

JAMES SYLER

SUITE LOUISIANE

FOR SYMPHONIC BAND

---

- I. Isabeau S'y Promene
- II. Michieu Banjo
- III. Aux Natchitoches
- IV. Now Shall My Inward Joys Arise
- V. Eunice Two-Step

# SUITE LOUISIANE

JAMES SYLER

- I. Isabeau S'y Promene
- II. Michieu Banjo
- III. Aux Natchitoches
- IV. Now Shall My Inward Joys Arise
- V. Eunice Two-Step

## INSTRUMENTATION

Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Bb Clarinet 1,2,3, Bass Clarinet, Alto Sax 1-2 (1 dbl. Soprano Sax), Tenor Sax, Baritone Sax, Bb Trumpet 1,2,3 (1 dbl. Flugelhorn), Horn in F 1, 2, 3, 4, Trombone 1,2,3, Euphoniums, Tubas, Timpani, Log Drum (or Slit Drum), High Metal Bell, Cabasa  
Percussion 1: 2 Shakers, Vibraphone, Wood Guiro  
Percussion 2: 2 Shakers, Marimba, Metal Guiro (Frottoir or Rubboard/Washboard if available)  
Percussion 3: Medium Bass Drum, Ankle Bells, Orchestrata Bells, Egg Shaker, Big Shaker (Shekere if available), Suspended Cymbal  
Percussion 4: Large Bass Drum, Ankle Bells, Conga Drum, Snare Drum with brushes

*Suite Louisiane* was commissioned by a consortium of colleges and universities from the Louisiana Chapter of the College Band Directors National Association for the 2019 Louisiana Intercollegiate Honor Band. Special thanks to Jeffrey Mathews of Northwestern State University for organizing this commission and all the conductors for their commitment and support.

Louisiana College, Myron Turner, conductor  
Louisiana State University, Damon Talley, conductor  
Louisiana Tech University, Jim Robken, conductor  
Loyola University, Serena Weren, conductor  
McNeese State University, Jay Jacobs, conductor  
Nicholls State University, Jason Ladd, conductor  
Northwestern State University, Jeffrey Mathews, conductor  
Southeastern Louisiana University, Derek Stoughton, conductor  
University of Louisiana - Lafayette, William Hochkeppel, conductor  
University of Louisiana - Monroe, Derle Long, conductor  
University of New Orleans, Charles Taylor, conductor

DURATION: 11' 30"

GRADE: 4

## PROGRAM NOTES

Louisiana is uniquely rich in vernacular music. The goal for this work has been to display that richness in a symphonic suite that entertains as well as educates. The five songs I selected each have unique histories and rich musical characteristics that I was able to amplify and expand upon. Below are brief notes on each. The music was commissioned by a consortium of colleges and universities from the Louisiana Chapter of the College Band Directors National Association for the 2019 Louisiana Intercollegiate Honor Band. The music was completed August 30, 2018.

### I. Isabeau S'y Promene

In this setting, the indigenous people of Louisiana are represented by a descending pentatonic chant on the solo trombone accompanied by drums and bells and the Acadian people by a French Canadian folk song. Both musics come together in this setting to represent the collision of cultures so characteristic in all American music. *Isabeau S'y Promene* (*Isabel was a walking*) is an old French ballad believed to have originated in Normandy. The tragic text is about a young girl and her love who does not return after searching the sea for her lost ring.

### II. Michieu Banjo

This traditional Afro-Creole folk song is included in Camille Nickerson's 1932 collection "Five Creole Songs". *Michieu Banjo* (*Mister Banjo*) draws from African, Spanish, and French musical elements. The dotted eighth-sixteenth tied to two eighth notes rhythm has its roots in the African habanera rhythm. Over time, this syncopation would come to influence all of American vernacular music. The text portrays a well dressed mulatto man who walks about town only to be scorned for putting on airs. This setting accentuates the original musics diverse elements.

### III. Aux Natchitoches

Located in the heart of the Cane River National Heritage Area, Natchitoches (est.1714) is the oldest town in Louisiana. *Aux Natchitoches* (*In Natchitoches*) is a traditional Louisiana French ballad and is still performed today. It is believed to have 18th century French roots and like many folk songs, can be heard in different renditions. Today you can hear it in minor and major key versions. This setting brings both versions into one.

