Eric Galluzzo

Lord of the Winds and the Water

for a capella choir

For perusal only

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.

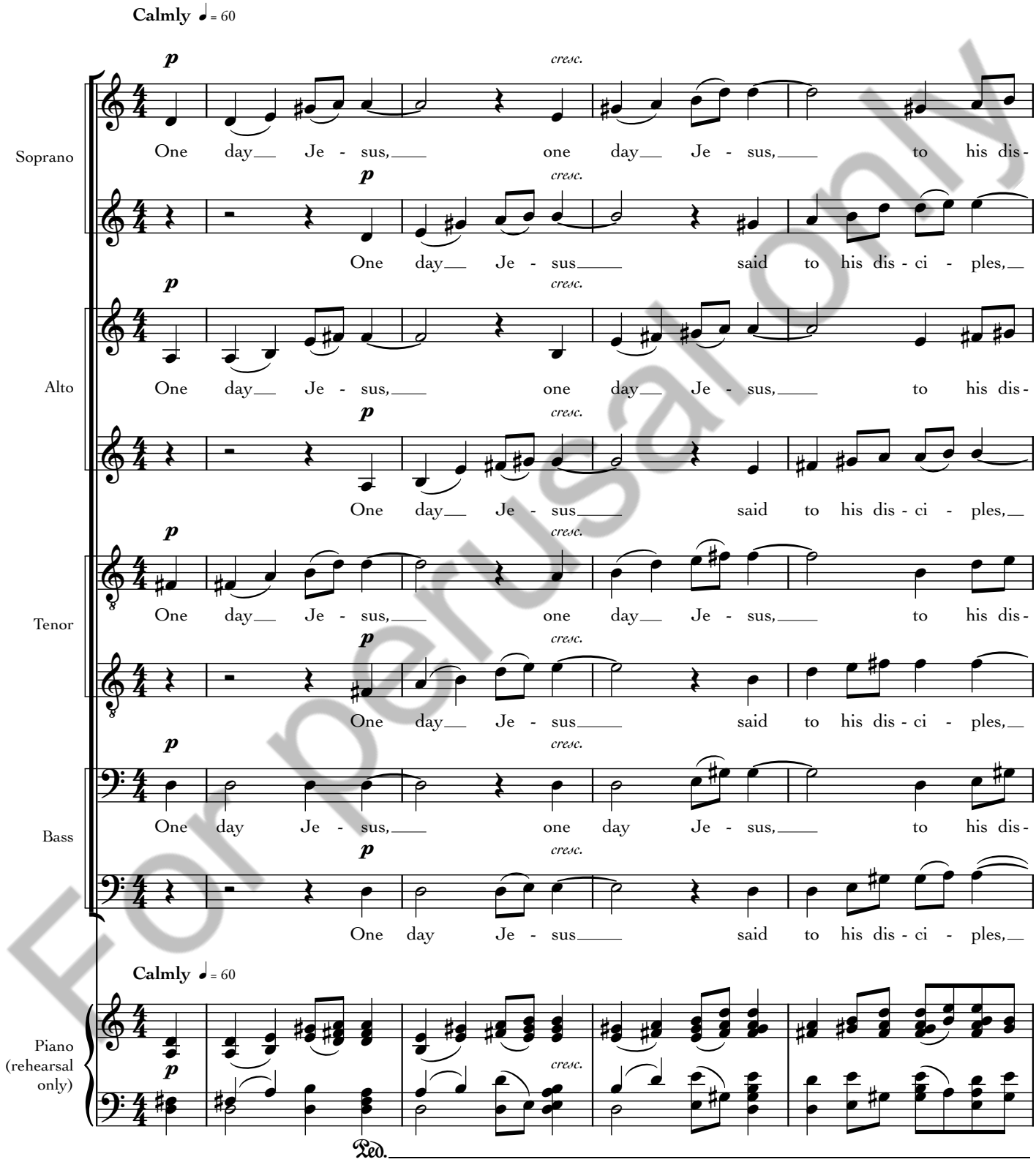
For perusal only

Lord of the Winds and the Water

for Dr. Andy Crane and the BYU Singers

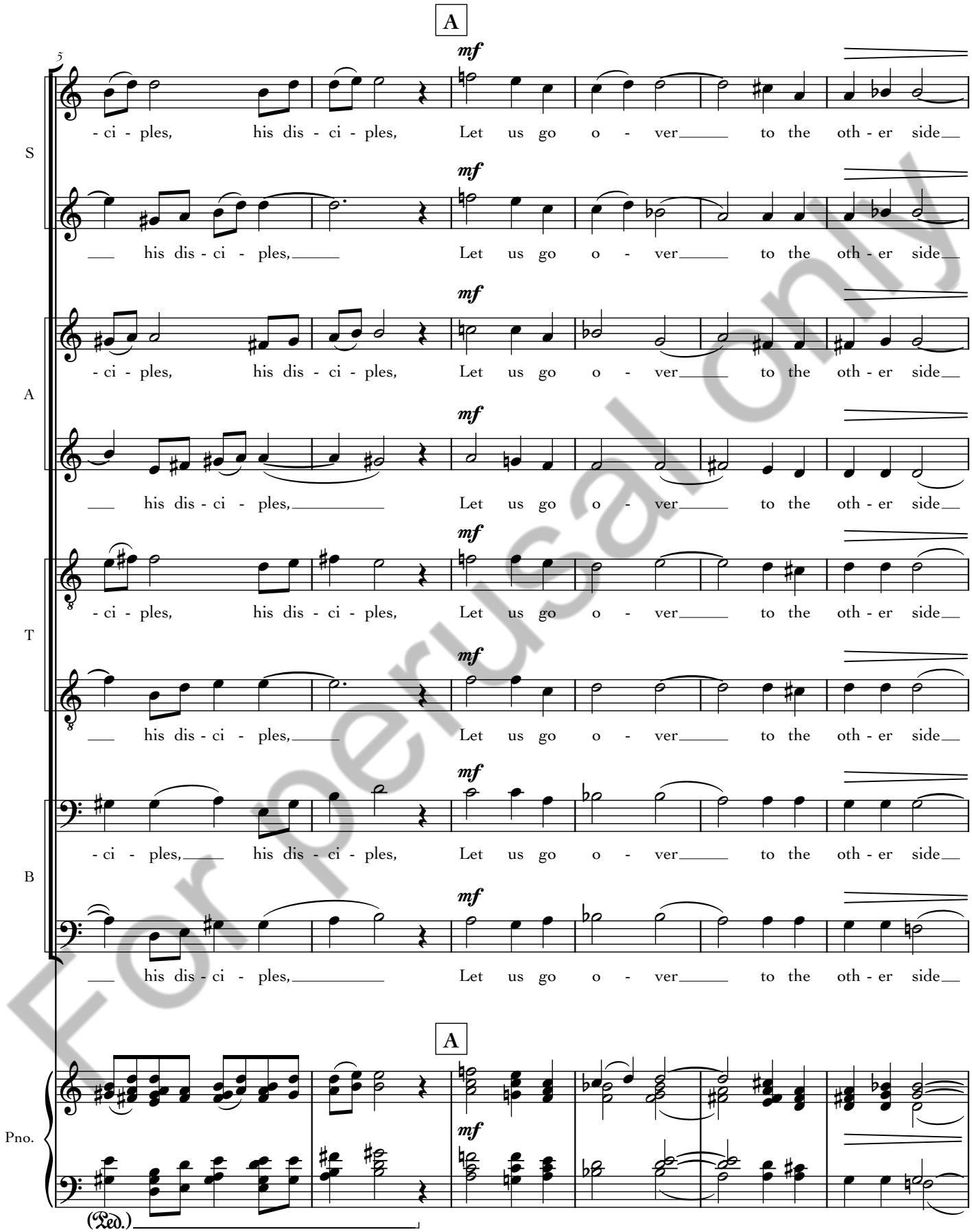
Adapted from Luke 8:22-25

Eric Galluzzo

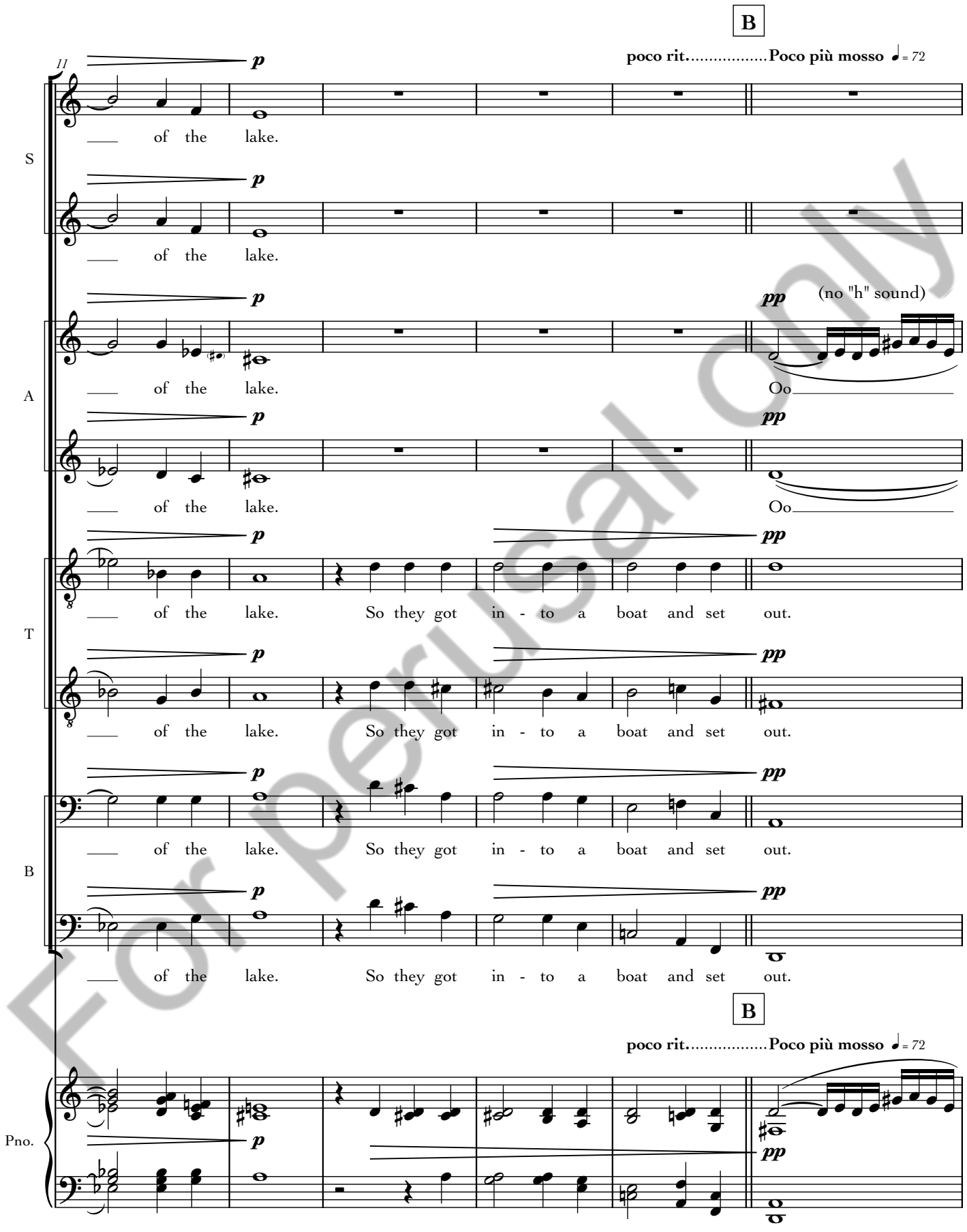


For perusal only

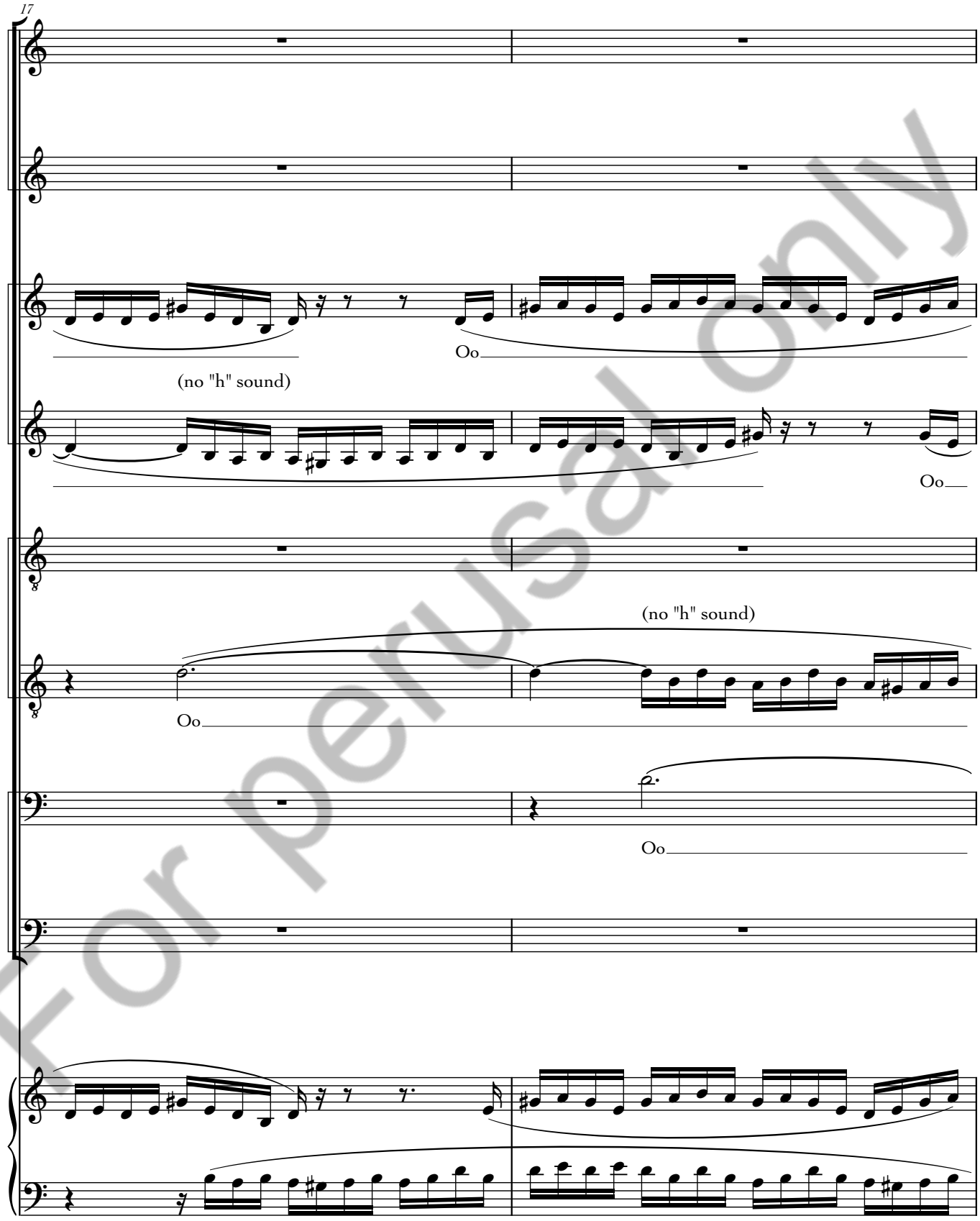
Copyright © 2025 Eric Galluzzo. All rights reserved.



