Barber's *Adagio for Strings*, which inspired Stephan Görg in his composition.

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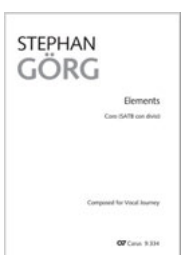
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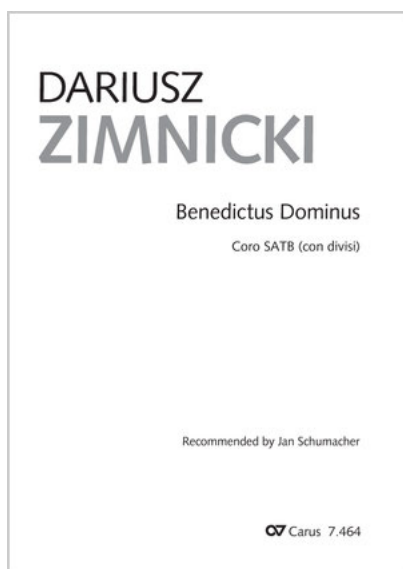


**Görg: Elements**

Carus 9.334/00







Dariusz Zimnicki (\*1975)

## Benedictus Dominus

Recommended by Jan Schumacher  
(Latin)

Coro SATB (con divisi) / 5 min / 3 (medium)

The main theme of *Benedictus Dominus* by Dariusz Zimnicki presents a simple yet captivating melodic line. It develops continuously, gathering momentum and dramatic tension. The sparseness of the themes contrasts with the rich polyphony, giving all singers the opportunity to fully showcase the unique character of their voices.

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Dariusz Zimnicki (\*1975)

## Regna terrae

Recommended by Jan Schumacher  
(Latin)

Coro SATB (con divisi) / 4 min / 4 (medium to difficult)

The choral piece *Regna terrae* (based on Psalm 68, verses 33 and 35) by Dariusz Zimnicki radiates joy, expressed above all through rhythm. In the more melodic middle section, the voices are deftly interwoven to form dense harmonies. The final section is bursting with energy and exultant in tone.

Carus 7.463/00

**Score**

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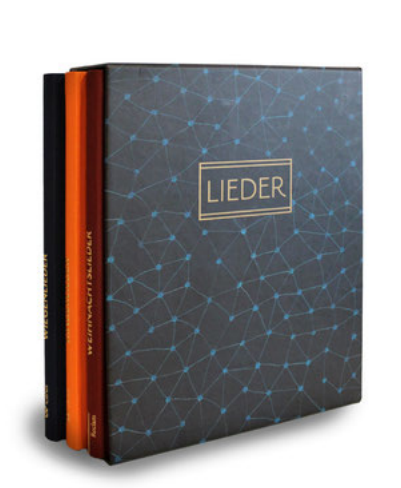
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Max Reger (1873–1916)

## Reger-Werkausgabe, Vol. III/1: Arrangements for organ and harmonium

Christopher Graftschmidt (Editor), Claudia Seidl (Editor)

Volume 1 of the series *Arrangements of Works by Other Composers* primarily contains music by Johann Sebastian Bach arranged for organ. In addition to preludes and fugues from the *Well-Tempered Clavier*, several toccatas, and the *Chromatic Fantasy and Fugue*, what particularly stands out is a reworking of the two-part inventions into a *Schule des Triospiels* (Two-part inventions). Reger also made substantial alterations to Franz Liszt's *St. Francis of Paola walking upon waves*. The opposite approach is found in the *Selected pieces by classical and modern masters*, where he largely limited himself to selecting pleasant passages suitable for domestic music-making, for example from the works of Frédéric Chopin.

In January 2008 the Max-Reger-Institut (MRI) in Karlsruhe began publishing a scholarly-critical edition of the works of Reger (RWA). As a Hybrid Edition it is exploring new approaches in editorial techniques.

The digital component for this volume will be published in an online portal.

### Content

Selected pieces by classical and modern masters, Harmonium-Sammlung-B1

Franz Liszt, Legend "St. Francis of Paola walking upon waves", Liszt-B1

Johann Sebastian Bach, Selected piano works for organ, Bach-B6

Johann Sebastian Bach, Schule des Triospiels (Two-part inventions), Bach-B8

Richard Strauss, Feierlicher Einzug, Strauss-B2

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Max Reger (1873–1916)

## Reger-Werkausgabe, Vol. III/6: Arrangements for piano solo I

Knud Breyer (Editor), Stefan König (Editor)

Volume 6 of the series *Arrangements of Works by Other Composers* contains transcriptions for piano four hands (Part 1). The arrangements of *Selected Organ Works* by Johann Sebastian Bach, as well as the concert-performance versions of piano pieces by Friedrich Kuhlau, Franz Schubert, and Frédéric Chopin, were all done in the 1890s. With numerous, technically demanding additions to the original versions, these are aimed at the virtuosos of the time. In contrast, the arrangements of Bach's chorale preludes, which Reger respectfully called "symphonic poems en miniature", are didactic in intent. Finally, the piano versions of the five slow movements from the symphonies of Johannes Brahms reflect – particularly in their performance instructions – Reger's interpretations of these works during his tenure as Kapellmeister to the court in Meiningen.

In January 2008 the Max-Reger-Institut (MRI) in Karlsruhe began publishing a scholarly-critical edition of the works of Reger (RWA). As a Hybrid Edition it is exploring new approaches in editorial techniques.

The digital component for this volume will be published in an online portal.

### Content

Johann Sebastian Bach, Selected organ works, Bach-B1

Franz Schubert, Divertissement à la hongroise, Schubert-B1

Friedrich Kuhlau, Allegro burlesco from op. 88 no. 3, Kuhlau-B1

Five special studies (Arrangement of works by Chopin), Chopin-B1

Second study on Waltz op. 64 no. 1 by Frederic Chopin, Chopin-B4

Johann Sebastian Bach, Selected Organ Chorale Preludes, Bach-B4

Johann Sebastian Bach, Three Organ Chorale Preludes, Bach-B5

Johann Sebastian Bach, Prelude and Fugue in E flat major, Bach-B7

Johannes Brahms, Five slow movements from the symphonies, Brahms-B4



Luigi Cherubini (1760–1842)

## Messe solennelle in d

(Latin)

Soli SSATTB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Vc, Cb / 75 min / 4 (medium to difficult)

Luigi Cherubini's *Messe solennelle in D minor* is certainly one of the longest settings of the Mass Ordinary ever composed: the Gloria alone runs to almost 900 measures. After a familiar-sounding opening, the melodic lines and harmonic developments constantly take the listener in new directions with unexpected, imaginative, and ingenious turns.

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**Kammerchor Stuttgart (Choir), Klassische Philharmonie Stuttgart (Orchestra), Frieder Bernius (Conductor), Ruth Ziesak (Soloist - soprano), Christa Mayer (Soloist - alto), Christoph Genz (Soloist - tenor), Thomas E. Bauer (Soloist - bass)**

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Performers: Ruth Ziesak (soprano), Christa Mayer (alto), Christoph Genz (tenor) and Thomas E. Bauer (bass) – Kammerchor Stuttgart, Klassische Philharmonie Stuttgart – Frieder Bernius

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