

PROGRAM



2026
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- Vivaldi's only surviving oratorio
- Vibrant scoring
- Flexible performance material with alternatives for hard-to-find instruments
- Ideal to celebrate the Vivaldi anniversary in 2028

Antonio Vivaldi (1678–1741)

Juditha triumphans

RV 644 (Latin)

Dramatis personae: Vagaus (S), Abra (Ms), Juditha (A), Holofernes (A), Ozias (A)

Original: Soli SMsAAA, Coro SATB, 2 Tr, Timp, 2 Fldo, 2 Ob, Chalumeau/Clf, Mandolino, 4 Tior, Vada, 5 Vga, Vne, 2 Vl, Va, Cemb, Org, Bc. Minimal: Soli SMsAAA, Coro SATB, 2 Tr, Timp, 2 Fldo, 2 Ob, Clf, Mand, 2 Vl, Va, Org, Bc / 140 min / 3 (medium)

Berthold Over (Editor), Daniel Ivo de Oliveira (Continuo realization)

Juditha triumphans devicta Holofernus barbariae or "The triumphant Juditha, defeating the barbaric Holofernes" is the title of Vivaldi's only surviving oratorio. It tells the story recounted in the apocryphal Biblical Book of Judith of the Jewish widow Judith who defeats the Assyrian general Holofernes when he besieges her hometown of Bethulia. The oratorio was intended to be understood as an allegory for the victory of the Venetian navy over the Ottoman Empire.

The choice of the deeply devout Judith as the heroine can certainly also be attributed to the all-female ensembles of the Ospedale della Pietà in Venice, where Vivaldi served as *maestro de' concerti*. He directed the premiere in 1716/17 with these female musicians, whose brilliance was famous far beyond the city borders.

The oratorio's impressively rich orchestration includes, alongside the standard instruments of the period, the mandolin, viola da gamba, theorbo, and chalumeau. The *Urtext* edition by Berthold Over offers flexible and practical performance materials for both period and modern ensembles. This oratorio, which can be performed by concert choirs as well as on the operatic stage, is Vivaldi's only surviving large-scale sacred work for choir and orchestra.

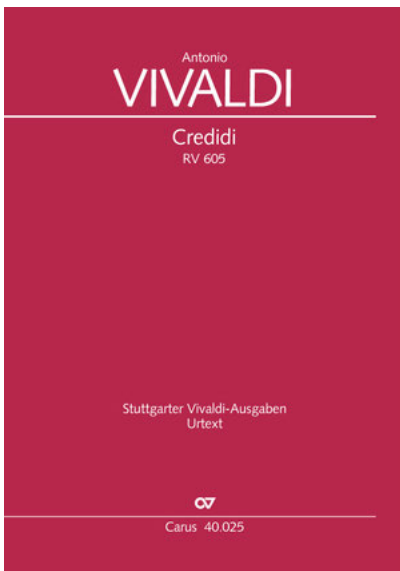
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Vivaldi: Magnificat
Carus 40.002/00



Vivaldi: Credo in G major
Carus 40.009/00



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- Radiant choral Setting
- Vivaldi anniversary in 2028

Antonio Vivaldi (1678–1741)

Credidi

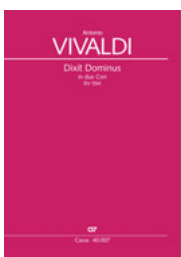
RV 605 (Latin)

Coro SATTB, 2 VI, 2 Va, Bc / 8 min / 3 (medium)

Julia Rosemeyer (Editor)

The psalm setting *Credidi, propter quod locutus sum*, RV 605, is a curiosity among Antonio Vivaldi's sacred vocal works: in truth, it is an arrangement of an arrangement. The basis for this work was an anonymous *Lauda Jerusalem*, (RGH Anh. 35) for which Vivaldi chose a new text and also composed a new verse. Exactly when and for whom *Credidi* was written remains a matter of speculation. Composed in the *stile antico*, this work for five voices spanning roughly 150 measures is a welcome addition to the choral and ensemble repertoire while simultaneously offering insights into the art and practice of arranging in the eighteenth century.

Also available



**Vivaldi: The Lord
said unto my
Lord**
Carus 40.007/00



**Vivaldi: Psalm
111**
Carus 40.012/00



- Night and dreams à la Ravel
- Composed for the Prix de Rome
- First Urtext Edition of the work
- Free pronunciation aid available

Maurice Ravel (1875–1937)

La Nuit

(French)

Solo S, Coro SATB, 2 Fl, 2 Ob, Cingl, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, Piat, Trg, Arpa, 2 Vl, Va, Vc, Cb / 6 min / 4 (medium to difficult)

Marc Rigaudière (Editor)

The composition assignment for the prestigious Prix de Rome in 1902 was, as so often, to set nature poetry to music, in this case “La Nuit” by Auguste Lacaussade. The imagery of the soothing night softly covering all “earthly pain” with dreams inspired the candidate, Maurice Ravel, to create a main theme featuring a fluid, almost dance-like rhythm. At the same time, he chose very gentle, at times ethereal orchestral textures: muted strings paired with harp arpeggios and carefully balanced wind timbres. In contrast, Ravel strongly expressed the world's agony in his vocal writing for the solo soprano and choir.

Although the work was written to comply with the strict rules of the Prix de Rome, it still impressively showcases Ravel's characteristic tonal language.

This first *Urtext* edition of the composition is based on Ravel's autograph score. Free pronunciation aids are available to help practice the text.

