Auringon Noustessa (At Sunrise)
For 5-Part Adaptable Ensemble

Toivo Kuula
Arranged by Robert J. Ambrose

DURATION

About 5 minutes.

INSTRUMENTATION

The piece was arranged for a five-part adaptable ensemble and optional but recommended percussion parts for up to four players. This arrangement can be performed by concert band with as few as five players, string orchestra, brass ensemble, clarinet choir, saxophone choir, or woodwind choir.

A minimum of five players is required, one from each of the parts listed below. Should you have more than five players, please double parts in a manner that retains a reasonable balance. The four percussion parts, while desirable, are completely optional. Should you have fewer than four percussionists available, the priority order for assigning parts should be: timpani, triangle/chimes, suspended cymbal, bass drum.

The instrumentation is as follows:

PART 1: Flute, Oboe, Violin, Bb Clarinet, Bb Soprano Saxophone, Bb Trumpet

PART 2: Oboe, Violin, Bb Clarinet, Bb Trumpet, Eb Alto Saxophone

PART 3: Bb Clarinet, Bb Trumpet, Eb Alto Saxophone, F Horn, Violin, Viola

PART 4: Bb Bass Clarinet, Bb Tenor Saxophone, F Horn, Bassoon, Trombone, Euphonium, Cello

PART 5: Bb Bass Clarinet, Bb Contrabass Clarinet, Eb Contra Alto Clarinet, Eb Baritone Saxophone, Bassoon, Trombone, Euphonium, Tuba, Cello, Double Bass

PERCUSSION (optional): Timpani, Triangle/Chimes, Suspended Cymbal, Bass Drum

PROGRAM NOTE

Toivo Kuula composed *Auringon Noustessa* for choir in 1909 and the piece belongs to a set of seven choral works written around that time that were grouped together and given the designation of Op. 11. The work uses as its text the poem "Nää, oi mun sieluni, auringon korkea nousu" by Finnish poet Veikko A. Koskenniemi, first published in the 1906 book of collected poems called *Runoja*.

<continued>

PERFORMANCE NOTES

1. This work was originally scored for choir. This arrangement represents an expansion of the original piece in terms of melodic, harmonic, and rhythmic material. It is the hope of the arranger that these elaborations are felt to be organic and in keeping with the style of the music.

2. The primary purpose of the percussion is to add textural color to the arrangement. Mallets and beaters should be chosen so as to blend into the texture rather than overtake it.

3. In keeping with the original work, no tempo is specified at the *Largo maestoso* section. However, a slightly slower and more deliberate tempo will yield good results.

ABOUT THE ARRANGER

Robert J. Ambrose enjoys a diverse career as a dynamic and engaging musician. His musical interests cross many genres and can be seen in the wide range of professional activities he pursues. Ambrose studied formally at Boston College, Boston University and Northwestern University, where he received the Doctor of Music degree in conducting.

Ambrose currently serves as Director of Bands and Professor of Music at Georgia State University, a research institution of over 53,000 students located in Atlanta. He is also the Founder and Music Director of the National Chamber Winds and the Atlanta Chamber Winds, Co-Founder of Bent Frequency Contemporary Music Ensemble, and Founder and Principal Guest Conductor of the Metropolitan Atlanta Youth Wind Ensemble.

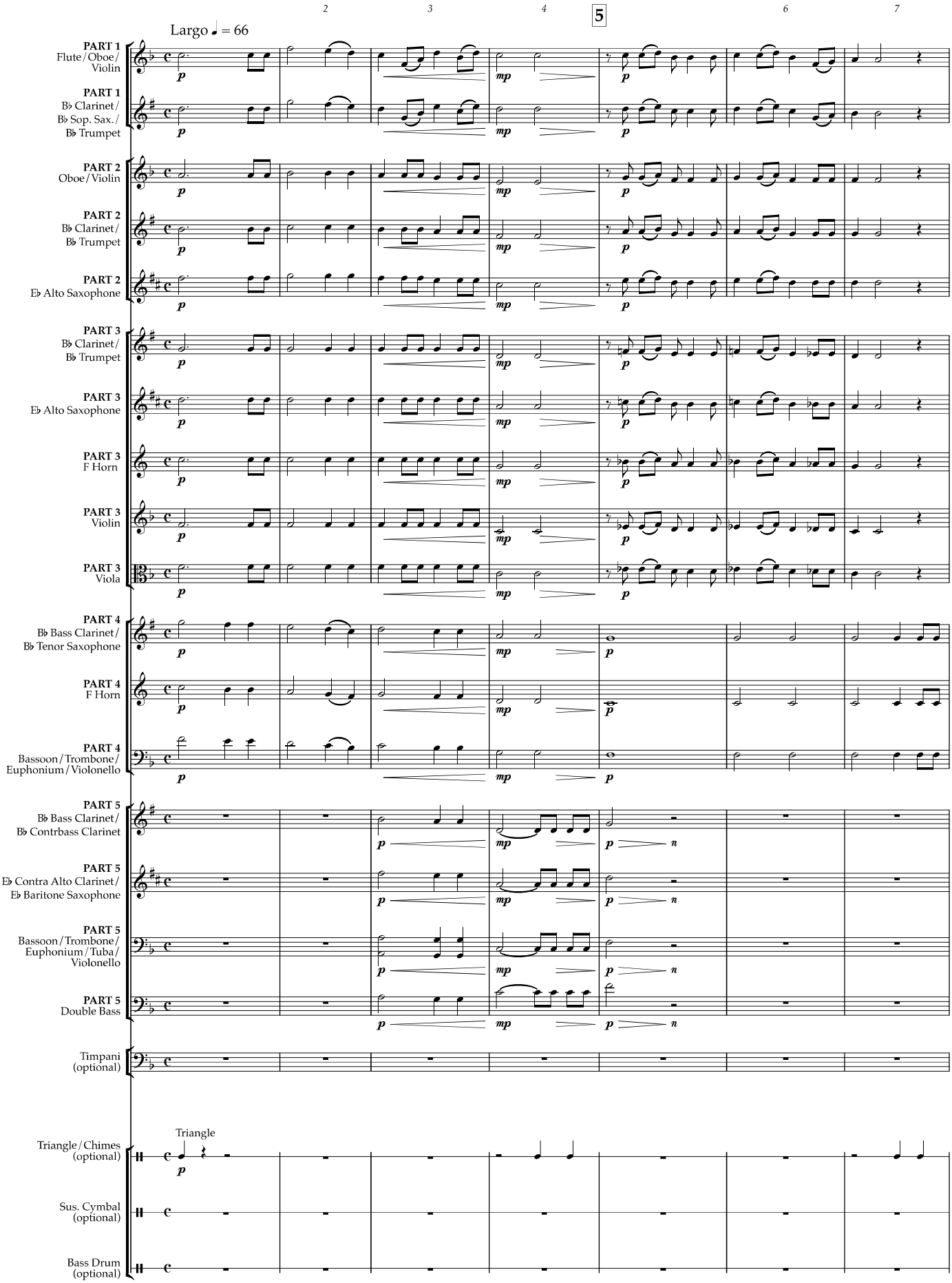
Dr. Ambrose is in constant demand as a guest conductor throughout the world and has conducted on four continents. Recent engagements include performances in Australia, Canada, Finland, Germany, Greece, Hong Kong, Singapore and Taiwan as well as across the United States. Ambrose has developed strong ties to the Finnish music community and is engaged in that country several times a year. Recent guest conducting appearances include the Finnish Army Band, the Finnish Navy Band, and the Helsinki Police Band. He has taught conducting workshops throughout the country and has served as a guest lecturer at the Central Ostrobothnian Conservatory and the Sibelius Academy.

