

Last changed: 10 October 2025.

Church Cantata

Cantata Foretelling
Persecution for Christians.

Form: Duet (T/B) - Chorus - Aria (A) - Chorale (T) - Recit (B) - Aria (S) - Chorale
Though Cantatas 44 and 183 share the same opening line (hence identical "titles"),
they have little in common.

Introduction and updates at melvinunger.com.

NBA I/12; BC A78

Exaudi: 1. S. after Ascension (BWV 44, 183)

1 Peter 4:7-11 (Exhortation to serve one another with the gift
each has received) *Begin: "Therefore keep sane and sober..."

*John 15:26-16:4 (Farewell address of Jesus: Holy Spirit

promised, persecution foretold)

Librettist: Unknown; perhaps Christian Weiß the
elder

FP: 21 May 1724 (St. Thomas). This is
the last newly composed cantata
of Bach's first Leipzig cantata cycle
(172, 59, 173, 184, 194 and 165
are either re-performances or
parodies of earlier works.)

Instrumentation:

Ob I, II

Vln I, II

Vla

SATB

Fagotto, Continuo, Organo

J.S. Bach

For Karin Wollschläger's comments on the cantata's form,
see note.

Cantata No. 44

Sie werden euch in den Bann tun (I)

(Duetto.)
(Andante)

44/1.

•Persecution of disciples foretold: John 16:2a (44/1). Note: Bach divides the verse from the end of the
day's Gospel reading between 2 movements, a technique seldom found in Bach's cantatas but common in
Telemann's works (see Dürr/Jones, 342).

1. (Andante) = 104.

Ritornello
derived from
vocal opening.

Ob I

Ob II

Canon

G minor

C# dim.7

B dim.7

B-flat major

C minor

For common text forms in
Bach's first Leipzig cycle,
see side note.

Chromatic 8th-note figuration with leap suggests dispersive banning of the text.

G7

C minor

D7

G minor

A7

D minor

G major

C minor

F major

B-flat major

D major

G minor

C major

F major

D major G minor

D7

G minor

23. Tenore.

The two canonic voices appear to
represent the grim, legalistic, self-
righteous persecutors (see above).

Sie wer-den euch in den Bann,

Text painting: Alternating sustained notes to
suggest extent of the ban referenced in the text.

Basso.

Sie werden euch in den Bann,

Texture
expands
to 5 parts.

For biblical
background
for nos.
1 & 2, see
note.

Ob I

Ob II

G minor

G minor

C# dim.7

(F minor)

(B-flat 7)

G7

Diminished intervals, tritones, strange voice-leading, and large leaps suggest a "rule-defying" approach, apparently reflecting the text.

29. in den Bann,

(C minor) D7 G minor A7 D minor G7 C minor

35. The two voices (representing the persecutors) end in parallel thirds with simultaneous declamation as if coming to agreement.

in den Bann, euch in den Bann thun,

hemiola

in den Bann, euch in den Bann thun,

R.H.

G minor F# dim.7 D7 G minor D7

41. sie wer-den euch in den Bann,

sie wer - den euch in den Bann,

Ambiguous harmonic progression...

G minor C major (D minor) B-flat major (C7) A7 (D minor) D minor G7 (C minor)

The two voices (representing the persecutors) end in unison, now in complete agreement.

47.

in den Bann, in den Bann, in den Bann,

D7 G minor (F minor) C minor B dim.7

53. hemiola

euch in den Bann thun, euch in den Bann thun, sie wer-den euch in den

C minor G7 C minor G minor

Full ritornello repeats with the voices now singing the opening material (mm. 1–10), while the oboes accompany with the figurative continuation.

59.

sie wer-den euch in den Bann Bann

G minor C7 F minor G7 C minor

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Oboes and continuo keep on with the ritornello (= mm. 11–22), now with embedded voices singing counterpoint.

64.

thun, euch in den Bann thun, euch in den Bann

D7 G minor A7 D minor G major C minor F7 B-flat major

70.

thun, sie wer-den euch in den Bann, thun, sie wer-den euch in den Bann thun,

D major G minor C minor C major F major (B-flat major) D major G minor

76.

euch in den Bann thun. sie wer-den euch in den Bann thun. Instrumental conclusion with theme in the continuo.

