

A. J. Motetta à doi Cori. Qui benedixit in die. G. B. Palestrina

Handwritten musical score for 'Motetta à doi Cori' by G. B. Palestrina. The score is written on multiple staves with various musical notations, including clefs, notes, rests, and dynamic markings. The lyrics are written below the notes in a cursive hand. The score is partially obscured by a blue banner.

MOTETS · MADRIGALS · CHORUSES  
Choral music by great composers  
in collections



## Smaller choral works by great composers

### Choral music in collections

The high points in any choir's concert schedule are undoubtedly the great works, the oratorios by composers such as Bach, Mozart, Mendelssohn, Brahms, and Verdi. But often it is the unaccompanied works by these great masters which can spice up a choir's repertoire. With these a choir can perform alone, without soloists or large orchestra. At most it is perhaps a continuo group, a keyboard instrument or a few colla parte instruments which are required. It is not only the well known motets by Bach or from Schütz's *Geistliche Chormusik*, the choice is immense, ranging from the masters of the 16th and 17th centuries (Lasso, Lechner, Monteverdi, Schütz, Hammerschmidt) through Bach, Handel, Homilius, Mozart and Haydn, to the early 21st century.

There is also much to discover with the Romantic composers. As well as Brahms, there are unaccompanied works by Herzogenberg, and as well as Bruckner, there is choral music by Liszt, and much else besides. And why not try out some opera choruses? Our composer anthologies offer the opportunity to immerse yourself in the smaller works by the great masters and to devise some delightful programs for your choir, with which they can show what they are made of!

Dr. Uwe Wolf, Chief Editor

### Carus – Excellence in Choral Music

Our music editions offer choirs worldwide a carefully edited, authoritative foundation for rehearsals and successful concerts. The "Stuttgart Editions," produced with the greatest care, are internationally recognized as top quality Urtext editions in the realm of choral music. Since Carus was founded it has always been a particular interest to make the music publishing program alive and accessible, and to release first class recordings of works on our own label. Our aim is to publish the complete sacred vocal works of leading composers in Urtext editions. We have already achieved this with Felix Mendelssohn Bartholdy, Wolfgang Amadeus Mozart and Josef Gabriel Rheinberger, and with the works of Johann Sebastian Bach, Heinrich Schütz and Joseph and Johann Michael Haydn we are well on the way.

## Johann Hermann Schein (1586–1630)

### Israelsbrunnlein · 26 Motets

ed. Günter Graulich



NEW



Carus 4.021,  
collection

separate editions  
available



Carus 83.350  
CD (Dresdner  
Kammerchor,  
Rademann)

*Israelsbrunnlein* is the most significant motet collection in German music of the 17th century, composed by Johann Hermann Schein, who was without doubt the most important Kantor of St. Thomas's Leipzig prior to Johann Sebastian Bach. Among the 26 pieces, composed in the "Italian-Madrigalische Manier" most of them are based on Old Testament texts, hence the name of the collection. Originally written for festive or solemn occasions, such as weddings, funerals or graduations, they unite madrigal style with the polyphonic art of the sacred motet.

## Opella Nova (1618), Part 1

30 concerti, mostly SS, Bc [Bassinstr], partly with T  
ed. Johann Horn

Carus 4.012, collection  
separate editions available

## Claudio Monteverdi (1567–1643)

### Choral collection

ed. Fritz Näf



NEW



Carus 4.024  
(in preparation, 2016)

Claudio Monteverdi wrote almost exclusively vocal music. Many of his pioneering compositions can also easily be tackled by today's choirs. The choral collection brings together a selection of these pieces, both sacred and secular, including some famous madrigals, to which one of Monteverdi's contemporaries added Latin sacred texts soon after their publication. The works include both versions of the text.



## Heinrich Schütz (1585–1672) Stuttgart Schütz Edition · Urtext

Heinrich Schütz is regarded as the first German musician of European stature.

His great cycles of vocal works marked the high point of his reputation in Germany and northern Europe. But these represent only part of Schütz's output; individual works are represented in printed collections with works by other composers, others only

survive in manuscript, and much has been lost. The Stuttgart Schütz Edition makes available Schütz's complete oeuvre, and all works are also published in practical Urtext editions. Under the overall direction of Hans-Christoph Rademann, the Dresdner Kammerchor together with Carus-Verlag Stuttgart is producing the first complete recording.