Ambrose is a prolific arranger. He is a founding member of the Creative Repertoire Initiative, a group of composers and arrangers dedicated to creating adaptable music during the COVID-19 pandemic and beyond. Ambrose's transcriptions and editions are published and distributed by Presser Music, C. Alan Publications, Hal Leonard Publications, Manhattan Beach Music, Feinnica Gehrman (Finland), and Edition Tilli (Finland). His transcriptions appear on several state lists and have been performed around the world.

Auringon Noustessa

Op. 11, No. 3 (1909)

Toivo Kuula (1883 - 1918)
Arranged by Robert J. Ambrose



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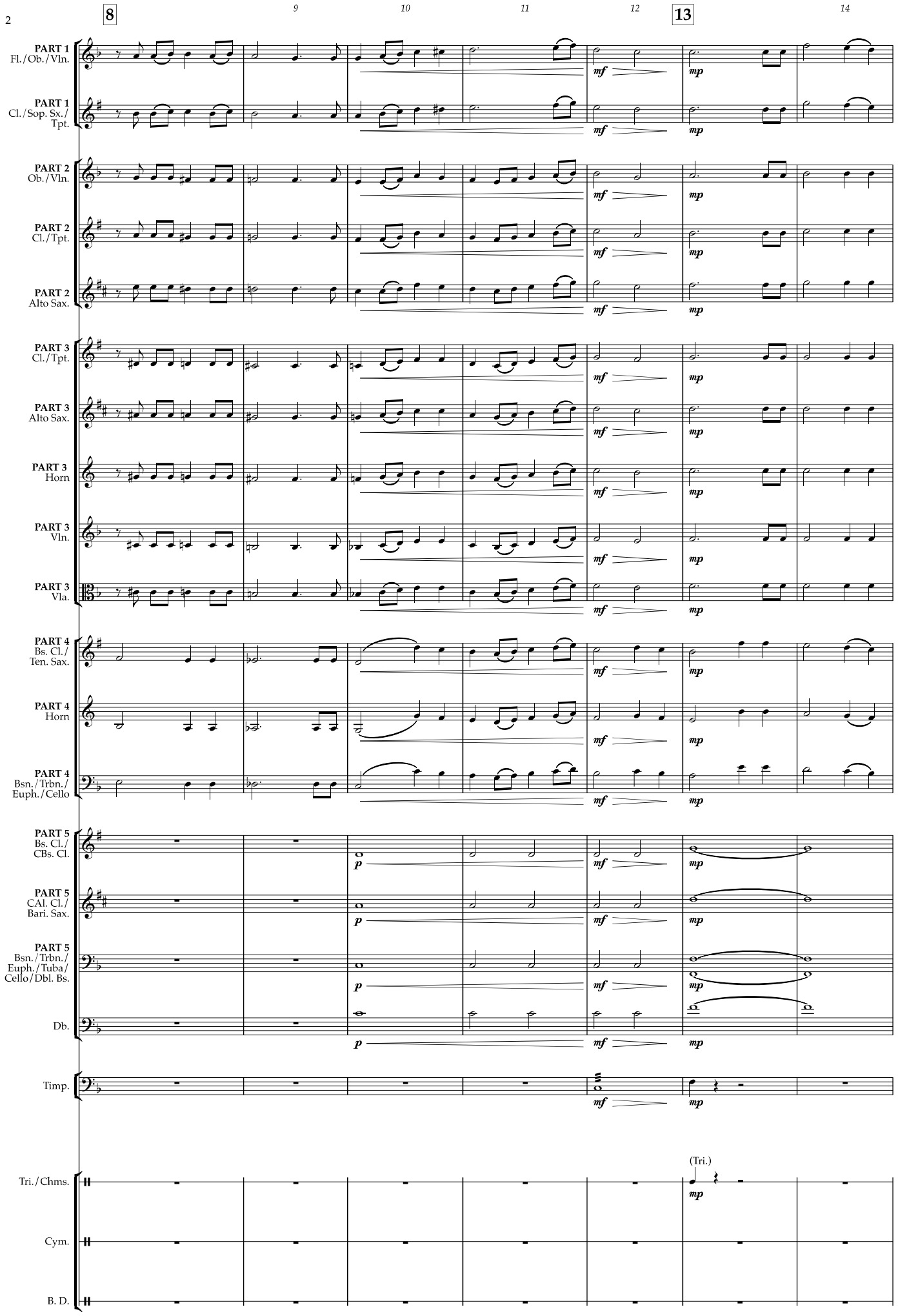
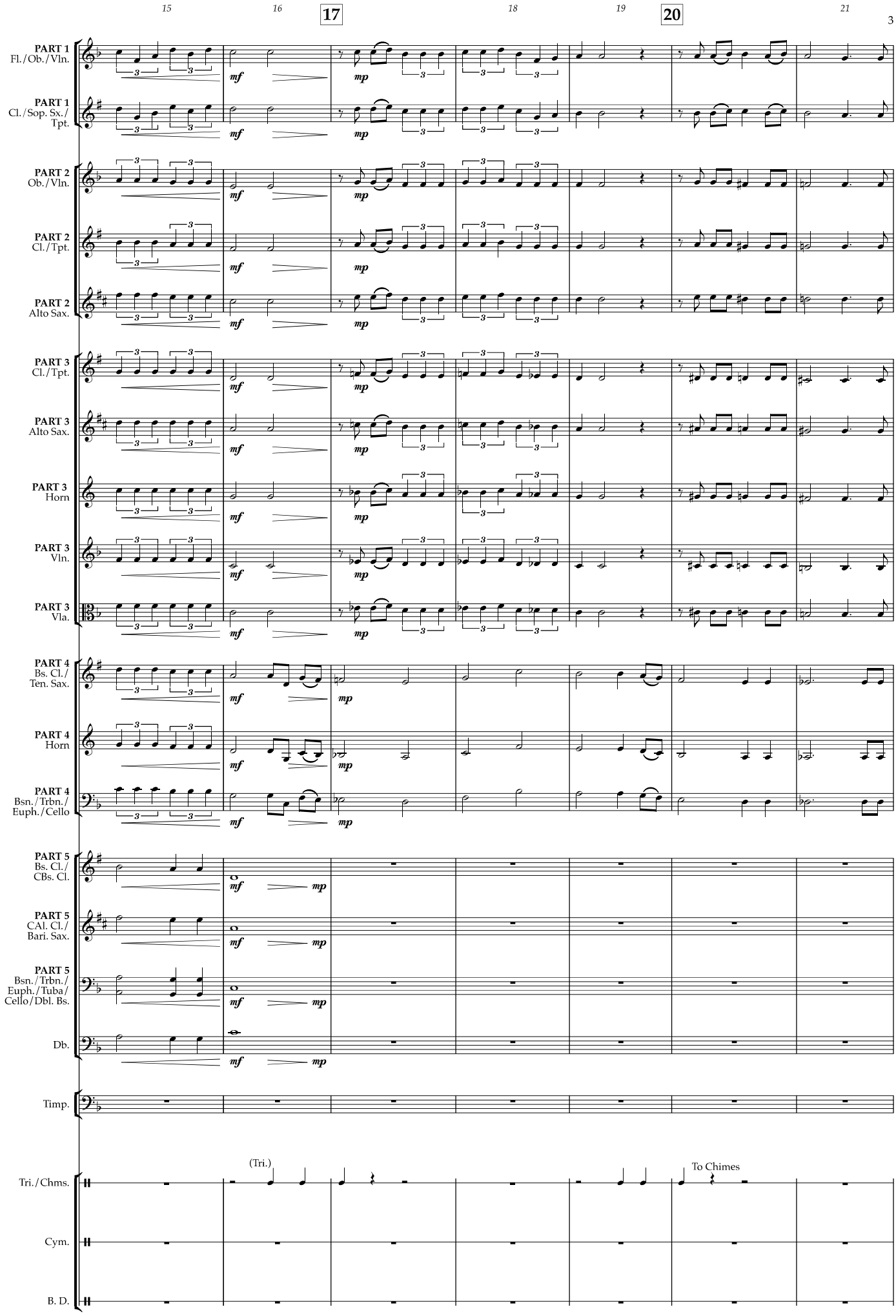

