

Dear Theo

Oskari Siirtola

♩ = 76

A

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Electric Guitar

Piano

Double Bass

Drums

modern jazz gtr. tone, effects to taste

mp

mf

3

4

mp

mf

3

4

mp

sim.

mp

keep time lightly on cymbals

mp

pno. & sax ostinato

2

3

4

5

6

7

8

A melody

This musical score page covers measures 9 through 16. The ensemble includes Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., E. Gr., Pno., Bass, and Dr. The score features various dynamics such as *f*, *mf*, *p*, *mp*, and *pp*. Performance instructions include *cup mute* for the trumpets and trombones. The drum part includes triplet patterns and dynamic markings like *p*. Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are printed at the bottom of the page.

Alto 1 *mp*

Alto 2 *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. Sax. *mp*

Tpt. 1 *f* *mf* *mp* *p* to open

Tpt. 2 *f* *mp* *mp* *p* to open

Tpt. 3 *f* *mf* *mp* *p* to open

Tpt. 4 *f* *mf* *mp* *p* to open

Tbn. 1 *f* *mf* *mp* *p* to open

Tbn. 2 *f* *mf* *mp* *p* to open

Tbn. 3 *f* *mf* *mp* *p* to open

B. Tbn. *f* *mf* *mp* *p*

E. Gr. *mf* 4

Pno. *mf* solo 3 3

Bass *mf* *Ab^Δ7* *E^b^Δ7/B^b* *Ab^Δ7*

Dr. *mf* *easy comping ad lib.* *mp* 3 3

17 18 19 20 21 22 23 24

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
E. Gtr.
Pno.
Bass
Dr.

8
mf
Eb^{A7}/Bb
Ab^{A7}
Eb^{A7}/Bb

25 26 27 28 29 30 31 32

small fill

B ♩ = ♩ (♩ = 152)

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gtr. $Bb^{\Delta 7}/F$

long notes & sounds

4 8

Pno. $Bb^{\Delta 7}/F$

active comping

mf

8 (8)

cool it down a touch

Bass $Bb^{\Delta 7}/F$

even ad lib.

4 8

Dr. B ♩ = ♩ (♩ = 152)

even, modern jazz feel on cymbal

mf

4 8

cool it down a touch

33 34 35 36 37 38 39 40

C

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gr.

Pno.

Bass

Dr.

D

Musical score for a jazz ensemble. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., E. Gtr., Pno., Bass, and Dr. The score features various dynamics such as *mf*, *f*, *p*, *mp*, and *open*. There are also articulations like accents and slurs. The E. Gtr. and Bass parts include chord voicings: *Dm¹¹*, *G^{13sus}*, *G⁷alt.*, *G/A^b*, *A^b6⁹*, *E^bA⁷/G*, *Fm⁹*, *E^bA⁷/B^b*, *A⁰⁷*, *A^b4⁷#5*, *C^{6/9}/G*, and *D^{6/9}/A*. The Pno. part is marked *mf* and *f*. The Dr. part is marked *mf*. Measure numbers 50 through 60 are indicated at the bottom.

50

51

52

53

54

55

56

57

58

59

60

D

E

Alto 1 *mp* *mf* *f* *mf*

Alto 2 *mp* *mf* *f* *mf*

Tenor 1 *p* *mf* *f* *f*

Tenor 2 *p* *mf* *f* *f*

Bari. Sax. *p* *mf* *f* *f*

Tpt. 1 *p* *mf* *f* *mf*

Tpt. 2 *mp* *mf* *f* *mf*

Tpt. 3 *mp* *mf* *f* *mf*

Tpt. 4 *p* *mf* *f* *mf*

Tbn. 1 *p* *fp* *f* *f*

Tbn. 2 *p* *fp* *f* *f*

Tbn. 3 *p* *fp* *f* *f*

B. Tbn. *p* *fp* *f* *f*

E. Gr. *mf* *C#*/*D/A* *Am*⁹ *A*^{o7} *Dm*^{o7}/*A* *Ebm*⁹ *Bbm*⁹ *Bbm*/*Ab* *Gm*¹¹ *F#m*¹¹

Pno. *mf* *C#*/*D/A* *Am*⁹ *A*^{o7} *Dm*^{o7}/*A* *Ebm*⁹ *Bbm*⁹ *Bbm*/*Ab* *Gm*¹¹ *F#m*¹¹

Bass *C#*/*D/A* *Am*⁹ *A*^{o7} *Dm*^{o7}/*A* *Ebm*⁹ *Bbm*⁹ *Bbm*/*Ab* *Gm*¹¹ *F#m*¹¹

Dr. **E** *mf*

61

62

63

64

65

66

67

68

69

Alto 1
 mf *f* *mf* *mp* *f* *mf* *f* *ff* *mf*

Alto 2
 mf *f* *mf* *mp* *f* *mf* *f* *mf*

Tenor 1
 mp *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tenor 2
 mp *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bari. Sax.
 mp *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tpt. 1
 mf *f* *mf* *mp* *f* *mf* *f* *ff* *mf*

