

Oshogatsu

“Japanese New Year’s Day”

by Dennis O. Eveland

Complete Band Instrumentation

1 - Full Score
1 - Piccolo
3 - Flute 1
3 - Flute 2
1 - Oboe 1
1 - Oboe 2
3 - Clarinet in Bb 1
4 - Clarinet in Bb 2
4 - Clarinet in Bb 3
2 - Bass Clarinet in Bb
2 - Bassoon

2 - Alto Saxophone 1
2 - Alto Saxophone 2
2 - Tenor Saxophone
1 - Baritone Saxophone
3 - Trumpet in Bb 1
3 - Trumpet in Bb 2
3 - Trumpet in Bb 3
2 - Horn in F 1
2 - Horn in F 2
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3

2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
1 - Timpani
2 - Percussion 1
Snare Drum, Bass Drum
1 - Cymbals
2 - Percussion 2
Temple Blocks, Gong
1 - Triangle
1 - Chimes
1 - Glockenspiel
1 - Xylophone

About the music –

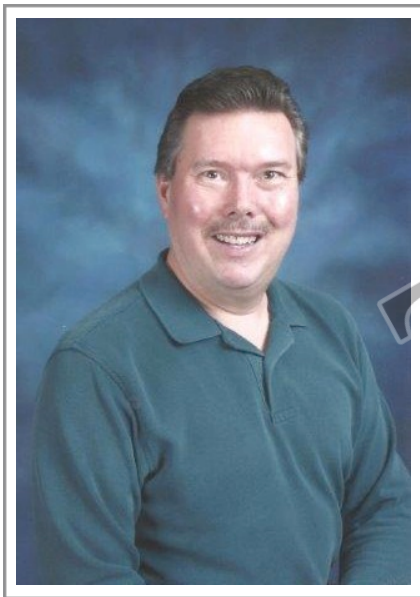
In North America, Christmas is one of the biggest annual holidays, but in Japan the most important and elaborate holiday is *Oshogatsu*—the celebration of the New Year.

Oshogatsu is typically spent with family. More than just a day, the New Year’s holiday typically lasts for a week beginning on December 28 and running through the January 6. This time of the year is full of rich traditions.

Observed during the days leading up to New Year’s Eve, *osoji* (“cleaning”) is part of the Oshogatsu ritual—a Japanese equivalent of “spring cleaning.” This is observed near the end of the year because the Japanese believe this is a good time to “purify” one’s environment—allowing for a fresh start for the coming twelve months. *Osoji* has its origins in the religious significance of purification. In Japan, a great deal of time is often spent cleaning up houses, shops and offices.

In this musical setting, the composer has used various themes to bring this very illustrious holiday to life. It is very important to adhere to the various tempo and style changes throughout this work. It is the hope of the composer that your students and audience enjoy this work!

About the composer -



Dennis Eveland is entering his 28th year in music education. He earned a Bachelor of Arts Degree from Western Illinois University, and a Master of Music Education from Vandercook College of Music. He also earned an Educational Administration Certificate from Texas A&M International University.

Mr. Eveland has studied horn with Roger Collins, Ethel Merker, Arden Keen, and John Thompson. He has also studied with Dale F. Hopper, Dennis L. Johnson, Christopher Izzo, Roger Rocco, Dr. Victor Zajec, Bart Ghent, Michael Katterjohn, and Kelly Love to name a few.

Mr. Eveland began his teaching career in Toulon, Illinois and has spent the past 25 years teaching in the United Independent School District in Laredo, Texas. He has experience teaching at both the middle and high school levels. He is currently an Associate Director of Bands at Los Obispos Middle School.

Mr. Eveland is a very active marching band arranger, as well as a composer. He has either written or arranged over 50 selections for competitive marching bands. His works for marching band are available either directly from him or impactmarching.com. His arrangements have earned several bands advance to Area Level of the Texas State Marching Band Competition. His concert works are available from TRN Music Publishers, C.L. Barnhouse Publications, and Grand Mesa Music Publications. His marching band works are available from Impact Marching and Dynamic Marching. His website is www.denniseveland.com and he is available for commissions for both marching and concert band.