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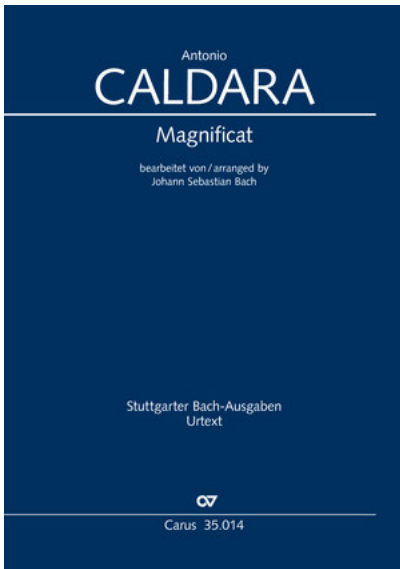
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Ravel: Matinée de Provence
Carus 10.406/00



Ravel: L'Aurore
Carus 10.407/00



Carus 35.014/00

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■ **Stunning setting of the Magnificat**■ **Two-in-one: Caldara's original and Bach's adaptation in a single volume**Antonio Caldara (1670–1736) / Johann Sebastian Bach (1685–1750)
(arr.)

Magnificat

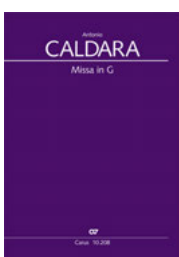
arranged by Johann Sebastian Bach, contains BWV 1082
(Latin)Soli SATB, Coro SATB, 4 Tr, [Ctto, 2 Trb, Fg], Timp, Vl, Va (Trb), Bc / 8 min / 3
(medium)**Wolfgang Hochstein (Editor), Wolfgang Hochstein (Continuo realization)**

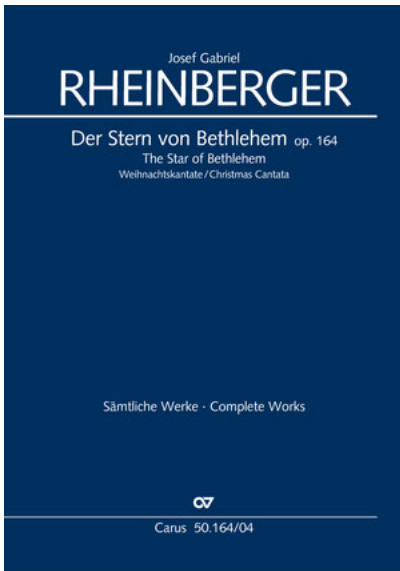
Contemporary accounts and the surviving remnants of his music library confirm the value that Johann Sebastian Bach placed on good compositions by other masters. Yet the performance copies he prepared also show that Bach regularly made creative changes to the scores. Often, pieces simply had to be adapted to the specific local conditions – standard practice at the time.

Bach's interest in the work of his contemporary Antonio Caldara is well known, and here too he didn't hesitate to get to work with his quill. This new Carus edition of Caldara's splendid *Magnificat* combines both versions in a single volume for the first time: the original by the Viennese court composer and Bach's version, including his arrangement of the movement "Suscepit Israel," cataloged as BWV 1082.

Written as part of Caldara's official duties in Vienna, the *Magnificat* captivates with grand, festive orchestration. In four beautifully structured movements, Caldara displays his compositional mastery in both the modern concertante style and the traditional *stile antico*. Around 1740/42, Bach made his own copy of the *Magnificat*. His most significant intervention occurs in the "Suscepit Israel," where he added two obbligato violin parts and enriched the contrapuntal texture with masterfully woven suspensions.

This modern Urtext edition by Wolfgang Hochstein brings both versions to life for today's performers. Through the use of clear diacritical markings, the variances in the musical text are clearly visible, giving a fascinating insight into Bach's working methods.

Also availableCaldara: Mass in
G major
Carus 10.208/00Pergolesi: Tilge,
Höchster, meine
Sünden
Carus 35.302/00



Carus 50.164/04

Vocal score

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NOVA

- New, modern vocal score for this popular Christmas cantata
- Bilingual edition

Josef Gabriel Rheinberger (1839–1901)

The Star of Bethlehem

Christmas cantata

op. 164 (German/English)

Soli SB, Coro SATB, 2 Fl, 2 Ob, CIngl, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org, Arpa / 48 min / 3 (medium)

Anyone looking for an atmospheric and lyrical work that offers rewarding challenges for their choir will find Rheinberger's *Star of Bethlehem* to be the perfect choice. In nine scenes (Expectation, The shepherds, The appearance of the angel, The star, etc.) the Christmas story is lyrically portrayed. Songlike and pastoral choruses, a heartfelt soprano part and finally, the exotic, charming procession of the Wisemen through the desert have insured this work an increasing popularity. It was written in 1890 to a libretto by Rheinberger's wife Fanny.

On account of their similar scoring, this work can be easily combined for a performance with Mendelssohn's *From heav'n on high* ([Carus 40.189/00](#)) or *The Birth of Christ* ([Carus 40.131/00](#)). To make this poetic, colorful and (in the best sense of the word) "romantic" work accessible to even more vocal ensembles, an arrangement for soloists, choir and organ is available ([Carus 50.164/45](#)).

Also available



Rheinberger: The Star of Bethlehem
Carus 50.164/00



Rheinberger: The Star of Bethlehem
Carus 50.164/45

Johannes Brahms (1833–1897)

The hump-backed fiddler from: Lieder and Romances Op. 93a op. 93a,1

(German/English)

asd / 2 min / 3 (medium)

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

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asd / 2 min / 3 (medium)

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

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■ A highlight for choirs – now also for smaller ensembles

Felix Mendelssohn Bartholdy (1809–1847) / Joachim Linckelmann (*1964) (arr.)

The First Walpurgis Night

Arrangement for chamber orchestra (arr. J. Linckelmann)

op. 60 (German/English)

Soli ATBarB (ATB), Coro SATB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb / 36 min / 3 (medium)

Mendelssohn's *Walpurgis Night* (Walpurgisnacht) with only seven wind instruments instead of the usual 15? Certainly! – thanks to this arrangement for chamber orchestra: an attractive alternative for ensembles with limited space, a tight budget, or where the size of the choir demands a certain flexibility in the instrumentation. The orchestra is primarily reduced by paring back the wind section while fully preserving the symphonic character and a wide dynamic range.