### IV. Now Shall My Inward Joys Arise

In northern Louisiana shape-note singing (a type of four-part a cappella singing) was common among rural Anglo Protestants. This 1770 hymn by William Billings has been a favorite in the shape-note tradition and would have been heard throughout Louisiana in churches and gatherings called "singings". It is a rousing and heartfelt tune. In this setting, I've retained much of the original harmonization. I've also followed Billings' recommendation of having some tenor parts double the soprano an octave down and some soprano parts double the tenor and octave up. I've tried to capture the essence of an old a cappella shape-note gathering.

### V. Eunice Two-Step

Popularized by a 1929 recording by Afro-Creole accordionist Amede Ardoin and fiddler Dennis McGee, this classic has become a favorite among Cajun accordionists. This setting accentuates the reedy accordion sound and two-step groove by way of the percussion. Ardoin's influence on Cajun music and accordionists cannot be overstated and this energetic setting is a small homage to his tragic death and lasting influence.

# SUITE LOUISIANE

## I. Isabeau S'y Promene

In this setting, the indigenous people of Louisiana are represented by a descending pentatonic chant on the solo trombone with accompanying drums and bells and the Acadian people by a French Canadian folk song. Both musics come together in this setting to represent the collision of cultures so characteristic in all American music. *Isabeau S'y Promene* (Isabel was a walking) is an old French ballad believed to have originated in Normandy. The tragic text is about a young girl and her love who does not return after searching the sea for her lost ring.

JAMES SYLER

**Boldly, Freely** ♩ = 60

Legal Use Requires Purchase



20

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A. Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Timp.

Vib.

Mrb.

Bls.

Perc. 4

*mp cresc.*

*mp cresc.*

*p*

*mp*

*decresc.*

*p cresc.*

*p*

*mp*

*decresc.*

*p*

*mp*

*decresc.*

*p*

*mp*

*decresc.*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*decresc.*

*pp*

*decresc.*

*pp*

*p*

*pp*

*p*

*pp*

*p cresc.*

*decresc.*

*pp*

*p*

*mp*

29

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A.Sax. 1  
2

Tenor Sax.

Bar. Sax.

1  
2  
3

1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Timp.

Vib.

Mrb.

Bls.

Perc. 4

*mf*

*mf* *cresc.*

*a2*  
*mf*

*mf* *Ob. 1 only* *a2*

*mf*

*pp*

*pp*

*p*

*mf*

*mf*

*pp*

*pp*

*mf* *with Ob.* *1 Flugelhorn*

*p espr. cresc.* *a2*

*pp* *cresc.*

*pp* *cresc.*

*mf*

*pp*

*pp* *p cresc.*

*mf*

*mf* *Ped.* *L.V.*

*mf* *L.V.*

39

Picc. *f* *p*

Fl. 1 2 *cresc.* *f* *p*

Ob. 1 2 *cresc.* *f* *p*

Bsn. 1 2 *f* *p*

Bb Clar. 1 *cresc.* *f* *p*

2 3 *cresc.* *f* *p*

B. Cl. *mf* *p*

A.Sax. 1 2 *mf* *p*

Tenor Sax. *mf* *p*

Bar. Sax. *mf* *p*

Bb Tpt 1 *mf cresc.* *mf* *mf* *pp*

2 3 *mf cresc.* *mf* *mf* *pp*

Hn. 1 2 *mf* *dim.* *mf* *mf* *p*

3 4 *mf cresc.* *dim.* *mf* *mf* *p*

Tbn. 1 2 *ff as in beginning*

Tbn. 3 *ff as in beginning*

Euph. *mf cresc.* *mf*

Tubas *mf* *p* *mf* *p*

Timp.

Vib. *f* *mf* L.V.

Mrb. *f* *mf*

Bls. *f* *mf* L.V.

Perc. 4

48 Freely ♩ = 60 //

Picc. Fl. 1 2 Ob. 1 2 Bsn. 1 2 Bb Clar. 1 2 3 B. Cl. A.Sax. 1 2 (to Soprano Sax) Tenor Sax. Bar. Sax. Bb Tpt 1 2 3 Hn. 1 2 3 4 Tbn. 1 2 Tbn. 3 Euph. Tubas Timp. Vib. Mrb. Bls. Perc. 4

*SOLO*  
*mp* *pp* (to Trumpet)

*SOLO*  
*ff* freely, proud, determined

*mp* *Ped.* *L.V.*

*mp* *L.V.*

*mp* *L.V.*



## II. Michieu Banjo

This traditional Afro-Creole folk song is included in Camille Nickerson's 1932 collection "Five Creole Songs". *Michieu Banjo* (*Mister Banjo*) draws from African, Spanish, and French musical elements. The dotted eighth-sixteenth tied to two eighth notes rhythm has its roots in the African habanera rhythm. Over time, this syncopation would come to influence all of American vernacular music. The text portrays a well dressed mulatto man who walks about town only to be scorned for putting on airs. This setting accentuates the original music's diverse elements.