G minor G minor G7

82.

attacca

C minor D7 G minor D7 G minor

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• Persecutors think they please God: John 16:2b (44/2). Note: Bach divides the verse from the end of the day's Gospel reading between 2 movements; the second movement begins without pause in different meter and faster tempo.

(Coro.)

44/2.

(Allegro $\text{♩} = 80$.)

A(a). Two chordal blocks (mm. 1-4)

Form is quasi bar form (see Dürr/Jones, 342)

A. Largely homophonic with independent instruments

a) 2 chordal blocks (1-4)
b) chromatic block, marked piano (5-7)

c) chordal conclusion, imitation in outer voices (8-14)

A'. a-c) transposed, with exchange of voices in c) (14-25)

B. Largely imitative with instruments doubling, rounding off with material from A (A') (25-30)

d) imitative (25-30)
c) transposed reprise of A/A' (31-35).

1. Soprano. *alla breve* Es kommt a - ber die Zeit, es kommt
Alto. NBA: kommt es kommt
Tenore. Es kommt a - ber die Zeit, es kommt
Basso. Es kommt a - ber die Zeit, es kommt

Ob I doubles Vln I
Ob II doubles Vln II.

Rumbling bass adds an ominous tone.

Instruments imitative voices (concertante style).

This is an aggressive, harmonically unstable movement in which the chorus behaves like a rabid "turba" in the Passions, with homorhythmic passages and tierce de picardie cadences that suggest smug unanimity.

2. a - ber die Zeit, dass, wer euch
a - ber die Zeit, dass, wer euch
a - ber die Zeit, dass, wer euch
a - ber die Zeit, dass, wer euch

G minor 4. A major D minor D minor *p*

A(b). Chromatic block, marked piano (mm. 5-7)

6. B dim.7 C minor C minor F# dim.7
tö - dtet, wird mei - nen, er thu - e
tö - dtet, wird mei - nen,
tö - dtet, wird mei - nen,
tö - dtet, wird mei - nen,

Chromatic melismas and unexpected harmonies for "kill."

Unanimity

A(c). Chordal conclusion, imitation in outer voices (mm. 8-14)

S & B in canon, A & T intermittently reinforcing, ending in unanimity. Here, too, the use of canon appears to signify rigid dogma and legalistic religiosity.

B-flat minor E-flat 7 A-flat minor E-flat dim.7 F7 D7
B-flat dim.

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9.

Gott einen Dienst daran, er thu - e Gott einen Dienst daran, Gott ei - nen
er thu - e Gott einen Dienst daran,
er thu - e Gott einen Dienst daran,
er thu - e Gott einen Dienst dar - an, er thu - e Gott einen Dienst dar - an.

G major C7 F major B-flat 7

11.

Dienst dar - an, er thu - e Gott ei - nen Dienst dar - an.
er thu - e Gott einen Dienst dar - an, Gott einen Dienst dar - an.
er thu - e Gott einen Dienst dar - an, Gott einen Dienst dar - an.
an. Gott ei - nen Dienst, ei - nen Dienst dar - an.

E-flat major E-flat 7 A-flat major B-flat 7 E-flat major E-flat major

14.

Es kommt a - ber die Zeit,
Es kommt a - ber die Zeit,
Es kommt a - ber die Zeit,
Es kommt a - ber die Zeit, Instruments imitate the voices.

F7 B-flat major B-flat 7 E-flat dim. 7 F minor G7

16.

es kommt a - ber die Zeit, dass, wer euch tö -

es kommt a - ber die Zeit, dass, wer euch tö -

es kommt a - ber die Zeit, dass, wer euch tö -

es kommt a - ber die Zeit, dass, wer euch tö -

C minor F# dim.7 G minor C# dim.7 F minor

19.

dtet, wird mei - nen, er thu - e

dtet, wird mei - nen, er thu - e

dtet, wird mei - nen, er thu - e

dtet, wird mei - nen, er thu - e

B & S in canon (voices reversed from previous), A & T intermittently reinforcing, ending in unanimity.

