

Best Of Gospel

*Oh Happy Day / Nobody Knows / Amazing Grace / Deep River
Down by the Riverside / Jericho / Go Down, Moses / O When the Saints*

Tuba & Piano

Arr.: Bertrand Moren

Jérôme Naulais

EMR 101373

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Best Of Gospel

Jérôme Naulais

English: **Best of Gospel** by Jérôme Naulais takes listeners on a musical journey into the vibrant world of gospel. The work brings together many of the characteristic elements of the style, combining energy, expressive power and musical passion. Generous melodies and lively rhythms create a warm and engaging atmosphere. Jérôme Naulais highlights the contrasts between dynamic passages and quieter, more reflective moments. The writing is accessible while offering many opportunities for expressive musical interpretation. Influences of traditional gospel are blended with a contemporary and vibrant musical language. The festive character of the work naturally invites performers to share the music with the audience. **Best of Gospel** is an enthusiastic tribute to a rich and deeply human musical tradition. A colourful work full of rhythm and emotion, ideal for bringing warmth and vitality to any programme.

Français: **Best of Gospel** de Jérôme Naulais propose un voyage musical au cœur de l'univers vibrant du gospel. Cette œuvre réunit plusieurs caractéristiques emblématiques de ce style, entre énergie, ferveur et expressivité. Les mélodies généreuses et les rythmes entraînants créent une atmosphère chaleureuse et communicative. Jérôme Naulais met en valeur les contrastes entre passages dynamiques et moments plus recueillis. L'écriture privilégie une approche accessible, tout en offrant de nombreuses possibilités d'expression musicale. Les influences du gospel traditionnel se mêlent à une écriture contemporaine pleine de vitalité. Le caractère festif de l'œuvre invite naturellement à partager la musique avec le public. **Best of Gospel** constitue ainsi un hommage enthousiaste à une tradition musicale riche et profondément humaine. Une pièce pleine de couleur, de rythme et d'émotion, idéale pour apporter une touche de chaleur à tout programme.

Deutsch: **Best of Gospel** von Jérôme Naulais lädt zu einer musikalischen Reise in die lebendige Welt des Gospel ein. Das Werk vereint zahlreiche charakteristische Elemente dieses Stils und verbindet Energie, Ausdruckskraft und musikalische Leidenschaft. Großzügige Melodien und mitreißende Rhythmen schaffen eine warme und kommunikative Atmosphäre. Jérôme Naulais setzt wirkungsvolle Kontraste zwischen dynamischen Passagen und ruhigeren, besinnlichen Momenten. Die Musik ist zugänglich gestaltet und bietet zugleich vielfältige Möglichkeiten für eine ausdrucksstarke Interpretation. Einflüsse des traditionellen Gospel verbinden sich mit einer zeitgenössischen und lebendigen Tonsprache. Der festliche Charakter des Werkes lädt dazu ein, die Musik unmittelbar mit dem Publikum zu teilen. **Best of Gospel** ist eine schwungvolle Hommage an eine reiche und zutiefst menschliche musikalische Tradition. Ein farbenreiches Werk voller Rhythmus und Emotion, das jedem Programm eine besondere Wärme verleiht.



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TUBA

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OH HAPPY DAY

Jérôme Naulais

Pop ♩ = 128

Arr.: Bertrand Moren

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is illegal!**

9

mf

15

21

29

36

42 NOBODY KNOWS

48

52

57 Swing (l'istesso tempo)

63

68

EMR 101373

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Best Of Gospel

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Jérôme Naulais

Arr.: Bertrand Moren

OH HAPPY DAY

Pop ♩ = 128

Sheet music for **OH HAPPY DAY** (Pop, 128 bpm) by Jérôme Naulais, arranged by Bertrand Moren. The score is for Tuba and Piano.

The music is in 4/4 time, key of B-flat major (two flats). The piano part begins with a forte (*f*) dynamic. The tuba part is mostly silent, with some notes appearing later in the piece.

Measures 6, 11, and 16 are indicated at the start of their respective systems.



Measures 21-25 of the musical score. The bass line features a melodic sequence starting with a half note, followed by quarter notes, and ending with a half note. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A crescendo hairpin is present in the piano part, leading to a forte (*f*) dynamic at the end of the system.

Measures 26-30 of the musical score. The bass line continues with a melodic line. The piano accompaniment features a more complex chordal texture in the right hand, with some chords marked with accents. The left hand maintains a consistent eighth-note pattern. A crescendo hairpin is visible in the piano part.

Measures 31-35 of the musical score. The bass line shows a melodic progression. The piano accompaniment continues with a similar chordal and rhythmic structure. A crescendo hairpin is present in the piano part.

Measures 36-40 of the musical score. The bass line features a melodic line. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A crescendo hairpin is present in the piano part.

NOBODY KNOWS

Measures 41-45 of the musical score, titled "NOBODY KNOWS". The bass line begins with a melodic sequence marked with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic. The piano accompaniment features a complex chordal texture in the right hand, with some chords marked with accents. The left hand maintains a consistent eighth-note pattern. A crescendo hairpin is visible in the piano part.

