



Guy Bergeron

Canada, Québec

What a friend (jazz combo)

Converse, Charles C.

About the artist

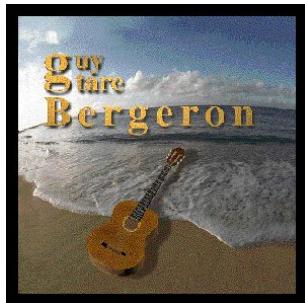
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, 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 [jazz combo]
Composer: Converse, Charles C.
Arranger: Bergeron, Guy
Copyright: Copyright © Guy Bergeron
Publisher: Bergeron, Guy
Instrumentation: Trumpet, 2 saxophones, piano, bass, drums
Style: Jazz

Guy Bergeron on [free-scores.com](#)

LICENSE

This sheet music requires an authorization
• for public performances
• for use by teachers

[Buy this license at :](#)

<https://www.free-scores.com/licence-partition-uk.php?partition=74019>



- listen to the audio
- share your interpretation
- comment
- pay the licence
- contact the artist

Prohibited distribution on other website.

SCORE

WHAT A FRIEND

CHARLES CROZAT CONVERSE
(1832-1918)
ARR.: GUY BERGERON

d= 108
FUNK

(A) *fs*

TRUMPET IN B_b

ALTO SAX.

TENOR SAX.

PIANO

BASS GUITAR

DRUM SET

F ADD9 F SUS B 9(b5) B b MAJ9 B DIM F ADD9 D MIN7 G MIN7 D b9 C 9 F ADD9 F SUS B 9(b5)

F ADD9 F SUS B 9(b5) B b MAJ9 B DIM F D MIN7 G MIN7 D b9 C 9 F ADD9 F SUS B 9(b5)

2

WHAT A FRIEND

A2

B_b TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

B♭ TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

11

11

11

11

11

11

guitarebergeron@videotron.ca

WHAT A FRIEND

3

B♭ TPT. *To Coda (B)*

A. SX. *Solo* *mf*

T. SX. *SOLO*

PNO.

BASS

D. S.

B♭ TPT.

A. SX. *mf*

T. SX. *mf*

PNO.

BASS *mf*

D. S. *mf*

guytarebergeron@videotron.ca

4

WHAT A FRIEND

AD LIB SOLOS

B♭ TPT. G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} G ADD⁹ E MIN⁷ A MIN⁷ D⁹

A. SX. D ADD⁹ D⁹SUS G^{#9(b5)} GMAJ⁹ G^{#DIM} D ADD⁹ B MIN⁷ E MIN⁷ A⁹

T. SX. G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} G ADD⁹ E MIN⁷ A MIN⁷ D⁹

PNO. F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM F ADD⁹ D MIN⁷ G MIN⁷ C⁹

BASS. F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM F D MIN⁷ G MIN⁷ C⁹

D. S. | x x x | x x x | x x x | x x x | x x x | x x x | x x x | x x x |

B♭ TPT. G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} G E MIN⁷ A MIN⁹ D⁹ G A MIN⁷ D⁷

A. SX. D ADD⁹ D⁹SUS G^{#9(b5)} GMAJ⁹ G^{#DIM} D B MIN⁷ E MIN⁹ A⁹ D E MIN⁷ A⁷

T. SX. G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} G E MIN⁷ A MIN⁹ D⁹ G A MIN⁷ D⁷

PNO. F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F G MIN⁷ C⁷

BASS. F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F G MIN⁷ C⁷

D. S. | x x x | x x x | x x x | x x x | x x x | x x x | x x x |

guytarebergeron@videotron.ca

WHAT A FRIEND

5

B♭ TPT.

G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} G B⁷⁽⁴⁵⁾ E MIN¹¹ E^{b9(411)} D⁹

A. SX.

D ADD⁹ D⁹SUS G^{#9(b5)} GMAJ⁹ G^{#DIM} D F^{#7(45)} BMIN¹¹ B^{b9(411)} A⁹

T. SX.

G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} G B⁷⁽⁴⁵⁾ E MIN¹¹ E^{b9(411)} D⁹

Pno. {

F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B^bDIM F A⁷⁽⁴⁵⁾ DMIN¹¹ D^{b9(411)} C⁹

BASS

F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B^bDIM F A⁷⁽⁴⁵⁾ DMIN¹¹ D^{b9(411)} C⁹

D. S.

33 33

B♭ TPT.