Tpt. 2
 mf *f* *mf* *mp* *f* *mf* *f* *ff* *mf* *mf*

Tpt. 3
 mf *f* *mf* *mp* *f* *mf* *f* *ff* *mf* *mf*

Tpt. 4
 mf *f* *mf* *mp* *f* *mf* *f* *ff* *mf* *mf*

Tbn. 1
 p *fp* *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mf*

Tbn. 2
 p *fp* *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mf*

Tbn. 3
 p *fp* *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mf*

B. Tbn.
 p *fp* *mf* *mf* *mf* *mf* *mf* *mf* *mp* *mf*

E. Gtr.
 mf *f* *mf* *mp* *f* *mf* *f* *ff* *mf*

Pno.
 mf *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bass
 B13sus B⁹alt B/C C⁹ G⁹/B Am⁹ G⁹/D D⁹ C⁹#5 E⁹/B C⁹#11/B Bm11

Dr.
 mf

70 71 72 73 74 75 76 77 78 79 80

3 X

1.2. 3.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gr. Am⁹ solo! A^{o7} Dm^{6/9}/A E1^{b9} bg.s Am⁹ A^{o7}

Pno. Am⁹ guitar solo A^{o7} Dm^{6/9}/A E1^{b9} bg.s Am⁹ A^{o7}

Bass Am⁹ A^{o7} Dm^{6/9}/A E1^{b9} Am⁹ A^{o7}

Dr. guitar solo 4 1.2. 3. bg.s

89

90

91

92

93

94

95

96

97

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gr.

Pno.

Bass

Dr.

F

mf

f

cup mute

to cup

Am⁹ A^{o7} Dm^{6/9}/A E13^{b9} Am⁹ A^{o7} Dm^{6/9}/A F⁷alt. Bm⁷ E13^{b9} B⁷alt.

Am⁹ A^{o7} Dm^{6/9}/A E13^{b9} Am⁹ A^{o7} Dm^{6/9}/A F⁷alt. Bm⁷ E13^{b9} B⁷alt.

Am⁹ A^{o7} Dm^{6/9}/A E13^{b9} Am⁹ A^{o7} Dm^{6/9}/A B⁷alt.

G

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gr.

Pno.

Bass

G

Dr.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Alto 1
- Alto 2
- Tenor 1
- Tenor 2
- Bari. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- E. Gr.
- Pno.
- Bass
- Dr.

The score covers measures 127 through 133. Key musical features include:

- Alto and Tenor parts:** Similar melodic lines with dynamics ranging from *mf* to *f*.
- Tpt. parts:** Tpt. 1 has a triplet of eighth notes in measure 131. Tpt. 2-4 have sustained notes in measures 127-128.
- Tbn. parts:** Tbn. 1 has an "open" instruction in measure 130. Tbn. 2-3 have sustained notes in measures 127-128.
- Chord Symbols:**
 - Measures 127-128: B¹³SUS, B⁹alt, B/C
 - Measure 129: C⁶⁹, G⁶⁷/B
 - Measure 130: Em⁹, Am⁹, open
 - Measure 131: Dm⁹, C¹³SUS
 - Measure 132: F^{#m}9, B⁹#5, Em⁹, A7(²₅)
 - Measure 133: F^{#m}9, B⁹#5, Em⁹, A7(²₅)
- Dynamics:** *mp*, *f*, *mf*, *ff*, *open*

127

128

129

130

131

132

133

H

Alto 1 *mp*

Alto 2 *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

E. Gr. *mp*

Pno.

Bass *mp*

H

Dr.

134

135

136

137

138

139

140

141

A^b13sus

A^b13sus

A^b13sus

F[♯]m11

F[♯]m11

F[♯]m11

E^bm11

E^bm11

E^bm11

Dm11

Dm11

Dm11

Bm11

Bm11

Bm11

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

E. Gr.

Pno.

Bass

Dr.

Em^{6/9}/B

Fm⁹

Cm⁹

Cm/B^b

G[#]m⁹

C[#]13sus

C[#]7alt.

C[#]/D

D^{6/9}

A^{6/7}/C[#]

Dm^{6/9}/A

Ebm⁹

Bbm⁹

Bbm/A^b

F[#]m⁹

B¹³sus

B⁷alt.

B/C

C^{6/9}

G^{6/7}/B

152

153

154

155

156

157

158

159

160

poco rit.

This musical score page covers measures 179 through 185. The instrumentation includes Alto 1 & 2, Tenor 1 & 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., E. Gr., Pno., Bass, and Dr. The score is marked with a *poco rit.* (poco ritardando) at the top right and bottom right. Measure 179 features a *p* (piano) dynamic marking. Measure 180 includes a *fade out* instruction for the Tpt. 3 part. Measure 181 is marked with a *p* dynamic and the instruction "piano joins ostinato". Measure 184 includes a *p* dynamic marking. The score contains various musical notations such as slurs, ties, and dynamic markings.

179

180

181

182

183

184

185

Dear Theo

Alto 1

Oskari Siirtola

$\text{♩} = 76$

A

4

mp

mf 3

9

f 3

p

14

mf 3

f 3

mp

19

12

2

B $\text{♩} = 152$

8

41

C 9

D ts.1.

