



Programm

Frühjahr / Spring 2024

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Bitte beachten Sie die abweichenden
Mengenstaffeln bei unseren
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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, 12/2023

- Chorbücher
Choral collections
- Chormusik: Urtext
Choral Music: Urtext editions
- Chormusik: Bearbeitungen
Choral Music: Arrangements
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Contemporary Choral Music
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Choral collections



Carus 2.106/00

Choral collection

19 x 27 cm | 80 pages

979-0-007-30357-0

EUR 20.00, from 10 copies EUR

19.00, from 20 copies EUR 18.00,

from 40 copies EUR 16.00 |

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Carus 2.106/11

Individual part

melody instrument

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Also available



Freiburger Chorbuch 2

Carus 2.035/00



Freiburger Kinderchorbuch 2. Neue Lieder für Gott und die Welt

Carus 12.080/00

- Effective two-part writing
- Flexible instrumentation to enliven church services

Freiburger Chorheft 1

Sacred vocal music for two voices

(Latin/English/German)

2stg Chor, Org/Pfte/Tast, [Melodieinstr]

Meinrad Walter (Editor), Georg Koch (Editor)

The new *Freiburger Chorheft 1* is aimed at smaller choirs or one-off vocal ensembles that want to inject some variety into a church service. The repertoire for two voices can be used flexibly and the pieces require only modest rehearsal times. The collection contains 36 two-part pieces of different eras and styles, ranging from the Renaissance to contemporary sacred music. They can be sung by female and/or male voices, high and low voices, vocal groups or soloists, depending on availability. The editors Meinrad Walter and Georg Koch have thus carefully considered the ever-changing circumstances of performance, which demand ever more flexibility from the musicians.

There is also the option to introduce instruments – to support the vocal parts, to replace a voice or as an instrumental descant. A keyboard accompaniment is provided for most pieces. The congregation can also take part in the singing.

Providing repertoire for services throughout the church year, the *Freiburger Chorheft 1* also features music for Mass and the Liturgy of the Hours as well as special services such as the celebration of First Communion. While the focus is on the Catholic musical tradition, numerous works are also suitable for other denominations.


In addition to the popular series of the *Freiburger Chorbuch* for four-part church choir and for children's choir, the *Freiburger Chorheft 1* offers attractive repertoire for two voices that will make any church service both lively and appealing even in small settings or with limited numbers of performers.


- 36 two-part pieces
- Easy level of difficulty
- Brings musical variety to church services
- For smaller choirs and one-off ensembles
- Only short rehearsal times needed




Carus 2.223/00
Choral collection
 conductor's score
 979-0-007-31292-3
 EUR 24.95 | available 6/2024

Carus 2.223/05
Choral collection
 edition for choir
 979-0-007-31293-0
 available 6/2024

Carus 2.223/97-110-000 
Digital audio album (download)
 zip file, mp3 file, practice aids

Carus 2.223/98-110-000 
Digital audio album (download)
 zip file, mp3 file, Playbacks

Carus 2.223/99-110-000 
Digital audio album (download)
 zip file, mp3 file, Audio

Also available



chorissimo! blue.
 School choir
 book for equal
 voices
 Carus 2.204/10



chorissimo!
Christmas
 Carus 2.221/00

■ Christmas magic with equal voices

chorissimo! Winter und Weihnachten

30 Arrangements for equal voices
 (German/English)

1-3stg Kinder-/Jugendchor, Pfte, [2 Melodieinstr]

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

'Tis the season to be jolly - 'Tis the season for caroling! *chorissimo! Winter und Weihnachten (Winter and christmas)* offers a wide range of canons, quodlibets and carol arrangements for children's choirs and for performance in the classroom.

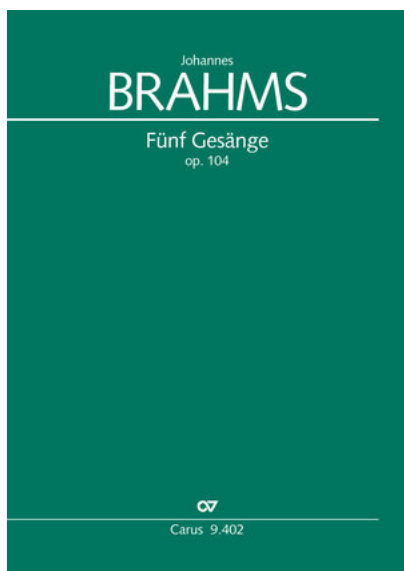
These tried and tested compositions and new arrangements are by well-known composers such as John Rutter, Andrea Figallo, Christoph Schönherr, John Høybye and Peter Schindler. The volume encompasses a huge diversity of styles from traditional Christmas carols to a jazzy "Winter Wonderland". In addition to the arrangements, the workshop "Chor in Szene gesetzt" (in German) offers inspiration and ideas for putting together a concert program.

chorissimo! Winter und Weihnachten is a follow-up volume to the choral collection for school choirs *chorissimo! blue*. The winter and Christmas arrangements for equal voices (S(S)A) with piano accompaniment and optional melody instruments are suitable for school concerts as well as music-making in the classroom. At the same time, the pieces help to teach singing in parts: Canons and quodlibets lead step by step to multi-part singing (polyphony and homophony). Playbacks, audio recordings and practice tracks for rehearsals are available to download or via QR-code.

Introductory price: EUR 24.95 (valid until 31.10.2024 / EUR 29.95 thereafter)

Edited by Christine Wetzel and Klaus K. Weigele in cooperation with the Landesakademie für die musizierende Jugend in Baden-Württemberg.