59 Andante ♩ = 92

The musical score is arranged for a large ensemble. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Bb Clarinet 1, 2, & 3, B. Clarinet, Soprano Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Bb Trumpet 1, 2, & 3, Horn 1, 2, 3, & 4, Trombone 1 & 2, Trombone 3, Euphonium, and Tubas. The percussion section includes Log Drum (Slit Drum) with a High Pitched Metal Bell (African style) and metal beater, Wood Guiro with stick, Marimba (4 Med. Mallets), Egg Shaker, and Conga Drum (w/hands). The score begins with a tempo of Andante at 92 beats per minute. Dynamics are marked as *mf* (mezzo-forte) throughout. Performance instructions include '1 only' for Flute 1, Bassoon 1, and Bb Clarinet 1, and 'a2' for Flute 2, Oboe 2, Bassoon 2, and Bb Clarinet 2 & 3. A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.











### III. Aux Natchitoches

Located in the heart of the Cane River National Heritage Area, Natchitoches (est.1714) is the oldest town in Louisiana. *Aux Natchitoches (In Natchitoches)* is a traditional Louisiana French ballad and is still performed today. It is believed to have 18th century French roots and like many folk songs, can be heard in different renditions. Today you can hear it in minor and major key versions. This setting brings both versions into one.

93 **95** Adagio ♩ = 60

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

S. Sax. (to Alto Sax)

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Timp. *Timp. muffled*  
*ff* (F down to D, C down to A)

Gro.

Perc. 2

Sh.

Perc. 4 *Large B.D. muffled*  
*ff*





111

This page contains the musical score for Suite Louisiana, page 17, starting at rehearsal mark 111. The score is for a full orchestra and includes the following instruments and parts:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- Bsn. 1, 2 (Bassoons)
- Bb Clar. 1, 2, 3 (B-flat Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. 1, 2 (Alto Saxophones)
- Tenor Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Bb Tpt. 1, 2, 3 (B-flat Trumpets)
- Hn. 1, 2, 3, 4 (Horns)
- Tbn. 1, 2, 3 (Trombones)
- Euph. (Euphonium)
- Tubas
- Timp. (Timpani)
- Bls. (Bells)
- Mrb. (Maracas)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)

The score features various musical notations including dynamics (*p*, *f*), articulation (*acc.*), and performance instructions such as *1 only*, *a2*, and *Susp. Cym.*. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

120

Boldly ♩ = 84

128

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A.Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Timp.

Bls.

Mrb.

Perc. 3

Perc. 4

130

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A.Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Timp.

Bls.

Mrb.

Perc. 3

Perc. 4

*a2*

*mf*

*f*

*ff*

*muffed*

*p* *mf*

*ff*

L.V.

### IV. Now Shall My Inward Joys Arise

In northern Louisiana shape-note singing (a type of four-part a cappella singing) was common among rural Anglo Protestants. This 1770 hymn by William Billings has been a favorite in the shape-note tradition and would have been heard throughout Louisiana in churches and gatherings called "singsings". It is a rousing and heartfelt tune. In this setting, I've retained much of the original harmonization. I've also followed Billings' recommendation of having some tenor parts double the soprano an octave down and some soprano parts double the tenor and octave up. I've tried to capture the essence of an old a cappella shape-note gathering.

**140** Chorale, Boldly ♩ = 63

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), B-flat Clarinets (1 and 2), B-flat Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The middle section includes brass: B-flat Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium, and Tubas. The bottom section includes percussion: Timpani (with a note '(D up to Eb, A up to Bb)'), Bells, Maracas, and two sets of Percussion (3 and 4). The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

155

Picc. *f*

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A. Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt. 1  
2  
3 *f*

Hn. 1  
2  
3  
4 *f*

Tbn. 1  
2 *f*

Tbn. 3 *f*

Euph. *f*

Tubas *f*

Timp.

Bls.

Mrb.