5

mf

59

E

mp

mf

65

f 3

mf

70

mf

f

mf *mp* *f* 3 *mf*

76

f

ff

mf

4

f

85

3 X

5

1.2.

mp

Alto 1

95 **3.** **3** **mp** **2** **mp**

102 **mp**

108 **mf** **3**

114 **F** **3** **mf** **f**

120 **G** **mp** **mf** **mp**

126 **2** **mf** **f** **mp**

132 **H** **f** **mf** **f** **mp**

138

145 **Rubato** **f** **mp** **16**

164 **A tempo** ♩ = 76 **19** **poco rit.** **2**

Dear Theo

Alto 2

Oskari Siirtola

$\text{♩} = 76$

A 4 10

mf 3 *f* 3 *mp*

19 **B** $\text{♩} = 152$ 12 2 8

41 **C** **D** ts.1. 9 5 *mf*

59 **E** *mp* *mf*

65 *f* 3 *mf*

70 *mf* *f* 3 *mf* *mp* *f* 3 *mf*

76 *f* *mf* 4 *f*

86 *mp*

89 **3 X** 5 1.2. 3. as.1. 5 6

108 **4**

mf

114 **F** **3**

mf *f*

120 **G**

mp *mf*

125 **2**

mp *mf* *f* *mp*

132 **H**

f *mf* *f* *mp*

138

144 **Rubato**

f *mp*

148 **16** **A tempo** ♩ = 76 **19** **poco rit.** **2**

Dear Theo

Tenor 1

Oskari Siirtola

♩ = 76

A

4 12 12 2

33 **B** ♩ = ♩ (♩ = 152) **C**

8

mp

mf *f*

45

50 **D**

mf *f* *p* *f*

55

mf *f* *mf*

61 **E**

p *mf* *f*

69

f *mp* *mf*

75

mf

80

4 *f* *mp*

89 **3 X** 5 1.2.

Tenor 1

95 **3.** *mp* **2** *mp*

102 *mp*

108 *mf*

114 **F** **3** *mf* *f*

120 **G** *mp* *mf*

125 *mp* **2** *mf* *f* *mp*

132 **H** *f* *mf* *f* *mp*

138

145 *f* *mp* **Rubato**

148 **16** *mp* **A tempo** ♩ = 76 **4**

169 **8**

Tenor 1

173

12

16

A musical staff in treble clef containing eight measures. Each measure contains a repeat sign (two dots with a diagonal slash). The staff is divided into measures by vertical bar lines.

poco rit.

181

A musical staff in treble clef containing four measures. The first three measures contain repeat signs. The fourth measure contains a melodic line starting with a quarter note G#4, followed by quarter notes A#4, B4, and C#5, ending with a half note C#5. A slur covers the last three notes. A fermata is placed over the final note. Below the staff, a dynamic marking *p* is shown with a wedge-shaped hairpin. A number '4' is written below the staff with a horizontal line underneath it, indicating a four-measure phrase.

Dear Theo

Tenor 2

Oskari Siirtola

$\text{♩} = 76$

mp

5 **A**

4

11

p

16

f *mp*

12 2

33 **B** $\text{♩} = 152$ **C**

8 9

50 **D** ts.1. *mf*

5

60 **E** *p* *mf* 3 2

68 *f* *mp* *mf*

74 *mf*

80 4

84

f *mp*

89

3 X

5

1.2.

3.

as.1.

3

96

5

6

108

4

mf

114

F

3

mf *f*

120

G

mp *mf* *mp*

3

126

tr.

2

mf *f* *mp*

132

H

f *mf* *f* *mp*

138

144

f *mp*

Rubato

148

16

A tempo ♩ = 76

19

2

mp poco rit.

Dear Theo

Bari. Sax.

Oskari Siirtola

♩ = 76

A

4 8

p

16

12 2

f *mp*

33 **B** ♩ = ♩ (♩ = 152) **C** **D** ts.1.

8 9

52

5

mf

61 **E**

7 7

p

77

4

mf *f*

85

3 X 5 1.2. 3. as.1.

mp

96

5 6

108

6

Bari. Sax.

114 **F** **4**

120 **G** **8**

132 **H**

138

144 **Rubato**

148 **16** **A tempo** ♩ = 76 **19** **poco rit.** **2**

Detailed description of the musical score: The score is for a Baritone Saxophone. It consists of six staves of music. The first staff (measures 114-119) starts with a key signature change to F major (indicated by a box with 'F') and a 4-measure rest. The melody begins in measure 119 with a mezzo-forte (mf) dynamic, rising to forte (f) by measure 120. The second staff (measures 120-131) starts with a key signature change to G major (indicated by a box with 'G') and an 8-measure rest. The melody resumes in measure 120 with mf, reaching f by measure 131, and then decaying to mezzo-piano (mp). The third staff (measures 132-137) starts with a key signature change to A major (indicated by a box with 'H') and continues with dynamics of f, mf, f, and mp. The fourth staff (measures 138-143) continues the melodic line with various dynamics. The fifth staff (measures 144-147) is marked 'Rubato' and features a dynamic of f followed by mp. The sixth staff (measures 148-150) begins with a 16-measure rest, followed by a change to 3/4 time signature for 19 measures, and ends with a 2-measure rest. The tempo is marked 'A tempo' with a quarter note equal to 76 beats per minute, and 'poco rit.' is indicated for the final measures.