8
9
10
11
12
13
14
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
Tri./Chms.
Cym.
B. D.
(Tri.)
mf
mp
p


15
16
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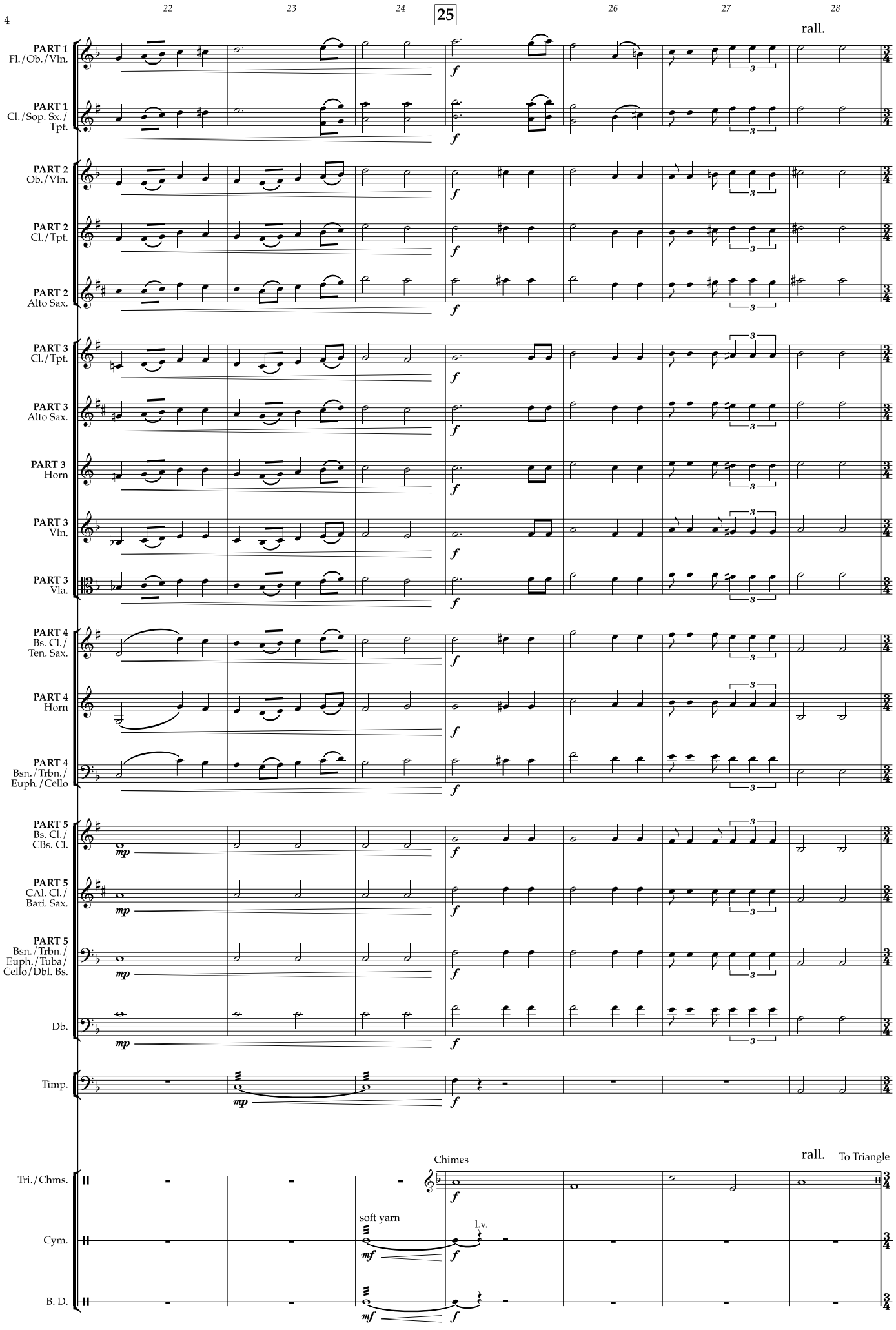