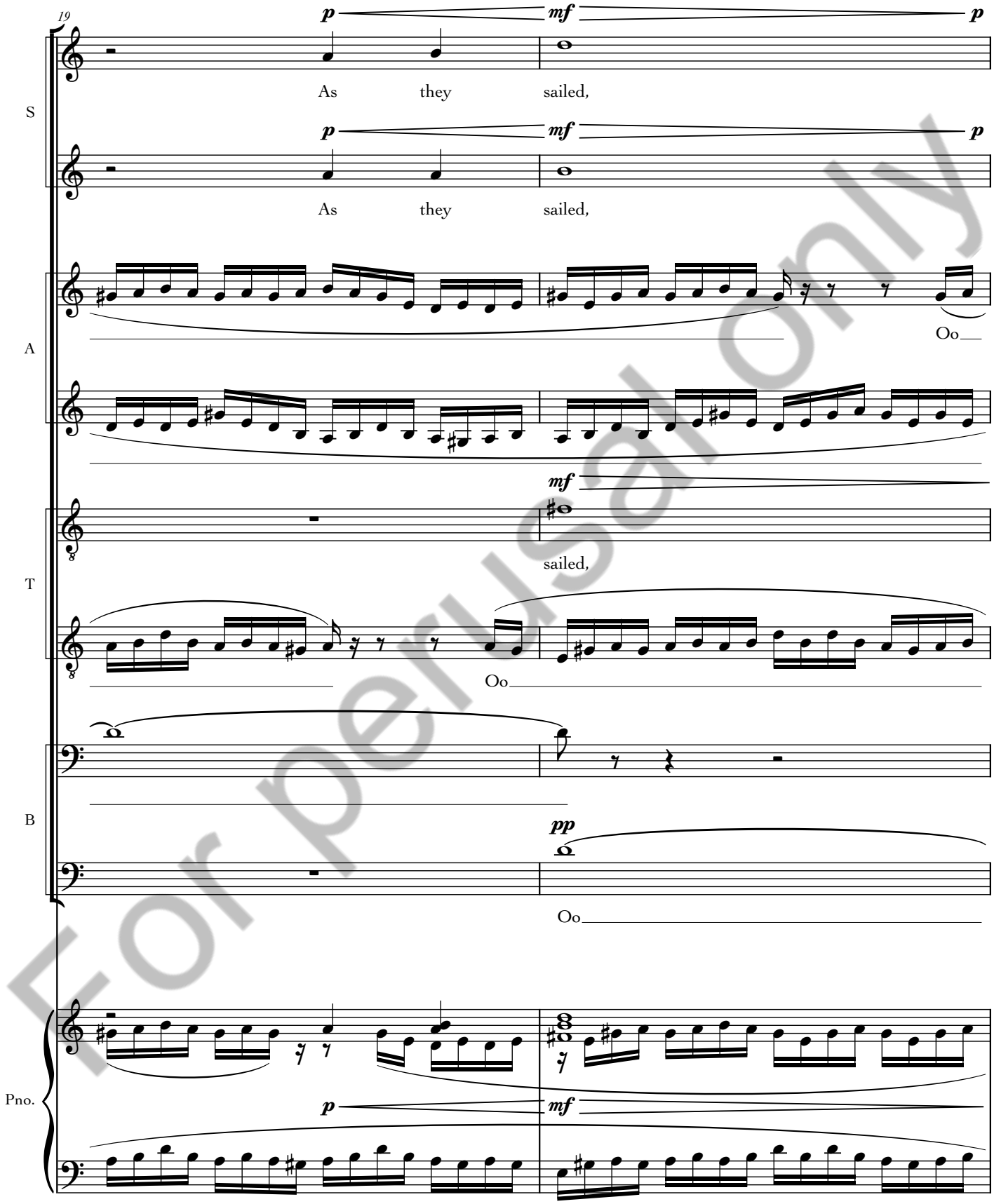
For perusal only



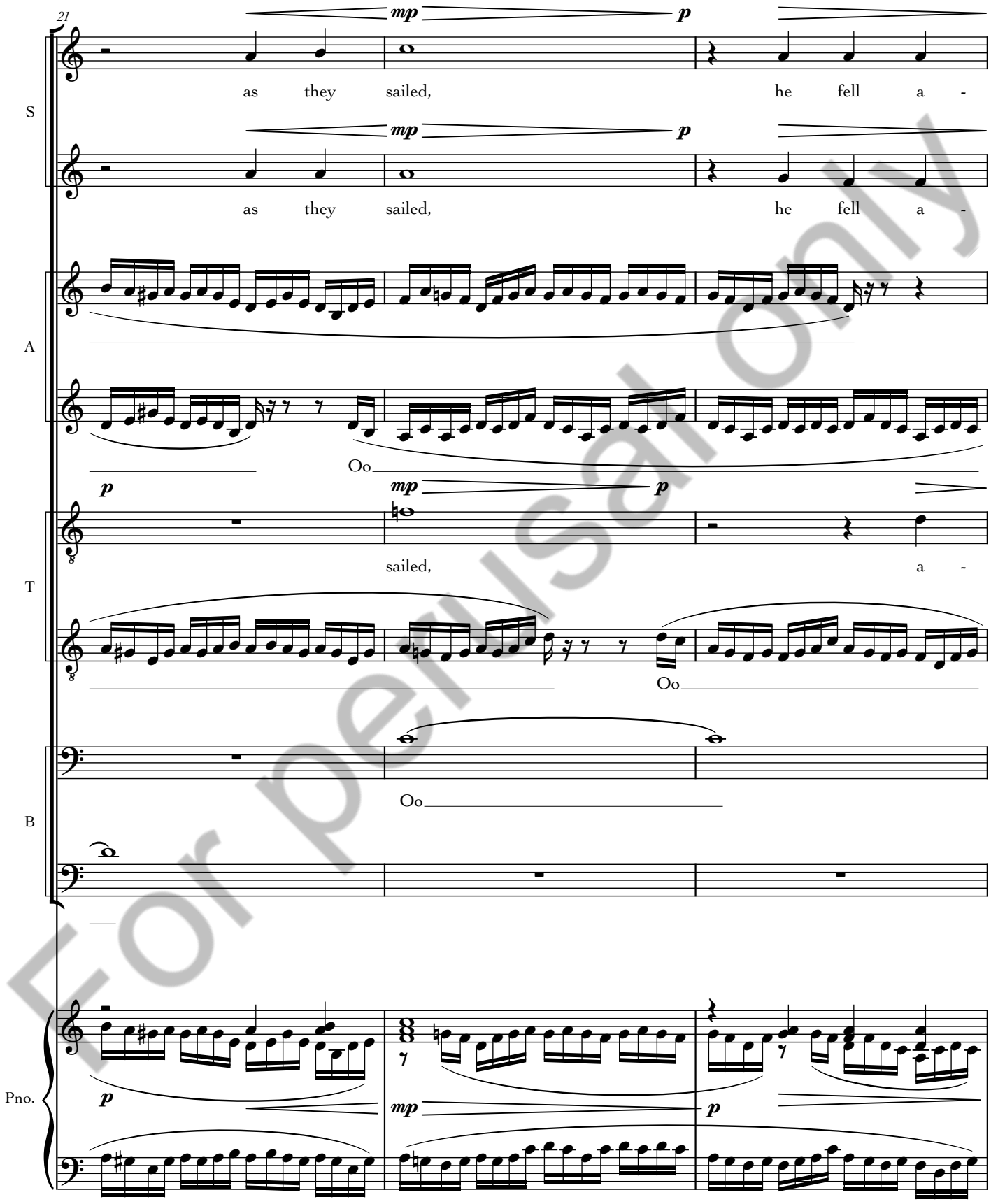
For perusal only



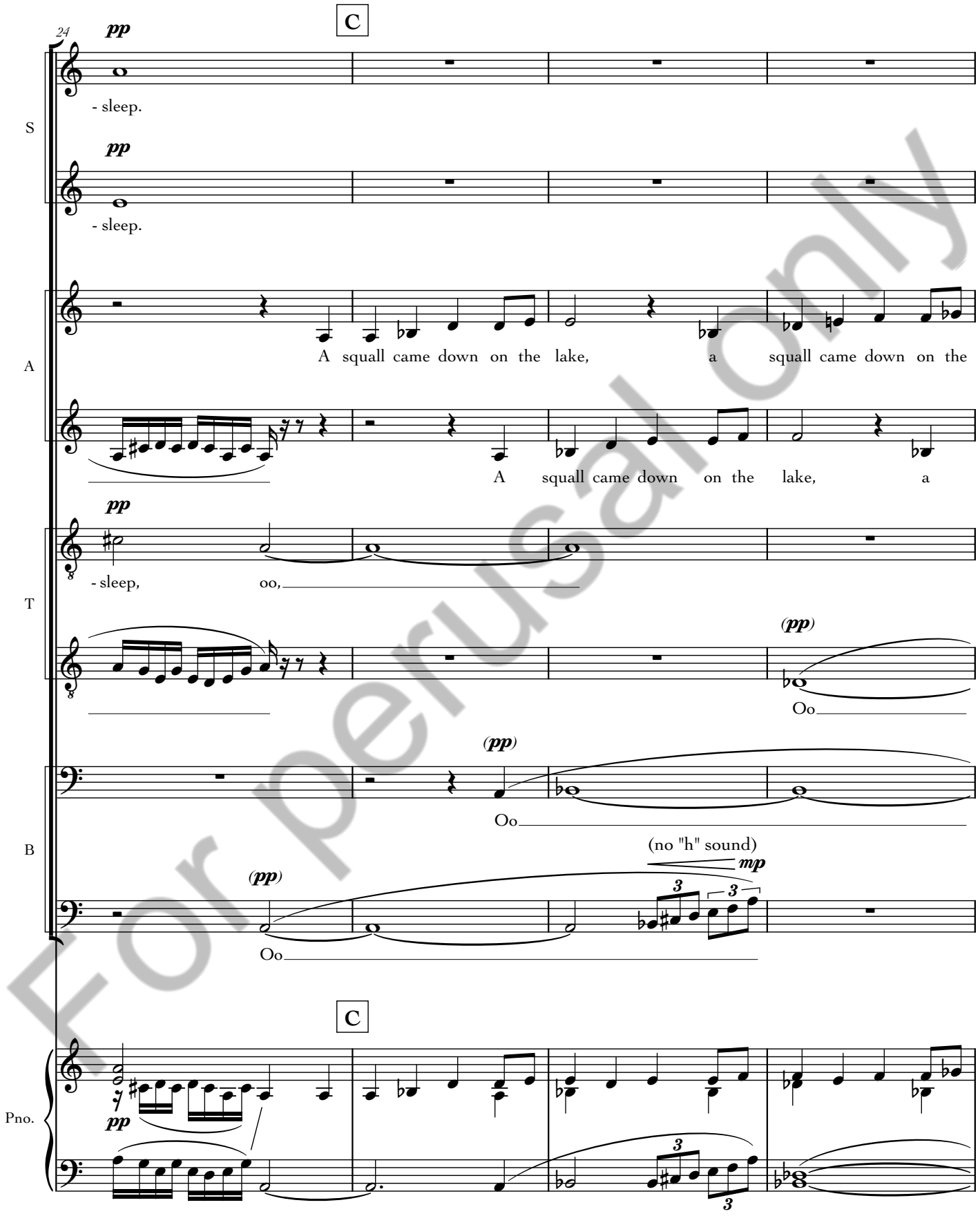