### Italian Madrigals

*Il Primo Libro de Madrigali op. 1 (1611), SWV 1–19. 18 Madrigals, mostly SSATB or SATTB ed. Siegfried Schmalzriedt*

Thanks to a stipend from his patron, the Landgrave Moritz von Hessen-Kassel, Schütz was able to pursue a three-year period of study under Giovanni Gabrieli in Venice from 1609 to 1612, which he concluded with the publication in 1611 of the madrigal collection *Il Primo Libro de Madrigali*. Already in this, his *Opus primus*, Schütz emerged as an outstanding composer: In their musical quality, the 18 five-part madrigals exceed much that was still being composed in the traditional madrigal style at the beginning of the 17th century.

### Cantiones sacrae SWV 53–92 ed. Uwe Wolf

Today the *Cantiones sacrae* (1625) remain in the shadow of Schütz's much better known motet collection, the *Geistliche Chormusik* of 1648. This is partly because of their Latin texts and non-Biblical devotional texts, and partly because of the highly expressive style of the *Cantiones*. Schütz demands that the singers be open to a highly unusual music rich in dissonances. The reward for this is an extraordinary depth and expressiveness and music truly beyond compare.



Carus 20.901,  
Stuttgart Schütz  
Edition, vol. 1  
separate editions  
available

Carus 83.237



Carus 20.905,  
Stuttgart Schütz  
Edition, vol. 5  
separate editions  
available

Carus 83.252







Carus 20.915,  
Stuttgart Schütz  
Edition, vol. 15  
separate editions  
available



Carus 83.239

NEW



Carus 20.912,  
Stuttgart Schütz  
Edition, vol. 12,  
in preparation  
separate editions  
available



Carus 83.232

## Zwölf geistliche Gesänge SWV 420–431 Opus 13, for four part mixed choir and organ ad lib ed. Günter Graulich

This cycle contains *Aller Augen warten auf dich, Herre* SWV 429, one of the composer's most popular vocal works. The twelve four-part motet-style settings published in 1657 demonstrate all the attributes of his mature style, using simple homophonic settings as effectively as demanding polyphony. They represent something of a counterpart to the 1648 *Geistliche Chormusik*, but here, Schütz paid greater attention to practical use in church services and to the training of the Dresden choirboys.

## Geistliche Chormusik 1648 SWV 369–397 ed. Michael Heinemann

When it comes to paying tribute to Heinrich Schütz's compositional achievement, in his art his treatment of the text and language must be mentioned first. The *Geistliche Chormusik*, one of his most important works from the year 1648, is characterized by the carefully thought-out musical realization of the meaning of the text. In his detailed foreword to the collection of 29 motets for five to seven voices the composer presented these as models for composition without a basso continuo – it was his conviction that every young composer should obtain “the proper foundation for a good counterpoint.” Despite the strict counterpoint, stylistically speaking from an earlier era, the “*Musicus poeticus*” imbued his works with a strongly expressive character. The individual motets are structured differently and they differ, according to content, in their length and character. Short, rather straightforward pieces stand alongside long, worked-out pieces with greater expressive intensity, and cheerful, optimistic works are juxtaposed with plaintive ones.

## Schütz Complete Recording

Under the overall musical direction of Hans-Christoph Rade-  
mann, the Dresdner Kammerchor together with Carus-Verlag  
Stuttgart is producing the first complete recording.





## Johannes Eccard (1553–1611)

### 29 Chorale Arrangements

This new edition of chorale settings by Johannes Eccard makes available the work of one of the greatest composers of chorale settings for congregational singing. From the complete works, a selection of 29 settings has been chosen, containing both well-known settings and arrangements, as well as some pieces which have fallen into obscurity.

Carus 4.002, collection

separate editions available



## Orlando di Lasso (1532–1594)

### Fugger Motets

ed. Rudolf Budde

These 22 motets for SATB choir are from the collection published in 1585 and dedicated to Provost Alexander Fugger in Freising. They contain both the original Latin text and a German singing translation.

