

Joachim Linckelmann's Arrangement of *Ein deutsches Requiem* for Chamber Ensemble

Nathan Windt

Ein deutsches Requiem is widely considered one of the greatest compositions in the choral/orchestral repertoire. Its performance, however, is often limited to large choral ensembles, due in part to its orchestration: small ensembles have difficulty balancing with the large orchestral forces, and the financial costs in producing the *Requiem* often prohibit its performance by small ensembles. Because of these issues, musicians have devised practical approaches to performing the *Requiem*, beginning with Brahms's own arrangement of the piece for four-hand piano in 1869. In 1956, James Vail arranged an edition of an organ score that incorporates all the brass and woodwind parts in reduction, for use when the performer has access to strings, with the idea that the balance of this smaller orchestra and chorus (thirty-four singers at the 1956 performance) should be the same as larger ensembles balanced together.¹ Aside from these arrangements, few editions attempt to address the issue of accessibility for small ensembles that wish to experience this great masterwork.² In a new edition published by Carus in 2010, German flautist Joachim Linckelmann has arranged the *Requiem* for chamber orchestra, specifically for string quintet and woodwind. Although

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Linckelmann's *Ein deutsches Requiem* for Chamber Ensemble

Linckelmann retains some elements of the original orchestration, he has altered or eliminated other elements, creating a new, fresh interpretation of this masterwork, while increasing its accessibility for small ensembles. This article provides an analysis of the significant differences between Brahms's original orchestration of his *Requiem*, and Linckelmann's new arrangement of this piece, organized in order, by movement. Though this will not be an exhaustive analysis, it offers conductors a glimpse of the major differences between editions, and a discussion about the relevance and practicality of the new arrangement.

Specifications of the Linckelmann Arrangement

Linckelmann's arrangement of the *Requiem* calls for a chamber ensemble comprising of a string quintet (Violins I and II, Viola, Violoncello, and Contrabass) and woodwind quintet (Flute, Oboe, Clarinet in B \flat , Horn in F, and Bassoon).⁴ For performances with large choral ensembles (Linckelmann suggests 25–50), the string section may be increased, up to 4/4/3/2/1. For the larger string en-

sembles, Linckelmann has clearly indicated distinctions between solo and *tutti* strings. Linckelmann uses this texture only two times in his arrangement: in the first movement, mm. 1–19 (Figure 2 shows mm. 1–8), and in the fifth movement, mm. 1–18.⁵ The choral parts as well as the timpani remain unchanged from Brahms's original score. The most significant change in this arrangement is the omission of the brass parts (with the exception of the Horn in F), the harp, as well as the *ad libitum* instruments—the organ and contrabassoon. While the organ and contrabassoon contribute a distinct orchestral color to the *Requiem*, they do not contribute any original melodic or harmonic motive; so Linckelmann has omitted them.

The omission of the trumpets, trombones, tuba, all but one horn, and harp may be most noticeable, as they contribute a unique timbre to the original orchestration. Musgrave writes about the distinctive nature of the brass section, "either in the full orchestral texture, where it contributes clarity to the bass line and—in the funeral march of the second movement—gives the harmony a special flavour or as an ensemble, particularly in the trombone passage from movement 7, 'Ja der Geist spricht' . . ."⁶ Fur-

thermore, the harp plays an important role in the music of Brahms that relates to death, and its exclusion from any arrangement of the *Requiem* might seem to omit subtext intended by the composer.⁷

Brahms ordered 200 vocal parts for the Bremen performance in 1868,⁸ Most performances, however, feature far fewer singers, creating a natural imbalance with the orchestra. The chamber orchestra version allows for a satisfactory balance between choir and orchestra, without eliminating the timbre (and joy, for many choristers) of singing with orchestral accompaniment. In particular, the wind quintet, which functions in the primary role of this arrangement, offers perhaps the widest variety of sound combinations possible.⁹ When asked about any specific motivation for his arrangement, Linckelmann cited these practical considerations: "The general idea of arranging orchestra pieces for small ensembles is simply to enable musicians to play music which they might [never play] otherwise."¹⁰ Consequently, though this arrangement does not make any change to the choral parts, it is important to choral conductors in that it gives ensembles—which may lack the necessary resources, financial or otherwise, of engaging a large orchestra—an opportunity to perform this work with orchestral accompaniment.

Movement I

"Selig sind, die da Leid tragen"

As Table 1 shows, the most notable omissions from the orchestration in the Linckelmann arrangement are the trombones and harps, but almost as significant is Linckelmann's addition of first and second violins. The first movement's omission of violins is noticeable, and Brahms commented to Clara Schumann about this feature: "Just have a look at the beautiful words with which it begins. It is a chorus in F major without violins but accompanied by harp and other beautiful things."¹¹ As seen in Figures 1 and 2, the difference between Brahms's original and Linckelmann's arrangement is striking.

