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WE THREE KINGS

ARRANGED BY JAMES KASS

Difficulty Level: Medium (3)
Includes *Groove Practice* band exercise,
Jazz Scales and *Jazz Licks* for soloists.

INSTRUMENTATION

Alto Sax 1	Trombone 1
Alto Sax 2	Trombone 2 (optional)
Tenor Sax 1	Trombone 3 (optional)
Tenor Sax 2 (optional)	Guitar (optional)
Baritone Sax (optional)	Piano
Trumpet 1	Bass (optional)
Trumpet 2	Drums
Trumpet 3 (optional)	

SOLOS

Chord changes for
all instruments.
Jazz Scales sheet.
Jazz Licks sheet.

BEASS HIGH RANGE



SOLO CHANGES

Concert Key



DIRECTOR NOTES

We Three Kings is a jazz waltz arrangement of the traditional Christmas carol. A good recording for student listening would be the Buddy Rich Big Band's version of *Norwegian Wood* or John Coltrane's *My Favorite Things*. The *Groove Practice* exercise should be copied for all band members and practiced as a warm-up to establish the "three" feel.

RHYTHM SECTION: If you have a bass player, the pianist should ignore the bass part, play the right hand chords in the left hand and double them in the right hand an octave higher. The guitar part includes chord diagrams that emphasize voicings higher up on the fretboard with fewer strings, a sound that cuts through a big band better than the *power chords* rock guitarists play.

For the solo section at [A], the piano and bass parts are not written out. The rhythm section should work toward learning the notes of each chord so they can play them without reading the written notes. The solo section is a good place to encourage the rhythm section to experiment a little with different rhythmic ideas or bass lines not written on the page.

ENSEMBLE: This chart has both a **D.S.** (♯) and **CODA** (⊕). There are a number of unison phrases in the chart; playing the written articulation accurately will help bring these parts out. Emphasize the dynamics, crescendos and diminuendos for maximum effect. The final chord is played *fp* and is a nice effect if sustained at a low volume with no dynamic swells.

SOLOS: The solo section is a letter [A] and chord changes are included in all parts. The big fall-off chord is played only the first time through the solo section, although you may also choose to cue it at the start of each solo. The background figures should be cued when desired for each soloist.

Only one scale is needed for the soloists, D minor. Copy the *Jazz Scales* and *Jazz Licks* for each soloist. Using the *Jazz Licks*, you can assign one or two licks to each soloist for them to try to work into their solo.

You may make a duplicate copy of this music for backup purposes, but only for the original band or school for which it was purchased. Distributing copies of this music to parties other than the purchaser denies compensation to the artist(s) and discourages the development of more music.