



# Kirk Out

TOM GARLING

## Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Bass	1
Drums	1

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Kendor Music Publishing



JDB2502FS

Doug Beach Music  
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## Tom Garling

After winning numerous awards in high school and at the Berklee College of Music, Tom went on the road with Buddy Rich in January of 1986 at the age of twenty. He was on Buddy's last touring band before he died in 1987.

Tom went on to finish his studies at the University of Miami, where he received his Master's degree in Jazz Arranging and Composition. Afterward, he was employed by University of Miami to teach improvisation and ear training, direct Big Bands and coach small groups. In the meantime, he played with such greats as Frank Sinatra, Tony Bennet, Dizzy Gillespie, Chick Corea, Pat Metheny, and Randy Brecker, to name a few.

Shortly thereafter, he started touring with Maynard Ferguson's Big Bop Nouveau Band, where he remained for 6 years, 4 of which he was the musical director.

Tom has played on numerous albums, including his own album on Concord records, called "Maynard Ferguson Presents Tom Garling." He has also appeared on three Maynard Ferguson albums, as well as Tito Puente's "Special Delivery", an album by Michael Feinstein and Maynard called "Big City Rhythm", and five Frank Mantooth albums.

In addition to his accomplishments as a soloist, his talents as composer and arranger have been utilized by Maynard Ferguson, Tito Puente, Liza Minelli, Michael Feinstein, Dianne Schuur, plus countless commissions from professional bands around the country.

### Kirk Out

"Kirk Out" is influenced by the likes of Horace Silver, Miles Davis's second great quintet (post 1964 and possibly post "Filles De Kilimanjaro), Wayne Shorter, and great Brazilian composers such as Sergio Mendez (Check out the album "Braziliero") and Hermeto Pasqual. In addition, Clare Fischer's music is an influence.

The feel is funk with snare drum back beat on 3 of each measure. However, the Bass and Drums should accentuate the up-beat of 4 as a pick-up to every two measure phrase, and beat one of the second measure of every two measure phrase, as indicated starting at measure 9. This will give the intended quasi-Brazilian feel with funky back beat. The Pianist should make sure to play all suggested voicings 8vb (one octave down) from where written.

The 2nd Trumpet, 2nd Trombone, Baritone Saxophone and Guitar are featured as soloists in this piece. At measure 9, the Baritone Sax and second Trombone play the bass line, and the Trumpet and Guitar play the melody in unison starting at the pick-ups to measure 17. At measure 41 (pick-ups) the four featured soloists play the melody harmonized, with Guitar and Trumpet 2 still in unison. The second Trombone and Baritone Sax should pay special attention to their harmonized notes, as they might rub against each other and sound a bit "outside", which is the intent.

Measure 65 starts the solo section. The Bass and Drums should keep the same feel as described in the second paragraph, with some ad-lib added. The composer envisions all four soloists trading, starting with 2 choruses each, then fours when the backgrounds enter on the last time, then all at once for the last eight measures of this section. It's important to wind down the solos in order to lead to the next section at measure 89. At measure 153, the composer envisions a slow *decrescendo* to almost nothing, so that the "On Cue" at measure 164 is suddenly loud and intense.

## Full Score

*Kirk Out*

TOM GARLING

Half Time straight 8th Funk  $\text{♩} = 165$ 

Alto Sax 1  
Alto Sax 2  
Tenor Sax 1  
Tenor Sax 2  
Baritone Sax  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4  
Guitar  
Piano  
Bass  
Drum Set

1 2 3 4 5 6 7 8

## Kirk Out - Full Score

9

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Hi-hat

(cont. ad lib)

9 10 11 12 13 14 15 16

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## Kirk Out - Full Score

5

17

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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17 18 19 20 21 22 23 24

## Kirk Out - Full Score

25

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

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(15)

25 26 27 28 29 30 31 32

33

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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33 34 35 36 37 38 39 40

## Kirk Out - Full Score

41

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

Gtr.

Pno.  
cont. ad lib (sim.)  
 $F\sharp 13^{\#9}$   $B\flat 13^{\#9}$

Bass

Drums

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41 42 43 44 45 46 47 48

49

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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49 50 51 52 53 54 55 56

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Measure 49: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums. Measure 50: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums. Measure 51: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums. Measure 52: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums. Measure 53: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums. Measure 54: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums. Measure 55: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums. Measure 56: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums.

## Kirk Out - Full Score

57

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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JDB2502FS 57 58 59 60 61 62 63 64

Set up

57 58 59 60 61 62 63 64

65 open for solos-backgrounds on cue

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

65 66 67 68 69 70 71 72

## Kirk Out - Full Score

73

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

For Preview Only

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81

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Ens.

back to 65

F<sup>#9</sup>

C7<sup>#9</sup>

A7<sup>#9</sup>

D7<sup>#9</sup>

G15<sup>#9</sup>

C15<sup>#9</sup>

F15<sup>#9</sup>

C7<sup>#9</sup>

F7<sup>#9</sup>

B15<sup>#9</sup>

F15<sup>#9</sup>

C7<sup>#9</sup>

F7<sup>#9</sup>

B15<sup>#9</sup>

F15<sup>#9</sup>

C7<sup>#9</sup>

F7<sup>#9</sup>

B15<sup>#9</sup>

F15<sup>#9</sup>

last X decresc.

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81

82

83

84

85

86

87

88

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## Kirk Out - Full Score

**89 Easy and smooth**

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

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JDB2502FS      89      90      91      92      93      94      95      96

97

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

97 98 99 100 101 102 103 104

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## Kirk Out - Full Score

105

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
cresc.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
cresc.

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
cresc.

Gtr.  
cresc.

