

Presents JAZZ LINES PUBLICATIONS
DECK THE HALLS

ARRANGED BY TOM KUBIS

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-62526

TRADITIONAL

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THE JAZZ LINES FOUNDATION INC.

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TOM KUBIS SERIES

DECK THE HALLS (2002)

Background:

Tom was recognized in the mid 1960s as an outstanding saxophone and flute player. He performed on saxophone with such jazz greats as Frank Rosolino, Bill Watrous, Arturo Sandoval, Jack Sheldon, Pete Christlieb, and Louis Bellson.

After studying 20th century composition at Long Beach State, Tom's interests turned towards jazz composition and arranging. In addition to motion picture and television assignments, the sought after composer/arranger has worked with many outstanding jazz artists and celebrities including long time commissions with Steve Allen (seven years) and Helen Reddy (five years). Among his television credits are arranging and conducting the CBS *Jackie Gleason 30 year Reunion Special* and *The Bob Newhart 20 Year Anniversary* show.

Tom's musical arrangements and those of Bob Florence, Roger Newman, and Alan Broadbent were featured at the Kennedy Center in Washington DC in Portraits of Jazz. This presentation was penned by famed composer Cy Coleman and Academy Award winners, Alan and Marilyn Bergman, with whom Tom has worked for many years. In 1993, Tom conducted his arrangements with Jack Sheldon at Carnegie Hall in New York, also his Big Band performed his arrangements for two nights at the Orange County Performing Arts Center with the Pacific Symphony Orchestra.

Tom Kubis's musical arrangements define the contemporary big band sound and have been performed at virtually every major jazz festival in the world including the Playboy Jazz Festival, the Montreaux Jazz Festival and the Berkeley Jazz Festival to name a few. His charts have been played in just about any place or city that has a big band. There are literally hundreds of CDs available where Tom's arrangements can be heard from college to professional bands.

Tom's playing, arranging and sequencing skills have taken him all over the world for concerts and clinics. As the Los Angeles Times puts it, "His charts are crisp and swinging are finely crafted with superbly linked written passages that flow with tremendous urgency and drive".

The Music:

The briskly paced samba groove that underpins Tom Kubis's arrangement of *Deck the Halls* turns the traditional carol into an exciting, unpredictable ride for performers and listeners alike. The melody is repeated twice, with the counterpoint between horn sections ramping up the second time through. Keep your eyes out for the brief time signature shifts that pop up multiple times over the course of the performance. Some screaming trumpet work toward the end provides a jolt of excitement to the ending theme. Kubis' original recording featured an improvised guitar solo, but chord changes have been provided for trumpet as well if your ensemble either doesn't have a guitarist, or would like to open things up a bit. As recorded by the Tom Kubis Big Band on *A Jazz Musicians' Christmas*.

Rob DuBoff and Dylan Canterbury

- April 2022



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SCORE

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FAST SAMBA ♩ = 130

The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- ALTO SAX 1 & 2:** Play a melodic line starting in the second measure, marked *mf*.
- TENOR SAX 1 & 2:** Play a rhythmic accompaniment pattern starting in the first measure, marked *mf*.
- BARITONE SAX:** Plays the same rhythmic accompaniment pattern as the tenor saxophones, marked *mf*.
- TRUMPET 1, 2, 3, & 4:** Remain silent until the fourth measure, then play a melodic line marked *mf*.
- TROMBONE 1, 2, 3, & 4:** Play a rhythmic accompaniment pattern throughout, marked *mf*.
- GUITAR & PIANO:** Play a rhythmic accompaniment pattern throughout, marked *mf* and *f sus*.
- ELECTRIC BASS:** Plays a rhythmic accompaniment pattern throughout, marked *mf* and *f sus*.
- DRUM SET:** Plays a rhythmic accompaniment pattern throughout, marked *mf* and *sim.*

The score is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom.

5

1 Sax. 1
1 Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bs.
Dr.

f sus *C7sus* *F/C* *G/C* *C7sus*

f sus *C7sus* *F/C* *G/C* *C7sus*

f sus *C7sus* *F/C* *G/C* *C7sus*

(4) (4) (6)

5 6 7 8 9 10