Dennis and his lovely wife, Felisa, are the proud parents of Willie and Tammy.

He is available to write commissions for concert band works, marching band works, and orchestra works.

He is a member of Texas Bandmasters Association, Texas Music Educators Association, and American Society of Composers, Authors, and Publishers (ASCAP).

His hobbies include: tennis, golf, working out at the gym, biking, cooking, drum corps, traveling, and listening to music. He enjoys spending time with his family.

Oshogatsu

Full Score

"Japanese New Year's Day"

Dennis O. Eveland

A.S.C.A.P.

With Fire ♩ = 80

2 3 4 5 6 7

Piccolo *f* *mf*

Flute 1, 2 *f* *mf*

Oboe 1, 2 *f* *mf*

Clarinet in Bb 1 *f* *mf*

Clarinet in Bb 2, 3 *f* *mf*

Bass Clarinet in Bb *f* *mp*

Bassoon *f* *mp* *mf*

Alto Saxophone 1, 2 *f* *mf*

Tenor Saxophone *f* *mp* *mf*

Baritone Saxophone *f* *mp* *mf*

Trumpet in Bb 1 *f* *mf*

Trumpet in Bb 2 *f* *mf*

Trumpet in Bb 3 *f* *mf*

Horn in F 1 *f* *mf*

Horn in F 2 *f* *mf*

Trombone 1 *f* *mp*

Trombone 2 *f* *mp*

Trombone 3 *f* *mp*

Euphonium *f* *mp*

Tuba *f* *mp*

Timpani *ff* *mp*

Percussion 1 Snare Drum *f* Bass Drum *mf*

Cymbals *f* Temple Blocks

Percussion 2 Gong *f* I.v. *mf*

Triangle *f* *mp* *mf*

Glockenspiel *f* *mf*

Xylophone *f* *mf*

12 Energetic ♩=132

8 9 10 11 13 14 15

Picc. *f* *tr* *rit.*

Fl. 1, 2 *f* *tr*

Ob. 1, 2 *f* *tr*

Cl. 1 *f* *tr*

Cl. 2, 3 *f* *tr*

B. Cl. *f*

Bsn. *f*

Alto Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 1 *mp* *f*

Cym. *f*

Perc. 2 *mp* *f*

Glock. *f*

29 30 31 32 33 34 35 36 37 38

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *tutti*
mf

Cl. 1 *mf*

Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. 1, 2 *mf*

T. Sax. *mf*

Tpt. 1 *muted solo*
mf

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *one player*
mp

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Tri. *mf*

Glock. *mf*

Xyl. *mf*

37

39 40 41 42 43 44 46 47 48

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

Alto Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Glock.

Xyl.

mf

mf

49 50 51 52 **53** 54 55 56 57 58

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1 Cl. 2, 3 B. Cl. Bsn. Alto Sax. 1, 2 T. Sax. B. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tba. Timp. Perc. 1 Glock. Xyl.

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59 poco rall. 60 61 62 63 **64** Tranquil $\text{♩} = 80$ 65 66 67

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf* solo *mf* Tutti *mf*

Cl. 1 *mp*

Cl. 2, 3 *mp* divisi.

B. Cl. *pp*

Bsn. *pp*

Alto Sax. 1, 2 *pp*

T. Sax. *pp*

B. Sax. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Euph. *pp*

Tba. *pp*

Timp. *pp*

Perc. 2 *mp* 1.v.

Tri. *mp*

Glock. *pp* *mp*

Xyl. *pp* poco rall.

