

Johann Michael Bach

(1648-1694)

Liebster Jesu, hör mein Flehen

Dearest Jesus, hear my plea

Dialog zum Sonntag Reminiscere
Dialogue for the Second Sunday in Lent

for solo soprano, alto, two tenors and bass
2 violins, 2 violas, violone (cello) and organ continuo

Performance notes:

Some figures in the continuo part were missing, they have been added without comment.

The continuo part would be best suited for organ.

The continuo has been realized in the simplest way possible. Please alter as your imagination sees fit.

Liebster Jesu, hör mein Flehen

Dialog zum Sonntag Reminiscere
Dialogue for the Second Sunday in Lent

Johann Michael Bach (1648-1694)

Edited by Tim Risher

($\text{c. } 59$) Symphonia

The musical score consists of ten staves. From top to bottom, the instruments are: Violin I, Violin II, Viola I, Viola II, Canto, Alto, Tenor, Bass, Violone, and Organo. The Organo staff is split into two systems. The key signature changes at the beginning of each system: from G major (no sharps or flats) to F# major (one sharp), then to E major (two sharps), then to D major (one sharp), then to C major (no sharps or flats), and finally back to G major (no sharps or flats). The tempo is indicated as c. 59.

Supplicato Mullieris Canaaneae ad Christum Canaanite's entreaty to Christ

Canaanite's entreaty to Christ

9

Vln I

Vln II

Vla I

Vla II

Ct

Lieb-ster Je-su, hör mein Fle-hen, nimm doch mei-ne Seuf-zer an, laß mich hilf-los

Vln e

Org

7 6 # 4 #

6 6 6 6 6 6 6

17

Vla I

Vla II

Ct

nicht weg-ge-hen, du bist ja mein Hel - fers-mann,
mei - ne Toch-ter wird ge-nagt, und vom Sa - tan

Vln

Org

6 6 6 4 # # 6 4 # 5 6 #

Liebster Jesu, hör mein Flehen

4

Sonata repetatur
repeat symphony

24

Vln I

Vln II

Vla I

Vla II

Ct

Vlne

Org

sehr ge-plagt.

5 6 # 6 4 6 4 # # 6 # 5

31

Vln I

Vln II

Vla I

Vla II

Vlne

Org

4 # # 6 7 6 # 4

Intercessio discipulorum a3
Intercession of the disciples

38

A Laß sie, Je-su, doch von dir, Je-su, tu dich ihr er-bar-men, denn sie shrei-et für und für: Je-su, Je-su,

T Laß sie, Je-su, doch von dir, Je-su, tu dich ihr er-bar-men, denn sie shrei-et für und für: Je-su, Je-su,

Vlnne

Org

7 6 7 6 $\#6$ 7 6 5 $\#4$ $\#$ 6 5 $(\#)$ 6 (6)

(♩ = c. 60)
Christi objectio
Christ's answer

46

Vln I

Vln II

A Je-su, Je-su, hilf mir Ar-men!

T Je-su, Je-su, hilf mir Ar-men!

B Ich, ich bin nicht ge-sandt denn nur zu

Vlnne

Org

7 6 5 $\#4$ $\#$ #

Liebster Jesu, hör mein Flehen

6

54

Vln I
Vln II
B
Vln e
Org

den Ver - lor - - nen vom Hau - se Is - ra - el, die hab ich mir er - kor - - nen,

6 7 (6) 6 7 6 6 7 6 $\frac{\#}{2}$

63

Vln I
Vln II
B
Vln e
Org

die sind mein Ei - gen - tum, die sind mein Ei - gen -

6 $\frac{\#}{2}$ 6

72

Vln I

Vln II

B

tum und mei - ne Schä - fe lein, die führ ich all zu - recht,

Vln e

Org

6 2 6 7 $\#_4$ 6 (6)

80

Vln I

Vln II

B

die führ ich all zu - recht, wenn sie ver - ir - ret sein.