G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} BMIN⁷ EMIN⁷ AMIN⁹ D⁹ C/G G

A. SX.

D ADD⁹ D⁹SUS G^{#9(b5)} GMAJ⁹ G^{#DIM} F^{#MIN}⁷ BMIN⁷ EMIN⁹ A⁹ G/D D

T. SX.

G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} BMIN⁷ EMIN⁷ AMIN⁹ D⁹ C/G G

Pno. {

F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B^bDIM AMIN⁷ DMIN⁷ GMIN⁹ C⁹ B^b/F F

BASS

F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B^bDIM AMIN⁷ DMIN⁷ GMIN⁹ C⁹ B^b/F F

D. S.

37 37

guytarebergeron@videotron.ca

6

WHAT A FRIEND

B♭ TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

41

A MIN D⁷ G MAJ⁷ C MAJ⁷ B MIN⁷ E⁷ A MIN⁷ D⁹

E MIN A⁷ D MAJ⁷ G MAJ⁷ F[#] MIN⁷ B⁷ E MIN⁷ A⁹

A MIN D⁷ G MAJ⁷ C MAJ⁷ B MIN⁷ E⁷ A MIN⁷ D⁹

G MIN C⁷ F MAJ⁷ B♭ MAJ⁷ A MIN⁷ D⁷ G MIN⁷ C⁹

G MIN C⁷ F MAJ⁷ B♭ MAJ⁷ A MIN⁷ D⁷ G MIN⁷ C⁹

41

41

41

B♭ TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

45

G ADD⁹ G⁹ SUS C^{#9(b5)} C MAJ⁹ C[#] DIM G E MIN⁷ A MIN⁹ D⁹ G D.S. AL CODA

D ADD⁹ D⁹ SUS G^{#9(b5)} G MAJ⁹ G[#] DIM D B MIN⁷ E MIN⁹ A⁹ D

G ADD⁹ G⁹ SUS C^{#9(b5)} C MAJ⁹ C[#] DIM G E MIN⁷ A MIN⁹ D⁹ G

F ADD⁹ F⁹ SUS B^{9(b5)} B♭ MAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F

F ADD⁹ F¹³ SUS F^{7(b9)} B♭ MAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F

45

45

45

45

45

45

guytarebergeron@videotron.ca

WHAT A FRIEND

7

B♭ TPT. **(B2)** ♫

A. SX. 49 *mf*

T. SX. 49 *mp* SOLO, *mp* *mf*

PNO. 49 *mp* G MIN⁷ C⁹ F MAJ⁹ B^b B^{b+} A MIN⁷ D⁷ G MIN⁷ D^{b13} C¹³ C^{7ALT} F ADD⁹ F¹³ SUS C¹³ B⁷⁽⁴⁵⁾

BASS 49 *mp* G MIN⁷ C⁹ F MAJ⁹ B^b B^{b+} A MIN⁷ D⁷ G MIN⁷ D^{b13} C¹³ C^{7ALT} F ADD⁹ F¹³ SUS C¹³ B⁷⁽⁴⁵⁾

D. S. 49 *mp* *mf*

RIT.

B♭ TPT. 54 *mf*

A. SX. 54 *mp* SOLO, *p*

T. SX. 54 *mp* B^b MAJ⁹ B DIM A MIN⁷ A^{b13} C^{7/G} B^b/D F/C A MIN⁷ A^{b13} C^{7/G} *p* *F*

PNO. 54 *mp*

BASS 54 *mp* B^b MAJ⁷ B DIM A MIN⁷ A^{b13} C^{7/G} B^b/D F/C A MIN⁷ A^{b13} C^{7/G} *p* *F*

D. S. 54 *mp* RIDE *p*

TRUMPET IN B_b

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

FUNK

(A) 



4/4

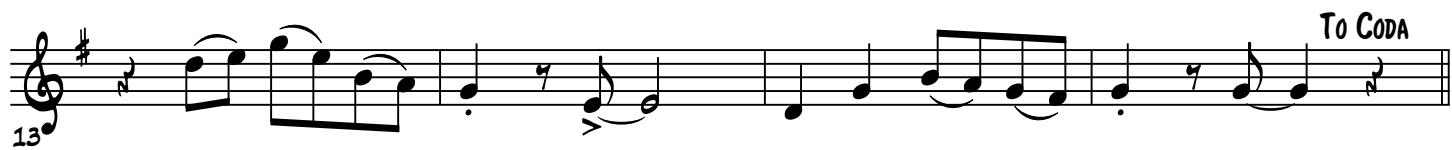
f.