Choral Music: Urtext Editions



Carus 9.402/00

Full score

Foreword in German and English

21 x 29.7 cm | 24 pages

979-0-007-31296-1

EUR 12.00 | available 3/2024

Carus 9.402/05

Choral score

979-0-007-31443-9

available 3/2024

Carus 9.402/00-010-000

Full score digital (download)

pdf file

21 x 29.7 cm | 24 pages

979-0-007-31299-2

EUR 10.80 | available 3/2024

Carus 9.402/05-010-000

Chorpartitur digital

pdf file

979-0-007-31492-7

available 3/2024

Also available



Brahms: Three songs op. 42

Carus 40.206/00



Brahms: Seven songs op. 62

Carus 40.207/00

■ *Nachtwache, Im Herbst* and *Letztes Glück*: Brahms's final cycle of secular spongs for mixed choir

Johannes Brahms (1833–1897)

Five songs

for mixed choir a cappella

op. 104 (German/English)

Coro SAATBB / 3 (medium)

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

“Lösche die Lampe getrost, hülle in Frieden dich ein” (“Put out thy lamp with good heart, lay thee then peacefully down”) – Johannes Brahms's final cycle of secular songs for mixed choir *a cappella* paints a striking picture of mortality, ultimate happiness and lost youth. The 4- to 6-part songs fascinate with their immense power and range of expression, which runs from short, quiet, melancholy phrases (“breathe tremblingly forth”, “O lifeless falleth”) to elements of folk song (the horn calls in *Nightwatch II*) to mighty climaxes and double-choir effects produced with great economy of means. The closing movement *In Autumn*, with its idiosyncratic harmonies, is certainly one of Brahms's best secular compositions. All the songs are also available separately and as digital editions. The accompanying English text is the translation authorized by the composer himself.



Carus 9.308/00

Full score

Foreword in German and English

979-0-007-31353-1

EUR 15.00 | available 5/2024

Carus 9.308/05

Choral score

ohne Frühfassungen

979-0-007-31480-4

from 20 copies EUR 7.00, from 40

copies EUR 6.30, from 60 copies

EUR 5.60

Carus 9.308/05-010-000

Choral score

979-0-007-31491-0

from 20 copies EUR 6.30, from 30

copies EUR 5.67, from 50 copies

EUR 5.04, from 100 copies EUR

4.73

Carus 9.308/00-010-000

Full score digital (download)

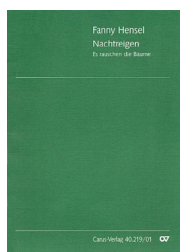
pdf file

979-0-007-31354-8

EUR 13.50 | available 5/2024



Also available



**Hensel: Nacht-
regen**

Carus 40.219/00

■ **Secular a cappella choral music**

■ **Poetic and highly romantic**

Fanny Hensel (1805–1847)

Gartenlieder (Garden Songs)

Six songs for soprano, alto, tenor and bass

op. 3 (German/English)

Coro SATB / 2 (easy to medium)

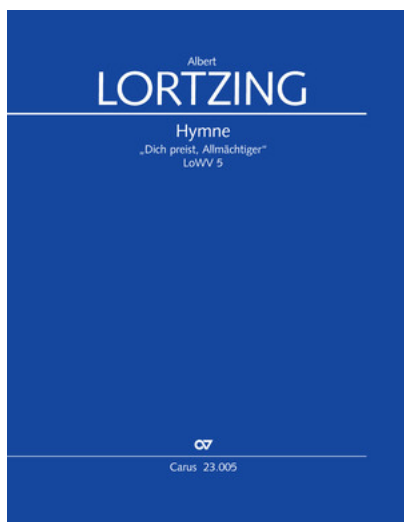
Lorenz Adamer (Editor)

The Mendelssohn family cultivated a very special form of house music in their garden cottage on the family estate: the so-called *Sonntagsmusiken* (Sunday musicales). Perhaps this inspired Fanny Hensel to publish the six songs for mixed choir, collectively entitled *Gartenlieder* (Garden Songs), op. 3.

Hensel set texts by well-known German Romantic poets such as Eichendorff and Uhland as well as a poem by her husband Wilhelm Hensel. Each creating a wholly different mood, the songs feature recurring motives: Alongside trees, forests and music in the countryside, the idea of listening or eavesdropping is of central importance. The musical texture of the *Gartenlieder* is generally homophonic and based around wonderful melodies, which are predominantly carried by the soprano voice.

In these pieces, Fanny Hensel displays her many years of experience as a successful composer of song, even if she only ever published a handful of works. With their memorable, varied melodies and colorful harmonies, the *Gartenlieder* are a veritable treasure trove for choirs.

The *Gartenlieder* are published for the first time in a critical edition, which also includes the early autograph versions of Nos. 2 and 3. In addition a choral score of the main version is available. All the songs and versions are also available separately and as digital editions.



- First printed edition of this early sacred work
- Quasi-operatic and incredibly effective
- Ideal additional to choral-symphonic works

Albert Lortzing (1801–1851)

Hymne

"Dich preist, Allmächtiger"

LoWV 5 (German)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 VI, Va, Vc, Cb / 14 min / 2 (easy to medium)

Martin Helbich (Editor)

Today best known for his comic operas such as *Zar und Zimmermann* and *Der Waffenschmied*, Albert Lortzing was also a composer of sacred music. In 1822, inspired by the performances of great choral symphonic works at the Lower Rhine Music Festival, Lortzing, then aged only 21 years old, ventured to set a hymn to music: In his *Dich preist, Allmächtiger* for four-part choir, soloists and orchestra, his love of opera shines through with memorable melodies, striking instrumentation and an expressive and diverse musical design that conjure up diverse scenes for the listener. The palette ranges from powerful wind passages praising God's omnipotence to 'classical' *fugati* and intimate solo and ensemble passages with transparent accompaniment.

The Urtext edition – in fact the first printed version of the work – is based on autograph sources. Drawing on the preparatory work and practical experience of church musician and conductor Wolfgang Helbich, this edition was completed by his son, the musicologist Martin Helbich. Vocal score and performance materials are also available.

