



Guy Bergeron

Canada, Québec

What a friend we have in Jesus Converse, Charles C.

About the artist

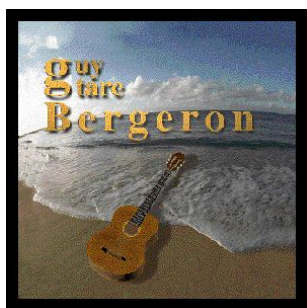
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: What a friend we have in Jesus
Composer: Converse, Charles C.
Arranger: Bergeron, Guy
Copyright: Copyright © Guy Bergeron
Publisher: Bergeron, Guy
Instrumentation: Big band: 5 saxophones, 4 trumpets, 4 trombones, drums, piano, bass
Style: Jazz
Comment: Performed and recorded by "COM-ON-JAZZ"

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SCORE

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE
(1832 - 1918)

ARR.: GUY BERGERON

$\text{♩} = 108$ (A) S

The score is arranged for a large ensemble. The saxophone section includes Alto Sax 1 & 2, Tenor Sax 1 & 2, and Baritone Sax. The brass section includes Trumpet in Bb 1-4 and Trombone 1-4. The rhythm section includes Guitar, Piano, Bass, and Drum Set. The piano part features a melodic line with a *mf* dynamic. The bass part has a walking bass line with a *mf* dynamic. The drum set part provides a steady accompaniment with a *mf* dynamic. The guitar part includes chord diagrams and a melodic line. The score is in 4/4 time and begins with a circled 'A' and a 'S' symbol.

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WHAT A FRIEND WE HAVE IN JESUS

To CODA (B)

The musical score is arranged for a band and includes the following parts:

- A. Sax. 1 & 2:** Alto saxophones, mostly silent with rests.
- T. Sax. 1 & 2:** Tenor saxophones, mostly silent with rests.
- B. Sax.:** Baritone saxophone, mostly silent with rests.
- B♭ Trp. 1-4:** Four trumpets playing a melodic line with accents and dynamics like *mp*.
- Tbn. 1-4:** Four trombones playing a rhythmic accompaniment with accents and dynamics like *mp*.
- GTR.:** Electric guitar with a lead line and chords. Chord symbols include F^{ADD9} , F^{SUS} , $B^{9(95)}$, B^{bMAJ9} , B^{DIM} , A^{MIN7} , A^{b13} , G^{MIN9} , C^9 , B^b/D , F/C , G^{MIN7} , C^9 , and F^{MAJ9} .
- PNO.:** Piano accompaniment with chords and dynamics like *mp*.
- BASS:** Bass line with dynamics like *mp*.
- D. S.:** Drum set playing a steady rhythmic pattern with dynamics like *mp*.

The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. A 'To CODA' section begins at the end of measure 4 in the first system and continues through measure 8. A circled 'B' is placed above the 'To CODA' text in the first system.

WHAT A FRIEND WE HAVE IN JESUS

39

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs Trp. 1

Bs Trp. 2

Bs Trp. 3

Bs Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

GTR.

PNO.

BASS

D. S.

39

Amin⁷ Dmin⁷ Gmin⁹ C⁹ B^b/F F Gmin C⁷ Fmaj⁷

Amin⁷ Dmin⁷ Gmin⁹ C⁹ B^b/F F Gmin C⁷ Fmaj⁷

Amin⁷ Dmin⁷ Gmin⁹ C⁹ B^b/F F Gmin C⁷ Fmaj⁷

WHAT A FRIEND WE HAVE IN JESUS

D.S. AL CODA

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

D.S. AL CODA

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

D.S. AL CODA

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

GTR.

mf

B^bMAJ⁷ A^{MIN}7 D⁷(12) G^{MIN}7 C⁹ F^{ADD}9 F⁹SUS B⁹(b5) B^bMAJ⁹ B^{DIM} F D^{MIN}7 G^{MIN}9 C⁹ F D.S. AL CODA

PNO.