B-flat 7 E-flat minor B dim.7 C7 A7

21.

er thu - e Gott einen Dienst dar - an, er thu - e Gott einen Dienst dar -

er thu - e Gott einen Dienst daran,

er thu - e Gott einen Dienst daran,

Gott einen Dienst daran, er thu - e Gott einen Dienst daran, Gott ei - nen

D major D7 G major C major C7 F major F7

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23. Unanimity

an, Gott ei - nen Dienst, ei - nen Dienst dar -
 er thu - e Gott einen Dienst dar - an, Gott ei - nen Dienst dar -
 er thu - e Gott einen Dienst dar - an, Gott ei - nen Dienst dar -
 Dienst dar - an, er thu - e Gott ei - nen Dienst dar -

B(d). Imitative with instruments doubling (mm. 25-30)

25. B-flat major B-flat 7 E-flat major F7 B-flat major

an; es kommt a - ber die Zeit, dass, wer euch tö -
 an; es kommt a - ber die Zeit, dass,
 an; es kommt a - ber die Zeit,
 an; es kommt

Fugato in descending order of voices, ending in unanimity.

NBA: kömmt

27. B-flat major B-flat major

wer euch tö - dtet, wer euch
 wer euch tö - dass, wer euch tö -
 a - ber die Zeit, dass, wer euch tö

Chromaticism for "kill"; weird voice leading...

G minor D minor A minor F major

Unanimity

29.

tö - - - dtet, wird
dtet, wer euch tö - - - dtet, wird
dtet, wer euch tö - - - dtet, wird
dtet, wer euch tö - - - dtet, wird

31.

G7

C major

F# dim.7

C minor

B(c). Transposed
reprise of A/A' (mm.
31-35)

mei - - nen, er thu - e Gott einen Dienst daran, er thu - e
mei - - nen, er thu - e Gott
mei - - nen, er thu - e Gott
mei-nen, er thu - e Gott einen Dienst dar - an, er thu - e Gott einen Dienst dar -

B & S in canon, A & T
intermittently reinforcing,
ending in unanimity.

33.

C7

D7

G major

G7

C major

C7

Gott einen Dienst daran, Gott einen Dienst, ei - - nen Dienst dar - an.
einen Dienst daran, er thu - e Gott ei - - nen Dienst dar - an.
einen Dienst daran, er thu - e Gott ei - - nen Dienst dar - an.
an. Gott ei - nen Dienst, er thu - e Gott ei - - nen Dienst dar - an.

F major

F7

B-flat major

D7

G minor

G minor

G major (suggesting
smug satisfaction)

Alto is often the voice of the believing soul.
See Petzoldt, Bach-Kommentar 1:541, 2:917.

Sarabande dance rhythm

For Bach, the sarabande appears to have carried special meaning, able to portray the deepest expression of sad introspection (see, for example, the famous violin chaconne in BWV 1004 or the sarabandes in the cello suites). "Bach wrote more sarabandes than any other dance type...the Leipzig sarabandes...represent Bach's crowning achievement in this genre." See Meredith Little and Natalie Jenne, "Dance and the Music of J. S. Bach," expanded ed., pp. 102, 110.

Da capo **Aria.** • Persecution awaits true disciples of Christ (44/3):
A soliloquy on Jesus' words in the Gospel reading.
44/3. (Adagio un poco ♩ = 80.)

Sarabande rhythm

The movement is largely in the minor mode. For more on the significance of the minor mode, see side note.

1. Ob I solo with continuo. *mf*

C minor (see note at m. 33 for significance of C).

It is noteworthy that the ritornello theme is not adopted by the singer until m. 61, with the words "Auf sie warten alle Stunden..." (For them awaits at all hours...").

For biblical background, see note.

5.

C minor

9. **Alto.** Considering Jesus' words, as if in solitary introspection, the alto begins alone and independent of the oboe's ritornello theme.