For perusal only



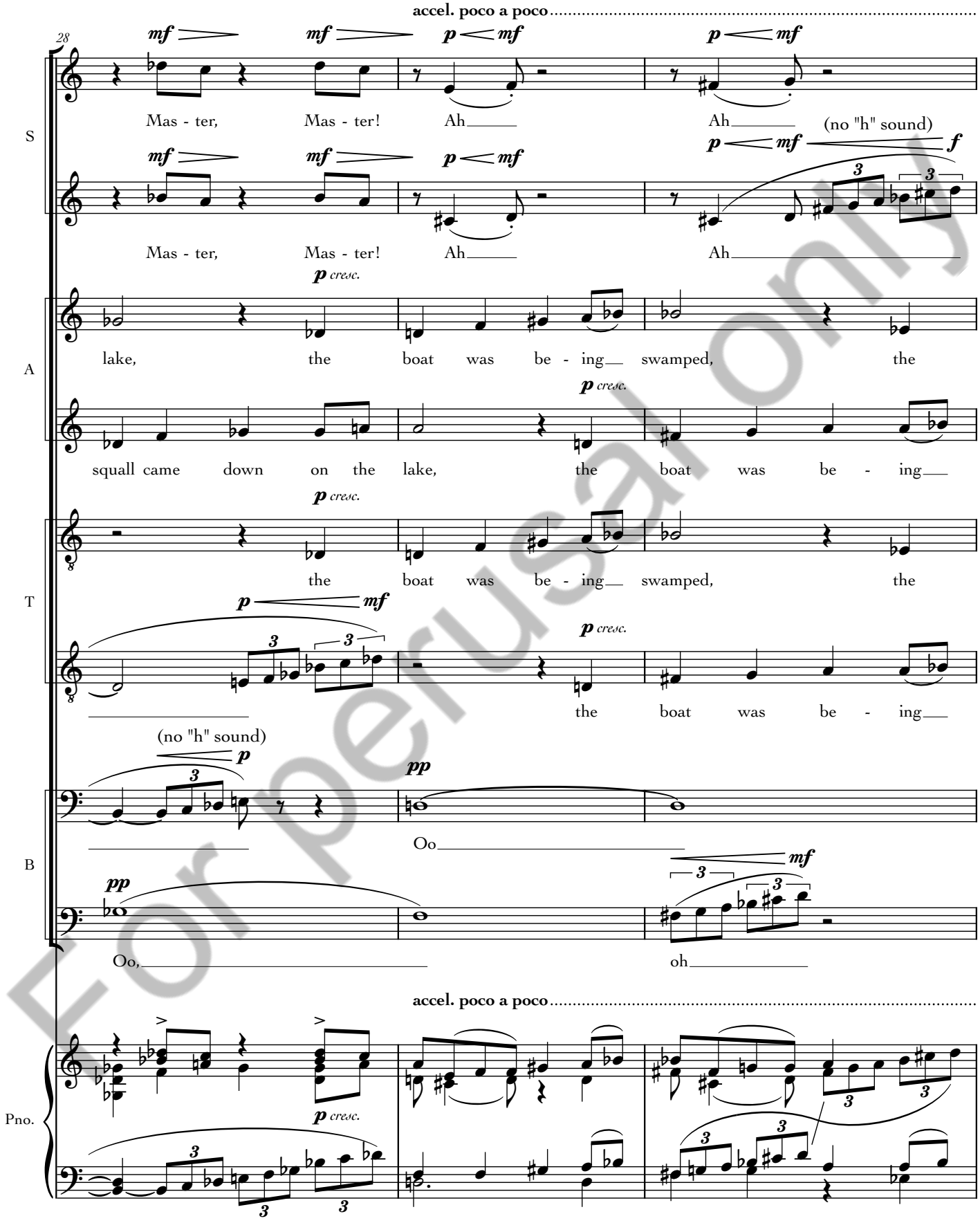
For perusal only



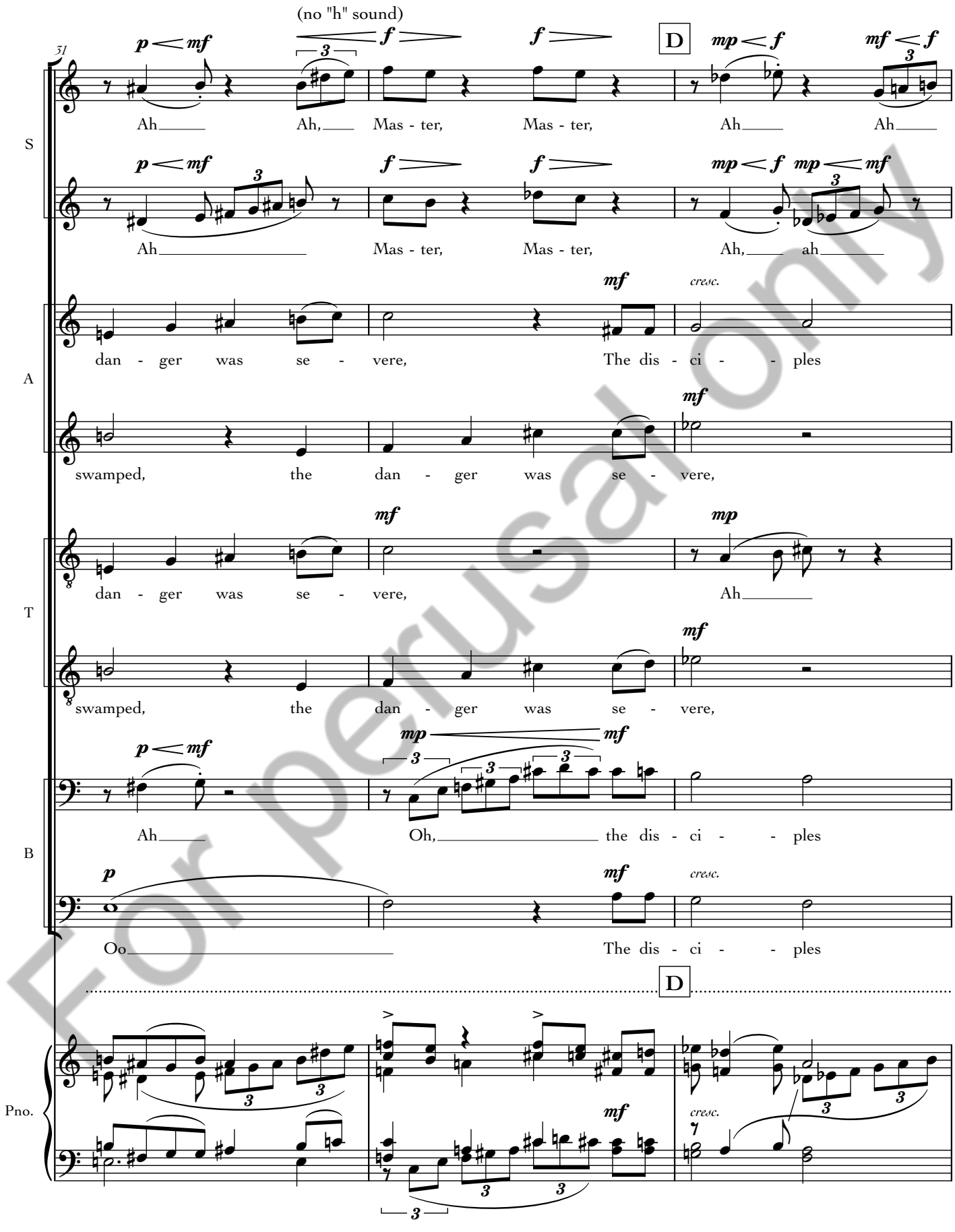
For personal use only



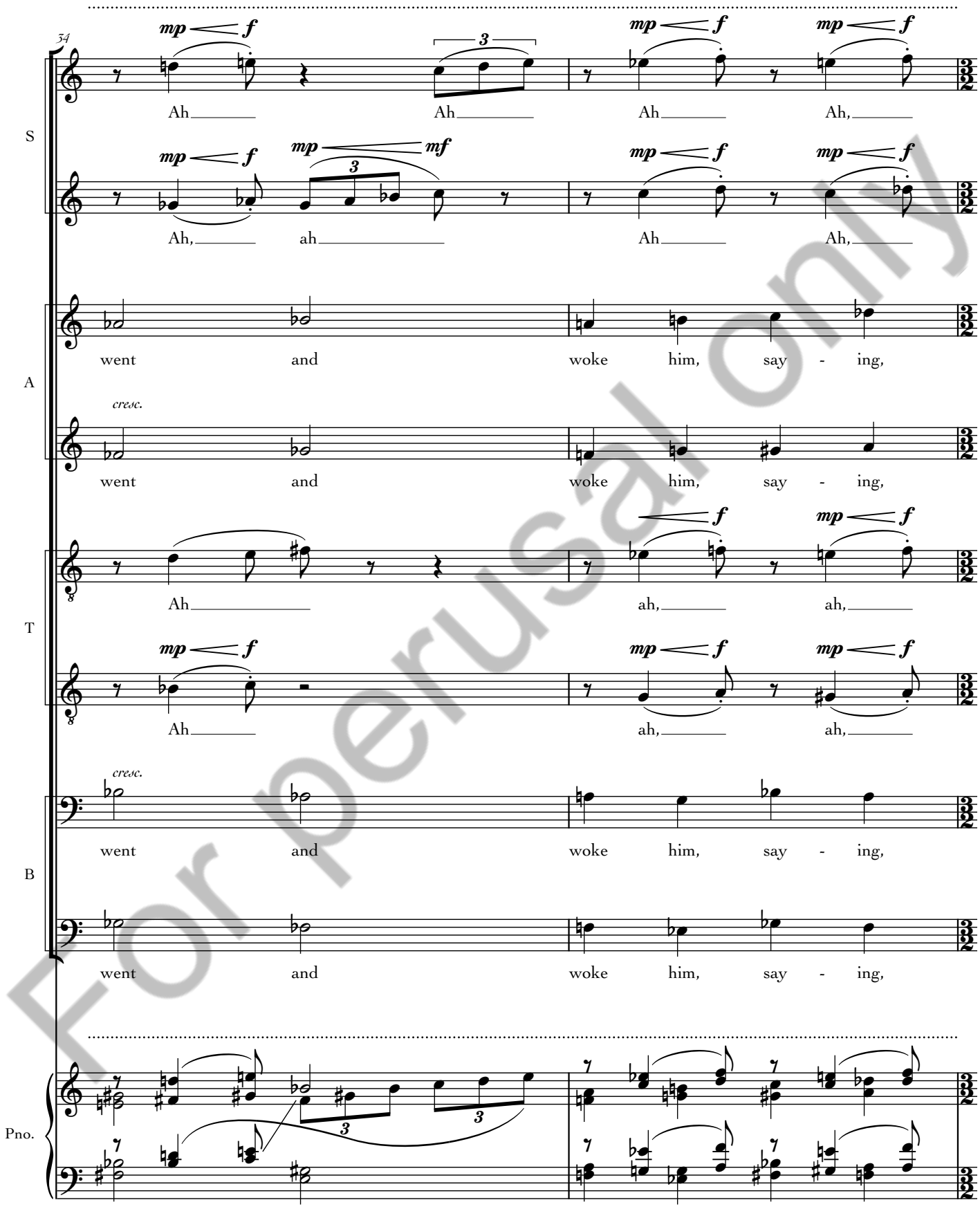