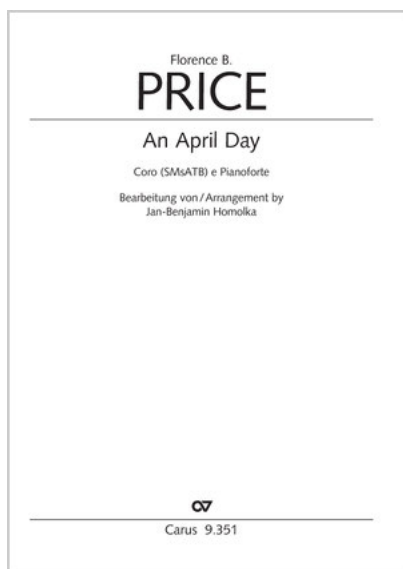
All vocal parts (soloists and choir) are identical to the original version, thus ensuring full compatibility with the vocal scores, choral scores, and practice aids from the standard Carus edition ([Carus 40.138/00](#)).

Original version

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Arrangement for chamber orchestra

Soli ATBarB (ATB), Coro SATB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb



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- A miniature masterpiece by an outstanding woman composer
- Combines European Romantic tradition with elements of African American music

Florence B. Price (1887–1953) / Jan-Benjamin Homolka (*1987)
(arr.)

An April Day

(English)

Coro SMsATB, Pfte / 2 min / 2 (easy to medium)

With contemplative simplicity, Joseph S. Cotter's short poem *An April Day* praises the joys of nature on a spring day in April. At its heart is the universal human experience of a joyful existence, regardless of skin color or gender. In the United States of the early 20th century, these two aspects fundamentally shaped the lives of the poet Cotter and the composer Florence B. Price. As artists of African American descent, they found their heritage to be a profound source of creative inspiration, yet one that also brought many difficulties.

In addition to symphonic works, chamber music, and piano pieces, art songs occupy a prominent place in Price's oeuvre, with around 130 surviving songs for voice and piano. In a span of just 26 measures, *An April Day* is a miniature masterpiece. With imagination and great feeling, the composer translates the poem's unadulterated joy into music.

Jan-Benjamin Homolka has carefully arranged the original version for solo voice and piano for five-part chamber choir. The arrangement retains the original piano accompaniment while placing the melody, originally conceived by Price for solo voice, in the soprano part. Arpeggios in the piano create broad, sweeping chordal textures. The song showcases Price's characteristic style, which is strongly rooted in the European Romantic tradition while seamlessly integrating various elements of African American music.

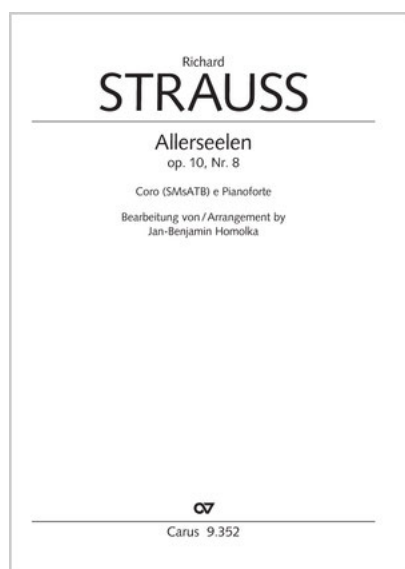
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■ Strauss popular song for five-part chamber choir

Richard Strauss (1864–1949) / Jan-Benjamin Homolka (*1987) (arr.)

Allerseelen

op. 10,8 (German)

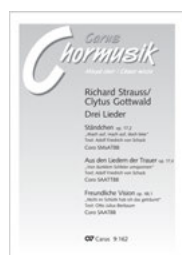
Coro SMsATB, Pfte / 3 min / 3 (medium)

Richard Strauss composed *Allerseelen* ("Stell auf den Tisch die duftenden Reseden") for solo voice and piano in 1885 when, at the age of 21, he had just become the new court music director in Meiningen. Today it is one of his most popular songs. Strauss's Op. 10 features a total of eight settings of texts from the collection *Letzte Blätter* (Last Leaves) by the Austrian poet Hermann von Gilm. This early opus paved the way for a rich lifelong output of nearly 200 art songs.

The song laments a past love that ended with the death of one of the lovers. The departed are remembered on All Souls' Day (*Allerseelen*), when the memory of a time "as once in May" returns with an especially poignant yearning. Although Strauss wrote the song for solo tenor and piano, he performed it himself on multiple occasions with his wife, the soprano Pauline de Ahna.

Jan-Benjamin Homolka has carefully arranged the song for five-part chamber choir. The character of the original is fully preserved, not least because Homolka has kept the piano accompaniment intact and assigned the original vocal line to the soprano part. At the same time, he exploits the possibilities of the choir to interpret the sung text within the motivic and harmonic framework established by Strauss. In this way, Homolka brings to life the idea of a dialogue between two lovers as an expressive conversation between the female and male voices.

Also available



Strauss: Three Songs. Vocal transcriptions by Clytus Gottwald
Carus 9.162/00



Strauss: Morgenrot
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Strauss: Arnold Schönberg: Friede auf Erden – Richard Strauss & Gustav Mahler: Im Abendrot. Transcriptions by Clytus Gottwald
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NOVA

- Two optional finales
- Modern edition with a practical focus
- Excellent performance material

Giacomo Puccini (1858–1924) / Franco Alfano (1875–1954) (arr.) / Deborah Burton (*1954) (arr.)

Turandot

Dramma lirico in tre atti e cinque quadri. Finali: Franco Alfano (II), Deborah Burton SC 91 (Italian)

Dramatis personae: Turandot (S), L'imperatore Altoum (T), Timur (B), Il principe ignoto (Calaf) (T), Liù (S), Ping (Bar), Pang (T), Pong (T), Mandarin (Bar), Il principe di Persia (T), Il carnefice (-). Cori.

