THE MUSIC
performed at

BEETHOVEN'S FUNERAL,

The Tomb of Beethoven
in the Village of Währing

newly arranged, and cordially inscribed, to his friend

M. J. A. STUMPFF,

Vincent Novello


Reduced Price 2

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For the following particulars, the Editor is principally indebted to the authentic account of Beethoven's Funeral, which was published by Mf. Haslinger at Vienna, the most interesting parts of which have been translated express-functional for this work.

The Funeral of Beethoven having been publicly announced by his friends, to take place on the 29th of March, 1827, an immense multitude of persons, both Mourners and Spectators, assembled before the house of the deceased, which was called the Schwarzenpanderhause, and was situated on the Glacis opposite the Scott's Gate.

About 3 o'clock in the Afternoon, the Coffin was placed on the Bier, which was supported by Eight Gentlemen belonging to the Imperial Opera-House, who had offered their services on the occasion.

After an impressive Prayer over the mortal remains of the deceased, the Singers commenced a Choral, (a solemn kind of German Psalm-tune,) after which the whole procession moved on in the following order: the Cross-bearer; four Trombone performers; the Leader of the Choristers, and under his direction, a numerous choir of Singers, who, alternately with the Trombone-players, performed the "Miserere"; This ambulating Orchestra was followed by the High-priest and the Clergy; after them came the splendidly ornamented Coffin, surrounded by the celebrated Composers, Hummel, Etuiler, Seyfried, and Kreutzer, on the right; and by Weigl, Gmrowetz, Gansacher, and水务, on the left; who supported the richly embroidered Pall: On each side of the procession, from its commencement to the Coffin, were 36 Flambou-bearers, consisting of Poets, Authors, Composers, Actors, Singers, Instrumental Performers, &c.; amongst whom were Baron Lannoy, Sigl Lablache, Sigl David, Meurers, Mayeder, Zernt, Haslinger, Meyer, &c.; &c.; &c.:

A number of highly respectable Gentlemen were also seen in every part of the procession, which, in consequence of the immense crowd, moved forward at an exceedingly slow pace; amidst these were Messrs. Von Mosel, and Breuning, (the latter a young but intimate friend, and the Executor of the deceased.) Beethoven's own Brother, the Pupils of the Conservatorio, and of the Music school attached to the Church of St. Anna; all lamenting the irreparable loss, which they had sustained; and in whose profound regret, every one capable of feeling the powerful influence of the Musical Art, must sincerely participate. On arriving at the Church, sixteen of the Vocalists commenced singing the "Libera me Domine," which was originally composed by Seyfried, in addition to Mozart's Requiem; for four Vocal parts and accompaniments for a full Orchestra, but which on this occasion was adapted for Voices only.

The Coffin was then carried to the burying-ground of Weihring (a small retired Village, at a few miles distance from Vienna) in a magnificent Hearse drawn by four horses, followed by a great number of Carriages. On its arrival there, Mf. Anschutz of the Imperial Theatre, surrounded by mourning and sympathizing friends, recited an Elegiac address written by Mr. Grillparzer, in honourable commemoration of the deceased; and the Baron Von Schlecta, and Sigl Castelli, distributed several appropriate and interesting Poems amongst the mourners.

Before the Grave was filled up, Mf. Haslinger handed three laurel-wreaths to the Chapel-master, Hummel, who dropped them on the Coffin; All the friends of the deceased remained till the Grave was entirely and finally closed up.

Note: The two before-mentioned compositions, viz. the "Miserere," and the "Libera," were performed, together with Mozart's Requiem, in the Church of St. Augustin, on the 31st of April following, when a Mass was celebrated for the repose of the soul of Beethoven; and afterwards on the 26th of the same month, with Cherubini's Requiem, by a Society of Amateurs.