Carus 23.005/00

Full score

25.2 x 32.5 cm | 64 pages

979-0-007-24683-9

EUR 29.00 | available 4/2024

Carus 23.005/03

Vocal score

979-0-007-24684-6

EUR 11.00 | available 4/2024

Carus 23.005/05

Choral score

21 x 29.7 cm | 12 pages

979-0-007-24685-3

from 20 copies EUR 8.00, from 40

copies EUR 7.20, from 60 copies

EUR 6.40 | available 4/2024

Carus 23.005/19

Set of parts

complete orchestral parts

979-0-007-24686-0

available 4/2024

Carus 23.005/00-010-000

Full score digital (download)

pdf file

979-0-007-31456-9

EUR 26.10 | available 4/2024



Also available



Bizet: Te Deum

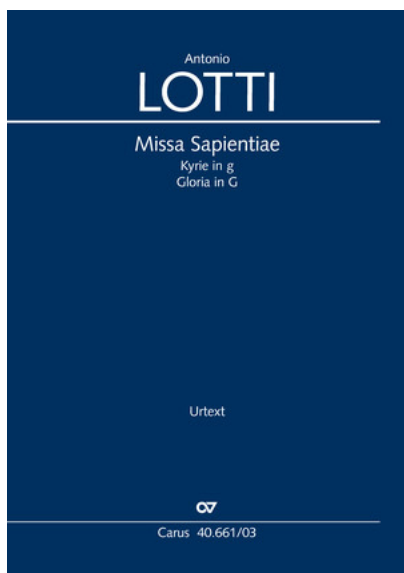
Carus 27.187/00



Donizetti: Messa

di Requiem

Carus 27.322/00



Carus 40.661/03

Vocal score

Foreword in German and English

19 x 27 cm | 68 pages

979-0-007-31189-6

EUR 19.95 | available 4/2024

Also available



**Zelenka: Missa
Sancti Josephi**
Carus 27.082/00



Mass in D minor
Carus 40.663/00

- Bach and Handel made a close study of this Missa
- Brilliant sound – with concertante trumpet

Antonio Lotti (1667–1740)

Missa Sapiientiae

Kyrie in G minor and Gloria in G major
(Latin)

Soli SSATTB, Coro SSATTB, Fl, 2 Ob, Tr, 2 VI, 2 Va, Bc (Vc/Cb, Fg, Org) / 32 min / 3
(medium)

Volkher Häusler (Vocal score arranger)

Antonio Lotti was employed at St. Mark's Basilica in Venice for almost his entire life. In 1717, however, he was lured for two years to Dresden by the Saxon court as a composer of operas. A score of his *Kyrie in G minor* and his *Gloria in G major*, combined under the title *Missa Sapiientia*, was found amongst the personal belongings of Dresden court composer Jan Dismas Zelenka.

Zelenka was not the only one person impressed by the Mass: at least two other illustrious composers had copies made, namely Johann Sebastian Bach and George Frideric Handel. Indeed, the Mass is a magnificent piece, following the concertante style of the time, with a brilliant yet warm string sound (2 violins and 2 violas).

Carus is now publishing a vocal score of this work for the first time, complementing the previously available full score with performance materials and choral score.

Choral Music: Arrangements



Carus 27.324/50

Full score

Foreword in German and English

25.2 x 32.5 cm | 128 pages

979-0-007-29619-3

EUR 62.00 | available 6/2024

Carus 27.324/03

Vocal score

19 x 27 cm

979-0-007-29620-9

EUR 19.95 | available 6/2024

Carus 27.324/05

Choral score

979-0-007-29621-6

available 6/2024

Carus 27.324/69

Set of parts

complete orchestral parts, on loan

979-0-007-31462-0

Carus 27.324/69-010-000

Set of parts (digital)

zip file, pdf file, complete orchestral parts, on loan



■ Schumann's moving late work in a reduced version

Robert Schumann (1810–1856) / Urs Stäubli (*1951) (arr.)

Requiem

Arrangement for chamber orchestra by Urs Stäubli

op. 148 (Latin)

Soli SATB, Coro SATB, Fl, Ob, Clt, Fg, Cor, Timp, 2 VI, Va, Vc, Cb / 40 min / 2 (easy to medium)

„Der geistlichen Musik die Kraft zuzuwenden, bleibt ja wohl das höchste Ziel des Künstlers“ („The artist's supreme calling is to devote his energies to sacred music“). These words were written by Robert Schumann in January 1851 – even though, up to that point in time, his compositional output had been almost entirely secular. The following year, however, he composed his *Missa sacra*, op. 147, and the *Requiem*, op. 148. In these works he sought new forms of expression for the liturgical texts, to which end he repeatedly deviated from the precise wording of the originals. Both in terms of the text and the overall musical conception, his *Requiem* is certainly suitable for concert performances alongside its traditional use in church.

This arrangement for chamber orchestra (flute, oboe, clarinet, horn, bassoon, timpani and strings) enables the work to be performed by smaller ensembles while preserving its distinct choral-symphonic character.

Original version

Arrangement for chamber orchestra

Soli (SATB), Coro (SATB), 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 VI, Va, Vc, Cb

Soli (SATB), Coro (SATB), Fl, Ob, Clt, Fg, Cor, Timp, 2 VI, Va, Vc, Cb

Also available



Brahms: Schicksalslied
Carus 10.399/50

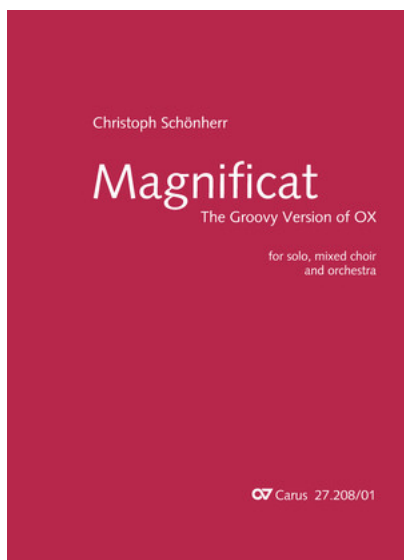


Brahms: A German Requiem
Carus 27.055/50



Schumann: Missa sacra in C minor
Carus 40.687/00

Contemporary Choral Music



- A funky, jazzy Magnificat for amateur and school choirs
- Schönherr's *Magnificat* in a new guise

Christoph Schönherr (*1952)

Magnificat

The Groovy Version of OX
(Latin/English)

Solo A, Coro SATB, 2 Tr/Flügelhorn, Sax/FI, 2 VI, Va, Vc, Pfte (Keyboard), E-Bass (Cb), Perc (2 Spieler) / 40 min / 3 (medium)

Christoph Schönherr is a respected expert in the field of jazz and pop choirs and he is a much sought after choral composer. He has written of his work: "I have been especially influenced by the polarity of the text. On one hand it expresses Mary's joy at her pregnancy, but on the other Mary presents a bold image of God: a God of almost old Testament sternness in his demand for justice on earth. My music depicts a strong woman, who rejoices in her happiness and also swings (many 6/8, 12/8 and swing passages), but on the other hand who in formulating her concept of God clearly stands up for the poor and needy. Here I use stylistic elements of rock and funk music."

