

Program Notes

The Miraculous Draft of Fishes

The account of this miracle occurs in chapter five of St. Luke's Gospel and it is the appointed Gospel reading for the 5th Sunday of Epiphany. The practice of making musical settings of the gospel readings has significant precedent in the traditions of liturgical music. The present musical setting employs a somewhat elaborate set of performers: the text is sung by soloists and choir with the accompaniment of flute, oboe, and strings.

The original version of this work was written in 1959 and was recorded by the Lutheran Hour Choir under the direction of Carl Schalk. The work was later revised at the request of Dr. Thomas Gieschen and performed at the Kapelle concerts on the Spring Tour, 1980.

In this musical version the choir serves to present the "narrative" lines directly from St. Luke's account. The words of Jesus are sung by a tenor soloist and the part of the Apostle Peter is taken by a bass soloist. The instrumental introduction, interludes, and accompaniments provide a kind of musical framework, setting the scene and reflecting upon the events in the story.

RH

SCORE

The Miraculous Draft of Fishes

Richard Hillert
1959/1980

From Luke 7 RSV

$\text{♩} = \text{ca. } 69$

5

Flute

Oboe

Soprano
Alto

Tenors
Basses

Violins

Viola

Violoncello

Bass

Solo
p espr.

Solo
p espr.
p espr.

10

Fl.

Ob.

1
Vln.

2
Vln.

Vla.

Cl.

B.

p espr.

mp espr.

mp

mf

crescendo

p cresc.

mp

Fl. *dim.* *mp* *f*

Ob.

S. A. *mf*

T. B. *mf*

God, He stood by the

1. Vln. *f* *mf*

2. Vln. *f* *mf*

Vla. *f* *mf*

Viol. *f* *mf*

B. *f* *mf*

Solo *f* *mf*

f *mf* *f* *mf* *f* *mf*

Pl. *f* *mf* *mf dim.*

Ob. *f* *mf* *mf dim.*

S. A. *f* *mf*

T. B. *f* *mf*

lake of Gen- nes- a- ret, and saw two ships standing by the lake!

1. Vln. *f* *mf*

2. Vln. *f* *mf*

Vla. *f* *mf*

Viol. *f* *mf*

B. *f* *mf*

f *mf* *f* *mf* *f* *mf*

Fl. *mf* *mp sub.* *f*

Ob.

S A T B and were

er- men were gone out of them and were wash-

fish- men were gone out of them and were wash-

1 *pu f*

Vln. 1 *mf* *mf* *mf* *mf*

Vln. 2 *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf*

Vcl. *mf* *mf* *mf* *mf*

B. *mf* *mf* *mf* *mf*

pizz. *mf*

Fl. *mf* *dim.* *mp*

Ob. *mf* *mf dim.* *mp*

S A T B wash- and were wash- ing their nets. ing their nets. ing their nets.

1 *dim.* *dim.* *dim.* *dim.*

Vln. 1 *mf* *mf* *mf* *mf*

Vln. 2 *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf*

Vcl. *mf* *mf* *mf* *mf*

B. *mf* *mf* *mf* *mf*

CRESC.

55

5

Fl. Solo *mf espr.*

Soprano, Alto, Tenor, Bass

1. Vln. *sf*
2. Vln. *sf*
Vla. *sf*
Vcl. *sf*
B. *f*

60

Fl. *dim.*
Ob.

Soprano, Alto, Tenor, Bass

1. Vln. *mp*
2. Vln. *mp*
Vla. *mp*
Vcl. *mp*
B. *mp*

Fl. *mf esbr.*

1. SSS
2. S
3. T

ter, we have toiled all night, and have taken nothing; never the-

1. Vln.
2. Vln.
Vla.
Vcl.
B.

Sul G Solo

mf esp.

f

mf

mf

f

Fl.
Ob.
Bass

less, at thy word I will let down the

mp

p cresc.

piu f

1. Vln.
2. Vln.
Vla.
Vcl.
B.

Solo

mp

p cresc.

Fl. *f*

Ob. *mp*

S *mf cresc.*

A

T

B

And when they had done this they in- closed

they in-

1 *f*

Vln. 1

2 *f*

Vla. *f*

Viol. *f*

B. *f*

Fl. *f*

Ob. *f*

closed a

S *f*

A *f*

T *f*

B *f*

great mul- ti- tude of fish-

1 *f*

Vln. 1

2 *f*

Vla. *f*

Viol. *f*

B. *f*

Arco

Cl. *f legato*

Ob.