For perusal only



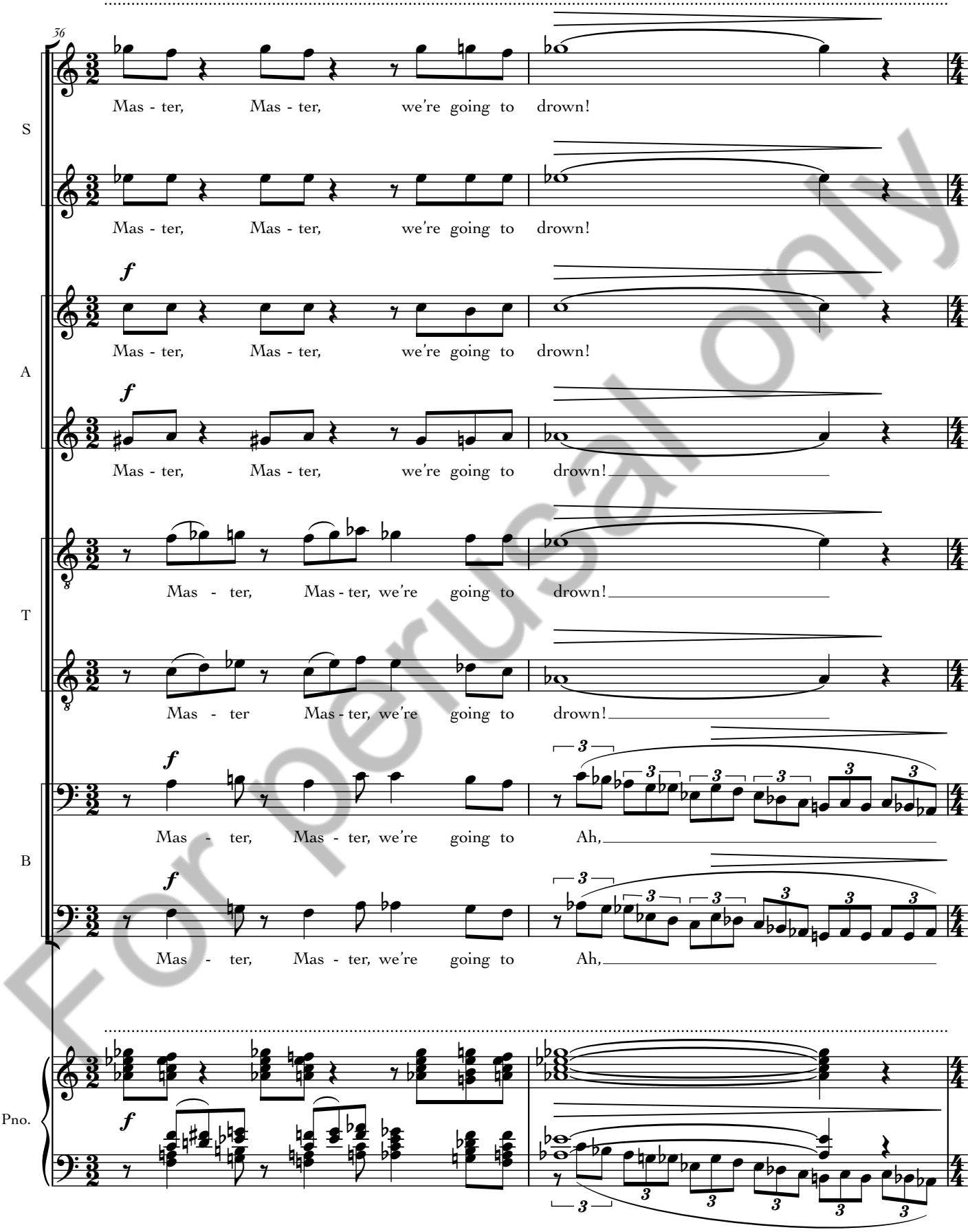
For perusal only



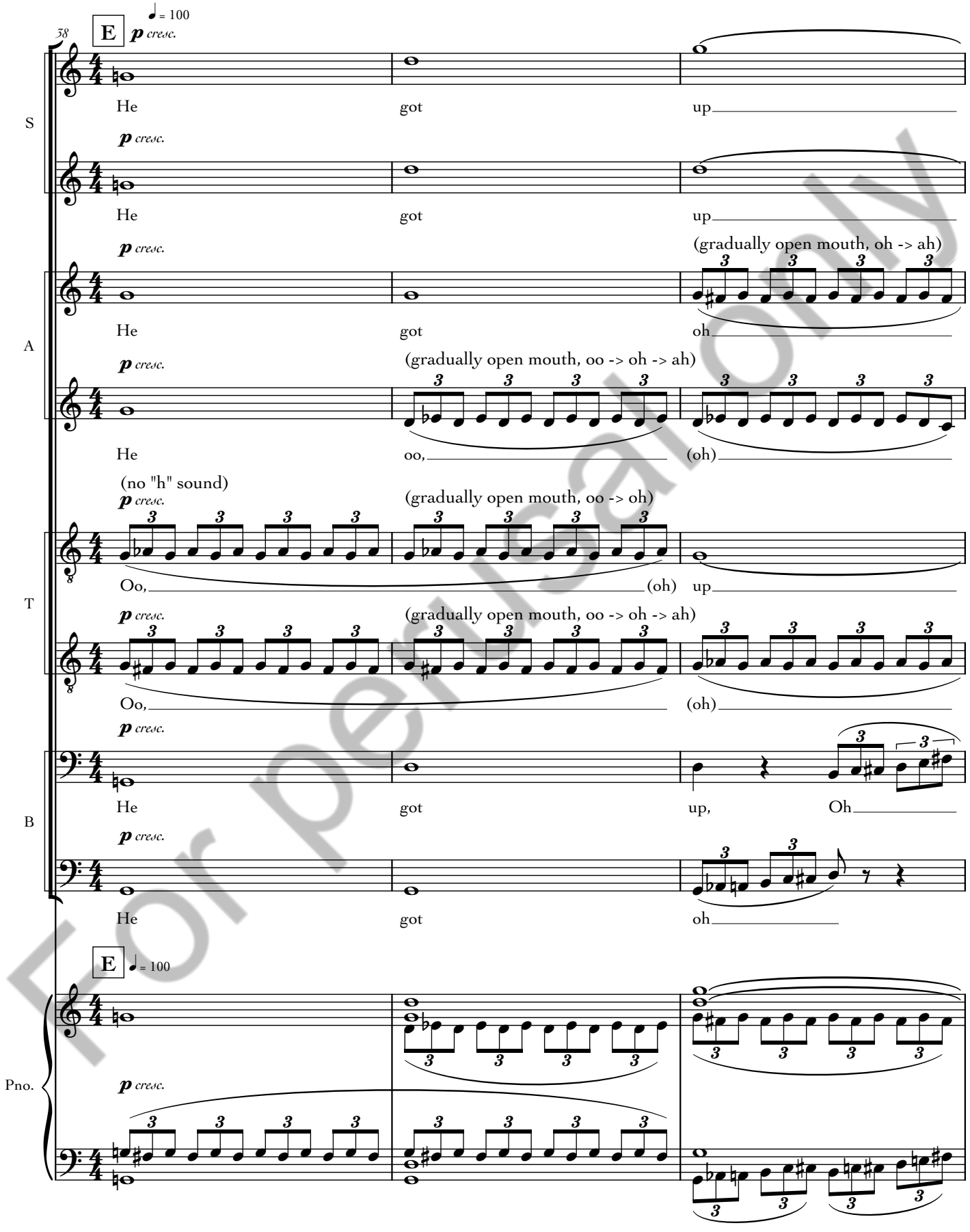
For perusal only



