



Guy Bergeron

Canada, Québec

What a friend we have in Jesus (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 we have in Jesus
[jazz combo]

Compositeur : Converse, Charles C.

Arrangeur : Bergeron, Guy

Droit d'auteur : Copyright © Bergeron, Guy

Editeur : Bergeron, Guy

Instrumentation : Trompette en si bémol, Trombone Ténor, Piano, Contrebasse, 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
f

TENOR SAX.
mf

TROMBONE
mf

PIANO
mf

BASS GUITAR
mf

DRUM SET
mf

Chord symbols: F^{ADD9} , F^{SUS9} , $B^{9(b5)}$, B^{MAJ9} , B^{DIM} , F , D^{MIN7} , G^{MIN7} , D^{b9} , C^9

2

WHAT A FRIEND

(A2)

B♭ TPT.

T. SX.

TBN.

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} B^{9(b5)} B^bMAJ⁹ B^{DIM}

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

CRASH TOM FILL

B♭ TPT.

T. SX.

TBN.

PNO.

BASS

D. S.

11

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

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

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WHAT A FRIEND

To CODA (B)

16

B♭ TPT. *mp* *f*

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

TBN. *mp* *mf* *mp* *f*

PNO. *mp* *mp* *mp* *f*

BASS *mp* *mp* *mp* *f*

D. S. *mp* *mp* *mp* *f*

FILL

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

21

B♭ TPT. *mp*

T. SX. *mf* *mp*

TBN. *mf* *mp*

PNO. *mf* *mp*

BASS *mf* *mp*

D. S. *mf* *mp*

F^{ADD}9 F¹³SUS F^{7(b9)} B^bMAJ⁹ B^{DIM} A^{MIN}7 A^{b13} G^{MIN}9 C⁹SUS B^b/F F

RIDE

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AD LIB SOLOS

Musical score for measures 25-28. Chords: F^{ADD9}, F⁹_{SUS}, B^{9(b5)}, B^bMAJ⁹, B^{DIM}, F^{ADD9}, D^{MIN7}, G^{MIN7}, C⁹. Instruments: B♭ TPT., T. SX., TBN., PNO., BASS, D. S.

Musical score for measures 29-32. Chords: F^{ADD9}, F⁹_{SUS}, B^{9(b5)}, B^bMAJ⁹, B^{DIM}, F, D^{MIN7}, G^{MIN9}, C⁹, F, G^{MIN7}, C⁷. Instruments: B♭ TPT., T. SX., TBN., PNO., BASS, D. S.

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WHAT A FRIEND

33

B♭ TPT. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} F A^{7(♯5)} D^{MIN11} D^{b9(♯11)} C⁹*

T. SX. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} F A^{7(♯5)} D^{MIN11} D^{b9(♯11)} C⁹*

TBN. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} F A^{7(♯5)} D^{MIN11} D^{b9(♯11)} C⁹*

PNO. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} F A^{7(♯5)} D^{MIN11} D^{b9(♯11)} C⁹*

BASS *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} F A^{7(♯5)} D^{MIN11} D^{b9(♯11)} C⁹*

D. S. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} F A^{7(♯5)} D^{MIN11} D^{b9(♯11)} C⁹*

37

B♭ TPT. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} A^{MIN7} D^{MIN7} G^{MIN9} C⁹ B^b/F F*

T. SX. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} A^{MIN7} D^{MIN7} G^{MIN9} C⁹ B^b/F F*

TBN. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} A^{MIN7} D^{MIN7} G^{MIN9} C⁹ B^b/F F*

PNO. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} A^{MIN7} D^{MIN7} G^{MIN9} C⁹ B^b/F F*

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

D. S. *F^{ADD9} F⁹_{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} A^{MIN7} D^{MIN7} G^{MIN9} C⁹ B^b/F F*

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WHAT A FRIEND

Chord progression for measures 6-9:

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

41

B. TPT. / T. SX. / TBN. / PNO. / BASS / D. S.

Chord progression for measures 10-13:

F^{ADD9} F⁹ SUS B^{9(b5)} B^b MAJ⁹ B DIM F D MIN⁷ G MIN⁹ C⁹ F D.S. AL CODA

45

B. TPT. / T. SX. / TBN. / PNO. / BASS / D. S.

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WHAT A FRIEND

B2

49

B. TPT. *mp* *f*

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

TBN. *mp* *mf* *mp* *mf*

PNO. *mp* *mp* *mf*

BASS *mp* *mp* *mf*

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

G^{MIN7} C⁹ F^{MAJ9} B^b B⁺ A^{MIN7} D⁷ G^{MIN7} D^{b13} C¹³ C^{7ALT} F^{ADD9} F¹³ S^{US} C¹³ B⁷⁽⁴⁵⁾

54

B. TPT. *mf* *mp* *p*

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

TBN. *mp* *mf* *p*

PNO. *mp* *p*

BASS *mp* *p*

D. S. *mp* *p*

Rit.

B^bMAJ⁹ 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)

AD LIB SOLOS

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WHAT A FRIEND

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

Musical staff 33-36 in G major. The staff contains a whole rest followed by a quarter note G4. Above the staff are guitar chords: G^{ADD9}, G⁹_{SUS}, C^{#9(b5)}, CMAJ⁹, C^{#DIM}, G, B^{7(#5)}, E^{MIN11}, E^{b9(#11)}, D⁹.