While the orchestral texture is noticeably different, the important motives remain part of the score, such as Linckelmann's inclusion of the descending, whole-note motive in the



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Table 1
Comparison of Requiem Orchestrations

	Original Orchestration	Linckelmann Arrangement
Movement 1: "Selig sind, die da Leid tragen"	Flute I, II; Oboe I, II; Bassoon I, II; Horn I, II in F; Trombone I, II, III; Harp (at least doubled); Viola; Violoncello I, II, III; Contrabbasso; Organ (ad lib.)	Flute; Oboe; Clarinet in B ^b ; Bassoon; Horn in F; Violin I, II; Viola; Violoncello; Contrabbasso
Movement 2: "Denn alles Fleisch es ist wie Gras"	Piccolo; Flute I, II; Oboe I, II; Clarinet I, II in B-flat; Bassoon I, II; Contrabassoon (ad lib.); Horn I, II in B ^b ; Horn III, IV in C; Trumpet I, II in B ^b ; Trombone I, II, III; Tuba; Timpani in E ^b , B ^b , F; Harp (at least doubled); Violin I, II; Viola; Violoncello; Contrabasso; Organ (ad lib.)	Piccolo; Flute; Oboe; Clarinet in B ^b ; Bassoon; Horn in F; Timpani; Violin I, II; Viola; Violoncello; Contrabbasso
Movement 3: "Herr, lehre doch mich"	Flute I, II; Oboe I, II; Clarinet I, II in A; Bassoon I, II; Contrabassoon (ad lib.); Horn I, II in D; Horn III, IV in B ^b basso; Trumpet I, II in D; Trombone I, II, III; Tuba; Timpani in d, A; Violin; Viola; Violoncello; Contrabasso; Organ (ad lib.)	Flute; Oboe; Clarinet in A; Bassoon; Horn in F; Timpani; Violin I, II; Viola; Violoncello; Contrabbasso
Movement 4: "Wie lieblich sind deine Wohnungen"	Flute I, II; Oboe I, II; Clarinet I, II in B ^b ; Bassoon I, II; Horn I, II in E-flat; Violin; Viola; Violoncello; Contrabasso; Organ (ad lib.)	Flute; Oboe; Clarinet in B ^b ; Bassoon; Horn in F; Violin I, II; Viola; Violoncello; Contrabbasso
Movement 5: "Ihr habt nun Traurigkeit"	Flute I, II; Oboe I, II; Clarinet I, II in B ^b ; Bassoon I, II; Horn I, II in D; Violin; Viola; Violoncello; Contrabasso	Flute; Oboe; Clarinet in B ^b ; Bassoon; Horn in F; Violin I, II; Viola; Violoncello; Contrabbasso
Movement 6: "Denn wir haben hie keine bleibende Statt"	Piccolo; Flute I, II; Oboe I, II; Clarinet I, II in A; Bassoon I, II; Contrabassoon (ad lib.); Horn I, II in C; Horn III, IV in E; Trumpet I, II in C; Trombone I, II, III; Tuba; Timpani in d, c, G; Violin; Viola; Violoncello; Contrabasso; Organ (ad lib.)	Flute; Oboe; Clarinet in A; Bassoon; Horn in F; Timpani; Violin I, II; Viola; Violoncello; Contrabbasso
Movement 7: "Selig sind die Toten, die in dem Herrn sterben"	Flute I, II; Oboe I, II; Clarinet I, II in B ^b ; Bassoon I, II; Contrabassoon (ad lib.); Horn I, II in F; Horn III, IV in E; Trombone I, II, III; Harp (at least doubled); Violin; Viola; Violoncello; Contrabasso; Organ (ad lib.)	Flute; Oboe; Clarinet in B ^b ; Bassoon; Horn in F; Violin I, II; Viola; Violoncello; Contrabbasso

Linckelmann's *Ein deutsches Requiem* for Chamber Ensemble

Figure 1. Johannes Brahms, *Ein deutsches Requiem*, Movement 1, mm. 1 – 9.
Original orchestration

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Figure 2. Johannes Brahms, *Ein deutsches Requiem*, Movement 1, mm. 1 – 8.
Linckelmann arrangement

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bassoon, originally found in the second cello. He also keeps the consistency of the chords created by the string textures, which lessen the difference in sound between editions. For example, in measure 139 of Brahms's orchestration, the strings oscillate between B[♭] major and G minor, with B[♭] as the high-

est pitch in the chord, before moving to the dominant (C major) in measure 140. In Linckelmann's arrangement, though violin parts are added, the viola still maintains the highest pitch of these measures (B[♭]), which retains both the integrity of the chord, and the string section's timbre from Brahms's

Brahms gave to the harp (Figure 3). Though this certainly changes the timbre, the overall rhythmic integrity of that passage remains true to Brahms's score. The ascending harp arpeggios at the end of the first movement, in measures 154–57, remain in Linckelmann's arrangement, distributed equally

original score.

