

Program Fall 2016

- o Choral music – Bach vocal
- o Choral music – Monteverdi Anniversary 2017
- o Choral music – Mozart, Telemann, Schütz et al.
- o Choral music – Arrangements for chamber orchestra
- o Choral music – Vocal scores XL. Reader-friendly large print
- o Carus Choir Coach. The study series on CD
- o Choral music – Contemporary choral music
- o Organ music
- o LIEDERPROJEKT: New series "Love songs"
- o Choral Music for Reformation Anniversary
- o carus music, the choir app

Choral music – Bach vocal



Carus 31.036/00
full score, 52 page(s), DIN A4,
paperback
ISMN: M-007-17159-9
in preparation (10.2016)

Johann Sebastian Bach (1685 – 1750)

Up joyous raise your song

Cantata for the 1st Sunday in Advent BWV 36 (German/English)

Soli SATB, Coro SATB, 2 Obda, 2 Vl, Va, Bc / 30 min

Klaus Hofmann

performance material in prep.

Bach's well-known church cantata "Schwingt freudig euch empor" BWV 36 (Up joyous raise your song), first heard in its final version on First Advent Sunday in 1731 at the Leipzig Nikolaikirche, can be traced back to a secular birthday cantata from 1725. The text is now revised to render the events of Advent - the rejoicing of the opening chorus, the loving veneration and the warm-hearted welcome of the three solo arias retained from the original cantata now all apply to the Messiah, who, as once in Jerusalem, should find a place in the hearts of the faithful. However, their unmistakable Advent character derives from the fact that Bach contrasts the four "festive" settings from the secular cantata with three strophes from Luther's Advent chorale, "Nun komm, der Heiden Heiland," thus at the same time giving a voice to the Mystery of God made man.



Carus 31.136/00
full score, 36 page(s), DIN A4,
paperback
ISMN: M-007-17163-6
in preparation (08.2016)

Johann Sebastian Bach (1685 – 1750)

Examine me, God, an inquire my heart

Cantata for the 8th Sunday after Trinity BWV 136 (German/English)

Soli ATB, Coro SATB, Cor, Ob, Obda, 2 Vl, Va, Bc / 21 min

Christiane Hausmann

performance material in prep.

The cantata "Erforsche mich Gott und erfahre mein Herz" BWV 136 was composed in Bach's first year as Kantor of St. Thomas's in Leipzig and was first performed on the 8th Sunday after Trinity, the 18th July 1723. The librettist is unknown. The title of the cantata is taken from verse 23 of Psalm 139: "Erforsche mich Gott und erfahre mein Herz; prüfe mich und erfahre, wie ich's meine." (Search me, O God, and know my heart: try me, and know my thoughts) The opening chorus forms an extended fugue, framed by string writing bursting with energy. The obbligato horn accentuates and enriches the movement with a special tonal color. The alto aria in F sharp minor (movement 3) comprises a trio movement with an oboe d'amore as solo instrument in a contrasting range – a presto middle section which dramatically charges the words "Denn seines Eifers Grimm vernichtet" ("For the fury of its zeal will destroy"). In the duet (movement 5) the text is sung by tenor and bass line by line, sometimes imitating contrapuntally, and sometimes both singing together dramatically in homophonic writing. A simple chorale setting to the melody "Auf meinen lieben Gott" concludes the cantata. Particularly charming here is the violin which joins the four vocal parts as an independent part.



Carus 31.139/00
full score, 40 page(s), DIN A4,
paperback
ISMN: M-007-17047-9
in preparation (11.2016)

Johann Sebastian Bach (1685 – 1750)

Tis well with him who on the Lord

Cantata for the 23rd Sunday after Trinity BWV 139 (German/English)

Soli SATB, Coro SATB, 2 Obda, 2 Vl, Va, [Vc picc], Bc / 20 min

Klaus Hofmann

performance material in prep.

Bach's chorale cantata with its opening text "Wohl dem, der sich auf seinen Gott recht kindlich kann verlassen" (Tis well with him who on the Lord trusts just like a child) BWV 139 was performed for the first time on 12 November 1724 in the main Leipzig church service. The cantata text, based on the hymn of the same name by Johann Christoph Rube (1665-1746), is in praise of trust in God. In the opening chorus, full of depth of feeling, the hymn melody is heard throughout; this is followed by a lively tenor aria "Gott ist mein Freund" (God is my friend) with a musical depiction of the adversary raging in vain, and in the bass aria "Das Unglück schlägt auf allen Seiten" (Misfortune assails me on every side) Bach presents both drama and Baroque imagery. One of the two solo violin parts for the tenor aria is lost, so our edition offers a reconstruction. The virtuoso violin part of the bass aria was evidently based on a part for violoncello piccolo, now lost. The edition provides for performance by violin or violoncello.



Carus 31.174/00
full score, DIN A4,
paperback
ISMN: M-007-17164-3
in preparation (12.2016)

Johann Sebastian Bach (1685 – 1750)

I love the almighty with all of my spirit

Cantata for the 2nd day of Pentecost BWV 174 (German/English)

Soli ATB, Coro SATB, 2 Ob, 2 Cor, Taille (Eh), 3 Soli VI + Va + Vc, 2 VI, Va, Bc / 23 min

Karin Wollschläger

performance material in prep.

The cantata "Ich liebe den Höchsten von ganzem Gemüte" (I love the Almighty with all of my spirit) BWV 174 was composed for Whit Monday 1729. It probably belongs to Bach's fourth cycle of cantatas, known as the "Picander cycle". Most of the cantata is taken up by the introductory Sinfonia. This is a reworking of the first movement of the famous third Brandenburg Concerto BWV 1048. Bach took the movement almost unaltered and simply added wind parts to strengthen the sound to the nine string parts (three violins, three violas, three violoncelli) and basso continuo – two corni da caccia and two oboes, reinforced by two violins, an oboe da caccia (taille) and a viola. The following movements (aria, recitative, aria) form a distinct contrast with their chamber music scoring (two oboes or one or two string parts with basso continuo). A simple four-part chorale concludes the cantata.



Carus 31.187/00
full score, DIN A4,
paperback
ISMN: M-007-17165-0
in preparation (12.2016)

Johann Sebastian Bach (1685 – 1750)

They all are waiting on thee

Cantata for the 7th Sunday after Trinity BWV 187 (German/English)

Soli SAB, Coro SATB, 2 Ob, 2 VI, Va, Bc / 25 min

Frieder Rempp

performance material in prep.

The two-part cantata from Bach's third cycle of cantatas was performed for the first time on 4 August 1726 (the 7th Sunday after Trinity). The large-scale opening chorus for full forces to a text from Psalm 104 shows in its formal diversity Bach at the height of his powers. The second part of the cantata begins with a biblical text (Matthew 6, 31 ff.), not as a choral movement here, but as an extended bass arioso ("Vox Christi"). A meditative soprano aria with solo oboe forms the high point of the second part. Bach re-used the opening chorus, both the arias and even the bass arioso later in the G minor Mass BWV 235.



Carus 31.192/00
full score, DIN A4,
paperback
ISMN: M-007-17166-7
in preparation (11.2016)

Johann Sebastian Bach (1685 – 1750)

Now thank we all our God

Church cantata BWV 192 (German/English)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 VI, Va, Bc / 15 min

Christine Blanken

performance material in prep.