Vln e

Org

$\#_6$ 3 $\#_4$ 5 6 5 6 4 3

Liebster Jesu, hör mein Flehen

8

Intercessio discipulorum
Intercession of the disciples

88

A Laß sie, Je-su, doch von dir, Je-su, tu dich ihr er-bar - men, denn sie shrei-et für und für: Je-su, Je-su,

T Laß sie, Je-su, doch von dir, Je-su, tu dich ihr er-bar - men, denn sie shrei-et für und für: Je-su, Je-su,

Vln

Org

7 6 7 6 7 6 5 6 5 6 (6)

Salvaoris altera objectio
The Savior's second answer

96

Vln I

Vln II

A Je-su, Je-su, hilf mir Ar - men!

T Je-su, Je-su, hilf mir Ar - men!

B Nimmt man der Kin - der Brot und gi - bet

Vln

Org

7 6 5

104

Vln I
Vln II
B
Vlne
Org

es den Hun - den uns läßt sie lei - den Not, so wird's nicht fein be - fun - den.

104

7 6 6 7 #6 6 4 #

$\frac{6}{\sharp}$

113 Instantia Mulieris
The woman's constancy

Vla I

Vla II

Ct

Vln

Org

Je - su, laß mich Gna - den fin-den, Je - su, ach, er - barm dich mein, hilf mein'm Kin-de ü - ber-win-den, es - sen doch die

6 6 6 # 6 6 # 6 6 #

Liebster Jesu, hör mein Flehen

10

120

Vla I

Vla II

Ct Hün - de-lein von den Broten, die für alln, von des Her-ren Ti - sche falln.

Vln

120

Org

4 # # # 6 4 # 5 6 # 5 6 # 6/4 6 4 # #

128
Salvatoris gratia et resolutio
The Savior's blessing and resolution

Vln I

Vln II

B Doch, Weib, dein Glaub' ist groß, Doch, Weib, dein

Vln

128

Org

6 # 6

136

Glaub' ist groß, die Hoff - nung fest ge - richt't, so weich' von dei - nem Kind,

Vlnce

Org

$\frac{6}{2}$ 6 $\frac{\flat}{7}$ $\frac{\sharp}{6}$ 6 6 6

144

so weich' von dei - nem Kind, o Weib, der Bö - se -

Vlnce

Org

$\frac{\sharp}{6}$ 5 6 6 6 6 4 $\frac{\sharp}{6}$

Liebster Jesu, hör mein Flehen

12

152

Vln I

Vln II

Vla I

Vla II

B

wicht!

Vlne

Org

6 4

159

Vln I

Vln II

Vla I

Vla II

Vlne

Org

6 4 #

166

Vln I

Vln II

Vla I

Vla II

Ct

Wie sich ein der Vat'r Herr uns - bar - - - met
So tut der Herr uns - Ar - - - men,

Üb'r sei - ne jun - - gen
So wir ihn kind - - genfich

A

Wie sich ein der Vat'r Herr uns - bar - - - met
So tut der Herr uns - Ar - - - men,

Üb'r sei - ne jun - - gen
So wir ihn kind - - genfich

T

8 Wie sich ein der Vat'r Herr uns - bar - - - met
So tut der Herr uns - Ar - - - men,

Üb'r sei - ne jun - - gen
So wir ihn kind - - genfich

B

Wie sich ein der Vat'r Herr uns - bar - - - met
So tut der Herr uns - Ar - - - men,

Üb'r sei - ne jun - - gen
So wir ihn kind - - genfich

Vln e

166

Org

#

6

173

Vln I

Vln II

Vla I

Vla II

Ct

Kin - der klein:
fürch - ten rein.

Er kennt das arm' Ge - mäch - - -

A

Kin - der klein:
fürch - ten rein.

Er kennt das arm' Ge - mäch - - -

T

8 Kin - der klein:
fürch - ten rein.

Er kennt das arm' Ge - mäch - - -

B

Kin - der klein:
fürch - ten rein.