Throughout this first movement (and the score as a whole), Linckelmann's arrangement attempts to keep the integrity of Brahms's orchestration, while making necessary changes to cover missing parts. One such example is measure 48, in which the clarinet and violin I take the eighth-note arpeggios that



Figure 3. Johannes Brahms, *Ein deutsches Requiem*, Movement 1, Linckelmann arrangement, m. 48. Clarinet and Violin arranged from Harp

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among the violoncello, viola, clarinet, and flute. Furthermore, Linckelmann retains the rhythmic interplay between triplet eighth notes and duplet eighth notes, originally occurring between the harp and violas in measures 58–60 between the clarinet and violins. Despite the change in orchestral timbre, the essential rhythmic counterpoint in these passages remains the same.

Though the choral parts are often independent of the orchestral texture in the first movement, instrumental doubling is more common when the choral texture becomes polyphonic, such as in measures 55–60, and its corresponding passage in measures 88–93 (“werden mit Freuden,” “kommen mit Freuden”). In these *fugato* sections, Brahms scores various instruments to double the choral parts loosely, often borrowing materials from multiple parts in one phrase. One such example from his orchestration is in the oboe I part, measures 88–90, incorporating both soprano and alto choral material. Linckelmann’s arrangement maintains this design, continuing to ensure the strong connection between the choral and orchestral parts in contrapuntal textures.

The wind parts carry the primary responsibilities in the Linckelmann arrangement, though this function in the first movement is perhaps not as essential, given the relative lack of demands in orchestration. Brahms’s orchestration does not use clarinets or trumpets, and employs only two of the four horn parts. In some cases, Linckelmann fuses missing parts into the winds (and strings), including the harp, (Figure 3), and blending the trombone II and III parts into

one bassoon part by incorporating the chromatic step upwards from G^b to G[♮] on beats 1 and 3 (trombone III), and then alternating to B^b on beats 2 and 4 (trombone II). In cases where he is able to retain wind melodies without *divisi*, such as the ascending oboe melody in measures 37–39, Linckelmann leaves those parts unaltered.

Movement 2

“Denn alles Fleisch es ist wie Gras”

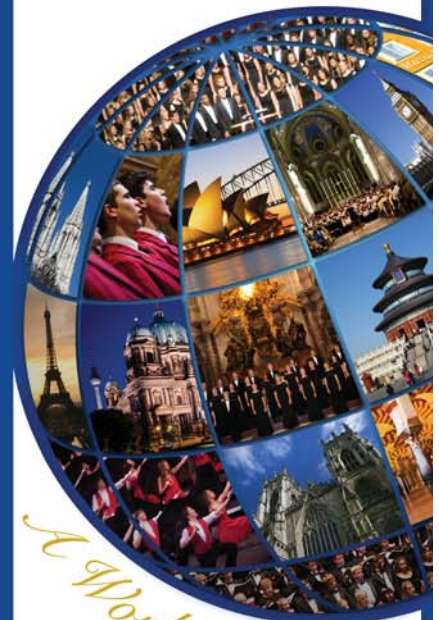
The comparison in Table I demonstrates a wider disparity between the original orchestration and Linckelmann’s arrangement in the second movement. (The sixth movement also represents a greater degree of variance between editions). Consequently, the winds play a pivotal role in this movement. As in other movements, Linckelmann does not eliminate essential motivic material, particularly when there is no need to change the instrumentation. For example, he kept the frequently arpeggiated wind passage, including measures 33–34 in the oboe and bassoon parts, and the *staccato* flute figuration in the G^b major section, measures 106–19, adding continuity between editions.

Frequently, Linckelmann’s arrangement focuses on the practical demand of reducing eight-part winds into five-part texture, or even less. For example, at the F-major section of the funeral march (beginning at measure 42), the original orchestral texture includes two flutes, two clarinets, two bassoons, and four horns. The texture is essentially three-part (flute I and clarinet I double at the octave; flute II and clarinet II double at the octave; the bassoon doubles with horns I and II before yielding to the horns entirely), allowing Linckelmann easily to adapt this section in his arrangement (measures 42–51). Another frequent example of texture reduction in Linckelmann’s arrangement is in his treatment of the flute and oboe parts. Throughout the *Requiem*, the pairs of flutes and oboes often play in two-part texture, with flute I doubling oboe I, and flute II dou-

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Linckelmann's *Ein deutsches Requiem* for Chamber Ensemble