The History of the origin of this "Miserere," with the Verse, "Auschus," is the following; In the Autumn of 1812, Beethoven went on a visit to his Brother, who was an Apothecary at Linz. The great Composer was solicited on that occasion, by Mf. Glüger, the Chapel-master of the Cathedral, to write a little piece, called in Germany an "Equule," for four Trombones; Beethoven consented and accordingly wrote the two movements in question, which although short, yet evidently display the hand of the great Master. These valuable manuscripts afterwards came into the possession of Mf. Haslinger, who, on the 26th of March, 1827, when the fatal termination of Beethoven's illness seemed inevitable, took the above Manuscripts, to Mf. Seyfried, and requested that Gentleman would arrange some of the words of the Psalm "Miserere," to the Equule, in order that the mortal remains of this "Prince of Musicians," might be accompanied to their last resting place, amidst the plaintive and solemn harmonies of his own sublime compositions: Mf. Seyfried readily acceded to Mf. Haslinger's request, he set about his mournful task immediately, and the "Miserere" was finished on the very Evening preceding that on which Beethoven died.
Beethoven's "Miserere"
poco Sostenuto.

AMPLIUS.

Amplius la va me ab iniquitate mea, et a pecunia meo,

Amplius la va me ab iniquitate mea, et a pecunia meo,

Amplius la va me ab iniquitate mea, et a pecunia meo,

Amplius la va me ab iniquitate mea, et a pecunia meo,
Originally Composed by Seyfried.
in continuation of Mozart's Requiem.
The added Accompl' by V. Novello.

ADAGIO.

\[\text{original music notation}\]

il la tremenda. Quan do Coe li mo ven di sunt et ter ra

\[\text{additional music notation}\]

\[\text{additional music notation}\]

\[\text{additional music notation}\]

\[\text{additional music notation}\]

\[\text{additional music notation}\]

Beethoven's Funeral Music. (Novello's Edition.)
Tremens factus sum ego et timo dum discusio veniret atque veniret.

Tuura iura Quan do Coelimo veni sunt et terrara.

Dies illa Dies i rae Calamitas et miseriae

Dies illa Dies i rae Calamitas et miseriae

Dies illa Dies i rae Calamitas et miseriae

Dies illa Dies i rae Calamitas et miseriae Dies

Beethoven's Minervae, etc.
Dies magnà magnà Dies et a-ma-ra val-de.

Dies magnà magnà Dies et a-ma-ra val-de.

Dies magnà magnà Dies et a-ma-ra val-de.

Dies magnà magnà Dies et a-ma-ra val-de.

Dum vene-ris ju-di-ca-re sãe-cu-lum ju-di-ca-re sãe-cu-lum per ignem.

Dum vene-ris ju-di-ca-re sãe-cu-lum ju-di-ca-re sãe-cu-lum per ignem.

Dum vene-ris ju-di-ca-re sãe-cu-lum ju-di-ca-re sãe-cu-lum per ignem.

Dum vene-ris ju-di-ca-re sãe-cu-lum ju-di-ca-re sãe-cu-lum per ignem.

Re-qui-em æ-ter-nam do-na do-na e-is Do-mi-ne

Re-qui-em æ-ter-nam do-na do-na e-is Do-mi-ne

Re-qui-em æ-ter-nam do-na do-na e-is Do-mi-ne

Re-qui-em æ-ter-nam do-na do-na e-is Do-mi-ne

Re-qui-em æ-ter-nam do-na do-na e-is Do-mi-ne

Re-qui-em æ-ter-nam do-na do-na e-is Do-mi-ne
et lux perpetua et lux perpetua lucebant eis et
lux perpetua luceset eis.
Li be ra me Domine libera de morte æter na in
Li be ra me Domine libera de morte æter na in
Li be ra me Domine libera de morte æter na in
Li be ra me Domine libera de morte æter na in

Beethoven’s Misere, etc.
Dies illa tremenda
Quando Coeli movendi sunt et

Terra dum veneris judicare

Saeculum judicare saeculum per ignem.