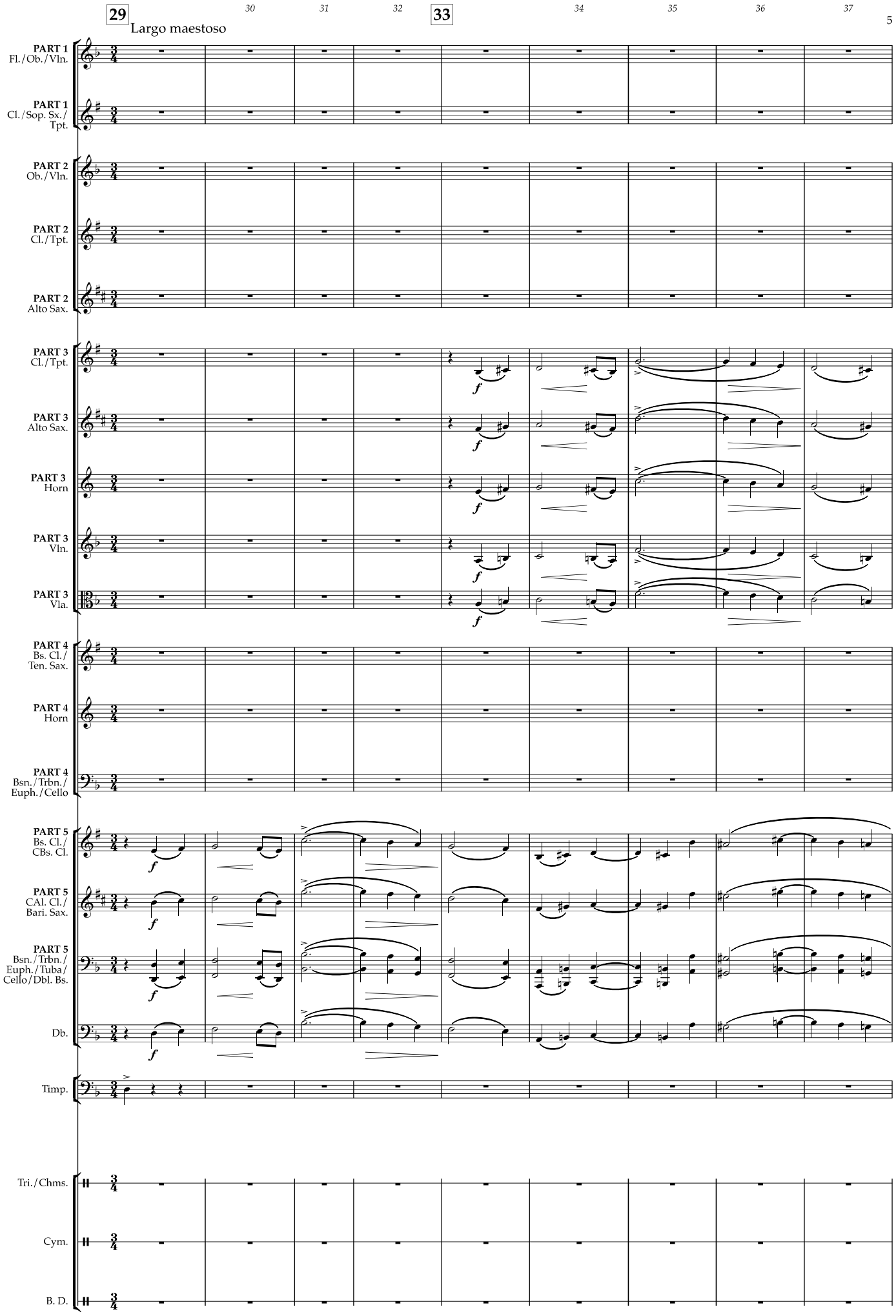
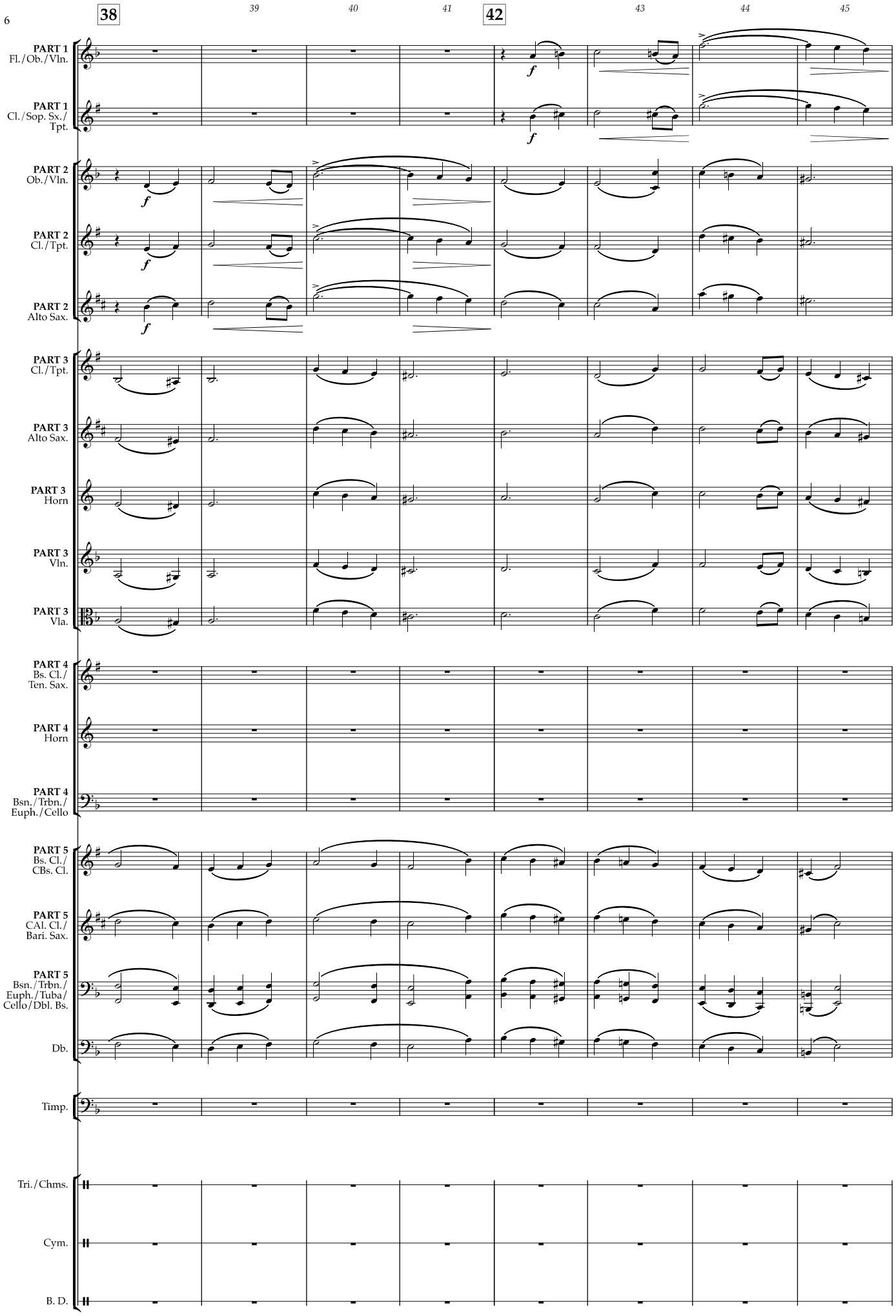
18
19
20
21
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
(Tri.)
To Chimes
Tri./Chms.
Cym.
B. D.