5



(A2)



13



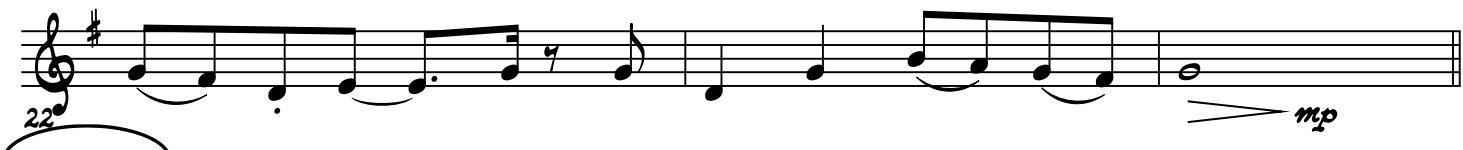
B

3

mp

f

To CODA



21

mp



AD LIB SOLOS

G ADD⁹ G⁹ SUS C^{#9(b5)} C MAJ⁹ C[#]DIM G ADD⁹ E MIN⁷ A MIN⁷ D⁹



29

G ADD⁹ G⁹ SUS C^{#9(b5)} C MAJ⁹ C[#]DIM G E MIN⁷ A MIN⁹ D⁹ G A MIN⁷ D⁷

guytarebergeron@videotron.ca

2

WHAT A FRIEND

G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C[#]DIM G B^{7(#5)} EMIN¹¹ E^{b9(#11)} D⁹
 33

G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C[#]DIM BMIN⁷ EMIN⁷ AMIN⁹ D⁹ C/G G
 37

AMIN D⁷ GMAJ⁷ CMAJ⁷ BMIN⁷ E⁷ AMIN⁷ D⁹
 41

G ADD⁹ G⁹SUS C^{#9(b5)} CMAJ⁹ C[#]DIM G EMIN⁷ AMIN⁹ D⁹ G D.S. AL CODA
 45

B2 3

f

RIT.

ALTO SAX.

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

FUNK

A S.

Musical score for piano, page 10, measures 11-12. The score is in 4/4 time with a key signature of two sharps. Measure 11 starts with a rest followed by a sixteenth-note pattern. Measure 12 begins with a dynamic marking *mf*, followed by a eighth-note pattern.

Musical score for piano, page 5, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains measures 11 through 12. Measure 11 starts with a half note, followed by a eighth-note triplet (three eighth notes grouped together), a quarter note, another eighth-note triplet, a quarter note, a eighth-note triplet, a quarter note, and a eighth-note triplet. Measure 12 starts with a half note, followed by a eighth-note triplet, a quarter note, a eighth-note triplet, a quarter note, a eighth-note triplet, a quarter note, and a eighth-note triplet. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains measures 11 through 12. Measure 11 starts with a half note, followed by a eighth-note triplet, a quarter note, a eighth-note triplet, a quarter note, a eighth-note triplet, a quarter note, and a eighth-note triplet. Measure 12 starts with a half note, followed by a eighth-note triplet, a quarter note, a eighth-note triplet, a quarter note, a eighth-note triplet, a quarter note, and a eighth-note triplet.

A2

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). Measure 11 starts with a eighth note in the bass, followed by a sixteenth note in the treble, a quarter note in the bass, and a sixteenth note in the treble. Measures 12 and 13 continue with similar patterns of eighth and sixteenth notes between the two staves.

13

TO CODA

B

Solo part, page 10, measures 11-12. The key signature is A major (two sharps). Measure 11 starts with a dynamic *mf*. The melody consists of eighth-note patterns: a descending eighth-note line followed by a sixteenth-note figure. Measure 12 begins with a fermata over two notes, followed by a short rest. The dynamic changes to *mp*, and the melody continues with eighth-note patterns, ending with a forte dynamic *f*.