Er kennt das arm' Ge - mäch - - -

Vln e

173

Org

4 #

6

#

180

Vln I

Vln II

Vla I

Vla II

Ct

A

T

B

Vlnce

Org

te und weiß, wir sind nur Staub, Gleich wie das Gras von
te und weiß, wir sind nur Staub, Gleich wie das Gras von
te und weiß, wir sind nur Staub, Gleich wie das Gras von

6 # 4 # # 6

187

Vln I

Vln II

Vla I

Vla II

Ct

Re - - - che, ein' Blum' und fal - lend Laub, der

A

Re - - - che, ein' Blum' und fal - lend Laub, der

T

8 Re - - - che, ein' Blum' und fal - lend Laub, der

B

Re - - - che, ein' Blum' und fal - lend Laub, der

Vln e

187

Org

6 4 # # 6 6 #

194

Vln I

Vln II

Vla I

Vla II

Ct

Wind nur drü - ber we - - - het So ist es nim - mer da: al -

A

Wind nur drü - ber we - - - het So ist es nim - mer da: al -

T

$\frac{8}{8}$ Wind nur drü - ber we - - - het So ist es nim - mer da: al -

B

Wind nur drü - ber we - - - het So ist es nim - mer da: al -

Vlne

Org

Liebster Jesu, hör mein Flehen

202

Vln I

Vln II

Vla I

Vla II

Ct

so der Mensch ver - ge - - - het, Sein End', das — ist ihm nah.

A

so der Mensch ver - ge - - - het, Sein End', das — ist ihm nah.

T

⁸ so der Mensch ver - ge - - - het, Sein End', das — ist ihm nah.

B

so der Mensch ver - ge - - - het, Sein End', das — ist ihm nah.

Vlne

slow

Org

#

6

Violin I

Liebster Jesu, hör mein Flehen
Dearest Jesus, hear my plea

Johann Michael Bach (1648-1694)

Symphonia

The musical score consists of eight staves of music for Violin I. The first staff begins with a section titled "Symphonia". The second staff starts at measure 7. The third staff starts at measure 27 with the instruction "Sonata repetatur repeat symphony". The fourth staff starts at measure 34. The fifth staff starts at measure 52. The sixth staff starts at measure 60. The seventh staff starts at measure 70. The eighth staff starts at measure 80. The score includes various dynamics, rests, and time signatures (4/4, 3/4, 2/4, 11/8, 3/8). Several sections are labeled with Latin text: "Supplicatio Mullieris Canaaneae ad Christum" (Canaanite's entreaty to Christ) at the top right; "Intercessio discipulorum a3" (Intercession of the disciples) and "Christi objectio" (Christ's answer) at the beginning of the fourth staff; "3" above the fifth staff; "2" above the sixth staff; "11" above the seventh staff; "2" above the eighth staff; and "11" above the ninth staff. The score concludes at measure 99.

Supplicatio Mullieris Canaaneae
ad Christum
Canaanite's entreaty to Christ

15

Sonata repetatur
repeat symphony

Intercessio discipulorum a3
Intercession of the disciples Christi objectio
Christ's answer

11

3

2

11

Salvaoris altera objectio
The Savior's second answer

Violin1

Liebster Jesu, hör mein Flehen

Instantia Mulieris
The woman's constancy
15

Musical score for Violin 1, page 15, measures 107-108. The key signature is A major (two sharps). Measure 107 starts with a dotted half note followed by eighth notes. Measure 108 begins with a half note. The time signature changes to common time at the end of measure 108.

Salvatoris gratia et resolutio
The Savior's blessing and resolution

Musical score for Violin 1, page 15, measures 128-129. The key signature is A major (two sharps). Measure 128 has a tempo of 3. Measure 129 has a tempo of 2.

Musical score for Violin 1, page 15, measures 138-139. The key signature is A major (two sharps). Measure 138 has a tempo of 2. Measure 139 continues the melodic line.

Musical score for Violin 1, page 15, measures 147-148. The key signature is A major (two sharps). Measure 147 has a tempo of 2. Measure 148 continues the melodic line.