Dear Theo

Trumpet 1

Oskari Siirtola

$\text{♩} = 76$

A 4 6 cup mute mp pp 3

17 f mf mp p to open

24 **B** $\text{♩} = 152$ 7 2 8

41 **C** 9 **D** ts.1. 5 open mf

58 **E** 7 p

70 7 mf 4 f

85 **3 X** 5 1.2. 3. tpt.3 mp

96 5 6

108 6 **F** 5 cup mute f

120 **G** mf to open 7 mp

Trumpet 1

131 *f* *ff* *mf* *ff*

134 **H** *mp* 8

145 *f* *mp* **Rubato** 16

164 **A tempo** ♩ = 76 *p* *mf* *p* *p* harmon mute

173 *mf* *p* *p* *mp*

179 *p* **4** **poco rit..** **2**

Dear Theo

Trumpet 2

Oskari Siirtola

♩ = 76

A

4

mp *mf*

9

f *p*

14

mf *f* *mp*

19

cup mute to open

mp *p*

7 2

33 **B** ♩ = 152 **C** **D** ts.1.

8 9

53

open

mp

57

mf

Trumpet 2

148

16

A tempo ♩ = 76

3

cup mute

Musical staff for measures 148-151. Measure 148 contains a whole rest. Measure 149 contains a whole rest. Measure 150 is the start of a 3/4 time signature. Measure 151 contains a half note G4 with a cup mute instruction above it. Dynamics: *p* (piano) for the first half note, *mf* (mezzo-forte) for the second half note, and *p* (piano) for the final half note.

172

Musical staff for measures 172-176. Measure 172 contains a whole rest. Measure 173 starts with a triplet of eighth notes (G4, A4, B4) marked with a '3' above a bracket. Measure 174 continues with a triplet of eighth notes (B4, C5, D5) marked with a '3' above a bracket. Measure 175 contains a half note D5. Measure 176 contains a half note E5. Dynamics: *p* (piano) for the first triplet, *mf* (mezzo-forte) for the second triplet, and *p* (piano) for the final half notes.

177

Musical staff for measures 177-180. Measure 177 contains a half note G4. Measure 178 contains a half note A4. Measure 179 contains a half note B4. Measure 180 contains a whole rest. Dynamics: *mp* (mezzo-piano) for the first half note, *p* (piano) for the second half note. The staff ends with a 4-measure rest followed by a 2-measure rest. Tempo marking: *poco rit.* (poco ritardando).

Dear Theo

Trumpet 3

Oskari Siirtola

$\text{♩} = 76$

A

cup mute

mf f mp pp

14

3

f mf mp p

23 to open

7 2

B $\text{♩} = 152$ 8

41 **C** 9 **D** ts. 1. open

mp

54

mf

61 **E**

mp mf f

67

mf f mf mp

74

f mf f ff mf mf

81

f mp

89 **3 X** 5 1.2.

Trumpet 3

95 **3.** **3.** **2** *mp* *mp*

102 *mp*

108 **3.** **2**

114 **F** *mf* to cup *f* cup mute

120 **G** *mf* to open **2** open *mf*

127 **2** *mf* *f* **3.** *ff* *mf* *ff*

134 **H** *mf* **4** *mf*

142 *f*

147 **Rubato** duo with piano *mp* *expressive rubato* **Bm⁹** **B^{o7}** **Em^{A9}/B**

154 **Fm⁹** **Cm⁹** **Cm/Bb** **G#m⁹** **C#13sus** **C#7alt.** **C#/D** **D^{A9}A⁷/C#**

161 **Bm⁹** **A^{A7}/E** **Eb^{o7}** **D^{A7}#5** **F#^{A9}/C#** **A tempo**

Trumpet 3

165 ♩ = 76 F#-harm.maj.-ish trp.1

solo, break some hearts!

173

fade out:

181

poco rit.

2

Dear Theo

Trumpet 4

Oskari Siirtola

$\text{♩} = 76$

A 4 4 cup mute

mf *f* *mp* *pp*

14 3 to open

f *mf* *mp* *p*

24 **B** 7 2 8 $\text{♩} = 152$

41 **C** 9 **D** ts.1. 5 open

mf

59 **E** 7

p

70 7

mf *mf*

82 *f* *mp*

89 **3 X** 5 1.2. 3. 3 *mp*

96 2 *mp*

102

Trumpet 4

106 *mp*

111 **2** **F** to cup *mf*

119 cup mute **G** to open *f* *mf* *mp* **2**

126 open *mf* *mp* *f* *ff* **2** **3**

133 **H** *mf* *ff* *mp* **4**

141 *mf* *f*

147 **Rubato** **16** **A tempo** *mp*

165 $\text{♩} = 76$ **3** cup mute *p* *mf* *p* *p* *mf* **3** **3**

174 *p* *p* *mp* *p* **4** **2** poco rit.