Chri - sten
-Oboe

E dim.7 F minor B dim.7 C minor C minor C minor

First statement is accompanied by continuo alone.

14. müssen auf der Er-den Chri - sti wah-re Jün - ger

C minor (B-flat 7) E-flat major

20. sein, Chri - sten müssen auf der Er - den

Oboe (tr) Oboe & singer in duet. parallel 6ths

E-flat major C minor

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25.

Chri - sti wah - re Jünge sein, Chri - sten

C minor C major

29.

müs - sen auf der Er - den Christi wah - re Jünge sein, Christen

C7 F minor B dim.7 A-flat major G7 C major C7

The appearance here of the oboe's low C over a repetition of the entire text phrase in a descending scale appears to signify the earthliness of Jesus' and his disciples' suffering.

While extended notes of C in mm. 32-34, 52, 65, and 75—like the extended notes on other pitches in mm. 55-57, 59-60, 68-70, and 76—suggest perseverance in the face of the afflictions listed in the text, the note C appears to signify that these afflictions come as a consequence of following Christ (the text is essentially a soliloquy on Jesus' words in the Gospel reading).

33.

müssen auf der Er-den Christi wahre Jünge sein.

F minor C minor C minor

Singer repeats entire phrase over 3 mm. of sustained oboe low C.

For significance of C, see side note. See also mm. 52, 65, 75.



38.

C minor

42.

G7 C major E dim.7 F minor B dim.7 C minor C minor

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47. B Section

Auf sie war - ten al - le Stun - den,

B-flat 7 E dim.7 C7 F minor

51.

C is held again.

bis sie se - lig ü - ber - wun - den,

(G7) C minor F# dim.7 D7 G minor

For significance of C, see note at 44/1.

Text painting: Chromaticism and extended notes to indicate unrelenting persecution and pain.

55.

Mar - ter, Bann und schwere

B dim.7 G major G7 C minor F# dim.7

Singer adopts opening ritornello motive; after the oboe joins 4 mm. later, they continue in conversational exchanges.

59.

Pein, auf sie war - ten

F# dim.7 G minor G minor

Oboe tacet

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63. C is held again.

al - le Stun - den, bis sie se - lig ü - ber.

F7 B-flat major G minor D7

67. tr

wunden, Mar - ter, Bann und schwe-re

G minor G minor C# dim.7 A7

71. tr

Pein, Mar - ter, Bann und schwe-re

G minor G minor A-flat major F minor C minor B dim.7 G7

Accompaniment gets to C late as if to stress that the pain is not resolved right away.

75. tr

Pein, bis sie se - lig ü - ber - wun - den, Marter, Bann und schwere Pein.

C minor C minor (D7) G minor G minor

Da Capo.

From the first phrase of the chorale melody, Bach derives a chromatic ostinato bass, which appears to represent the "narrow path of pilgrimage," referenced in the text. It appears 7 times, the number perhaps used for its traditional biblical symbolic meaning of "completion" or "perfection."

Choral.

• Affliction fills the narrow path of pilgrimage (44/4). (See also 58/1, 3/1.)

44/4. (Moderato $\text{♩} = 104$.)

Chromaticism depicts the grief referenced in the text.

Continuo alone (realization here is editorial). Ostinato serves as ritornello.

Tenore.

For biblical background, see note.



1. $\text{♩} = 104$

E-flat major C minor C7 A-flat major F minor C7 F minor C7 A-flat major B-flat 7

Ach Gott, wie man - ches Her - ze - leid

E-flat major C minor F minor B-flat 7 F7 F major F7

6. be - geg - net

Mark Ringer notes, "The continuo's dissonant accompaniment built out of the hymn melody...serves to defamiliarize a hymn the congregation would have known, making them consider afresh the meaning of the words." See *Bach's Operas of the Soul. A Listener's Guide to the Sacred Cantatas* (Lanham, Maryland: Rowman & Littlefield, 2021), p. 100.

B-flat major D7 G minor A dim.7 B-flat major B-flat 7 E-flat major C minor

9. mir zu die - ser Zeit!