Soli SSTTTTBarBarB, Coro SSATTBB, Coro di Ragazzi, 3 Fl (II, III: Fl/Ott), 2 Ob, Cingl, 3 Clt (III: BCl), 2 Fg, CFg, 4 Cor, 3 Tr, 3 Trb, Cb-Trb, Timp, Perc (7), 2 Arpe, Cel, Org, 2 Vl, Ve, Vc, Cb, sul palco: 2 ASax, 6 Tr, 3 Trb, BTrb, Perc, Pfte / 120 min

Andreas Gies (Editor)

With his unfinished fairy-tale opera *Turandot* Giacomo Puccini has left a couple of riddles to posterity. First of all the work, which had its premiere after Puccini's death, lacks a complete ending. Furthermore, practical adjustments and corrections usually added by the composer in the course of a scenic production or after the work's premiere, are missing, too.

Thus *Turandot* has become a work, to which, in the course of time, many errors and inconsistencies have been added. Carus now offers a modern edition of *Turandot* with a focus on aspects of practical performance: clearly organized performance material with a musical text free from traditional errors and inconsistencies, with added performance instructions (where necessary), and with consistent articulation and dynamics. This new edition has been created by the Italian conductor and musicologist Andreas Gies.

With regard to the opera's finale the Carus edition entails two alternative endings: firstly, the traditional second version of Franco Alfano's completion (after Puccini's death) from 1924. Secondly, a reconstructed finale by the American musicologist and Puccini scholar Deborah Burton from 2022. For this she has been able to draw on a significantly larger amount of musical material by Puccini than Alfano including some only recently discovered, hitherto unknown sketches. Therefore, her reconstruction comes much closer to Giacomo Puccini's original dramaturgical intentions.

The Carus performance material is available with either the Alfano or the Burton finale.

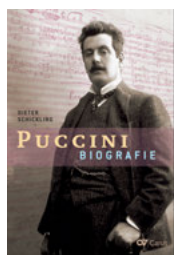
Also available



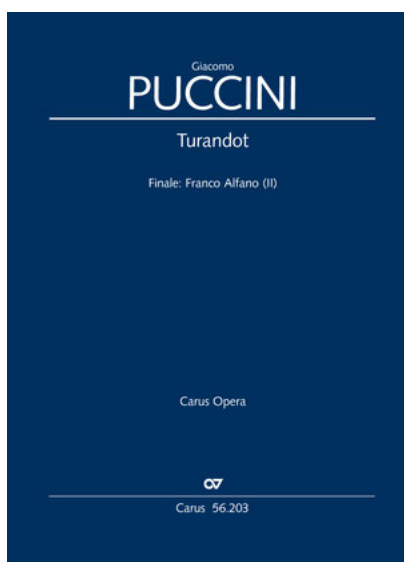
Puccini: Tosca
Carus 56.201/00



Puccini: Nessun dorma
Carus 56.260/00



Giacomo Puccini
Carus 24.138/00



Carus 56.203/00

Full score

for hire, foreword in German,
English and Italian
25.2 x 35 cm | 456 pages
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Carus 56.203/03

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Carus 56.203/19

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Giacomo Puccini (1858–1924) / Franco Alfano (1875–1954) (arr.)

Turandot

Dramma lirico in tre atti e cinque quadri. Finale: Franco Alfano (II)
SC 91 (Italian)

Dramatis personae: Turandot (S), L'imperatore Altoum (T), Timur (B), Il principe ignoto (Calaf) (T), Liù (S), Ping (Bar), Pang (T), Pong (T), Mandarin (Bar), Il principe di Persia (T), Il carnefice (-). Cori.

Soli SSSSTTTTBarBarB, Coro SSATTBB, Coro di Ragazzi, 3 Fl (II, III: Fl/Ott), 2 Ob, Cingl, 2 Clt, BCl, 2 Fg, CFg, 4 Cor, 3 Tr, 3 Trb, Cb-Trb, Timp, Perc (7), 2 Arpe, Cel, Org, 2 Vl, Ve, Vc, Cb, sul palco: 2 ASax, 6 Tr, 3 Trb, BTrb, Perc / 120 min

Andreas Gies (Editor)

With his unfinished fairy-tale opera *Turandot* Giacomo Puccini has left a couple of riddles to posterity. First of all the work, which had its premiere after Puccini's death, lacks a complete ending. Furthermore, practical adjustments and corrections usually added by the composer in the course of a scenic production or after the work's premiere, are missing, too.

Thus *Turandot* has become a work, to which, in the course of time, many errors and inconsistencies have been added. Carus now offers a modern edition of *Turandot* with a focus on aspects of practical performance: clearly organized performance material with a musical text free from traditional errors and inconsistencies, with added performance instructions (where necessary), and with consistent articulation and dynamics. This new edition has been created by the Italian conductor and musicologist Andreas Gies.

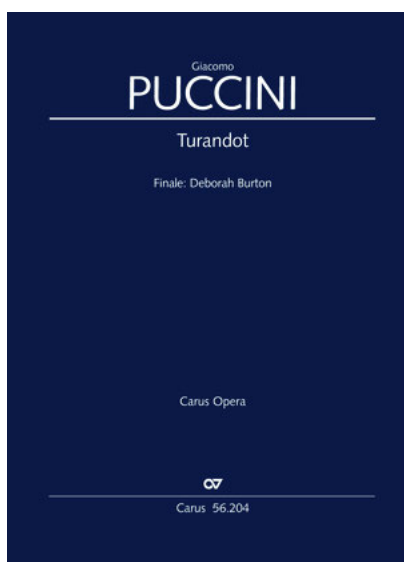
The Alfano Finale: created under pressure

This edition concludes with the standard second version of the finale by Franco Alfano (1926). Following Puccini's death, his publisher faced the problem of finding a composer to complete the opera. They ultimately chose Alfano, who was already familiar with exotic subject matter and had a personal connection to Puccini.

