



Guy Bergeron

Canada, Québec

What a friend (jazz combo) Converse, Charles C.

A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

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

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A propos de la pièce



Titre : What a friend
[jazz combo]

Compositeur : Converse, Charles C.

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : Trompette, 2 saxophones, piano, basse, batterie

Style : Jazz

Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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SCORE

WHAT A FRIEND

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

$\text{♩} = 108$
FUNK (A) ♩

TRUMPET IN B \flat
ALTO SAX.
TENOR SAX.
PIANO
BASS GUITAR
DRUM SET

f
mf
mf
mf
mf

F^{ADD9} $F^{SUS} B^9(b5)$ $B^{MAJ} 9$ B^{DIM} F^{ADD9} $D^{MIN} 7$ $G^{MIN} 7$ D^{b9} C^9 F^{ADD9} $F^{SUS} B^9(b5)$

B♭ TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

6

B^bMAJ⁹ B^{DIM} F G^{MIN}⁹ C⁹ B^bMIN/D^b F/C F^{ADD}⁹ F^{SUS}⁹ B^{9(b5)} B^bMAJ⁹ B^{DIM}

CRASH TOM FILL

Detailed description: This system contains the first six staves of the musical score. It includes parts for B♭ Trumpet, Alto Saxophone, Tenor Saxophone, Piano, Bass, and Drums. The piano part includes a chord progression: B^bMAJ⁹ B^{DIM} F G^{MIN}⁹ C⁹ B^bMIN/D^b F/C F^{ADD}⁹ F^{SUS}⁹ B^{9(b5)} B^bMAJ⁹ B^{DIM}. The drum part features a consistent pattern of eighth notes with a 'CRASH TOM FILL' indicated at the end of the first measure.

B♭ TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

11

F A⁷⁽¹²⁾ D^{MIN}¹¹ D^{b9(11)} C⁹ D^{b9} C⁹ F^{ADD}⁹ F^{SUS}⁹ B^{9(b5)} B^bMAJ⁹ B^{DIM} A^{MIN}⁷ A^{b13} G^{MIN}⁹ C⁹

11

F A⁷⁽¹²⁾ D^{MIN}¹¹ D^{b9(11)} C⁹ D^{b9} C⁹ F^{ADD}⁹ F^{SUS}⁹ B^{9(b5)} B^bMAJ⁷ B^{DIM} A^{MIN}⁷ A^{b13} G^{MIN}⁹ C⁹

Detailed description: This system contains the next six staves of the musical score, starting at measure 11. It includes parts for B♭ Trumpet, Alto Saxophone, Tenor Saxophone, Piano, Bass, and Drums. The piano part includes a chord progression: F A⁷⁽¹²⁾ D^{MIN}¹¹ D^{b9(11)} C⁹ D^{b9} C⁹ F^{ADD}⁹ F^{SUS}⁹ B^{9(b5)} B^bMAJ⁷ B^{DIM} A^{MIN}⁷ A^{b13} G^{MIN}⁹ C⁹. The drum part continues with the same eighth-note pattern.

WHAT A FRIEND

3

To CODA (B)

B. TPT. 16 *mp* *f*

A. SX. 16 *mf* *Solo* *mp* *f*

T. SX. 16 *mp* *mf* *Solo*

PNO. 16 *mp* *f*

BASS 16 *mp* *f*

D. S. 16 *mp* *f*

Chords: B^b/D, F/C, G^{MIN}7, C⁹, F^{MAJ}9, B^bMAJ⁹, A^{MIN}7, D^{7(b9)}, G^{MIN}7, D^{b9(#11)}, C¹³, D^{b7} C⁷

B. TPT. 21 *mp*

A. SX. 21 *mf* *mp*

T. SX. 21 *mf* *mp*

PNO. 21 *mf* *mp*

BASS 21 *mf*

D. S. 21 *mf* *RIDE* *mp*

Chords: F^{ADD}9, F^{SUS}13, F^{7(b9)}, B^bMAJ⁹, B^{DIM}, A^{MIN}7, A^{b13}, G^{MIN}9, C^{SUS}, B^b/F, F

