

For the following particulars, the Editor is principally indebted to the authentic account of *Beethoven's Funeral*, which was publish'd by *M^r Haslinger at Vienna*, the most interesting parts of which have been translated expressly 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 *Schwarzspanierhause*, and was situated on the *Glacis* opposite the Scot'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 offer'd 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**, **EYBLER**, **SEYFRIED**, and **KREUTZER**, on the right; and by **WEIGL**, **GYROWETZ**, **GÄNSBACHER**, and **WÜRFEL**, on the left; who supported the richly embroidered Pall: On each side of the procession, from its commencement to the Coffin, were 36 Flambeau-bearers, consisting of Poets, Authors, Composers, Actors, Singers, Instrumental Performers, &c: amongst whom were **Baron LANNOT**, **Sig^r LABLACHE**, **Sig^r DAVID**, **Mess^{rs} MAYSIEDER**, **CZERNY**, **HASLINGER**, **MEYER**, &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 **Mess^{rs} 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 *Währing* (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, **M^r ANSCHUTZ** of the Imperial Theatre, surrounded by mourning and sympathizing friends, recited an Elegiac address written by **M^r GRILLPARZER**, in honourable commemoration of the deceased; and the **Baron VON SCHLECTA**, and **Sig^r CASTELLI**, distributed several appropriate and interesting Poems amongst the mourners.

Before the Grave was filled up, **M^r 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.

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 3^d 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, "*Amplius*," 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 **M^r GLÖGGL**, the Chapel-master of the Cathedral, to write a little piece, called in Germany an *Equale*, for four Trombones; **BEETHOVEN** consented and accordingly wrote the two movements in question, which altho' but short, yet evidently display the hand of the great Master. These valuable manuscripts afterwards came into the possession of **M^r Haslinger**, who, on the 26th of March, 1827, when the fatal termination of **BEETHOVEN'S** illness, seemed inevitable; took the above Manuscripts, to **M^r SEYFRIED**, and requested that Gentleman would arrange some of the words of the Psalm "*Miserere*," to the "*Equale*," 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: **M^r SEYFRIED** readily acceded to **M^r 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

as performd at his own Funeral.

The Organ or P. Forte. Accomplished by L. Novello.

ANDANTE.

Trombone 1^o

Trombone 2^o

Trombone 3^o

Trombone 4^o

ANDANTE.

Tenore 1^o

Tenore 2^o

Basso 1^o

Basso 2^o

Mi se re re me i, Mi se re re me i De us,

Mi se re re me i, Mi se re re me i De us,

Mi se re re me i, Mi se re re me i De us, Mi se

Mi se re re me i, Mi se re re me i De us,

ORGAN. or PIANO FORTE.

Mi se re re me i De us, Mi se re re me i, se cun dum

Mi se re re me i De us, Mi se re re me i, se cun dum

re re me i De us, Mi se re re me i, se cun dum

Mi se re re me i De us, Mi se re re me i, se

sf sf p sf sf p
sf sf p sf sf p
sf sf p sf sf p
p f p
 mag nam mi se ri cor di am, mi se ri cor di am, Mi
 mag nam mi se ri cor di am, mi se ri cor di am, Mi
 mag nam mi se ri cor di am, mi se ri cor di am, Mi
 cun dum magnam mi se ri cor di am, mi se ri cor di am, Mi

p f p
p f p
p f p
f
 se ri cor di am, tu am, Mi se re re me i De
 se ri cor di am, tu am, Mi se re re me i De
 se ri cor di am, tu am, Mi se re re me i De
 se ri cor di am, tu am, Mi se re re me i De

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts begin with a rest, followed by the lyrics 'us, Mi se re re me i se cun dum mag nam, Mi se ri cor di am'. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamic markings such as *f*, *sf*, and *ff*.

us, Mi se re re me i se cun dum mag nam, Mi se ri cor di am
 us, Mi se re re, Mi se ri cor di am
 us, Mi se re re me i se cun dum, Mi se ri cor di am
 us, Mi se re re me i, Mi se ri cor di am

The piano accompaniment for the first system is shown in a grand staff. It begins with a *f* dynamic marking and includes various musical notations such as slurs, ties, and dynamic changes to *ff* and *p*.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts continue with the lyrics 'tu am, se cun dum mag nam, mi se ri cor di am tu am.'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamic markings such as *pp*.

tu am, se cun dum mag nam, mi se ri cor di am tu am.
 tu am, se cun dum mag nam, mi se ri cor di am tu am.
 tu am, se cun dum magnam : mag nam, mi se ri cor di am tu am.
 tu am, se cun dum mag nam, mi se ri cor di am tu am.

The piano accompaniment for the second system is shown in a grand staff. It continues the melodic and harmonic material from the first system, ending with a *pp* dynamic marking.

AMPLIUS.

poco Sostenuto.

dolce.

poco Sostenuto.

dolce.

dolce.

dolce.

dolce.

Am pli us la va me ab i ni qui ta te me a, et a pec ca to me o,

Am pli us la va me ab i ni qui ta te me a, et a pec ca to me o,

Am pli us la va me ab i ni qui ta te me a, et a pec ca to me o,

Am pli us la va me ab i ni qui ta te me a, et a pec ca to me o,

dolce.

f

p

f

f

ff

ff

pp

pp

pp

pp

mun da me, et a pec ca to, a pec ca to me o, mun da me

mun da me, et a pec ca to, a pec ca to me o, munda me

mun da me, et a pec ca to, et a pec ca to, et a pec ca to, munda me

mun da me, et a pec ca to, et a pec ca to, et a pec ca to, munda me