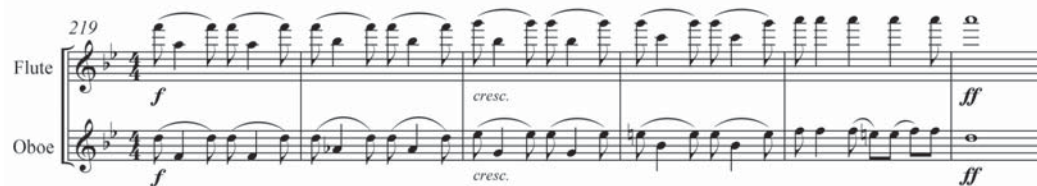


Figure 4. Johannes Brahms, *Ein deutsches Requiem*, Movement 2, mm. 219 – 224.
Linckelmann arrangement

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Figure 5. Johannes Brahms, *Ein deutsches Requiem*, Movement 2, mm. 271 – 273.
Linckelmann arrangement

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bling oboe II. Linckelmann's solution is usually to eliminate the flute II and oboe I parts, with the flute retaining the highest instrumental part, thereby maintaining the integrity of

the most triumphant moments of the *Requiem* occurs after the text "Aber des Herrn Wort bleibet, bleibet in Ewigkeit" ["But the Word of the Lord endures for-

ever"], heralded in the original orchestration by trumpets I and II playing a dotted, stately rhythm in measures 203–04, doubled by the flutes and oboes in measure 203, then by bassoon and horns in measure 204. Certainly the omission of the trumpet in Linckelmann's arrangement makes for a rather dramatic change in or-

chestral timbre, (Figure 4).

Linckelmann's resourcefulness is clear in sections where Brahms's original orchestration relies heavily on the full brass section. One of

chestral character and color in this section, but he retains the original dotted motive in the flute, oboe, bassoon, and horn, which keeps the rhythmic integrity of this passage. Linckelmann also provides for the trumpets' absence in passages with no directly doubled parts, as in measures 271–73, by scoring the oboe and horn to cover the trumpet octaves in the original orchestration (Figure 5). This part is a critical rhythmic layer that imitates the choral *fugato*, and while the trumpet's brilliance is absent, this section again demonstrates Linckelmann's skill in maintaining the rhythmic integrity of Brahms's orchestration.

For the most part, the strings remain unchanged, though the arrangement reduces fuller *divisi* textures to facilitate the chamber ensemble, particularly at the beginning of the second movement. The passage that Brahms wrote measures 22–33 for three-part viola *divisi* (omitting violins), but Linckelmann arranged them for full string ensemble, which represents a small change in string color; as in the first movement. Linckelmann's *con sord* (with mutes) applies only in performances employing larger string sections; for those performances with one string player per part, the mute should not be used.¹²

The most significant change for the strings occurs at the *ff* entrance of the choir; at measure 55 ("Denn alles Fleisch"). In Brahms's orchestration, the strings play the quarter, dotted-eighth, quarter rhythm that is so distinctive to the character of this movement. At measure 55, however, Linckelmann has changed the string rhythm to compensate for the missing harp, which plays descending B^b-minor chords on straight eighth-note rhythms. The reader will ob-

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serve, though, that the dotted-eighth rhythm appears in the violoncello part, which retains in part, the original rhythmic character of the strings. Figure 6 illustrates this fusion, comparing the original harp part with Linckelmann's new string arrangement that incorporates these two elements.

Movement 3 "Herr, lehre doch mich"

Linckelmann's arrangement of the third movement represents a more consistent comparison to Brahms's original orchestration, due to a number of factors. The strings use idiomatic double and triple stops, and for this reason, Linckelmann's arrangement of the string parts is almost identical to the original orchestration. Linckelmann arranges the viola and violoncello *divisi* in measures 3–16 for a string quintet, which slightly changes the string timbre, but represents a consistent trend, particularly in comparison to the first two movements, which also employ string textures without the violins in the original orchestration. Other string changes in this movement are largely cosmetic, and employed to ensure coverage for significant parts of the rhythmic and melodic texture when original instruments are unavailable or playing other parts. One such example is in measures 158–63, where the first and second violins cover the thirds originally played by the horns in D. Linckelmann does not use the horn in this passage, which would seem to alter the orchestral landscape significantly. However, one horn cannot play two parts simultaneously, and as Linckelmann's version uses the rest of the wind section to cover the G[♯]-diminished chord, it makes more sense to employ two similar instruments in this passage, as opposed to a pairing such as violin I and horn. It is also an opportunity for some much-needed rest for the horn player.

The wind texture in this movement is sparse up to the fugue, and in a number of cases the two-part texture consolidates

from six wind parts to three, without sacrificing any of the integral parts. One example is in measure 111, (Figure 7). The bassoon part, which begins on D[♯], doubles the clarinet II and flute II in the original orchestration, and the second bassoon, which begins on F[♯], doubles the flute and clarinet parts. This arrangement does not compromise the essential texture, despite the elimination of the paired winds.