Carus 27.208/01

Full score

Foreword in German and English
23 x 32 cm | 200 pages
979-0-007-30111-8
EUR 89.00 | available 5/2024

Carus 27.208/03

Vocal score

19 x 27 cm | 68 pages
979-0-007-07617-7
EUR 19.95 | available

Carus 27.208/05

Choral score

21 x 29.7 cm | 28 pages
979-0-007-17124-7
from 20 copies EUR 9.50, from 40
copies EUR 8.55, from 60 copies
EUR 7.60 | available

Carus 27.208/19

Set of parts

complete orchestral parts, on loan
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bestellbar auf Anfrage
(Leihmaterial)

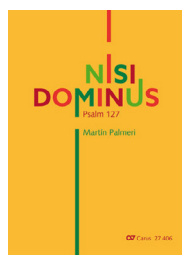
Also available



Schönherr: Die
mit Schiffen auf
dem Meer
(Psalm 107)
Carus 28.106/00



Fischer: Te Deum
Carus 27.188/00



Palmeri: Nisi Do-
minus
Carus 27.406/00

Julia Schwartz (*1963)

Stabat Mater

(Latin)

Coro SMsABar, Org / 14 min / 2 (easy to medium)

The heavily symbolic language of the hymn *Stabat mater*, which probably dates back to the 13th century, describes Mary's suffering at her son's crucifixion. The text has inspired composers throughout the ages. The scoring of this setting by Julia Schwartz already gives an indication of her musical approach. Soprano, mezzo-soprano, alto and baritone are accompanied by an organ part that is frequently restricted to resting notes and motivic interjections. Short and slowly evolving melodic lines on the organ form a dialog with the choir. Unostentatious and largely homophonic, the choral writing is both transparent and emotionally powerful. Two voice groups are coupled in the short polyphonic sections to form a kind of colloquy. The music gains in intensity, increasingly disturbing the initially rather meditative and restrained atmosphere. The organ accompaniment also becomes denser, supporting the choral dynamics to slowly reveal Mary's unfathomable pain.

- Transparent and moving setting of Stabat Mater
- Unusual choral scoring (SMsABar)
- Attractive and easy to read
- Sensitive and effective organ accompaniment



Carus 7.801/00

Full score

23 x 32 cm | 28 pages

979-0-007-31360-9

from 20 copies EUR 9.50, from 40 copies EUR 8.55, from 60 copies EUR 7.60 | available 2/2024

Carus 7.801/00-010-000

Full score digital (download)

pdf file

23 x 32 cm | 28 pages

979-0-007-31361-6

from 20 copies EUR 8.60, from 30 copies EUR 7.74, from 50 copies EUR 6.88, from 100 copies EUR 6.45 | available 2/2024





Carus 9.273/00

Full score

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Carus 9.273/00-010-000



Full score digital (download)

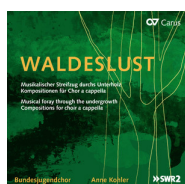
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21 x 29.7 cm

979-0-007-31187-2

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Also available



Waldeslust

Carus 83.539/00

■ **Multi prize-winning young composer**

■ **Collage of three poems**

Elisabeth Fußeder (*2000)

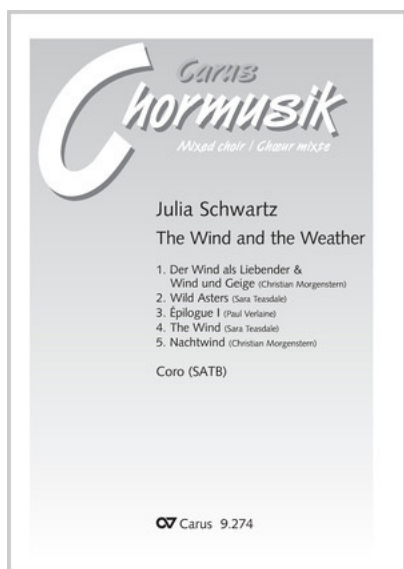
waldeslust

Cycle for mixed choir

(German)

Coro SSMSAATBarB, Whistle, Sprechstimmen, Sprechchor / 9 min / 4 (medium to difficult)

According to Anne Kohler, conductor of the Bundesjugendchor (German Youth Choir): "Composer Elisabeth Fußeder (*2000) rejects a romanticized view of the forest: In *waldeslust*, a collage of three texts by Ernst Moritz Arndt, Emerenz Meier and Johann Wolfgang von Goethe, she describes in three short miniatures a scene that – at first glance – seems funny but turns out to be one of physical and psychological violence. In a subtle, cynical and ironic way, these beautiful virtuoso pieces demonstrate Elisabeth Fußeder's appreciation of the diverse spectrum of choral music while drawing the listener into a forest whose romantic innocence is long gone." (from the booklet of the CD Carus 83.539)



Julia Schwartz (*1963)

The Wind and the Weather

(German/English/French)

Coro SATB / 12 min / 3 (medium)

Composer Julia Schwartz: "I wrote *Der Wind als Liebender* (The wind as lover) for a competition in 2015. As I like to compose themed cycles, I searched for additional poems about the weather and found examples in three different languages. This was easy for me as a native English speaker and with French as my first foreign language. And Morgenstern, Teasdale and Verlaine are three of my favorite poets. Of course, the poems are only ostensibly about the phenomenon of weather – they actually deal with nature or love."