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 in G major. The staff contains a whole rest followed by a quarter note G4. Above the staff are guitar chords: G^{ADD9}, G⁹_{SUS}, C^{#9(b5)}, CMAJ⁹, C^{#DIM}, B^{MIN7}, E^{MIN7}, A^{MIN9}, D⁹, C/G, G.

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

Musical staff 41-44 in G major. The staff contains a whole rest followed by a quarter note G4. Above the staff are guitar chords: A^{MIN}, D⁷, GMAJ⁷, CMAJ⁷, B^{MIN7}, E⁷, A^{MIN7}, D⁹.

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 in G major. The staff contains a whole rest followed by a quarter note G4. Above the staff are guitar chords: G^{ADD9}, G⁹_{SUS}, C^{#9(b5)}, CMAJ⁹, C^{#DIM}, G, E^{MIN7}, A^{MIN9}, D⁹, G. The staff ends with a double bar line and a coda symbol.

(B2)

3 mp

Musical staff 49-52 in G major. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A triplet of eighth notes is marked with a '3' above it. The staff continues with a quarter note G4, followed by a half note G4-A4-B4, and a quarter note G4. The dynamic marking *mp* is present.

53 f mf

Musical staff 53-56 in G major. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a quarter note G4, followed by a half note G4-A4-B4, and a quarter note G4. The dynamic markings *f* and *mf* are present.

RIT.

57 p

Musical staff 57-60 in G major. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains a quarter note G4, followed by a half note G4-A4-B4, and a quarter note G4. The dynamic marking *p* is present.

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} G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} G^{ADD9} EMIN⁷ AMIN⁷ D⁹

G^{ADD9} G⁹SUS C^{#9(b5)} CMAJ⁹ C^{#DIM} G EMIN⁷ AMIN⁹ D⁹ G AMIN⁷D⁷

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WHAT A FRIEND

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

41 $AMIN$ 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

(B2) *mf* *mp*

53 *mf* *mp*

57 *Solo* *Rit.* *mf* *p*

TROMBONE

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

♩ = 108

FUNK

(A) *f*

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

Musical staff 2: Bass clef, 4/4 time signature, key signature of one flat. Measures 5-8.

5

(A2)

Musical staff 3: Bass clef, 4/4 time signature, key signature of one flat. Measures 9-12.

Musical staff 4: Bass clef, 4/4 time signature, key signature of one flat. Measures 13-16. Ends with "To CODA".

13

(B)

Musical staff 5: Bass clef, 4/4 time signature, key signature of one flat. Measures 17-20. Includes "Solo" marking and dynamics *mp* and *mf*.

Musical staff 6: Bass clef, 4/4 time signature, key signature of one flat. Measures 21-24. Dynamics: *mf* and *mp*.

21 *mf*

AD LIB SOLOS

F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ BDIM F^{ADD9} DMIN⁷ GMIN⁷ C⁹

Musical staff 7: Bass clef, 4/4 time signature, key signature of one flat. Measures 25-28. Slashed notation for improvisation.

F^{ADD9} F⁹SUS B^{9(b5)} B^bMAJ⁹ BDIM F DMIN⁷ GMIN⁹ C⁹ F GMIN⁷C⁷

Musical staff 8: Bass clef, 4/4 time signature, key signature of one flat. Measures 29-32. Slashed notation for improvisation.

29

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WHAT A FRIEND

F^{ADD9} F^{SUS9} B^{9(b5)} B^{bMAJ9} B^{DIM} F A^{7(#5)} D^{MIN11} D^{b9(#11)} C⁹

33

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

45

(B2)

SOLO

53

Rit.

57

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*

WHAT A FRIEND

2
B

G^{MIN7} C⁹ F^{MAJ9} B^bMAJ⁹ A^{MIN7} D^{7(b9)}

G^{MIN7} D^{b9(#11)} C¹³ D^{b7} C⁷ F^{ADD9} F^{SUS13} F^{7(b9)} B^bMAJ⁹ B^{DIM}

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

AD LIB SOLOS

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

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

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

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 A⁷⁽¹³⁾(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} F^{SUS} B^{9(b5)} B^bMAJ⁹ B^{DIM} F D^{MIN7} G^{MIN7} C⁹

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

29

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

33

F^{ADD9} F^{SUS} 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} F^{SUS13} 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}

mp

F^{ADD9} F^{SUS13} C¹³ B^{7(#5)} B^bMAJ⁷ B^{DIM} A^{MIN7} A^{b13} C^{7/G}

mf mp

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

56

DRUM SET

WHAT A FRIEND

CHARLES CROZAT CONVERSE

(1832-1918)

ARR.: GUY BERGERON

♩ = 108

FUNK

(A) *f*

mf

5

CRASH TOM FILL

(A2)

13

FILL TO CODA

(B)

mp

mp

f

21

mf

mf

RIDE

mp

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AD LIB SOLOS

29

33

37

41

45

D.S. AL CODA

B2

53

53

56