B^bMAJ⁷ A^{MIN}7 D⁷(12) G^{MIN}7 C⁹ F^{ADD}9 F⁹SUS B⁹(b5) B^bMAJ⁹ B^{DIM} F D^{MIN}7 G^{MIN}9 C⁹ F

BASS

B^bMAJ⁷ A^{MIN}7 D⁷(12) G^{MIN}7 C⁹ F^{ADD}9 F¹³SUS F⁷(b9) B^bMAJ⁹ B^{DIM} F D^{MIN}7 G^{MIN}9 C⁹ F

D. S.

ALTO SAX. 1

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

The musical score is written for Alto Saxophone 1 in the key of D major (two sharps) and 4/4 time. It consists of ten staves of music. The tempo is marked as ♩ = 108. The score includes various dynamics such as *mf*, *f*, *p*, and *mp*. There are also performance instructions like "GUITAR AD LIB SOLO" and "BACKGROUND 2x ONLY". The score is divided into sections A and B, with section B leading to a Coda. There are also markings for "D.S. AL CODA" and "RIT. SOLO". The score includes measures 4, 8, 22, 27, 31, 37, 43, 49, and 55. There are also markings for "7", "2", "3", "4", and "3" which likely refer to guitar chords or fingerings. The score ends with a double bar line and a fermata.

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ALTO SAX. 2

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the first line of music, starting with a mezzo-forte (*mf*) dynamic marking.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the second line of music, starting with a mezzo-forte (*mf*) dynamic marking.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the third line of music, including a measure with a fermata and a "To CODA" instruction. It features a circled "B" and a "2" marking.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the fourth line of music, including a measure with a fermata and a "2" marking.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the fifth line of music, starting with a piano (*p*) dynamic marking. It includes the instruction "GUITAR AD LIB SOLO" and "BACKGROUND 2X ONLY".

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the sixth line of music, starting with a piano (*p*) dynamic marking.

Musical staff 7: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the seventh line of music, including a measure with a fermata and a "3" marking. It features a mezzo-piano (*mp*) dynamic marking.

Musical staff 8: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the eighth line of music, including a measure with a fermata and a "3" marking. It features a piano (*p*) dynamic marking and the instruction "D.S. AL CODA".

Musical staff 9: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the ninth line of music, including a measure with a fermata and a "2" marking. It features a piano (*p*) dynamic marking.

Musical staff 10: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the tenth line of music, including a measure with a fermata and a "2" marking. It features a piano (*p*) dynamic marking and the instruction "Rit."

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TENOR SAX. 1

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

The musical score consists of ten staves of music in G major, 4/4 time. The tempo is marked as ♩ = 108. The score includes various dynamics such as *mf*, *f*, *p*, and *mp*. It features several performance instructions: **(A)** *f* at the beginning; **(B)** *Solo* starting at measure 49; **GUITAR AD LIB SOLO** in a circled oval at measure 23; **BACKGROUND 2X ONLY** at measure 23; **To CODA** at measure 32; **D.S. AL CODA** at measure 42; and **Rit.** at measure 53. The score is marked with measure numbers 4, 8, 19, 23, 28, 32, 42, 49, and 53. There are also some circled numbers (7, 2, 3, 4, 2) and a circled 'B' indicating sections or measures.

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TENOR SAX. 2

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

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BARITONE SAX.

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

mf

To CODA (B)

GUITAR AD LIB SOLO BACKGROUND 2X ONLY

D.S. AL CODA

Rit.

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TRUMPET IN B \flat 1

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

(A) *f*

8

GUITAR AD LIB SOLO

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2

WHAT A FRIEND WE HAVE IN JESUS

3

49 *mp* *f*

4

55

2

WHAT A FRIEND WE HAVE IN JESUS

3

49 *mp* *f*

4

55

TRUMPET IN B \flat 3

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

(A) f

8

mf

11

mf

(B)

3

To CODA

15

mp

21

f

GUITAR AD LIB SOLO

8

BACKGROUND 2X ONLY

33

mf

38

p

45

mp

D.S. AL CODA

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2

WHAT A FRIEND WE HAVE IN JESUS

3

49

mp

f

f

4

55

TRUMPET IN B \flat 4

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

(A) f

8

GUITAR AD LIB SOLO

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2

WHAT A FRIEND WE HAVE IN JESUS

3

49 *mp* *f* *f*

4

55

TROMBONE 1

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

8

12

To CODA (B)

16

mp *p* 2

20

GUITAR AD LIB SOLO

7

BACKGROUND 2X ONLY

f *mp*

35

p 4 2

D.S. AL CODA

40

p *mf* Solo

49

p 2 *mf* Solo

52

p Rit. *mf*

56

p

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TROMBONE 2

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

8

11

(B)

To CODA

15

mp

p

2

20

GUITAR AD LIB SOLO

7

BACKGROUND 2x ONLY

f

mp

mp

36

p

4

2

D.S. AL CODA

41

mf

49

p

mp

f

Rit.