Carus 4.015, collection discount from 20 copies

separate editions available



## Sethus Calvisius (1556–1615)

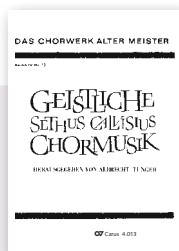
### Sacred choral music

ed. Albrecht Tunger

Although Calvisius published many of his own works himself, he did not allow his nine six- and eight-part motets to be published in any collection during his lifetime.

Carus 4.013, collection

separate editions available



## Melchior Vulpus (1570–1615)

### Deutsche sonntägliche Evangelienprüche

ed. Herbert Nitsche, Hermann Stern

With his *Evangelienprüche* (settings of gospel texts), published in two parts in 1612 and 1614, Vulpus made an important contribution to the repertoire for use in German-language church services.

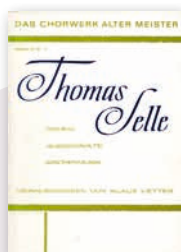
Carus 4.009, collection discount from 20 copies

separate editions available



## Thomas Selle (1599–1663)

### Selected church works



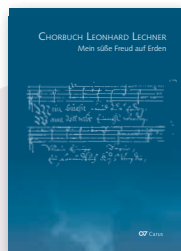
Carus 4.007, collection

separate editions available

24 motets and sacred concertos  
ed. Klaus Vetter

This compilation of 24 motets and sacred concertos for soloists, choir and instruments offers an insight into Selle's extensive musical output.

NEW



Carus 4.022, choral collection  
discount from 20 copies

separate editions available



Carus 83.384  
CD (Athesinus  
Ensemble, Breggott)

## Leonhard Lechner (1553–1606)

### Mein süße Freud auf Erden

Choral collection · ed. Klaus-Martin Breggott

“The supreme and most individual of all the song motets” of the entire late Renaissance period: this is Friedrich Blume’s evaluation of Lechner’s choral music. The focus of this choral collection is on Leonhard Lechner’s compositions in German. With them, he realized one of the key concepts of the Reformation which went hand-in-hand with Martin Luther’s translation of the Bible: the German-language chorale and the German-language motet. Lechner followed the ideals of the Reformation more consciously than most composers; indeed, he embodied their music-dramatic perceptions. With his conception of word and sound, he concentrated on furthering the development of German song towards a freer strophic song which leads to a unique succinctness of the words.

## Andreas Raselius (1563–1602)

### 53 Motets (1594)



Carus 4.008, collection  
discount from 20 copies

separate editions available

Deutsche sonntägliche Evangeliensprüche  
ed. Herbert Nitsche, Hermann Stern

This collection of five-part gospel motets was first published in 1594 and contains 53 pieces, mainly scored for SSATB choir.

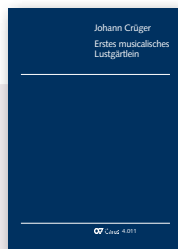


**Johann Crüger** (1598–1662)  
**Erstes Musicalisches Lustgärtlein** (1628)  
ed. Herbert Hildebrandt

Sacred choral music for three mixed voices a cappella. A selection of 17 motets, with many facsimiles of the first print.

Carus 4.011, collection  
discount from 20 copies

separate editions  
available



**Michael Praetorius** (1571–1621)  
**Tricinia**  
ed. Otto Brodde

In his total of 35 three-part settings, Praetorius combines the techniques of the classical tricinia tradition with that of the motet, madrigal and concerto, making the collection into what can be described as a high point in the genre of chorale arrangements.

Carus 4.003, collection

separate editions  
available

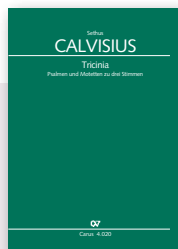


**Sethus Calvisius** (1556–1615)  
**Tricinia. Psalm settings and Motets for three voices**  
ed. Gerhard Trubel

The 22 three-part vocal settings by the Kantor of St. Thomas's Leipzig were published in 1603. They represent an important contribution to the form of the strict polyphonic three-part setting, which reached its peak in the 16th century.

