

# Programm

## Herbst / Autumn 2023



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## Gestaltung / Design: Nadine Kristen

Bitte beachten Sie die abweichenden  
Mengenstaffeln bei unseren  
Digitalausgaben.  
Please note the different quantity  
scale for our digital editions.

## Schwierigkeitsgrade | Difficulty levels

- 1 leicht easy
- 2 leicht bis mittel easy to medium
- 3 mittel medium
- 4 mittel bis schwer medium to difficult
- 5 schwer difficult

Preisänderungen, Irrtum und  
Liefermöglichkeiten vorbehalten.  
Prices are subject to change.  
Errors excepted.

Carus 99.558/00, 06/2023

- Chorbücher  
Choral collections
- Chormusik: Urtext-Ausgaben  
Choral Music: Urtext editions
- Chormusik: Bearbeitungen  
Choral Music: Arrangements
- Zeitgenössische Chormusik  
Contemporary Choral Music
- Gesamt- und Werkausgaben  
Complete editions and Selected works
- Carus Choir Coach Übehilfen  
Practice aids Carus Choir Coach
- Audio: CD / Download / Streaming

# Choral Collections



# Swiss Choral Music

Choral collection for mixed voices

Coro SATB / 3 (medium)

**Patrick Secchiari (Editor), Johannes Meister (Editor)**

The choral collection *Swiss Choral Music* is a real treasure trove of recent choral music from Switzerland. As diverse as the country itself, this volume of approximately 30 choral settings of varying levels of difficulty includes not only a range of musical styles, but all the Swiss national languages (Romansh, French, Swiss/German and Italian) as well as English and Latin. For pure listening pleasure or as an aid to pronunciation, all works have been sung by the Swiss Youth Choir under the direction of Nicolas Fink. Pronunciation aids for the Rhaeto-Romanic and Swiss-German texts can be accessed via a QR code.

In creating their musical excursion through this mountainous country, the editors and renowned choral conductors Johannes Meister and Patrick Secchiari have not only selected familiar names such as Beat Furrer or Heinz Holliger but also up-and-coming young composers such as Sara Bucher or Grégoire May. The collection includes a number of previously unpublished pieces.

- approx. 30 choral settings of varying levels of difficulty
- for mixed choir a cappella
- inexpensive choral edition (editionCHOR) as well as separate editions available both in print and digitally

Carus 2.305/00

## Choral collection

with CD

21 x 29.7 cm | 80 pages

979-0-007-30210-8

EUR 39.95 | available 10/2023

Carus 2.305/10

## Choral collection

979-0-007-30211-5

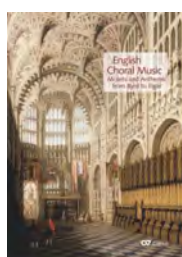
EUR 30.00, from 20 copies EUR

27.95, from 40 copies EUR 25.16,

from 60 copies EUR 22.36 |

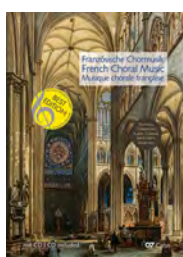
available 10/2023

## Also available



## English Choral Music

Carus 2.016/00



## Choral collection French Choral Music

Carus 2.311/00



Carus 19.023/00  
**Choral collection**  
 conductor's score  
 23 x 32 cm | 76 pages  
 979-0-007-31005-9  
 EUR 32.00 | available 11/2023

Carus 19.023/05  
**Choral collection**  
 edition for choir  
 19 x 27 cm | 76 pages  
 979-0-007-31006-6  
 from 10 copies EUR 17.00, from 20  
 copies EUR 15.30, from 40 copies  
 EUR 13.60, from 60 copies EUR  
 12.75 | available 11/2023

# Tagzeitenliturgie mit dem Gotteslob. Chorheft 3: Fastenzeit / Ostern

(German/Latin)

Coro SATB / SAM, z.T. mit Orgel / 2 (easy to medium)

**Bistum Mainz (Editor)**

The German Catholic hymnal *Gotteslob* offers a wealth of possibilities for the celebration of the Divine Office by the congregation. With this third choral collection the editors encourage lively worship services, which choir and congregation can create and celebrate together. The collection offers many specific suggestions for this type of worship, as well as 43 selected choral settings for three or four voices.

An introductory overview presents the orders of service according to the respective model of worship in *Gotteslob*, as well as the elements that can be selected for each one. As a rule the congregational verses are included, so that the choir singers don't need a second book. Accompaniments are also provided in cases where the setting and/or the key differ from the organ accompaniments of *Gotteslob*. The choral settings are in a variety of styles; most of these compositions are new works.

The *choral collection Lent / Easter* contains the following service models: Vespers in the Easter penitential season, Vespers at Easter time, Vespers of the Holy Spirit.

Published by the Bishopric of Mainz on behalf of the Arbeitsgemeinschaft of the Ämter/Referate für Kirchenmusik der Diözesen Deutschlands (AGÄR) and the German Allgemeiner Cäcilien-Verband (ACV).

Editors: Mechthild Bitsch-Molitor (chair), Lutz Brenner, Thomas Drescher, Tobias Dulisch, Regina Engel, Melanie Jäger-Waldau, Godehard Weithoff, Dan Zerfuß.

## Also available



**Tagzeitenliturgie mit dem Gotteslob. Chorheft 1: Advent / Weihnachten**  
 Carus 19.021/00



**Tagzeitenliturgie mit dem Gotteslob. Chorheft 2: Jahreskreis**  
 Carus 19.022/00



Carus 19.024/00  
**Package**  
 979-0-007-31165-0  
 EUR 85.00 | available 11/2023

# Tagzeitenliturgie mit dem Gotteslob. Set

Coro SATB / SAM, z.T. mit Orgel

**Bistum Mainz (Editor)**

The choral collections *Tagzeiten mit dem Gotteslob* tap into the rich treasures of the sections on the Divine Office in the German Catholic hymnal *Gotteslob*. They encourage lively worship services which can be created and celebrated together by choir and congregation. Compiled by experienced church musicians, these collections offer many specific suggestions for this type of worship, as well as selected choral settings for three or four voices in a variety of styles. Most of these compositions are new works.

All three conductors' scores are now available to purchase in one cost-effective package.

Published by the Bishopric of Mainz on behalf of the Arbeitsgemeinschaft of the Ämter/Referate für Kirchenmusik der Diözesen Deutschlands (AGÄR) and the German Allgemeiner Cäcilien-Verband (ACV).

Editors:

Mechthild Bitsch-Molitor (chair), Lutz Brenner, Wolfgang Bretschneider, Christian Dostal, Thomas Drescher, Tobias Dulisch, Regina Engel, Melanie Jäger-Waldau, Richard Mailänder, Godehard Weithoff, Dan Zerfaß

Contents:

Tagzeiten mit dem Gotteslob. Choral collection 1: Advent / Christmas (Carus 19.021)

Tagzeiten mit dem Gotteslob. Choral collection 2: Seasons (Carus 19.022)

Tagzeiten mit dem Gotteslob. Choral collection 3: Lent / Easter (Carus 19.023)

# Choral Music: Urtext Editions



Carus 51.652/00

#### Full score

Foreword in German and English

25.2 x 32.5 cm | 184 pages

979-0-007-29423-6

EUR 65.00 | available 11/2023

Carus 51.652/03

#### Vocal score

979-0-007-29424-3

EUR 13.00 | available 11/2023

Carus 51.652/19

#### Set of parts

complete orchestral parts, on loan  
available 11/2023

Carus 51.652/00-010-000

#### Digital score (download)

pdf file

979-0-007-31152-0

EUR 58.50 | available 11/2023



Wolfgang Amadeus Mozart (1756–1791)

## Requiem

Completed and edited by Howard Arman

KV 626 (Latin)

Soli SATB, Coro SATB, 2 Corni di bassetto, 2 Fg, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Bc / 50 min

**Howard Arman (Editor)**

The English conductor and composer Howard Arman has presented us with a completed version of Mozart's *Requiem*. "Another one?" you might ask, since this publication is only the latest in a long line reaching back to the traditional Süßmayr version. Yet such is the enormous power of Mozart's score that the challenge and appeal of completing it remain undiminished. After two decades of intensive study, Howard Arman's additions to Mozart's great original show the requisite care and respect while incorporating many new insights.

Arman's approach is particularly fruitful. Always aware of the appropriate limits to such re-creative work, he orients himself towards the typical characteristics of Mozart's brilliant composing style: The masterly compositional technique, the search for innovative solutions to every problem, and even the terse treatment of the text with extremely suggestive harmonies. All of this leads to a number of new listening experiences. In the *Tuba mirum*, for example, we enjoy a warm, cohesive ensemble sound, supported by the bassoons, which depart from the bass line. The *Confutatis* presents a quite different picture: Even the basset horns are drawn down into the infernal depths. This effect is reinforced by the independence of the trombones; rather than simply following the choral parts, the instrument's unique sound is given an opportunity to shine. Arman's *Lacrimosa* achieves a lively Mozartian feel by granting the voices considerable freedom rather than following a rigid pattern. And he concludes the movement with a fugal Amen, whereby the focus is not so much on the counterpoint itself, but rather – in the spirit of Mozart – on creating a sense of drama and illuminating the theme in all its possible facets. Mozart's fragment ends with the *Hostias*, and so does Arman's completion.

For the four following movements (*Sanctus* to *Communio*) we have nothing from Mozart, and so here, where the master is silent, Arman finally returns to Süßmayr, the man who was closest to Mozart at the time of his death and whose efforts to fill the blank manuscripts still garner our respect today.

Arman's version has already proven its practical value. The premiere with the Bavarian Radio Choir was enthusiastically received by audiences and press alike – and celebrated as offering a scholarly, entirely fresh perspective on Mozart's masterpiece.

### Also available



Choratelier 2

(2.11.2023)

Carus 99.121/03





Carus 55.258/00

**Full score**

Foreword in German and English

25.2 x 32.5 cm | 32 pages

979-0-007-25197-0

EUR 18.00 | available 9/2023

Carus 55.258/03

**Vocal score**

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Carus 55.258/05

**Choral score**

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copies EUR 3.60, from 60 copies

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**Set of parts**

complete orchestral parts

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available 9/2023

Carus 55.258/00-010-000

**Digital score (download)**

pdf file

979-0-007-31147-6

EUR 16.20 | available 9/2023



Georg Friedrich Händel (1685–1759)

## Zadok the Priest. Coronation Anthem I

HWV 258 (English)

Coro SSAATBB, 3 VI, Va, Bc, 2 Ob, 2 Fg, 3 Tr, Timp / 6 min

**Alon Schab (Editor)**

Music for the ages: the coronation anthems *Zadok the Priest*, *Let thy hand be strengthened*, *The King shall rejoice* and *My heart is inditing*, which Handel composed for the coronation of George II in 1727, are true masterpieces of the choral literature. *Zadok the Priest* was performed for the anointing of the new King and more recently for the coronation of Charles III in 2023.