54

mp

p

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TROMBONE 3

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f* 8

12

To CODA (B)

16

2

20

GUITAR AD LIB SOLO

7 *f* BACKGROUND 2X ONLY *f* *mp*

36

4 2

D.S. AL CODA

41

mf

49

p *mp*

53

Rit. *mp*

57

p

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TROMBONE 4

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f* 8

Musical staff 1: Bass clef, 4/4 time signature, key of Bb. Measures 1-8. Dynamics: *mf*.

Musical staff 2: Bass clef, 4/4 time signature, key of Bb. Measures 9-12. Dynamics: *mf*.

Musical staff 3: Bass clef, 4/4 time signature, key of Bb. Measures 13-15. Dynamics: *mp*. Includes circled letter (B) and "To CODA" text.

Musical staff 4: Bass clef, 4/4 time signature, key of Bb. Measures 16-19. Dynamics: *p*. Includes circled number 2.

Musical staff 5: Bass clef, 4/4 time signature, key of Bb. Measures 20-23. Dynamics: *f*. Includes circled number 7.

Musical staff 6: Bass clef, 4/4 time signature, key of Bb. Measures 24-29. Dynamics: *mp*. Includes circled text "GUITAR AD LIB SOLO" and "BACKGROUND 2x ONLY".

Musical staff 7: Bass clef, 4/4 time signature, key of Bb. Measures 30-34. Dynamics: *mp*.

Musical staff 8: Bass clef, 4/4 time signature, key of Bb. Measures 35-38. Dynamics: *p*. Includes circled number 4.

Musical staff 9: Bass clef, 4/4 time signature, key of Bb. Measures 39-48. Dynamics: *mf*. Includes circled number 2 and "D.S. AL CODA" text.

Musical staff 10: Bass clef, 4/4 time signature, key of Bb. Measures 49-52. Dynamics: *mp*.

Musical staff 11: Bass clef, 4/4 time signature, key of Bb. Measures 53-55. Dynamics: *f*.

Musical staff 12: Bass clef, 4/4 time signature, key of Bb. Measures 56-58. Dynamics: *mp*. Includes "Rit." text.

Musical staff 13: Bass clef, 4/4 time signature, key of Bb. Measures 59-60. Dynamics: *p*.

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GUITAR

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

f **F^{ADD9}** **F⁹_{SUS}** **B^{9(b5)}** **B^bMAJ⁹** **B^{DIM}** **F^{ADD9}** **D^{MIN7}**

G^{MIN7} **D^{b9(#11)}** **C⁹** **F^{ADD9}** **F⁹_{SUS}** **B^{9(b5)}** **B^bMAJ⁹** **B^{DIM}**

F **G^{MIN9}** **C⁹** **B^bMIN^(ADD9)/D^b** **F/C** **F^{ADD9}** **F⁹_{SUS}** **B^{9(b5)}**

B^bMAJ⁹ **B^{DIM}** **F** **A^{7(9/13)}** **D^{MIN11}** **D^{b9(#11)}** **C⁹** **D^{b9}** **C⁹**

F^{ADD9} **F⁹_{SUS}** **B^{9(b5)}** **B^bMAJ⁹** **B^{DIM}** **A^{MIN7}** **A^{b13}** **G^{MIN9}** **C⁹**

B^b/D **F/C** **To CODA** **(B)** **G^{MIN7}** **C⁹** **F^{MAJ9}**

B^bMAJ⁹ **A^{MIN7}** **D^{7(b9)}** **G^{MIN7}** **D^{b9(#11)}** **C¹³** **F^{ADD9}** **F¹³_{SUS}** **F⁹**

B^bMAJ⁹ **B^{DIM}** **A^{MIN7}** **A^{b13}** **G^{MIN9}** **C⁹_{SUS}** **B^b/F** **F**

GUITAR AD LIB SOLO **F^{ADD9}** **C^{MIN11}** **B^{9(b5)}** **B^bMAJ⁹** **B^{DIM}** **F^{ADD9}** **D^{MIN7}**

mp

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2

WHAT A FRIEND WE HAVE IN JESUS

288

G^{MIN}7 C⁹ F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ B^{DIM}

318

F D^{MIN}7 G^{MIN}9 C⁹ F B^{b7} C⁹ F^{ADD9} F⁹SUS B^{9(b5)}

348

B^bMAJ⁹ B^{DIM} F A^{7(#5)} D^{MIN}11 D^{b9(#11)} C⁹

378

F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ B^{DIM} A^{MIN}7 D^{MIN}7 G^{MIN}9 C⁹