The cantata "Nun danket alle Gott" (Now thank we all our God) BWV 192 is based on the text of the well-known hymn. It is therefore one of a small number of chorale cantatas which contain no free poetic texts. Correspondingly, there are no recitatives either. It has only recently been assumed that this three-movement work was not intended for Leipzig, but was actually written in 1730 for Bach's prestigious position as Kapellmeister of Saxe-Weissenfels. The court of Duke Christian enjoyed the its sojourn in the newly-renovated castle of its secondary residence in Sangerhausen and, at Trinity, in the court church, celebrated the anniversary of its consecration with festive music. Bach evidently occasionally contributed to this. The work does not survive complete. Even in the 18th century a full score evidently no longer existed, just a set of parts, the tenor part of which is entirely missing. For the new edition the missing part has been reconstructed by Detlev Schulten (Leipzig).



Carus 31.195/00
full score, DIN A4,
paperback
ISMN: M-007-17167-4
in preparation (12.2016)

Johann Sebastian Bach (1685 – 1750)

For the righteous light is sown

Wedding cantata BWV 195 (German/English)

Soli SATB, Coro SATB, 2 Fl, 2 Ob/Obda, 2 Cor, 3 Tr, Timp, 2 Vl, Va, Bc / 16 min

Uwe Wolf

performance material in prep.

The Hochzeitskantate (Wedding Cantata) BWV 195 was performed by Bach from around 1730 at various wedding celebrations in different forms, and was evidently also lent out for performances further afield. The only surviving version of the work dates from the last years of Bach's life. The opulently-scored first part begins and ends with grand choral movements, and Bach scored both parts for soloists and for chorus. At the centre of the cantata is an exceptionally sensitive bass aria, probably one of Bach's most modern vocal compositions of all. A chorale movement ("Nun danket all and bringet Ehr"/ "Now thank we all and offer praise") with obbligato horns concludes the cantata as the second part "after the consummation".



Carus 31.248/04
vocal score 88 page(s), ca. 27x19 cm,
paperback ISMN: M-007-17082-0
in preparation (08.2016)

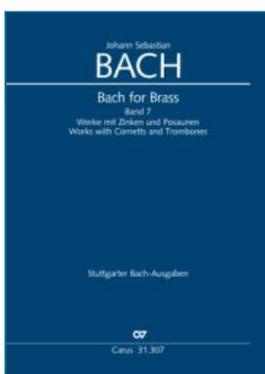
Johann Sebastian Bach (1685 – 1750)

Christmas Oratorio, Parts I-III

Soli SATB, Coro SATB, 2 Fl, 2 Ob/2 Obda, 2 Obca, 3 Tr, Timp, 2 Cor, 2 Vl, Va, Bc / 90 min

With the new edition of the *Christmas Oratorio* within the framework of the Stuttgart Bach Editions, Carus presents a scholarly edition for practical performance. The basis for this publication are Bach's autograph score and the original parts. The conducting score contains an appendix with a concise Critical Report which provides information about the sources and their readings; when necessary, the latter are discussed in more detail, especially with regard to how the editor arrived at solutions for questions of articulation which differ from those found in previous editions. The representative, clothbound volume is supplemented by a study score as well as a choral score, a vocal score and complete orchestral material. In the orchestral material short excerpts containing the conclusions of the secco recitatives are rendered with cue notes in separate vocal systems printed above the score where the instrumentalists pause, thus enabling them make their entrances in the movements which follow these recitatives. This work is now available in carus music, the choir app!

NEW: Vocal score with only German text and with optimized page layout (also as vocal score XL in Large Print).



Carus 31.307/00
collection, DIN A4
ISMN: M-007-17168-1
in preparation (09.2016)

Bach for Brass 7: Works with cornetti and trombones

Edward H. Tarr, Uwe Wolf

[Inhalt online anzeigen](#)

Bach for Brass contains Bach's complete brass parts in seven volumes, set in generously engraved short scores designed for practical performance. The parts include measure numbers, helpful cues, timpani parts if applicable, as well as the most important information concerning origins, original instrument names in the sources, and much more. An instructive foreword in English and facsimiles complete the picture. These volumes, prepared by experienced musicologists and performers for the first time from the original scores and parts, aim to provide today's musicians striving for an authentic interpretation of Bach's works with reliable material for study, instruction, and concert performance. This last volume of the series *Bach for Brass* includes parts for cornetto and trombones. Most works will be available in choir pitch as well as in concert pitch to make possible all of today's performance situations.

Choral music – Monteverdi Anniversary 2017



Carus 27.803/00 collection

ca. 32x23 cm, paperback
ISMN: M-007-17169-8
in preparation (10.2016)

Claudio Monteverdi (1567-1643)

Selva morale et spirituale. Salmi II

Barbara Neumeier, Uwe Wolf

[Content online](#)

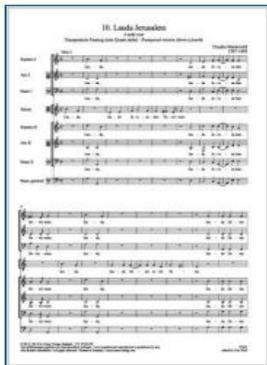
Today Monteverdi's *Selva morale et spirituale* (1641) stands entirely in the shadow of his famous *Vespers 1610*. The editions from 1610 and 1641 both include music for the Mass and Vespers, but each of these collections was composed under much different circumstances during Monteverdi's lifetime. If the works of 1610 are a bold combination of traditional compositional techniques and avant garde music, which were intended by this weary Court Composer at Mantua as an application portfolio for a new job, the 1641 collection is the only church music by the mature Monteverdi which was published after almost thirty years in his position as Music Director of St. Mark's Cathedral: the latter, a kind of "best of" collection from his many years of experience as a church musician. In Venice the composer had not only a fabulous, but a large ensemble at his disposal (finally, about 35 singers, alone)! The big effect in this music is the combination of soloistic and weighty tutti sections, it makes the music, with its clearly defined sections and, for the most part homophonic choral passages more easily performable than the *Vespers* for today's choirs.

The new edition, comprised initially of three volumes, also includes those works from the *Selva Morale* (a Mass and two Magnificats) which have already been published by Carus, as well as all further liturgical compositions for use in the church. *Salmi II* contains the additional settings of the multiple settings of the psalms and also the psalm "Memento" (each of the first of the multiple settings of the psalms are to be found in the *Salmi I* volume).

The edition is based on the methods employed in the much acclaimed Carus edition of the *Vespers*:

- It contains a detailed foreword with suggestions for notation, scoring and for the liturgical use of individual compositions.
- For the present edition four of the five surviving printed copies, as well as contemporary manuscript were consulted. Facsimiles illustrate special characteristics of the edition of 1641. A Critical Report makes clear all of the editorial decisions made in the edition.
- All of the pieces are printed untransposed and using the original note values.
- All of the pieces are in preparation as single editions with complete performance material.
- Vocal scores of all works with obligato instruments facilitate rehearsal.
- Instrumental parts for collaparte accompaniment of tutti-sections (including text underlay).

Also available from Monteverdi's collection *Selva morale et spirituale: Salmi I* (psalm settings, Carus 27.802) and *Motetti, Hinni, Salve Regina* (motets, hymns, Salve Regina, Carus 27.804).