72

73

74

68 69 70 71 72 73 74

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1 *mp*

Cl. 2, 3 *mp*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax. Bassoon *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 *mf*

Glock. *mf*

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79 Joyfully $\text{♩} = 136$

75 bring out 76 77 78 rit. 80 81 82 83

Picc. *f* bring out *mf*

Fl. 1, 2 *f* bring out *mf*

Ob. 1, 2 *f* bring out solo *mf* Tutti *mf*

Cl. 1 *mp* *mf* *mf*

Cl. 2, 3 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mf*

Alto Sax. 1, 2

T. Sax.

B. Sax. *mp* *mf*

Tpt. 1 *mf* muted

Tpt. 2 muted *mf*

Tpt. 3 *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

Euph. *mp* *mf*

Tba. *mp* *mf*

Timp. *p* *mf*

Perc. 1 Tenor Drum *mf*

Cym. *mf*

Perc. 2 *mf*

Tri. *mf*

Glock. solo *mp* *mf* *mf*

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84 **85** 86 87 88 **89** 90 91 92

Cl. 1 *mf*

Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 to Snare Drum

Cym.

Perc. 2 *mf*

Tri.

Xyl. *mf*

97

Musical score for measures 93-100. The score includes parts for Picc., Fl. 1, 2, Ob. 1, 2, Cl. 1, Cl. 2, 3, B. Cl., Alto Sax. 1, 2, T. Sax., B. Sax., Hn. 1, 2, Tbn. 1, 2, 3, Euph., Tba., Perc. 2, and Tri. The score is marked with dynamics such as *mf* and *mp*, and includes performance instructions like *div.* and *Hn. 1, 2*. A large watermark for TRM Music Publisher, Inc. is overlaid on the score, with the URL <http://trnmusic.com> visible.

101 102 poco rall. 103 ♩=136 104 105 106 107 108 109

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

Alto Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

Perc. 2

Tri.

Muted

mf

mp

110 $\text{♩} = 148$ 111 112 113 114 115 116 117 118 119 120 121

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1 *f*

Cl. 2, 3 *f*

B. Cl. *fp*

Bsn. *fp*

Alto Sax. 1, 2 *f*

T. Sax. *f* Open

B. Sax. *fp*

Tpt. 1 *f* Open

Tpt. 2 *f* Open

Tpt. 3 *f* Open

Hn. 1 *f* Open

Hn. 2 *f* Open

Tbn. 3 *f* Open

Euph. *fp*

Tba. *fp*

Timp. *fp*

Perc. 1 *mp* Snares On

Perc. 2 *f* *mf*

Tri. *f* *mf*

122 123 124 125 **126** 127 128 *rall.*

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. 1 *ff*

Cl. 2, 3 *ff*

B. Cl. *f*

Bsn. *f*

Alto Sax. 1, 2 *ff*

T. Sax. *f*

B. Sax. *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 *f* Open

Tbn. 2 *f* Open

Tbn. 3 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 1 *mf* *f*

Cym. *mf* *f*

Perc. 2

Tri.

Chim. *f*

Glock. *f*

130 **Bold** ♩=80

132 *poco rit.*

133

129 Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1 *f*

Cl. 2, 3 *f* *divi.*

B. Cl. *f*

Bsn. *f*

Alto Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f*

Cym. *f*

Perc. 2 *f* Gong

Chim. *f*

Glock. *f*

134 $\text{♩} = 72$

135 136 137 138

Picc. f tr

Fl. 1, 2 f tr

Ob. 1, 2 f tr

Cl. 1 f tr

Cl. 2, 3 f

B. Cl. f

Bsn. f

Alto Sax. 1, 2 f ff

T. Sax. f

B. Sax. f

Tpt. 1 f

Tpt. 2 f

Tpt. 3 f

Hn. 1 f ff

Hn. 2 f ff

Tbn. 1 f

Tbn. 2 f

Tbn. 3 f

Euph. f

Tba. f

Timp. f

Perc. 1 f

Cym. f

Perc. 2 f

Tri. f

Chim. f

Glock. f tr

Xyl. f tr

139 140 141 142 143 *molto rall.* 144

Picc. *mp* *f*

Fl. 1, 2 *mp* *f*

Ob. 1, 2 *mp* *f*

Cl. 1 *mp* *f*

Cl. 2, 3 *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Alto Sax. 1, 2 *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Timp. *mp* *f*

Perc. 1 *mp* *f*

Cym. *f*

Perc. 2 *f* Gong l.v.

Chim. *mp* *f*

Glock. *mp* *f*

Xyl. *mp* *f* *molto rall.*