408

B^b/F F G^{MIN} C⁷ FMAJ⁷

438

B^bMAJ⁷ A^{MIN}7 D^{7(b9)} G^{MIN}7 C⁹ F^{ADD9} F⁹SUS B^{9(b5)}

468

B^bMAJ⁹ B^{DIM} F D^{MIN}7 G^{MIN}9 C⁹ F D.S. AL CODA

498

G^{MIN}7 C⁹ FMAJ⁹ B^b B^{b+} A^{MIN}7 D⁷

528

G^{MIN}7 B^bMAJ⁹ B^{DIM}

558

A^{MIN}7 A^{b13} G^{MIN}9 C⁹SUS B^b/F F RIT. 2

PIANO

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE
(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

f **F^{ADD9} F⁹_{SUS} B⁹(b5) B^bMAJ⁹ B^{DIM} F^{ADD9} D^{MIN}⁷**

G^{MIN}⁷ D^{b9}(#11) C⁹ F^{ADD9} F⁹_{SUS} B⁹(b5) B^bMAJ⁹ B^{DIM} F G^{MIN}⁹ C⁹

B^bMIN^(ADD9) / D^b F/C F^{ADD9} F⁹_{SUS} B⁹(b5) B^bMAJ⁹ B^{DIM} F A⁷(#9)

D^{MIN}¹¹ D^{b9}(#11) C⁹ D^{b9} C⁹ F^{ADD9} F⁹_{SUS} B⁹(b5) B^bMAJ⁹ B^{DIM} A^{MIN}⁷ A^{b13} G^{MIN}⁹ C⁹

B^b/D F/C TO CODA (B) G^{MIN}⁷ C⁹ F^{MAJ}⁹ B^bMAJ⁹ A^{MIN}⁷ D⁷(b9)

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WHAT A FRIEND WE HAVE IN JESUS

20 *mp* *f*

G^{MIN}7 D^{b9(#11)} C¹³ D^{b7} C⁷ F^{ADD9} F¹³SUS F⁹ B^bMAJ⁹ B^{DIM}

23 *mp*

A^{MIN}7 A^{b13} G^{MIN}9 C⁹SUS B^b/F F

GUITAR AD LIB SOLO

28 *mp*

F^{ADD9} C^{MIN}11 B^{9(b5)} B^bMAJ⁹ B^{DIM} F^{ADD9} D^{MIN}7

G^{MIN}7 C⁹ F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ B^{DIM} F D^{MIN}7 G^{MIN}9 C⁹

32 F B^{b7} C⁹ F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ B^{DIM}

35 F A^{7(#5)} D^{MIN}11 D^{b9(#11)} C⁹ F^{ADD9} F⁹SUS B^{9(b5)}

38 B^bMAJ⁹ B^{DIM} A^{MIN}7 D^{MIN}7 G^{MIN}9 C⁹ B^b/F F

41 G^{MIN} C⁷ F^{MAJ}7 B^bMAJ⁷ A^{MIN}7 D^{7(b9)} G^{MIN}7 C⁹

WHAT A FRIEND WE HAVE IN JESUS

F^{ADD9} F^{SUS9} B^{9(b5)} B^{bMAJ9} B^{DIM} F D^{MIN7} G^{MIN9} C⁹ F D.S. AL CODA

G^{MIN7} C⁹ F^{MAJ9} B^b B^{b+} A^{MIN7} D⁷

G^{MIN7} D^{b13} C¹³ C^{7ALT} F^{ADD9} F^{SUS13} C¹³ B^{7(#5)} B^{bMAJ9} B^{DIM}

A^{MIN7} A^{b13} G^{MIN9} C^{7SUS} B^{b/F} F RIT. A^{MIN7} A^{b13} C^{7/G} F

BASS

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

f F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ B^{DIM} F D^{MIN7}

mf G^{MIN7} D^{b9(#11)} C⁹ F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ B^{DIM}

F G^{MIN9} C⁹ B^bMIN^(ADD9)/D^b F/C F^{ADD9} F⁹SUS B^{9(b5)}

B^bMAJ⁹ B^{DIM} F A⁷⁽⁹⁾(³/₅) D^{MIN11} D^{b9(#11)} C⁹ D^{b9} C⁹

F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁷ B^{DIM} A^{MIN7} A^{b13} G^{MIN9} C⁹

