

Eric Galluzzo

# Lord of the Winds and the Water

*for a capella choir*

Revision 2, September 2025

## Instrumentation

SSAATTBB (or SATB.SATB)

## Duration

ca. 4'30"

## Program Notes

This piece was a finalist in the 2025 Ensemble Altera Competition, and was revised on commission from Dr. Andy Crane and the BYU Singers. It is based on the famous "calming of the storm" passage from Luke 5:22-25, in which Jesus subdues the wind and the waves.

The work should provide a rewarding challenge even for a professional choir. In order to depict the wind and water, I used a florid choral writing style reminiscent of Benjamin Britten (such as the finale of *A Boy Is Born*). In places, the writing treats the choir as an orchestra of voices. For example, in bar 33, the tenors dovetail with the second sopranos, which in turn hand off to the first sopranos in a manner reminiscent of how bassoons might hand off to oboes and then flutes in an orchestral setting. Despite the florid writing, every voice should have adequate time to breathe, and the lines should be singable at the given tempo. At least, they were singable for me when I tried, although I may have a slight advantage since I wrote the piece!

The form is quite simple, and largely dictated by the text. The opening of the piece presents the first motive, representing the disciples; the second motive, representing Jesus, is heard at rehearsal letter A. The longer, tumultuous storm section in the middle develops those motives, culminating in the climactic "Where is your faith?" After a pause, the initial section returns, and the piece finishes on a calm note.

## Performance Notes

In general, when Jesus is speaking, the choir sings homophonically; and when the disciples take center stage, the choir echoes between the first and second parts of each section. To achieve an effective stereo effect for the audience, while still allowing the first and second parts to hear each other when they sing in harmony, it is recommended that the choir be positioned according to the following diagram. However, the director may choose a different layout if they deem that it would be more effective for their choir, or if other works on the program demand a different placement.

Bass 1	Bass 2
Tenor 1	Tenor 2
Alto 1	Alto 2
Soprano 1	Soprano 2

When singing wordless vocalizations, the singers are instructed to join notes with no "h" sound (after all, this is not Handel). The notes should be as close together as possible; however, the singers may still separate slurred notes very slightly using their diaphragms (which may quickly become tiring), or just glide imperceptibly from one note to another, as though by vibrato. In bar 48, the word "dis-" is included under a rest simply to help the sopranos understand how to sing "ci-ples." It should not be sung.

The piano reduction has pedal markings only where they would differ from a pianist's normal instincts. I have attempted to make the piano part playable, rather than including all the notes from every voice.

# Lord of the Winds and the Water

for Dr. Andy Crane and the BYU Singers

Adapted from Luke 8:22-25

Eric Galluzzo

Calmly ♩ = 60

*p* *cresc.*  
Soprano One day Je - sus, one day Je - sus, to his dis-  
*p* *cresc.*  
One day Je - sus said to his dis - ci - ples,  
*p* *cresc.*  
Alto One day Je - sus, one day Je - sus, to his dis-  
*p* *cresc.*  
One day Je - sus said to his dis - ci - ples,  
*p* *cresc.*  
Tenor One day Je - sus, one day Je - sus, to his dis-  
*p* *cresc.*  
One day Je - sus said to his dis - ci - ples,  
*p* *cresc.*  
Bass One day Je - sus, one day Je - sus, to his dis-  
*p* *cresc.*  
One day Je - sus said to his dis - ci - ples,  
Calmly ♩ = 60  
Piano (rehearsal only) *p* *cresc.*  
*Red.*

Lord of the Winds and the Water

A

*mf*

S  
 5  
 - ci - ples, his dis - ci - ples, Let us go o - ver to the oth - er side

*mf*

his dis - ci - ples, Let us go o - ver to the oth - er side

*mf*

A  
 - ci - ples, his dis - ci - ples, Let us go o - ver to the oth - er side

*mf*

his dis - ci - ples, Let us go o - ver to the oth - er side

*mf*

T  
 - ci - ples, his dis - ci - ples, Let us go o - ver to the oth - er side

*mf*

his dis - ci - ples, Let us go o - ver to the oth - er side

*mf*

B  
 - ci - ples, his dis - ci - ples, Let us go o - ver to the oth - er side

*mf*

his dis - ci - ples, Let us go o - ver to the oth - er side

A

*mf*

Pno.  
 (Red.)

**B**

poco rit.....Poco più mosso ♩ = 72

The musical score is arranged in systems for vocal soloists and piano. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is labeled 'Pno.' and is written in grand staff notation. The lyrics for the vocal parts are: 'of the lake.' for S and A; 'of the lake. So they got in - to a boat and set out.' for T and B. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and performance instructions like 'poco rit.' and 'Poco più mosso'. A rehearsal mark '11' is present at the beginning of the vocal lines. A large watermark 'FOR PEARL' is visible across the page.