Carus 4.020, collection

separate editions  
available





## Andreas Hammerschmidt (1611–1675)

### 10 Motets

ed. Diethard Hellmann



Carus 4.006,  
collection  
discount from 20 copies

separate editions  
available



Carus 83.375  
CD (Gli Scarlattisti,  
Arnold)

The new edition of Hammerschmidt's ten motets contains six works for the church year and four sacred concertos. The collection is ideal for mixed choirs who perform with differently-scored instrumental ensembles, since for Hammerschmidt an exact instrumentation was not his highest priority: The instruments could be employed "if available," otherwise they could be dispensed with, as he explains in the fourth part of his *Musicalische Andachten* (1646). On the other hand, the composer demands the greatest possible clarity from the choir. These works are a rewarding addition to the repertoire, especially suited for performance in worship and concerts.

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## Johann Ludwig Bach (1677–1731)

### Complete Motets

ed. Uwe Wolf



Carus 30.000,  
collection  
separate editions  
available



Carus 83.187  
CD (Ex Tempore Gent,  
Heyerick)

The motets of Johann Ludwig Bach occupy an outstanding position within this genre. Though rooted firmly in the shorter motets from the Thuringian tradition, nonetheless they reach heights which are seldom found in that tradition. This is also true with respect to polychoral music, which becomes the norm and not the exception here – natural for representing the prestige of a royal court. Varying ensembles and dialogue-like passages contribute to these richly expressive compositions. Without a doubt these motets by the "Meininger Bach," highly regarded by J. S. Bach, will be a valuable addition to the repertoire of all choirs.

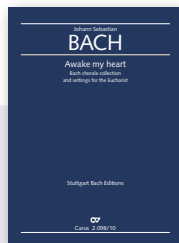


**Johann Sebastian Bach** (1685–1750)  
**Bach Chorales. Awake my heart**  
ed. Klaus Hofmann

A collection of 68 Bach chorales for the church year with English singing texts.

This selection was made from chorales which are familiar or frequently performed in English, or deserve to be better known for their strength and beauty. The edition is aimed at towards use by church, college, and community choirs, who will find here a rich assortment of anthems and concert material here.

Carus 2.098/10,  
choral collection  
discount from  
20 copies



## Bach *vocal*

Since its founding in 1972 Carus-Verlag has placed special emphasis on the music of Johann Sebastian Bach. With the *Bach vocal* project we will publish the complete vocal works of Bach by 2017.

### Stuttgart Bach Editions

Scholarly precision  
for performance practice

The Stuttgart Bach Editions offer

- musicologically reliable editions for the practical pursuit of music
- consideration of the most current state of Bach research
- informative forewords which place each work's composition and reception in its historical context and offer an explanation of questions concerning performance practice
- Critical Reports with concise descriptions of the sources and individual, explanatory notes in which all deviations in the edition from the relevant sources are recorded and justified
- performance material available for sale



Carus 31.224/10,  
collection  
discount from 20 copies

separate editions  
available



Carus 83.298  
CD (Kammerchor  
Stuttgart, Bernius)

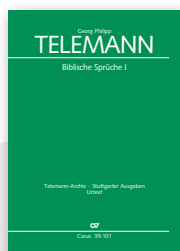


All motets are available in  
[carusmusic](#), the choir app.

## Complete Motets

ed. Uwe Wolf

The popularity of Johann Sebastian Bach's motets is matched by the problematic manner in which they have been handed down to us. The autograph scores and parts used by Bach survive for only two motets. For the remaining motets we have to be content with copies whose reliability is, at best, inconsistent. Current editions of the motets are based primarily on the Neue Bach-Ausgabe (1965), which until now has been widely accepted as the standard text for these works. However, since its publication more copies have been discovered and our knowledge of the music of Bach has been considerably advanced. In light of these developments it was time for a complete critical re-evaluation of the complex situation of the sources. The result is an edition in which the music has been changed in countless details and it is hoped that we have come a good deal closer to the intentions of Bach. In addition to the famous six motets, the collection also contains *Ich lasse dich nicht* BWV Anh. 159, which, in recent times, has been counted among Bach's authentic works.



Carus 39.101, vol. 1,  
collection



Carus 39.102, vol. 2,  
collection

separate editions  
available

## Georg Philipp Telemann (1681–1767)

### Biblische Sprüche

ed. Klaus Hofmann



The *Biblische Sprüche* have generated extraordinarily widespread interest since their publication. These two volumes form a compendium of easy-to-perform and artistically valuable music for sacred services throughout the church year. The moderate demands and the wide range of scoring possibilities and will be especially useful for smaller choirs.