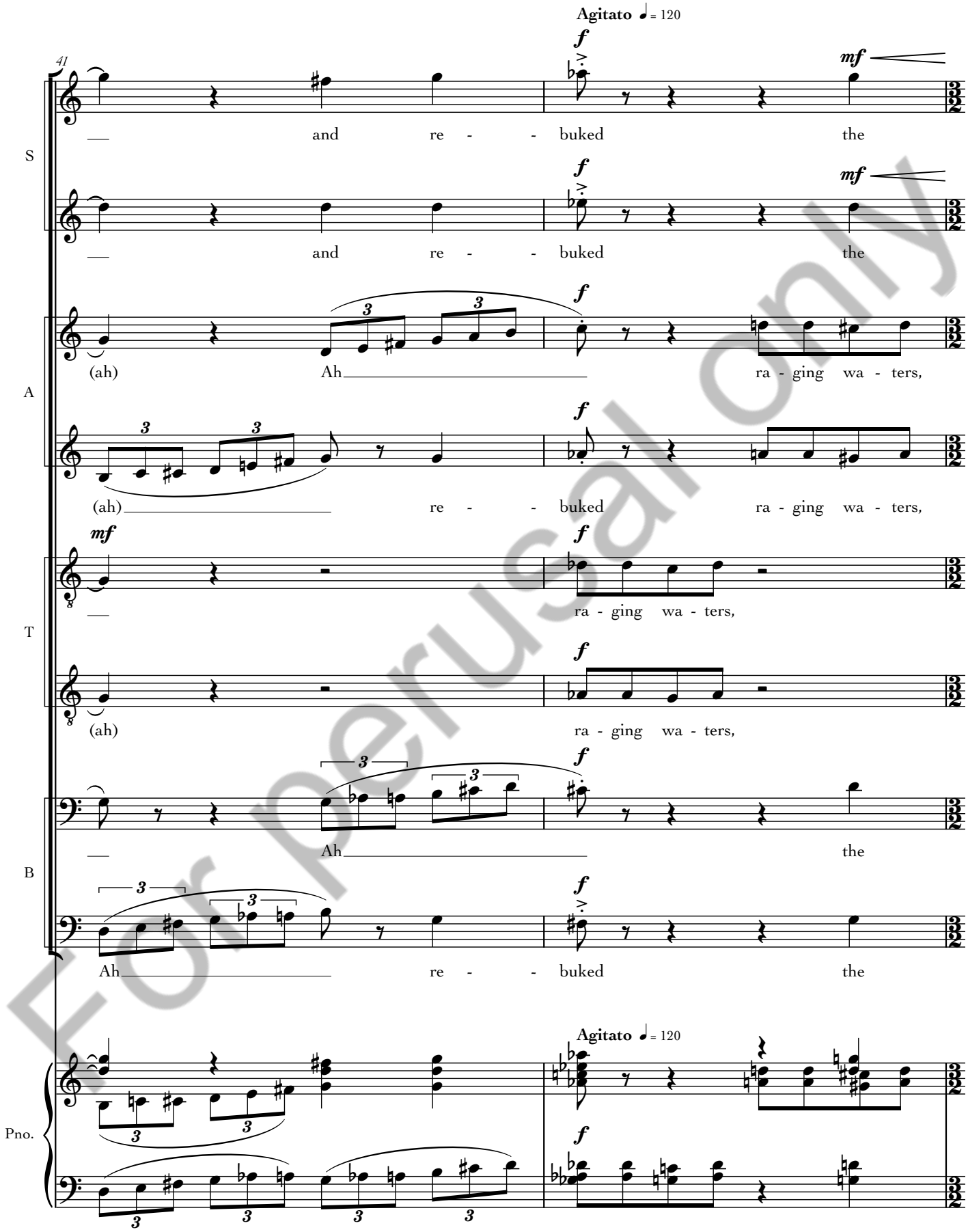
For perusal only



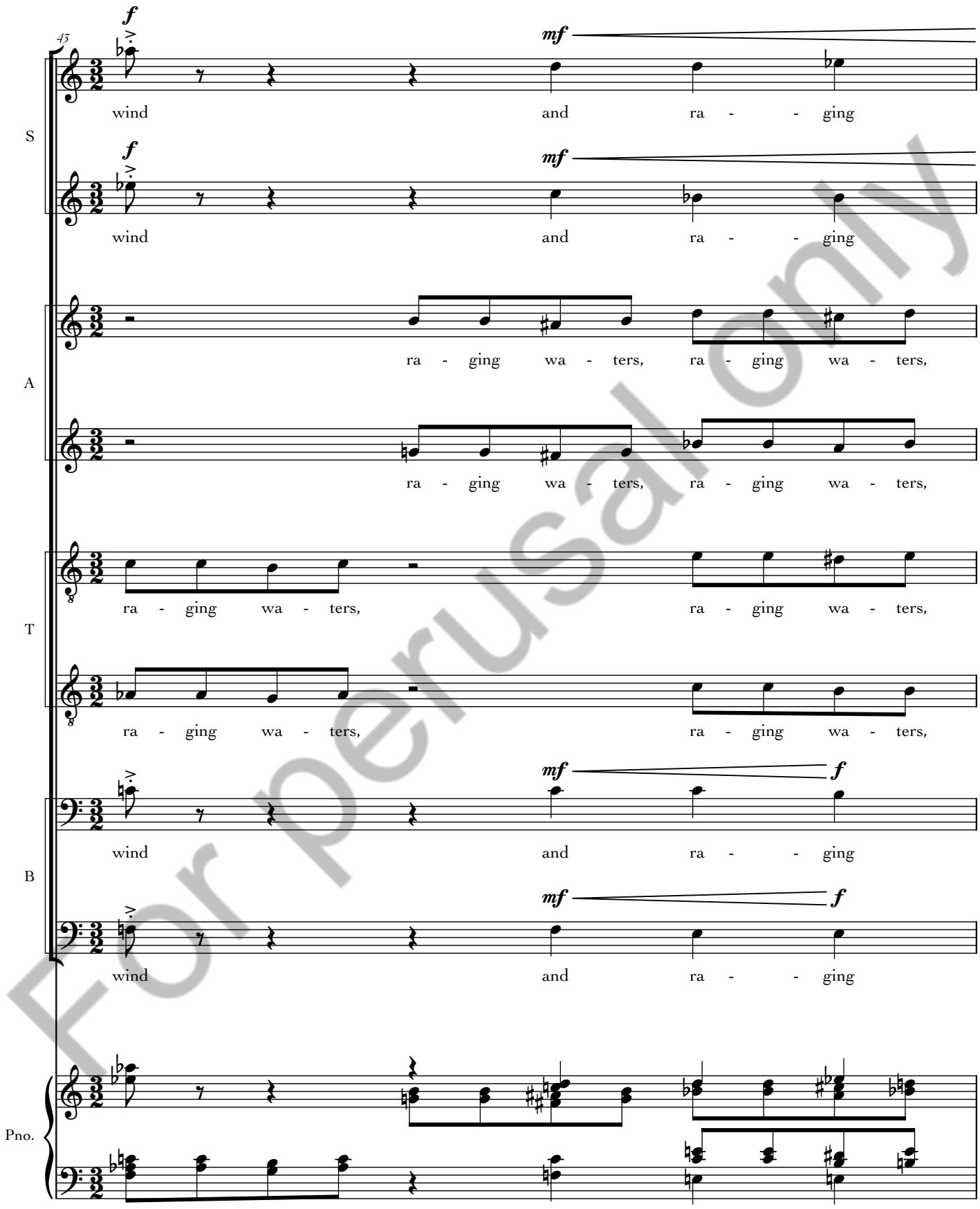
For perusal only



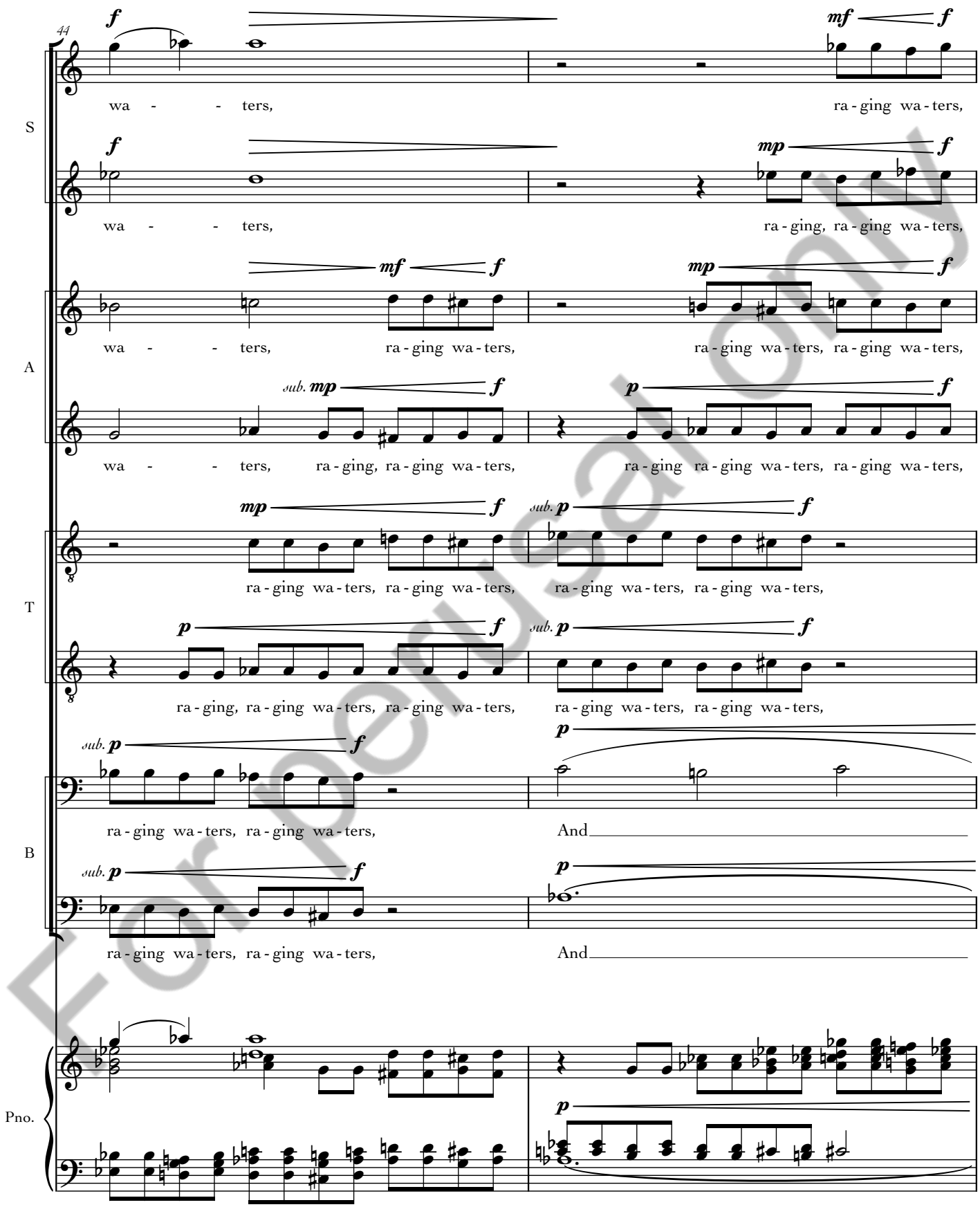