**B**

poco rit.....Poco più mosso ♩ = 72

17

S

A

(no "h" sound)

Oo

T

(no "h" sound)

Oo

B

Oo

Pno.

The musical score is arranged in a system with seven staves. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B), each with a treble clef. The piano accompaniment (Pno.) is at the bottom, with a grand staff (treble and bass clefs). The music begins at measure 17. The Soprano and Alto parts have lyrics '(no "h" sound)' and 'Oo'. The Tenor part has lyrics '(no "h" sound)' and 'Oo'. The Bass part has lyrics 'Oo'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A large watermark 'For Personal Use Only' is visible across the score.

19

*p* ————— *mf* ————— *p*

S As they sailed,

*p* ————— *mf* ————— *p*

As they sailed,

A Oo

T *mf*  
sailed,  
Oo

B *pp*  
Oo

Pno. *p* ————— *mf*

21

S

as they sailed, he fell a -

as they sailed, he fell a -

A

T

sailed, a -

B

Pno.

*mp* *p* *mp* *p* *p* *mp* *p*

24 *pp* C

S - sleep.

*pp*

- sleep.

A A squall came down on the lake, a squall came down on the

A squall came down on the lake, a

T - sleep, oo, \_\_\_\_\_

*pp* \_\_\_\_\_ *pp* Oo \_\_\_\_\_

*pp* \_\_\_\_\_ *pp* Oo \_\_\_\_\_

B (no "h" sound) *mp*

*pp* \_\_\_\_\_ *mp* 3 3

Oo \_\_\_\_\_

C

Pno. *pp* 3 3

accel. poco a poco.....

28 *mf* *mf* *p* *mf* *p* *mf*

S Mas - ter, Mas - ter! Ah\_\_\_\_\_ Ah\_\_\_\_\_ (no "h" sound)

*mf* *mf* *p* *mf* *p* *mf* *f*

Mas - ter, Mas - ter! Ah\_\_\_\_\_ Ah\_\_\_\_\_

*p cresc.*

A lake, the boat was be - ing swamped, the

*p cresc.*

squall came down on the lake, the boat was be - ing

*p cresc.*

T the boat was be - ing swamped, the

*p* *mf* *p cresc.*

the boat was be - ing

(no "h" sound) *p* *pp*

B Oo\_\_\_\_\_ oh\_\_\_\_\_

*pp* *mf*

Oo, oh

accel. poco a poco.....

Pno. *p cresc.*

(no "h" sound)

51

S

*p* < *mf* *f* *f* *mp* < *f* *mf* < *f*

Ah Ah, Mas - ter, Mas - ter, Ah Ah

A

*p* < *mf* *f* *f* *mp* < *f* *mp* < *mf*

Ah Mas - ter, Mas - ter, Ah, ah

*mf* *cresc.*

dan - ger was se - vere, The dis - ci - - ples

*mf*

swamped, the dan - ger was se - vere,

T

*mf* *mp*

dan - ger was se - vere, Ah

*mf*

swamped, the dan - ger was se - vere,

B

*p* < *mf* *mp* *mf*

Ah Oh, the dis - ci - - ples

*p* *mf* *cresc.*

Oo The dis - ci - - ples

D

Pno.

*mf* *cresc.*

54

*mp*  $\curvearrowright$  *f* *mp*  $\curvearrowright$  *f* *mp*  $\curvearrowright$  *f*

S Ah Ah Ah Ah

*mp*  $\curvearrowright$  *f* *mp*  $\curvearrowright$  *mf* *mp*  $\curvearrowright$  *f* *mp*  $\curvearrowright$  *f*

S Ah ah Ah Ah

A went and woke him, say - ing,

*cresc.*

went and woke him, say - ing,

T Ah ah ah

*mp*  $\curvearrowright$  *f* *mp*  $\curvearrowright$  *f* *mp*  $\curvearrowright$  *f*

T Ah ah ah

*cresc.*

B went and woke him, say - ing,

went and woke him, say - ing,

Pno.

56

S  
Mas - ter, Mas - ter, we're going to drown!

A  
*f*  
Mas - ter, Mas - ter, we're going to drown!

T  
Mas - ter, Mas - ter, we're going to drown!