Claudio Monteverdi (1567 – 1643)

Lauda Jerusalem. Transposed version

from: Vespro della Beata Vergine. Vespers 1610 (Latin)

Solo T, Coro SAB/SAB, Instr colla parte, Bc

Uwe Wolf

performance material

In many performances of Monteverdi's magnificent *Vespers of the Blessed Virgin* the "Lauda Jerusalem" and the Magnificat movements, which lie in a high tessitura, are transposed downwards. So that these can also be performed with the highly-acclaimed Carus edition, we offer both these movements individually a fourth lower. Vocal score, chorus score, and parts for this are also all available separately.

Carus 27.801/50

full score

12 page(s), ca. 32x23 cm
ISMN: M-007-17067-7
already available

Claudio Monteverdi (1567 – 1643)

Magnificat. Transposed version

from: Vespro della Beata Vergine. Vespers 1610 (Latin)

Soli, Coro, 2 Fl, 2 Ctto, 2 Cor, 3 Trb, 2 VI, 3 Va, Vc, Vne, Bc

Uwe Wolf

performance material

In many performances of Monteverdi's magnificent *Vespers of the Blessed Virgin* the "Lauda Jerusalem" and the Magnificat movements, which lie in a high tessitura, are transposed downwards. So that these can also be performed with the highly-acclaimed Carus edition, we offer both these movements individually a fourth lower. Vocal score, chorus score, and parts for this are also all available separately.



Carus 27.801/51

full score

32 page(s), ca. 32x23 cm
ISMN: M-007-17068-4
already available

Choral music – Mozart, Telemann, Schütz et al.



Carus 51.651/00
full score
ca. 32x25 cm, paperback
ISMN: M-007-17130-8
in preparation (10.2016)

Wolfgang Amadeus Mozart (1756 – 1791)

Missa in c

KV 427 (Latin)

Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, 2 Va, Bc / 55 min

Frieder Bernius, Uwe Wolf

performance material

The C Minor Mass KV 427 by Wolfgang Amadeus Mozart is a fascinating work. But to speak of "the" Mass is inaccurate, for basically it is no more than a musical torso, full of enigmas and problems, yet full of magnificent music.

It is hardly surprising that attempts have been made to create a performable version of Mozart's fragment since the 19th century. Depending on the date of reconstruction and background of the arranger, these attempts sound quite different, and often the individual style of the respective arranger can be clearly discerned.

Now Frieder Bernius and Uwe Wolf have published a new edition of the Mozart mass which attempts to produce a performing version whilst maintaining the greatest respect for the available material, and without obscuring Mozart's musical manuscript with their own contributions. The joint version by Wolf, a renowned musicologist, and Bernius, an expert in historically-informed performance practice, is based on a thorough knowledge of Mozart's compositions, his notational habits, and church music practice of Mozart's day. At the same time it fully meets the requirements of today's performance practice.

Together with the full score (paperback), a high-quality clothbound edition will be published. This edition will include a facsimile edition of the fragmentary parts of the C Minor Mass.

A first recording of this version, with the Kammerchor Stuttgart and the Barockorchester Stuttgart conducted by Frieder Bernius, is in preparation.



Carus 51.651/01
full score (clothbound edition)
ca. 32x25 cm
ISMN: M-007-17170-4
in preparation



Carus 51.651/03
vocal score
ca. 27x19 cm
ISMN: M-007-17149-0
in preparation



Carus 54.012/00
full score
DIN A4
ISMN: M-007-16639-7
in preparation (10.2016)

Johann Michael Haydn (1737 – 1806)

Missa in C sub titulo Sti. Michaelis

MH 12 (Latin)

Coro SATB, 2 Ctr, 2 Vl, Bc / 12 min

Armin Kircher, A. Aringer-Grau

performance material in prep.

Johann Michael Haydn's masses are masterpieces of their genre. Carus is publishing these important works in Urtext editions. Of the thirty masses, almost two thirds contain a saint's name as part of their title. The names relate to the dedications of monasteries or parish churches, name days, ordinations or consecrations, diocesan patron saints, or anniversaries. Three masses with the names of Archangels survive (Michael, Gabriel, and Raphael), all early compositions by Haydn in the concise Missa Brevis form. He probably composed the Michaelsmesse MH 12 in Vienna before 1758. This mass belongs to the festive type "brevis et solemnis" because of its scoring with two trumpets.



Carus 39.140/00
full score
DIN A4
ISMN: M-007-17133-9
in preparation (10.2016)

Georg Philipp Telemann (1681 – 1767)

Singet dem Herrn ein neues Lied. Psalm 98

TVWV 1:1345 (German)

Soli SATB, Coro SATB, 2 Cor, 2 Trb (Org, Vl), Arpa (Cemb), 2 Vl, Bc

Klaus Hofmann

performance material in prep.

Great Baroque church music full of color and powerful imagery! "Sing to the Lord a new song! Sing, rejoice and praise his holy name with the trumpets and cornetts! And nature shall join in, the seas shall rage, and the whole world and the rushing waters rejoice." This is such an ideal text for Telemann: The voices rejoice and praise together with the horns, harp, and trombones; and the choir and instruments make the sea roar, the earthquake tremble and the rivers and mountains exult.



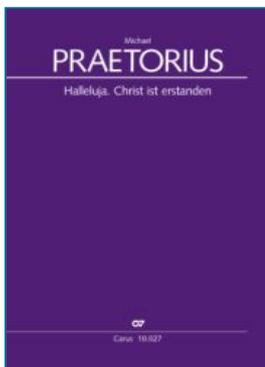
Carus 20.919/00
complete edition
DIN A4, clothbound
ISMN M-007-17171-1
in preparation (11.2016)

Stuttgarter Schütz-Ausgabe: Opera varia I. Works with 1–7 parts (Complete edition, vol. 19)

Helmut Lauterwasser

[Content online](#)

Volume 19 of the Schütz Complete Edition brings together 21 very different compositions from various phases of Schütz's compositional output. The spectrum ranges from a short, two-part sacred concerto to a six-part cyclical psalm setting and large-scale polychoral concerto, from well-known works such as the "Osterdialog" to a completely unknown madrigalian composition, full of emotion, to a simple chorale setting. A particular challenge was posed by the ten works or versions of works which survive incomplete. Two of these, the Christmas concerto "Ach Herr, du Schöpfer aller Ding" SWV 450a and "Ein Kind ist uns geboren" SWV 497, appear here for the first time in print. With both of these it turned out that it was possible to reconstruct the missing parts fully from available material. For the "Ultima Verba Psalmi 23", "Gutes und Barmherzigkeit" SWV 95 and the two "Nunc dimittis: Herr, nun lässest du deinen Diener" SWV 432 and 433, the editor's reconstructions are presented, and likewise with the chorale movement "In dich hab ich gehoffet, Herr" SWV 446. The impressive Easter dialog "Weib, was weinest du" SWV 443 is one of the works which survives incomplete. In order to give an impression of how the whole work might actually have sounded in the complete form as planned by Schütz, the Appendix to the volume contains a reconstruction of the four-part vocal setting of the missing final chorus, based on the surviving figured bass. The magnificent "Gesang der drei Männer im feurigen Ofen" (Song of the three men in the burning fiery furnace) SWV 448 from the book of the prophet Daniel, the original source of which is lost, is critically discussed and published with various possibilities for scoring.