For the Carus edition, available either individually or as a set, musicologist, composer and flutist Alon Schab has returned to the original manuscripts, paying special attention to the specific circumstances that played a role in the creation of the anthems. Befitting such a festive occasion, Handel's choir in 1727 was a large ensemble composed of singers from two institutions. This six- or seven-voice ensemble had to be carefully balanced to perform the passages for four or five voices.

Handel's autograph score shows how he adapted his composition, originally conceived for a four- or five-voice choir, to the particular circumstances of the premiere: The manuscript is peppered with surprising vocal doublings, insertions, and rests, intended to ensure that, for example, the few tenors were not overpowered by the more numerous altos and basses, the boy sopranos harmonized with the mature voices, and the chorus blended well with the instruments in the rich ambience of Westminster Abbey.

This edition traces these ad hoc additions to reveal a score that is startlingly similar to Handel's familiar and beautifully direct choral style. All editorial decisions are thoroughly documented in the critical report.

### Also available



**Händel: Israel in Egypt**  
Carus 55.054/50



**Händel: Messiah**  
Carus 55.056/00



**Händel: Coronation Anthems I-IV**  
Carus 55.258/50



Carus 55.259/00

**Full score**

Foreword in German and English  
25.2 x 32.5 cm | 28 pages  
979-0-007-25201-4  
EUR 20.00 | available 9/2023

Carus 55.259/03

**Vocal score**

Foreword in German and English  
19 x 27 cm | 20 pages  
979-0-007-25202-1  
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Carus 55.259/05

**Choral score**

21 x 29.7 cm | 12 pages  
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Carus 55.259/19

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Carus 55.259/00-010-000

**Digital score (download)**

pdf file  
979-0-007-31148-3  
EUR 18.00 | available 9/2023



Georg Friedrich Händel (1685–1759)

# Let thy hand be strengthened. Coronation Anthem II

HWV 259 (English)

Coro SAATB, 2 VI, Va, Bc, 2 Ob / 8 min

**Alon Schab (Editor)**

Music for the ages: the coronation anthems *Zadok the Priest*, *Let thy hand be strengthened*, *The King shall rejoice* and *My heart is inditing*, which Handel composed for the coronation of George II in 1727, are true masterpieces of the choral literature. *Let thy hand be strengthened* was probably performed at the beginning of the coronation ceremony in London's Westminster Abbey.

For the Carus edition, available either individually or as a set, musicologist, composer and flutist Alon Schab has returned to the original manuscripts, paying special attention to the specific circumstances that played a role in the creation of the anthems. Befitting such a festive occasion, Handel's choir in 1727 was a large ensemble composed of singers from two institutions. This six- or seven-voice ensemble had to be carefully balanced to perform the passages for four or five voices.

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## Also available



**Händel: Corona-  
tion Anthems I-  
IV**

Carus 55.258/50



Carus 55.260/00

**Full score**

Foreword in German and English  
25.2 x 32.5 cm | 56 pages  
979-0-007-25205-2  
EUR 29.00 | available 9/2023

Carus 55.260/03

**Vocal score**

Foreword in German and English  
19 x 27 cm | 32 pages  
979-0-007-25206-9  
EUR 9.00 | available 9/2023

Carus 55.260/05

**Choral score**

21 x 29.7 cm | 16 pages  
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EUR 4.80 | available 9/2023

Carus 55.260/19

**Set of parts**

complete orchestral parts  
979-0-007-31097-4  
available 9/2023

Carus 55.260/00-010-000

**Digital score (download)**

pdf file  
979-0-007-31149-0  
EUR 26.10 | available 9/2023



Georg Friedrich Händel (1685–1759)

# The King shall rejoice. Coronation Anthem III

HWV 260 (English)

Coro SAATBB, 3 (2) VI, Va, Bc, 2 Ob, 3 Tr, Timp / 11 min

**Alon Schab (Editor)**

Music for the ages: the coronation anthems *Zadok the Priest*, *Let thy hand be strengthened*, *The King shall rejoice* and *My heart is inditing*, which Handel composed for the coronation of George II in 1727, are true masterpieces of the choral literature. *The King shall rejoice* was probably played during the crowning of the king in London's Westminster Abbey.

For the Carus edition, available either individually or as a set, musicologist, composer and flutist Alon Schab has returned to the original manuscripts, paying special attention to the specific circumstances that played a role in the creation of the anthems. Befitting such a festive occasion, Handel's choir in 1727 was a large ensemble composed of singers from two institutions. This six- or seven-voice ensemble had to be carefully balanced to perform the passages for four or five voices.

Handel's autograph score shows how he adapted his composition, originally conceived for a four- or five-voice choir, to the particular circumstances of the premiere: The manuscript is peppered with surprising vocal doublings, insertions, and rests, intended to ensure that, for example, the few tenors were not overpowered by the more numerous altos and basses, the boy sopranos harmonized with the mature voices, and the chorus blended well with the instruments in the rich ambience of Westminster Abbey.

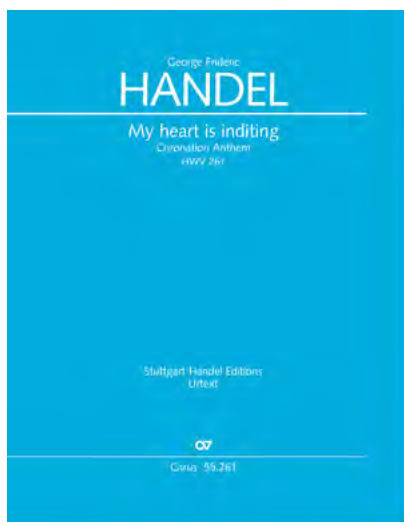
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## Also available



**Händel: Corona-  
tion Anthems I-  
IV**

Carus 55.258/50



Carus 55.261/00

**Full score**

Foreword in German and English  
25.2 x 32.5 cm | 48 pages  
979-0-007-25209-0  
EUR 25.00 | available 9/2023

Carus 55.261/03

**Vocal score**

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Carus 55.261/05

**Choral score**

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Carus 55.261/19

**Set of parts**

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979-0-007-31112-4  
available 9/2023

Carus 55.261/00-010-000

**Digital score (download)**

pdf file  
979-0-007-31150-6  
EUR 22.50 | available 9/2023



Georg Friedrich Händel (1685–1759)

# My heart is inditing. Coronation Anthem IV

HWV 261 (English)

Coro SAATB, 2 Ob, 3 Tr, Timp, 3 (2) Vl, Va, Bc / 12 min

**Alon Schab (Editor)**

Music for the ages: the coronation anthems *Zadok the Priest*, *Let thy hand be strengthened*, *The King shall rejoice* and *My heart is inditing*, which Handel composed for the coronation of George II in 1727, are true masterpieces of the choral literature. *My heart is inditing* was probably played at the end of the coronation ceremony in London's Westminster Abbey.

For the Carus edition, available either individually or as a set, musicologist, composer and flutist Alon Schab has returned to the original manuscripts, paying special attention to the specific circumstances that played a role in the creation of the anthems. Befitting such a festive occasion, Handel's choir in 1727 was a large ensemble composed of singers from two institutions. This six- or seven-voice ensemble had to be carefully balanced to perform the passages for four or five voices.

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## Also available



**Händel: Corona-  
tion Anthems I-  
IV**

Carus 55.258/50



Georg Friedrich Händel (1685–1759)

## Coronation Anthems I-IV

HWV 258-261 (English)

**Alon Schab (Editor)**

Music for the ages: the coronation anthems *Zadok the Priest*, *Let thy hand be strengthened*, *The King shall rejoice* and *My heart is inditing*, which Handel composed for the coronation of George II in 1727, are true masterpieces of the choral literature. For this new Carus edition, musicologist, composer and flutist Alon Schab has returned to the original manuscripts, paying special attention to the specific circumstances that played a role in the creation of the anthems. The anthems are available either individually or as a set.

Befitting such a festive occasion, Handel's choir in 1727 was a large ensemble composed of singers from two institutions. This six- or seven-voice ensemble had to be carefully balanced to perform the passages for four or five voices.

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This new edition traces these ad hoc additions to reveal a score that is startlingly similar to Handel's familiar and beautifully direct choral style. All editorial decisions are thoroughly documented in the critical report.

Carus 55.258/50

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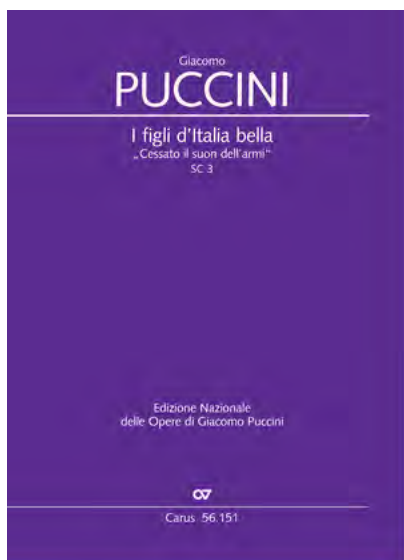
Carus 55.258/69

**Package**

set of parts

979-0-007-31176-6

available 9/2023



Carus 56.151/00

**Full score**

Foreword in German, English and Italian

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EUR 27.00 | available 10/2023

Carus 56.151/03

**Vocal score**

19 x 27 cm | 20 pages

979-0-007-24926-7

EUR 10.00 | available 10/2023

Carus 56.151/19

**Set of parts**

complete orchestral parts, on loan

979-0-007-24927-4

available 10/2023

Carus 56.151/00-010-000

**Digital score (download)**

pdf file

979-0-007-31151-3

EUR 24.30 | available 10/2023



Giacomo Puccini (1858–1924)

# I figli d'Italia bella

"Cessato il suon dell'armi"

SC 3 (Italian)

Solo T, Coro SATB, Fl picc, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Oficeide, Timp, Gran Cassa, Tamburo, Arpa, 2 Vl, Va, Vc, Cb / 8 min / 4 (medium to difficult)

**Virgilio Bernardoni (Editor)**

Great opera in only 10 minutes! An impressive early work by Puccini is finally available as sheet music: The composer wrote the cantata *I figli d'Italia bella* in 1877 for a competition held by the province of Lucca. The text is a paeon to Italy's brilliant artistic tradition, remembered through the country's great artists. The cantata has a rather eventful history: Considered lost for many years, a set of parts turned up about 20 years ago in which, however, the vocal solo was missing. Subsequently, the cantata was only performed with a reconstructed solo part. Then in 2019, an anonymous and previously unattributed manuscript was identified as an autograph of Puccini. It became clear that this was the missing complete score! Now we can hear how the composer captured the text in thrilling style with solo tenor, choir and large orchestra to create a vibrant work brimming with youthful sparkle and energy.