One of the greatest moments of the *Requiem* is the fugue that concludes this movement ("Der Gerechten Seelen," beginning at measure 173). Linckelmann's arrangement largely maintains the structural integrity of the counterpoint. The violin, viola, and violoncello parts remain unchanged, as there is no *divisi* in the original orchestration. There is one change to the contrabass: a steady, half-note rhythm on the pedal tone D, which contrasts with Brahms's alternating rhythms with the larger contrabass section, creating a fusion of the two rhythms (Figure 8).

Figure 6. Johannes Brahms, *Ein deutsches Requiem*, Movement 2, m. 55.
Linckelmann string arrangement of original Harp notation.

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Figure 7. Johannes Brahms, *Ein deutsches Requiem*, Movement 3, m. 111.
Linckelmann arrangement

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The wind texture is largely unaltered in the fugue as well, as the wind parts often play in unison within sections (for example, measure 178). Shorter sections of *divisi* easily convert for the smaller ensemble. The clarinet and bassoon *divisi* in measures 185–87 are split among the four wind parts, and the final six measures of the fugue (203–08) are another example, similar to Figure 7, where Linckelmann simply reduces the six-part winds, which play in three-part musical texture, into three instruments (flute, oboe, clarinet). One necessary change that Linckelmann has made in the fugal section relates to the brass punctuations that occur every two measures (see measures 175, 176, 178, etc.,

Linckelmann's *Ein deutsches Requiem* for Chamber Ensemble



Figure 8. Johannes Brahms, *Ein deutsches Requiem*, Movement 3, m. 173.
Contrabass, Linckelmann's arrangement versus Brahms orchestration

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in the original orchestration). In most cases, Linckelmann employs the horn to cover these brass exclamations, which compensates, to some degree, for the lack of bright brass timbre missing from this chamber

orchestration, and allows the rhythmic and harmonic punctuation to be audible amidst the dense counterpoint. Linckelmann also uses the oboe at many of these interjections, its natural brightness compensating for the

lack of trumpets (for example, measures 185–86). In fact, the reduced orchestration should lead to more of the counterpoint being heard, which has been a consideration of conductors such as John Eliot Gardiner and Roger Norrington, who have advocated for smaller sized orchestras to perform the *Requiem*, one of the reasons being to clearly articulate Brahms's contrapuntal textures.

Of final significance in this movement is Linckelmann's treatment of the pedal tone in the fugue. At first glance, one notices only the timpani and contrabass parts consistently playing this note. In his biography on the composer, Jan Swafford mentions Brahms's worry that the sustained D would not have enough weight without the organ, which led to him building up the sonority of the pedal in the low brass.¹³ Without the low brass, organ, or contrabassoon, the pedal tone might seem lacking in this arrangement. However, the horn and bassoon parts often play the pedal tone in Linckelmann's arrangement (such as measures 193–95, and 197–200). Additionally, if anecdotal evidence is believable, the timpani part will be more than sufficient in ensuring that the pedal tone is audible.¹⁴

Movement 4 "Wie lieblich sind deine Wohnungen"

This movement is most consistent with the original orchestration, as Linckelmann did not have to compensate for missing trumpets, trombones, or other instruments. With the exception of the two horns in E^b and *ad libitum* organ part, the instrumentation is identical between editions, save for paired winds. A lack of *divisi* in the original string writing means that much of Linckelmann's arrangement remains the same, with occasional changes made that do not compromise the integrity of the string harmonies. For example, Linckelmann opts to eliminate the viola *divisi* in measures 49–55 in favor of the lower part, which, in doubling the second violin in this passage, plays a more critical role in the harmonic progressions (the E^b of the C major chord in measure 49, beat 2; the [♯]5–6 suspension figure over the first-inversion f-minor harmony in measure 50). There is one typographical error that the conductor

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will need to amend: the contrabass part in the full score, measure 3, should have a *pizzicato* B[♭] quarter note on the downbeat, as in measure one. Future editions will amend this error, according to Linckelmann, but will need correction in scores printed in 2010.

Though Brahms scored this movement for pairs of winds, frequent two-part textures allow Linckelmann to consolidate the parts easily. Figure 9 shows one example, originally scored for two flutes and two oboes. In Brahms's orchestration, the first oboe doubles the first flute an octave lower, and the second flute doubles the second oboe an octave higher. Linckelmann's reduction keeps the upper flute and lower oboe intact, eliminating the inner voices. By keeping the outer voices in this two-part texture, Linckelmann is able to maintain the original orchestral timbre intended by Brahms, while suiting the needs of the orchestral forces in this arrangement.