Carus 10.027/00

full score
ca. 32x23 cm, paperback
ISMN: M-007-17172-8
in preparation (10.2016)

Michael Praetorius (1571 – 1621)

Halleluja. Christ ist erstanden

(German)

Coro SSATB, [SATB/SATB], 8 Instr. ad lib., Bc / 8 min

Uwe Wolf

performance material in prep.

The collection "Polyhymnia Caduceatrix & Panegyrica" of 1619 is rightly regarded as the high point in Michael Praetorius's output. It combines "Solennische Friedt- und Frewden-Concert:" which Praetorius as a travelling musician had composed largely for festive occasions – he writes of "Kayser: König: Chur: vnd Fürstlichen zusammen Kunfften" – and also for "fürnehme Capellen vnd Kirchen". In these choral concerti the highly modern, Italian style and the Protestant chorale combine and form a symbiosis which showed the way forward for the history of German music. The chorale settings draw on influences from Venetian polychoral music, use ritornelli and employ obbligato instruments in a way which is beyond compare, even in contemporary Italy. Here we see a quite different side of the master from the composer of "Es ist ein Ros entsprungen". And above all, Praetorius always remains a practical musician who ensures that these breathtaking choral concerti can also be effectively performed with smaller forces, sometimes considerably reduced ones. Praetorius gives the verses of the well-known Easter hymn "Christ ist erstanden" to the concertists (soloists or small choir), who can perform these in alternating scorings. At the beginning, between the verses, and at the end, a magnificent Halleluja occurs as a ritornello, which can be performed by up to 5 choirs – ad lib, of course.



Carus 10.028/00

full score
DIN A4
ISMN M-007-17173-5
in preparation (10.2016)

Michael Praetorius (1571 – 1621)

Wie schön leuchtet der Morgenstern

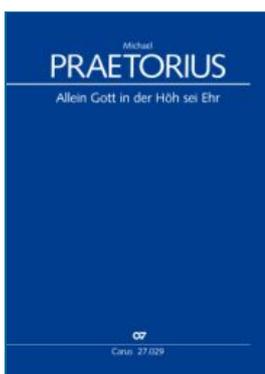
(German)

Coro SSATB, SATB ad lib., 5 Instr. ad lib., Bc / 4 min

Uwe Wolf

performance material in prep.

The collection "Polyhymnia Caduceatrix & Panegyrica" of 1619 is rightly regarded as the high point in Michael Praetorius's output. It combines "Solennische Friedt- und Frewden-Concert:" which Praetorius as a travelling musician had composed largely for festive occasions – he writes of "Kayser: König: Chur: vnd Fürstlichen zusammen Kunfften" – and also for "fürnehme Capellen vnd Kirchen". In these choral concerti the highly modern, Italian style and the Protestant chorale combine and form a symbiosis which showed the way forward for the history of German music. The chorale settings draw on influences from Venetian polychoral music, use ritornelli and employ obbligato instruments in a way which is beyond compare, even in contemporary Italy. Here we see a quite different side of the master from the composer of "Es ist ein Ros entsprungen". And above all, Praetorius always remains a practical musician who ensures that these breathtaking choral concerti can also be effectively performed with smaller forces, sometimes considerably reduced ones. In the chorale setting "Wie schön leuchtet der Morgenstern" Praetorius wrote for a five-part ensemble which is joined in some sections by a four-part capella. For the ensemble, Praetorius suggested both voices and instruments, which he uses in a sophisticated texture of sound, the instruments sometimes duplicating the voices and sometimes alternating with them.



Carus 10.029/00

full score
DIN A4
ISMN M-007-17174-2
in preparation (10.2016)

Michael Praetorius (1571 – 1621)

Allein Gott in der Höh sei Ehr

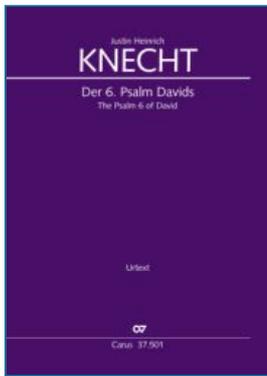
(German)

Coro SSATB, 6 Instr. ad lib., Bc / 5 min

Uwe Wolf

performance material in prep.

The collection "Polyhymnia Caduceatrix & Panegyrica" of 1619 is rightly regarded as the high point in Michael Praetorius's output. It combines "Solennische Friedt- und Frewden-Concert:" which Praetorius as a travelling musician had composed largely for festive occasions – he writes of "Kayser: König: Chur: vnd Fürstlichen zusammen Kunfften" – and also for "fürnehme Capellen vnd Kirchen". In these choral concerti the highly modern, Italian style and the Protestant chorale combine and form a symbiosis which showed the way forward for the history of German music. The chorale settings draw on influences from Venetian polychoral music, use ritornelli and employ obbligato instruments in a way which is beyond compare, even in contemporary Italy. Here we see a quite different side of the master from the composer of "Es ist ein Ros entsprungen". And above all, Praetorius always remains a practical musician who ensures that these breathtaking choral concerti can also be effectively performed with smaller forces, sometimes considerably reduced ones. The six-part polyphonic choral setting of the German Gloria (the first and fourth verses are underlaid) is divided, following Italian models, by tutti sections in triple meter. Instruments join the tutti sections ad libitum, strengthening the vocal parts.



Justin Heinrich Knecht (1752 – 1817)

Herr, straf mich nicht in deinem Zorne

(German)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 3 Trb, 2 Vl, Va, Bc / 17 min

Claudia Seidl

performance material

Justin Heinrich Knecht's compositional interpretation of Moses Mendelssohn's poetic translation of the 6th psalm bears the force of Enlightenment ideas in its music. Effective instrumentation, the targeted use of the choir and vocal soloists, together with contrasting dynamics give audiences the full range of feelings of this psalm text. Knecht wrote an early Romantic piece of south German church music which has unjustly lain in obscurity for too long. As in his other psalm compositions, the scoring can be regarded as flexible here, allowing parts to be omitted or unavailable instruments to be substituted by similar sounding ones according to the forces available.

[Carus 37.501/00](#)

full score

ca. 32x25 cm, paperback

ISMN: M-007-17175-9

in preparation (10.2016)

Choral music – Arrangements for chamber orchestra



Carus 27.190/50 full score

ca. 32x25 cm, paperback
ISMN: M-007-17176-6
in preparation (10.2016)

Anton Bruckner (1824 – 1896)

Te Deum

Version for soli, choir, brass quintet and organ WAB 45 (Latin)

Soli SATB, Coro SATB, 2 Tr, Cor, Trb, Tb, Org

Johannes Ebenbauer

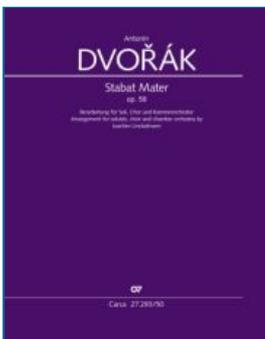
Carus published the original version of Bruckner's Te Deum for choir and large orchestra (Carus 27.190) in the fall of 2015. In order to make this work available for performance by smaller-sized ensembles, Carus now presents it in an arrangement for brass quintet and organ. The brass parts are orientated essentially towards those in Bruckner's orchestral version, while the organ part follows the original string parts. The voice parts in this reduced chamber version are identical with those of the original.