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AD LIB SOLOS

25

B♭ TPT. *G^{ADD9} G⁹SUS C^{#9}(b5) C^{MAJ} C[#]DIM G^{ADD9} E^{MIN}7 A^{MIN}7 D⁹*

A. SX. *D^{ADD9} D⁹SUS G^{#9}(b5) G^{MAJ} G[#]DIM D^{ADD9} B^{MIN}7 E^{MIN}7 A⁹*

T. SX. *G^{ADD9} G⁹SUS C^{#9}(b5) C^{MAJ} C[#]DIM G^{ADD9} E^{MIN}7 A^{MIN}7 D⁹*

PNO. *F^{ADD9} F⁹SUS B⁹(b5) B^bMAJ⁹ B^{DIM} F^{ADD9} D^{MIN}7 G^{MIN}7 C⁹*

BASS *F^{ADD9} F⁹SUS B⁹(b5) B^bMAJ⁹ B^{DIM} F D^{MIN}7 G^{MIN}7 C⁹*

D. S.

29

B♭ TPT. *G^{ADD9} G⁹SUS C^{#9}(b5) C^{MAJ} C[#]DIM G E^{MIN}7 A^{MIN}9 D⁹ G A^{MIN}7 D⁷*

A. SX. *D^{ADD9} D⁹SUS G^{#9}(b5) G^{MAJ} G[#]DIM D B^{MIN}7 E^{MIN}9 A⁹ D E^{MIN}7 A⁷*

T. SX. *G^{ADD9} G⁹SUS C^{#9}(b5) C^{MAJ} C[#]DIM G E^{MIN}7 A^{MIN}9 D⁹ G A^{MIN}7 D⁷*

PNO. *F^{ADD9} F⁹SUS B⁹(b5) B^bMAJ⁹ B^{DIM} F D^{MIN}7 G^{MIN}9 C⁹ F G^{MIN}7 C⁷*

BASS *F^{ADD9} F⁹SUS B⁹(b5) B^bMAJ⁹ B^{DIM} F D^{MIN}7 G^{MIN}9 C⁹ F G^{MIN}7 C⁷*

D. S.

WHAT A FRIEND

33

B. TPT. G^{ADD9} G⁹SUS C^{#9(b5)} C^{MAJ9} C^{#DIM} G B⁷⁽⁴⁵⁾ E^{MIN11} E^{b9(411)} D⁹

A. SX. D^{ADD9} D⁹SUS G^{#9(b5)} G^{MAJ9} G^{#DIM} D F^{#7(45)} B^{MIN11} B^{b9(411)} A⁹

T. SX. G^{ADD9} G⁹SUS C^{#9(b5)} C^{MAJ9} C^{#DIM} G B⁷⁽⁴⁵⁾ E^{MIN11} E^{b9(411)} D⁹

PNO. F^{ADD9} F⁹SUS B^{9(b5)} B^{bMAJ9} B^{DIM} F A⁷⁽⁴⁵⁾ D^{MIN11} D^{b9(411)} C⁹

BASS F^{ADD9} F⁹SUS B^{9(b5)} B^{bMAJ9} B^{DIM} F A⁷⁽⁴⁵⁾ D^{MIN11} D^{b9(411)} C⁹

D. S.

37

B. TPT. G^{ADD9} G⁹SUS C^{#9(b5)} C^{MAJ9} C^{#DIM} B^{MIN7} E^{MIN7} A^{MIN9} D⁹ C/G G

A. SX. D^{ADD9} D⁹SUS G^{#9(b5)} G^{MAJ9} G^{#DIM} F^{#MIN7} B^{MIN7} E^{MIN9} A⁹ G/D D

T. SX. G^{ADD9} G⁹SUS C^{#9(b5)} C^{MAJ9} C^{#DIM} B^{MIN7} E^{MIN7} A^{MIN9} D⁹ C/G G

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

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

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6

WHAT A FRIEND

41

B. TPT. A_{MIN} D^7 G_{MAJ}^7 C_{MAJ}^7 B_{MIN}^7 E^7 A_{MIN}^7 D^9

A. SX. E_{MIN} A^7 D_{MAJ}^7 G_{MAJ}^7 $F^{\sharp}_{MIN}^7$ B^7 E_{MIN}^7 A^9

T. SX. A_{MIN} D^7 G_{MAJ}^7 C_{MAJ}^7 B_{MIN}^7 E^7 A_{MIN}^7 D^9

PNO. G_{MIN} C^7 F_{MAJ}^7 $B^b_{MAJ}^7$ A_{MIN}^7 D^7 G_{MIN}^7 C^9

BASS G_{MIN} C^7 F_{MAJ}^7 $B^b_{MAJ}^7$ A_{MIN}^7 D^7 G_{MIN}^7 C^9

D. S. G_{MIN} C^7 F_{MAJ}^7 $B^b_{MAJ}^7$ A_{MIN}^7 D^7 G_{MIN}^7 C^9

