

Grade 1  
ZB467F  
Director Score  
\$7.00

# Blues for Tally

by Bruce Pearson

<b>K</b>	<b>J</b>	<b>O</b>	<b>S</b>				
<b>F</b>	<b>L</b>	<b>E</b>	<b>X</b>	<b>J</b>	<b>A</b>	<b>Z</b>	<b>Z</b>

SAMPLE

Welcome to **Kjos FlexJazz**. This innovative new jazz series lets you create a jazz ensemble using any combination of instruments that are available. **FlexJazz** pieces are scored at the easiest levels and allow for maximum flexibility of instrumentation and instrument assignments.

**FlexJazz** scores include four parts, plus parts for the rhythm section. Each of the four parts can be assigned to whatever instrumentation is available. As long as all four parts are covered, regardless of the instrumentation used, these pieces will sound full and complete.

## PART

One  
Two  
Three  
Four

Guitar  
Piano  
Bass  
Drums

## AVAILABLE FOR...

Trumpet, Clarinet, Alto Saxophone, Flute, Mallet Percussion

Trumpet, Clarinet, Alto Saxophone, Tenor Saxophone

Tenor Saxophone, Baritone T.C., Trombone, F Horn

Baritone Saxophone, Trombone

\*Tuba has a separate part that can be added to any combination

## INSTRUMENTATION LIST

1 – Alto Saxophone (Part 1)  
1 – Alto Saxophone (Part 2)  
1 – Tenor Saxophone (Part 2)  
1 – Tenor Saxophone (Part 3)  
1 – Baritone Saxophone (Part 4)  
1 – Flute (Part 1)  
1 – Clarinet (Part 1)

1 – Clarinet (Part 2)  
1 – Trumpet (Part 1)  
1 – Trumpet (Part 2)  
1 – Trombone (Part 3)  
1 – Trombone (Part 4)  
1 – Baritone T.C. (Part 3)  
1 – F Horn (Part 3)

1 – Tuba\*  
1 – Guitar  
1 – Piano  
1 – Bass  
1 – Drums  
1 – Mallet Percussion (Part 1)  
1 – Conductor Score



## THE COMPOSER

**Bruce Pearson** is a world-renowned music educator, author, composer, and clinician. He is the author of the Standard of Excellence Comprehensive Band Method—regarded as the most important contribution to the field in the last three decades—and the groundbreaking Best In Class Comprehensive Band Method. His latest contribution, co-authored with Ryan Nowlin, is the Tradition of Excellence Comprehensive Band Method. This next-generation performance-centered curriculum sets a new barre by seamlessly blending time-tested and innovative pedagogy with cutting-edge technology.

In addition to his band method books, Dr. Pearson co-authored, with Dean Sorenson, the Standard of Excellence Jazz Ensemble Method and the Standard of Excellence Advanced Jazz Ensemble Method. He is also well-known as a composer of many widely-performed compositions and arrangements for concert band and jazz ensemble. He has led clinics in all fifty of the United States and has been guest conductor and clinician, by invitation, of countries throughout the Pacific Rim, the Orient, Europe, and the Canadian provinces.

Dr. Pearson continues to serve as a guest lecturer, clinician, and conductor in addition to his work as a composer, arranger, and author.

## THE COMPOSITION

*Blues for Tally* is dedicated to a friend that accompanies me on many an outdoor excursion. Tally is an energetic, intelligent Labrador retriever who has proven herself to be “my best friend” many times over. This piece represents her musically. Swing all of the eighth notes and follow the marked articulations carefully. The melody uses fragments of the blues scale, providing an example of how the scale may be used melodically. Exaggerate the forte-piano-crescendo markings in bars 29 and 33. Play the notes with a strong accent, immediately decrescendo, and then crescendo all the way into the two eighth notes on beat 4. Similar markings are found in the shout chorus that begins at bar 53, so play those the same way. Play the final note in bar 76 short and fat.

## IMPROVISING SOLOS ON BLUES FOR TALLY

All **FlexJazz** series tunes allow players to improvise using just a single scale. The solo section for *Blues for Tally* is found in bars 41-52. Students can improvise a solo using only the notes of the concert F blues scale. The melody of the song is constructed of blues scale fragments, so the melody may also serve as an inspiration for solo ideas. Any instrument can solo, and the solo section can be repeated as many times as necessary. Backgrounds can be cued at any time. For soloists who wish not to improvise, there is a suggested solo provided in all of the parts.

