

Best Of Gospel

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

Bass Trombone & Piano

Arr.: Bertrand Moren

Jérôme Naulais

EMR 101387

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EDITIONS MARC REIFT

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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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BASS
TROMBONE

Best Of Gospel

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

OH HAPPY DAY

Pop ♩ = 128

Jérôme Naulais

Arr.: Bertrand Moren

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is illegal!



15



21



28



35



42 NOBODY KNOWS



48



52



57 Swing (l'istesso tempo)



63



68



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Best Of Gospel

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

Jérôme Naulais

Arr.: Bertrand Moren

OH HAPPY DAY

Pop ♩ = 128

Bass Trombone

Piano

6

11

16

21

26

31

36

41

NOBODY KNOWS

46

51

56

Swing (l'istesso tempo)

62

68

Musical score for measures 73-77. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The bass staff features a melodic line with triplets and a final half-note chord. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a crescendo leading to the final measure.

AMAZING GRACE

78 Jazz Waltz ♩ = 176

Musical score for measures 78-84. The piece is in 3/4 time with a key signature of three flats. The bass staff has a melodic line with a crescendo and a *mf* dynamic marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with a *mf* dynamic marking.

85

Musical score for measures 85-92. The piece is in 3/4 time with a key signature of three flats. The bass staff continues the melodic line. The piano accompaniment maintains the rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

93

Musical score for measures 93-99. The piece is in 3/4 time with a key signature of three flats. The bass staff features a melodic line with triplets. The piano accompaniment continues the rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

100

Musical score for measures 100-104. The piece is in 3/4 time with a key signature of three flats. The bass staff continues the melodic line. The piano accompaniment continues the rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

108

116

DEEP RIVER

Pop ♩ = 92

123

129

135

DOWN BY THE RIVERSIDE

Swing ♩ = 160

141

Measures 141-146. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The bass staff begins with a forte (*f*) dynamic. The piano part features chords in the right hand and a melodic line in the left hand. Measure 146 ends with a repeat sign.

147

Measures 147-152. The piano part continues with chords and a melodic line. Measure 152 ends with a repeat sign.

153

Measures 153-158. The piano part continues with chords and a melodic line. Measure 158 ends with a repeat sign.

159

Measures 159-164. The piano part continues with chords and a melodic line. Measures 163 and 164 feature a crescendo leading to a forte (*f*) dynamic. Measure 164 ends with a repeat sign.

165

Measures 165-170. The piano part continues with chords and a melodic line. Measure 170 ends with a repeat sign.

170

176

181 JOSHUA FIT THE BATTLE OF JERICHO

186

192

204

210

215

rall.

GO DOWN, MOSES

Medium Swing ♩ = 108

220

226

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

232

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

238

Musical score for measures 238-243. The score includes triplets in the bass staff and chords in the treble staff. Dynamics include *f*.

244

Musical score for measures 244-249. The score continues with the same melody and chords.

250

O WHEN THE SAINTS
Foxtrot ♩ = 128

Musical score for measures 250-255. The score is in 3/4 time with a key signature of three flats. It features a melody in the bass staff and chords in the treble staff. Dynamics include *p* and *f*.

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 melodic line with a long note in measure 256, followed by eighth notes and a half note in measure 262. The treble line consists of chords, with a triplet of eighth notes in measure 257. The piano part provides a steady accompaniment with eighth notes in the bass and chords in the treble.

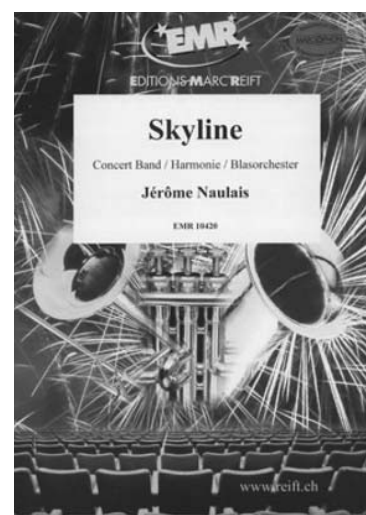
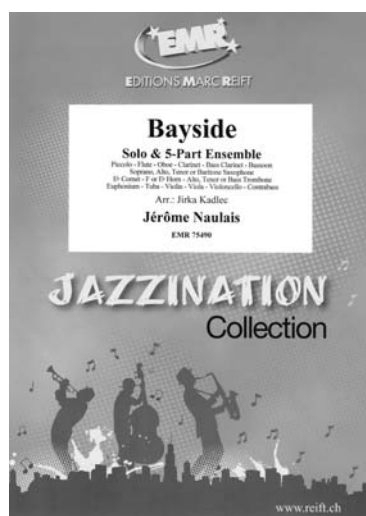
Measures 263-269. The bass line continues with a melodic line, including a half note in measure 263 and a long note in measure 264. The treble line features chords and a triplet of eighth notes in measure 264. The piano part continues with eighth notes in the bass and chords in the treble.

Measures 270-276. The bass line has a half note in measure 270, followed by a melodic line with a long note in measure 271. The treble line features a long note in measure 270, followed by chords and a triplet of eighth notes in measure 271. The piano part includes a melodic line in the bass and chords in the treble.

Measures 277-283. The bass line features a melodic line with a long note in measure 277. The treble line consists of chords and a triplet of eighth notes in measure 278. The piano part continues with eighth notes in the bass and chords in the treble.

Measures 284-289. The bass line features a melodic line with a long note in measure 284, followed by a melodic line with a long note in measure 285. The treble line consists of chords and a triplet of eighth notes in measure 285. The piano part includes a melodic line in the bass and chords in the treble. The score ends with a double bar line and a key signature change to two flats (B-flat, E-flat) in measure 289.

Collection Jérôme Naulais



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