B^b/D F/C TO CODA (B) G^{MIN7} C⁹ F^{MAJ9}

B^bMAJ⁹ A^{MIN7} D^{7(b9)} G^{MIN7} D^{b9(#11)} C¹³ D^{b7} C⁷ F^{ADD9} F¹³SUS F⁹

B^bMAJ⁹ B^{DIM} A^{MIN7} A^{b13} G^{MIN9} C⁹SUS B^b/F F

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GUITAR AD LIB SOLO

mp

F^{ADD9} C^{MIN11} B^{9(b5)} B^{bMAJ9} B^{DIM} F D^{MIN7}

G^{MIN7} C⁹ F^{ADD9} F^{SUS} B^{9(b5)} B^{bMAJ9} B^{DIM}

28

F D^{MIN7} G^{MIN9} C⁹ F B^{b7} C⁹ F^{ADD9} F^{SUS} B^{9(b5)}

31

B^{bMAJ9} B^{DIM} F A^{7(#5)} D^{MIN11} D^{b9(#11)} C⁹

34

F^{ADD9} F^{SUS} B^{9(b5)} B^{bMAJ9} B^{DIM} A^{MIN7} D^{MIN7} G^{MIN9} C⁹

37

B^{b/F} F G^{MIN} C⁷ F^{MAJ7}

40

B^{bMAJ7} A^{MIN7} D^{7(b9)} G^{MIN7} C⁹ F^{ADD9} F^{SUS13} F^{7(b9)}

43

B^{bMAJ9} B^{DIM} F D^{MIN7} G^{MIN9} C⁹ F D.S. AL CODA

46

WHAT A FRIEND WE HAVE IN JESUS

49 *mp*

Chords: G MIN⁷ C⁹ F MAJ⁹ B^b B^{b+} A MIN⁷ D⁷

52 *mf*

Chords: G MIN⁷ D^{b13} C¹³ C^{7ALT} F^{ADD9} F¹³ SUS C¹³ B^{7(#5)} B^b MAJ⁷ B DIM

55 *mp*

Chords: A MIN⁷ A^{b13} G MIN⁹ C⁷ SUS B^b/D F/C RIT. A MIN⁷ A^{b13} C⁷/G F

DRUM SET

WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

The score is written on eight staves, each representing a 4-measure phrase. The first staff starts with a circled 'A' and a dynamic marking of *f*. The notation includes various drum symbols: 'x' for cymbals, 'o' for snare, and '□' for tom. The first staff has a dynamic marking of *mf*. The second staff is marked with a '3' below the first measure. The seventh staff includes a 'CRASH' symbol with an accent (>) and a 'TOM' symbol with an accent (>), followed by a 'FILL' section indicated by diagonal slashes. The eighth staff ends with 'To CODA' and a dynamic marking of *mp*. The piece concludes with a double bar line.

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(B)

1 *mp*

19 *mp*

21 *f*

23 *mp* RIDE

GUITAR AD LIB SOLO

25 *mp*

29

33

37

41

WHAT A FRIEND WE HAVE IN JESUS

D.S. AL CODA

Musical staff 45-48. Staff 45 starts with a treble clef and a common time signature. It contains a series of chords with 'x' marks above them, indicating muted strings. The notes are quarter notes. Staff 46 continues the sequence. Staff 47 and 48 are filled with diagonal lines, indicating a rest or a specific playing technique.

Musical staff 49-52. Staff 49 starts with a treble clef and a common time signature. It contains a series of chords with 'x' marks above them. The notes are quarter notes. Staff 50 continues the sequence. Staff 51 and 52 are filled with diagonal lines, indicating a rest or a specific playing technique. The dynamic marking *mp* is present at the beginning of staff 49.

Musical staff 53-54. Staff 53 starts with a treble clef and a common time signature. It contains a series of chords with 'x' marks above them. The notes are quarter notes. Staff 54 continues the sequence. The dynamic marking *mf* is present at the beginning of staff 53.

Musical staff 55-56. Staff 55 starts with a treble clef and a common time signature. It contains a series of chords with 'x' marks above them. The notes are quarter notes. Staff 56 continues the sequence. The dynamic marking *mp* is present at the beginning of staff 55. The word "RIDE" is written above the staff at the end of staff 56.

Musical staff 57. Staff 57 starts with a treble clef and a common time signature. It contains a series of chords with 'x' marks above them. The notes are quarter notes. The dynamic marking *p* is present at the beginning of staff 57. The word "RIT." is written above the staff at the beginning of staff 57. The word "RIDE" is written above the staff in the middle of staff 57.