The cantata perfectly complements Puccini's *Messa di Gloria* (Carus 56.001), another early work by the composer that here and there shows some operatic tendencies. The cantata will also appear in Volume III.1. (Compositions for voices and instruments) of the *Edizione Nazionale delle Opere di Giacomo Puccini*.

## Also available



**Puccini: Requiem aeternam**  
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**Puccini: Mottetto per San Paolino**  
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Carus 40.687/19

**Set of parts**

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**Digital score (download)**

pdf file

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Robert Schumann (1810–1856)

## Missa sacra in C minor

op. 147 (Latin)

Solo STB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org / 40 min / 3 (medium)

**Hansjörg Ewert (Editor)**

A mass setting by Robert Schumann? This is still likely to cause surprise among audiences – after all, Schumann is not generally viewed as a sacred composer. Indeed, his little-known late work, the *Missa sacra*, Op. 147, is a discovery not just for listeners but often for the performers themselves. The mass combines an acute fascination with sacred liturgy typical of Schumann's time with the pragmatism of its intended use by a local choral society. The composer employs his considerable skills to create a captivating and varied score that is almost ethereal in the Kyrie, leading to passages of an intimate and lyrical piano that alternate with fortissimo for words of praise, while always displaying the utmost sensitivity and a delight in dissonance. The composer declared his setting to be “fashioned with great love”.

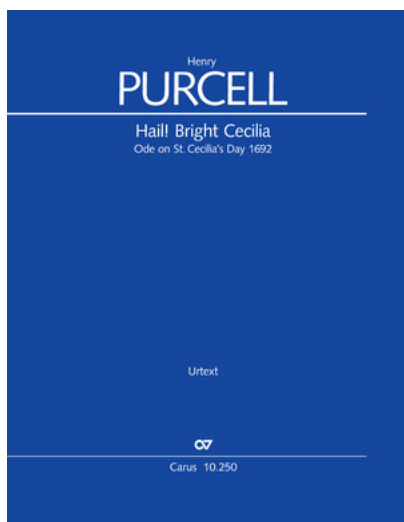
The demanding orchestral mass can be realized with limited means. The solo parts can be filled from the choir. The work, which the composer himself did not have published, is here reissued on the basis of Schumann's partial autograph score.

Carus has also produced an arrangement of the work for choir & organ, enabling performances without orchestra in smaller venues (Carus 40.687/45).

### Also available



Schumann:  
Works for mixed  
choir a cappella  
Carus 4.113/00



Carus 10.250/00

#### Full score

Foreword in German and English

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Carus 10.250/03

#### Vocal score

Foreword in German and English

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Carus 10.250/05

#### Choral score

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Carus 10.250/19

#### Set of parts

complete orchestral parts

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- Festive, rousing ode to music
- Highlight of the "choral ode" genre in the 17th century

Henry Purcell (1659–1695)

## Hail! Bright Cecilia. Ode on St. Cecilia's Day 1692

Z 328 (English)

Soli SAATBB, Coro SATB (auch SSAATB), 2 Fl, 2 Ob, 2 Tr, Timp, 2 Vl, Va, Bc / 55 min / 3 (medium)

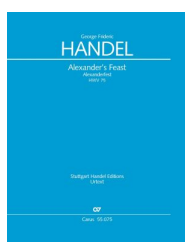
Julia Rosemeyer (Editor)

"Hail! bright Cecilia, hail to thee. Great patroness of us and harmony!" – this exclamation opens the final chorus of Henry Purcell's eponymous Ode to St. Cecilia from 1692. A paean to the power of music, the work is one of the undoubted masterpieces of English choral odes of that time.

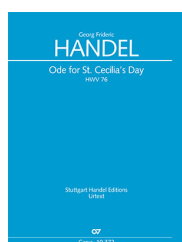
A resolution of the Musical Society of London in 1683 launched the great tradition of annual celebrations for St. Cecilia's Day (November 22), featuring a church service followed by performances of specially composed music. Over the years, Purcell wrote several odes for the occasion, of which this example from 1692 is one of the most popular. Four decades later, Handel would also contribute to the celebrations with his *Alexander's Feast*, HWV 75 (Carus 55.075), and his *Ode for St. Cecilia's Day*, HWV 76 (Carus 55.076).

Purcell's magnificent music, which features a huge range of tonal color and form, offers delightful parts for a variety of solo, ensemble, and choral settings. With its richly expressive palette, the *Ode to St. Cecilia* is an extremely rewarding work by the "Orpheus Britannicus", as Purcell was admirably called by contemporaries.

### Also available



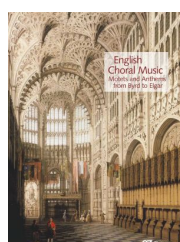
**Händel: Alexander's Feast**  
Carus 55.075/00



**Händel: Ode for St. Cecilia's Day**  
Carus 10.372/00



**Purcell: If music be the food of love**  
Carus 3.323/60



**English Choral Music**  
Carus 2.016/00





Carus 31.243/04  
**Vocal score**  
 with attachment  
 19 x 27 cm | 68 pages  
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 EUR 9.95 | available

Johann Sebastian Bach (1685–1750)

## Magnificat in D major

BWV 243 (Latin)

Soli SSATB, Coro SSATB, 2 Fl, 2 Ob, 3 Tr, Timp, 2 Vl, Va, Bc / 27 min

Johann Sebastian Bach's *Magnificat* BWV 243 was composed in its first form in E flat, right at the beginning of Bach's period in Leipzig, possibly for the Visitation of Mary on July 2, 1723. Its performance on Christmas Day 1723 is well documented. Following a Leipzig tradition, Bach wrote four extra Christmas movements for this occasion.

Only in the 1730s did Bach arrange the *Magnificat* into the well-known version in D; the orchestration was slightly altered, particularly improving the considerable practical performance problems encountered in the E flat major version. Our critical Carus edition by Bach expert Dr. Ulrich Leisinger contains the version of the *Magnificat in D*, based on Bach's autograph score. The vocal score features an appendix containing the extra movements for Christmas performances; the score and parts for these movements can also be purchased separately (Carus 31.243/50).

### Also available



**Bach: Christmas Oratorio**  
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Carus 35.504/03

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Carus 35.504/05

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Carus 35.504/19

**Set of parts**

complete orchestral parts

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Carus 35.504/00-010-000

**Digital score (download)**

pdf file

979-0-007-30183-5

EUR 22.50 | available 10/2023



Johann Ernst Bach (1722–1777)

## Straf mich nicht in deinem Zorn

BR-JEB F 12 (German)

Soli STB, Coro SATB/SATB, 2 Fl, 2 Ob, 2 Cor, 2 VI, Va, Bc / 15 min / 3 (medium)

**Klaus Rettinghaus (Editor), Daniel Ivo de Oliveira (Continuo realization)**

The chorale cantata *Straf mich nicht in deinem Zorn* (O Lord, rebuke me not in thine anger), which was probably written in 1771, makes use of a poem by Johann Georg Albinus on the 6th Psalm. The seven stanzas of the original are realized in seven separate movements.

The work's composer, Johann Ernst Bach, received his musical training from his godfather, Johann Sebastian Bach. He later served in a dual capacity as public lawyer and organist in Eisenach, then from 1756 as Kapellmeister at the ducal court in Weimar.

The well-known hymn melody, which has also survived with the text "Mache dich, mein Geist, bereit", can be heard in all movements. As a setting of a penitential psalm, the cantata is particularly suitable for performance during Lent and Holy Week.

### Also available



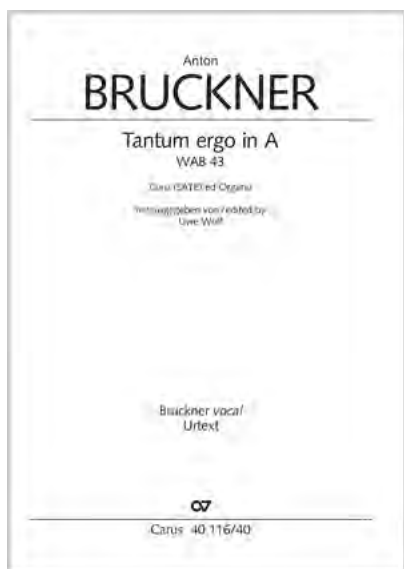
**Bach: The love  
God bears us**

Carus 30.301/00



**Bach: Magnifi-  
cat**

Carus 30.303/00



Anton Bruckner (1824–1896)

## Tantum ergo in A major

WAB 43 (Latin)

Coro SATB, Org / 1.5 min / 3 (medium)

**Uwe Wolf (Editor)**

The *Tantum ergo in A major*, WAB 43, is one of Bruckner's student pieces, preceding the later *Tantum ergo* settings, WAB 41/1–4. The parallel sixths and the ending evoke memories of late Viennese Classicism.

Carus 40.116/40

### Full score

21 x 29.7 cm | 4 pages

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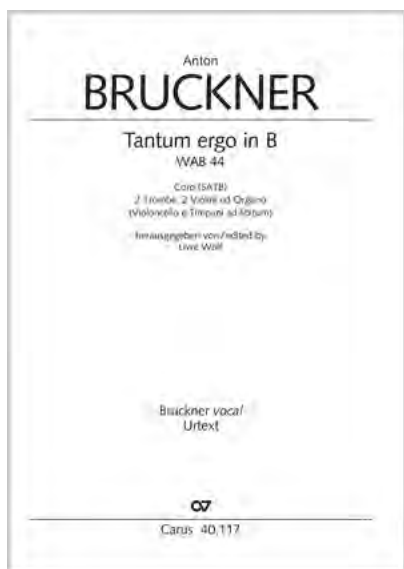
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### Also available



**Bruckner: Vier  
Tantum-ergo-  
Vertonungen**

Carus 40.141/50



## Anton Bruckner (1824–1896)

## Tantum ergo in B-flat

WAB 44 (Latin)

Coro SATB, 2 Tr, [Timp], 2 Vl, [Vc], Org / 2.5 min / 3 (medium)

**Uwe Wolf (Editor)**

Bruckner's *Tantum ergo* in B-flat major was performed on New Year's Eve 1849 at St. Florian monastery, where the composer was employed as a teacher. This short work captivates with an expressive, beautiful melody in the soprano, harmonically supported by the other voices and accompanied by the violins in running eighth notes – a nod to Mozart.