Alfano initially developed a detailed first version for the end of the opera, in which Turandot's psychological transformation unfolds in logical steps. However, Arturo Toscanini, who conducted the premiere in Milan, rejected it as being too long and too "personal." He felt that Alfano's own style was overly dominant. Under immense time pressure, Alfano had to make substantial cuts and rewrite about two-thirds of the music, resulting in the second version.

At the world premiere on April 25, 1926, Toscanini stopped the performance after Liù's death. It was not until the following evening that Alfano's second finale was heard – a solution that has since become standard at most opera houses.

The corresponding performance materials are available on hire.



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Full score

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English and Italian
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Carus 56.204/03

Vocal score

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Carus 56.204/19

Set of parts

complete orchestral parts, for hire,
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Carus 56.204/00-010-000

Full score digital (download)

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Carus 56.204/03-010-000

Vocal score digital (download)

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available 11/2026

Giacomo Puccini (1858–1924) / Deborah Burton (*1954) (arr.)

Turandot

Dramma lirico in tre atti e cinque quadri. Finale: Deborah Burton
SC 91 (Italian)

Dramatis personae: Turandot (S), L'imperatore Altoum (T), Timur (B), Il principe ignoto (Calaf) (T), Liù (S), Ping (Bar), Pang (T), Pong (T), Mandarin (Bar), Il principe di Persia (T), Il carnefice (-). Cori.

Soli SSSSTTTTBarBarB, Coro SSATTBB, Coro di Ragazzi, 3 Fl (II, III: Fl/Ott), 2 Ob (II: Ob/CIngl), 2 Clt, BClt, 2 Fg, CFg, 4 Cor, 3 Tr, 3 Trb, Cb-Trb, Timp, Perc (7), 2 Arpe, Cel, Org, 2 Vl, Ve, Vc, Cb, sul palco: 2 ASax, 6 Tr, 3 Trb, BTrb, Perc, Pfte / 120 min

Andreas Gies (Editor), Jeff Atmajian (Arranger)

With his unfinished fairy-tale opera *Turandot* Giacomo Puccini has left a couple of riddles to posterity. First of all the work, which had its premiere after Puccini's death, lacks a complete ending. Furthermore, practical adjustments and corrections usually added by the composer in the course of a scenic production or after the work's premiere, are missing, too.

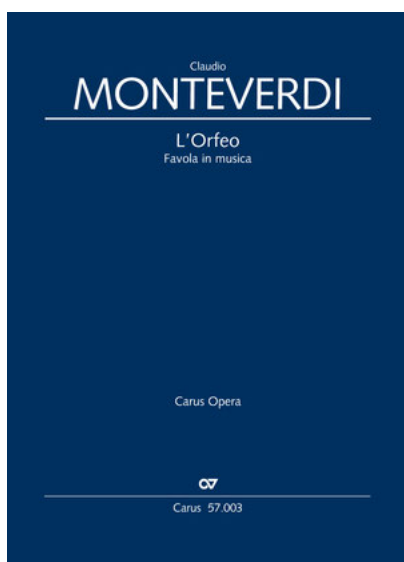
Thus *Turandot* has become a work, to which, in the course of time, many errors and inconsistencies have been added. Carus now offers a modern edition of *Turandot* with a focus on aspects of practical performance: clearly organized performance material with a musical text free from traditional errors and inconsistencies, with added performance instructions (where necessary), and with consistent articulation and dynamics. This new edition has been created by the Italian conductor and musicologist Andreas Gies.

The Burton Finale: Puccini's rediscovered dramatic vision?

This edition features the finale as completed by American musicologist and Puccini expert Deborah Burton in 2022 – the first to be based on newly discovered material by the composer. Burton gained access to previously unknown autograph sketches from a private collection, which were unavailable for Franco Alfano's edition or later efforts.

Burton developed a systematic approach: she transcribed the sketches herself, compared them with existing transcriptions as well as with contemporary sources and reports. Her objective was to incorporate as much of Puccini's autograph material as possible. Filling gaps in the sketches, she sought inspiration from comparable dramatic moments in Puccini's earlier masterpieces as well as from the distinctive sonic palette of *Turandot*. Orchestrated by Jeff Atmajian, her version of the finale brings us much closer to the composer's original vision.

The corresponding performance materials are available on hire.



Carus 57.003/00

Full score

foreword in German and English
25.2 x 35 cm | 128 pages
979-0-007-34609-6
EUR 139.00 | available 11/2026

Carus 57.003/03

Vocal score

NOVA

foreword in German and English
21 x 29.7 cm | ca 140 pages
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EUR 46.00 | available 11/2026

Carus 57.003/19

Set of parts

complete orchestral parts, for hire
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available 11/2026

Carus 57.003/00-010-000

Full score digital (download)

pdf file
ca 180 pages
979-0-007-34610-2
EUR 139.00 | available 11/2026



- Critical edition, which also embraces today's performance and operatic practice
- Flexibly organized performance material
- Detailed information on instrumentation, notation, transposing and historical instruments

Claudio Monteverdi (1567–1643)

L'Orfeo

Favola in Musica
SV 318 (Italian)

Dramatis personae: Orfeo (T), Euridice (S), La Musica (S), Messaggera (S), Speranza(S), Proserpina (S), Ninfa (S), Apollo (T), Pastori (T, T,A) Caronte (B), Plutone (B), Ninfa (S), Pastori (ATTB), Spiriti (TT), Coro di Ninfe e Pastori (SSATB, SATTB), Coro de Spiriti (ATTBB)

Soli, Coro, 2 Fldo, 5 (2) Tr, 2 Ctto, 5 Trb, Arpa, 2 Vl, 2 Va, Vc, Bc / 90 min

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

Music has the power to melt hearts. When Orfeo sings, even the gods relent and the gates to the Underworld open. But will the singer succeed in snatching his beloved Euridice from the shadow of death? The tragic love story of Orpheus and Eurydice from Greek mythology combines all the elements that make for a great opera plot. Monteverdi's version from 1607 is not just one of the earliest operas, but also one of the most famous.

