TEIL 2, Nach der Predigt

Nr. 30: Arie (Alt, Chor)
Ach, nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

Nr. 31: Rezitativ
Evangelist:
Die aber Jesus gegriffen hatten, führten ihn zu
dem Hohenpriester Caiphas, dahin die
Schriftgelehrten und Ältesten sich versammelt
hatten. Petrus aber folgte ihm nach von ferne bis
in den Palast des Hohenpriesters und ging hinein
und setzte sich bei die Knechte, auf daß er sähe,
wo es hinaus wollte. Die Hohenpriester aber und
Ältesten und der ganze Rat suchten falsche
Zeugnis wider Jesum, auf daß sie ihn töteten, und
funden keines.

Nr. 32: Choral
Mir hat die Welt trüglich gerichtet
Mit Lügen und mit falschem Gdicht,
Viel Netz und heimlich Strikke.
Herr, nimm mein wahr in dieser Gfahr,
Bhüt mich für falschen Tüken!

Nr. 33: Rezitativ, Duett
Evangelist:
Und wiewohl viel falsche Zeugen herzutraten,
fanden sie doch keins. Zuletzt traten herzu zween
falsche Zeugen und sprachen:

Zeugen:
Er hat gesagt: Ich kann den Tempel Gottes
abbrechen und in dreien Tagen denselben bauen.

Evangelist:
Und der Hohenpriester stand auf und sprach zu
ihm:

Hohenpriester:
Antwortest du nichts zu dem, das diese wider dich
zeigen?

Evangelist:
Aber Jesus schwieg stille.

PART 2, After the Sermon

No. 30: Aria (Alto, Chorus)
Ah, now my Jesus is gone!
Where has your Beloved gone then.
O you fairest among women?
Is it possible, dare I look?
Which way has your Beloved turned?
Ah! my Lamb in tiger's claws!
Ah, where has my Jesus gone?
So we wish to search for him with you.
Ah, what am I to tell the soul,
when it anxiously asks me -
Ah, where has my Jesus gone?

No. 31: Recitative
Evangelist:
But those who had arrested Jesus led him to the
high priest Caiphas, where the scribes and elders
had assembled. Now Peter followed him at a
distance, up to the palace of the high priest; and he
went in, and sat down with the servants, so that he
might see how matters would go. And the chief
priests and elders, and the whole council, sought
false testimony against Jesus, so that they could
put him to death; and they found nothing.

No. 32: Chorale
With lies and false allegations,
the world has deceitfully set
many nets and hidden snares for me.
Lord, be aware of me in this danger,
protect me against false malice!

No. 33: Recitative, Duet
Evangelist:
And although many false witnesses came forward,
they still did not find anything. At last, two false
witnesses came forward and said:

Witnesses:
He said: "I can tear down the Temple of God and
build it again in three days!"

Evangelist:
And the high priest stood up and said to him:

High Priest:
Do you answer nothing to what these people are
testifying against you?

Evangelist:
But Jesus kept silent.
30  Ach, nun ist mein Jesus hin
Ah, now my Jesus is gone

Who: Alto soloist with choral commentary; both orchestras
What: The New Testament's Bridegroom of the Church, the figure seen in the Passion's opening, is now the Old Testament's Beloved, the figure opening the second half of the Passion. Together they present an extremely personalized, even romantic, view of Jesus, typical of the Pietist Lutheran strain vying with orthodox Lutheranism in Bach's time.
How: The choir's music is dreamily calm, with beautiful inner lines, such as the tenors' swirling tendril of notes on unter den Weibern [among women]. All the parts illustrate the word hingewandt [(which way has he) turned] with weaving lines. The alto soloist's line, however, matches its anxious text: a lost, bewildered seeker, confused, searching for someone. The alto opens with a long, low moan and then wanders around, stopping and starting irregularly in fits of jagged melody. The line telling of Jesus having fallen into the grasp of tiger-claws is set to a melody that lurches suddenly several times like lunging claws. The alto line ends on a halting sigh, its questions hanging in the air unanswered.

31  Die aber Jesum gegriffen hatten
But those who had arrested Jesus

Who: Evangelist
What: The narration resumes: the disciples having fled, Jesus is taken for questioning before Caiphas, the high priest, and the assembled Jewish religious leaders.
How: The recitative, telling of the search for false witnesses, ends movingly, with a falling phrase on the words und funden keines [and they found nothing].

32  Mir hat die Welt trüglich gericht
The world has deceitfully set for me

Who: Choir, symbolizing congregation
What: A hymn about putting up with false accusations—just as Jesus faces at this moment in the story. A major theme of this Passion is the Geduld, patience, required in discipleship. This chorale makes that point in the most obvious personal and parallel way. The tie to Jesus is even clearer in the next recit/aria pair (#34-35). Note the biting chords on Lügen [lies].

33  Und wiewohl viel falsche Zeugen
And although many false witnesses

Who: Evangelist, two false witnesses, high priest
What: Two people testify that Jesus said he could destroy the Temple and rebuild it.
How: In musical settings of the Passion story, there is a long tradition of having the two false witnesses sing in canon, parroting each other's lies. The cello zig-zags up as the witnesses sing the word bauen [build]. When the witnesses end their canon, the cello finishes off with an energetic flourish sounding like a self-satisfied "So there!" The recitative ends by telling that Jesus said nothing to defend himself. There is spare poignancy in the simple cadence following Jesus' silence. The following arioso/aria will ponder the meaning of this silence.