41

45

B. TPT. G^{ADD9} G^9_{SUS} $C^{\sharp9(b5)}$ C_{MAJ}^9 $C^{\sharp}DIM$ G E_{MIN}^7 A_{MIN}^9 D^9 G D.S. AL CODA

A. SX. D^{ADD9} D^9_{SUS} $G^{\sharp9(b5)}$ G_{MAJ}^9 $G^{\sharp}DIM$ D B_{MIN}^7 E_{MIN}^9 A^9 D

T. SX. G^{ADD9} G^9_{SUS} $C^{\sharp9(b5)}$ C_{MAJ}^9 $C^{\sharp}DIM$ G E_{MIN}^7 A_{MIN}^9 D^9 G

PNO. F^{ADD9} F^9_{SUS} $B^9(b5)$ $B^b_{MAJ}^9$ B^bDIM F D_{MIN}^7 G_{MIN}^9 C^9 F

BASS F^{ADD9} F^{13}_{SUS} $F^{7(b9)}$ $B^b_{MAJ}^9$ B^bDIM F D_{MIN}^7 G_{MIN}^9 C^9 F

D. S. F^{ADD9} F^{13}_{SUS} $F^{7(b9)}$ $B^b_{MAJ}^9$ B^bDIM F D_{MIN}^7 G_{MIN}^9 C^9 F

45

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WHAT A FRIEND

B2

49

B. TPT. *mp* *f*

A. SX. *mf* *mp* *mf*

T. SX. *mp* *mf* *mp* *mf*

PNO. *mp* *mp* *mf*

BASS *mp* *mp* *mf*

D. S. *mp* *mp* *mf*

SOLO

G^{MIN7} C⁹ F^{MAJ9} B^b B^{b+} A^{MIN7} D⁷ G^{MIN7} D^{b13} C¹³ C^{7ALT} F^{ADD9} F¹³ S^{US} C¹³ B⁷⁽⁸⁵⁾

54

B. TPT. *mf* *p*

A. SX. *mp* *mf* *p*

T. SX. *mp* *p*

PNO. *mp* *p*

BASS *mp* *p*

D. S. *mp* *p*

Rit.

SOLO

B^bMAJ⁹ B^{DIM} A^{MIN7} A^{b13} C^{7/G} B^{b/D} F/C A^{MIN7} A^{b13} C^{7/G} F

B^bMAJ⁷ B^{DIM} A^{MIN7} A^{b13} C^{7/G} B^{b/D} F/C A^{MIN7} A^{b13} C^{7/G} F

RIDE

TRUMPET IN B \flat

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

FUNK

(A) f

(A2)

(B)

3

AD LIB SOLOS

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WHAT A FRIEND

33 G^{ADD9} G^9_{SUS} $C^{\#9(b5)}$ $CMAJ^9$ $C^{\#DIM}$ G $B^{7(\#5)}$ $EMIN^{11}$ $E^{\flat9(\#11)}$ D^9

Musical staff 33-36: Treble clef, key signature of one sharp (F#). The staff contains four measures of music with diagonal slashes indicating guitar chords. Above the staff are the following chord notations: G^{ADD9} , G^9_{SUS} , $C^{\#9(b5)}$, $CMAJ^9$, $C^{\#DIM}$, G , $B^{7(\#5)}$, $EMIN^{11}$, $E^{\flat9(\#11)}$, D^9 .

37 G^{ADD9} G^9_{SUS} $C^{\#9(b5)}$ $CMAJ^9$ $C^{\#DIM}$ $BMIN^7$ $EMIN^7$ $AMIN^9$ D^9 C/G G

Musical staff 37-40: Treble clef, key signature of one sharp (F#). The staff contains four measures of music with diagonal slashes indicating guitar chords. Above the staff are the following chord notations: G^{ADD9} , G^9_{SUS} , $C^{\#9(b5)}$, $CMAJ^9$, $C^{\#DIM}$, $BMIN^7$, $EMIN^7$, $AMIN^9$, D^9 , C/G , G .