B-flat major B-flat major E-flat major G minor F major

11. Der schma - le Weg ist

G major F minor B dim.7 C minor C minor E-flat major B-flat 7 E-flat major

trüb - sal - voll, den

Continuo still alone...

16. ich zum Him - mel wan - dern soll.

C major F major E-flat major F7 B-flat major C7 F minor F minor A-flat7

D-flat major E-flat major B-flat 7 E-flat major E-flat major E-flat major

44/5. **Recitativo.** •Antichrist persecutes, hates Jesus' teaching, but in vain (44/5). See side note.

1. **Secco Basso.** A B-flat C E-flat F# B F E D-flat G A-flat

No melismas. Es sucht der Antichrist, das grosse Ungeheuer, mit Schwert und Feuer die Glieder

(Now) seeks the Antichrist, that great monster, with sword and fire the members

The bass voice is the voice of authority (e.g., the minister). He gives the reason for the persecution.

D7 F# dim.7 B dim.7 E dim.

Chromatic saturation in the vocal part in 3 mm. The reference to the Antichrist, alludes to biblical passages such as 1 John 2:18: "Children, it is the last hour; and as you have heard that antichrist is coming, so now many antichrists have come; therefore we know that it is the last hour. (Also 2 Thessalonians 2:3-4.)

For biblical background, see note.

4. Extreme chromaticism for depiction of the Antichrist.

Christi zu ver-fol-gen, weil ih-re Leh-re ihm zu-wi-der ist. Er

of-Christ to persecute, because their teaching to-him abhorrent is. He

C7 F7 B dim.7 G7 C minor F# dim.7 G minor D7 G minor

Reference to the Gospel reading of the day: "Indeed, the hour is coming when whoever kills you will think he is offering service to God." (John 16:2)

7. bildet sich dabei wohl ein, es müsse sein Thun Gottgefällig sein. Allein, es gleichen Christen

imagines - therewith no-doubt -, (that) - must his actions to-God pleasing be. But, (now) resemble Christians

C# dim.7 D minor F7 B-flat major C7



10. *de-nen Palmen-zwei-gen, die durch die Last nur de-sto hö-her steigen.*
 - palm-branches, which, through (their) load, just that-much higher climb.

Text painting: While continuo descends, singer ascends more than an octave, illustrating the text: "Christians resemble palm branches, which, through the load, just climb that much higher."

F# dim.7 G minor C# dim.7 D minor



Aria. • Persecution's storms: God watches over church (44/6).

D minor (see side note)

44/6. (Tempo ordinario ♩ = 72.)

Cheerful movement with a bit of chromaticism in the description of the storm in the B section.

Ob I doubles Vln I
 Ob II doubles Vln II

The lively motive introduced in the ritornello (triplet-eighth, followed by a trill, then a skipping rhythm) appears to be associated with the sun's laughter (see mm. 43–44). Triplets in rising or falling sequences are also associated with the storms referenced in the text (see m. 35, 40).

B-flat major

F major
 C major



1. *mf* Ritornello

4.

F major G major C minor

C major C7 F major

B-flat major

B-flat major B-flat 7

8. **Soprano.**

In the A section, the upper instruments often join the singer in alternate measures, as if divine help is coming alongside the believer, as referenced in the text.

For biblical background, see note.



Es ist und bleibt der Chri-sten

Continuo alone.

E-flat major F major B-flat major
 C minor

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Word painting: Long melisma for "wacht" (to keep watch).

10. NBA: vor

Trost, dass Gott für sei - - ne Kir - che wacht,

+Obs Str.

Continuo alone.

B-flat major C7 F major F major

Martin Petzoldt cites Psalm 121 as the classic biblical passage describing God's role as protector. See Psalm 121: 3-4: "He will not let your foot be moved, he who keeps you will not slumber. Behold, he who keeps Israel will neither slumber nor sleep."

12.

+Obs Str.

B-flat major B-flat major

14.

für sei - ne Kir - che wacht.

mf

C7 F major F major F major

16.

Es ist und bleibt

Continuo alone.

B-flat major (C7) F major F major G7

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18. der Chri - sten Trost, es ist und bleibt der Chri - sten

+Obs. Str. Continuo alone.