22
23
24
25
26
27
28
rall.
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
Chimes
rall.
To Triangle
Tri./Chms.
soft yarn
l.v.
Cym.
B. D.


29
Largo maestoso
30
31
32
33
34
35
36
37
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
Tri./Chms.
Cym.
B. D.


38
39
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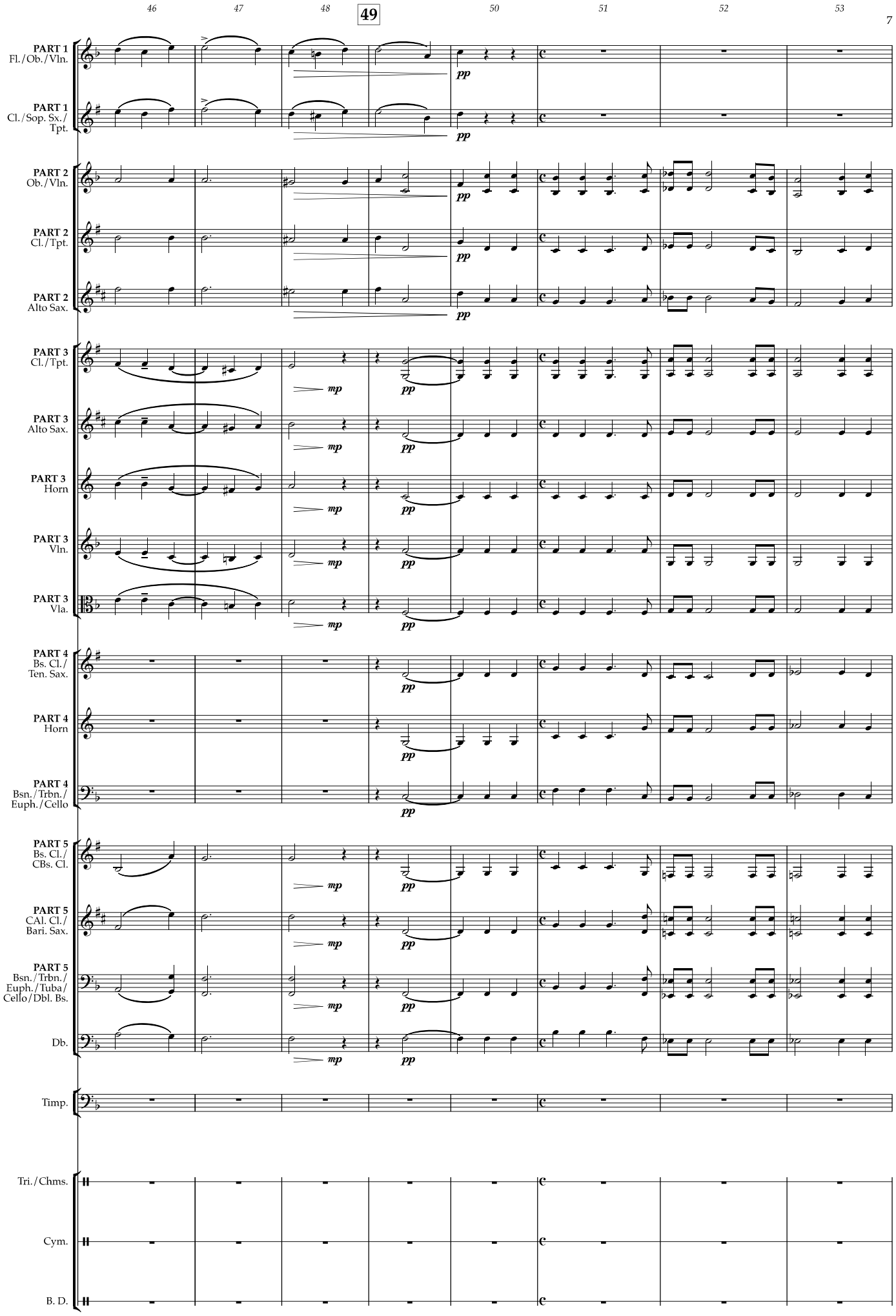
41
42
43
44
45
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
Tri./Chms.
Cym.
B. D.


