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**Miserere**

**Vogler, Georg Joseph**

**Offenbach a / M., [ca. 1827]**

Fuga [Tunc acceptabis sacrificium iustitiae]

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[urn:nbn:de:hbz:kn38-4493](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-4493)

*Fuga*

Soprano.

Alto.

Tenore.

Basso.

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola.

Violoncello.

Basso  
ed Organo.

Tunc ac - cep - ta - bis Sa - cri - fi - ci - um jus - ti - ti - ae ob - la - ti - o - nes et ho - lo - causta

Tunc ac - cep - ta -

ob - la - ti - o - nes et ho - lo - caus - ta ob - lati - o - nes ob - lati - o - nes ob - la - ti - o -

bis Sa - cri - fi - ci - um jus - ti - ti - ae ob - la - ti - o - nes et ho - lo - caus - ta ob - lati - o - nes et

Tunc ac - cep - ta - bis Sa - cri - fi - ci -

nes et holo-caus-ta

ho-lo-caus-ta ob-lati-o-nes ob-la-ti-o-nes ob-la-ti-o-nes et holo-caus-ta

um jus-ti-ti-ae ob-la-ti-o-nes ob-la-ti-o-nes ob-la-ti-o-nes et ho-lo-caus-ta

Tunc ac-cep-ta-bis Sa-cri-fi-ci-um jus-ti-ti-ae ob-la-ti

ac-cep-ta-bis Sa-cri-fi-ci-um ob-la-ti-o-nes et holo-caus-ta ob-la-ti-o-nes

ob-la-ti-o-nes et holo-caus-ta ob-la-ti-o-nes

ob-la-ti-o-nes et holo-caus-ta ob-la-ti-o-nes et holo-caus-ta ob-la-ti-

o-nes et holo-caus-ta ob-la-ti-o-nes ob-la-ti-o-nes et holo-caus-ta ob-la-ti-

et holo-caus - ta ho-lo-caus - ta  
nes et holo-caus - ta  
et holo-caus - ta ho-lo-caus - ta  
o - nes et holo-caus - ta ho-lo-caus - ta

Tunc ac - cep -  
ob - la - ti - o - nes et holo -  
ob - la - ti - o - nes

ta - bis tunc ac - cep - ta - bis tunc ac - cep -  
caus - ta ob - la - ti - o - nes et holo - causta ob - la - ti - o - nes et holo - caus - ta ob - la - ti - o - nes et holo -  
et ho - lo - caus - ta ob - la - ti - o - nes ob - la - ti - o - nes et holo - caus - ta  
Tunc ac - cep - ta - bis tunc ac - cep - ta - bis

ta - bis ob - la - ti - o - nes et holo - caus - ta ob - la - ti - o - nes et holo - caus -

caus - ta tunc ac - cep - ta - bis ob - la - ti - o - nes et holo - caus - nes et holo -

tunc ac - cep - ta - bis ob - la - ti - o - nes et holo - caus - ta ob - la - ti - o - nes et holo - caus -

ob - la - ti - o - nes et holo - caus - ta et holo - caus -

ta ob - la - ti - o - nes ob - la - ti - o - nes ob - la - ti - o - nes

caus - ta ob - la - ti - o - nes ob - la - ti - o - nes

ta Sa - cri - fi - ci - um jus - ti - ti - ae Sa - cri - fi - ci - um jus - ti - ti -

ta Sa - cri - fi - ci - um jus - ti - ti - ae Sa - cri - fi - ci - um jus - ti - ti - ae Sa - cri - fi - ci -

The musical score consists of two systems of staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics are Latin, and the music is in a minor key. The second system continues the vocal and piano parts, with the piano part featuring figured bass notation. The page number 64 is in the top left corner, and the number 4976 is in the bottom right corner.

nes et ho-lo-caus  
 et ho-lo-caus  
 ae et ho-lo-caus  
 um et ho-lo-caus

ta tunc ac-cep-ta  
 ta ob-la-ti-o-nes et holo-  
 ta tunc ac-cep-ta  
 ta ob-la-ti-o-nes et holo-caus-ta