Perc. 3

Perc. 4

170

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Bsn. 1 2 *ff*

Bb Clar. 1 2 3 *ff*

B. Cl. *ff*

A.Sax. 1 2 *ff*

Tenor Sax. *ff*

Bar. Sax. *ff*

Bb Tpt 1 2 3 *ff*

Hn. 1 2 3 4 *ff* *Opt.*

Tbn. 1 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tubas *ff*

Timp. *ff* *Wood mallets* *muffled*

Bls. *ff* *2 Shakers (L.H & R.H.)*

Mrb. *ff* *Big Shaker (African Shekere)*

Perc. 3 *Medium B.D. muffled* *ff*

Perc. 4 *Large B.D. muffled* *ff* *Right ankle bells (stomp on floor)*

*ff* *Right ankle bells (stomp on floor)*

### V. Eunice Two-Step

Popularized by a 1929 recording by Afro-Creole accordionist Amede Ardoin and fiddler Dennis McGee, this classic has become a favorite among Cajun accordianists. This setting accentuates the reedy accordion sound and two-step groove by way of the percussion. Ardoin's influence on Cajun music and accordianists can not be overstated and this energetic setting is a small homage to his tragic death and lasting influence.

**186** Allegro ♩ = 96+

Score for V. Eunice Two-Step, featuring various instruments and percussion parts.

**Woodwind Section:**

- Picc.
- Fl. 1, 2
- Ob. 1, 2 (*f*)
- Bsn. 1, 2 (*mf*)
- Bb Clar. 1, 2, 3 (*f*)
- B. Cl.
- A. Sax. 1, 2 (*f*)
- Tenor Sax.
- Bar. Sax.

**Brass Section:**

- Bb Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Euph.
- Tubas

**Percussion Section:**

- Cab. (CABASA (metal beads) *f*)
- Gro. (WOOD GUIRO w/stick *f*)
- Gro. (METAL GUIRO w/metal scraper (Washboard, Rubboard) *f* (Replicate a Cajun Frottoir or Rubboard))
- Sh. (EGG SHAKER *f*)
- S.Dr. (SNARE DRUM w/brushes (loose snares) *mf*)

**Dynamic Markings:** *f*, *mf*

**Rehearsal Markers:** 2

192

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A.Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Cab.

Gro.

Gro.

Sh.

S.Dr.

Legal Use Requires Purchase



198

Picc. *f*

Fl. 1 *f*  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A. Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1 *f*  
2 <sup>a2</sup>

Tbn. 3 *f*

Euph. *f*

Tubas *mf*

Cab. 2

Gro. 2

Gro. 2

Sh. 2

S.Dr. 2

204

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1

Bb Clar. 2  
3

B. Cl.

A.Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1

Bb Tpt 2  
3

Hn. 1  
2

Hn. 3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Cab. 2

Gro. 2

Gro. 2

Sh. 2

S.Dr. 2

210

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A.Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Cab.

Gro.

Gro.

Sh.

S.Dr.

216

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A.Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tuba

Cab. 2

Gro. 2

Gro. 2

Sh. 2

S.Dr. 2

222

226

Musical score for Suite Louisiana, measures 222-226. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets in Bb (1 & 2), Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets in Bb (1 & 2), Horns (1, 2, 3, 4), Trombones (1 & 2, 3), Euphonium, Tubas, Cymbals, Snare Drum, and Tom-toms. The score features various musical notations including dynamics (*mf*, *f*), articulation (accents), and performance instructions. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

228

Picc.

Fl. 1  
2

Ob. 1  
2

Bsn. 1  
2

Bb Clar. 1  
2  
3

B. Cl.

A.Sax. 1  
2

Tenor Sax.

Bar. Sax.

Bb Tpt 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2

Tbn. 3

Euph.

Tubas

Cab.

Gro. 2

Gro. 2

Sh. 2

S.Dr. 2

234

Picc. *f* 3 3 3 3 *fff*

Fl. 1 2 *f* 3 3 3 3 *fff*

Ob. 1 2 *f* 3 3 3 3 *fff*

Bsn. 1 2 *f* 3 3 3 3 *fff*

Bb Clar. 1 2 3 *f* 3 3 3 3 *fff*

B. Cl. *f* 3 3 3 3 *fff*

A.Sax. 1 2 *f* 3 3 3 3 *fff*

Tenor Sax. *f* 3 3 3 3 *fff*

Bar. Sax. *f* 3 3 3 3 *fff*

Bb Tpt 1 *f* 3 3 3 3 *ff* *fff*

Bb Tpt 2 3 *f* *Opt. all who can* 3 3 3 3 *ff* *fff*

Hn. 1 2 *ff* *fff*

Hn. 3 4 *ff* *fff*

Tbn. 1 2 *ff* *fff*

Tbn. 3 *ff* *fff*

Euph. *f* 3 3 3 3 *fff*

Tubas *ff* *fff*

Cab. *fff*

Gro. *fff*

Gro. *fff*

Sh. *fff*

S.Dr. *fff*

*Legal Use Requires Purchase*