Dear Theo

Trombone 1

Oskari Siirtola

♩ = 76

A 4 12

cup mute

f *mf*

20 *mp* *p* to open 7 2

33 **B** ♩ = ♩ (♩ = 152) **C** 8 open *mf* *f*

45 3

50 **D** *mf* *f* 3 *p* *f* 3

55 *mf* *f*

61 **E** *p* *mf* *f* *mf* 4

70 *p* *fp* *mf* *mf* 2

78 *mp* *mf* *f*

85 3 X 5 1.2. *mp*

95 **3.** **tpt. 3** **Trombone 1** **5**

102 **6** **6** **F** **to cup** **mf**

118 **G** **cup mute** **mf** **to open** **f** **mf** **mp**

124 **6** **open** **f** **f** **mf** **ff**

134 **H** **4** **mp** **mf**

142 **f**

147 **Rubato** **A tempo** $\text{♩} = 76$ **cup mute** **16** **3** **3/4** **p** **mf**

171 **p** **3** **3** **3** **mf** **p** **p**

177 **4** **poco rit.** **2** **mp** **p**

Dear Theo

Trombone 2

Oskari Siirtola

♩ = 76

A

cup mute

mf < *f* > *mp* > *pp*

17

to open

f > *mf* *mp* > *p*

24

B ♩ = ♩ (♩ = 152)

7 2 8

41 **C** **D** ts.1. 5

open

mf

59 **E** 4

> *p* *fp*

69 2

f > *p* *fp* *mf*

77

mf *mp* < *mf*

83

f > *mp*

89 **3 X** 5 1.2. 3. tpt.3.

3

96 5 6

Trombone 2

108 **6** **F** *mf* *f* *cup mute* *to cup*

120 **G** *mf* *mp* *to open* **2**

126 *mf* *mp* *f* *open*

132 *f* *mf* *ff* *mp* **H**

137 **4** *mf* *f*

147 *mp* **Rubato** **16** **A tempo** $\text{♩} = 76$ **3** *cup mute* *p* *mf*

171 *p* *p* *mf* *p* *p*

177 *mp* *p* **4** **poco rit.** **2**

Dear Theo

Trombone 3

Oskari Siirtola

$\text{♩} = 76$

A 4 4 cup mute *mf* $\langle f$ $\rangle mp$ $\rangle pp$ 3

17 *f* \rightrightarrows *mf* *mp* \rightrightarrows *p* to open

24 **B** $\text{♩} = 152$ 7 2 8

41 **C** 9 **D** ts.1. 5 open *mf*

59 **E** 4 *p* *fp*

69 2 *f* \rightrightarrows *p* *fp* *mf*

77 *mf* *mp* $\langle mf$

83 *f* \rightrightarrows *mp*

89 **3 X** 5 1.2. 3. tpt.3 3

96 5 6

Trombone 3

108 **F** cup mute *f*

6 5

120 **G** to open 2

mf *mp*

126 open *mf* *mp* *f*

132 **H** *f* *mf* *ff* *mp*

137 4 *mf* *f*

147 **Rubato** 16 **A tempo** *mp*

165 *♩* = 76 cup mute *p* *mf* *p* *p* *mf*

174 *p* *p* *mp* *p* 4 poco rit. 2

Dear Theo

Bass Trombone

Oskari Siirtola

$\text{♩} = 76$

A

4 12

20

f mf

$mp > p$

7 2

33 **B** $\text{♩} = \text{♩}$ $(\text{♩} = 152)$ **C** **D** ts.1.

8 9

52

5

mf

61 **E**

4

70

p fp f

2

p fp mf mf

78

mf f

85

3 X 5 1.2. 3. tpt.3

96

5 6

Bass Trombone

108

6

F

5

cup mute

120 G

to open

2

126

open

132

H

137

8

147

Rubato

16

A tempo ♩ = 76

5

173

179

poco rit.

2

2

Dear Theo

Oskari Siirtola

♩ = 76
modern jazz gr. tone, effects to taste

A

4
mp *mf* 3
9 *f* 3 *p* *p* *f* 3
17 3 *mf* 4
26 8 *mf*

B
33 $Bb\Delta^7/F$ ♩ = ♩ (♩ = 152)