Carus 9.274/00

Full score

21 x 29.7 cm | 24 pages

979-0-007-31190-2

from 20 copies EUR 8.00, from 40
copies EUR 7.20, from 60 copies
EUR 6.40 | available 4/2024

Carus 9.274/00-010-000



Full score digital (download)

pdf file

21 x 29.7 cm

979-0-007-31191-9

from 20 copies EUR 7.20, from 30
copies EUR 6.48, from 50 copies
EUR 5.76, from 100 copies EUR
5.40 | available 4/2024



Carus 9.286/00

Full score

Foreword in German and English

21 x 29.7 cm | 12 pages

979-0-007-31202-2

from 20 copies EUR 4.80, from 40

copies EUR 4.32, from 60 copies

EUR 3.84 | available 2/2024

Carus 9.286/00-010-000



Full score digital (download)

pdf file

21 x 29.7 cm

979-0-007-31203-9

from 20 copies EUR 4.30, from 30

copies EUR 3.87, from 50 copies

EUR 3.44, from 100 copies EUR

3.23 | available 2/2024

Lucia Birzer (*1995)

Afterwards

Award winning at "females featured" competition
(English)

Soli SABar, Coro SSAATTBB / 6 min / 4 (medium to difficult)

A text by the American poet Sara Teasdale (1884–1933) forms the basis for the composition *Afterwards* by choir director and composer Lucia Birzer. The poem *There will come soft rains* deals with our earth in a post-human age. Teasdale wrote this work as a reaction to her experiences of the First World War. For Lucia Birzer, the motivation to set these words to music is the climate catastrophe. Musically, the work is meditative and reflective. Initially, three soloists tell the story almost like recitative, while the choir intones atmospherically in the background. Then the choir takes over and brings the narrative to a dramatic climax: "Not one would mind, neither bird nor tree if mankind perished utterly." In closing, the piece returns to the pensive, subdued mood of the beginning.

- Accessible and easy to perform, even for amateur choirs
- Current topic "Our Voice for Our Planet"
- Setting of a poem by a well-known American female poet
- Dramatically effective structure
- Prize-winning entry in the chamber choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023



Carus 9.287/00

Full score

Foreword in German and English

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EUR 3.28, from 100 copies EUR
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Tina Ternes (*1969)

For our planet

Award winning at "females featured" competition
(English)

Coro SABar (Jugendchor), Pfte / 4 min / 3 (medium)

In her piece *For our planet*, music teacher and composer Tina Ternes uses both music and text to remind us to treat our planet with care and respect. She has created a thrilling pop composition that is guaranteed to inspire youthly choirs. The work is a motivational anthem: Protect our planet! One of the most important issues of our time is thus addressed through music. This is not only a great choice for youth choirs but also for three-voice mixed choirs.

- Suitable for both youth and adult choirs
- Current topic "Our Voice for Our Planet"
- Exciting, easy to perform pop composition
- Inspirational text
- Prize-winning entry in the youth choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023



Viola Kramer (*1960)

Mutter Erde

Award winning at "females featured" competition
(German)

Coro SSATB (Jugendchor) / 4 min / 2 (easy to medium)

Composer, pianist and ensemble director Viola Kramer conceived her work *Mutter Erde* (Mother Earth) as a circle song. This is an open compositional concept that offers choir directors a great deal of freedom in performance. For example, sections of the text can be sung in other languages, either simultaneously or successively. Circle songs are usually improvisational and designed as a loop. The work can be understood as a construction kit made up of various building blocks, i.e. text passages. While the order of the building blocks is fixed, the number of repetitions (loops) can be chosen by the choir director. Additional elements can also be integrated such as body percussion or other noises. The result is an extremely flexible work that fosters individual creativity!

- An exciting discovery for both youth and adult choirs
- Current topic "Our Voice for Our Planet"
- Circle song can be structured creatively
- Prize-winning entry in the youth choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023

Carus 9.288/00

Full score

Foreword in German and English

21 x 29.7 cm | 8 pages

979-0-007-31208-4

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Carus 9.288/00-010-000



Full score digital (download)

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979-0-007-31209-1

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2.70 | available 5/2024



Aya Sivan (*1997)

Never too small

Award winning at "females featured" competition
(English)

Coro SATB (Jugendchor) / 2 min / 3 (medium)

Never too small by the composer and singer-songwriter Aya Sivan is written in the style of a lively pop ballad. The lyrics encourage everyone to take a stand in support of climate and environmental protection: You are never too small to make a difference! The theme is set to music in a fun way that will appeal to both youth and adult choirs.

- Current topic "Our Voice for Our Planet"
- Upbeat pop ballad in singer-songwriter style
- Prize-winning entry in the youth choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023

Carus 9.289/00

Full score

Foreword in German and English

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979-0-007-31207-7

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EUR 2.72, from 100 copies EUR

2.55 | available 4/2024



Rosita Piritore (*1996)

Shàng Shàn Ruò Shuǐ

Award winning at "females featured" competition
(Chinese)

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

In her challenging and atmospheric work *Shàng Shàn Ruò Shuǐ*, composer and pianist Rosita Piritore works with sound textures that are repeatedly pierced by individual whispered syllables. This work is highly suitable for ambitious amateur choirs looking for an introduction to contemporary music. The rehearsal process is aided by the work's manageable length and clear structure in very short sections. Rosita Piritore borrowed the text for her work from the *Tao Te Ching*, a collection of inspirational chapters which, according to legend, were written by the sage Laozi.

An easily understandable transliteration of the Chinese lyrics is notated as a sung text. Additional remarks on pronunciation are given in the preface.

- For ambitious amateur chamber choirs
- Current topic "Our Voice for Our Planet"
- Atmospheric sound textures in a contemporary style
- Prize-winning entry in the chamber choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023

Carus 9.290/00

Full score

Foreword in German and English

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Carus 9.290/00-010-000



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Carus 9.294/00

Full score

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Dorothea Hofmann (*1961)

Tree to tree

Award winning at "females featured" competition
(English)

Coro SAATBB / 4 min / 3 (medium)

In her composition *Tree to tree* for chamber choir, the composer, pianist and university lecturer Dorothea Hofmann works with several repeating motives, which, over the course of the piece, return in slightly altered forms.

The choir occasionally utter spoken interjections which contrast dramatically with the sung sections to create a moving narrative. Due to its modest length, recurring motives and clearly demarcated sections, the work is easy to learn and thus also suitable for amateur choirs.