Carus 40.117/00

## Full score

Foreword in German and English

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Anton Bruckner (1824–1896)

## Pange lingua in C major

in the early version (1835/37) and late version (1891)  
WAB 31,1 und 31,2 (Latin)

Coro SATB, [Org] / 1.5 min / 2 (easy to medium)

**Uwe Wolf (Editor)**

Between 1835 and 1837, the young Bruckner wrote one of his first sacred works, a *Pange lingua in C major* (WAB 31/1). In 1891, as a mature composer living in Vienna, he reworked this short piece from his youth (WAB 31/2). A direct comparison of the two versions – completed more than half a century apart – provides an exciting insight into their similarities and significant differences.

Carus 40.116/50

### Full score

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Max Reger (1873–1916)

## Drei Chöre

op. 6 (German)

Coro SATB, Pfte

**Christopher Grafschmidt (Editor), Claudia Seidl (Editor)**

*Drei Chöre* (The Three Choirs) op. 6 are hardly mentioned in the young Reger's correspondence. The only meaningful reference is Reger's announcement to his London publisher George Augener on August 1, 1892: "I will send the choruses op. 6 – which your son liked very much – to you tomorrow morning [...]". George Augener had spent five weeks from undergoing treatment in Wiesbaden and had met on this occasion not only Hugo Riemann but also his "favorite pupil" Reger. After the publication, the *Allgemeine Musik-Zeitung* remarked on the "entirely Brahmsian character to the work". It praised its polyphonic structure and its "romantic chiaroscuro [...], the effect of which the accompanying piano knows how to exalt excellently". The work was nevertheless to remain Reger's only composition for this instrumentation.

Separate edition from Volume 11, "Lieder und Chorwerke" of the Reger Hybrid Edition of Works.



Max Reger (1873–1916)

## Gesang der Verklärten

op. 71 (German)

Coro SSATB, Pfte

**Claudia Seidl (Editor), Christopher Grafschmidt (Editor)**

Separate edition from Volume 11, "Lieder und Chorwerke" of the *Max Reger Hybrid Edition of Works*.

Among other things, this volume from the *Reger Hybrid Edition* contains the piano reductions of Reger's choral symphonic works which were prepared between 1903 and 1914: *Gesang der Verklärten* (Song of the Transfigured) op. 71, *Psalm 100* op. 106, *Die Nonnen* (The Nuns) op. 112, *Der Einsiedler* (The Hermit) op. 144a, *Requiem* op. 144b, and *Weihegesang* WoO V/6 for alto, mixed choir, and winds.

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Carus 52.938/00-010-000



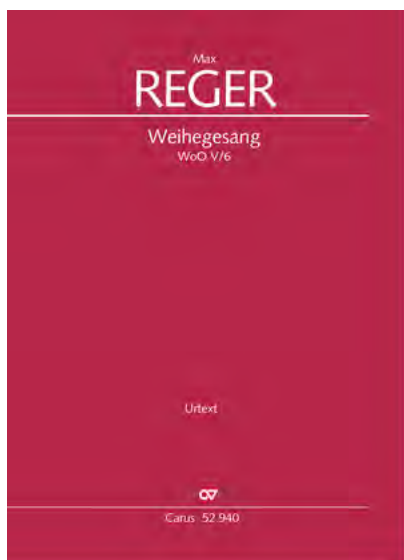
### Digital score (download)

pdf file

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Max Reger (1873–1916)

## Weihegesang

WoO V/6 (German)

Solo A, Coro SATB, Pfte

**Christopher Grafschmidt (Editor), Claudia Seidl (Editor)**

Separate edition from Volume 11, "Lieder und Chorwerke" of the *Max Reger Hybrid Edition of Works*.

Among other things, this volume from the *Reger Hybrid Edition* contains the piano reductions of Reger's choral symphonic works which were prepared between 1903 and 1914: *Gesang der Verklärten* (Song of the Transfigured) op. 71, *Psalm 100* op. 106, *Die Nonnen* (The Nuns) op. 112, *Der Einsiedler* (The Hermit) op. 144a, *Requiem* op. 144b, and *Weihegesang* WoO V/6 for alto, mixed choir, and winds.

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Carus 52.940/00-010-000



### Digital score (download)

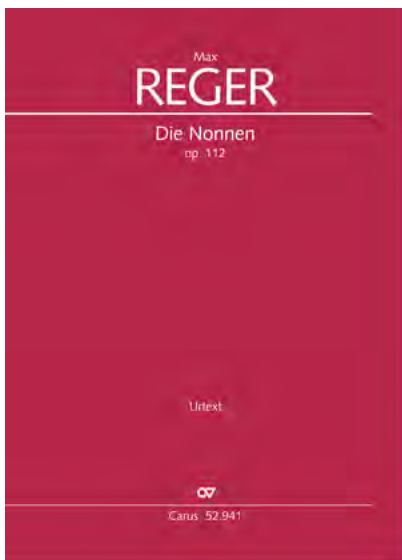
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EUR 12.60 | available





Carus 52.941/00

**Full score**

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Carus 52.941/00-010-000



**Digital score (download)**

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EUR 19.80 | available

Max Reger (1873–1916)

## Die Nonnen

op. 112 (German)

Coro SATB, Pfte

**Claudia Seidl (Editor), Christopher Grafschmidt (Editor)**

*Die Nonnen* (The Nuns) can be regarded as a companion piece to Reger's monumental *100th Psalm*. While the latter is a large-scale work climaxing in a Lutheran chorale, *Die Nonnen* is a setting of a poem by Martin Boelitz, which is infused with the spirit of monastic devotion. The composer strove to evoke this "Tristan-like mood of supernatural, religious sensualism" in a symbolist tone painting.

Mysticism and a recurring sense of ecstasy, modal inflections for the nuns' prayers as well as modernist touches, intense calm in piano-pianissimo passages and a fiery, undulating chromaticism are artfully interwoven to reach an ending designed to "culminate in supreme transfiguration!".



Max Reger (1873–1916)

## Der Einsiedler

op. 144a (German)

Solo Bar, Coro SATB, Pfte

**Christopher Grafschmidt (Editor), Claudia Seidl (Editor)**

Separate edition from Volume 11, "Lieder und Chorwerke" of the *Max Reger Hybrid Edition of Works*.

Among other things, this volume from the *Reger Hybrid Edition* contains the piano reductions of Reger's choral symphonic works which were prepared between 1903 and 1914: *Gesang der Verklärten* (Song of the Transfigured) op. 71, Psalm 100 op. 106, *Die Nonnen* (The Nuns) op. 112, *Der Einsiedler* (The Hermit) op. 144a, *Requiem* op. 144b, and *Weihegesang* WoO V/6 for alto, mixed choir, and winds.

Carus 52.942/00

### Full score

separate edition from complete edition

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979-0-007-30407-2

EUR 16.00 | available

Carus 52.942/00-010-000



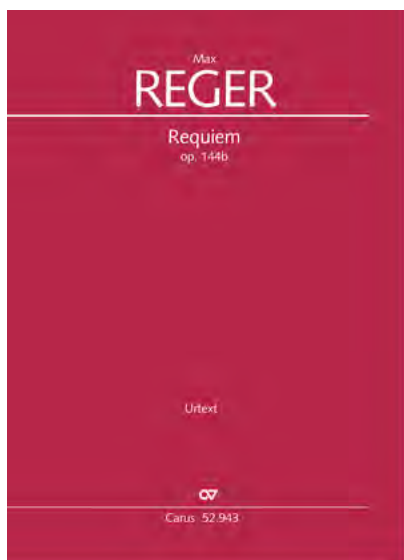
### Digital score (download)

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EUR 14.40 | available



Max Reger (1873–1916)

## Requiem

op. 144b (German)

Solo A/Bar, Coro SATB, Pfte

**Claudia Seidl (Editor), Christopher Grafschmidt (Editor)**

Separate edition from Volume 11, "Lieder und Chorwerke" of the *Max Reger Hybrid Edition of Works*.

Among other things, this volume from the *Reger Hybrid Edition* contains the piano reductions of Reger's choral symphonic works which were prepared between 1903 and 1914: *Gesang der Verklärten* (Song of the Transfigured) op. 71, *Psalm 100* op. 106, *Die Nonnen* (The Nuns) op. 112, *Der Einsiedler* (The Hermit) op. 144a, *Requiem* op. 144b, and *Weihegesang* WoO V/6 for alto, mixed choir, and winds.

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# Choral Music: Arrangements



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#### Set of parts (digital)

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- Schubert's last Mass, now also in the "Great choral works in small scorings" series
- Gives smaller choirs the opportunity to perform this important work

Franz Schubert (1797–1828) / Joachim Linckelmann (arr.)

## Mass in E flat major

Arrangement for chamber orchestra (arr. J. Linckelmann)

D 950 (Latin)

Soli SATTB, Coro SSATTBB, Ob, 2 Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb / 50 min / 4 (medium to difficult)

Schubert's *Mass in E-flat major* is the last of his six settings of the Ordinarium Missae (Mass ordinary) and also his most important work in this genre. The mass is full of color and drama, infused with the spirit of confession. For many choirs, it is on the wish list of those works they would like to sing someday. But what happens if you don't have enough singers, money is tight, and your venue is on the small side?

Here the experienced arranger and orchestral musician Joachim Linckelmann has a great solution. His version for soloists, choir and chamber orchestra requires only 7 winds rather than the original 13. The string parts, while identical to the original, can now also be scaled back. The vocal parts (soloists and chorus) are completely untouched by the arrangement, so that the vocal scores and choral scores of the Carus Urtext edition can also be used for performance.

- A large-scale work now arranged for smaller choirs
- 13 winds of the original version reduced to 7 instruments
- Vocal scores and choral scores of the original version can still be used
- carus plus: The work (original version) is available in the app carus music, the Choir Coach, as well as in our Carus Choir Coach series (audio only).

Original version

Soli SATTB, Coro SSATTBB, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb

Arrangement for chamber orchestra

Soli SATTB, Coro SSATTBB, Ob, 2 Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb

### Also available



Mendelssohn  
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Symphony can-  
tata

Carus 40.076/50



Schubert: Mass  
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2 pianoforte, separate instruments

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Anton Bruckner (1824–1896) / Sebastian Bartmann (\*1979) (arr.)