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment. The lyrics are: 'nes et ho-lo-caus', 'et ho-lo-caus', 'ae et ho-lo-caus', 'um et ho-lo-caus', 'ta tunc ac-cep-ta', 'ta ob-la-ti-o-nes et holo-', 'ta tunc ac-cep-ta', 'ta ob-la-ti-o-nes et holo-caus-ta'.

bis Sa-cri-fi-ci-um jus-ti-tiae ob-la-ti-o-nes et holo-caus-ta ob-la-ti-o-nes ob-la-ti-  
 -caus-ta tunc ac-cep-ta bis ob-la-ti-o-nes  
 bis ob-la-ti-o-nes et ho-lo-caus-ta ob-la-ti-o-nes et holo-caus-ta ob-lati-  
 ob-la-ti-o-nes et ho-lo-caus-ta tunc ac-cep-ta bis ob-la-ti-o-nes

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'bis Sa-cri-fi-ci-um jus-ti-tiae ob-la-ti-o-nes et holo-caus-ta ob-la-ti-o-nes ob-la-ti-', '-caus-ta tunc ac-cep-ta bis ob-la-ti-o-nes', 'bis ob-la-ti-o-nes et ho-lo-caus-ta ob-la-ti-o-nes et holo-caus-ta ob-lati-', 'ob-la-ti-o-nes et ho-lo-caus-ta tunc ac-cep-ta bis ob-la-ti-o-nes'.

o - nes et holo - caus - ta tunc ac - cep - ta

ob - la - ti - o - nes et holo - caus - ta ob - la - ti - o - nes tunc ac - cep - ta

o - nes ob - la - ti - o - nes et holo - caus - ta et holo - caus -

et holo - caus - ta tunc ac - cep - ta - bis tunc ac - cep -

bis ob - la - ti - o - nes tunc ac -

bis

ta ob - la - ti - o - nes tunc ac -

ta bis

*Tasto Solo.*

cep = ta = bis Sa = cri = fi = ci = um jus = ti = ti = ae ob = la = ti = o = nes

cep = ta = bis Sa = cri = ti = ci = um jus = ti = ti = ae ob = la = ti = o = nes

ob = la = ti = o = nes et ho = lo = caus ta

ob = la = ti = o = nes et ho = lo = caus ta

Flauto  
Oboe

Tunc im = po = nent su = per = al = ta = re tu = um vi = tu = los *p* Mi = se = re = re me = i De = us

Tunc im = po = nent su = per = al = ta = re tu = um vi = tu = los *p* Mi = se = re = re me = i De = us

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The first system of the score consists of five staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are also treble clefs with the same key signature. The fourth and fifth staves are bass clefs with the same key signature. The music begins with a series of chords and melodic fragments, marked with dynamics such as *ppp* and *p*.

The second system of the score features vocal entries. It consists of five staves. The top staff is a soprano line with lyrics: "mi - se - re - re mi - se - re - re De - us de - le i - ni - qui - ta - tem me - am se - cundum". The second staff is an alto line with lyrics: "mi - se - re - re". The third staff is a tenor line with lyrics: "mi - se - re - re De - us de - le i - ni - qui - ta - tem me - am se - cundu". The fourth and fifth staves are bass lines with lyrics: "mi - se - re - re". Dynamics include *f*, *ppp*, and *p*.

The third system of the score continues the piano accompaniment. It consists of five staves. The top staff is a treble clef with a key signature of two flats. The second and third staves are also treble clefs with the same key signature. The fourth and fifth staves are bass clefs with the same key signature. The music features intricate melodic lines and chords, marked with dynamics such as *pp*, *ppp*, and *f*.

The bottom staff of the second system is a *C. basso* line. It contains numerical figures: 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 7. There are also some handwritten notes and symbols like *ppp* and *pp* above the line.

mul - ti - - tu - dinem mi - se - ra - ti - onum tu - a - rum, se - cum - dum mag - nam mi - se - ri - cor - diam

mul - ti - - tu - dinem mi - se - ra - ti - onum tu - a - rum, se - cum - dum mag - nam mi - se - ri - cor - diam

5b 7b 3b 7 6 4 5 6 6 6 4 4 5 4 9 7 6.