The Carus edition meets the highest scholarly standards while simultaneously satisfying the demands of modern performance and operatic practice. Based on a thorough evaluation of the surviving printed copies of the 1609 and 1615 versions, editor Uwe Wolf clearly documents the inconsistencies and transmission errors to create a critical edition focused on performance practice. Wolf, who has studied Monteverdi intensively as both a musicologist and a performer, also provides detailed information on instrumentation, notation, transpositions, and historical instruments.

Thanks to the highly flexible design of the performance materials, ensembles can take a creative approach to orchestration: the instrumental parts of a given register and the corresponding choral parts are consolidated into just a few parts, which can be assigned to different instruments. The realized continuo part also features the main vocal lines. Rehearsal work is aided by a clear and consistent numbering of the various movements and sections.

Carus provides all the performance materials you need for your production: vocal score, choral score, rehearsal scenario, and additional materials, also in digital format. The libretto is given in three languages (Italian, German, and English).

Large and small opera houses, universities, festivals, and – not least due to the extensive choral writing – choirs will appreciate an edition that enables a wide variety of performances of this timeless opera, whether staged or in concert.

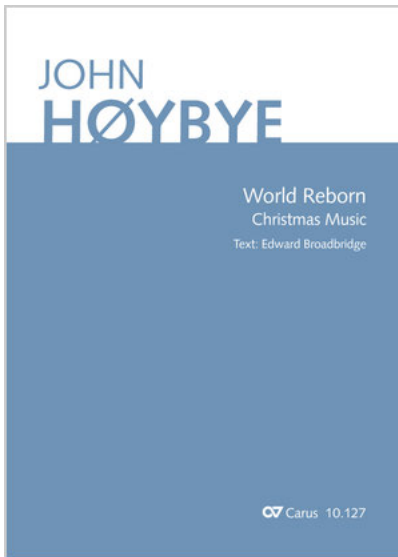
Also available



Monteverdi:
Vespro della
Beata Vergine
Carus 27.801/00



Hasse: Cleofide
Carus 50.704/00



- Jazzy Christmas music by the popular Scandinavian composer
- Sparkling rhythms & captivating melodies
- Høybye at his very best

John Høybye (*1939)

World Reborn

Christmas Music
(English)

Coro SATB, Pfte, [Cb, Perc] / 20 min / 3 (medium)

A yuletide work by John Høybye and Edward Broadbridge stamped with the creative duo's signature style: jazzy, rhythmic, with scat syllables – and featuring an unconventional approach to the holiday theme. In particular, the piece is unique in its conceptual linking of Christmas and the Resurrection.

World Reborn. Christmas Music is a non-staged vocal work for mixed choir and piano, consisting of ten pieces with a total duration of around 20 minutes. Due to its accessible style, this piece is also ideal for youth choirs. The choral writing includes manageable voice divisions, while the short solo passages can be sung by members of the choir or performed by a small ensemble.

There is an obligatory piano accompaniment, with optional parts for (double or electric) bass, drums, and percussion. Thanks to its flexibility, the work is suitable for a diverse range of performance settings.

Carus 10.127/00

Score

NOVA

zugleich Klavierstimme / also
serving as piano part
23 x 32 cm | ca. 52 pages
979-0-007-45779-2
EUR 44.00 | available 9/2026

Carus 10.127/03

Vocal score

NOVA

21 x 29.7 cm | ca. 48 pages
979-0-007-45781-5
from 20 copies EUR 19.00
from 40 copies EUR 17.10
from 60 copies EUR 15.20
available 9/2026

Carus 10.127/11

Individual part

bass instrument
23 x 32 cm | ca. 12 pages
979-0-007-45783-9
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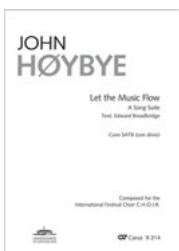
Carus 10.127/00-010-000

Score digital (download)

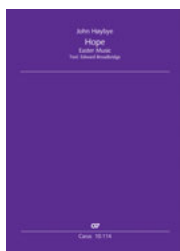


zugleich Klavierstimme / also
serving as piano part
ca. 52 pages
979-0-007-45780-8
EUR 44.00 | available 9/2026

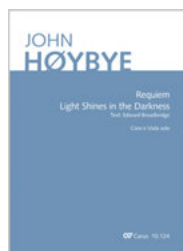
Also available



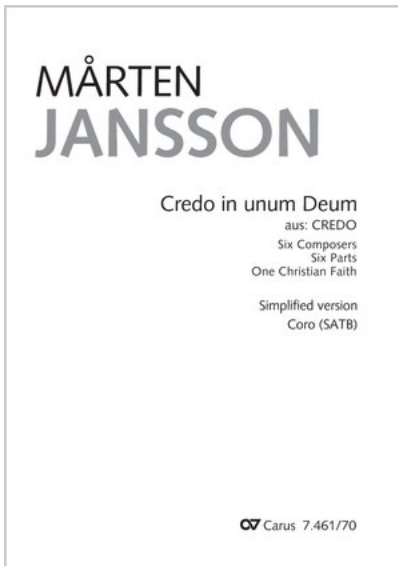
Høybye: Let the Music Flow



Høybye: Hope. Easter music



Høybye: Requiem



Carus 7.461/70

Score

Coro SATB, Simplified version

21 x 29.7 cm | 8 pages

979-0-007-35933-1

from 20 copies EUR 5.00

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from 60 copies EUR 4.00

available

available

■ Simplified Version

Marten Jansson (*1965)

Credo in unum Deum

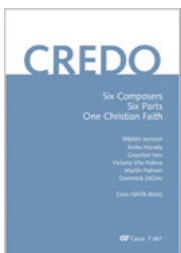
from: CREDO. Six Composers – Six Parts – One Christian Faith (Latin)

Coro SATB (divisi) / Coro SATB / 3 min

Separate edition of the *Credo in unum Deum* by Mårten Jansson from the collection *CREDO. Six Composers – Six Parts – One Christian Faith* ([Carus 7.461/00](#)) in a simplified version for SATB choir, rather than SATB choir with divisi.