Carus 27.190/03

vocal score 56 page(s), ca. 27x19 cm,
paperback ISMN: M-007-16638-0

already available



Carus 27.293/50 full score

ca. 32x25 cm, paperback
ISMN: M-007-17177-3
in preparation (10.2016)

Antonín Dvořák (1841 – 1904)

Stabat mater

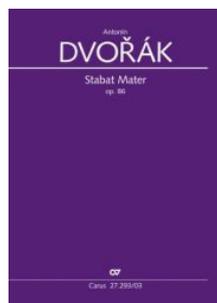
Version for chamber orchestra op. 58 (Latin)

Soli SATB, Coro SATB, Fl, Ob, Clt, Cor, Fg, Timp, 2 Vi, Va, Vc, Cb / 90 min

Joachim Linckelmann

performance material

Antonín Dvořák's impressive Stabat Mater for soloists, chorus and orchestra is probably the best-known of the composer's sacred works. Some painful experiences – in 1875 his first daughter died, and in 1877 he lost two other children in quick succession – may have led to Dvořák's preoccupation with the suffering of the Mother of God, who stands weeping beneath the cross of her son. The music enters into the different moods of the liturgical texts with great sensitivity. Nine movements in slow to moderate tempi serve as a kind of Passion meditation, before the ecstasy of a vision of the resurrection wins the upper hand at the end of the tenth movement. With our newly-published arrangement for chamber orchestra (flute, oboe, clarinet, horn, bassoon, timpani, and strings), smaller choirs now have the opportunity of performing this work without the choir being drowned out by a large-scale symphony orchestra. The symphonic character of the work is nevertheless preserved. This scoring offers an optimal balance between transparency and orchestral sound. All vocal parts (soloists and chorus) are identical with the original version. Vocal score and choral score can be used also together with the original version, which is in preparation.



Carus 27.293/03

vocal score
ca. 27x19cm
ISMN: M-007-17179-7
in preparation

Choral music – Vocal scores XL. Reader-friendly large print

A new premium product is available from Carus! With Vocal scores XL we are now offering important choral works in reader-friendly large print. Choral singers can now enjoy the clear-to-read music text and high-quality presentation of Carus vocal scores in larger print. Our music paper also contributes to their excellent legibility. Vocal scores XL will help all choral singers who soon find reading small-sized notes and text tiring, and will contribute to relaxed singing.

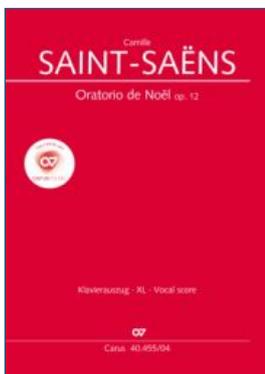


J.S. Bach: Christmas Oratorio, Parts I-III

Soli SATB, Coro SATB, 2 Fl, 2 Ob/2 Obda, 2 Obca, 3 Tr, Timp, 2 Cor, 2 Vl, Va, Bc / 90 min

With the new edition of the Christmas Oratorio within the framework of the Stuttgart Bach Editions, Carus presents a scholarly edition for practical performance. The basis for this publication are Bach's autograph score and the original parts. The conducting score contains an appendix with a concise Critical Report which provides information about the sources and their readings; when necessary, the latter are discussed in more detail, especially with regard to how the editor arrived at solutions for questions of articulation which differ from those found in previous editions. The representative, clothbound volume is supplemented by a study score as well as a choral score, a vocal score and complete orchestral material. In the orchestral material short excerpts containing the conclusions of the secco recitatives are rendered with cue notes in separate vocal systems printed above the score where the instrumentalists pause, thus enabling them make their entrances in the movements which follow these recitatives. This work is now available in carus music, the choir app!

Carus 31.248/02
vocal score XL
DIN A4, paperback
ISMN: M-007-17083-7
in preparation (08.2016)



Camille Saint-Saëns: Oratorio de Noël

Soli SMsATB, Coro SATB, 2 Vl, Va, Vc, Cb, Org, Arpa / 40 min

In 1860 Camille Saint-Saëns composed his Oratorio de Noël for five vocal soloists, mixed choir, strings, organ and harp. The work, sung in Latin, is based on texts from the Old and New Testaments, the Psalms and Gospels, as well as the Catholic Christmas liturgy. A distinctive chamber music-like instrumentation, with lyrical soloistic parts and a modest choral part combine to create a basic pastoral mood which has led this Christmas Oratorio to become one of the most performed works by Saint-Saëns. Carus offers this work both in its original version and in an arrangement in which the choir is accompanied solely by an organ. This work is now available in carus music, the choir app! A Large Print XL vocal score is in preparation.

Carus 40.455/04
vocal score XL
56 page(s), DINA4, paperback
ISMN: M-007-17084-4
in preparation (08.2016)



Wolfgang Amadeus Mozart: Requiem

Soli SATB, Coro SATB, 2 Corni di bassetto, 2 Fg, 2 Ctr, 3 Trb, Timp, 2 Vl, Va, Bc

Bearbeitung: Franz Xaver Süssmayr

The history of the genesis of the Requiem is entwined with legends and anecdotes. The burdens of the composition and performance of La Clemenza di Tito and Die Zauberflöte, and an acute infection led to the collapse and death of the composer following a short illness. Mozart left his wife in considerable debt. Constanze therefore turned to Mozart's friends, asking them to complete the fragment. After two failed attempts, the task passed to Mozart's pupil Franz Xaver Süssmayr, who completed the Requiem in the form known today, using working materials that are no longer extant, and perhaps verbal instructions from the composer. Today the Süssmayr version is still the most well known, and it is doubtless the one with the closest historical ties to Mozart. This work is now available in carus music, the choir app! A Large Print XL vocal score is in preparation.

Carus 51.626/04
vocal score XL
84 page(s), DINA4, paperback
ISMN: M-007-17144-5
in preparation (08.2016)



Wolfgang Amadeus Mozart: Missa in c

Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, 2 Va, Bc / 55 min

completed and edited by Uwe Wolf and Frieder Bernius

The C Minor Mass KV 427 by Wolfgang Amadeus Mozart is a fascinating work. But to speak of "the" Mass is inaccurate, for basically it is no more than a musical torso, full of enigmas and problems, yet full of magnificent music. It is hardly surprising that attempts have been made to create a performable version of Mozart's fragment since the 19th century. Depending on the date of reconstruction and background of the arranger, these attempts sound quite different, and often the individual style of the respective arranger can be clearly discerned. Now Frieder Bernius and Uwe Wolf have published a new edition of the Mozart mass which attempts to produce a performing version whilst maintaining the greatest respect for the available material, and without obscuring Mozart's musical manuscript with their own contributions. The joint version by Wolf, a renowned musicologist, and Bernius, an expert in historically-informed performance practice, is based on a thorough knowledge of Mozart's compositions, his notational habits, and church music practice of Mozart's day. At the same time it fully meets the requirements of today's performance practice. Together with the full score (paperback), a high-quality clothbound edition will be published. This edition will include a facsimile edition of the fragmentary parts of the C Minor Mass. A first recording of this version, with the Kammerchor Stuttgart and the Barockorchester Stuttgart conducted by Frieder Bernius, is in preparation.