Musical score for Violin 1, page 15, measures 155-156. The key signature is A major (two sharps). Measures 155 and 156 show a continuous melodic line with eighth-note patterns.

Musical score for Violin 1, page 162, measures 162-163. The key signature is A major (two sharps). Measures 162 and 163 show a continuous melodic line with eighth-note patterns.

Musical score for Violin 1, page 169, measures 169-170. The key signature is A major (two sharps). Measures 169 and 170 show a continuous melodic line with eighth-note patterns.

Musical score for Violin 1, page 176, measures 176-177. The key signature is A major (two sharps). Measures 176 and 177 show a continuous melodic line with eighth-note patterns.

Musical score for Violin 1, page 183, measures 183-184. The key signature is A major (two sharps). Measures 183 and 184 show a continuous melodic line with eighth-note patterns.

Musical score for Violin 1, page 191, measures 191-192. The key signature is A major (two sharps). Measures 191 and 192 show a continuous melodic line with eighth-note patterns.

Violin1

Liebster Jesu, hör mein Flehen

3



Violin II

Liebster Jesu, hör mein Flehen

Dearest Jesus, hear my plea

Johann Michael Bach (1648-1694)

Symphonia

The musical score consists of eight staves of music for Violin II. The key signature is one sharp (F#). The time signature varies throughout the piece.

Staff 1: Labeled "Symphonia". The music begins with a steady eighth-note pattern. Measure 8: "Supplicato Mullieris Canaaneae ad Christum Canaanite's entreaty to Christ". Measure 15: "Sonata repetatur repeat symphony".

Staff 2: Measure 29: "Intercessio discipulorum a3 Christi objectio Christ's answer". Measure 38: "11". Measure 15: "15".

Staff 3: Measure 56: "3".

Staff 4: Measure 66: "2". Measure 2: "2".

Staff 5: Measure 74: "2". Measure 11: "11".

Staff 6: Measure 84: "Intercessio discipulorum Intercession of the disciples". Measure 11: "Salvaoris altera objectio The Savior's second answer".

Staff 7: Measure 102: "11".

Violin 2

Instantia Mulieris
The woman's constancy

Salvatoris gratia et resolutio
The Savior's blessing and resolution

Liebster Jesu, hör mein Flehen



Viola I

Liebster Jesu, hör mein Flehen Dearest Jesus, hear my plea

Johann Michael Bach (1648-1694)

Symphony

A musical score for a single instrument, likely a recorder or flute, consisting of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It contains measures 1 through 8. Measure 1 starts with a quarter note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-8 continue this pattern. The bottom staff begins at measure 9, also in common time and with a key signature of one sharp. It features a mix of eighth and sixteenth notes.

Supplicatio Mullieris Canaaneae ad Christum Canaanite's entreaty to Christ

A musical score for piano, page 9, featuring ten measures of music. The key signature is one sharp (F# major). Measure 1 starts with a bass note B, followed by a G, F#, E, D, C, B. Measure 2 begins with a bass note A. Measures 3-4 show a bass line with notes A, G, F#, E, D, C, B, and a treble line with notes E, D, C, B, A. Measures 5-6 continue this pattern with notes A, G, F#, E, D, C, B, and a treble line with notes E, D, C, B, A. Measures 7-8 show a bass line with notes A, G, F#, E, D, C, B, and a treble line with notes E, D, C, B, A. Measures 9-10 continue this pattern with notes A, G, F#, E, D, C, B, and a treble line with notes E, D, C, B, A.

Sonata repetatur repeat symphony

A musical score for piano, page 27, featuring ten measures of music. The key signature is one sharp (F# major), and the time signature is common time (indicated by 'C'). The music consists of two staves: the top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measures 2-4 continue this pattern. Measure 5 begins with a quarter note in the bass staff, followed by eighth-note pairs in the treble staff. Measures 6-7 show a transition with eighth-note patterns in both staves. Measures 8-10 conclude the section with eighth-note patterns.