41 $AMIN$ D^7 $GMAJ^7$ $CMAJ^7$ $BMIN^7$ E^7 $AMIN^7$ D^9

Musical staff 41-44: Treble clef, key signature of one sharp (F#). The staff contains four measures of music with diagonal slashes indicating guitar chords. Above the staff are the following chord notations: $AMIN$, D^7 , $GMAJ^7$, $CMAJ^7$, $BMIN^7$, E^7 , $AMIN^7$, D^9 .

45 G^{ADD9} G^9_{SUS} $C^{\#9(b5)}$ $CMAJ^9$ $C^{\#DIM}$ G $EMIN^7$ $AMIN^9$ D^9 G D.S. AL CODA

Musical staff 45-48: Treble clef, key signature of one sharp (F#). The staff contains four measures of music with diagonal slashes indicating guitar chords. Above the staff are the following chord notations: G^{ADD9} , G^9_{SUS} , $C^{\#9(b5)}$, $CMAJ^9$, $C^{\#DIM}$, G , $EMIN^7$, $AMIN^9$, D^9 , G . The staff ends with a double bar line and a coda symbol (two dots).

(B2)

3

Musical staff 49-52: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. The first measure has a whole rest. The second measure has a quarter rest. The third and fourth measures contain a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and A4. The dynamics are marked *mp*.

53 *f* *mf*

Musical staff 53-56: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. The first measure has a quarter note G4. The second measure has a quarter note A4. The third measure has a quarter note B4. The fourth measure has a quarter note A4. The dynamics are marked *f* and *mf*.

RIT.

57 *p*

Musical staff 57-60: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. The first measure has a whole rest. The second measure has a quarter note G4. The third measure has a quarter note A4. The fourth measure has a quarter note B4. The dynamics are marked *p*.

ALTO SAX.

WHAT A FRIEND

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

♩ = 108

FUNK

(A)

(A2)

(B)

Solo

AD LIB SOLOS

D^{ADD9} D⁹SUS G^{#9(b5)} G^{MAJ9} G^{#DIM} D^{ADD9} B^{MIN7} E^{MIN7} A⁹

D^{ADD9} D⁹SUS G^{#9(b5)} G^{MAJ9} G^{#DIM} D B^{MIN7}E^{MIN9} A⁹ D E^{MIN7}A⁷

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WHAT A FRIEND

33

D^{ADD9} D⁹SUS G^{#9(b5)} G^{MAJ9} G^{#DIM} D F^{#7(#5)} B^{MIN11} B^{b9(#11)} A⁹

37

D^{ADD9} D⁹SUS G^{#9(b5)} G^{MAJ9} G^{#DIM} F^{#MIN7} B^{MIN7} E^{MIN9} A⁹ G/D D

41

E^{MIN} A⁷ D^{MAJ7} G^{MAJ7} F^{#MIN7} B⁷ E^{MIN7} A⁹

45

D^{ADD9} D⁹SUS G^{#9(b5)} G^{MAJ9} G^{#DIM} D B^{MIN7} E^{MIN9} A⁹ D D.S. AL CODA

(B2)

mf mp

53

mf mp

57

SOLO Rit. mf p

TENOR SAX.

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

♩ = 108

FUNK

(A) *f*

(A2)

(B)

Solo

AD LIB SOLOS

G^{ADD9} G^9_{SUS} $C^{\#9(b5)}$ $CMAJ^9$ $C^{\#DIM}$ G^{ADD9} E^{MIN7} A^{MIN7} D^9

G^{ADD9} G^9_{SUS} $C^{\#9(b5)}$ $CMAJ^9$ $C^{\#DIM}$ G E^{MIN7} A^{MIN7} D^9 G A^{MIN7} D^7

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WHAT A FRIEND

33 G^{ADD9} G^9_{SUS} $C^{\#9(b5)}$ $CMAJ^9$ $C^{\#DIM}$ G $B^{7(\#5)}$ E^{MIN11} $E^{b9(\#11)}$ D^9

Musical staff 33-36: Treble clef, key signature of one sharp (F#). The staff contains four measures of guitar chords with diagonal slashes. Measure 34 has a quarter rest. Measure 35 has a quarter note G. Measure 36 has a quarter note G.

