



The Good King's Groove

TRADITIONAL
Arranged by JON BUBBETT

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	6
B♭ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani (F: C; E♭)	2
Mallets	3
Temple Blocks, Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	7
Tambourine, Wood Block, Cowbell, Whip, Crash Cymbals, Triangle, Suspended Cymbal	

About the Arranger



Jon Bubbett has spent the past 38 years as a high school band director in Georgia and Alabama. He has served as the director of bands for Thompson High School in Alabaster, AL for the past 25 years. During that time the Thompson High School Wind Ensemble has performed at The Music for All National Concert Band Festival twice, has performed for the Alabama Music Educators Association 4 times and has made numerous conference appearances in throughout the southeast. Mr. Bubbett has received the National Band Association's Citation of Excellence Award 7 times. He has also presented at The Midwest Clinic, the Alabama Music Educators Association and has been guest clinician and adjudicator in Alabama, Georgia and Mississippi. He has been married to Jeannie Bubbett for 38 years and they have two incredible children, Miles and Mallory!

The Good King's Groove

I thoroughly enjoy Christmas music and everything surrounding this festive time of year. However, listening to the same Christmas tunes year after year can get a little stale. I have always been drawn to those Christmas tunes that have been reimagined. Those are the tunes I want to hear repeatedly during the Christmas season. I love thinking about these time-honored traditional carols and creating them into something fresh and new for students to play.

The Good King's Groove takes two traditional Christmas carols, *Good King Wenceslas* and *Deck The Halls*, and puts them to a funky New Orleans second-line groove. Second line parades, or second-lining, is a unique New Orleans tradition that has been referred to as "the quintessential New Orleans art form - a Jazz funeral without a body." The second line traditionally follows the first line or the main part of the parade. These parades normally would be the procession after a Jazz funeral. They can also be used after a wedding as well. In either case, these parades are always celebrations of life! Imagine being in a parade in New Orleans following a brass band playing *The Good King's Groove*!



Wingert-Jones Publications

Recordings are available on all major streaming services.

The Good King's Groove

JON BUBBETT
(ASCAP)

Second Line Groove ♩ = 76

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

Timpani (F: C: Eb)

Mallets (Temple Blocks, Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Tambourine, Wood Block, Cowbell, Whip, Crash Cymbals, Triangle, Suspended Cymbal)

Hand Clap

mf

2

5

1 2 3 4 5 6

PBW2307FS

17

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

Ten. Sax.

Bari. Sax.

17

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

25

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

Ten. Sax.

Bari. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

On bowl or rim

mp

mf

Suspended Cymbal

mp

f

mp

Tamb.

W.B.

C.B.

Whip

PBW2307FS

29 30 31 32 33 34 35 36

Fl. *mf* 37 41

Ob. *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

B $\flat$ Tpt. 1 *mf* 37 41

B $\flat$ Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Mal.

Perc. 1 *mf* On rim On drum head

Perc. 2 *mf*

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[illegible]

molto rit.

Fl. *mp* *p* *f*

Ob. *mp* *p* *f*

B $\flat$ Cl. 1 *mp* *p* *f*

B $\flat$ Cl. 2 *mp* *p* *f*

B. Cl. *mp* *p* *f*

Bsn. *mp* *p* *f*

A. Sax. *mp* *p* *f*

Ten. Sax. *mp* *p* *f*

Bari. Sax. *mp* *p* *f*

molto rit.

B $\flat$ Tpt. 1 *mp* *p* *f*

B $\flat$ Tpt. 2 *mp* *p* *f*

Hn. *mp* *p* *f*

Tbn. *mp* *p* *f*

Euph. *mp* *p* *f*

Tba. *mp* *p* *f*

molto rit.

Timp. *p* *f*

Mal. *mp* *p* *f*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

Sus. Cym.

60 A tempo $\text{♩} = 76$

Fl. *mf* *pp* Hand Clap

Ob. *mf* *pp* Hand Clap

B $\flat$ Cl. 1 *mf* *pp* Hand Clap

B $\flat$ Cl. 2 *mf* *pp* Hand Clap

B. Cl. *mf* *pp* *cresc.*

Bsn. *mf* *pp* *pp* *cresc.*

A. Sax. *mf* *pp* Hand Clap

Ten. Sax. *mf* *pp* Hand Clap

Bari. Sax. *mf* *pp* *cresc.*

60 A tempo $\text{♩} = 76$

B $\flat$ Tpt. 1 *mf* *pp* Hand Clap

B $\flat$ Tpt. 2 *mf* *pp* Hand Clap

Hn. *mf* *pp* Hand Clap

Tbn. *mf* *pp* *cresc.*

Euph. *mf* *pp* *cresc.*

Tba. *mf* *pp* *cresc.*

Timp. *pp* *cresc.*

Mal. *mf* To Temple Blocks

Perc. 1 *pp* *cresc.*

Perc. 2 *pp* *cresc.*

Fl. *Play* *f* *ff*

Ob. *f* *Play* *ff*

B $\flat$ Cl. 1 *f* *Play* *ff*

B $\flat$ Cl. 2 *f* *Play* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sax. *f* *Play* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

B $\flat$ Tpt. 1 *f* *Play* *ff*

B $\flat$ Tpt. 2 *f* *Play* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *f* *mf* *ff*

Mal. *To Bells* *Bells* *mf* *ff*

Perc. 1 *f* *mf* *ff*

Perc. 2 *f* *mf* *ff* *Cr. Cyms.*

67 68 69 70 71 72 73