**F BLUES**  
GUITAR, PIANO, FLUTE(SVA), VIBES: F BLUES

CONCERT TREBLE

CONCERT BASS

TROMBONE, BASS, TUBA(SVB): F BLUES

ALTO AND BARITONE SAXOPHONES: D BLUES (CONCERT F BLUES)

**E<sub>b</sub>** INSTRUMENTS

TRUMPET, TENOR SAXOPHONE, CLARINET, BARITONE T.C.: G BLUES (CONCERT F BLUES)

**B<sub>b</sub>** INSTRUMENTS

F HORN: C BLUES (CONCERT F BLUES)

F INSTRUMENTS

# BLUES FOR TALLY

FULL CONDUCTOR SCORE  
APPROX. PERFORMANCE TIME - 2:40

BRUCE PEARSON

SWING  $\text{♩} = 132$

The score is divided into four parts:

- PART 1:** TRUMPET CLARINET, ALTO SAX, FLUTE (SVA) MALLETS
- PART 2:** TRUMPET CLARINET, ALTO SAX, TENOR SAX
- PART 3:** TENOR SAX BARITONE T.C., TROMBONE, F HORN
- PART 4:** BARITONE SAX, TROMBONE, TUBA

Additional instruments include GUITAR, PIANO, BASS, and DRUMS. The score includes a large 'SAMPLE' watermark and performance markings such as  $\text{♩} = 132$ ,  $C^7$ , and  $Bb^7$ .

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TRUMPET CLARINET

ALTO SAX

FLUTE (3VA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

5

7 8 9 10

F7 8b7

me F7 8b7

PIANO

me F7 8b7

BASS

me

DRUMS

me

11 12 13 14 15 16

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

GIUITAR

PIANO

BASS

DRUMS

F7 C7 Bb7 F7 C7

F7 C7 Bb7 F7 C7

F7 C7 Bb7 F7 C7

17

TRUMPET CLARINET

ALTO SAX

FLUTE (3VA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

17

GIUITAR

PIANO

BASS

DRUMS

23 24 25 26 27 28

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

GIUITAR

PIANO

BASS

DRUMS

F7 C7 Bb7 F7 C7

F7 C7 Bb7 F7 C7

F7 C7 Bb7 F7 C7

ENG





35  
TRUMPET CLARINET

36

37

38

39

40

ALTO SAX

FLUTE (3VA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

F7 C7 Bb7 (Ab1b) C7

GIITAR

F7 C7 Bb7 (Ab1b) C7

PIANO

F7 C7 Bb7 F7 C7

BASS

DRUMS

**41** OPEN FOR SOLOS

SOLO

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

BACKGROUNDS ON CUE

Detailed description: This section of the score covers measures 41 through 46. It begins with a 'SOLO' line in treble clef, which is a single melodic line. Above this line, chord changes are indicated: F7 at measure 41, Bb7 at measure 42, F7 at measure 43, and Bb7 at measure 45. The background parts for various instruments (Trumpet Clarinet, Alto Sax, Flute (SVA) Mallets, Tenor Sax, Tenor Sax Baritone T.C., Trombone, F Horn, Baritone Sax, and Tuba) are shown in their respective staves. A bracket labeled 'BACKGROUNDS ON CUE' spans measures 41-46. The background parts consist of rhythmic patterns and sustained notes, primarily in the lower register of the instruments. A large 'SAMPLE' watermark is overlaid diagonally across the entire score.

**41** OPEN FOR SOLOS

GIUITAR

PIANO

BASS

DRUMS

F7 Bb7 F7 Bb7

Detailed description: This section of the score covers measures 41 through 46. It features four staves: Guitar, Piano, Bass, and Drums. The Guitar staff shows rhythmic patterns with chord changes indicated above: F7 at measure 41, Bb7 at measure 42, F7 at measure 43, and Bb7 at measure 45. The Piano staff shows chordal accompaniment with the same chord changes. The Bass staff shows a steady bass line with the same chord changes. The Drums staff shows a consistent rhythmic pattern. A large 'SAMPLE' watermark is overlaid diagonally across the entire score.