37 G^{ADD9} G^9_{SUS} $C^{\#9(b5)}$ $CMAJ^9$ $C^{\#DIM}$ B^{MIN7} E^{MIN7} A^{MIN9} D^9 C/G G

Musical staff 37-40: Treble clef, key signature of one sharp (F#). The staff contains four measures of guitar chords with diagonal slashes. Measure 38 has a quarter rest. Measure 39 has a quarter note G. Measure 40 has a quarter note G.

41 A^{MIN} D^7 $GMAJ^7$ $CMAJ^7$ B^{MIN7} E^7 A^{MIN7} D^9

Musical staff 41-44: Treble clef, key signature of one sharp (F#). The staff contains four measures of guitar chords with diagonal slashes. Measure 42 has a quarter rest. Measure 43 has a quarter note G. Measure 44 has a quarter note G.

45 G^{ADD9} G^9_{SUS} $C^{\#9(b5)}$ $CMAJ^9$ $C^{\#DIM}$ G E^{MIN7} A^{MIN9} D^9 G D.S. AL CODA

Musical staff 45-48: Treble clef, key signature of one sharp (F#). The staff contains four measures of guitar chords with diagonal slashes. Measure 46 has a quarter rest. Measure 47 has a quarter note G. Measure 48 has a quarter note G and ends with a double bar line and a coda symbol.

(B2) Solo mp mf mp

Musical staff 49-52: Treble clef, key signature of one sharp (F#). The staff contains four measures of a melodic solo. Measure 49 starts with a circled 'B2' and a 'Solo' instruction. Dynamics are marked as mp, mf, and mp. Measure 50 has a quarter rest. Measure 51 has a quarter note G. Measure 52 has a quarter note G.

53 mf mp

Musical staff 53-56: Treble clef, key signature of one sharp (F#). The staff contains four measures of a melodic line. Measure 53 starts with a 'mf' dynamic. Measure 54 has a quarter rest. Measure 55 has a quarter note G. Measure 56 has a quarter note G.

Rit. p

Musical staff 57-60: Treble clef, key signature of one sharp (F#). The staff contains four measures of a melodic line. Measure 57 has a 'Rit.' instruction. Measure 58 has a quarter rest. Measure 59 has a quarter note G. Measure 60 has a quarter note G.

PIANO

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

♩ = 108

FUNK

(A) *f*

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

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

(A2)

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

F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ B^{DIM} A^{MIN7} A^{b13} G^{MIN9} C⁹ B^b/D F/C *To CODA*

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WHAT A FRIEND

2
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} F^{SUS13} F^{7(b9)} B^b MAJ⁹ B DIM

A MIN⁷ A^{b13} G MIN⁹ C⁹ SUS B^b/F F

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

WHAT A FRIEND

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

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

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

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}

WHAT A FRIEND

53 *mf*

F^{ADD9} **F¹³_{SUS}** **C¹³** **B^{7(#5)}** **B^bMAJ⁹** **B^{DIM}** **A^{MIN7}** **A^{b13}** **C^{7/G}**

56 *p*

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

RIT.

BASS GUITAR

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

♩ = 108

FUNK

(A) *f*

mf

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

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

5

(A2) F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ B^{DIM} F A^{7(9/15)} 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

13

(B) G^{MIN7} C⁹ F^{MAJ9} B^bMAJ⁹ A^{MIN7} D^{7(b9)} G^{MIN7} D^{b9(#11)} C¹³ D^{b7} C⁷

mp *mp* *f*

F^{ADD9} F¹³SUS F^{7(b9)} B^bMAJ⁹ B^{DIM} A^{MIN7} A^{b13} G^{MIN9} C⁹SUS B^b/F F

21 *mf*

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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

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

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

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

F^{ADD9} F¹³SUS F^{7(b9)} 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}

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

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

DRUM SET

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

♩ = 108

FUNK

(A) *f*

mf

5

CRASH TOM FILL

(A2)

9

13

FILL TO CODA

(B)

mp

mp *f*

21

mf

mf RIDE

guytarebergeron@videotron.ca

AD LIB SOLOS

29

33

37

41

45

D.S. AL CODA

B2

53

56