

# Vor Wölfen in der Schafe Kleidern

8th Sunday after Trinity  
TWV 1:1485

G P Telemann  
edited by Peter Young

**Vivace**

Violins unisoni

Viola

Voice

Continuo

6 6 6 6 6 6 6 6 6 6 6

4

6 6 6 6 6

7

6 6 6

Vor

10

Wöl-fen in der Scha - fe Klei - dern seid wach-sam, mu - tig; hü - tet euch, seid

13

wach

16

- sam, mu-tig, hü - tet euch!

19

22

Vor Wöl-fen\_in der Scha - fe Klei-dern, vor Wöl-fen\_in der Scha - fe

26

Klei-dern seid wach-tig, mu - tig, hü - tet\_euch, hü - tet euch, seid

29

Piano accompaniment for measures 29-31. The right hand has a whole rest in measure 29, followed by a whole rest in measure 30, and then a half note G4 with an accent in measure 31. The left hand has whole rests in measures 29 and 30, and a whole rest in measure 31.

Vocal line and piano accompaniment for measures 29-31. The vocal line has a long melisma starting in measure 29 with the word "wach" and continues through measure 31. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Fingering numbers 6 and 5 are indicated below the bass line.

wach

32

Piano accompaniment for measures 32-35. The right hand has a melodic line starting in measure 32 with an accent, followed by a whole rest in measure 33, and then a melodic line in measure 34. The left hand has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A forte dynamic marking *f* is present in measure 32.

Vocal line and piano accompaniment for measures 32-35. The vocal line has a melisma starting in measure 32 with the words "sam, mu-tig, hü-tet euch!" and continues through measure 35. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Fingering numbers 6 and 5 are indicated below the bass line.

sam, mu-tig, hü-tet euch!

36

Piano accompaniment for measures 36-38. The right hand has a melodic line starting in measure 36, followed by a whole rest in measure 37, and then a melodic line in measure 38. The left hand has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Vocal line and piano accompaniment for measures 36-38. The vocal line has a whole rest in measure 36, followed by a whole rest in measure 37, and then a whole rest in measure 38. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Fingering numbers 6 are indicated below the bass line.

39

6 6 6 6

42

*p*

Sie schlei-chen mit ge - lin - den \_\_\_\_\_ Schrit-ten, und tö - ten mit den

6 4 5 3 7 6 7 6 7 6

45

7 6 6 5 5 4 # 6 7 6 # 7 6 5 # 6 #

— schwer- sten Trit-ten, oft tück-isch Seel' und Leib \_\_\_\_\_ zu - gleich; sie schlei-chen mit ge -

49

Musical notation for piano accompaniment, measures 49-51. The right hand plays a rhythmic pattern of eighth notes, while the left hand has rests.

lin - den \_\_\_\_\_ Schrit - ten, und tö - ten mit den \_\_\_\_\_ schwer - sten Trit - ten, oft

Bass line for measures 49-51 with fingerings: 6/4, 5/3, 4/2, 7, 6, 7, 6, 7, 6, 7, 6, 6, 5, 4, #, 6.

52

D.C.

Musical notation for piano accompaniment, measures 52-54. The right hand has rests, while the left hand plays a simple bass line.

tück - isch Seel' \_\_\_\_\_ und Leib \_\_\_\_\_ zu - gleich.

Bass line for measures 52-54 with fingerings: 5/4, 3, 5/4, 3, 6, #, 6, 6, #.

1

Musical notation for piano accompaniment, measures 55-57. The right hand plays a rhythmic pattern, while the left hand has rests.

Man flie - he doch den fal - schen Schein! Man gläu - be recht und le - be rein! Man las - se Wort, Ge - bär - den,

6 4 7 5  
2

4

Musical notation for piano accompaniment, measures 58-60. The right hand has rests, while the left hand plays a simple bass line.

Wer - ke des Her - zens wah - re Re - de sein! Denn wer nicht ist, was er zu sein nur scheint,

6 # 6

8

ach, den ver-dirbt der All-macht Stär-ke, der ist des Sa-tans Freund und Got-tes ar-ger Feind.

7  
5

6

#

6

6

6

6

7

6

7

6

7

6

6

5

*p*

*p*

Es liegt die Axt schon an den Bäu-men, die e-wig

6

6

6

6

11

schwe - - - - re Hie - be - - tut;

6 7 6 7 6 7 6 6 5 6

16

es liegt die Axt schon an - - den Bäu - men, es liegt die Axt schon an - - den Bäu - men, die e - wig

6 5 6 7 5 6 6 6  
4 3 5 3 5

21

schwe - - - - re Hie - be - - tut, die e - wig

# 6 6 6 4 2 6 6



26

schwe - - re Hie - be - - tut.

32

37

Sie schlä-get an, sie schlä-get an, der Stamm er - zit - - tert, er wankt,

42

er reißt, er kracht, er split-tert, er fällt, er sinkt zur Höl - -

6 6 6 6 # 6

46

- - - len - - - glut; er wankt, er reißt, er kracht, er

6 5 # 6 4 6

51

split-tert, er fällt, er sinkt zur Höl - - - - -

6 5 # 4 2 6 6

D.C.

54

The first system of music consists of four measures. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a sixteenth-note triplet in the first measure, followed by eighth-note pairs in the second and third measures, and a quarter rest in the fourth. The bottom staff is in bass clef with the same key signature. It features a sixteenth-note triplet in the first measure, followed by eighth-note pairs in the second and third measures, and a quarter rest in the fourth. Both staves have a fermata over the final measure.

The second system of music consists of four measures. The top staff is in treble clef with a key signature of three sharps. It begins with a sixteenth-note triplet in the first measure, followed by eighth-note pairs in the second and third measures, and a quarter note with a '+' above it in the fourth. A slur covers the last three measures. The lyrics "len - glut." are positioned below the notes in the fourth measure.

The third system of music consists of four measures. The bottom staff is in bass clef with a key signature of three sharps. It features a sixteenth-note triplet in the first measure, followed by eighth-note pairs in the second and third measures, and a quarter note with a '#' above it in the fourth. The numbers "6", "6", and "#" are written below the notes in the first, second, and fourth measures, respectively.