- Current topic "Our Voice for Our Planet"
- Easy to learn
- Prize-winning entry in the chamber choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023



Cyrill Schürch (*1974)

Verbundenheit

Award winning at "Alpenchorfestival Brig"
(German)

Coro SSAATTBB / 2 min / 3 (medium)

Carus 9.295/00

Full score

without cover

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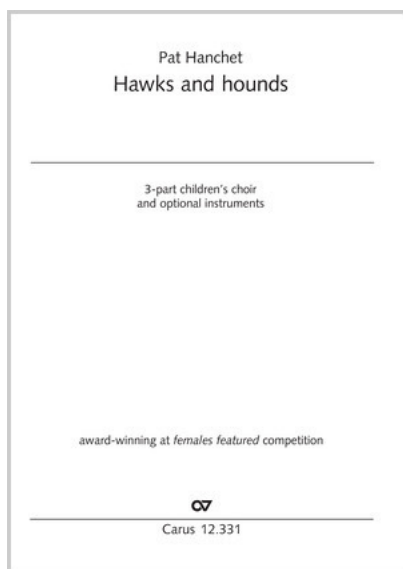
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Music for Children



Carus 12.331/00

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Carus 12.331/00-010-000



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Pat Hanchet (*1938)

Hawks and hounds

Award winning at "females featured" competition
(English)

3stg Kinderchor, 4. Stimme oder Instrument ad lib., Chimes (oder anderes
Instrument), Snare Drum (oder anderes Schlaginstrument) / 3 min

Hawks and hounds for children's choir was written by the British composer, performer and music teacher Pat Hanchet. The piece begins with a march-like pattern over which the composer then places a simple two-part (and later three-part) melody over the established, repetitive marching voices. The piano merely plays a series of short interjections rather like fanfares. The constantly repeating motive provides an easy entry for children into the world of multi-part singing. The central message of the text is closely linked to the motto of the competition for which the piece was composed: Let's restore and preserve the beauty of nature! Due to this wide-ranging theme, the work is suitable for performance in both a secular and sacred concert setting.

- An easy way for children's choirs to learn multi-part singing
- Current topic "Our Voice for Our Planet"
- Prize-winning entry in the children's choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023



Carus 12.332/00

Full score

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Carus 12.332/00-010-000



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pdf file

21 x 29.7 cm

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Hannah Friederike Ewald (*1987)

Ich bin ein Baum

Award winning at "females featured" competition (German)

3stg Kinderchor, Sprecher*in, Pfte / 5 min

In *Ich bin ein Baum* ("I am a tree"), composer Hannah Friederike Ewald weaves together the many associations and feelings that trees arouse in us with the knowledge needed to treat them – and ourselves – with respect.

The piece for children's choir is predominantly in unison with only a few two-part passages. The three-part harmony is achieved by overlaying sung melody and sounds. It is conceived like a tiny piece of musical theater, in the course of which the children encounter a variety of tasks such as imitating the rustling of leaves, the blowing of wind, etc. This creates an atmospheric soundscape that the choir has to create by vocal means alone. At the same time, the young singers are encouraged to stand tall both internally and externally, to inhabit the space they need and to listen to one another.

- Soundscapes and spoken texts for children's choir
- Current topic "Our Voice for Our Planet"
- Exciting facts about trees
- Full of variety and highly atmospheric
- Prize-winning entry in the children's choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023



Carus 12.333/00

Full score

Foreword in German and English

979-0-007-31366-1

available 5/2024

Carus 12.333/00-010-000

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979-0-007-31367-8

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Cyndee Giebler

The time has come

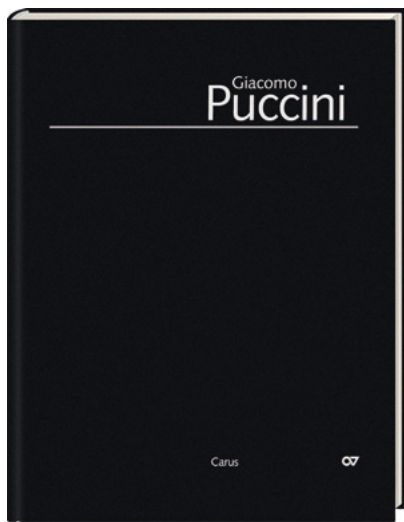
Award winning at "females featured" competition
(English)

2stg Kinderchor, Pfte / 3 min / 3 (medium)

The American composer and music teacher Cyndee Giebler has modeled her composition *The time has come* for children's choir on the beloved sea shanty. The piece is particularly suitable as an easy introduction to two-part singing. While some passages are constructed as canons, there are also longer passages sung in unison. The piano provides ideal harmonic support without simply echoing the melody, thereby helping the children develop their skill in holding an independent vocal line.

- Predominantly in unison with some easy two-part singing
- Current topic "Our Voice for Our Planet"
- In the style of a sea shanty
- Intelligent piano accompaniment aids multi-part singing
- Prize-winning entry in the children's choir category at the *females featured* composition competition of the Baden-Württemberg Choir Academy 2023

Critical Editions / Editions of Works



Giacomo Puccini (1858–1924)

Liriche

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

Singstimme, Pfte

Riccardo Pecci (Editor)

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

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

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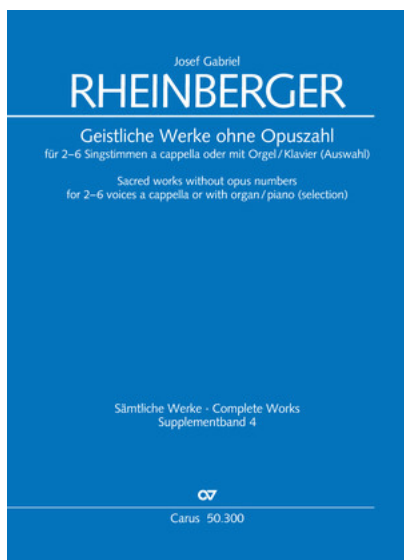
**Puccini: Messa a
4 voci con or-
chestra**

Carus 56.001/00



**Puccini: Compo-
sizioni per pia-
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- Featuring Rheinberger's remarkable early works
- Includes an early version of the *Abendlied*

Josef Gabriel Rheinberger (1839–1901)

Sacred works without opus numbers for 2-6 voices a cappella or with organ/piano (selection)

Supplement Volume 4 of the Rheinberger Complete Edition
(Latin/German)

Coro SATB, teilw. Org/Pfte

Barbara Mohn (Editor)

In March 1855, shortly before his 16th birthday, Josef Gabriel Rheinberger composed one of his most successful pieces, the *Abendlied*, Op. 69/3. Yet it was to be another 18 years before he published this early masterpiece. In fact, Rheinberger left most of his youthful works to gather dust, including symphonic works, chamber music, songs, operas and choral works. This new volume, which spotlights the composer's unique qualities, presents a selection of sacred works for choir with organ or a *cappella* drawn from this large part of Rheinberger's oeuvre.

