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.

Boldly, Freely \( \text{j} = 60 \) JAMES SYLER

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 followed by two eights rhythm in this music 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 diversity of elements.

Andante \( \text{j} = 92 \) 1 only
SUITE LOUISIANE

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 can not be overstated and this energetic setting is a small homage to his tragic death and lasting influence.

Allegro $\frac{d}{4} = 96$

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