46

51

56

Swing (l'istesso tempo)

62

68

Musical score for measures 73-77. The piece is in 3/4 time, key of B-flat major. The bass line features a triplet of eighth notes in measures 73-74, followed by a half note and a quarter note in measure 75, and a half note and a quarter note in measure 76. The treble line has a whole note chord in measure 73, a half note chord in measure 74, and a half note chord in measure 75. The bass line has a half note in measure 73, a half note in measure 74, and a half note in measure 75. The treble line has a half note in measure 73, a half note in measure 74, and a half note in measure 75.

AMAZING GRACE
Jazz Waltz ♩ = 176

Musical score for measures 78-84. The piece is in 3/4 time, key of B-flat major. The bass line has a half note in measure 78, a half note in measure 79, and a half note in measure 80. The treble line has a half note in measure 78, a half note in measure 79, and a half note in measure 80. The bass line has a half note in measure 81, a half note in measure 82, and a half note in measure 83. The treble line has a half note in measure 81, a half note in measure 82, and a half note in measure 83.

Musical score for measures 85-92. The piece is in 3/4 time, key of B-flat major. The bass line has a half note in measure 85, a half note in measure 86, and a half note in measure 87. The treble line has a half note in measure 85, a half note in measure 86, and a half note in measure 87. The bass line has a half note in measure 88, a half note in measure 89, and a half note in measure 90. The treble line has a half note in measure 88, a half note in measure 89, and a half note in measure 90.

Musical score for measures 93-99. The piece is in 3/4 time, key of B-flat major. The bass line has a half note in measure 93, a half note in measure 94, and a half note in measure 95. The treble line has a half note in measure 93, a half note in measure 94, and a half note in measure 95. The bass line has a half note in measure 96, a half note in measure 97, and a half note in measure 98. The treble line has a half note in measure 96, a half note in measure 97, and a half note in measure 98.

Musical score for measures 100-104. The piece is in 3/4 time, key of B-flat major. The bass line has a half note in measure 100, a half note in measure 101, and a half note in measure 102. The treble line has a half note in measure 100, a half note in measure 101, and a half note in measure 102. The bass line has a half note in measure 103, a half note in measure 104, and a half note in measure 105. The treble line has a half note in measure 103, a half note in measure 104, and a half note in measure 105.

108

116

DEEP RIVER

rall.

Pop ♩ = 92

123

129

135

DOWN BY THE RIVERSIDE

Swing ♩ = 160

Measures 141-146 of a musical score. The bass staff begins with a forte (*f*) dynamic. The piano staff features a complex accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 4/4.

Measures 147-152 of a musical score. The bass staff continues the melodic line. The piano staff provides harmonic support with chords and rhythmic patterns. The key signature has two flats, and the time signature is 4/4.

Measures 153-158 of a musical score. The bass staff shows a melodic progression. The piano staff features a steady accompaniment. The key signature has two flats, and the time signature is 4/4.

Measures 159-164 of a musical score. The bass staff includes a forte (*f*) dynamic marking. The piano staff has a complex accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 4/4.

Measures 165-169 of a musical score. The bass staff features a melodic line with a fermata. The piano staff provides harmonic support with chords and rhythmic patterns. The key signature has two flats, and the time signature is 4/4.

170

176

181 JOSHUA FIT THE BATTLE OF JERICHO

186

192

204

210

GO DOWN, MOSES

215 *rall.*

Medium Swing ♩ = 108

220

226

226

232

232

238

238

244

244

O WHEN THE SAINTS
Foxtrot ♩ = 128

250

250

Measures 256-262. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The bass line features a steady eighth-note accompaniment. The treble line consists of chords, with a melodic line in the right hand that includes a trill in measure 262.

263

Measures 263-269. The bass line continues with eighth notes. The treble line features a series of chords, with a melodic line in the right hand that includes a trill in measure 269.

270

Measures 270-276. The bass line continues with eighth notes. The treble line features a series of chords, with a melodic line in the right hand that includes a trill in measure 276.

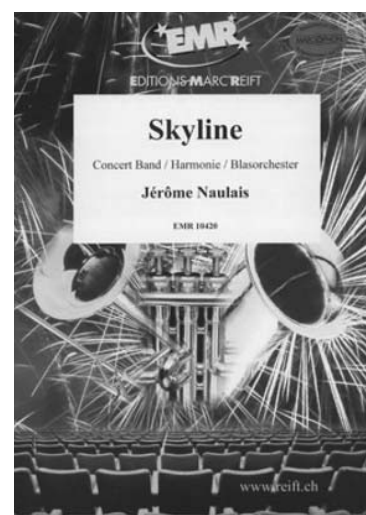
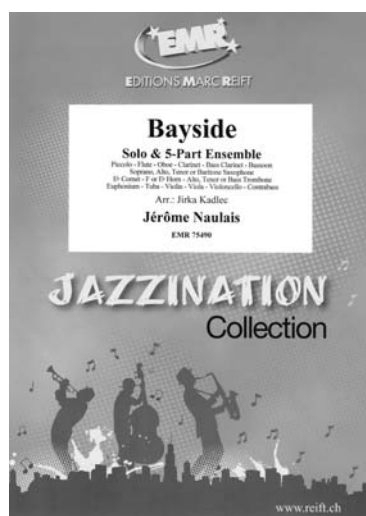
277

Measures 277-283. The bass line continues with eighth notes. The treble line features a series of chords, with a melodic line in the right hand that includes a trill in measure 283.

284

Measures 284-289. The bass line continues with eighth notes. The treble line features a series of chords, with a melodic line in the right hand that includes a trill in measure 289. The piece concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

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