Musical score for piano, page 21, measures 21-22. The key signature is two sharps. Measure 21 starts with a dynamic *mf*. Measure 22 begins with a dynamic *mp*.

(AD LIB SOLOS)

D ADD9

D⁹SUS

#9(b5) GMAJ9

G#DIM

D ADD9

B MIN⁷

F MIN⁷

A 9

A musical staff in treble clef and A major (two sharps) shows a sequence of chords. The first four measures show a repeating pattern of Dsus G, G Maj, G Dim, and D Min. The fifth measure shows E Min, and the sixth measure shows F.

D ADD 9

D_{SUS}⁹ G^{#9(b5)} G_{MAJ}⁹

G#DIM

D B_{MIN}⁷ F_{MIN}⁹ A⁹

F MIN⁷ A⁷

guytarebergeron@videotron.ca

2

WHAT A FRIEND

D ADD⁹ D⁹ SUS G^{#9(b5)} G MAJ⁹ G[#] DIM D F^{#7(\$5)} B MIN¹¹ B^{b9(\$11)} A⁹

D ADD⁹ D⁹ SUS G^{#9(b5)} G MAJ⁹ G[#] DIM F[#] MIN⁷ B MIN⁷ E MIN⁹ A⁹ G/D D

E MIN A⁷ D MAJ⁷ G MAJ⁷ F[#] MIN⁷ B⁷ E MIN⁷ A⁹

D ADD⁹ D⁹ SUS G^{#9(b5)} G MAJ⁹ G[#] DIM D B MIN⁷ E MIN⁹ A⁹ D D.S. AL CODA

B2

mf

Solo RIT.

mf

TENOR SAX.

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

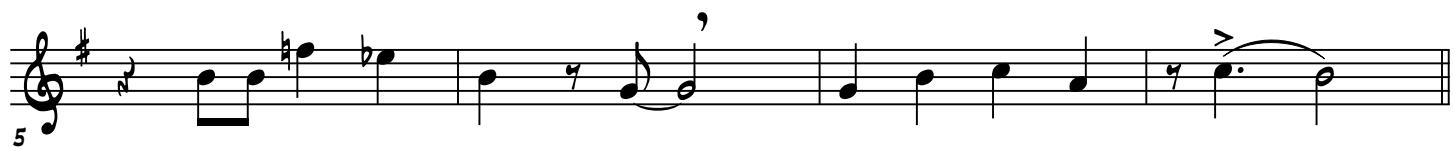
$\text{♩} = 108$

FUNK

(A) 



Musical score for Tenor Saxophone, section A, measures 1-4. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: *mf*. Measure 1: Rest, eighth note, eighth note. Measure 2: Eighth note, eighth note, eighth note, eighth note. Measure 3: Eighth note, eighth note, eighth note, eighth note. Measure 4: Eighth note, eighth note, eighth note, eighth note.



Musical score for Tenor Saxophone, section A2, measures 5-8. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: *mf*. Measure 5: Rest, eighth note, eighth note. Measure 6: Eighth note, eighth note, eighth note, eighth note. Measure 7: Eighth note, eighth note, eighth note, eighth note. Measure 8: Eighth note, eighth note, eighth note, eighth note.



Musical score for Tenor Saxophone, section B, measures 13-16. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: *mf*. Measure 13: Rest, eighth note, eighth note. Measure 14: Eighth note, eighth note, eighth note, eighth note. Measure 15: Eighth note, eighth note, eighth note, eighth note. Measure 16: Eighth note, eighth note, eighth note, eighth note.



Musical score for Tenor Saxophone, section B, measures 21-24. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: *mp*, *mf*, *mp*. Measure 21: Rest, eighth note, eighth note. Measure 22: Eighth note, eighth note, eighth note, eighth note. Measure 23: Eighth note, eighth note, eighth note, eighth note. Measure 24: Eighth note, eighth note, eighth note, eighth note.



Musical score for Tenor Saxophone, section B, measures 25-28. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: *mp*. Measure 25: Rest, eighth note, eighth note. Measure 26: Eighth note, eighth note, eighth note, eighth note. Measure 27: Eighth note, eighth note, eighth note, eighth note. Measure 28: Eighth note, eighth note, eighth note, eighth note.