The Nicene Creed was initiated 1700 years ago, at the Council of Nicaea in 325. Its final form is the only statement of belief that all Christian churches refer to. For Carus six Composers from around the world – Dominick DiOrio, Keiko Harada, Grayston (Bill) Ives, Marten Jansson, Martín Palmeri and Victoria Vita Poleva – have each brought their own unique style to a multifaceted *Credo* that represents all the major Christian religions.

A symbolic work standing for the unity, diversity and solidarity of the Christian community.

Also available

**Jansson: CRE-
DO. Six Compo-
sers – Six Parts –
One Christian
Faith**

Carus 7.461/00



Carus 7.461/80

Score

Coro SSAATTB, Simplified version

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■ Simplified Version

Keiko Harada

Et incarnatus est

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

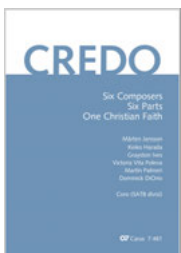
Coro SSAATTBB (divisi) / Coro SSAATTB / 3 min

Separate edition of the Et incarnatus est by Keiko Harada from the collection CREDO. Six Composers – Six Parts – One Christian Faith ([Carus 7.461/00](https://www.carus.org.uk/Carus-7.461/00)) in a simplified version for SATB choir with reduced divisi.

The Nicene Creed was initiated 1700 years ago, at the Council of Nicaea in 325. Its final form is the only statement of belief that all Christian churches refer to. For Carus six Composers from around the world – Dominick DiOrio, Keiko Harada, Grayston (Bill) Ives, Marten Jansson, Martín Palmeri and Victoria Vita Poleva – have each brought their own unique style to a multifaceted Credo that represents all the major Christian religions.

A symbolic work standing for the unity, diversity and solidarity of the Christian community.

Also available



Jansson: CRE-
DO. Six Compos-
ers – Six Parts –
One Christian
Faith

Carus 7.461/00



Zuzanna Koziej (*1994)

Gayatri mantra

(Sanskrit / German)

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

Heike Oberlin (Translator)

The Gayatri Mantra is one of the best-known and most frequently recited mantras in the Hindu tradition. It is understood as a prayer for enlightenment and spiritual clarity. The Polish composer Zuzanna Koziej has set the mantra to music for the choir of the interfaith festival "Musica Sacra International." Her work impressively combines elements of traditional Indian music (mantra recitation and konnakkol) with European choral harmonies. The languages Sanskrit and German also alternate throughout (free pronouncing aid available). An exciting challenge for all choirs seeking distinctive repertoire.

Carus 7.465/00

Score

foreword in German

21 x 29.7 cm | 12 pages

979-0-007-45660-3

from 20 copies EUR 5.00

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available

Carus 7.465/00-010-000

Score digital (download)

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21 x 29.7 cm | 12 pages

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Also available



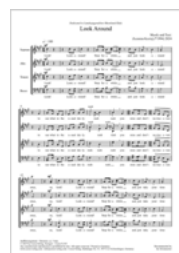
**Overduik: Can-
tate Domino**
Carus 7.452/00



Koziej: Da pacem
Carus 7.458/00



**Forte: Stabat
Mater**
Carus 7.459/00



**Koziej: Look
Around**
Carus 9.319/00



Bertrand Gröger (*1963) (arr.)

Der Mond ist aufgegangen

(German)

Coro SSATB / 3.5 min / 3 (medium)

Bertrand Gröger wrote this arrangement specifically for the Jazzchor Freiburg. Due to its unique musical language, it has remained a favorite piece of the ensemble and its audiences for many years. Now, this powerful and moving arrangement of the classic German folk song is available for all choirs to perform.

Carus 7.466/00

Score

21 x 29.7 cm | 4 pages

979-0-007-45691-7

from 20 copies EUR 2.80

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Carus 7.466/00-010-000

Score digital (download)

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21 x 29.7 cm | 4 pages

979-0-007-45692-4

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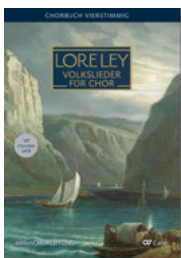
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Also available



Lore-Ley: German folk songs for choir

Carus 2.201/01



Choral collection lullabies and evening songs

Carus 2.211/00



Bertrand Gröger (*1963)

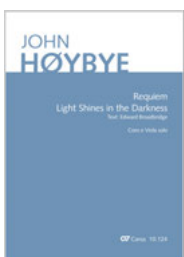
Open Skies

(English)

Coro SSATB / 3 min / 3 (medium)

Open Skies by Bertrand Gröger is an invitation to let oneself be embraced by God's presence in the moment of falling asleep and letting go. The musically transcendent mood culminates in the resonant words: "Open skies, paradise, heaven will be there for you tonight."

Also available



Høybye: Requiem
Carus 10.124/00



**Choral collection
lullabies and
evening songs**
Carus 2.211/00



Mona Rasenberger (*1962)

Schmetterling und Rose

Award winning at "females featured" competition (German)

Solo S, Coro SMsMsA / 3 min / 3 (medium)

Composer Mona Rasenberger based this work on Heinrich Heine's poem *Der Schmetterling ist in die Rose verliebt* (The Butterfly is in Love with the Rose). She positions the central question-and-answer dialogue at the core of the piece: "The butterfly is in love! – With whom, then? – With the rose!"

The composition opens with the fluttering wings of the butterfly as it glides along on delicate vocalises. In the middle of the poem, a very human element comes to light when we learn about a newly smitten couple. Curiosity takes over, prompting a flurry of whispering ("But who is the rose in love with? I'd like so much to know!"). Yet, the rose refuses to commit ("But I love you all"); the whispers subside, and the butterfly drifts off as delicately as it arrived.