Intercessio discipulorum a3
Intercession of the disciples

11 39

Intercessio discipulorum Intercession of the disciples

Salvaoris altera objectio The Savior's second answer

Instantia Mulieris The woman's constancy

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature is B major (two sharps). The time signature is common time (indicated by '4'). Measures 1 through 10 are shown, each consisting of four quarter notes. Measure 10 concludes with a half note followed by a repeat sign and a sharp sign, indicating a repeat of the section.

Salvatoris gratia et resolutio The Savior's blessing and resolution

Musical score for piano, page 24, measures 128-129. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). The bottom staff uses a bass clef, a key signature of one sharp (F#), and a common time (indicated by a 'C'). Measure 128 starts with a rest followed by a eighth note. Measure 129 starts with a eighth note, followed by a eighth note, then a eighth note.

Viola 1

Liebster Jesu, hör mein Flehen

165

172

180

188

196

204

Viola II

Liebster Jesu, hör mein Flehen Dearest Jesus, Hear My Plea

Johann Michael Bach (1648-1694)

Symphonia



Supplicatio Mullieris Canaaneae ad Christum
Canaanite's entreaty to Christ



Sonata repetatur
repeat symphony



Intercessio discipulorum a3
Intercession of the disciples

Christi objectio
Christ's answer

Intercessio discipulorum
Intercession of the disciples

11

39

11



Salvaoris altera objectio
The Savior's second answer

Instantia Mulieris
The woman's constancy



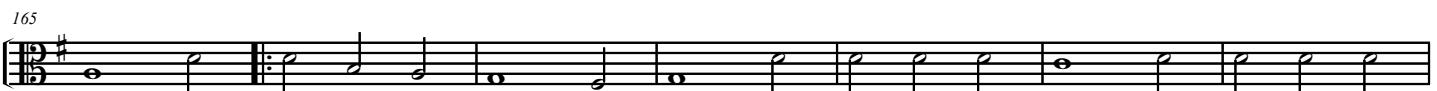
Salvatoris gratia et resolutio
The Savior's blessing and resolution



Liebster Jesu, hör mein Flehen

2

Viola 2



Violone

Liebster Jesu, hör mein Flehen
Dearest Jesus, hear my plea

Johann Michael Bach (1648-1694)

Symphonia

The musical score consists of eight staves of music for Violone. The first staff begins with a dynamic marking 'Symphonia'. The second staff starts at measure 9 with the text 'Supplicato Mullieris Canaaneae ad Christum' and 'Canaanite's entreaty to Christ'. The third staff starts at measure 19 with the text 'Sonata repetatur' and 'repeat symphony'. The fourth staff starts at measure 29. The fifth staff starts at measure 38 with the text 'Intercessio discipulorum a3' and 'Intercession of the disciples'. The sixth staff starts at measure 48 with the text 'Christi objectio' and 'Christ's answer'. The seventh staff starts at measure 56. The eighth staff starts at measure 65. The ninth staff starts at measure 74. The tenth staff starts at measure 82 with the text 'Intercessio discipulorum' and 'Intercession of the disciples'.

9 Supplicato Mullieris Canaaneae ad Christum
Canaanite's entreaty to Christ

19 Sonata repetatur
repeat symphony

29

38 Intercessio discipulorum a3
Intercession of the disciples

48 Christi objectio
Christ's answer

56

65

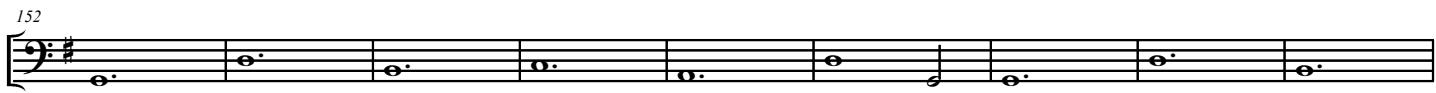
74

82 Intercessio discipulorum
Intercession of the disciples

Violone

Liebster Jesu, hör mein Flehen

Salvaoris altera objectio
The Savior's second answer



Violone

Liebster Jesu, hör mein Flehen

3

