Euphonium

Gearbox

JAMES SYLER
(2009)

Fanfare $\frac{d}{8} = 80$

$\text{Fp} - \text{Fp}$

$\text{ff}$ legato (blend with Fr. Hrn's)

$\text{ff}$

$\text{Faster } \frac{d}{8} = 120$

$\text{f}$

$\text{mp}$ (blend with Fr. Hrn's)

open

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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.

140 Chorale, Boldly  \( \dot{J} = 63 \)
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.