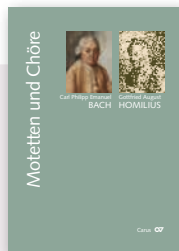


**Carl Philipp Emanuel Bach (1714–1788)**  
**Gottfried August Homilius (1714–1785)**  
**Motets and choruses**  
 ed. David Dehn, Uwe Wolf

Gottfried August Homilius is considered the master of the motet in the second half of the 18th century. In his motets catchy melodies are combined with a primarily homophonic choral style, which thrives more on its sonority than on counterpoint. During his lifetime his works achieved a wide acceptance and popularity. In the vocal works of Carl Philipp Emanuel Bach, on the other hand, the lied plays a prominent role. His sacred Lieder were not particularly popular; they formed the basis for choruses and motets. Bach himself changed many of them into a choral form, as motets or cantatas or as oratorio choruses. Others were reworked for choir by his contemporaries, among them his brother, Johann Christoph Friedrich.

This choral collection unites beautiful choral works by both of these masters. These works can be performed in services as well as in concert.

NEW



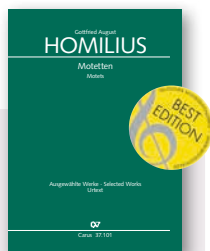
Carus 2.015,  
 choral collection  
 discount from 20 copies

separate editions  
 available

**Gottfried August Homilius (1714–1785)**  
**Complete Motets** · ed. Uwe Wolf

During his lifetime Homilius was regarded as one of the most famous and productive composers of sacred music, but in the 19th century he fell into oblivion. Only now is he being recognized in his role as one of the most important composers of the 'Empfindsamer', or sensitive, style. His motets clearly display the compositional characteristics of early classicism: the counterpoint is subordinated to the simple harmonies, the regularly-structured themes follow the ideal of the 'unity of sentiment' and of 'pleasing, natural singing'. The collection contains something for all occasions and every level of difficulty. The informative foreword contains details about the composer's life and work, together with suggestions for performance practice. A detailed Critical Report completes the edition.

Carus 37.101,  
 collection,  
 separate editions  
 available



CDs:  
 Carus 83.210  
 (Kammerchor  
 Stuttgart, Bernius)



Carus 83.266  
 (sirventes, Schuck)



**Latin choral music for Vespers**  
 Ed. Uwe Wolf

Carus 37.102, collection,  
 separate editions available

**Leopold Mozart** (1719–1787)

**Wolfgang Amadeus Mozart** (1756–1791)

**Johann Michael Haydn** (1737–1806)

**Joseph Haydn** (1732–1809)

## Choral collections Mozart · Haydn

ed. Armin Kircher

The choral collections in the series “Mozart · Haydn” contain sacred and secular music by two famous pairs of composers from the Viennese classical school: father and son Leopold and Wolfgang Amadeus Mozart, and the brothers Joseph and Johann Michael Haydn.

This compilation of both famous and little-known works offers a broad insight into the repertoire of choral music from the Viennese classical school.

Vol. I, sacred works SSA / TTB

Carus 2.111, choral collection, discount from 20 copies  
separate editions available

Vol. II, sacred works SAB

Carus 2.112, choral collection, discount from 20 copies  
separate editions available

Vol. III, sacred works SATB

Carus 2.113, choral collection, discount from 20 copies  
separate editions available

Vol. IV, secular works SATB

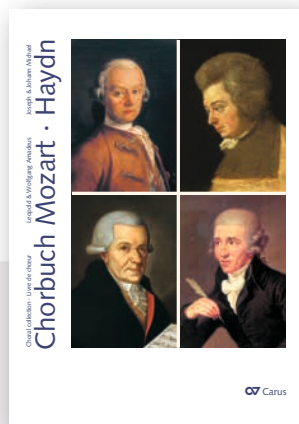
Carus 2.114, choral collection, discount from 20 copies  
separate editions available

Vol. V, secular works SSAA

Carus 2.115, choral collection, discount from 20 copies  
Carus 2.115/05, edition *chor*  
separate editions available

Vol. VI, secular works TTBB

Carus 2.116, choral collection, discount from 20 copies  
Carus 2.116/05, edition *chor*  
separate editions available





## Wolfgang Amadeus Mozart (1756–1791)

### Joseph Haydn (1732–1809)

## Great Opera Choruses

ed. Johannes Knecht



The most beautiful choruses from Mozart's popular operas feature in this volume, together with opera choruses from the pen of Joseph Haydn. While most of Mozart's operas have remained in the repertoire since they were composed, there are still lots of unknown treasures to unearth from Haydn's works. But even with Mozart, discoveries are still possible!