46
47
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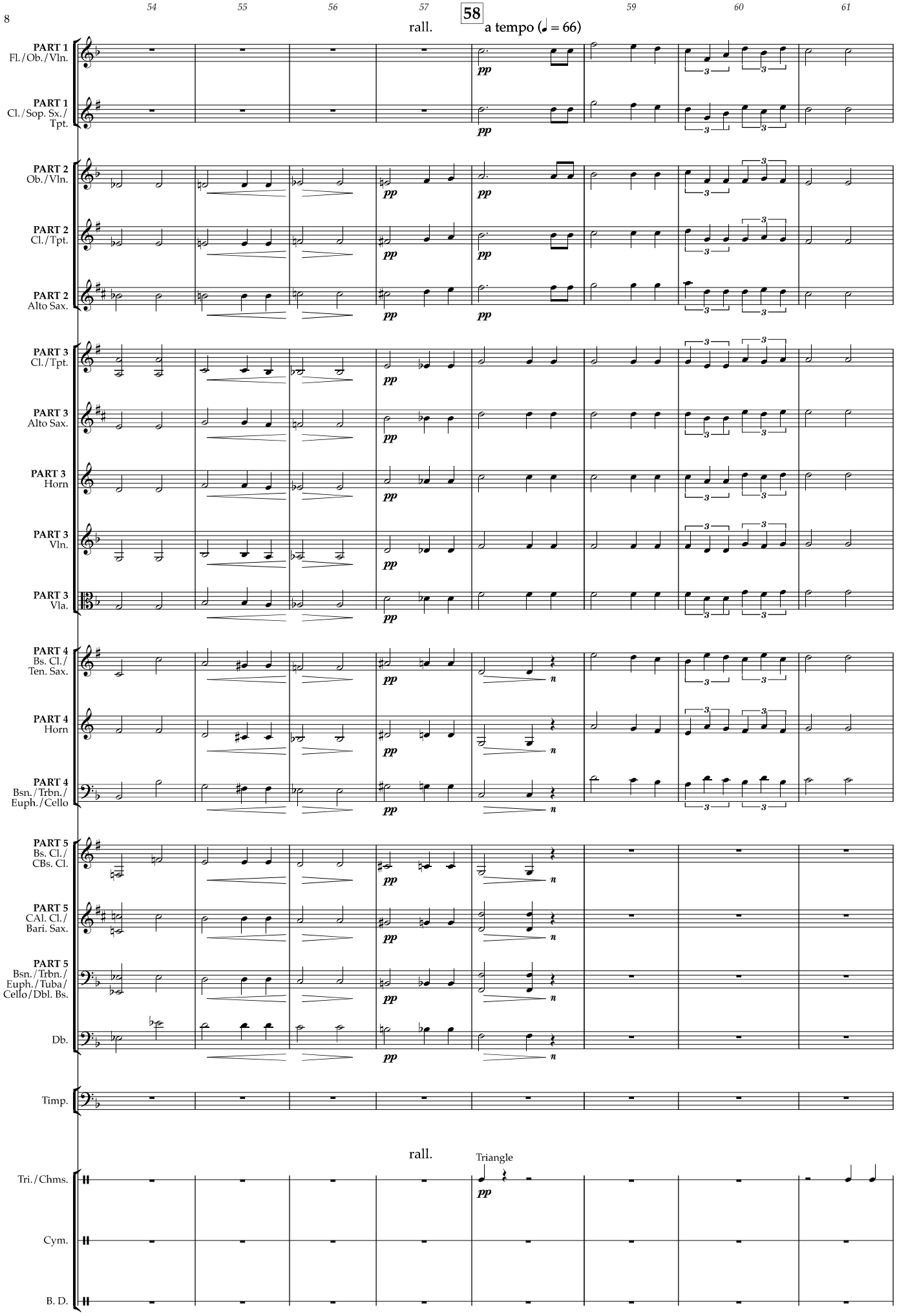
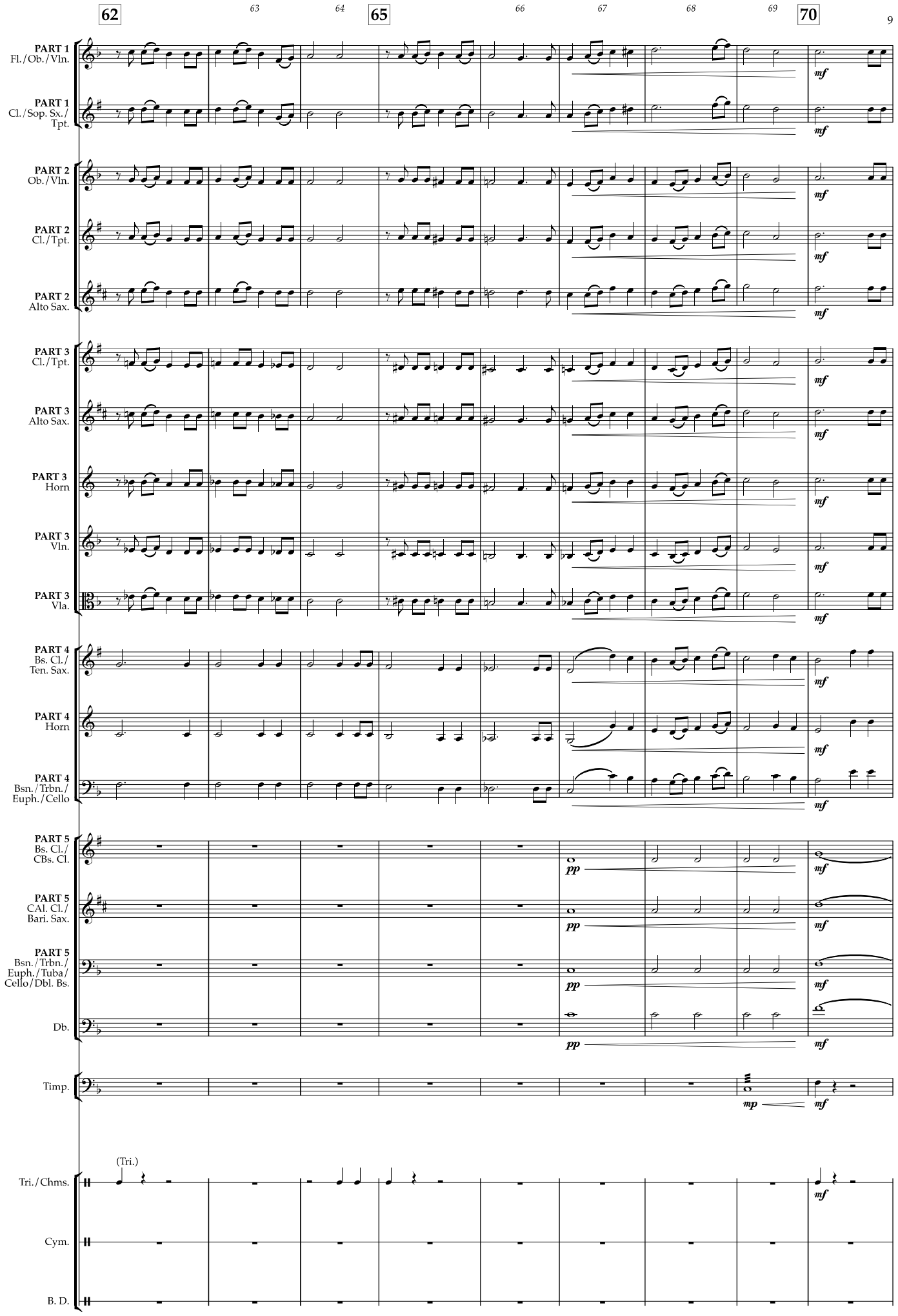