47 F7 48 49 C7 50 Bb7 51 F7 52 C7

SOLO

TRUMPET CLARINET (LAST TIME ONLY)

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

GIUITAR F7 C7 Bb7 F7 C7

PIANO F7 C7 Bb7 F7 C7

BASS F7 C7 Bb7 F7 C7

DRUMS

53

TRUMPET CLARINET

ALTO SAX

FLUTE (3VA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

Detailed description: This section of the score covers measures 54 through 58. It features ten staves for woodwind and brass instruments. The instruments listed are Trumpet Clarinet, Alto Sax, Flute (3VA) Mallets, Trumpet Clarinet, Alto Sax, Tenor Sax, Tenor Sax Baritone T.C., Trombone, F Horn, Baritone Sax, Trombone, and Tuba. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. Each staff contains a melodic line with various articulations such as accents, slurs, and breath marks. Measure numbers 54, 55, 56, 57, and 58 are clearly marked above the first staff.

53

GIUITAR

PIANO

BASS

DRUMS

Detailed description: This section of the score covers measures 54 through 58 for the rhythm section. It includes four staves: Guitar, Piano, Bass, and Drums. The guitar part shows a sequence of chords: F7, Bb7, F7, and Bb7. The piano part features a melodic line with a prominent 'As 16' marking above the first measure. The bass part provides a steady rhythmic accompaniment with a 'Bb 16' marking above the first measure. The drums part shows a consistent pattern of eighth notes.

59 60 61 62 63 64

TRUMPET  
CLARINET

ALTO SAX

FLUTE (SVA)  
MALLETS

TRUMPET  
CLARINET

ALTO SAX

TENOR SAX

TENOR SAX  
BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

GIUITAR

PIANO

BASS

DRUMS

F7 C7 Bb7

SAMPLE



71 72 73 74 75 76

TRUMPET CLARINET

ALTO SAX

FLUTE (BVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

GIUITAR

PIANO

BASS

DRUMS

F7 C7 Bb7

F7 C7 Bb7

F7 C7 Bb7

A large 'SAMPLE' watermark is overlaid diagonally across the page.



# SUGGESTED SOLO

**39** OPEN FOR SOLOS

Musical score for a jazz ensemble featuring a suggested solo section for measures 39-44. The score includes parts for Alto Sax, Tenor Sax, Baritone Sax, Flute, Clarinet, Trumpet, Trombone, F Horn, Tuba, Guitar, Piano, Bass, Drums, and Mallet Percussion. Chord changes are indicated above the staves.

**ALTO SAX** (Measures 39-44): D7, G7 (40), D7 (41), G7 (43), D7 (44)

**TENOR SAX / BARITONE T.C. (8vb) / BARITONE SAX** (Measures 39-44): G7, C7, G7, C7, G7, C7

**FLUTE** (Measures 39-44): F7, Bb7, F7, Bb7

**CLARINET** (Measures 39-44): G7, C7, G7, C7

**TRUMPET** (Measures 39-44): G7, C7, G7, C7

**TROMBONE** (Measures 39-44): F7, Bb7, F7, Bb7

**F HORN** (Measures 39-44): C7, F7, C7, F7

**TUBA** (Measures 39-44): F7, Bb7, F7, Bb7

**GUITAR** (Measures 39-44): F7, Bb7, F7, Bb7

**PIANO** (Measures 39-44): F7, Bb7, F7, Bb7

**BASS** (Measures 39-44): F7, Bb7, F7, Bb7

**DRUMS** (Measures 39-44): F7, Bb7, F7, Bb7

**MALLET PERCUSSION** (Measures 39-44): F7, Bb7, F7, Bb7

ALTO SAX

TENOR SAX  
BARITONE T.C. (3vb)

BARITONE SAX

FLUTE

CLARINET

TRUMPET

TROMBONE

F HORN

TUBA

GIUITAR

PIANO

BASS

DRUMS

MALLET PERCUSSION

Chord symbols: D7, A7, G7, C7, F7, Bb7, A7, G7, D7, F7, C7, Bb7, F7, C7, G7, F7, C7, Bb7, F7, C7, F7, C7, Bb7, F7, C7.

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