Pno.  
cresc.

Bass  
cresc.

Drums  
cresc.

For Preview Only

C7<sup>#9</sup><sub>b13</sub>

F7<sup>#9</sup><sub>b13</sub>

B<sup>b</sup>13<sup>#9</sup>

F7<sup>#9</sup><sub>b13</sub>

B<sup>b</sup>13<sup>#9</sup>

Fill

Fill

Fill

Big Fill

JDB2502FS 105 106 107 108 109 110 111 112

## Kirk Out - Full Score

17

113

(vib.)

A. Sx. 1

A. Sx. 2

(vib.)

T. Sx. 1

(vib.)

T. Sx. 2

(vib.)

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Crushing!

Drums

For Preview Only

113 114 115 116 117 118 119 120

## Kirk Out - Full Score

121

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

121 122 123 124 125 126 127 128

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## Kirk Out - Full Score

19

129

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

C7<sup>#9</sup>  
F7<sup>#9</sup>  
B<sup>b</sup>13<sup>#9</sup>  
F7<sup>#9</sup>  
C7<sup>#9</sup>  
F7<sup>#9</sup>  
B<sup>b</sup>13<sup>#9</sup>  
B<sup>b</sup>13<sup>#9</sup>  
F7<sup>#9</sup>  
B<sup>b</sup>13<sup>#9</sup>  
F7<sup>#9</sup>  
B<sup>b</sup>13<sup>#9</sup>  
Fill  
129 130 131 132 133 134 135 136

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## Kirk Out - Full Score

137

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

For Preview Only

137 138 139 140 141 142 143 144

145

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

For Preview Only

145 146 147 148 149 150 151 152

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## Kirk Out - Full Score

153

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

JDB2502FS 153 154 155 156 157 158 159 160

For Preview Only

161

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

cont. ad lib. (sim.)

F<sup>b</sup>13<sup>#9</sup>   B<sup>b</sup>13<sup>#9</sup>

G<sup>b</sup>13

g<sup>b</sup>13

(8)

161   162   163   164   165   166   167   168

## Kirk Out - Full Score

169

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

Gtr.

Pno.

Bass

Drums

For Preview Only

JDB2502FS 169 170 171 172 173 174 175 176

F<sup>b</sup>15<sup>#9</sup> B<sup>b</sup>15<sup>#9</sup>

A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup> E<sup>b</sup>15

F<sup>b</sup>15<sup>#9</sup> B<sup>b</sup>15<sup>#9</sup>

A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup> E<sup>b</sup>15

(15)

177

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

C7  $\frac{4}{4}$

F7  $\frac{4}{4}$

B  $\frac{4}{4}$

A  $\frac{7}{8}$  D  $\frac{7}{8}$  G  $\frac{7}{8}$  E  $\frac{15}{16}$

C7  $\frac{4}{4}$

F7  $\frac{4}{4}$

B  $\frac{4}{4}$

A  $\frac{7}{8}$  D  $\frac{7}{8}$  G  $\frac{7}{8}$  E  $\frac{15}{16}$

177 178 179 180 181 dim. 182 183 dim. 184

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## Kirk Out - Full Score

185

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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185 186 187 188 189 dim. 190 191 192

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**193 Open as desired**

Open    Going On

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
*G7<sup>#9</sup>* opt. sparse blowing  
*dim.*    *dim. to almost nothing*

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
*C7<sup>#9</sup>* opt. sparse blowing  
*dim.*    *dim. to almost nothing*

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
*B♭7<sup>#9</sup>* opt. sparse blowing  
*dim.*    *dim. to almost nothing*

Gtr.  
*B♭13<sup>#9</sup>*  
*B♭13<sup>#9</sup>*  
*dim.*    *F13<sup>#9</sup> B♭13<sup>#9</sup>*                                    *dim. to almost nothing*

Pno.  
*B♭13<sup>#9</sup>*  
*dim.*    *F13<sup>#9</sup> B♭13<sup>#9</sup>*                                    *dim. to almost nothing*

Bass  
*B♭13<sup>#9</sup>*  
*dim.*    *dim. to almost nothing*

Drums  
*B*    *dim.*    *dim. to almost nothing*

193      194      195      196      197      198      199      200      201      202      203

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## Kirk Out - Full Score

Cond.

204 On cue:

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A. Sx. 1  
sub. ♫

A. Sx. 2  
sub. ♫

T. Sx. 1  
sub. ♫

T. Sx. 2  
sub. ♫

B. Sx.

Tpt. 1  
sub. ♫

Tpt. 2

Tpt. 3  
sub. ♫

Tpt. 4  
sub. ♫

Tbn. 1  
sub. ♫

Tbn. 2

Tbn. 3  
sub. ♫

Tbn. 4  
sub. ♫

Gtr.

Pno.  
sub. ♫

A<sup>b</sup>-7   D<sup>b</sup>-7   D<sup>7</sup>   E<sup>b</sup>-13   C7<sup>#</sup>-9   F7<sup>#</sup>-13   E<sup>b</sup>-13   D<sup>7</sup>   D<sup>b</sup>-13   C7<sup>#</sup>-13   B<sup>13</sup>   B<sup>b</sup>-13   E<sup>13</sup>   E<sup>b</sup>-11

Bass  
sub. ♫

E<sup>b</sup>-13

F7<sup>#</sup>-13

E<sup>b</sup>-13   D<sup>7</sup>   D<sup>b</sup>-13   C7<sup>#</sup>-13   B<sup>13</sup>   B<sup>b</sup>-13   E<sup>13</sup>   E<sup>b</sup>-11

Solo Fill

JDB2502FS sub. ♫ 204 205 206 207 208 209 210 211 212 213