

Best Of Gospel

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

Violoncello & Piano

Arr.: Bertrand Moren

Jérôme Naulais

EMR 101375

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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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*Oh Happy Day ♦ Nobody Knows ♦ Amazing Grace ♦ Deep River
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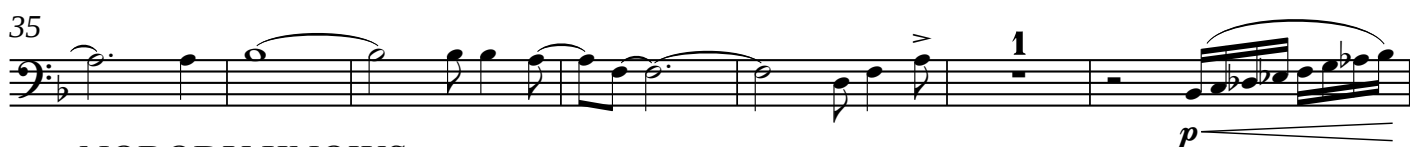
OH HAPPY DAY

Pop ♩ = 128

Jérôme Naulais

Arr.: Bertrand Moren

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is illegal!



NOBODY KNOWS



Swing (l'istesso tempo)



EMR 101375

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Best Of Gospel

*Oh Happy Day ♦ Nobody Knows ♦ Amazing Grace ♦ Deep River
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Jérôme Naulais

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OH HAPPY DAY

Pop ♩ = 128

Violoncello

Piano



The musical score is written for Violoncello and Piano. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 'Pop' with a quarter note equal to 128 beats per minute. The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of each system. The piano part features a strong, rhythmic accompaniment with chords and single notes, while the cello part provides a melodic line. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are used throughout the piece.

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21

Measures 21-25 of the musical score. The bass line features a melodic line with a crescendo leading to a forte (f) dynamic. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand, also marked with a crescendo and forte (f) dynamic.

26

Measures 26-30 of the musical score. The bass line continues the melodic line with a crescendo. The piano accompaniment features a complex chordal texture in the right hand and a rhythmic pattern in the left hand, marked with a crescendo and forte (f) dynamic.

31

Measures 31-35 of the musical score. The bass line continues the melodic line with a crescendo. The piano accompaniment features a complex chordal texture in the right hand and a rhythmic pattern in the left hand, marked with a crescendo and forte (f) dynamic.

36

Measures 36-40 of the musical score. The bass line continues the melodic line with a crescendo. The piano accompaniment features a complex chordal texture in the right hand and a rhythmic pattern in the left hand, marked with a crescendo and forte (f) dynamic.

41

NOBODY KNOWS

Measures 41-45 of the musical score, titled "NOBODY KNOWS". The bass line features a melodic line with a crescendo leading to a forte (f) dynamic. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand, also marked with a crescendo and forte (f) dynamic.

46

51

56

Swing (l'istesso tempo)

62

68

73

Measures 73-77 of the piece. The bass line features a triplet of eighth notes in measures 73 and 74, followed by a half note in measure 75, and a quarter note in measure 76. The treble line consists of chords in measures 73-75 and a half note in measure 76. The key signature has two flats, and the time signature is 3/4.

AMAZING GRACE

78

Jazz Waltz ♩ = 176

Measures 78-84 of the piece. The bass line starts with a half note in measure 78, followed by a half note in measure 79, and a half note in measure 80. The treble line features a triplet of eighth notes in measure 78, followed by a half note in measure 79, and a half note in measure 80. The key signature has two flats, and the time signature is 3/4.

85

Measures 85-92 of the piece. The bass line features a half note in measure 85, followed by a half note in measure 86, and a half note in measure 87. The treble line consists of chords in measures 85-87 and a half note in measure 88. The key signature has two flats, and the time signature is 3/4.

93

Measures 93-99 of the piece. The bass line features a triplet of eighth notes in measure 93, followed by a half note in measure 94, and a half note in measure 95. The treble line consists of chords in measures 93-95 and a half note in measure 96. The key signature has two flats, and the time signature is 3/4.

100

Measures 100-106 of the piece. The bass line features a half note in measure 100, followed by a half note in measure 101, and a half note in measure 102. The treble line consists of chords in measures 100-102 and a half note in measure 103. The key signature has two flats, and the time signature is 3/4.