For perusal only



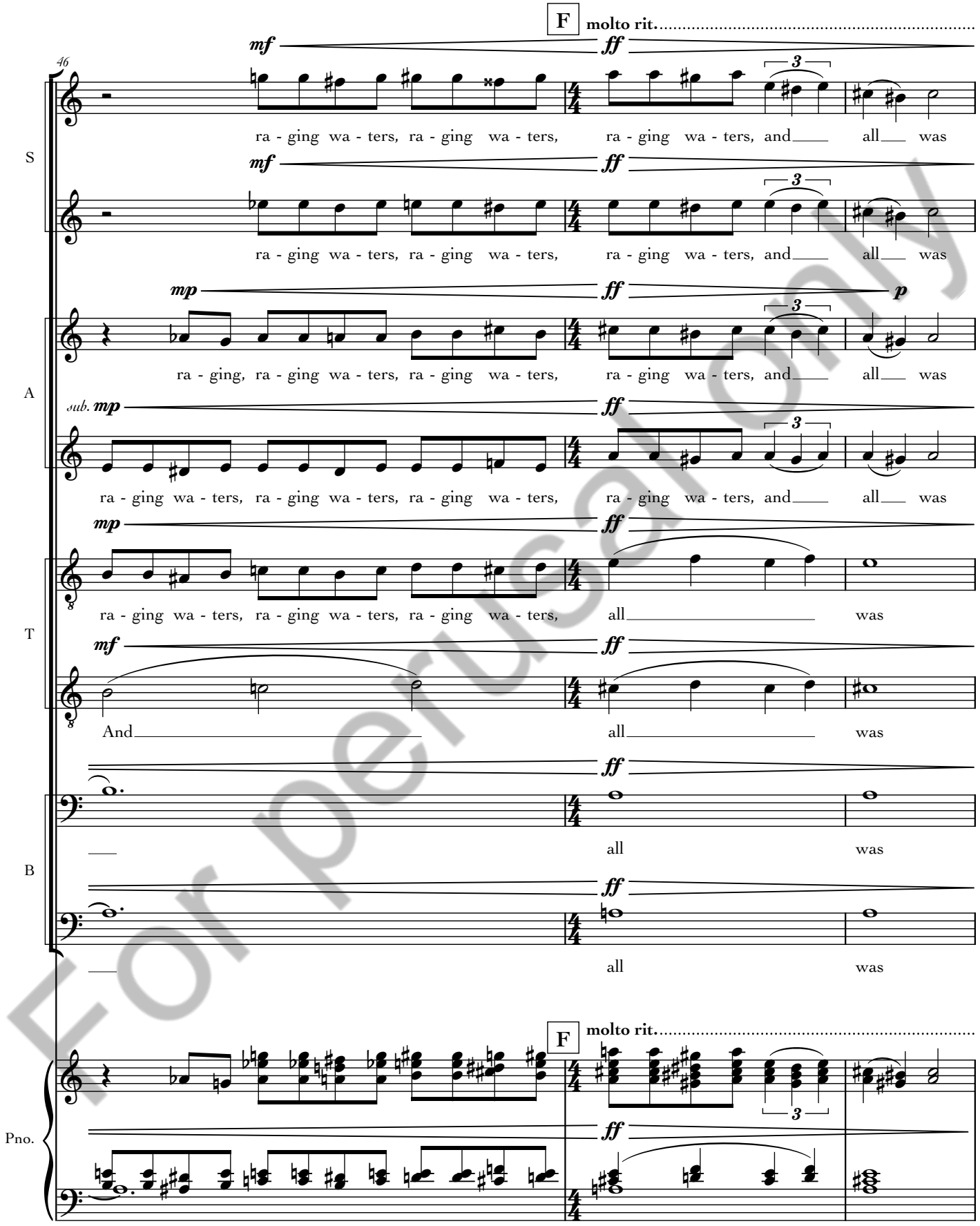
For perusal only



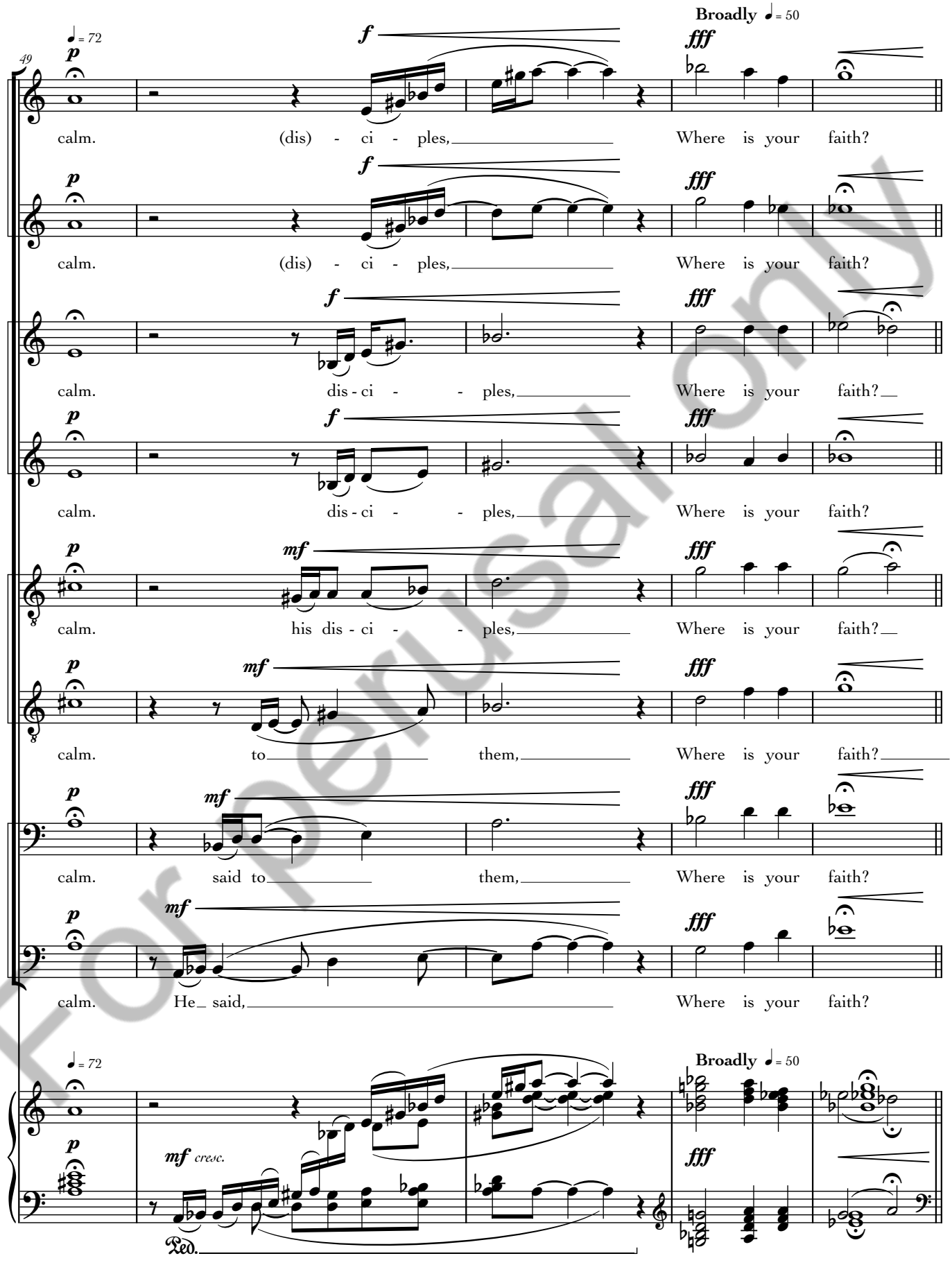
For perusal only



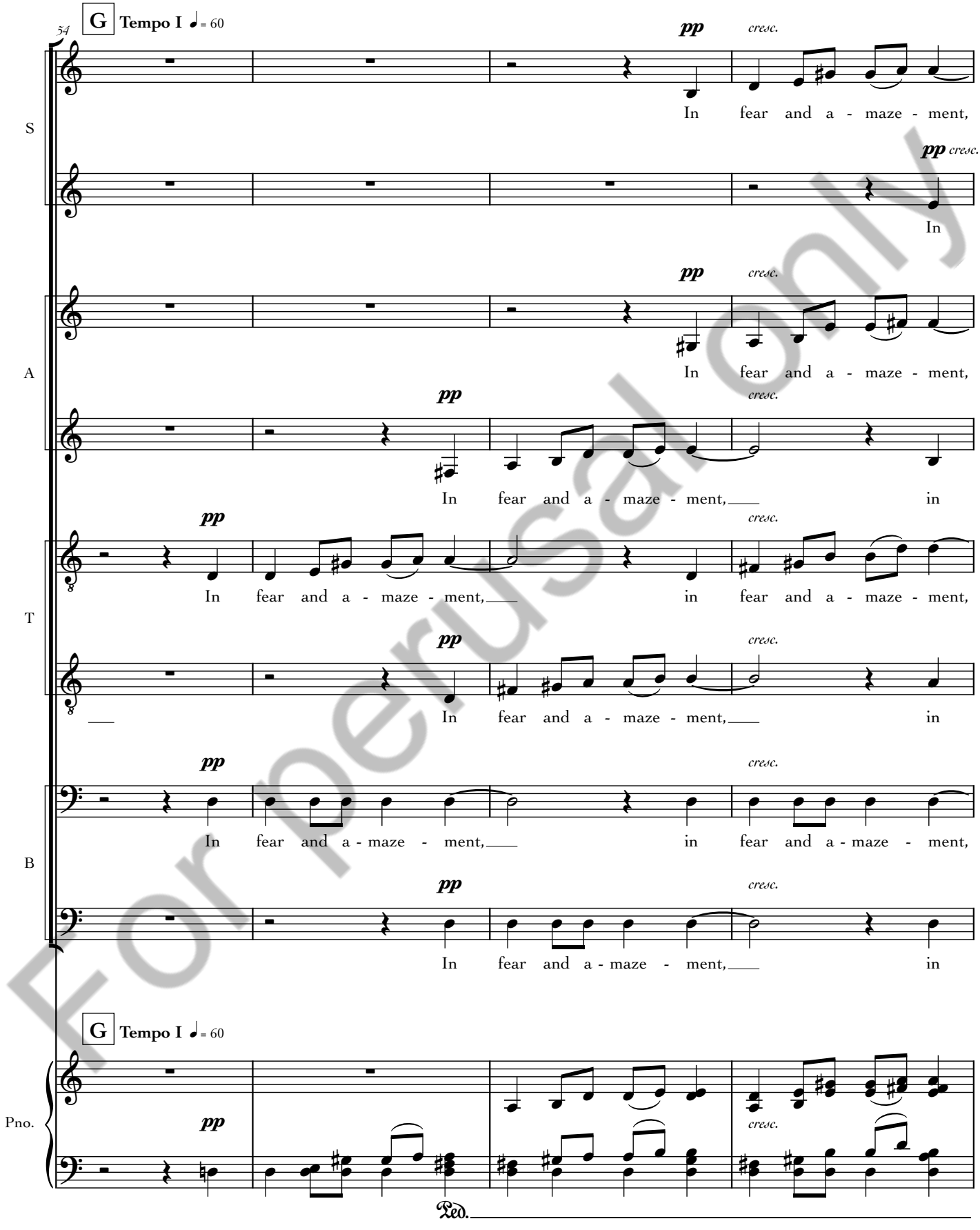