There are many exciting discoveries to be made, including carefully crafted liturgical works of great beauty and displaying skilled polyphonic writing, a sacred cantata as well as an early version of the *Abendlied*. All pieces are now available for the first time in critical editions. The centerpiece of the collection is the four-part *Mass in E-flat major*, JVV 57, which Rheinberger composed in 1856. The volume also features a series of works without opus numbers from Rheinberger's time as a highly respected professor of counterpoint in Munich, including pieces written for his students and the Bavarian Court Chapel as well as more modest works for church choir.

- Mostly Latin texts
- Wide liturgical use: Mass, Requiem, Advent, praise and thanksgiving, Marian feasts and more general occasions
- For three-part (SSA) and more frequently four-part (SATB) choir *a cappella* or with organ obbligato
- All pieces also available as separate editions
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■ **From the basics to expert level: comprehensive and practical**

Jan Schumacher (*1980) / Anne Köhler (*1967) / Klaus Brecht (*1953)

Dirigieren – Proben – Singen. Das Chorleitungsbuch

Hauptband und Praxisband
(German)

(Please note: This book is in German. An English version is in preparation.)

A clear conducting technique, the ability to enliven rehearsals and a wide knowledge of voice training are vital factors to ensure successful and productive choral directing. *Dirigieren – Proben – Singen. Das Chorleitungsbuch* is the perfect training aid for budding choir directors and is also suitable for all conductors, music teachers and interested amateur choir directors who want to refine and improve their technique and working methods.

In this comprehensive compendium, Anne Köhler, Jan Schumacher and Klaus Brecht focus on three core topics: conducting, rehearsal methods and voice training. In addition to teaching the basics in a highly practical way, the distinguished authors provide valuable further information and suggestions for success in working with choirs. Topics such as communication, dramaturgy, music theory and musicological expertise as well as essential knowledge of the human physiology behind singing are also clearly presented. *Das Chorleitungsbuch* also features contributions by renowned guest authors such as Matthias Echternach and Olaf Katzer.

Two further publications are available for the comprehensive training of choir conductors. The *Praxisband* ("volume of exercises") offers numerous different self-study exercises to help choir conductors develop their technical skills. These volumes are complemented by our innovative *Conductor's Coach* app, which is the first app specially designed to help budding choir conductors practice, refine and professionalize their technique on their own.

- Learn practical conducting techniques
- Methods to ensure lively rehearsals and emotional music-making
- Understand and apply the physiology of singing
- Ideal companion and supplementary work for training choir conductors



■ The world's first conducting app

Conductor's Coach. Die Dirigier-App

(Please note: The app is in German. An English version is in preparation.)

Like any art, conducting requires the practitioner to possess a complete set of skills. The individual movements of a legible and efficient conducting technique must be well practiced. *Conductor's Coach, the conducting app* is the first such tool for aspiring choir conductors to practice, hone and professionalize their technique. After all, not everyone has a patient ensemble to support and accompany their first attempts at conducting.

The app teaches the basics of a good conducting technique through almost 70 tutorials. The described techniques can be practiced by viewing the training videos of experienced conductor and choral conducting professor Jan Schumacher. The app's various functions allow you to study your own movements in detail and thus correct any mistakes. As learning progresses, musical examples from the choral literature are integrated to teach conducting techniques not only in the abstract but realistically in a live performance situation.

The conducting app is equally useful for aspiring choir directors, church musicians and all conductors and school musicians who want to refresh and train their existing skills. The innovative app complements the two-part publication *Dirigieren – Proben – Singen. Das Chorleitungsbuch* (Carus 24.100) and is available exclusively from Carus.

- 69 tutorials on conducting techniques and 73 training videos to practice complex sets of movement
- Tools for effective learning: webcam overlay, activate metronome, show beat pattern, mirror video
- By and featuring Jan Schumacher, the experienced conductor and professor for choral conducting
- No installation required for the browser-based application: we recommend practicing on a PC or tablet

Test the free trial version for 24 hours to familiarize yourself with all the topics and tools included in the Conductor's Coach!

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App

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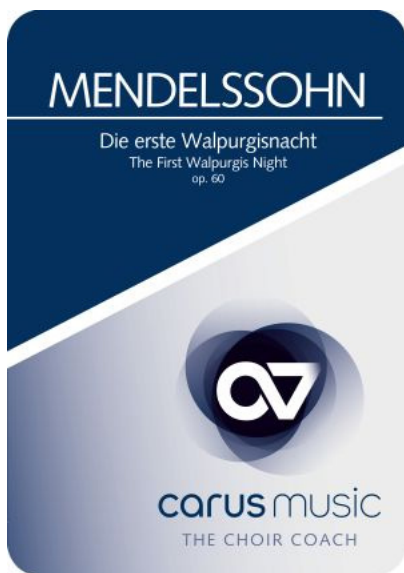


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Felix Mendelssohn Bartholdy (1809–1847)

The First Walpurgis Night

Ballad for chorus and orchestra
MWV D3 (German/English)

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

Goethe's dramatic ballad *The First Walpurgis Night* inspired Mendelssohn to write a magnificent and vivid portrayal of the conflict between an old heathen community and the new aspirations of Christianization, between belief and superstition on both sides. In 1833 Mendelssohn had his ballad premiered, but he decided to make far-reaching revisions before he finally had the work published in 1844.

Goethe's text is not without its challenges for the singers, especially in the chorus of the druid guardians "Kommt mit Zacken und mit Gabeln". If you want to take part in this wild ride, you should have practised well before the rehearsal!