All the choruses in this colorful mixture of well known and unknown by the two great masters have piano accompaniment and the original text, as well as German singing translations (where applicable).

NEW

Carus 2.653,  
Choral collection  
(in preparation, 2016)



## Dmitry Bortniansky (1751–1825)

### Sacred choral concertos (psalms)

ed. Marika Kuzma

Dmitry Bortniansky is credited with developing the genre of the sacred choral concerto – the musical centerpiece of the Orthodox “Divine Liturgy” – to its highest level. His thirty-five choral concertos for four voices were first published as a set in the early nineteenth century. Although no autograph manuscript of these psalm settings exists, there are several authoritative early sources that can be found in Austrian, British, and Russian archives.

This edition offers an alternative to the edition produced by Peter Tchaikovsky in 1882, which has long been the standard source for performing and studying Bortniansky's music.

NEW

Carus 4.111,  
collection  
(in preparation, 2016)

## Gioachino Rossini (1792–1868)

### Choral Music and Music for Vocal Ensembles

ed. Guido Johannes Joerg



Carus 70.090,  
collection

separate editions  
available



Carus 83.324  
CD (Südfunk-Chor,  
Ericson, Huber, Wolf)

It is still largely unknown that the Italian composer Rossini, best-known for his operas, also wrote an extensive amount of non-dramatic vocal music. This collection of his choral music is in fact a complete edition of all those compositions written for several voices – either unaccompanied, or with piano or organ accompaniment.

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## Charles Gounod (1818–1893)

### 20 Chants sacrés latins / Latin motets

ed. Marc Rigaudière



NEW



Carus 4.110,  
collection  
(in preparation, 2017)

Charles Gounod, the 200th anniversary of whose birth falls in 2018, is known above all for his operas – *Faust*, *Sapho*, *Roméo et Juliette*, etc. But throughout his life Gounod was also a very religious man. As winner of the prestigious Prix de Rome in 1839, he spent an extended period in the Holy City and subsequently devoted several years exclusively to writing sacred music. For a time he even thought of becoming a priest and signed his letters “Abbé Ch. Gounod”.

As well as several masses – including the famous *St Cecilia Mass* – he composed numerous smaller works for various scorings for use in the liturgy and other church services. This collection contains 20 smaller sacred motets for 4–6-part mixed choir.



## Felix Mendelssohn Bartholdy (1809–1847)

### Choral collection

ed. Lothar Mohn

The three oratorios, the choral cantatas, the large-scale psalm settings, the *Lobgesang* and other sacred works by Mendelssohn with orchestra are especially known for the variety and beauty of their choral movements. In the 19th century it was common practice to arrange suitable movements for choir and organ, and to perform these separately. This choral collection makes this possible for present-day choirs, with a varied range of movements particularly suitable for use in church services. All the choral movements chosen are based on biblical texts (mainly from the Psalter), chorale texts or liturgical texts. Particular care has been taken to provide a wide range of texts suitable for use throughout the church year and within the liturgy. The organ arrangements are for organ with pedal, but are notated on two staves so they can also be played on manuals only. Mendelssohn's own organ arrangements, two of which are included in the volume, served as inspiration. The scoring is mainly for four-part mixed choir.

Carus 4.105,  
Choral collection

Carus 4.015/05,  
edition *chor*

separate editions  
available



## COMPLETE SACRED MUSIC

In Felix Mendelssohn Bartholdy's output, sacred choral music represents a cornerstone and reflects his musical development and versatility – from the first student works of the 1820s to the pinnacle of his output, the oratorio *Elias / Elijah*, composed shortly before his death. All in all Mendelssohn completed over 50 sacred works, including motets, cantatas, psalm settings, and much else besides – works for the Protestant and Catholic church, for Anglican worship and a setting of the 100th Psalm for the synagogue in Hamburg.