Carus 51.651/04
vocal score XL
DIN A4
ISMN: M-007-17180-3
in preparation (01.1970)

Carus Choir Coach. The study series on CD

The Carus Choir Coach offers choir singers the unique opportunity to study and learn their own, individual choral parts within the context of the sound of the entire choir and orchestra. For every vocal range a separate CD containing each choir part is available. The CD 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.



Claudio Monteverdi (1567 – 1643)

Vespers 1610

Monteverdi's *Vespers 1610* is now one of those pieces – like Handel's *Messiah* or Bach's *Passions* – which every choral singer wants to sing at some point. But reading the music notation alone is a challenge for choral singers more familiar with 18th and 19th century repertoire! And you have to get used to the church modes, the independence of the individual parts, the strongly contrasting sections, and much more besides. Then a performance will be an unforgettable experience. Guaranteed!

Carus27.801/85–88

Soprano, Alto, Tenore, Basso
CD in Jewel Case
in preparation (11.2016)



Johann Sebastian Bach (1685 – 1750)

B minor Mass

Bach's *Mass in B minor* poses one of the really great challenges of the entire choral literature. The proportion of choir participation is very high and the choral settings are among the best that Bach composed: A performance of the *Mass in B minor* is one of the highlights of any "singer's life." However, the demands on the singer are certainly high, sometimes extremely virtuosic, and sometimes harmonically complex. And yet, Bach's *Mass in B minor* is a work full of mystery. Even though questions about the occasion for which it was composed must remain unanswered, the Carus edition guides you securely through complicated questions regarding the "correct" version and offers an altogether consistent musical text.

Carus 31.232/91–94

Soprano, Alto, Tenore, Basso
CD in Jewel Case
in preparation (12.2016)



Felix Mendelssohn Bartholdy (1809 – 1847)

Paulus

Mendelssohn composed his first oratorio *Paulus* considerably influenced by Johann Sebastian Bach's *St. Matthew Passion*, the revival of which he conducted in 1829. It was probably his most popular work during his lifetime. The choral movements, sometimes monumental, sometimes romantic, demand technical ability, rhythmic precision and sensitivity in equal measure.

Carus40.129/91–94

Soprano, Alto, Tenore, Basso
CD in Jewel Case
in preparation (10.2016)



Camille Saint-Saëns (1835–1921)

Oratorio de Noël

Saint-Saëns' delicate-sounding *Oratorio de Noël*, in the tradition of the Catholic rite, offers a few lyrical, expressive movements in which the chorus has a dialog with one or more of the soloists. A few sudden tempo changes also demand confident entries from the performers. When the ensemble works, everyone is rewarded through the beautiful, finely-shaped and attractive harmonies.

Carus40.455/91–94

Soprano, Alto, Tenore, Basso
CD in Jewel Case
in preparation (09.2016)



Wolfgang Amadeus Mozart (1756 – 1791)

Requiem (Süßmayr version)

The composition of the *Requiem* is surrounded by anecdotes and legends. Mozart's student Franz Xaver Süßmayr completed the unfinished work after Mozart's death. But in musical terms, the work offers far more than mere anecdotes: Mozart's choral writing, at the height of his art, presents singers with harmonically challenging passages and thrilling fugues. If you master this, there's great enjoyment to be had from singing the work, despite its subject matter ...

Carus51.626/45–58

Soprano, Alto, Tenore, Basso
CD in Jewel Case
in preparation (08.2016)

Choral music – Contemporary choral music



Tilman Jäger (1961*)

Missa Pacis (Latin)

Coro SATB, S- und T-Sax, Pfte, Vc, Cb, Drums / 60 min

performance material

The Latin text of the mass is venerable, universal, and unites people. For the German Protestant Church Congress 2015, this ancient text was set in contemporary style by Tilman Jäger under the title *Missa Pacis*. Impressive sounds, mystic-meditative moods, Latin American rhythms, catchy melodies and a "Dona nobis pacem" for everyone to join in combine in the *Missa Pacis* to form a convincing whole.

The hour-long composition is scored for 4–8 part chorus with optional soloists and accompanying band. The work is generally tonal, but offers a breadth of different styles ranging from classical choral-symphonic to rhythmic choral movements with influences from gospel, jazz, and pop. Parts for the accompanying band are fully written out. In some sections of the mass the instrumentalists can also improvise.

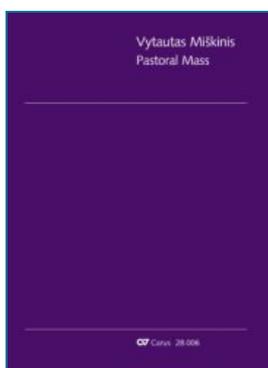
Carus 28.005/00

full score

ca. 32x23 cm, paperback

ISMN: M-007-17059-2

in preparation (10.2016)



Vytautas Miškinis (1954*)

Pastoral Mass (Latin) Coro SATB,

Sopran-Sax, Drums, Pfte **performance**

material in prep.

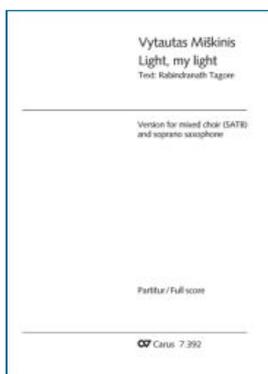
Carus 28.006/00

full score

ca. 32x23 cm, paperback

ISMN: M-007-17134-6

in preparation (08.2016)



Vytautas Miškinis (1954*)

Light, my light (English)

- Version 1: S-Sax, SATB / 4 min
- Version 2: S-Sax, men's choir / 4 min

Carus 07.392/00

full score

DIN A4

ISMN M-007-17142-1

in preparation (11.2016)

Carus 07.392/50

full score

DIN A4

ISMN: M-007-17186-5

in preparation (11.2016)



Spohr/Gottwald: Three songs

[Content online](#)

Music for unaccompanied choir features very little in the works of the violin virtuoso and composer Louis Spohr (1784–1859), although he used the chorus to great effect, particularly in his early Romantic operas. Now, Clytus Gottwald has transcribed three of Spohr's songs with piano accompaniment for five-part mixed choir. The texts are by Goethe, Amalia Schoppe, and Uhland. Spohr's music, stylistically typical of a period of musical transition with its indefinable qualities, offers in a special way starting points for Gottwald's technique of arranging, influenced as it is by contemporary music.

Gottwald's transcriptions of songs and instrumental works for vocal ensemble, distinguished by their highly sophisticated sound, have become firmly established in choral repertoire throughout the world in recent years.

Carus 09.166/00
full score
DIN A4
ISMN M-007-17187-2
in preparation (10.2016)



Paul Ayres (1970*)

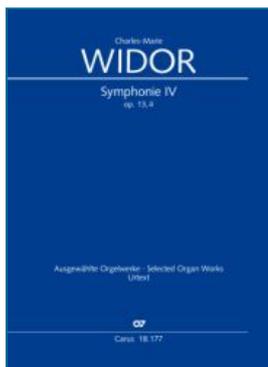
'Tis winter now (English)

Coro SSATB / 3 min
Stefan Schuck

This is a short, skilful song setting, a typical English Christmas carol with an Advent text: the cold winter as symbol of the frozen world, waiting for Christ. The setting, through-composed in verses, in five-four time, captivates through its sparse use of diatonic formations of dissonances, cantabile imitations and wide-arching melodic lines. This little gem encourages a beautiful, expressive legato interpretation and makes an excellent counterpart to "Deilig" (Carus 9.664) in an Advent concert program.