Movement 5 "Ihr habt nun Traurigkeit"

As with the fourth movement, the reduced orchestration of the fifth movement will retain a similar orchestral timbre between editions; however, the string writing is slightly different from the original orchestration. As in the first movement, Linckelmann's arrangement calls for a distinction between solo and *tutti* strings, when using a fuller string ensemble. Of more significance, however, is the omission of the contrabass from certain sections where it originally doubled the violoncello at the octave (measures 1–2, 16–18, 28–32, and 39–43). Linckelmann's intentions mirror the motivation for Brahms's inserting this movement into the *Requiem*: the recent death of his mother. According to Linckelmann, "It is certainly very intimate music. I took out the double bass, leaving a string quartet, to underline the intimacy Omitting the double bass in certain passages gives you the possibility to create more shades of intimacy (and more variation in orchestration)." ¹⁵ Aside from this change, the arrangement eliminates only occasional *divisi* (viola, measures 12–13, 58–59). String doubling with the choral parts remains consistent, with only slight variations to account

for *divisi*, such as measure 72, where the viola and violoncello double the tenor and bass parts. In the original, the violas played this passage in *divisi*.

Generally, the thinner wind texture in this movement means there are fewer differences between the two editions. Linckelmann eliminates non-essential *divisi*, or splits it between parts, similar to sections in previous movements (Figure 9). There are brief moments where his arrangement alters the original orchestral color, such as his substitution of clarinet and viola for the original viola *divisi* in measure 35, which doubles the tenor and bass ("Ich will euch trösten"). Of fundamental importance, however, is the fact that the orchestra still doubles the choral parts.

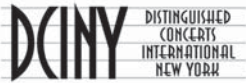


Figure 9. Johannes Brahms, *Ein deutsches Requiem*, Movement 4, mm. 97 – 101. Linckelmann arrangement

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Movement 6 "Denn wir haben hie keine bleibende Statt"

The sixth movement presents greater differences between editions, particularly in regard to the full brass ensemble in the original orchestration, which makes it similar to the second movement in the complexity of its arrangement. Though purists will certainly miss the organ throughout this movement, arguably the first significant change in



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Linckelmann's *Ein deutsches Requiem* for Chamber Ensemble

orchestral timbre occurs at measures 68–76, where Linckelmann has to cover the missing trombones and tuba, which accompany the baritone soloist (“zu der Zeit der letzten Posaune”). Though the timbre is significantly changed, the winds and horn easily cover the parts. The lower winds play the brass chorale verbatim, while the flute covers the C[#] and D punctuations in measures 68 and 70, shown in Figure 10 with Brahms's original orchestration in parentheses.

One will also notice the omission of trumpets in this passage, which had supplied a particularly appropriate example of text painting in the original orchestration at measures 75–76, where the baritone soloist references the last trumpet, “der letzten Posaune.” However, the chamber arrangement sufficiently covers the trumpet octaves on the dominant G: so the integrity of the harmony remains the same. In principle, Linckelmann's omission of the brass ensemble (save for the horn) results in a difference of timbre, rather than missing core motivic ideas. Throughout this movement, the trumpets' role in the orchestral fabric is punctuating the tonic and dominant (see measures 139–45 of the original orchestration for one of many examples), while the trombones tend to double the choral parts (measures 142–43 of the original, for example);

Linckelmann's arrangement provides for choral doubling in the wind quintet. Additionally, the winds in Brahms's orchestration double these parts as well; so although the timbre is significantly different, Linckelmann's arrangement remains consistent with Brahms's orchestral doubling and motivic use.

Furthermore, though Linckelmann makes a number of necessary concessions in negotiating the thick orchestral texture of the original, the core integrity of the music remains the same. Two passages illustrate this most effectively: measures 82–104 (“Denn es wird die Posaune schallen”), and measures 249–56 (“zu nehmen Preis und Ehre und Kraft”). Both passages contain

The score for measures 68-71 shows the following parts and dynamics:

- Fl. (Flute, Oboe): *f*, *fp*, *fp*
- Ob. (Oboe): *f*, *fp*, *fp*
- Bb Cl. (Bass Clarinet): *f*, *fp*, *fp*
- Hn. in F (Horn in F): *f*, *fp*, *fp*
- Bsn. (Tuba): *f*, *fp*, *fp*

Tempo marking: *accel.*

Figure 10. Johannes Brahms, *Ein deutsches Requiem*, Movement 6, mm. 68 – 71. Linckelmann arrangement

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The score for measures 82-85 shows the following parts and dynamics:

- Fl. (Flute): *sf*, *f*, *f*
- Ob. (Oboe): *sf*, *f*, *f*
- Bb Cl. (Bass Clarinet): *sf*, *f*, *f*
- Hn. in F (Horn in F): *sf*, *f*, *f*
- Bsn. (Tuba): *sf*, *f*, *f*

Figure 11. Johannes Brahms, *Ein deutsches Requiem*, Movement 6, mm. 68 – 71. Linckelmann Wind and Horn arrangement

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extensive orchestral doubling in the original; however, upon further analysis, one will quickly determine the texture easily reduces into the four-part wind and horn texture in Linckelmann's arrangement, (Figure 11). In this example, the reader will notice that the bassoon loses the triplet articulation in measure 84, but its quarter note rhythms in that measure derive from the tuba part; so the bass motion of the brass section remains intact, though changed in timbre.