## Mass in D minor

Arrangement for soli, choir and two pianos (arr. S. Bartmann)

WAB 26 (Latin)

Soli SATB, Coro SATB, 2 Pfte, [Timp] / 45 min / 3 (medium)

In the 19th and early 20th centuries, transcriptions of large (choral) symphonic works for two pianos were extremely popular, as they enabled a large audience to get to know classical compositions in an age before recorded music. In many cases, world-famous pieces were first performed in such a version – including Bruckner's *Te Deum*.

The Stuttgart composer, pianist and experienced piano-duo performer Sebastian Bartmann was commissioned by the Landesakademie für die musizierende Jugend in Baden-Württemberg Ochsenhausen to newly arrange Bruckner's *Te Deum* and the *Mass in D minor* for soloists, choir, and two pianos. A timpani part (ad libitum) provides additional color. The arrangements are based on the original Carus editions. The vocal scores and choral scores of the original version can also be used.

While Bruckner's symphonic approach becomes evident for the first time in the *Mass in D minor* from 1864, the work does not place the same high demands on the performers as the two later masses. This arrangement for soloists, choir and 2 pianos has an air of transparency, rather like a work of chamber music.

Original version

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

Arrangement for two pianos

Soli SATB, Coro SATB, 2 Pfte, [Timp]

### Also available



**Bruckner: Mass in D minor**

Carus 27.092/00



Carus 27.190/44

**Full score**

Foreword in German and English

23 x 32 cm

979-0-007-30332-7

available 11/2023

Carus 27.190/46

**Set of parts**

separate instruments

979-0-007-31087-5

available 11/2023

Carus 27.190/44-010-000

**Digital score (download)**

pdf file

979-0-007-31158-2

available 11/2023



Carus 27.190/46-010-000

**Set of parts (digital)**

zip file, pdf file, complete orchestral parts

979-0-007-31159-9

available 11/2023



Anton Bruckner (1824–1896) / Sebastian Bartmann (\*1979) (arr.)

## Te Deum

Bearbeitung für Soli, Chor und 2 Klaviere (arr. S. Bartmann)

WAB 45 (Latin)

Soli SATB, Coro SATB, 2 Pfte / 25 min

In the 19th and early 20th centuries, transcriptions of large (choral) symphonic works for two pianos were extremely popular: They enabled a large audience to get to know classical compositions in an age before recorded music. In many cases, world-famous works were first performed in such a version – including Bruckner's *Te Deum*. Unfortunately, only a few bars of this transcription have survived.

The Stuttgart composer, pianist and experienced piano-duo performer Sebastian Bartmann was commissioned by the Landesakademie für die musizierende Jugend in Baden-Württemberg Ochsenhausen to newly arrange Bruckner's *Te Deum* and the *Mass in D minor* for soloists, choir and two pianos. A timpani part (ad libitum) provides additional color. The arrangements are based on the original Carus editions. The vocal scores and choral scores of the original version can also be used.

Today the *Te Deum* is Bruckner's most frequently performed vocal work. The greatest challenges for any choir are the high register and the enormous orchestration of this extremely effective piece: The singers are often required to declaim against a large orchestra performing forte fortissimo! This problem is resolved in the arrangement for two pianos; moreover, the scaling back of the sonic forces helps reveal compositional structures that otherwise can all too easily get lost in the intoxicating orchestral sound.

Original version

Soli SATB, Coro SATB, 2 Fl, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tuba, Timp, 2 Vl, Va, Vc, Cb, Org

Arrangement for two pianos

Soli SATB, Coro SATB, 2 Pfte

### Also available



**Bruckner: Te Deum**

Carus 27.190/00



Carus 10.402/10

**Full score**

23 x 32 cm | 12 pages

979-0-007-30186-6

EUR 12.00 | available 8/2023

Carus 10.402/48

**Individual part**

piano duet, pianoforte

23 x 32 cm | 12 pages

EUR 7.00 | available 8/2023

Carus 10.402/48-010-000

**Individual part**

pdf file, pianoforte

979-0-007-31145-2

EUR 6.30 | available 8/2023



Gabriel Fauré (1845–1924) / Pierre Albert Kopff (1846–1907) (arr.)

## Pavane

Arrangement for choir and piano four hands

op. 50 (French)

Coro SATB, Pfte 4-hdg / 5 min / 2 (easy to medium)

**Denis Rouger (Editor)**

Gabriel Fauré's *Pavane* is certainly one of his most popular compositions. You may, however, be surprised to learn that the premiere of this stylized dance in April 1888 was actually performed in a version for mixed choir rather than the now more familiar orchestral setting or other instrumental arrangement. The text, in the style of Verlaine, sketches the carefree society of the Belle Époque, in particular the various flirtations and dalliances of the dancers.

Supplementing the new edition of the version for mixed choir (Carus 10.402/00), Carus is publishing this contemporary version for choir and two piano for four hands.

### Also available



**Fauré: Pavane**  
Carus 10.402/00



**Fauré: Cantique de Jean Racine (Lobgesang des Jean Racine)**  
Carus 70.302/00





Carus 35.302/50

**Full score**

Foreword in German and English

21 x 29.7 cm

979-0-007-30268-9

EUR 32.00 | available 11/2023

Carus 35.302/55

**Choral score**

979-0-007-30269-6

from 20 copies EUR 7.50, from 40

copies EUR 6.75, from 60 copies

EUR 6.00 | available 11/2023

Carus 35.302/69

**Set of parts**

complete orchestral parts

979-0-007-31162-9

available 11/2023

Carus 35.302/50-010-000

**Digital score (download)**

pdf file

979-0-007-30270-2

EUR 28.80 | available 11/2023



Johann Sebastian Bach (1685–1750) / Jörn Bartels (arr.) / Giovanni Battista Pergolesi (1710–1736)

## Tilge, Höchster, meine Sünden

Psalm 51 based on the „Stabat Mater“ by Giovanni Battista Pergolesi. Choral version by Jörn Bartels

BWV 1083 (German)

Solo SA, Coro SATB, 2 VI, Va, Bc / 44 min / 3 (medium)

None other than Johann Sebastian Bach arranged Giovanni Battista Pergolesi's well-known *Stabat mater* for performances at Leipzig's Thomaskirche. Bach replaced the old liturgical sequence of the original with a rhymed version in German of the 51st Psalm, *Tilge, Höchster, meine Sünden* (God, annul all my transgression) (available from Carus under Carus 35.302).

Both Pergolesi's composition and Bach's arrangement have only two solo vocal parts (soprano and alto). As early as the 18th century, the tradition developed of performing individual movements of the *Stabat mater* chorally, since some movements literally demand a choir. The presented edition now also offers this possibility for Bach's version *Tilge, Höchster, meine Sünden*. Jörn Bartels has created choral versions for verses 3, 5-7 and 10-15 by adding male voices based on the basso continuo as well as Bach's original viola part.

### Also available



**Bach: Tilge, Höchster, meine Sünden**

Carus 35.302/00



**Pergolesi: Stabat Mater**

Carus 97.003/00



Carus 7.333/50

**Full score**

on loan

25.2 x 32.5 cm | 472 pages

979-0-007-30149-1

available 8/2022

Carus 7.333/69

**Set of parts**

complete orchestral parts, on loan

979-0-007-30213-9

Pablo Casals (1876–1973) / Antoni Ros Marbà (arr.)

## The Manger

Oratorio. Arrangement (reduced orchestration)  
(Catalan/German/English)

Soli SATBarB, Coro SATB, 3 Fl (3. Fl mit / with Pic), 2 Ob (Eh), 2 Clt (BClt), 2 Fg, 2 Cor, 2 Tr, 3 Trb, Tb, Timp, Tamb, Arpa, [Celesta], 2 Vl, Va, Vc, Cb / 120 min / 4 (medium to difficult)

The oratorio by Pablo Casals reflects his experiences of the Spanish Civil War and the Second World War. Adopting a musical language strongly permeated by songlike elements, this composition on a text by the Catalan poet Joan Alavedra is a remarkable musical memorial to peace and humanity.

Antoni Ros Marbà has reworked the large orchestration of the original version by Enrique Casals, reducing the number of wind instruments. In addition, the score and parts are now available in a modern notation. Vocal scores and choral scores of the original version are compatible with the version for reduced ensemble as well as with the organ version.

### Original version

Soli SATBarB, Coro SATB, 3 Fl mit Picc, 3 Ob mit Eh, 3 Clt, 3 Fg mit CFg, 4 Cor, 3 Tr, 3 Trb, Tb, Perc (3 Spieler), Arpa, Celesta, 2 Vl, Va, Vc, Cb

### Arrangement for smaller orchestra

It is omitted from the original version:

1 Ob, 1 Clt, 1 Fg, 2 Cor, 1 Tr, Celesta [ad lib]



Claude Debussy (1862–1918) / Denis Rouger (\*1961) (arr.)

# Nuit d'étoiles

(French)

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

From the very first bars, shimmering piano arpeggios conjure up the vision of a starry night. Or are these the sounds of sad Lyra, the lyrical narrator of Théodore de Banville's poem? In his composition, Claude Debussy only sets the first, second and fourth verses to music. Although the first stanza is repeated as a refrain, the entire piece is through-composed. In quiet melancholy, the memory of lost love shines forth: The stars are the eyes of the beloved.

This art song was originally composed not for chamber choir, but for solo voice and piano. Denis Rouger has carefully adapted it to suit the requirements and expressive possibilities offered by a larger ensemble, without losing any of the qualities of the original in the process. Each part in the choir has a melodic line drawn from the harmonic and rhythmic framework. In the process, the variety and refinement of the choral language combines with an enormous flexibility in form and expression, as French melodies or German art song demand from a soloist and pianist.