C minor C minor D dim. E-flat major B-flat 7

20. Trost, dass Gott für sei - ne Kir - che wacht, für sei - ne Kir - che

+Obs. Str. Continuo alone.

E-flat major F7 B-flat major

22. wacht, für sei - ne Kir - che

+Obs. Str.

B-flat major (E-flat major) B-flat major F7 B-flat major B-flat 7 C minor F7

24. wacht, dass Gott für sei - ne Kir - che, für sei - ne Kir - che wacht.

+Obs. Str. Continuo alone.

G minor deceptive F7 B-flat major B-flat major

27.

B-flat major F major C major

18

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29.

F major F major G major C minor

31.

C major C7 F major F major B-flat major E-flat major F major B-flat 7

33.

B Section

Denn wenn sich gleich die Wet - ter

E-flat major F major B-flat major B-flat major

p Continuo alone.

35.

thür - - - - - men, die Wetter thür -

Word painting: Rising chords for "pile up."

+Obs. Str.

G minor

Triplet motive appears in continuo in descending sequence.

37.

- - - - - men, die Wet - ter thür - men, denn

Rising storm depicted...

mf

D pedal...

Continuo has repeated 8ths as pedal tones and rising chromatic 16ths.

Apparent allusion to Tobit (modern version) 3:21–22, vv. 22–23 in German bible (Apocrypha): "For this I truly know: Whoever serves God will be comforted after the attack and redeemed out of tribulation, and after chastening he will find mercy. For you find no delight in our perishing. For after the storm (Luther 1545: Ungewitter) you let the sun shine again, and after our wailing and crying you shower us with joys." See side note for German original in Luther's 1545 translation of the bible. Perhaps also an allusion to Jesus calming the stormy sea (Matthew 8:24–26, Mark 4:37–39, Luke 8:23–24).

Melisma is even more dramatic with 32nd notes.



39. *wenn sich gleich die Wet-ter thür -*

cresc.

G minor G7 C minor G major G pedal... C minor

Rising storm... -Obs

Oboes tacet produces a sudden change of tone color.

Rising sequence of triplets in strings. Right hand here is editorial (see full score).

41. *- men, die Wet-ter thürmen, so hat doch nach den Trüb - sals - stür - men die*

NBA: Trübsalstürmen

+Ob I

Continuo alone. Absence of oboes & strings emphasizes the end of the storm.

Continuo realization is editorial.

P cresc. mf

C minor F7 B-flat major

43. *Freu - den - son - ne bald ge - lacht, die Freudensonne bald ge -*

Text painting: Triplets for the sun's laughing, as referenced in the text.

Continuo realization is editorial.

D7 G minor

45. *lacht.*

+Obs, Str.

f Ritornello

G minor G minor

47.

Denn wenn sich

p

A major D minor D minor

49.

gleich die Wet-ter thür - - - men, die Wet-ter thür - - - men, so

G7 C minor A7 D minor B-flat major

51.

hat doch nach den Trüb-salsstür-men die Freuden-sonne bald ge-lacht,

Triplets for "laughed."

Continuo alone.

D major G minor G minor

53.

die Freu-den-son-ne bald ge-lacht.

Continuo alone.

G minor

Da Capo.

44/7.

Choral. (Mel.: „Nun ruhen alle Wälder.“)

The closing chorale serves as a catechismal statement of trust in the face of the trials and persecutions referenced in earlier movements.

For biblical background, see note.



+Bsn
Continuo
Organo

+Ob I,
Vln I

+Ob II,
Vln II

+Vla

Soprano¹.

Alto.

Tenore.

Basso.

B-flat major

B-flat major

B-flat major

F major F7

5.

dich er - schaf - fen - hat! Es ge - he wie es ge - - he: dein

dich er - schaf - fen hat! Es ge - he wie es ge - - he: dein

dich er - schaf - fen hat! Es ge - he wie es ge - - he: dein

dich er - schaf - fen hat! Es ge - he wie es ge - - he: dein

Martin Petzoldt notes that this expression was common as early as the 1500s. It is a German rendering of the classical phrase "quocunque res cadent." See *Bach-Kommentar* 2:951.