When Linckelmann arranges for missing brass parts, he chooses the brightest instrument in his wind quintet—the oboe—to play the role of “first trumpet.” Linckelmann's edition maintains the trumpet interjections in measures 250–257 by scoring them for oboe and clarinet; a significant change in timbre, to be sure, but the rhythmic and motivic interplay in the orchestra remains.¹⁶ Additionally, in nearly all of the sixth movement, the strings are unaltered (including the triple stops in measures 250–56), or reflect only subtle changes to compensate for *divisi* rendered unplayable for a string quintet, further retaining a sense of cohesiveness between editions. The retention of the original timpani part is also



Figure 12. Johannes Brahms, *Ein deutsches Requiem*, Movement 6, mm. 273 – 274.
Linckelmann arrangement, Choral doubling in fugue
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significant in preserving the character of this movement and compensating for the loss of the organ and contrabassoon.

Linckelmann's arrangement of the fugue ("Herr, du bist würdig," measures 208–349) will likely be of concern to conductors. One noticeable change in the string texture occurs in measures 216–23, where the contrabass does not double the violoncello, deviating from Brahms's orchestration, and departing from Linckelmann's trend of maintaining orchestral parts unaltered, when possible. The reason for this is "dramaturgic," according to Linckelmann, in order to add another dynamic level at measure 224, when the violoncello and contrabass play the C in triplet octaves.¹⁷ Since the violoncello retains the countersubject in measure 216, the structural integrity of the double fugue remains in Linckelmann's arrangement. Linckelmann also slightly alters the viola *divisi* in measures 282–86, alternating between the parts in the original score, since it is a *divisi* passage that cannot be played satisfactorily by one player with double stops. The winds often double the chorus in the fugue, and Linckelmann's arrangement follows the same sequence of doubling as in the original. For example, beginning at measure 208, the alto is doubled by the clarinet, the

soprano by the oboe, and the bass by the bassoon (the tenor subject is doubled by first violins in both scores). In cases where original instruments are missing, Linckelmann maintains the choral doubling and changes the instrumentation to the best match available, such as in Figure 12, where Brahms's original orchestration is in parentheses.

Movement 7 "Selig sind die Toten"

The seventh movement opens with a return to F major and an ascending figure from the third scale degree to an altered seventh ($A^2-E^{\flat 3}$), played by the violoncello in the original orchestration. Almost immediately,

the listener will recognize a significant difference in Linckelmann's arrangement, with his inclusion of the bassoon with the violoncello in this ascending gesture, in measures 1–4 (also at the recapitulation, measure 102). Throughout his arrangement, Linckelmann rarely adds or interpolates new parts. When asked about this change, Linckelmann cited an effort to emulate a larger cello section, as well as to support the *Feierlich* ("solemn") tempo indication given by Brahms.¹⁸ Linckelmann also omits portions of the bassoon part originally scored by Brahms, in measures 29–34. At first glance, its absence seems significant and cannot be attributed to covering other parts in *divisi*. The answer lies further in the realm of "dramaturgy": to support the *diminuendo* character of this passage. Linckelmann correctly notes that the bassoon in the original orchestration is covered by other parts (bassoon I by the flute, bassoon II by the violoncello and contrabass). Taking the bassoon part out gives the player an opportunity to rest and keeps the lower dynamic level and variation of orchestral sound.¹⁹

Another significant change involves the distinctive brass chorales that accompany "Ja, der Geist spricht," (measures 41–47, 76–79, and 81–83). Linckelmann's arrangement covers these rather easily (Figure 13). Brahms's four-part brass chorale reduces to three-part texture, which mostly results

Figure 13. Johannes Brahms, *Ein deutsches Requiem*, Movement 7, mm. 41 – 48.
Linckelmann arrangement
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Figure 14. Johannes Brahms, *Ein deutsches Requiem*, Movement 7, mm. 162 – 165.
Linckelmann arrangement

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in the loss of the first trombone. This part is taken out of the arrangement because the notes are not necessary, as other parts double its pitches with one notable exception: the F³ in measure 46, beat 3, in the clarinet part, which serves as the third scale degree of the D-minor chord. Presumably, Linckelmann could have kept the first trombone part in the flute past measure 42, but the lighter timbre of the flute would likely further disrupt the orchestral color of the original.