Carus 9.285/00

## Full score

21 x 29.7 cm | 8 pages

979-0-007-30094-4

from 20 copies EUR 4.50, from 40 copies EUR 4.05, from 60 copies EUR 3.60 | available

Carus 9.285/00-010-000

## Digital score (download)

pdf file

979-0-007-30095-1

from 20 copies EUR 4.10, from 30 copies EUR 3.69, from 50 copies EUR 3.28, from 100 copies EUR 3.08 | available

Carus 9.285/00-350-000

## Text (without music) for download

html file, Singing text, German translation

EUR 1.00 | available

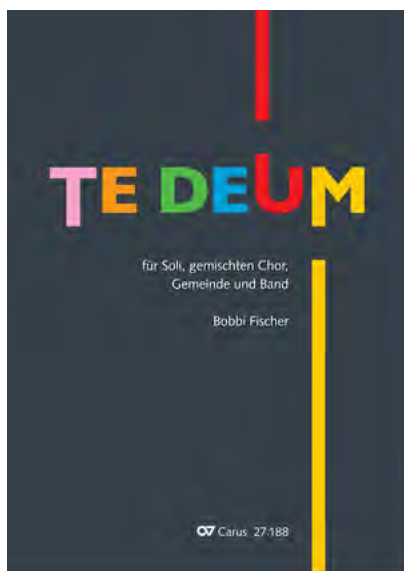
Carus 9.285/00-380-000

## Text (without music) for download

html file, Singing text, original

EUR 1.00 | available

# Contemporary Choral Music



Carus 27.188/00

**Full score**

Foreword in German and English

29.7 x 42 cm | 66 pages

979-0-007-25090-4

EUR 89.00 | available 12/2023

Carus 27.188/03

**Vocal score**

Foreword in German and English

19 x 27 cm | 68 pages

979-0-007-25091-1

EUR 22.00 | available 12/2023

Carus 27.188/19

**Set of parts**

complete orchestral parts, on loan

979-0-007-25093-5

available 12/2023

Carus 27.188/00-010-000

**Digital score (download)**

pdf file

979-0-007-31155-1

EUR 80.10 | available 12/2023



Bobbi Fischer (\*1965)

## Te Deum

(latin/english/german)

Soli SB, Coro SATB (teilw. geteilt/partly divisi), [Gde/congregation], Tr, Tsax, Pfte, Bass, Glsp, Vib, Drums, Perc, Timp / 40 min / 3 (medium)

After *Missa Latina* and *Magnificat*, *Te Deum* is now the third major composition by musician and composer Karl Albrecht "Bobbi" Fischer published by Carus. Fischer's musical roots lie in classical music, which he combines with jazz elements and Latin American rhythms.

All three styles appear in the *Te Deum*. In keeping with the proclamation "Te Deum laudamus" (We praise thee, O God), the work begins with the festive (Cuban) energy, propelled by timpani and trumpet; the choir can also be heard imitating fanfares. Later, a cappella choruses become a recurring element, in which phrases set as Gregorian chant are presented against an ever-changing chordal background. But the score also features elements of swing and rhythm & blues, frenetic choral outbursts of joy, as well as moments of mystic contemplation. Moreover, the instrumentalists are given ample opportunity for improvised solos. Interwoven into the otherwise Latin text is the well-known German chorale *Großer Gott, wir loben dich*. Here several verses can be sung with the congregation; alongside the original German text, the score features the English translation "Holy God, we praise thy name".

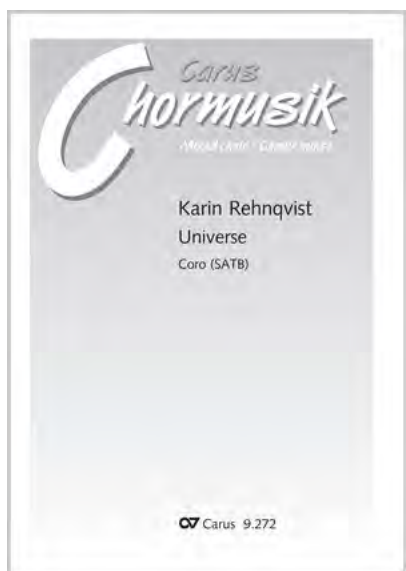
- An exciting combination of classical choral music with elements of jazz and Latin American music
- The congregation can take part in the performance (chorale)
- Singers can choose between Latin/German or Latin/English

### Also available



Fischer: Missa  
latina

Carus 28.007/00



Carus 9.272/00

**Full score**

21 x 29.7 cm | 4 pages

979-0-007-30203-0

from 20 copies EUR 2.50, from 40 copies EUR 2.25, from 60 copies EUR 2.00 | available 8/2023

Carus 9.272/00-010-000

**Digital score (download)**

pdf file

979-0-007-30204-7

from 20 copies EUR 2.30, from 30 copies EUR 2.07, from 50 copies EUR 1.84, from 100 copies EUR 1.73 | available 8/2023



Karin Rehnqvist (\*1957)

## Universe

(English)

Coro SATB / 2 min / 3 (medium)

A short and accessible work that nevertheless captures an entire cosmos of ideas and elements of contemporary vocal music!

The internationally renowned Swedish composer and conductor Karin Rehnqvist undertook some research before beginning work on her composition *Universe*. Wanting to know how many stars and galaxies are in our universe, she came across estimates by renowned astronomers: 200 billion trillion stars and 2 trillion galaxies. Such dizzying numbers are simply beyond our human comprehension.

*Universe* begins with a swelling opening chord, which directs our gaze into the sky. Then Rehnqvist portrays this dizzy sense of awe by means of tumbling glissandi, rhythmic off-beats that disrupt the meter, secondary clusters stacked on top of each other, and babbling speech. Eschewing major/minor tonality, she instead makes use of pentatonic series and different tonal centers. This work is ideal for ambitious amateur choirs, as the pentatonic series are easy to memorize while the skillful voice leading makes it easy to correctly pitch the clusters. A great piece for anyone wanting an accessible and realizable introduction to contemporary vocal music and advanced performance techniques!

For budding astronomers, Karin Rehnqvist recommends the following website:  
<https://theconversation.com/how-many-stars-are-there-in-space-165370>

### Also available



**Miškinis: Psalm-verse. Thoughts of Psalms**

Carus 7.361/00



**Matsushita: Consolatio. Contemporary Choral Music**  
 Carus 83.505/00



Carus 7.450/00

**Full score**

Foreword in German

23 x 32 cm | 24 pages

979-0-007-31037-0

EUR 16.00 | available 7/2023

Carus 7.450/05

**Choral score**

21 x 29.7 cm | 12 pages

979-0-007-31038-7

from 20 copies EUR 5.50, from 40

copies EUR 4.95, from 60 copies

EUR 4.40 | available 7/2023

Carus 7.450/05-010-000



**Chorpartitur digital**

pdf file

979-0-007-31157-5

from 20 copies EUR 5.00, from 30

copies EUR 4.50, from 50 copies

EUR 4.00, from 100 copies EUR

3.75 | available 7/2023

Carsten Klomp (\*1965)

## Six Christmas Carols

(German/Latin)

1-2stg. Chor, Gemeinde, Org / 2 (easy to medium)

This small but perfectly formed collection enables atmospheric Christmas musicmaking – together with the congregation, if desired – without the need for lengthy rehearsals. Your next Christmas concert can be transformed into a moving shared community experience!

The collection contains arrangements of five well-known carols along with a newly written *Gloria*. Carsten Klomp has arranged individual verses as variations with differing scoring, so that the songs can be performed together by congregation (melody), choir (descant, or optionally as a solo or an instrumental) and organ. Depending on requirements a version for a one to two voice choir with organ or simply for congregation and organ is also possible. The organ parts for each song are appealing, with a prelude and an accompaniment which varies from verse to verse. The choir can be single or mixed voice (medium to higher range); a children's or youth choir could also be included. The texts of the songs are presented in two variant forms, following the German Protestant and Catholic hymnbooks, so that the songs can be used in both Protestant and Catholic contexts.

### Also available



**Advents- und  
Weihnachtslieder:  
Chorbuch  
3stimmig**

Carus 2.130/00



**Advents- und  
Weihnachtslieder:  
Chorbuch  
für vierstimmig  
gemischten  
Chor SATB**

Carus 2.140/00



Heribert Breuer (\*1945)

## "Fröhliche Weihnachten!"

(Latin/German)

Coro SATB, Fl, Ob, Eh (Obda), Fg, 3 Tr, Timp, Trg, Org, 2 Vl, Va, Vc, Cb / 4 min / 2 (easy to medium)

A perfect way to finish off a Christmas concert. Heribert Breuer, founder and conductor of the Berlin Bach Academy, conceived this four-minute piece as a final farewell to follow performances of the *Christmas Oratorio*. Alternatively it can easily be programmed together with other Christmas pieces with similar scoring.

The Sicilian folk tune *O sanctissima* gradually emerges from a sustained organ pedal point in the orchestra. This melody seems familiar to the listeners ... and then the mystery is solved: hidden in the alto part can be heard the first verse of the German carol *O du fröhliche!* The second verse is given over to the sopranos, and the audience is invited to sing along in the third verse. After a brief coda all the performers wish the audience "Merry Christmas!"

Carus 10.214/00

### Full score

Foreword in German

23 x 32 cm | 16 pages

979-0-007-29987-3

EUR 10.00 | available 8/2023

Carus 10.214/05

### Choral score

21 x 29.7 cm | 4 pages

979-0-007-29988-0

from 20 copies EUR 2.00, from 40

copies EUR 1.80, from 60 copies

EUR 1.60 | available 8/2023

Carus 10.214/00-010-000



### Digital score (download)

pdf file

23 x 32 cm | 16 pages

979-0-007-29989-7

EUR 9.00 | available 8/2023

### Also available



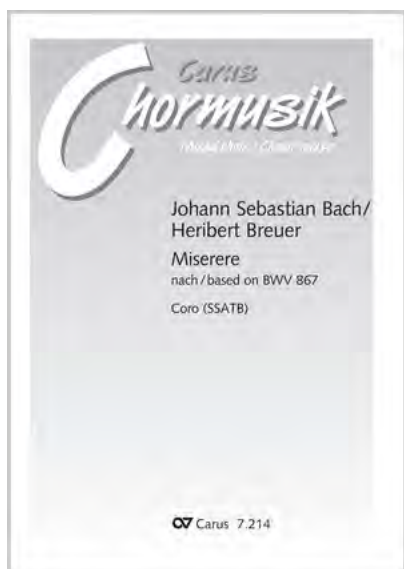
**Bach: Christmas Oratorio**

Carus 31.248/00



**Bach: Christmas Oratorio, Part I–III**  
Carus 31.352/70





Carus 7.214/00

**Full score**

21 x 29.7 cm | 8 pages

979-0-007-30198-9

from 5 copies EUR 4.50, from 20  
copies EUR 4.05, from 40 copies  
EUR 3.60, from 60 copies EUR 3.38  
| available

Carus 7.214/00-010-000



**Digital score (download)**

pdf file

21 x 29.7 cm | 8 pages

979-0-007-31146-9

from 5 copies EUR 4.10, from 20  
copies EUR 3.69, from 30 copies  
EUR 3.28, from 50 copies EUR 3.08  
| available 7/2023

Johann Sebastian Bach (1685–1750) / Heribert Breuer (\*1945)

## Miserere

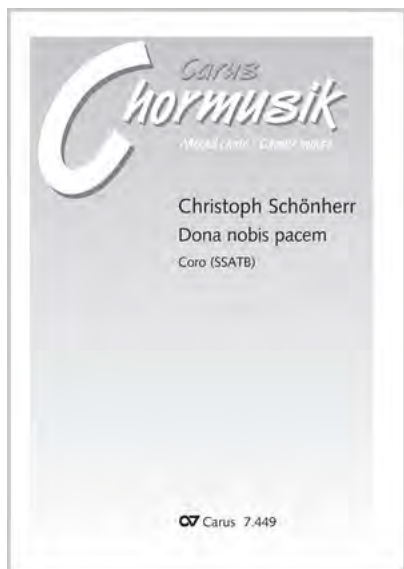
Choral version of Prelude and Fugue 22 from the "The Well-Tempered Clavier"  
BWV 867 (Latin)

Coro SSATB / 4 min / 4 (medium to difficult)

The *Miserere* is based on the *Prelude and Fugue in B-flat minor* from the 1st part of the "Well-Tempered Clavier" by Johann Sebastian Bach. In his choral version, Heribert Breuer transposes the original down a third and inserts words from the 51st Psalm, one of the seven penitential psalms.