Musical score for Tenor Saxophone, section B, measures 29-32. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: *mp*. Measure 29: Rest, eighth note, eighth note. Measure 30: Eighth note, eighth note, eighth note, eighth note. Measure 31: Eighth note, eighth note, eighth note, eighth note. Measure 32: Eighth note, eighth note, eighth note, eighth note.

guytarebergeron@videotron.ca

2

WHAT A FRIEND

G ADD⁹ G⁹ SUS C^{#9(b5)} C MAJ⁹ C[#]DIM G B^{7(#5)} E MIN¹¹ E^{b9(#11)} D⁹
 33

G ADD⁹ G⁹ SUS C^{#9(b5)} C MAJ⁹ C[#]DIM B MIN⁷ E MIN⁷ A MIN⁹ D⁹ C/G G
 37

A MIN D⁷ G MAJ⁷ C MAJ⁷ B MIN⁷ E⁷ A MIN⁷ D⁹
 41

G ADD⁹ G⁹ SUS C^{#9(b5)} C MAJ⁹ C[#]DIM G E MIN⁷ A MIN⁹ D⁹ G D.S. AL CODA
 45

(B2)

SOLO

♫ *mp* ♫ *mf* ♫ *mp* ♫ *mp* ♫

53 *mf* ♫ *mp* ♫

RIT.

57 - ♫ *p* ♫

PIANO

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

FUNK

(A) 

mf

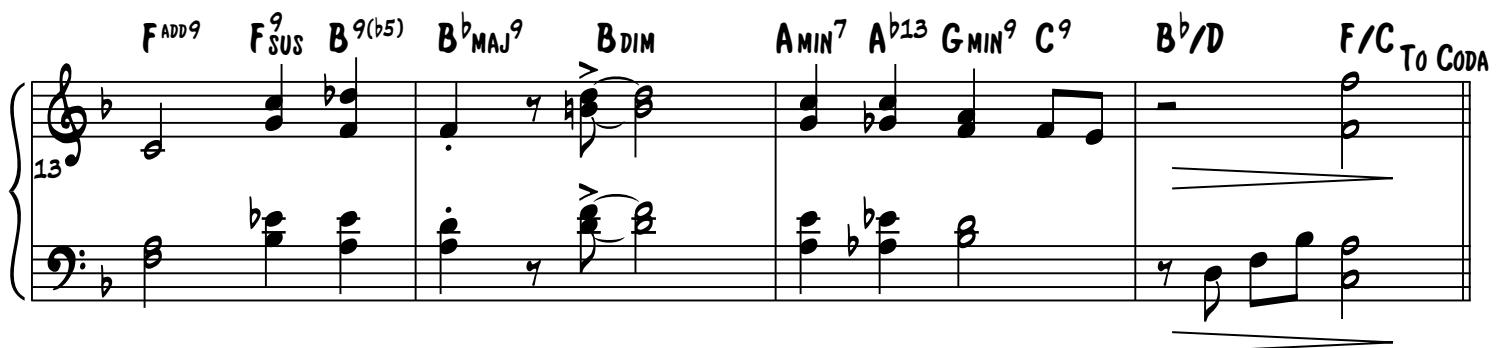
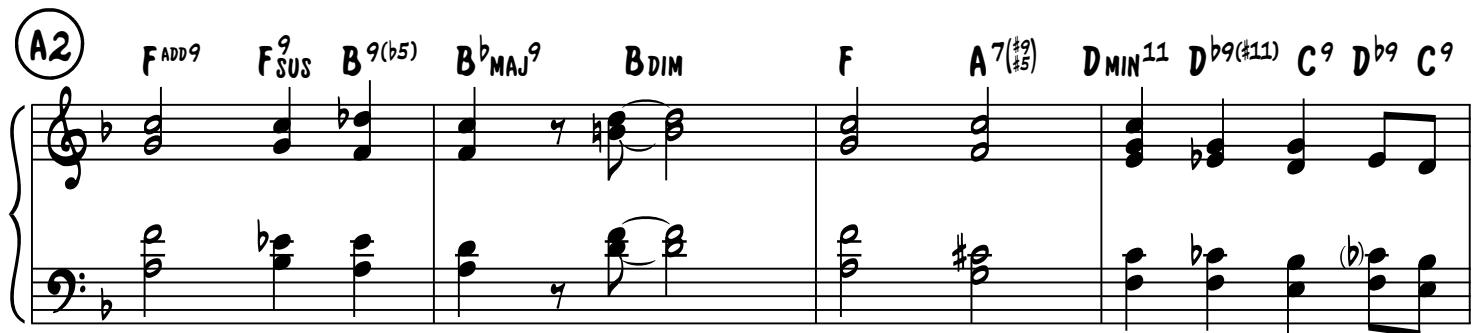
F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM

F ADD⁹

D MIN⁷

G MIN⁷

D^{b9} C⁹



WHAT A FRIEND

B

G MIN⁷ C⁹ F MAJ⁹ B^b MAJ⁹ A MIN⁷ D^{7(b9)}

G MIN⁷ D^{b9(#11)} C¹³ D^{b7} C⁷ F ADD⁹ F¹³ F^{7(b9)} B^b MAJ⁹ B DIM

20

A MIN⁷ A^{b13} G MIN⁹ C⁹ sus B^b/F F

23

AD LIB SOLOS

F ADD⁹ F⁹ sus B^{9(b5)} B^b MAJ⁹ B DIM F ADD⁹ D MIN⁷ G MIN⁷ C⁹

F ADD⁹ F⁹ sus B^{9(b5)} B^b MAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F G MIN⁷ C⁷

29

WHAT A FRIEND

3

33

F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM F A⁷⁽⁴⁵⁾ D MIN¹¹ D^{b9(#11)} C⁹

37

F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM A MIN⁷ D MIN⁷ G MIN⁹ C⁹ B^b/F F

41

G MIN C⁷ F MAJ⁷ B^bMAJ⁷ A MIN⁷ D⁷ G MIN⁷ C⁹

45

F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F D.S. AL CODA

B2

G MIN⁷ C⁹ F MAJ⁹ B^b B^{b+} A MIN⁷ D⁷ G MIN⁷ D^{b13} C¹³ C^{7ALT}

4

WHAT A FRIEND

F ADD9 F¹³ SUS C¹³ B⁷⁽⁵⁾ B^b MAJ⁹ B DIM A MIN⁷ A^{b13} C^{7/G}

53 *mf*

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

56

BASS GUITAR

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

$\text{d} = 108$

FUNK

(A)  F^{ADD9}

F⁹SUS B^{9(b5)} B^bMAJ⁹ B^bDIM

F

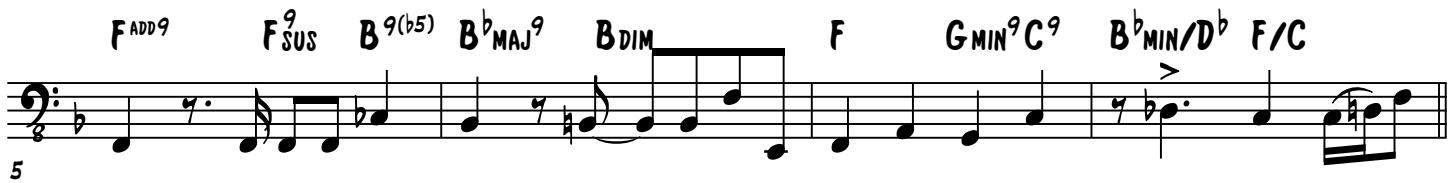
D MIN⁷

G MIN⁷

D^{b9} C⁹



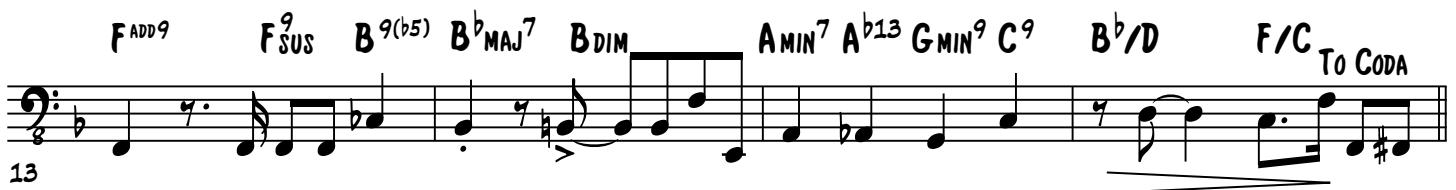
mf



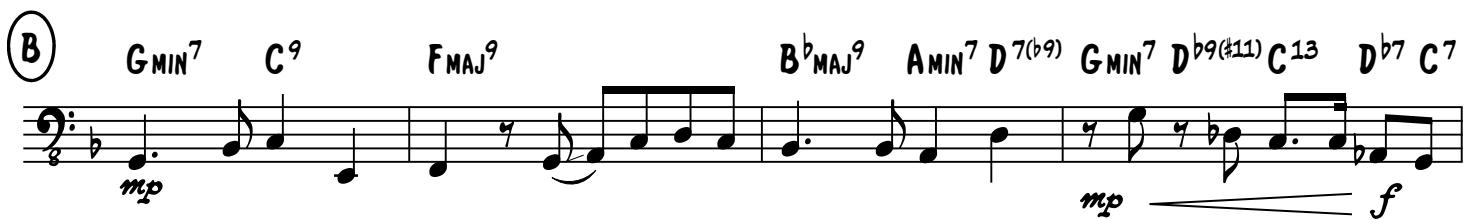
5



(A2)



13



(B)



21

guytarebergeron@videotron.ca

WHAT A FRIEND

AD LIB SOLOS

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

F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F G MIN⁷ C⁷

29 F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM F A 7(5) D MIN¹¹ D^{b9(#11)} C⁹

33 F ADD⁹ F⁹SUS B^{9(b5)} B^bMAJ⁹ B DIM A MIN⁷ D MIN⁷ G MIN⁹ C⁹ B^b/F F

37 G MIN C⁷ F MAJ⁷ B^bMAJ⁷ A MIN⁷ D⁷ G MIN⁷ C⁹

41 F ADD⁹ F¹³SUS F 7(b9) B^bMAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F D.S. AL CODA

45 (B2) G MIN⁷ C⁹ F MAJ⁹ B^b B^{b+} A MIN⁷ D⁷ G MIN⁷ D^{b13} C¹³ C^{7ALT}

53 F ADD⁹ F¹³SUS C¹³ B⁷⁽⁵⁾ B^bMAJ⁷ B DIM A MIN⁷ A^{b13} C^{7/G}

56 B^b/D F/C A MIN⁷ RIT. A^{b13} C^{7/G} F

guytarebergeron@videotron.ca

DRUM SET

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

FUNK