S. *est* and their net

A. *est* and their net.

T. *est* and their net.

B. *est* and their net.

1. *piu f*

2. *piu f*

M. *piu f*

d. *piu f*

B. *piu f*

120

1. *ff*

Ob.

brake.

non dim.

S. *brake.*

A. *brake.*

T. *brake.*

B. *brake.*

1. *crescendo poco a poco*

vm. *piu f*

2. *piu f*

Vla. *piu f*

cl. *piu f*

B. *piu f*

12

125

Fl. *ff poco dim.*

Ob.

accelerando

S

A

T

B

1

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

130

Fl. *mf*

Ob. *f*

S

A

T

B

(D=B)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

B. *f*

And they beck-oned

135

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

B. *f*

arco

Arco p

Arco f

Arco f

Arco mf

mf

145

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

B. *f*

arco

Arco p

Arco f

Arco f

Arco mf

mf

Fl. ob.

Soprano, Alto, Tenor, Bass

to their part-ners, and they came and filled both the

1. Vln. 2. Vln. Vla. Id. B.

Crescendo to

Fl. ob.

Soprano, Alto, Tenor, Bass

ships so that they be- gan to sink,

1. Vln. 2. Vln. Vla. Vcl. B.

ff

145

Poco meno mosso

14

Fl. *ff*

Ob. *ff*

S

A

T

B

dim.

mp

Poco meno mosso

1

Vln. *ff*

2 *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

poco dim.

mf

mf

mf

mf

mf

mf

150

Fl.

Ob.

S

A

T

B

ritardando molto

1

Vln. *p*

2 *p*

Vla. *p*

Vcl. *p*

B. *p*

pp

pp

pp

pp

pp

Meno mosso

Flute 1 and Flute 2 staves. Flute 1 has a treble clef and a key signature of one flat. Flute 2 has a treble clef and a key signature of one flat. Both staves are mostly empty with some rests.

Soprano and Tenor vocal staves. The Soprano part begins with the lyrics "When Si- mon Pe- ter saw it, Je- sus' knees,". The Tenor part begins with the lyrics "When Si- mon Pe- ter saw it, he fell down at". The music is in a 4/4 time signature with a key signature of one flat.

Violin 1, Violin 2, Viola, and Cello staves. The Violin 1 and 2 parts are marked *mp* and *dim.*. The Viola and Cello parts are also marked *mp* and *dim.*. The music is in a 4/4 time signature with a key signature of one flat.

An empty musical staff.

Bass vocal staff. The lyrics are "De- part from me, for I am a sin- ful man,". The music is in a 4/4 time signature with a key signature of one flat.

Flute 1 and Flute 2 staves. Flute 1 has a treble clef and a key signature of one flat. Flute 2 has a treble clef and a key signature of one flat. Both staves are mostly empty with some rests.

Violin 1, Violin 2, Viola, and Cello staves. The Violin 1 and 2 parts are marked *Solo* and *mp espr.*. The Viola and Cello parts are also marked *Solo* and *mp espr.*. The music is in a 4/4 time signature with a key signature of one flat.

dim.

P. ss 0 Lord!

Sopranos
Tenors

And Je- sus said un- to

ra- lentan- do a tempo

1
2
vln. 1
vln. 2
vln. 3
B.

Crescendo ff

Fl.

Tenor

Fear not, from hence- forth thou shalt catch

S
T

Sl- mon:

1
2
vln. 1
vln. 2
vln. 3
B.

Fl. *mf*

Ob. *mp*

Tenor

men, from hence-

Soprano

Tenore

Bass

1. Vln. *mf cresc.*

2. Vln. *f*

Vla. *mf cresc.*

Vcllo. *mf cresc.*

B. *mf*

$\text{♩} = \text{Ca. } 100$

Fl. *mp*

Ob. *mf expr.*

Tr. *mf*

Cor. *mf*

Forth thou shalt catch men.

S. *mf*

A. *mf*

T. *mf*

B. *mf*

And when they had brought their ships to land

1. *mf*

2. *mf*

Va. *mf*

Vel. *mf*

B. *mf*

dim.

dim.

dim.

dim.

180

Fl. *dim. mp*

Ob. *dim. mp*

Tenor

S A T B

they for= sook all and fol loved

1 Vln. 2 Vln. Vla. Vel. B.