The composer Heribert Breuer conducts the Berlin Bach Academy, which he founded. He is particularly known for his arrangements of instrumental pieces for diverse ensembles. His choral adaptations (e.g., also in our Choral Collection *Beethoven* and *Bruckner. Secular Choral Music*) offer a fresh perspective on the originals and are a valuable addition to the repertoire of any interested choir.

The *Miserere* was recorded by the Calmus Ensemble for the CD "Bach for five".



Christoph Schönherr (\*1952)

## Dona nobis pacem

(Latin)

Coro SSATB / 2 min / 3 (medium)

My composition came about at the suggestion of a choir very close to me and in response to the political crisis triggered by the war against Ukraine that began in 2022. The "Dona nobis pacem", with which the traditional mass text ends, is first heard in unison as an imploring petition, which then runs through the individual voices. The "Da pacem" (Give peace!) concludes the movement in broader 4/4 time and intensifies the plea for peace with the imperative.

(Christoph Schönherr)

Carus 7.449/00

### Full score

21 x 29.7 cm | 4 pages

979-0-007-31019-6

from 20 copies EUR 2.50, from 40  
copies EUR 2.25, from 60 copies  
EUR 2.00 | available

Carus 7.449/00-010-000



### Digital score (download)

pdf file

21 x 29.7 cm | 4 pages

979-0-007-31020-2

from 20 copies EUR 2.25, from 40  
copies EUR 2.00, from 60 copies  
EUR 1.80 | available

Michael Čulo (\*1980)

## Evening Service

Magnificat - Nunc dimittis  
(English)

Coro SATB, Org / 7 min / 3 (medium)

The *Evening Service* grew out of the celebrations of the one thousandth anniversary of the consecration of St Michael's Church in Hildesheim, which is a UNESCO World Heritage site. For many years St Michael's has celebrated the service of Choral Evensong, the rich musical conjunction of the divine offices of vespers and compline, which is so familiar within the Anglican tradition. In the Catholic daily office of evening prayer, particularly in the Cologne version of choral vespers, the *Magnificat* of Mary and Simeon's *Nunc dimittis* from chapters 1 and 2 of Luke are also set to music. Both pieces explore the text, and they can be sung independently of each other – both in worship and in concert – and yet they are connected through individual motifs and the shared doxology.



Carus 7.221/00

## Full score

21 x 29.7 cm | 12 pages

979-0-007-31143-8

from 20 copies EUR 4.50, from 40  
copies EUR 4.05, from 60 copies  
EUR 3.60 | available 7/2023



### Digital score (download)

pdf file

21 x 29.7 cm | 12 pages

979-0-007-31144-5

from 20 copies EUR 4.10, from 30 copies EUR 3.69, from 50 copies EUR 3.28, from 100 copies EUR 3.08 | available 7/2023



Manuel Grunden (\*1994)

# Ding Dong, Merrily on High

(English)

Coro SMsATB / 4 min / 3 (medium)

Manuel Grunden has created an impressive modern interpretation of the English Christmas carol *Ding, dong merrily on high*, which itself is based on a 16th century French dance tune. Piquant and well-conceived harmonies turn the classic carol into a scintillating jazz/pop work that is sure to captivate with its colorful vocal writing and creative accompaniment patterns.

Manuel Grunden's reimagining of this traditional festive song with a contemporary sound has created a piece suitable for any Christmas concert program.

Carus 7.447/00

**Full score**

21 x 29.7 cm | 16 pages

979-0-007-30005-0

available 7/2023

Carus 7.447/00-010-000

**Digital score (download)**

979-0-007-30006-7

available 7/2023





Manuel Grunden (\*1994)

# Veni, Veni, Emmanuel

(Latin)

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

Over its long history, the Advent song *Veni, veni, Emmanuel* has been adapted time and again to create many different versions with their own unique melodies and textual variants. The melody from the German Protestant hymnal to the text *O komm, o komm, du Morgenstern* probably dates from the 15th century. Manuel Grunden's arrangement of this version now places the hymn in a new light. While respecting the sacred majesty of the original, Grunden has created a simple six-part arrangement in which the melody wanders through the different voices, encircled by long, dynamically shaped sustained notes. As the piece progresses, the joyful anticipation of the Savior's anticipated arrival is expressed in impressive and dramatic climaxes. At the same time, jazz/pop harmonies bring fresh color to the simple melody.

Offering a modern take on this very traditional song, Manuel Grunden's piece can be easily integrated into any Advent concert program.

Carus 7.448/00

## Full score

21 x 29.7 cm | 12 pages

979-0-007-30004-3

from 20 copies EUR 6.50, from 40 copies EUR 5.85, from 60 copies EUR 5.20 | available 7/2023

Carus 7.448/00-010-000

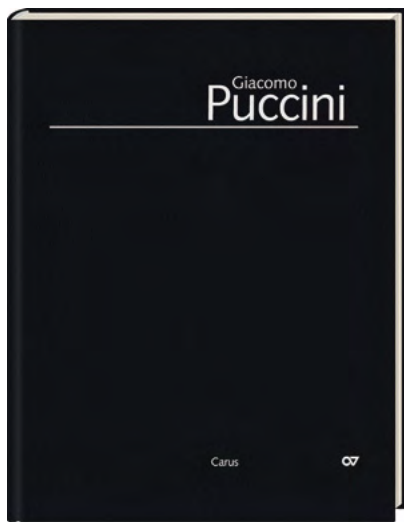
## Digital score (download)

979-0-007-30007-4

from 20 copies EUR 5.90, from 30 copies EUR 5.31, from 50 copies EUR 4.72, from 100 copies EUR 4.43 | available 7/2023



## Complete editions and Selected works



Carus 56.004/00

**Full score (complete edition / selected edition)**

Edizione Nazionale, Foreword in German, English and Italian  
25.2 x 32.5 cm

979-0-007-18770-5

978-3-89948-314-7

available 12/2023

Carus 56.004/00-010-000

**Digital score (download)**

pdf file

979-0-007-31156-8

available 12/2023



Giacomo Puccini (1858–1924)

## Edizione Nazionale delle Opere di Giacomo Puccini. II. Instrumental music; 2.2 Works for piano

Pfte 2hdg

**Virgilio Bernardoni (Editor)**

Puccini as a creator of piano music? The new volume of the *Edizione Nazionale* invites you to discover this still largely unknown side of the composer. Many previously unpublished works are available here for the first time. In fact, Puccini regularly wrote piano pieces throughout his career. The volume opens with one of the first compositions he preserved: a short, almost childlike work (*Pezzo in Sol maggiore*). This is followed by other piano pieces, some combined into cycles. These works shed an interesting light on Puccini's earliest days as a composer and allow us to follow his burgeoning skills. The later pieces are mostly occasional works, written alongside the great operas. Browsing through the pages, one stumbles across many strokes of genius: For instance, when the melody wends its way to its climax before immediately sinking back to nothingness (*Adagio in La maggiore*, SC 31); or when, condensed to a mere 16 measures, the melody floats in melancholy fashion within a harmonic structure that avoids its tonal center until just before the end (*Calmo e molto lento*, SC 86, from 1916). It's well worth discovering this little-known side of Puccini!



Carus 52.813/00

**Full score (complete edition /  
selected edition)**

25 x 32 cm | 248 pages

979-0-007-30199-6

978-3-89948-446-5

EUR 219.00 | available 9/2023

# Reger-Werkausgabe, Vol. II/6: Songs with orchestral accompaniment

(German)

Singstimme, Orchester / 4 (medium to difficult)

**Christopher Grafschmidt (Editor), Claudia Seidl (Editor)**

Volume 6 of the series "Songs and Choral Works" features Max Reger's works for solo voice and orchestra written between 1912 and 1915. In addition to the only two original compositions – *An die Hoffnung*, Op. 124, after a poem by Friedrich Hölderlin and *Hymnus der Liebe*, Op. 136, based on an excerpt from the epic *Vom Geschlecht der Promethiden* by Ludwig Jacobowski – this volume includes all of Reger's orchestral versions of his most successful songs such as *Des Kindes Gebet*, Op. 76 (No. 22), *Glückes genug*, Op. 37 (No. 3), *Das Dorf*, Op. 97 (No. 1), *Aeolsharfe*, Op. 75 (No. 11), and *Mariä Wiegenlied*, Op. 76 (No. 52).

In January 2008 the Max-Reger-Institut (MRI) in Karlsruhe began publishing a scholarly-critical edition of the works of Reger (RWA), supported by the Mainz Academy of Sciences and Literature. 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

### a. Originalwerke

*An die Hoffnung* op. 124

*Hymnus der Liebe* op. 136

### b. Instrumentierungen eigener Lieder

*Aeolsharfe* op. 75 Nr. 11

*Das Dorf* op. 97 Nr. 1

*Aus den Himmelsaugen* op. 98 Nr. 1

*Glück* op. 76 Nr. 16

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## Practice Aids for Choirs



Felix Mendelssohn Bartholdy (1809–1847)

## Psalm 115

Non nobis Domine / Nicht unserm Namen, Herr  
MWV A 9 (German/Latin)

Soli STBar, Coro SSAATTBB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Vl, Va, Vc, Cb / 16 min / 4 (medium to difficult)

The *115th Psalm*, Op. 31, was the first of five major psalm settings by Mendelssohn. Before publishing the work, the composer himself supplied a German translation to the original Latin (*Non nobis Domine*). Today this German version is the most frequently performed. The energy and dramatic development of the opening chorus demands the close attention of all choir members. With a little practice, this is a hugely impressive work!