For perusal only



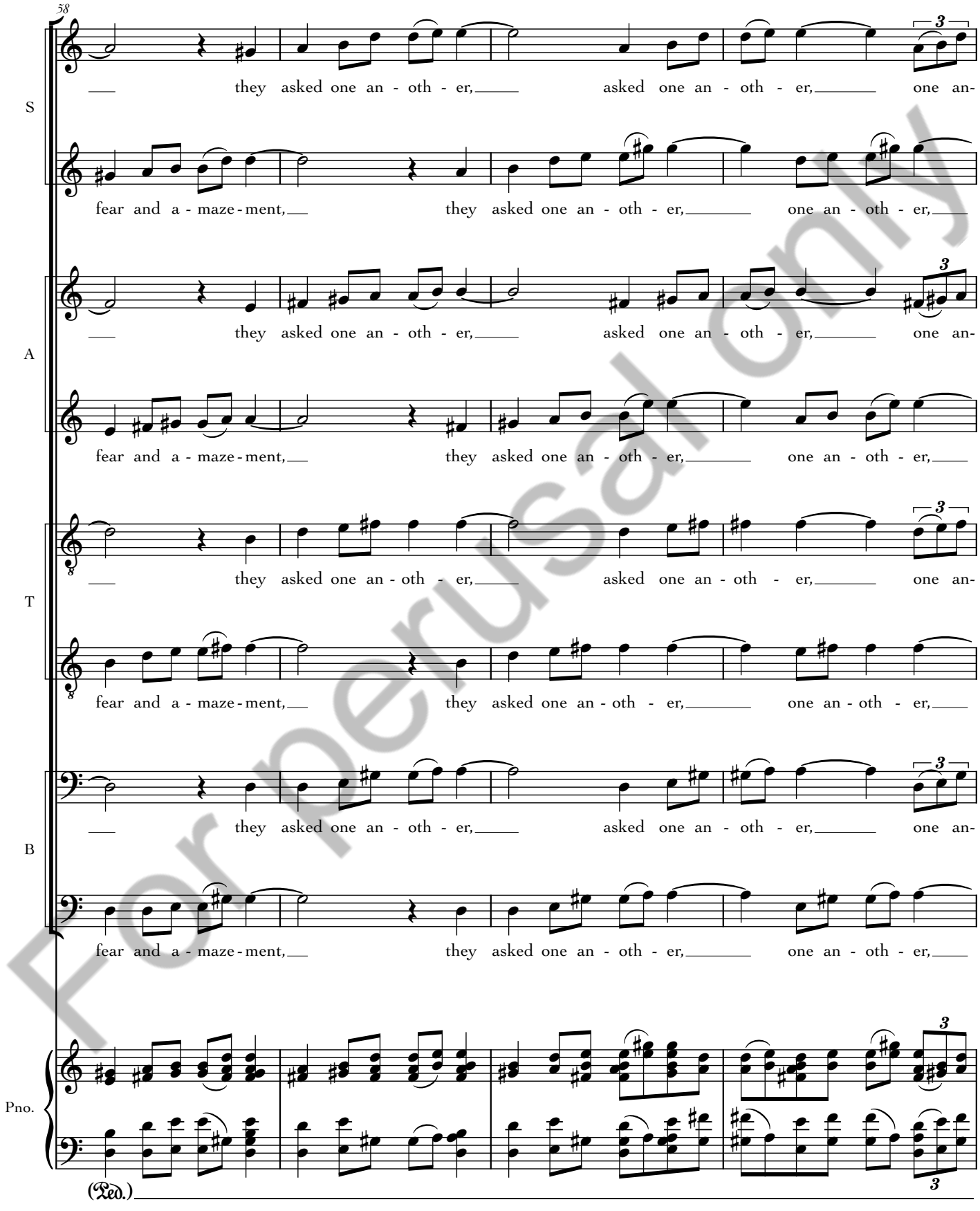
For perusal only



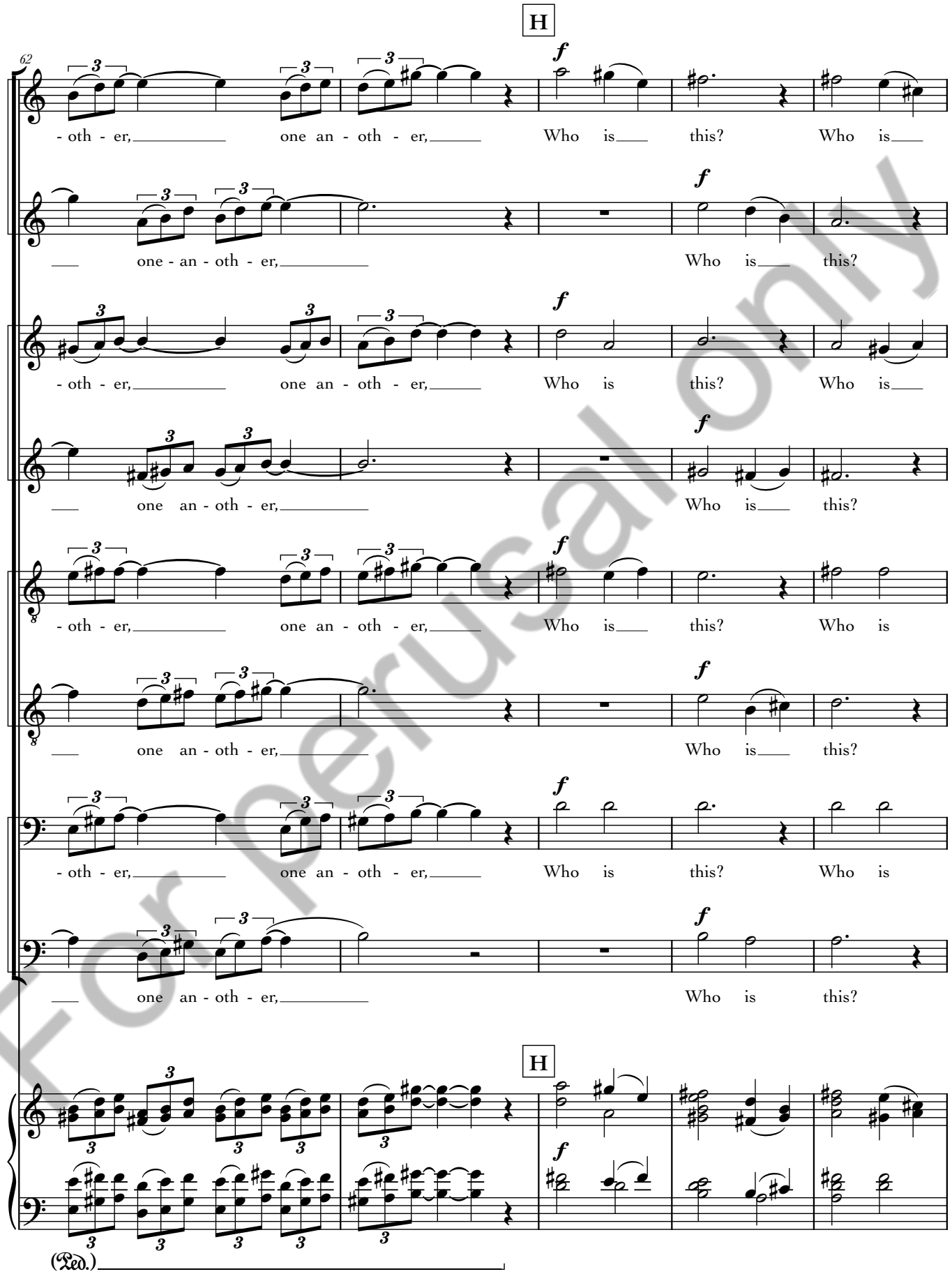
For perusal only



