

## **PROGRAM NOTES**

*Sunrise in Seneca* was commissioned by the Ehrman Crest Middle School (Tracy Glass, Director) and Haine Middle School (Kelly Levere, Director) 6th Grade Bands in the Seneca Valley School District (Harmony, PA) for the 2025 - 2026 school year through a generous grant from the Seneca Valley Band Foundation.

I have had the pleasure of getting to know both Tracy & Kelly over the past few years. Both of these ladies are outstanding music educators who provide an incredible musical experience for their students, and throughout the creative process, I, too, had the good fortune to learn from them as well. When we discussed the project, the only guideline they gave me was to write what I felt would be a fun and educational piece for the students. As the piece took shape, I asked them about having the ensemble clapping throughout and they were all for it. I loved the collaboration that we all shared throughout the entire process, from our initial meeting through the entire composing period, these two ladies were outstanding to work with. Being that I live in Pittsburgh and each of these schools are about an hour from me, having the opportunity to spend a day working with both of the 6th Grade Bands at each school just added to the experience of writing this piece.

*Sunrise in Seneca* marks the first commissioned piece through the Seneca Valley Band Foundation, and it was a true joy and honor to write. The piece received its premiere in December 2025 by both the Ehrman Crest Middle School & Haine Middle School 6th Grade Bands.

## **PERFORMANCE NOTES**

This piece is truly meant to be fun for the ensemble to perform, with clapping rhythms (even a back and forth between two sides), an uplifting melody, and a lot of percussion accessories (including samba whistle 😊). The clapping should not overpower any melodic material but rather accompany and support the melodic material being performed at the time.

Pedaling in the vibraphone can be left up to the conductor's discretion, but in most cases, I would suggest pedaling every measure to avoid a clouded sound.

Directors can double up any percussion part as they see fit to the success of the student performer and ensemble.

Also, in bands with smaller percussion sections, there have been parts created to help facilitate the most important of those parts to cover, and are included.

I hope this piece is as enjoyable for you and your students to perform as it was to write!

Score

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6th Grade Bands in the Seneca Valley School District through a generous grant from the Seneca Valley Band Foundation.

# Sunrise in Seneca

Mark Surovchak  
(2025)

Serene & Beautiful  $\text{♩} = 76$

The score is written for a concert band and includes the following parts:

- Flute:** *av.* *p* (half notes)
- Oboe:** *p* (half notes)
- Clarinet in Bb 1:** *p* (half notes)
- Clarinet in Bb 2:** *p* (half notes)
- Bass Clarinet:** *p* (half notes)
- Alto Sax:** *mp* (quarter notes)
- Tenor Sax:** *p* (half notes)
- Baritone Sax:** *p* (half notes)
- Trumpet in Bb 1:** (rest)
- Trumpet in Bb 2:** (rest)
- Horn in F:** *mp* (quarter notes)
- Trombone / Bassoon:** *p* (half notes)
- Euphonium:** *p* (half notes)
- Tuba:** *p* (half notes)
- Timpani (tt-1):** *p* (half notes)
- Glockenspiel:** *p* (half notes)
- Vibraphone:** *p* (half notes)
- Marimba:** (rest)
- Percussion 1 (Bongo, Bass Drum):** (rest)
- Percussion 2 (Finger Cymbals, Snare, Conga, Shaker):** *mp* (quarter notes)
- Percussion 3 (Triangle, Crash Cym., Samba Whistle, Shaker):** *p* (quarter notes)



Sunrise in Seneca

14 Just Have Fun :) ♩ = 152

FL.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. / Euph.

Euph.

Tuba

Timp.

Glk.

Vib.

Mrb.

Perc. 1

Perc. 2

Perc. 3

PC

Sas. Cym

Ice ring

Triangle

Sandia Whisker

*f*

*p*

*f*

*f*

18

FL. *mf* *cresc.* *p*

Ob. *mf* *cresc.* *p*

B♭ Cl. 1 *mf* *cresc.* *p*

B♭ Cl. 2 *mf* *cresc.* *p*

B. Cl. *mf* *cresc.* *p*

A. Sax. *mf* *cresc.* *p*

T. Sax. *mf* *cresc.* *p*

B. Sax. *mf* *cresc.* *p*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *mf* *cresc.* *p*

Hrn. *mf* *cresc.* *p*

Tbn. / Bsn. *mf* *cresc.* *p*

Euph. *mf* *cresc.* *p*

Tuba *mf* *cresc.* *p*

Timp. *mp*

Glk. *mp*

Vib. *mp*

Mrb. *mp*

Perc. 1

Perc. 2

Perc. 3

27

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Trn. / Bsn.

Euph.

Tuba

27

Timp.

Glk.

Vib.

Mrb.

27

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bass Clarinet, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are in the upper half. The percussion section (Timpani, Glockenspiel, Vibraphone, Maracas, and three Percussion parts) is in the lower half. The score is in 3/4 time and features a melodic line for the woodwinds and saxophones, with a rhythmic accompaniment from the percussion. The key signature has one flat (B-flat major or D minor).

27

FL

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1  
*mp*

B♭ Tpt. 2

Hn.

Tbn. / Euph.

Euph.

Tuba

Timp.

Glk.

Vib.

Mrb.

Perc. 1

Perc. 2  
*p* *f*  
*on ring*

Perc. 3  
*f*  
*Shakers or Maracas*