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Performers: Ruth Ziesak (Soprano), Christoph Prégardien (Tenore), Gotthold Schwarz (Basso) – Kammerchor Stuttgart, Deutsche Kammerphilharmonie Bremen – Frieder Bernius

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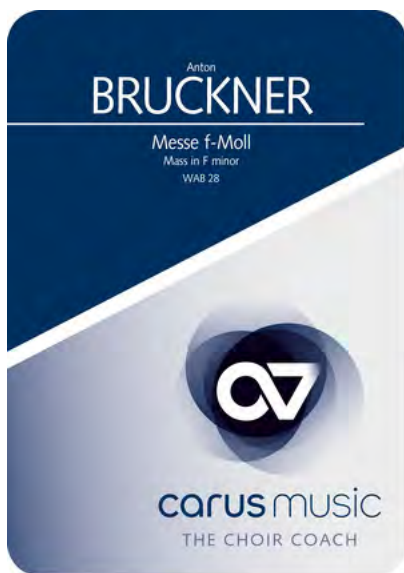
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Anton Bruckner (1824–1896)

## Mass in F minor

WAB 28 (Latin)

Soli SATB, Coro SSAATTBB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb / 60 min / 5 (difficult)

Bruckner's great *Mass in F minor* is one of his most important works – and indeed a highpoint of 19th-century choral music. Here the composer uniquely succeeds in illuminating through music this central act of worship.

The mass is quite demanding. Indeed, the premiere originally scheduled for November 1868 had to be canceled because some musicians found the work too difficult. This is a welcome challenge for experienced choirs and singers who don't mind a few extra rehearsals.

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Performers: Maria Stader (Soprano), Claudia Hellmann (Alto), Ernst Haefliger (Tenore), Kim Borg (Basso) – Chor des Bayerischen Rundfunks, Symphonieorchester des Bayerischen Rundfunks – Eugen Jochum

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Georg Friedrich Händel (1685–1759)

## Te Deum for the Victory of Dettingen

Dettingen Te Deum

HWV 283 (english/german)

Soli ATB, Coro SSATB, 2 Ob, Fg, 3 Tr, Timp, 2 VI, Va, Bc / 38 min

In keeping with the victorious mood, Handel often splits the chorus into five voices (with divided sopranos) for passages of pure homophony. When the choir declaim as one, the effect is of joyful celebration. To start each phrase on the right note, it is essential to be familiar with the orchestral interludes. The cantabile movements, such as No. 3, can be particularly tricky to perform: The vocal leaps in these demanding choral-soprano sections become much easier if you can hear the underlying harmonies while practicing. The same is true for No. 5.

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 download 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**
- **Coach:** each part is accompanied by the piano, with the original recording sounding in the background
- **Coach in slow mode:** the tempo of the coach slows down to 70% of the original version – through this reduction passages can be learned more effectively.

Performers: Dorothee Mields (soprano), Ulrike Andersen (alto), Mark Wilde (tenore), Chris Dixon (basso) – Alsfelder Vokalensemble, Concerto Polacco – Wolfgang Helbich

**Audio: CD / Download / Streaming**



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## Puccini: Messa a 4 voci con orchestra (Messa di Gloria) & Verdi: Quattro pezzi sacri

Gaechinger Cantorey (Ensemble), Dresdner Kammerchor (Ensemble), Hans-Christoph Rademann (Conductor)

The early musical experiences of Puccini and Verdi, those two giants of Italian opera, were in fact gained in the field of sacred music. In 1880, at the age of 22, Puccini composed his *Messa a 4 voci* as a graduation exercise. When still a schoolboy, the 45-year older Verdi stood in for the organist in his home village; at the end of this life, he returned to church music, writing his *Quattro pezzi sacri* in the 1890s at the age of over 80. The *Messa* of the younger composer – which was believed lost until 1952 – is a joyful and scintillating work. Artistically, Verdi's powerful and intense *Pezzi sacri* can be placed on an equal standing with his beloved operas.

Our recording provides a great opportunity to hear all four pieces, which, because of their diverse instrumentation (a cappella choir, quartet and double choir with large orchestra), are rarely performed together. The CD features the Gaechinger Cantorey, the Dresdner Kammerchor, the Stuttgart Philharmonic, Sung Min Song and Krešimir Stražanac, all performing under the baton of Hans-Christoph Rademann.

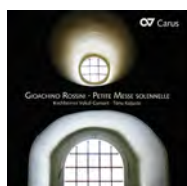
### Also available



Verdi: Quattro pezzi sacri  
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Puccini: Messa a 4 voci con orchestra  
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Conradin Kreutzer (1780–1849)

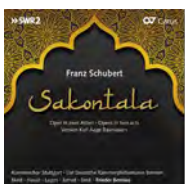
## Der Taucher

**Kammerchor Stuttgart (Ensemble), Hofkapelle Stuttgart (Instrumental ensemble), Frieder Bernius (Conductor), Sarah Wegener (Soloist - soprano), Philipp Mathmann (Soloist - soprano)**

One of Frieder Bernius's great passions is to track down forgotten works lurking in archives and present them to the public. Conradin Kreutzer's two-act opera *Der Taucher* (the Diver) (freely adapted from Schiller) is just such a lost gem. This captivating and lyrical work with memorable melodies and colorful, early-Romantic orchestration, was originally written for a performance at the Stuttgart Court Theater in 1813. Today it is best known in a second version that Kreutzer created for later performances in Vienna. Now a recording of the early, original version is available for the first time.

The Kammerchor Stuttgart and the Hofkapelle Stuttgart, joined by sopranos Sarah Wegener and Philipp Mathmann, present this operatic rarity under the baton of Frieder Bernius. After some 200 years, you can now enjoy the music of a composer well worth (re)discovering!

### Also available



**Schubert: Sakontala**  
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John Høybye (\*1939)

## Hope. Easter music & Psalm 151

**Ars Nova Copenhagen (Ensemble), Mads Haaber's quartet (Ensemble), Orpheus Vokalensemble (Ensemble)**

The Easter piece *Hope* (2019/20) by John Høybye for mixed choir, alto saxophone, piano, bass and percussion has been recorded by the acclaimed vocal ensemble Ars Nova Copenhagen, accompanied by Mads Haaber's quartet, under the baton of the composer himself.

Høybye is a highly regarded (choral) conductor, arranger and composer, both in his native Scandinavia and around the world. This work is a fantastic example of his work: Rhythmically intense, jazz-inspired phrases combined with a beautiful choral sound, that's "trademark Høybye". And the instrumental quartet is given ample space for improvisation.

The CD also features Høybye's setting of *Psalm 151* for choir and solo violin.

### Also available



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



**Høybye: Freun-  
 de, Töne, Göt-  
 terfunken**  
 Carus 12.447/00



**Høybye: Psalm  
 151**  
 Carus 10.113/00





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# Waldeslust

Musikalischer Streifzug durchs Unterholz. Kompositionen für Chor a cappella

## Bundesjugendchor (Choir), Anne Kohler (Conductor)

Musically, the Bundesjugendchor (Federal Youth Choir) under the direction of Anne Kohler traces the forest and nature and presents its first CD with this project. You can hear works composed especially for the Bundesjugendchor, e.g. the "Ode to the Sawdust" by Jan Kopp. Furthermore, compositions for mixed choir a cappella by Felix Mendelssohn Bartholdy, Robert Schumann, Max Reger, Maurice Ravel and Raymond Murray Schafer, among others, can be heard.

The choir interprets the compositions at the highest musical level, describing the forest not only as a place of silence and longing, but also as a mysterious place of magic with wolves, singing stones and clear water, or even tongue-in-cheek as a source of sawdust.

## Also available



**Mendelssohn Bartholdy: Lieder im Freien zu singen / Bernius**  
 Carus 83.287/00



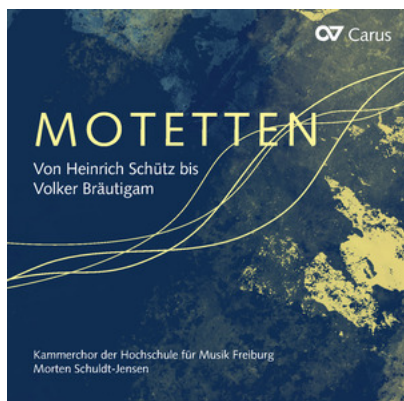
**Reger: Three motets op. 110**  
 Carus 83.288/00



**Beethoven für Chor**  
 Carus 83.502/00



**Deutscher Jugendkammerchor: Nachtschichten**  
 Carus 83.476/00



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## ■ A guide to the motet

# Motetten. Von Heinrich Schütz bis Volker Bräutigam

**Kammerchor der Hochschule für Musik Freiburg (Ensemble), Morten Schuldt-Jensen (Conductor)**

From Schütz to Bräutigam by way of Schumann, Reger, Mauersberger, Poulenc and Werner – this recording by the Chamber Choir of the Freiburg University of Music under the direction of Morten Schuldt-Jensen takes the listener through the entire history of the motet. All of these compositions have one thing in common: their uniquely personal expressive force. The *Drei Paulusmotetten* by Fritz Werner, a contemporary of Poulenc, appear for the first time on CD. These brilliant motets reflect the period and events of the time of their creation. The works by Werner and Mauersberger, for instance, were composed during the horrors of the Second World War.

## Also available



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



**Schütz: Complete Recording. Box I (Vol. 1-8)**  
 Carus 83.051/00



**Schütz: Complete Recording. Box III (Vol. 15-20)**  
 Carus 83.053/00



**Fährmann: Motets op. 34, 45, 56**  
 Carus 83.499/00



## Swiss Choral Music

Choral collection for mixed voices

Coro SATB / 3 (medium)

**Schweizer Jugendchor (Choir), Nicolas Fink (Conductor)**

*Swiss Choral Music* is a brilliant treasure trove which reveals the variety of contemporary choral music from Switzerland. Not only does it highlight the rich diversity of musical styles, *Swiss Choral Music* also reflects the linguistic wealth of the country. There are works in French, German, Italian, Rhaeto-Romance – all official Swiss languages – as well as English.

The accompanying CD with the Swiss Youth Choir conducted by Nicolas Fink contains previously unpublished pieces, as well as compositions by, for example, Beat Furrer, Heinz Holliger, Sara Bucher and Grégoire May.

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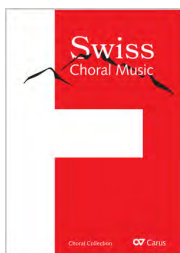


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zip file, mp3 file

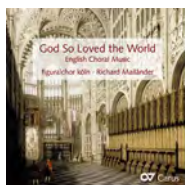
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### Also available



**Swiss Choral Music**

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**English Choral Music**

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