9.

Va - ter in der Hö - he, der weiss zu al - len Sa - chen Rath.

Va - ter in der Hö - he, der weiss zu al - len Sa - chen Rath.

Va - ter in der Hö - he, der weiss zu al - len Sa - chen Rath.

Va - ter in der Hö - he, der weiss zu al - len Sa - chen Rath.

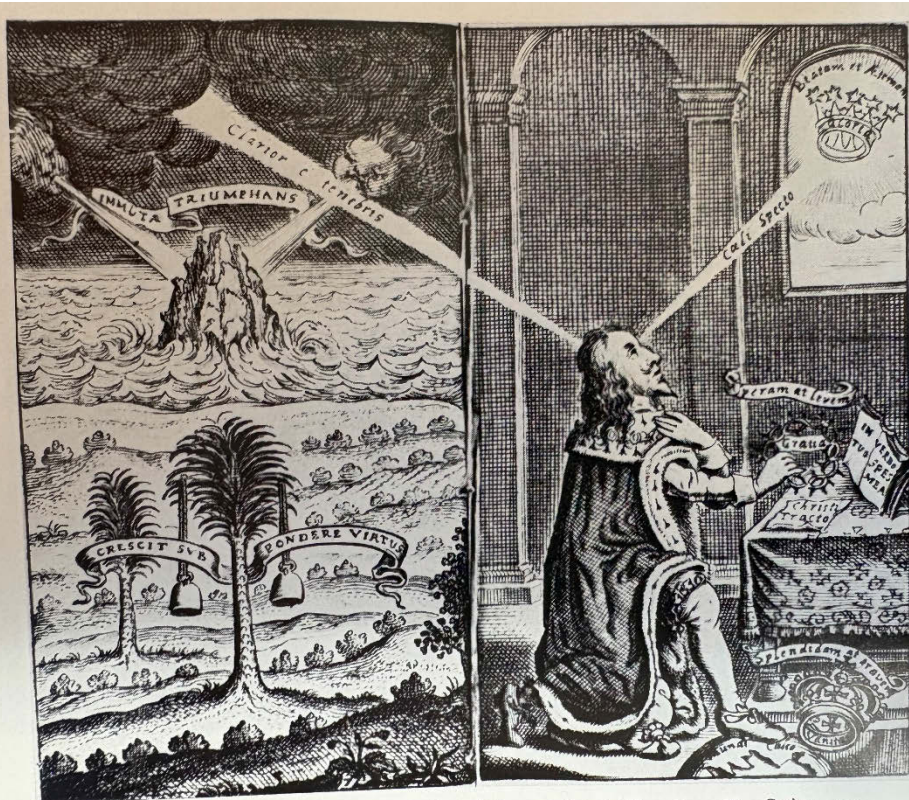
B-flat major

F major

G minor

B-flat major

B-flat major



Titelkupfer der Εἰκὼν βασιλική vel Imago Regis Caroli. – Zu Seite 221.

Die edle Palme wächst je mehr man sie beschweret.¹



Image of weighted palm trees in Albrecht Schöne, *Emblematik und Drama im Zeitalter des Barock* (Munich, 1964; 2nd ed. Munich, 1968), table 1 (after p. 128), taken from *Eikon Basilike* (Latin: *Vel Imago Regis Caroli, in illis suis ærumnis et solitudine*); English: *Portrait of King Charles in his Sorrows and Solitude*), the supposed autobiography of King Charles I, compiled by John Gauden and published in 1649 upon the King's execution.

Image of weighted palm tree in Albrecht Schöne, *Emblematik und Drama im Zeitalter des Barock* (Munich, 1964; 2nd ed. Munich, 1968), p. 72. Taken from Andreas Gryphius, *Gesamtausgabe der deutschsprachigen Werke*, vol. 4 - *Trauerspiele I*, edited by Hugh Powell (Tübingen: Max Niemeyer Verlag, 1964), p. 286f.