4 8
long notes & sounds

C
41 $Bb\Delta^7/F$ $\frac{A}{Bb/F}$ Fm^9 $F^{\circ 7}$ $Bbm\Delta^7/F$

46 Bm^9 $F\#m^9$ $F\#m/E$

D
50 Dm^{11} G^{13sus} $G^7alt.$ G/Ab $Ab\Delta^9$ $Eb\Delta^7/G$ Fm^9

big voicing *sounds, light voicings*

55 Eb^Δ7/Bb A[○]7 Ab^Δ7#5 C^Δ9/G D^Δ9/A

61 **E** C# D/A Am⁹ A[○]7

65 Dm^Δ7/A Ebm⁹ Bbm⁹ Bbm/Ab Gm¹¹ F#m¹¹

70

75 C^Δ7#11/B Bm¹¹

81 F7b9SUS E^Δ7(#9) C# D/A build to solo

89 Am⁹ A[○]7 Dm^Δ9/A E13b9 bg.s

96 Am⁹ A[○]7 Dm^Δ9/A E13b9

102 Am⁹ A[○]7 Dm^Δ9/A E13b9

108 Am⁹ A[○]7 Dm^Δ9/A E13b9

114 Am⁹ **F** A^{o7} Dm^{A9/A} F7^{alt.} Bm⁷ E^{13b9} Bb^{7alt.}

120 **G** Am⁹ E^{7alt.} A^{A7#5} Dm^{A9/A}

124 Ebm⁹ Bbm⁹ Bbm/A^b Gm¹¹ F#m¹¹ B^{13sus} B^{7alt.} B/C

129 C^{A9} G^{A7/B} Em⁹ Am⁹ Dbm⁹ C^{13sus} F#m⁹ B^{9#5} Em⁹ A^{7(#9)}

134 **H** Ab^{13sus} F#m¹¹

138 Ebm¹¹ Dm¹¹ Bm¹¹

142 F^{7b9sus} E^{A7(#9)} C#
D/A short solo-end-chaos

148 **Rubato** 16 **A tempo** ♩ = 76

173 mp 12 16

181 piano joins ostinato poco rit.

Dear Theo

Piano

Oskari Siirtola

♩ = 76

Musical notation for measures 1-4. The piece is in 3/4 time. The bass clef contains a simple melody of quarter notes: G2, A2, Bb2, G2. The treble clef is empty.