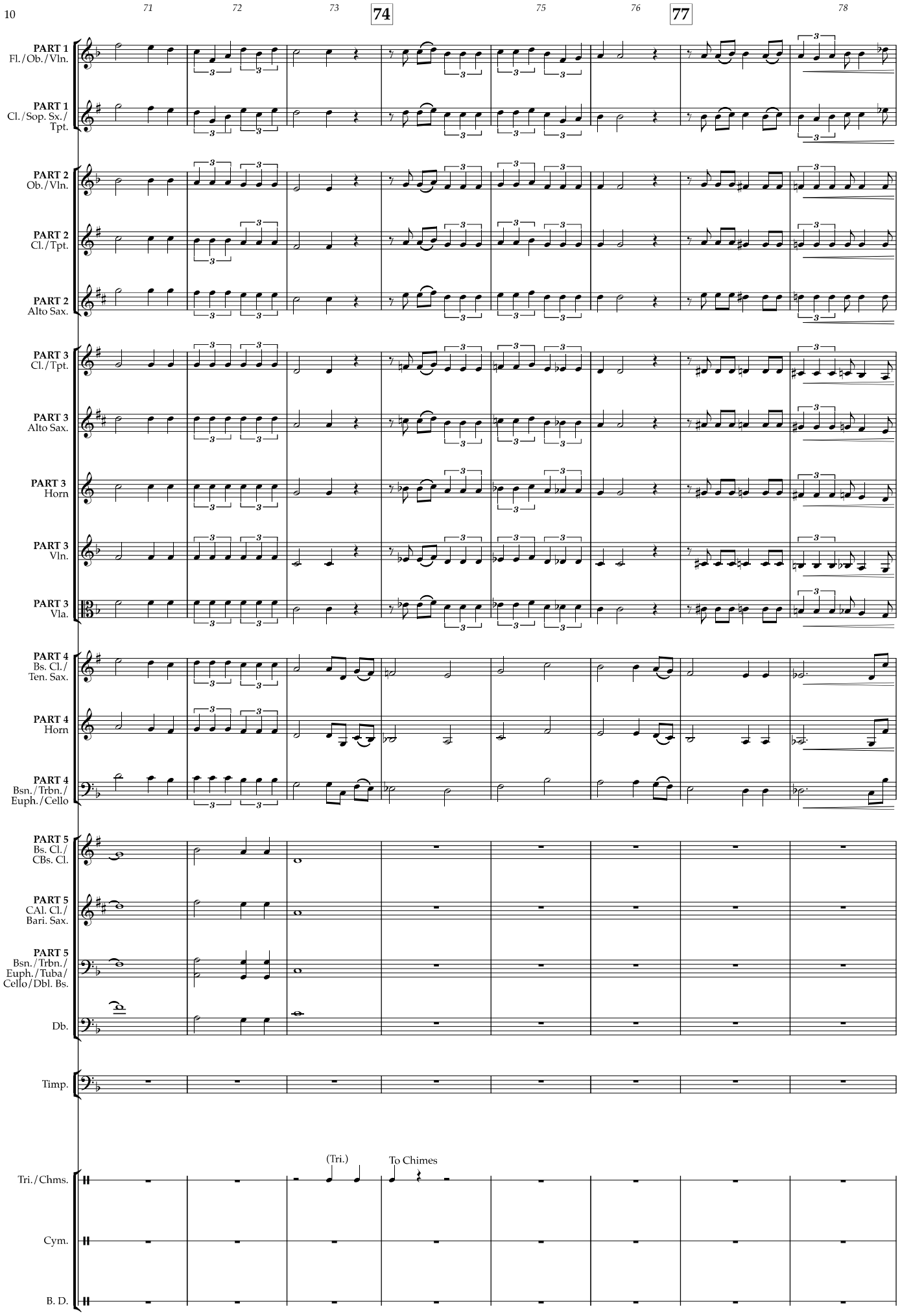
51
52
53
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
Tri./Chms.
Cym.
B. D.
pp
mp