Over the last 20 years, Carus-Verlag has published Mendelssohn's complete sacred works in critical new editions. As well as the great oratorios and popular choral works, these include 38 first publications.



The complete sacred music  
for choir and orchestra  
22 study scores in a slipcase  
Carus 40.900



A prize-winning complete recording of the sacred vocal music conducted by Frieder Bernius is also available from Carus.

## Johannes Brahms (1833–1897)

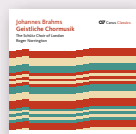
### Sacred choral music

ed. Günter Graulich



Carus 40.179/01,  
collection  
clothbound edition

separate editions  
available



Carus 83.332  
CD (The Schütz Choir  
of London, Norrington)

All the sacred motets by Johannes Brahms are published together here in one anthology: from the early *Ave Maria* of 1858 to the *Three Motets* op. 110 written over 30 years later. Karl Michael Komma has provided a detailed introduction to each work, placing each one in the context of Brahms's overall output.

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## Choral collection

### Brahms, Mendelssohn, Schubert

#### 63 smaller sacred works for mixed choir

ed. Wolfgang Bretschneider, Hans-Christian Drömann



Carus 2.081,  
choral collection  
discount from 20 copies

separate editions  
available

“‘A musical treasure trove or storeroom.’ This is how such a substantial and varied collection would have been described at the beginning of the 18th century ... A truly ecumenical, musically important new publication, which is destined to become one of the most frequently-used choral anthologies, and not only in church services! This ‘musical treasure trove’ is strongly recommended.”

*Württembergische Blätter für Kirchenmusik*



**Franz Liszt (1811–1886)**  
**12 choral works**  
 ed. Thomas Kohlhase

Franz Liszt was one of those composers who permanently altered the musical culture of the 19th century. However, his sacred vocal works are still overshadowed by his piano music. Liszt always knew how to combine bold and unusual gestures with a simple, appropriate tonal language, and this combination is found particularly in his smaller sacred works.

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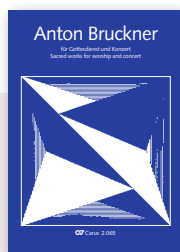
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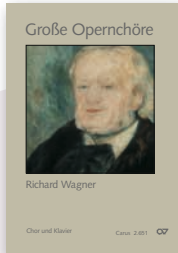
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ed. Johannes Knecht



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8 opera choruses for choir and piano.

In addition to the choral highlights "The entry of the guests" and the "Pilgrims' Chorus" from *Tannhäuser*, and the "Bridal Chorus" from *Lohengrin*, the collection *Great Opera Choruses - Richard Wagner* presents four choruses from two early, lesser known operas, *Die Feen* and *Rienzi*. The repertoire of Wagner opera choruses has been expanded with two choral arrangements: "Allmächtiger" from *Die Feen*, originally for a mixed ensemble of solo voices and choir, arranged by the editor of this collection, Johannes Knecht, and the famous "Rienzi's Prayer" from Act 5 of the opera of the same name, transcribed for choir by Clytus Gottwald.

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## Giuseppe Verdi (1813–1901) Great Opera Choruses

ed. Johannes Knecht



Carus 2.652,  
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Carus 2.652/05,  
editionchor

12 opera choruses  
for choir and piano.

In addition to the well known and much beloved choruses from *Nabucco*, *Trovatore* or *Otello* Verdi composed many other wonderful choruses, as shown by our collection *Great Opera Choruses · Giuseppe Verdi*. Twelve of these choruses were selected for this edition by Johannes Knecht. His selection offers works suitable for every ensemble. As a supplement to the "Choir and Piano" edition a choral score (editionchor) has been published.



## Josef Gabriel Rheinberger (1839–1901)

The music of Rheinberger, the Munich composition teacher and court Kapellmeister highly-regarded during his day, is now being heard again worldwide. Performances increasingly focus on his less well known or completely forgotten compositions, something which is largely thanks to the publication of his output in the Complete Edition volumes from Carus. Responding to practical needs, most of the works in the Complete Edition volumes are also available as separate editions with performance material.

Four choral collections make Rheinberger's music available to all those who are largely unfamiliar with it, providing representative selections of this valuable choral literature and creating an appetite for more.