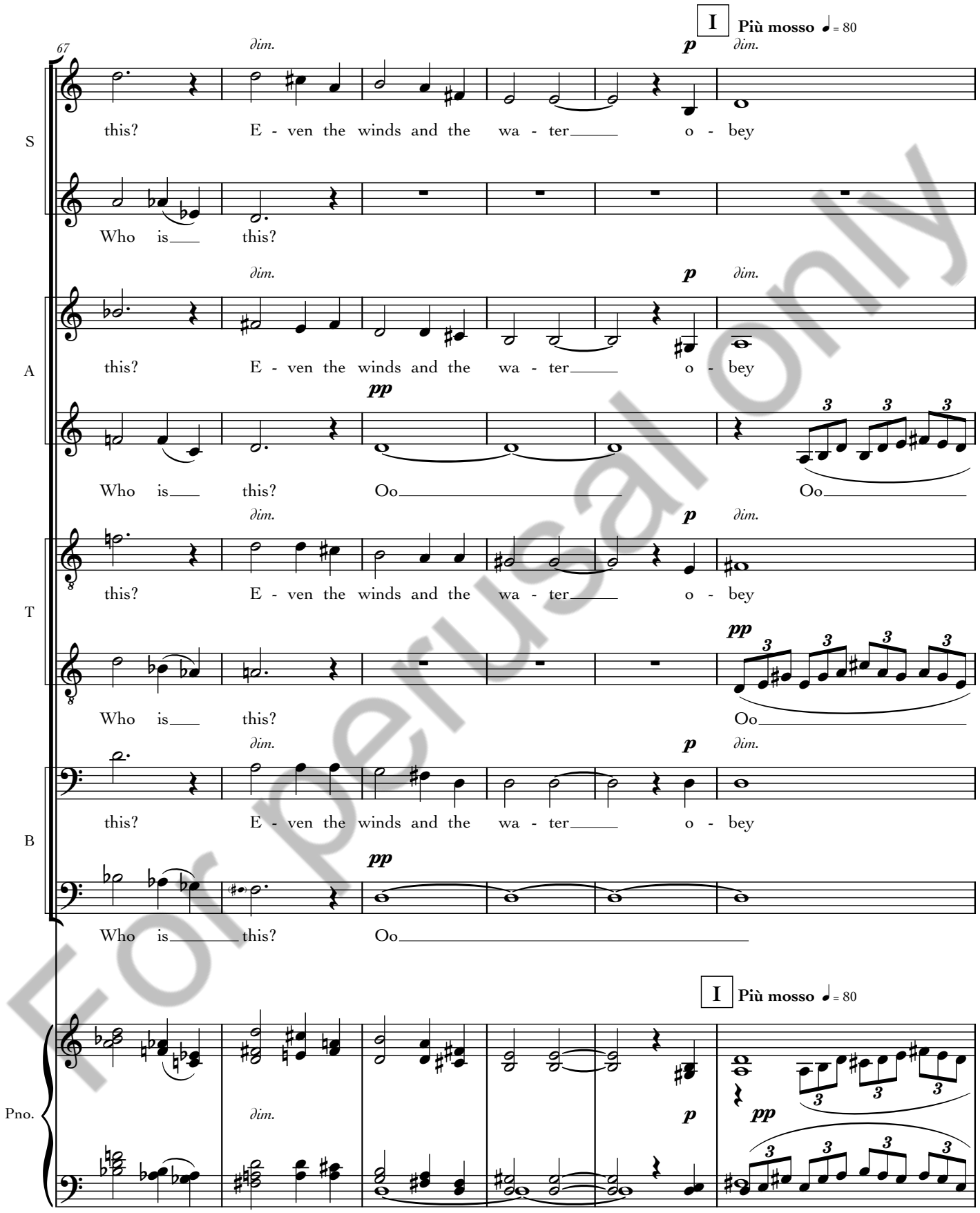
For perusal only



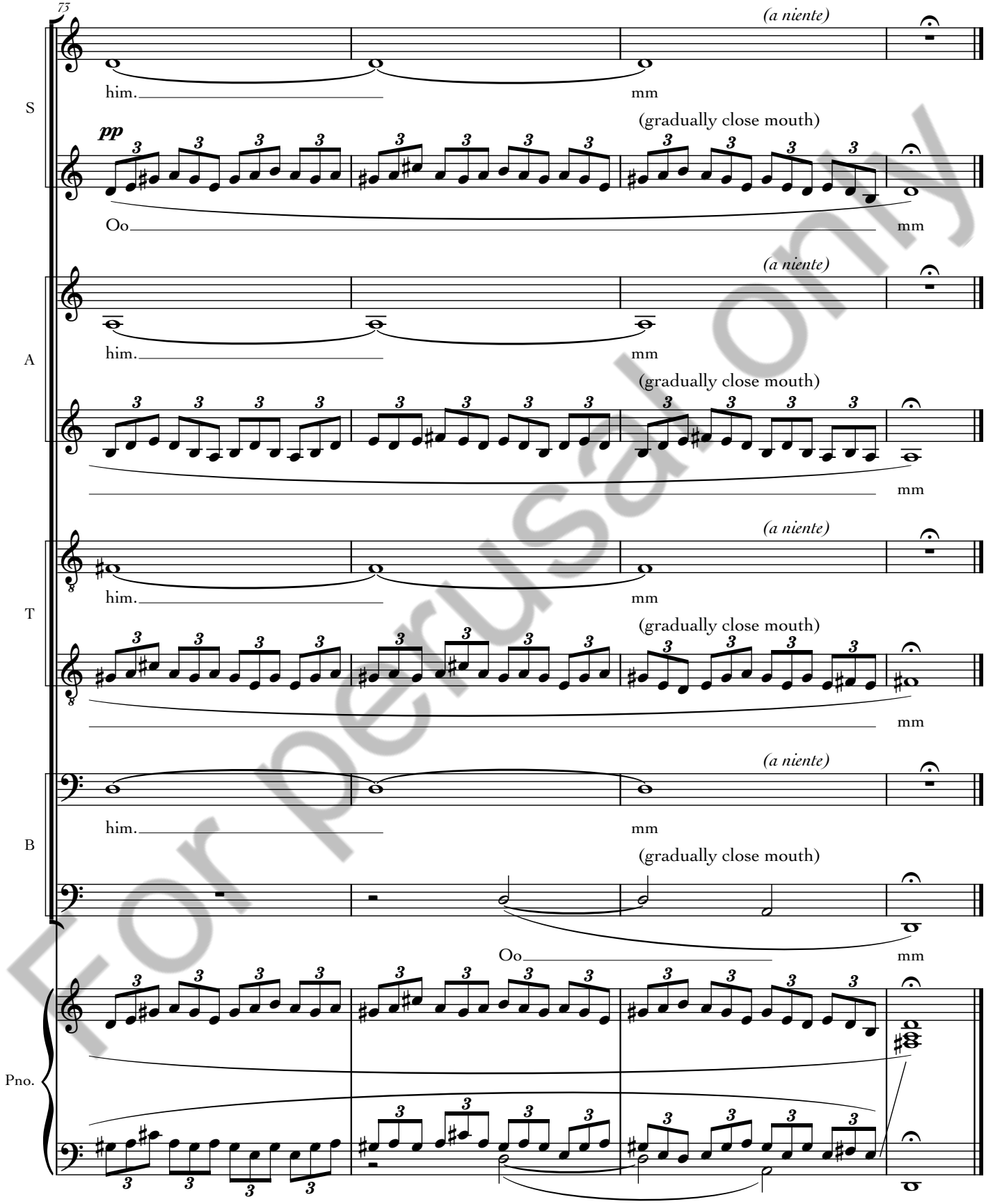
For perusal only



For perusal only



For perusal only



For perusal only