54
55
56
57
58
59
60
61
rall.
a tempo (♩ = 66)
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
rall.
Triangle
Tri./Chms.
Cym.
B. D.


62
63
64
65
66
67
68
69
70
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
(Tri.)
Tri./Chms.
Cym.
B. D.
mf
pp
mp


71
72
73
74
75
76
77
78
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
(Tri.)
To Chimes
Tri./Chms.
Cym.
B. D.

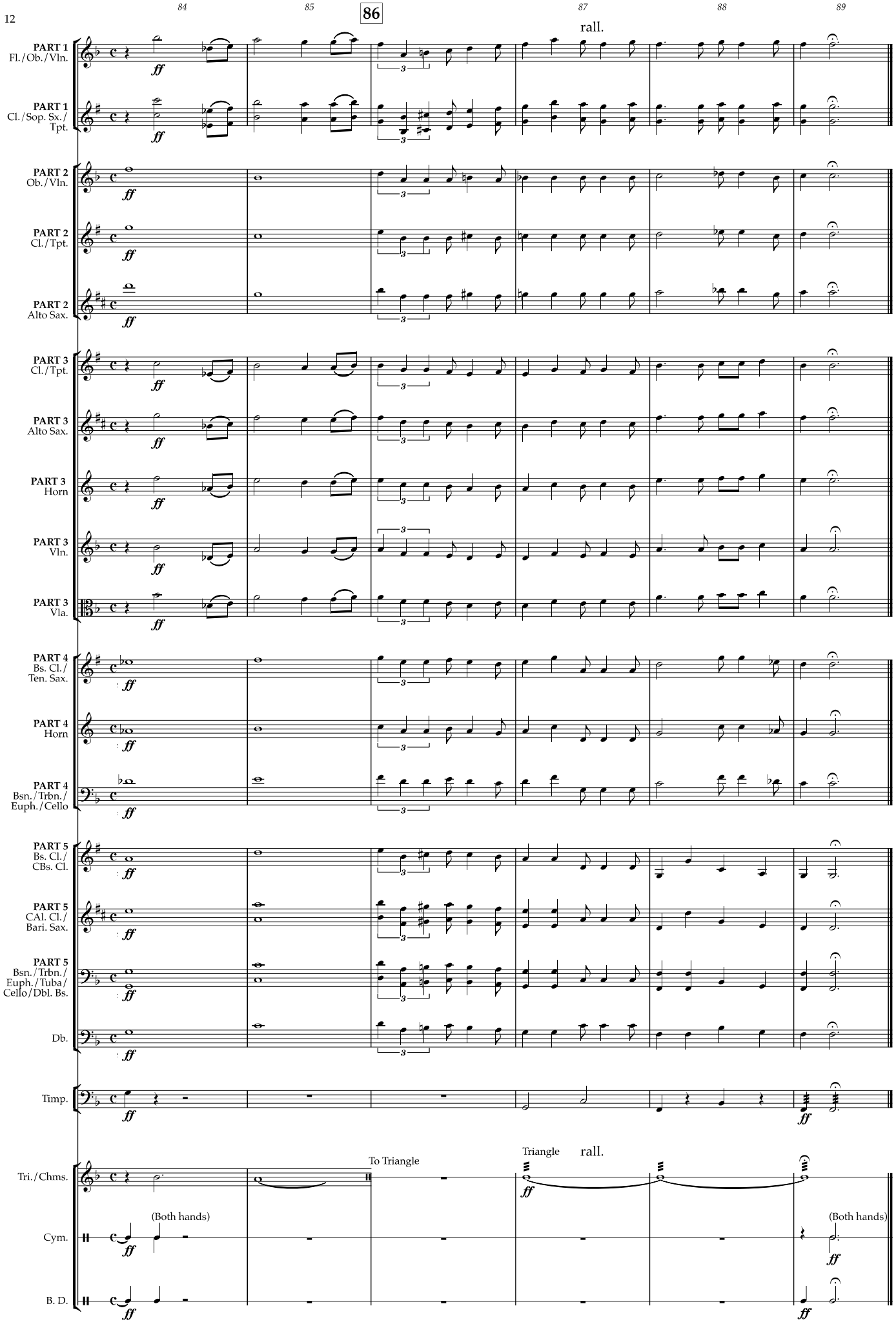
79 80 **81** 82 83

rall. a tempo (♩ = 66)

PART 1 Fl./Ob./Vln.
PART 1 Cl./Sop. Sx./Tpt.
PART 2 Ob./Vln.
PART 2 Cl./Tpt.
PART 2 Alto Sax.
PART 3 Cl./Tpt.
PART 3 Alto Sax.
PART 3 Horn
PART 3 Vln.
PART 3 Vla.
PART 4 Bs. Cl./Ten. Sax.
PART 4 Horn
PART 4 Bsn./Trbn./Euph./Cello
PART 5 Bs. Cl./CBs. Cl.
PART 5 CAl. Cl./Bari. Sax.
PART 5 Bsn./Trbn./Euph./Tuba/Cello/Dbl. Bs.
Db.
Timp.

rall. Chimes

Tri./Chms.
Cym.
B. D.


84
85
86
87
88
89
rall.
PART 1
Fl./Ob./Vln.
PART 1
Cl./Sop. Sx./
Tpt.
PART 2
Ob./Vln.
PART 2
Cl./Tpt.
PART 2
Alto Sax.
PART 3
Cl./Tpt.
PART 3
Alto Sax.
PART 3
Horn
PART 3
Vln.
PART 3
Vla.
PART 4
Bs. Cl./
Ten. Sax.
PART 4
Horn
PART 4
Bsn./Trbn./
Euph./Cello
PART 5
Bs. Cl./
CBs. Cl.
PART 5
CAl. Cl./
Bari. Sax.
PART 5
Bsn./Trbn./
Euph./Tuba/
Cello/Dbl. Bs.
Db.
Timp.
Tri./Chms.
To Triangle
Triangle
rall.
Cym.
(Both hands)
(Both hands)
B. D.
ff