Carus 09.666/00
full score
4 page(s), DIN A4
ISMN: M-007-16771-4
in preparation (09.2016)

Organ music



Carus 18.177/00

full score

ca. 32x23 cm, paperback

ISMN: M-007-17191-9

in preparation (12.2016)

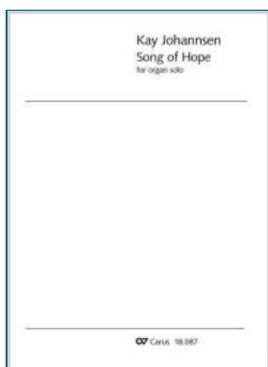
Charles-Marie Widor (1844 – 1937)

Symphonie pour Orgue No. IV

op. 13,4

Org / 30 min

Widor's early organ symphonies op. 13 have a quite special character because of their suite-like structure. And so the 4th Symphony delightfully combines classical forms such as toccata and fugue with Romantic character pieces. It includes the well-known Andante cantabile, which is one of the composer's most beautiful slow movements. The new Carus edition is based on the last edition published during Widor's lifetime, issued Paris 1929. Corrections made by the composer after the edition of 1929 was published have been taken into consideration. In addition, for purposes of clarification [einzelner Lesarten], earlier print runs were consulted. Editorial suggestions on the performance of individual passages complete the new edition.



Carus18.087/00

full score

DIN A4 IS

MN: M-007-17136-0

in preparation (08.2016)

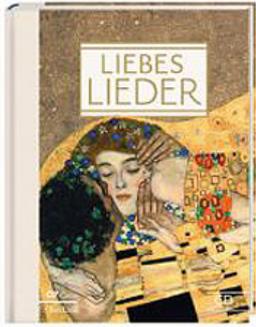
Kay Johannsen (1961*)

Song of Hope

Org / 5 min

"Song of Hope", composed by Kay Johannsen the Kantor of the Stiftskirche in Stuttgart in 2016, is a Fantasia in G minor based on a six-measure melody. It is improvisatory in style and has a melancholy basic character. Over the course of the work, the melodic idea is varied rhythmically several times, and is heard in the treble, tenor and bass registers. Against a quiet basic pulse, the accompanying harmonies appear in the manuals and pedals mostly in subtly matching rhythms, reminiscent of a saxophone soloist with a discreet supporting jazz band. The dynamic of the piece grows from piano to a fundamental forte, and for the conclusion a fine pianissimo is required. "Song of Hope" is composed for two-manual organ, with a duration of four-and-a-half minutes. The expressive harmonies and the hidden "swing" of the music communicate directly with audiences, including those with less musical experience.

LIEDERPROJEKT: New series "Love songs"



Love songs. Song book incl. instrumental CD

Mirjam James

[Content online](#)

What would love be without music – or music without love! Many couples associate unforgettable beautiful hours, a first meeting, or first kiss with a particular song. And composers have always been inspired and stimulated by love, have celebrated romantic love and longing from afar, secret love, and jealousy. In her selection of 80 songs from seven centuries, Mirjam James evokes this tremendous feeling with the most beautiful songs ranging from medieval courtly songs, through Beethoven's *Ich liebe dich*, to the Beatles song *And I love her*. Many of the songs come from German and English language traditions, but what would such a book be without the fire of southern Europe or a dose of French charm, without the moving melodies of cool northern climes, or the melancholy songs of the Russian soul?

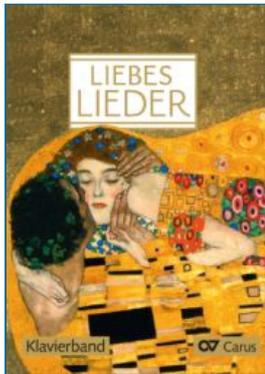
This beautifully-produced song book is illustrated with the sumptuous paintings of Gustav Klimt, for whom love was one of the great themes of his life. The song book contains a CD with recordings of all the songs in instrumental versions so you can sing along with the pieces and get to know them. A piano book is published alongside the song book, containing all the songs in idiomatic, playable accompaniments.

Whether it's for an engagement or a wedding, for Valentine's Day or an anniversary, *Liebeslieder* makes an ideal present for those newly in love or still in love, and who also love music.

Carus 02.408/00

Songbook with Singalong-CD
128 page(s), clothbound
ISBN: 978-3-89948-266-9
ISMN: M-007-17139-1
in preparation (10.2016)

The charitable LIEDERPROJEKT promotes singing with children through access to the music, texts and "sing-along" versions of all Lieder free of charge on the internet at www.liederprojekt.org and by financially supporting projects devoted to singing with children. It offers the highest quality with carefully selected lieder and extensive research, and with outstanding singers and accompanists.



Love songs. Vocal score (voice & piano)

Friedemann Luz

[Content online](#)

What would love be without music – or music without love! Many couples associate unforgettable beautiful hours, a first meeting, or first kiss with a particular song. And composers have always been inspired and stimulated by love, have celebrated romantic love and longing from afar, secret love, and jealousy. In her selection of 80 songs from seven centuries, Mirjam James evokes this tremendous feeling with the most beautiful songs ranging from medieval courtly songs, through Beethoven's *Ich liebe dich*, to the Beatles song *And I love her*. Many of the songs come from German and English language traditions, but what would such a book be without the fire of southern Europe or a dose of French charm, without the moving melodies of cool northern climes, or the melancholy songs of the Russian soul?

A vocal score has been published which contains all of the the songs in the new Carus book of lovesongs in easily playable accompaniments. For many of these songs choral settings by famous composers such as John Dowland, Thomas Morley, Thomas Tallis or Thoinot Arbeau have been adopted, wherever possible, in their original form. In addition, well-known and familiar original settings by Beethoven, Brahms, Benjamin Britten, and other composers will be found in this collection. Songs with entirely new accompaniments have also been included, resulting in a collection of lovesongs offering a distinctive stylistic variety suitable for many different occasions.

Carus 02.408/03

volume for voice + piano
120 page(s), DIN A4

ISBN: 978-3-89948-264-5
ISMN: M-007-17080-6
in preparation (10.2016)

Love songs. Choral collection

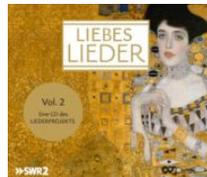
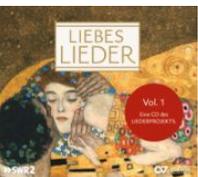
[Content online](#)

In every century, love is probably the most frequently-celebrated theme. The choral anthology for the latest LIEDERPROJEKT installment brings together 40 love songs from all eras in well-known and new, easy-to-sing settings. The collection contains a wide range of settings from the 17th and 18th centuries, the Romantic period, arrangements of popular music as well as settings of well-known and contemporary love songs specially arranged for this choral collection.

