



## Sunrise of Serenity

Bill Miller (BMI)

### Instrumentation

Full Score  
Flute  
Oboe  
B♭ Clarinet 1/2  
Bass Clarinet  
Alto Saxophone 1/2  
Tenor Saxophone  
Baritone Saxophone  
French Horn  
B♭ Trumpet 1/2  
Trombone/Euphonium/Bassoon  
Tuba  
Timpani  
Glockenspiel  
Xylophone  
Chimes  
Percussion 1 (*Snare/Bass Drum, Triangle*)  
Percussion 2 (*Cl./Sus. Cymb., Mark Tree*)



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## About the Composer



Bill Miller is a music composer, educator, and clinician from Phoenix, AZ. Originally from the Chicago area, Miller moved to Arizona in 2010 and has been a resident ever since. His primary instrument is trumpet.

Bill received his B.A. in Music Education from Grand Canyon University in 2017 and has been actively teaching music to students of all ages both in and out of the classroom.

His experiences in education have allowed him to write music that is enjoyable yet challenging for its grade level. Bill's music has been performed all over the world. Some of his notable works include his "Night Before Christmas...Gone Wrong", "To the Moon", "Sounds of Ireland", and more. Outside of the concert band/choir/orchestra realm, Bill composed the soundtracks to "Chronexia and the Eight Seals", Season 1 of the Emmy-award winning show "CON", and "Antidote 15". Most recently, his music was included in an episode of the "Cardinals Folktales" series for the Arizona Cardinals.

## Notes for the Director

I envisioned "Sunrise of Serenity" as a piece reflecting the calm before the chaos, where the sun just begins to creep over the horizon. I live in Arizona; I love the colors in the sky as the sun rises and find it a very peaceful start to the day -- until, of course, the same sun melts our faces off in the summer.

I have billed this piece as a Grade 1.5, but you could make an argument (with merit) that it reads like a 2 in some places. Outside what I've previously mentioned, the purposeful dissonance and somewhat exposed lines (where melodies/countermelodies continuously overlap) may present an initial challenge to your group, but not an impossible one. A few notes:

In measures 11-13, low brass/reeds have a countermelody. Whole/half note friends should be discouraged from catching Main Character Syndrome. It returns in measure 33-34 as a truncated but still immensely important continuation of this musical theme.

The trombone/euphonium/bassoon part has divisi lines throughout the piece, particularly the end. This is to accommodate beginner bassoon players who may not be able to control the B $\flat$  or A in that register just yet as well as young trombonists/euphonium players with similar range issues. In any case, both lines ARE important and should have some folks on each anyway.

Also on the subject of low brass/reeds, you'll notice that outside of the melody bits mentioned above, there isn't a lot for them to do (at least on the surface). The challenge -- and by extension, the fun -- will be the breath support and phrasing throughout the piece. If the articulations and cut-offs aren't in sync, it could torpedo the overall effect I was going for in this piece. To wit, the breath marks are not optional. This will require immense control and maturity from your players.

This piece is relatively percussion-lite. If you are short on players, I would prioritize timpani, mallets, and cymbal/mark tree. Bass/snare drum are present for flavor, but they are disposable (sounds horrible when I say it like that, but it's an accurate descriptor in this case).

*Bill Miller*

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# Sunrise of Serenity

**Full score**  
2'51"

Bill Miller (BMI)

[illegible]

8

9

Fl.

mp

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

mp

A. Sax. 1

mp

A. Sax. 2

mp

T. Sax.

Bar. Sax.

mp

B $\flat$  Tpt 1

mp

B $\flat$  Tpt 2

mp

F. Hn

Tbn./Bar./Bsn.

Tba

Timp.

Chim.

Glock.

p mp

Xyl.

mp

Perc. 1

Perc. 2



[illegible]



**29**

Fl.

f

Ob.

f

B♭ Cl. 1

f

B♭ Cl. 2

f

B. Cl.

f

A. Sax. 1

f

A. Sax. 2

f

T. Sax.

f

Bar. Sax.

f

B♭ Tpt 1

f

B♭ Tpt 2

f

F. Hn

f

Tbn./Bar./Bsn.

f

Tba

f

Timp.

f

Chim.

f

Glock.

f

Xyl.

f

Perc. 1

f

m<sup>f</sup>

m<sup>f</sup>

Perc. 2

f



35

Fl.

Ob.

B ♭ Cl. 1

B ♭ Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Bb Tpt 1

Bb Tpt 2

F. Hn

Tbn./Bar./Bsn.

Tba

Timp.

Chim.

Glock.

Xyl.

Perc. 1

Perc. 2

*mp*

*p sub.*

*p*

*mf*

*p*



ritardando.....

50

Fl. *mp* *pp*

Ob. *mp* *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B. Cl. *pp*

A. Sax. 1 *p* *pp*

A. Sax. 2 *p* *pp*

T. Sax. *pp*

Bar. Sax. *pp*

Bb Tpt 1 *pp*

Bb Tpt 2 *pp*

F. Hn *pp*

Tbn./Bar./Bsn. *pp*

Tba *pp*

Timp. *mp* *p*

Chim. *p* *pp*

Glock. *mp* *pp*

Xyl. *p* *pp*

Perc. 1 *pp*

Perc. 2 *pp*

Full Score Preview

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