

Best Of Gospel

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

Contrabass & Piano

Arr.: Bertrand Moren

Jérôme Naulais

EMR 101376

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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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CONTRABASS

Best Of Gospel

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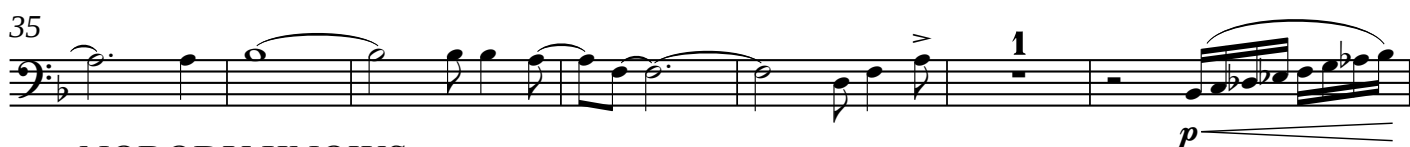
OH HAPPY DAY

Pop ♩ = 128

Jérôme Naulais

Arr.: Bertrand Moren

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is illegal!



NOBODY KNOWS



57 Swing (l'istesso tempo)



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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

Contrabass

Piano

The musical score is written for Contrabass and Piano. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked '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 beginning of each system. The piano part features a strong, rhythmic accompaniment with chords and single notes, while the contrabass part provides a steady, low-frequency foundation. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are used to indicate volume changes. The score concludes with a final cadence in the fourth system.

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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

AMAZING GRACE

78

Jazz Waltz ♩ = 176

85

93

100

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 staff begins with a forte (*f*) dynamic. The piano accompaniment features chords in the right hand and a moving bass line in the left hand.

147

Measures 147-152. The bass staff continues with melodic lines. The piano accompaniment maintains a steady harmonic support.

153

Measures 153-158. The bass staff shows a melodic phrase. The piano accompaniment consists of chords and a simple bass line.

159

Measures 159-164. The bass staff features a melodic line with a forte (*f*) dynamic marking. The piano accompaniment includes chords and a moving bass line.

165

Measures 165-170. The bass staff continues with a melodic line. The piano accompaniment features chords and a simple bass line.

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.

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.

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

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.

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.

226

Musical score for measures 226-231. The score is in 3/4 time with a key signature of two flats. It features a melody in the bass staff and a piano accompaniment in the grand staff. Dynamics include *mf* and *f*.

232

Musical score for measures 232-237. The score continues with the same instrumentation. Dynamics include *mp* and *mf*.

238

Musical score for measures 238-243. The score continues with the same instrumentation. Dynamics include *f*.

244

Musical score for measures 244-249. The score continues with the same instrumentation.

O WHEN THE SAINTS
Foxtrot ♩ = 128

250

Musical score for measures 250-255. The score continues with the same instrumentation. Dynamics include *p* and *f*.

256

Measures 256-262. The bass line features a melodic line with a trill on the first measure and a half note on the last. The treble line consists of chords, with a trill on the first measure and a half note on the last. The bass line has a steady eighth-note accompaniment.

263

Measures 263-269. The bass line continues the melodic line with a trill on the first measure and a half note on the last. The treble line consists of chords, with a trill on the first measure and a half note on the last. The bass line has a steady eighth-note accompaniment.

270

Measures 270-276. The bass line features a melodic line with a trill on the first measure and a half note on the last. The treble line consists of chords, with a trill on the first measure and a half note on the last. The bass line has a steady eighth-note accompaniment.

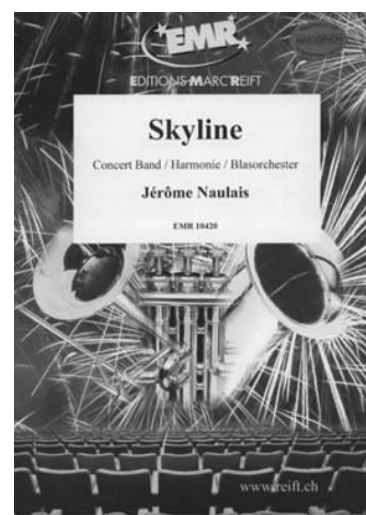
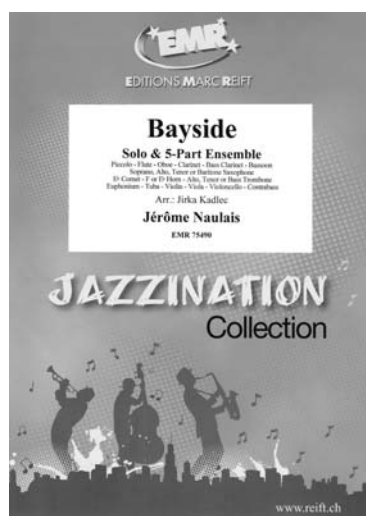
277

Measures 277-283. The bass line continues the melodic line with a trill on the first measure and a half note on the last. The treble line consists of chords, with a trill on the first measure and a half note on the last. The bass line has a steady eighth-note accompaniment.

284

Measures 284-289. The bass line features a melodic line with a trill on the first measure and a half note on the last. The treble line consists of chords, with a trill on the first measure and a half note on the last. The bass line has a steady eighth-note accompaniment.

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