- ideal for concerts and weddings
- 4–6 part settings, some with piano accompaniment
- settings mainly in German, English, and French
- contains popular and well-known compositions by composers including Brahms, Dowland, Gluck, Mendelssohn, Monteverdi, Morley, Purcell, Ravel, Tallis, and Tchaikovsky
- with chansons, jazz standards and pop classics such as *Autumn leaves*, *La vie en rose*, *Sehnsucht* and many more
- easy to medium difficulty
- a CD with selected songs is included with the conductor's volume.

Carus 02.212/00

Choral collection
124 page(s), ca. 27x19 cm,
paperback
ISBN: 978-3-89948-267-6
ISMN: M-007-17077-6
in preparation (10.2016)



Love Songs CDs, Vol. 1+2

Frieder Bernius, Hans-Christoph Rademann, Stefan Schuck, Dresdner Kammerchor, Kammerchor Stuttgart, Salagon Quartett, sirventes berlin, Dorothee Mields, Christine Busch, Götz Payer

Love as the infinite source of musical inspiration: from minnesong via Beethoven's "Ich liebe dich" to the Beatles' song "And I love her" – over centuries songs have been inspired by very personal love. Language and melodies may have adapted over the centuries to the current fashions – but, on the other hand, the extolled emotions are so current that they still move us deeply, even today. All the publications of the new LIEDERPROJEKT – Liebeslieder (love songs) collection will appear in fall 2016.

Carus 83.028/00
CD in preparation (10.2016)

Carus 83.029/00
CD in preparation (10.2016)

Choral Music for Reformation Anniversary



Choral collection for the German Evangelical Hymns. Package for choral directors

Kay Johannsen, Richard Mailänder

[Content online](#)

Flexible music-making in church worship – with choirs, organ, congregation, brass ensemble, and other instruments

The new Chorbuch zum Evangelischen Gesangbuch is being published for the Reformation anniversary year 2017. It features an innovative modular principle which offers new ideas for group music-making with different church music groups in parishes. Over 60 hymns are arranged in the form of "modular settings". Each arrangement can be performed by different forces: by a 4-part mixed choir (SATB), a 3-part mixed choir (Soprano, Alto, Mezzo) or a 2- to 3-part children's choir (mainly melody and descant), each with a common organ part. The arrangements of each hymn are compatible with each other, so they can be performed separately or together to accompany the congregation, or they can be sung alternately. There are also one or two ad lib upper instrumental parts which fit with all the versions. The organ part can alternately be played by the brass ensemble.

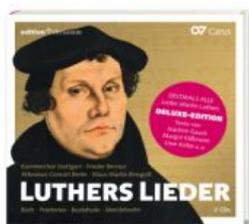
Carus 02.180/00

Package

ca. 32x25 cm, paperback

ISMN: M-007-17162-9

in preparation (10.2016)



Luthers Lieder. Chormusik von Bach, Praetorius, Buxtehude, Mendelssohn, Jennefeldt (Bernius, Bresgott)

Frieder Bernius, Klaus-Martin Bresgott, Athesinus Consort Berlin, Kammerchor Stuttgart, Sophie Harmsen

[Content online](#)

To celebrate the 500th anniversary of the Reformation, a collection of all 35 of Luther's hymns will be released on a double CD. The Luther hymns, in choral settings from the 16th century up until the present (by, among others, Scheidt, Bach, Mendelssohn-Bartholdy, Lechner and Schwemmer) will be interpreted by the Kammerchor Stuttgart conducted by Frieder Bernius as well as by the Athesinus Consort Berlin conducted by Klaus-Martin Bresgott. The choral settings will be supplemented with selected chorale settings for organ. A comprehensive booklet containing meditations on selected hymns by the Federal President Joachim Gauck, Margot Käßmann, Markus Meckel and others complements the recordings. With a foreword by Johann Hinrich Claussen, the cultural commissioner of the council of the Evangelical Church in Germany.

Carus 83.469/00

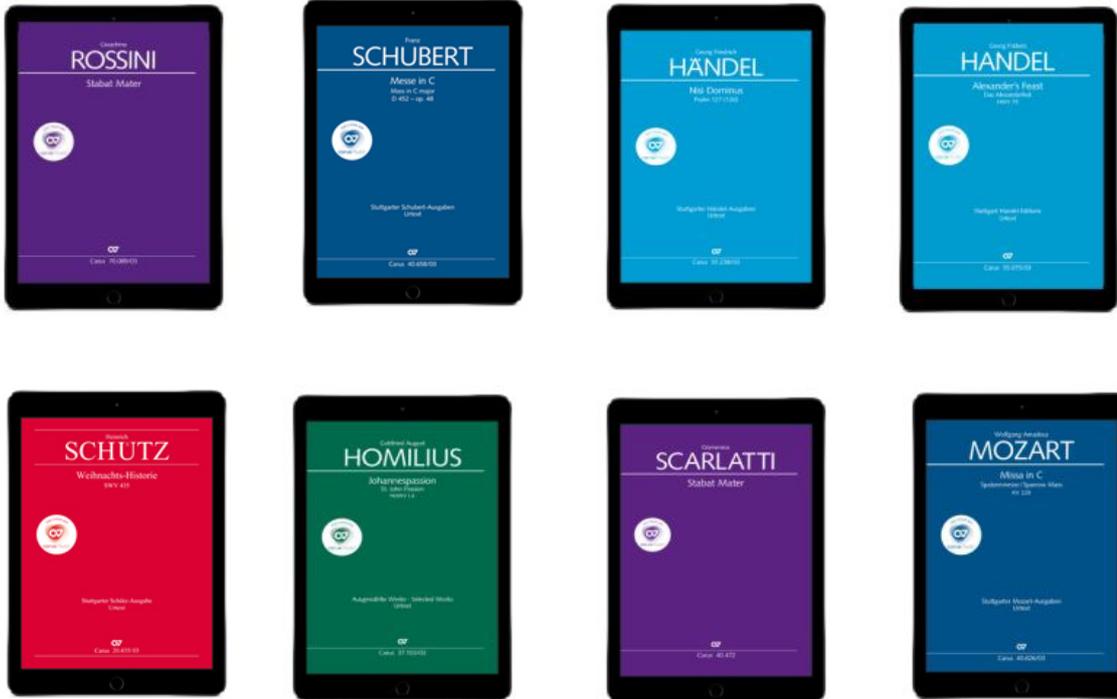
2 CDs in DigiPac

in preparation (10.2016)

carus music, the choir app

Experience choral music. Anytime. Anywhere.

At home and out and about: Straight away your choral works will always be with you to practice! With carus music, the new choir app, you can follow the music whilst listening to a top-class recording on your smartphone or tablet, and easily practice your own choral part with the help of a coach. With carus music, your concert preparation will be easy and efficient to master – and fun!



New issues in autumn 2016

Johann Sebastian Bach
Ascension oratorio BWV 11

Gioachino Rossini
Stabat Mater

Wolfgang Amadeus Mozart
Missa in C KV 220

Franz Schubert
Mass in C major D 452

Georg Friedrich Händel Nisi
Dominus HWV 238 Carus
Alexander's Feast HWV 75

Gottfried August Homilius
St. John Passiom HoWV I.4

Domenico Scarlatti
Stabat Mater

Heinrich Schütz
Christmas history SWV 435