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Performers: Renée Morloc (Soprano), David Fischer (Alto), Stephan Genz (Tenore),
David Jerusalem (Basso) – Kammerchor Stuttgart – Die Deutsche
Kammerphilharmonie Bremen – Frieder Bernius

Audio



- Fauré newly arranged for choir
- Just in time for the Fauré anniversary year 2024
- The pinnacle of choral music

Gabriel Fauré (1845–1924) / Charles Gounod (1818–1893) / Camille Saint-Saëns (1835–1921) / Fanny Hensel (1805–1847)

Rencontre - Begegnung

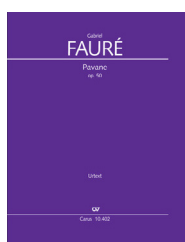
Song arrangements by Fauré - Gounod - Saint-Saëns - Hensel

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Fauré: Pavane
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Hensel: Gartenlieder (Garden Songs)
Carus 9.308/00

figure humaine kammerchor (Choir), Denis Rouger (Conductor)

Gabriel Fauré was a master of lyrical passion. He particularly loved intimate, chamber ensembles. For the Fauré anniversary year of 2024 – marking 100 years since his death – Denis Rouger has arranged numerous songs by the great French composer of the late Romantic and fin-de-siècle periods for his *figure humaine* chamber choir. The well-known art songs, originally composed for solo voice and piano, can now be enjoyed anew in this sensitive choral interpretation.

The first two CDs by this exceptional young choir, featuring arrangements of German and French songs of the Romantic era, were enthusiastically received by music critics. The program is complemented by choral arrangements of works by Charles Gounod, Camille Saint-Saëns and Fanny Hensel.



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 Bartholdy: Lieder
 im Freien zu sin-
 gen / Bernius**
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**Beethoven für
 Chor**
 Carus 83.502/00

- **Debut CD of the Bundesjugendchor (German National Youth Choir)**
- **Conducted by Anne Kohler**

Waldeslust

Musical foray through the undergrowth. Compositions for choir a cappella

Bundesjugendchor (Choir), Anne Kohler (Conductor)

What a discovery! Together with the Stuttgart Chamber Choir and the Deutsche Kammerphilharmonie Bremen, Frieder Bernius has recorded Louis Spohr's fascinating Passion oratorio *Des Heilands letzte Stunden*. The work describes the final hours of Christ's life as experienced by his closest companions. With beautiful melodies and intense drama, the music becomes a mirror of the soul, enabling the listener to truly experience the emotions of Mary, Judas and Peter.

The soloists are soprano Johanna Winkel, tenors Florian Sievers and Maximilian Vogler as well as basses Arttu Kataja, Thomas E. Bauer and Felix Rathgeber.

It is Frieder Bernius's great achievement to bring forgotten or lost music back to life through performances and recordings, thereby expanding the canon of established works.



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- Outstanding performers – including Julia Borchert, Michael Volle, the Stuttgart Chamber Choir and conductor Frieder Bernius

Johannes Brahms (1833–1897) / Luigi Cherubini (1760–1842) / Wolfgang Amadeus Mozart (1756–1791)

Requiem

Johannes Brahms: Ein deutsches Requiem, Luigi Cherubini: Requiem in c, W.A. Mozart: Requiem
 (German/Latin)

Franz Beyer (Preface writer), Thomas Schnidt-Beste (Preface writer), Wolfgang Hochstein (Preface writer), Kammerchor Stuttgart (Choir), Hofkapelle Stuttgart (Orchestra), Klassische Philharmonie Stuttgart (Orchestra), Barockorchester Stuttgart (Orchestra), Frieder Bernius (Conductor), Vasiljka Jezovsek (Soloist - soprano), Julia Borchert (Soloist - soprano), Claudia Schubert (Soloist - alto), Michael Volle (Soloist - bass)

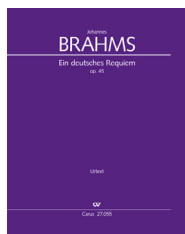
Three key works of the requiem literature are combined in this box set: Brahms's *German Requiem*, Op. 45, Mozart's *Requiem*, K. 626, and the *Requiem in C minor* by Luigi Cherubini. Frieder Bernius conducts the Stuttgart Chamber Choir, the Hofkapelle Stuttgart and the Stuttgart Baroque Orchestra. The soloists are sopranos Julia Borchert and Vasiljka Jezovšek, alto Claudia Schubert, tenor Marcus Ullmann and bass Michael Volle.

Johannes Brahms's *German Requiem*, Op. 45, is one of the most beloved and frequently performed works in the history of choral symphonic music. Here Brahms successfully created an interdenominational piece of funeral music in which the choir takes center stage as the voice of the community.

Mozart's final work, the *Requiem*, K. 626, which was unfinished at the time of his death, is performed here in the version prepared by Franz Beyer in 1981. While Beyer largely retained Franz Xaver Süssmayr's additions, he significantly improved the orchestration of the final sections.

The *Requiem in C minor* by Luigi Cherubini quickly became popular with contemporary audiences. Brahms and Schumann were great admirers of the work, which was even played at Beethoven's funeral service. Dispensing with solo singers, Cherubini aimed to achieve an inwardness of expression closely rooted in the text.

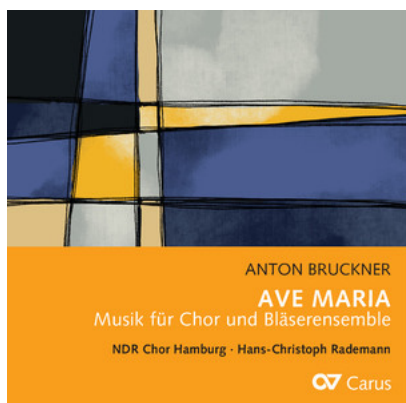
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Anton Bruckner (1824–1896)

Ave Maria

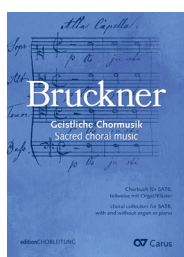
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Jens Schünemeyer (Preface writer), NDR Chor Hamburg (Ensemble), Hans-Christoph Rademann (Conductor), Gerhard Schröder (Soloist - horn), Eberhard Lauer (Soloist - organ), Eckart Wiewinner (Soloist - trombone), Gerhard Poppe (Soloist - trombone), Walter Preu (Soloist - trombone), Herbert Schneider (Soloist - trombone)

The NDR Chor Hamburg (North German Radio Choir) under conductor Hans-Christoph Rademann presents a wide-ranging selection of sacred pieces for choir and brass ensemble by Anton Bruckner. The pieces encompass an entire half-century of the composer’s work, allowing the listener to trace the creative development of this deeply religious man.

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