Despite some significant changes to the orchestration in this movement, Linckelmann's edition maintains passages of orchestral doubling of the chorus, such as in

measures 84–91. In the original orchestration, the clarinets double the sopranos and altos, while the bassoons double the tenors and basses (“dass sie ruhen”). Linckelmann's arrangement easily rescues this doubling, with flute and clarinet doubling the soprano and alto parts (measures 84–86), and clarinet and bassoon doubling the tenor and bass parts (measures 87–91). The change in timbre is not significant, and Linckelmann's doubling maintains cohesiveness with the original orchestration. As in the first movement, the clarinet largely covers the missing harp (measures 158–159) or it passes between parts in idiomatic ranges, such as in measures 162–165, as shown in Figure 14. Linckelmann's treatment of the missing harp part maintains the structural integrity of the *Requiem* by preserving the consistency in these outer movements.

Summary

Linckelmann's arrangement of the *Requiem* represents a significant contribution to the choral-orchestral repertoire. Its aim is clear: to offer an opportunity for choruses of more modest size and means to perform this great work with orchestral accompaniment. For those accustomed to the original orchestration, this arrangement will pres-

ent some challenges and is probably not suitable for those choruses numbering in excess of 100 singers, who have the means to produce the *Requiem* with its original orchestration. Moreover, although some purists will admittedly lament the omission of brass, harp, and organ from any performance of the *Requiem*, one could convincingly argue that the priority, at times, in performing such significant pieces of music, is to allow as many musicians as possible an opportunity to experience this great masterwork. When Brahms spoke of his piece, he commented that it could just as easily be called a “Human Requiem.”

Surely its themes are those shared by all of humanity, and whether the arrangement is Linckelmann's, Brahms's four-hand piano arrangement, or any other transcription, one must consider the benefits of performing this work in *any* arrangement, as the opportunity to experience one of the great messages of comfort and consolation that classical music has to offer.

NOTES

- ¹ Leonard Van Camp, *A Practical Guide for Performing, Teaching, and Singing the Brahms Requiem* (Lawson-Gould Music Publishers, Inc., 2002), 60.
- ² Van Camp goes into detail describing these editions in *Practical Guide*. The reader is referred to pages 15–22.
- ³ Excerpts of a performance by the Pocket Orchestra Freiburg, in which Linckelmann took part as the flute player, are available at http://www.pocket-orchestra.de/ensemble_german/hoerproben.html.
- ⁴ The second movement also uses piccolo flute, which can be played by the same player, as there is ample time for change between instruments.
- ⁵ All measure numbers between Carus editions of the original and the arrangement (CV 27.055/07 and CV 27.055.50, respectively)



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remain consistent.

⁶ Michael Musgrave, *Brahms: A German Requiem* (Cambridge University Press, 1996), 82.

⁷ Daniel Beller-McKenna, "Harp, Horns, and the Requiem Idea in Schumann and Brahms," in *The Journal of Musicology*, vol. 22, no. 1 (Winter, 2005): 49.

⁸ Musgrave, *Brahms: A German Requiem*, 74.

⁹ Joachim Linckelmann, foreword to "Ein deutsches Requiem, op. 45, Johannes Brahms, Arrangement for Chamber Ensemble" (Carus-Verlag Stuttgart, 2010), iii.

¹⁰ Linckelmann, e-mail correspondence, June 23, 2011. I am indebted to Linckelmann for his prompt and informative assistance in all questions regarding his arrangement.

¹¹ Berthold Litzmann, ed., *Clara Schumann–Johannes Brahms. Briefe aus den Jahren 1853–1896*, (Leipzig 1927; repr: Hildesheim and New York 1989), vol. I, p. 504; quoted in Musgrave,

Brahms: A German Requiem, 5.

¹² "Ad lib. bei drei oder mehr Spielern," or; "ad lib. with three or more players." In e-mail correspondence with Linckelmann, July 7, 2011, he noted, "In the original the upper strings play *con sord*. In performances with only one or two string players this would be too soft. If you have bigger string sections, you can use the original *con sord* setting."

¹³ Jan Swafford, *Johannes Brahms: A Biography* (Vintage Books, 1997), 656n61.

¹⁴ There are frequent references in Brahms literature about the first performance of the *Requiem* in Bremen in 1868, where the first three movements were performed. As a whole, the performance met with critical acclaim, with the exception of the third movement and its concluding fugue, where the timpani player played too loudly for the taste of most of the audience.

¹⁵ Linckelmann, e-mail correspondence, June 10, 2011.

¹⁶ One could also include the corresponding passage from measures 127–50, "Der Tod ist verschlungen," in this comparison.

¹⁷ This is consistent throughout the sixth movement; other instances of the oboe playing "first trumpet" include measures 224, 226, 228, and 276–81, 338–40, 344–8, etc.

¹⁸ *Ibid.* He added, "Playing the piece and listening to the recording, I am very happy with this decision."

¹⁹ *Ibid.* He further notes that a good part of arranging is "the art of omitting."



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