### Sacred music for mixed choir

ed. Wolfgang Bretschneider

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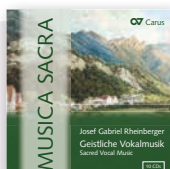
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From the very beginning, music editions of Rheinberger's works from Carus have been supported by a series of CDs, now available in a box of 10 CDs.

Carus 83.336

## Heinrich von Herzogenberg (1843–1900)

### Sacred and secular choral music

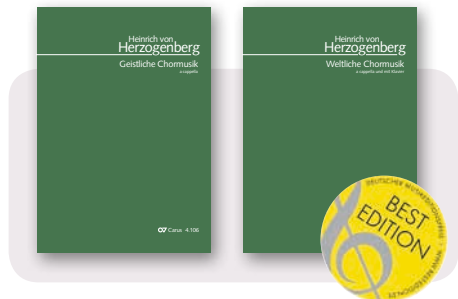
ed. Konrad Klek



All the sacred and secular choral works by Heinrich von Herzogenberg, a close friend of Brahms, are available from Carus in two extensive collections. The editor is the Herzogenberg specialist Konrad Klek, who describes the background to the composition of the works in detail in the foreword.

For the five comprehensive cycles of *Liturgische Gesänge* for different services in the church year, the original liturgical association is explained in detail. The four- to eight-part motet *Mitten wir im Leben sind*, composed in 1881

in reaction to a disastrous fire, is published here for the first time from the manuscript. Of the nine further motets, two have been unavailable for a long time – a festive five-part Whitsun motet and the large double-choir setting for the silver wedding of Mendelssohn's daughter Lili Wach. Small-scale choral settings for particular occasions (e.g. weddings) expand the range. In his secular choral music, which has previously attracted less attention in the choral music world, Herzogenberg convinces through his sensitive feeling for the poetic content of the vocal texts, and much else besides.



### Sacred choral music a cappella

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### Secular choral music a cappella and with piano

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A comprehensive survey of Herzogenberg's oeuvre has been issued in a box of three CDs. Carus 83.024 (Markus Utz, Ensemble cantissimo)

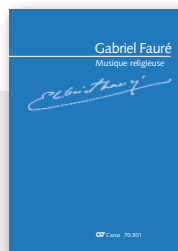


**Gabriel Fauré** (1845–1924)  
Musique religieuse.  
Complete edition of the shorter sacred  
music for choir and ensembles  
ed. Jean-Michel Nectoux

The success of Fauré's *Requiem* began during his lifetime, and remains undiminished today. But as well as this key work, there are less well known sacred works by the French master. "Musique religieuse" contains all the smaller-scale choral and ensemble works, as well as previously unpublished original arrangements for orchestra and chamber ensemble.

Carus 70.301,  
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separate editions  
available



**Louis Vierne** (1870–1937)  
Shorter sacred works  
vol. 15 of the Vierne Complete Edition  
ed. Jon Laukvik

This volume contains the smaller sacred works for voice(s) and organ composed by Louis Vierne between 1886 and 1929. In addition to the *Messe solennelle* (Carus 27.017) these are the only surviving liturgical works for voice by Vierne.

The pieces with Latin text are easy to perform and fit well within the framework of worship services. The texts for the somewhat more demanding works set in French, *Cantique à Saint Louis de Gonzague* and *Les Angélus*, are included in the edition in both German and English translations.

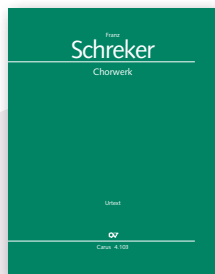
Carus 4.109, collection

separate editions  
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## Franz Schreker (1878–1934) Choral works

ed. Christopher Hailey, Iris Pfeiffer



Carus 4.103,  
collection

separate editions  
available



Carus 83.399  
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Franz Schreker had a long and close association with choral music. As founder and director of Vienna's Philharmonic Chorus he led world premieres and first performances of works by contemporary composers. It is surprising, therefore, that Schreker wrote relatively few independent choral works; only three of these works (with various scorings) were published in his lifetime.

This critical edition, prepared by Christopher Hailey, director of the Franz Schreker Foundation, makes available a body of works that sheds new light on Schreker's musical evolution development and constitutes a notable addition to twentieth-century choral literature.

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