mp
Ped. _____ *sim.*

5 **A**

Musical notation for measures 5-12. Measure 5 starts with a treble clef chord (F2, A2, Bb2, G2). Measures 6-8 have a repeat sign. Measure 9 has a '4' above the bass clef. Measures 10-12 continue the bass clef melody from the first system.

~~~~~

13

Musical notation for measures 13-20. Measures 13-15 have a treble clef melody: G2, A2, Bb2, G2. Measures 16-20 have a treble clef melody: G2, A2, Bb2, G2, A2, Bb2, G2, A2, Bb2, G2. The bass clef continues the simple melody from the first system.

*p* \_\_\_\_\_ *f* *mf*

21

solo

Musical notation for measures 21-26. Measures 21-26 feature a 'solo' section with complex chords and triplets in both hands. The bass clef has triplets of chords, and the treble clef has triplets of chords.

27

Musical notation for measures 27-34. Measures 27-34 continue the 'solo' section with complex chords and triplets. The piece ends with a final chord in the bass clef.

2 **B** ♩ = ♩ (♩ = 152)

Piano

33 B♭<sup>Δ</sup>7/F

(8)

active comping

cool it down a touch

**C**

*mf*

41 B♭<sup>Δ</sup>7/F

$\frac{A}{B\flat/F}$

Fm<sup>9</sup>

F<sup>o</sup>7

B♭m<sup>Δ</sup>7/F

*mp*

46

Bm<sup>9</sup>

F<sup>♯</sup>m<sup>9</sup>

F<sup>♯</sup>m/E

**D**

50 Dm<sup>11</sup>

G<sup>13</sup>SUS

G<sup>7</sup>alt.

G/A♭

A♭<sup>Δ</sup>9

E♭<sup>Δ</sup>7/G

*mf*

54 Fm<sup>9</sup>

E♭<sup>Δ</sup>7/B♭

A<sup>o</sup>7

A♭<sup>Δ</sup>7<sup>♯</sup>5

C<sup>Δ</sup>9/G

D<sup>Δ</sup>9/A

*f*

*v*

61

**E**

$\frac{C\sharp}{D/A}$

Am<sup>9</sup>

A<sup>o</sup>7

*mf*

65 Dm<sup>Δ</sup>7/A

E♭m<sup>9</sup>

B♭m<sup>9</sup>

B♭m/A♭

Gm<sup>11</sup> F<sup>♯</sup>m<sup>11</sup>

70

B<sup>13</sup>SUS

B<sup>7</sup>alt.

B/C

C<sup>Δ</sup>9

G<sup>Δ</sup>7/B

74 Am<sup>9</sup> G<sup>Δ7</sup>/D Db<sup>o7</sup> C<sup>Δ7</sup>#5 E<sup>Δ9</sup>/B Piano

79 C<sup>Δ7</sup>#11/B Bm<sup>11</sup> mf

83 F7b9sus E<sup>Δ7</sup>(#9) D/A C# 4

3 X

guitar solo

89 Am<sup>9</sup> A<sup>o7</sup> Dm<sup>Δ9</sup>/A 1.2. 3. E<sup>13b9</sup> bg.s 3

96 Am<sup>9</sup> A<sup>o7</sup> Dm<sup>Δ9</sup>/A E<sup>13b9</sup>

102 Am<sup>9</sup> A<sup>o7</sup> Dm<sup>Δ9</sup>/A E<sup>13b9</sup>

108 Am<sup>9</sup> A<sup>o7</sup> Dm<sup>Δ9</sup>/A E<sup>13b9</sup>

114 Am<sup>9</sup> F A<sup>o7</sup> Dm<sup>Δ9</sup>/A F<sup>7</sup>alt. Bm<sup>7</sup> E<sup>13b9</sup> Bb<sup>7</sup>alt.



Piano

120 **G** Am<sup>9</sup> E<sup>7</sup>alt. A<sup>Δ</sup>7<sup>#5</sup> Dm<sup>Δ</sup>9/A Ebm<sup>9</sup> Bbm<sup>9</sup>

126 Bbm/A<sup>b</sup> Gm<sup>11</sup> F<sup>#</sup>m<sup>11</sup> B<sup>13</sup>SUS B<sup>7</sup>alt. B/C C<sup>Δ</sup>9

130 G<sup>Δ</sup>7/B Em<sup>9</sup> Am<sup>9</sup> Dbm<sup>9</sup> C<sup>13</sup>SUS F<sup>#</sup>m<sup>9</sup> B<sup>9</sup>#5 Em<sup>9</sup> A<sup>7</sup>(<sup>#</sup>9)

134 **H** Ab<sup>13</sup>SUS F<sup>#</sup>m<sup>11</sup>

140 Ebm<sup>11</sup> Dm<sup>11</sup> Bm<sup>11</sup>

144 F<sup>7b9</sup>SUS E<sup>Δ</sup>7(<sup>#</sup>9) C<sup>#</sup>/D/A short solo-end-chaos **Rubato**  
band fades out, continue

148 C<sup>#</sup>/D/A tpt. 3 Am<sup>9</sup> A<sup>o7</sup> Dm<sup>Δ</sup>9/A lush rubato comping

154 Ebm<sup>9</sup> Bbm<sup>9</sup> Bbm/A<sup>b</sup> F<sup>#</sup>m<sup>9</sup> B<sup>13</sup>SUS B<sup>7</sup>alt. B/C

160 C<sup>Δ</sup>9 G<sup>Δ</sup>7/B Am<sup>9</sup> G<sup>Δ</sup>7/D Db<sup>o7</sup> C<sup>Δ</sup>7<sup>#5</sup> E<sup>Δ</sup>9/B **A tempo**  
keep chord alive -->

165 ♩ = 76

Musical score for measures 165-171. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 165 features a guitar-like texture (gtr.) with a dynamic accent. Measures 166-171 contain a melodic line in the right hand with a fermata over the final measure, and a bass line with a fermata over the final measure. The number '2' is written above the first two measures of the system.

172

Musical score for measures 172-176. The right hand features a complex melodic line with triplets and a fermata over the final measure. The left hand has a bass line with triplets and a fermata over the final measure. The number '3' is written above the first two measures of the system.

177

Musical score for measures 177-180. The right hand has a melodic line with a fermata over the final measure. The left hand has a bass line with a fermata over the final measure. The number '8' is written above the first two measures of the system.

181

Musical score for measures 181-184. The piece concludes with a 'poco rit.' marking. The right hand has a melodic line with a fermata over the final measure. The left hand has a bass line with a fermata over the final measure. The number '4' is written above the first two measures of the system. A 'Ped.' marking is present at the bottom.

# Dear Theo

Double Bass

Oskari Siirtola

♩ = 76

**A**

4 12

19  $A\flat^{\Delta 7}$   $E\flat^{\Delta 7}/B\flat$   $A\flat^{\Delta 7}$   $E\flat^{\Delta 7}/B\flat$

*easy comping ad lib.*

27  $A\flat^{\Delta 7}$   $E\flat^{\Delta 7}/B\flat$