B  
*f*  
Mas - ter, Mas - ter, we're going to Ah,

Pno.  
*f*

58 **E**  $\text{♩} = 100$   
*p cresc.*

**S**  
He got up

*p cresc.*

**A**  
He got up  
(gradually open mouth, oh -> ah)

*p cresc.*  
(gradually open mouth, oo -> oh -> ah)

He oo, (oh)

*p cresc.*  
(no "h" sound) (gradually open mouth, oo -> oh)

**T**  
Oo, (oh) up

*p cresc.*  
(gradually open mouth, oo -> oh -> ah)

Oo, (oh)

**B**  
He got up, Oh

*p cresc.*

He got oh

**E**  $\text{♩} = 100$   
*p cresc.*

**Pno.**



45

*f*

*mf*

S  
wind and ra - - ging

*f*

*mf*

wind and ra - - ging

A  
ra - ging wa - ters, ra - ging wa - ters,

ra - ging wa - ters, ra - ging wa - ters,

T  
ra - ging wa - ters, ra - ging wa - ters,

ra - ging wa - ters, ra - ging wa - ters,

B  
*mf* *f*  
wind and ra - - ging

*mf* *f*  
wind and ra - - ging

Pno.

Detailed description: This is a page of a musical score for a choral and piano piece. The page is numbered 14 and titled 'Lord of the Winds and the Water'. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The Soprano and Bass parts have lyrics: 'wind and ra - - ging'. The Alto and Tenor parts have lyrics: 'ra - ging wa - ters, ra - ging wa - ters,'. The piano accompaniment is in 3/4 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). A large watermark 'For Perusal Only' is visible across the page.



**F** *molto rit.*.....

*mf* *ff*

S  
ra - ging wa - ters, ra - ging wa - ters, ra - ging wa - ters, and all was

*mf* *ff*

A  
ra - ging wa - ters, ra - ging wa - ters, ra - ging wa - ters, and all was

*mp* *ff* *p*

T  
ra - ging, ra - ging wa - ters, ra - ging wa - ters, ra - ging wa - ters, and all was

*sub. mp* *ff*

B  
ra - ging wa - ters, and all was

*mp* *ff*

B  
ra - ging wa - ters, ra - ging wa - ters, ra - ging wa - ters, all was

*mf* *ff*

T  
And all was

*ff*

B  
all was

*ff*

B  
all was

**F** *molto rit.*.....

*ff*

Pno.  
all was

*ff*

Pno.  
all was

49  $\text{♩} = 72$  *p* *f* *fff* *Broadly*  $\text{♩} = 50$

S  
calm. (dis) - ci - ples, Where is your faith?

A  
calm. (dis) - ci - ples, Where is your faith?

A  
calm. dis - ci - ples, Where is your faith? —

T  
calm. his dis - ci - ples, Where is your faith? —

T  
calm. to them, Where is your faith? —

B  
calm. said to them, Where is your faith?

B  
calm. He said, Where is your faith?

Pno.  $\text{♩} = 72$  *p* *mf cresc.* *fff* *Broadly*  $\text{♩} = 50$

*Red.*

54 **G** Tempo I ♩ = 60

**S** *pp* *cresc.*  
In fear and a - maze - ment,

**A** *pp* *cresc.*  
In fear and a - maze - ment,

**T** *pp* *cresc.*  
In fear and a - maze - ment, in

**B** *pp* *cresc.*  
In fear and a - maze - ment, in

**Pno.** *pp* *cresc.*

*Red.*

58

S  
— they asked one an - oth - er, ——— asked one an - oth - er, ——— one an -  
fear and a - maze - ment, ——— they asked one an - oth - er, ——— one an - oth - er, ———

A  
— they asked one an - oth - er, ——— asked one an - oth - er, ——— one an -  
fear and a - maze - ment, ——— they asked one an - oth - er, ——— one an - oth - er, ———

T  
— they asked one an - oth - er, ——— asked one an - oth - er, ——— one an -  
fear and a - maze - ment, ——— they asked one an - oth - er, ——— one an - oth - er, ———

B  
— they asked one an - oth - er, ——— asked one an - oth - er, ——— one an -  
fear and a - maze - ment, ——— they asked one an - oth - er, ——— one an - oth - er, ———

Pno.  
(Ped.)



67 *dim.* **I** *p* **Più mosso** ♩ = 80 *dim.*

S  
this? E - ven the winds and the wa - ter o - bey  
Who is this?

A  
this? E - ven the winds and the wa - ter o - bey  
Who is this? Oo

T  
this? E - ven the winds and the wa - ter o - bey  
Who is this? Oo

B  
this? E - ven the winds and the wa - ter o - bey  
Who is this? Oo

Pno. *dim.* *p* *pp*