Drum set sheet music for section A. The tempo is $\text{♩} = 108$. The section is labeled "FUNK". The key signature is common time (indicated by a "4"). The music consists of two staves. The top staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. The bottom staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. Measure 1 starts with a dynamic of mf . Measure 2 begins with a circled "A" above the first measure. Measure 3 ends with a dynamic of sf .

Continuation of the drum set sheet music. The section is labeled "A2". The key signature is common time (indicated by a "4"). The music consists of two staves. The top staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. The bottom staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. Measure 5 ends with a dynamic of sf .

Continuation of the drum set sheet music. The section is labeled "A2". The key signature is common time (indicated by a "4"). The music consists of two staves. The top staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. The bottom staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns.

Continuation of the drum set sheet music. The section is labeled "A2". The key signature is common time (indicated by a "4"). The music consists of two staves. The top staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. The bottom staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. Measure 13 ends with a dynamic of sf .

Drum set sheet music for section B. The key signature is common time (indicated by a "4"). The music consists of two staves. The top staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. The bottom staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. Measure 18 ends with a dynamic of f .

Continuation of the drum set sheet music. The section is labeled "B". The key signature is common time (indicated by a "4"). The music consists of two staves. The top staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. The bottom staff shows a continuous pattern of eighth-note strokes and sixteenth-note patterns. Measure 21 ends with a dynamic of mp .

guytarebergeron@videotron.ca

2

WHAT A FRIEND

AD LIB SOLOS

29

31

33

35

40

41

D.S. AL CODA

45

47

mp

mf

49

mp

mf

51

RIT.

RIDE

p

guytarebergeron@videotron.ca