$\text{♩} = \text{♩} (\text{♩} = 152)$

33  $B\flat^{\Delta 7}/F$  **B** even ad lib.

4 8

**C**

41  $B\flat^{\Delta 7}/F$   $\frac{A}{B\flat/F}$   $Fm^9$   $F^{\circ 7}$

*mp*

45  $B\flat m^{\Delta 7}/F$   $Bm^9$   $F\sharp m^9$   $F\sharp m/E$

**D**

50  $Dm^{11}$   $G^{13sus}$   $G^7alt.$   $G/A\flat$   $A\flat^{\Delta 9}$   $E\flat^{\Delta 7}/G$   $Fm^9$   $E\flat^{\Delta 7}/B\flat$   $A^{\circ 7}$

56  $A\flat^{\Delta 7}\sharp 5$   $C^{\Delta 9}/G$   $D^{\Delta 9}/A$

61 **E**  $\frac{C\sharp}{D/A}$   $Am^9$   $A^{\circ 7}$

Double Bass

65 Dm<sup>Δ7</sup>/A Ebm<sup>9</sup> Bbm<sup>9</sup> Bbm/A<sup>b</sup> Gm<sup>11</sup> F#m<sup>11</sup>

70 B<sup>13</sup>SUS B<sup>7</sup>alt. B/C C<sup>Δ9</sup> G<sup>Δ7</sup>/B Am<sup>9</sup> G<sup>Δ7</sup>/D Db<sup>07</sup>

76 C<sup>Δ7</sup>#5 E<sup>Δ9</sup>/B C<sup>Δ7</sup>#11/B Bm<sup>11</sup>

81 F7b9SUS E<sup>Δ7</sup>(#9) D/A C#

85

89 3 X Am<sup>9</sup> A<sup>07</sup> Dm<sup>Δ9</sup>/A 1.2. 3. E13b9

bg.s enter

96 Am<sup>9</sup> A<sup>07</sup> Dm<sup>Δ9</sup>/A E13b9

102 Am<sup>9</sup> A<sup>07</sup> Dm<sup>Δ9</sup>/A E13b9

108 Am<sup>9</sup> A<sup>07</sup> Dm<sup>Δ9</sup>/A E13b9

114 Am<sup>9</sup> F A<sup>07</sup> Dm<sup>Δ9</sup>/A Bb<sup>7</sup>alt.

Double Bass

120 **G** Am<sup>9</sup> A<sup>Δ7#5</sup> Dm<sup>Δ9/A</sup> Ebm<sup>9</sup> Bbm<sup>9</sup>

126 Bbm/A<sup>b</sup> Gm<sup>11</sup> F#m<sup>11</sup> B<sup>13</sup>SUS B<sup>7</sup>alt. B/C C<sup>Δ9</sup>

130 G<sup>Δ7/B</sup> Em<sup>9</sup> Am<sup>9</sup> Dbm<sup>9</sup> C<sup>13</sup>SUS F#m<sup>9</sup> B<sup>9#5</sup> Em<sup>9</sup> A<sup>7(#9)</sup>

134 **H** Ab<sup>13</sup>SUS F#m<sup>11</sup>

138 Ebm<sup>11</sup> Dm<sup>11</sup> Bm<sup>11</sup>

142 F<sup>7b9</sup>SUS E<sup>Δ7(#9)</sup> D<sup>C#</sup>/A short solo-end-chaos

148 **Rubato** **16** **A tempo** ♩ = 76 *gtr.* **4** *mf*

174

178 **2** **poco rit.** **2**

# Dear Theo

Drums

Oskari Siirtola

$\text{♩} = 76$   
keep time lightly on cymbals

**A** melody

4

pno. & sax ostinato  
*mp*

8

*p*

14

*mf*

19

*mp*

27

*small fill*

**B**  $\text{♩} = \text{♩} (\text{♩} = 152)$   
even, modern jazz feel on cymbal

4

cool it down a touch

8

*mf*

**C** melody

*mp*

45

**D**

*mf*

56

*f*

The image shows a drum score for 'Dear Theo' by Oskari Siirtola. It is written in 3/4 time with a tempo of 76 bpm. The score is divided into sections A, B, C, and D. Section A (measures 4-27) features a melody line with various rhythmic patterns, including triplets and eighth notes, and a piano/saxophone ostinato line. Dynamics range from mp to p. Section B (measures 33-40) is marked 'even, modern jazz feel on cymbal' and 'cool it down a touch', with a tempo change to 152 bpm. Section C (measures 41-44) continues the melody. Section D (measures 50-56) features a melody line with a dynamic increase to f. The score includes various musical notations such as slurs, accents, and dynamic markings.

Drums

61 **E**

65

70

74

81

85 horns drop out, keep energy!

89 **3 X** guitar solo

96

102

108

114 **F**

Drums

120 **G**

Musical notation for measures 120-123. Measure 120 starts with a box containing the letter 'G'. The notation includes various rhythmic patterns, including eighth notes, quarter notes, and a triplet of eighth notes in measure 123.

124

Musical notation for measures 124-127. The notation consists of rhythmic patterns, primarily eighth notes and quarter notes, with some rests.

130

Musical notation for measures 130-133. The notation includes eighth notes, quarter notes, and a triplet of eighth notes in measure 133.

134 **H**

Musical notation for measures 134-137. The notation consists of rhythmic patterns, primarily eighth notes and quarter notes, with some rests.

138

Musical notation for measures 138-141. The notation consists of rhythmic patterns, primarily eighth notes and quarter notes, with some rests.

142

Musical notation for measures 142-145. The notation includes rhythmic patterns and a diamond-shaped symbol in measure 145. The text "short solo-end-chaos" is written above the staff.

148 **Rubato**

**16**

**A tempo** ♩ = 76

keep time lightly on cymbals

Musical notation for measures 148-168. Measure 148 is a whole rest. The notation changes to 3/4 time and includes a dynamic marking of *mp*. It features rhythmic patterns and a triplet of eighth notes in measure 168.

169

Musical notation for measures 169-174. The notation includes eighth notes, quarter notes, and a triplet of eighth notes in measure 174.

175

Musical notation for measures 175-180. The notation includes eighth notes, quarter notes, and a triplet of eighth notes in measure 180.

181

**poco rit.** . . . .

Musical notation for measures 181-184. The notation includes eighth notes, quarter notes, and a triplet of eighth notes in measure 184. There are markings '2' and '4' below the staff in measures 182 and 183 respectively.