A dynamic, rhythmically complex work for female voices.

Carus 9.317/00

Score

21 x 29.7 cm | 8 pages

979-0-007-35888-4

from 20 copies EUR 4.50

from 40 copies EUR 4.05

from 60 copies EUR 3.60

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Carus 9.317/00-010-000

Score digital (download)

pdf file

21 x 29.7 cm | 8 pages

979-0-007-35889-1

from 20 copies EUR 4.50

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from 60 copies EUR 3.60

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Also available



**Birzer: After-
wards**
Carus 9.286/50



**Kramer: Mutter
Erde**
Carus 9.288/00



**Sivan: Never too
small**
Carus 9.289/00

Katharina Schwaller (*1989)

anima

Award winning at "females featured" competition (English)

Coro (SSATB) / 3 min / 2 (easy to medium)

In the choral piece *anima*, composer Katharina Schwaller lets us experience the multifaceted nature of the human soul through music. She achieves this by creating a five-part texture to reflect the soul's many nuances and emotions. Dense soundscapes alternate with delicate, floating vocal structures to create a multi-layered universe of sound.

The starting point is the image of being awakened in the morning by a gentle breeze, and experiencing the world and nature entirely through our ears. Imitations of bird call ease the listener into a sonic perception of the environment. As the piece progresses, the different vocal lines gradually take on a narrative role.

An accessible and atmospheric work for mixed-voice choir.



Carus 9.318/00

Score

21 x 29.7 cm | 4 pages

979-0-007-35890-7

from 20 copies EUR 3.20

from 40 copies EUR 2.88

from 60 copies EUR 2.56

available 10/2026

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Carus 9.318/00-010-000

Score digital (download)

pdf file

21 x 29.7 cm | 4 pages

979-0-007-35891-4

from 20 copies EUR 3.20

from 40 copies EUR 2.88

from 60 copies EUR 2.56

available 10/2026



Also available



Birzer: After-
wards
Carus 9.286/50



Piritore: Shàng
Shàn Ruò Shuǐ
Carus 9.290/00



Hofmann: Tree
to tree
Carus 9.294/00



Martín Letelier (*1987)

Amada Noche

(Spanish)

Coro SATB (con divisi) / 7 min / 2 (easy to medium)

Amada Noche – Beloved Night. When writing this piece, Chilean composer Martín Letelier envisioned the silvery moonlight reflecting on ocean waves, coupled with a sense of nature's sheer immensity – a vastness that somehow feels close and intimate.

Based on a poem by his compatriot Malú Urriola, the work was composed in 2020/21 during a time of isolation and uncertainty. It serves as an invitation to find comfort, rather than a sense of danger, within darkness.

Carus 9.320/00

Score

21 x 29.7 cm | ca. 8 pages

979-0-007-36150-1

available 9/2026

available 9/2026

Carus 9.320/00-010-000

Score digital (download)

pdf file

21 x 29.7 cm | ca. 8 pages

979-0-007-36151-8

from 20 copies

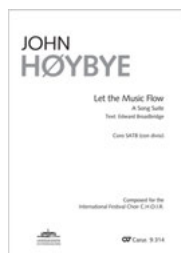
available 9/2026



Also available



Letelier: Soliloquy
Carus 9.311/00



Høybye: Let the Music Flow
Carus 9.314/00



Görg: Song from a Lonesome Soul
Carus 9.315/00



Elisa Schmelkes (*1987)

Jay

Award winning at “females featured” competition (English)

Coro SATB / 3 min

Jay is based on a poem by British writer Robert Macfarlane. It celebrates the role of the bird as a “forest creator” while also reminding us that every living organism – whether feathered or scaly, leafy, thorny, or branched – plays a vital role in its own ecosystem. The choir mimics the bird's call, fluttering through the poem in this short and joyful song.

Jay won 1st prize in the youth choir category at the *females featured* competition, but is equally suitable for adult choirs.

Carus 12.267/00

Score

21 x 29.7 cm | 4 pages

979-0-007-35814-3

from 20 copies EUR 3.20

from 40 copies EUR 2.88

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Carus 12.267/00-010-000

Score digital (download)

pdf file

21 x 29.7 cm | 4 pages

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from 40 copies EUR 2.88

from 60 copies EUR 2.56

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Also available



Hanchet: Hawks and hounds
Carus 12.331/00



Birzer: Afterwards
Carus 9.286/00



Sivan: Never too small
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chorissimo! red

Kinder-/ Jugendchor, Pfte

Klaus Konrad Weigele (Editor), Christine Wetzel (Editor)

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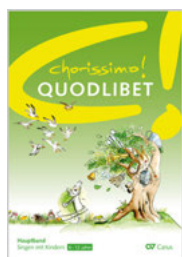
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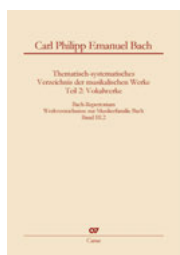
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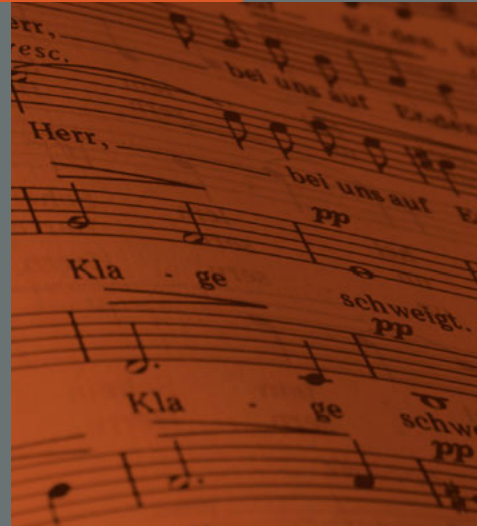
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