108

116

DEEP RIVER
Pop ♩ = 92

rall. *dim.* *f*

123

129

mf *f*

135

DOWN BY THE RIVERSIDE
Swing ♩ = 160

p

141

Measures 141-146. The bass line features a melodic sequence of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, also marked with a forte (*f*) dynamic.

147

Measures 147-152. The bass line continues with a melodic line, including a trill in measure 148. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

153

Measures 153-158. The bass line continues with a melodic line. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

159

Measures 159-164. The bass line continues with a melodic line, including a trill in measure 160. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. A forte (*f*) dynamic is indicated in measure 161.

165

Measures 165-169. The bass line continues with a melodic line, including a trill in measure 166. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

170

176

181 JOSHUA FIT THE BATTLE OF JERICHO

186

192

Musical score for measures 198-203. The bass line features a melodic line with accents and slurs. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

204

Musical score for measures 204-209. The bass line has a melodic line with accents and slurs. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. A *mf* dynamic marking is present.

210

Musical score for measures 210-214. The bass line has a melodic line with accents and slurs. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. A *f* dynamic marking is present.

GO DOWN, MOSES

215 *rall.* Medium Swing ♩ = 108

Musical score for measures 215-219. The bass line has a melodic line with accents and slurs. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. A *mf* dynamic marking is present.

220

Musical score for measures 220-224. The bass line has a melodic line with accents and slurs. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. A *f* dynamic marking is present.

256

Measures 256-262. The bass line features a melodic line with a trill in measure 256 and a half note in measure 257, followed by a series of eighth notes. The treble line consists of chords, with a trill in measure 256 and a half note in measure 257, followed by a series of eighth notes. The bass line continues with a series of eighth notes, and the treble line continues with chords.

263

Measures 263-269. The bass line features a melodic line with a trill in measure 263 and a half note in measure 264, followed by a series of eighth notes. The treble line consists of chords, with a trill in measure 263 and a half note in measure 264, followed by a series of eighth notes. The bass line continues with a series of eighth notes, and the treble line continues with chords.

270

Measures 270-276. The bass line features a melodic line with a trill in measure 270 and a half note in measure 271, followed by a series of eighth notes. The treble line consists of chords, with a trill in measure 270 and a half note in measure 271, followed by a series of eighth notes. The bass line continues with a series of eighth notes, and the treble line continues with chords.

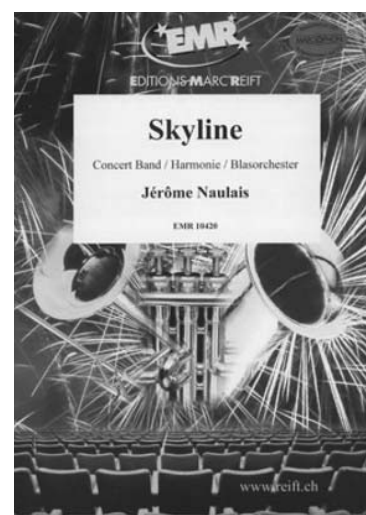
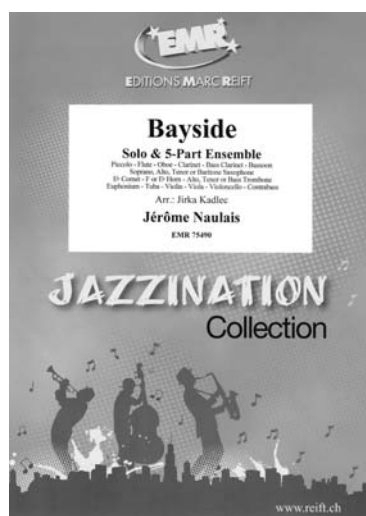
277

Measures 277-283. The bass line features a melodic line with a trill in measure 277 and a half note in measure 278, followed by a series of eighth notes. The treble line consists of chords, with a trill in measure 277 and a half note in measure 278, followed by a series of eighth notes. The bass line continues with a series of eighth notes, and the treble line continues with chords.

284

Measures 284-289. The bass line features a melodic line with a trill in measure 284 and a half note in measure 285, followed by a series of eighth notes. The treble line consists of chords, with a trill in measure 284 and a half note in measure 285, followed by a series of eighth notes. The bass line continues with a series of eighth notes, and the treble line continues with chords. A dynamic marking *f* is present in measure 284.

Collection Jérôme Naulais



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