



# Guy Bergeron

Canada, Québec

## What a friend we have in Jesus 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

**Compositeur :** Converse, Charles C.

**Arrangeur :** Bergeron, Guy

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**Editeur :** Bergeron, Guy

**Instrumentation :** Big band : 5 saxophones, 4 trompettes, 4 trombones, piano, basse, batterie

**Style :** Jazz

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SCORE

# WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE  
(1832 - 1918)

ARR.: GUY BERGERON

$\text{♩} = 108$  (A)  $\text{S}$

The score is arranged for a jazz ensemble. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet in Bb 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drum Set. The tempo is marked as quarter note = 108. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music is in the key of Bb major. The saxophone parts feature melodic lines with a mezzo-forte (mf) dynamic. The piano part provides harmonic support with chords and a steady accompaniment. The bass and drums provide a solid rhythmic foundation.

**CHORDS:**  
GUITAR: F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F<sup>ADD9</sup> D<sup>MIN7</sup> G<sup>MIN7</sup> D<sup>b9(b11)</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup>  
PIANO: F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F<sup>ADD9</sup> D<sup>MIN7</sup> G<sup>MIN7</sup> D<sup>b9(b11)</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup>  
BASS: F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F D<sup>MIN7</sup> G<sup>MIN7</sup> D<sup>b9(b11)</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup>

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WHAT A FRIEND WE HAVE IN JESUS

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

GTR.

PNO.

BASS

D. S.

F G<sup>MIN</sup> C<sup>9</sup> B<sup>b</sup>MIN<sup>(ADD 9)</sup>/D<sup>b</sup> F/C F<sup>ADD 9</sup> F<sup>9</sup>SUS B<sup>9</sup>(65) B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F A<sup>7</sup>(11<sup>b</sup>) D<sup>MIN</sup>11 D<sup>b9</sup>(11<sup>b</sup>) C<sup>9</sup> D<sup>b9</sup> C<sup>9</sup>  
 F G<sup>MIN</sup> C<sup>9</sup> B<sup>b</sup>MIN<sup>(ADD 9)</sup>/D<sup>b</sup> F/C F<sup>ADD 9</sup> F<sup>9</sup>SUS B<sup>9</sup>(65) B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F A<sup>7</sup>(11<sup>b</sup>) D<sup>MIN</sup>11 D<sup>b9</sup>(11<sup>b</sup>) C<sup>9</sup> D<sup>b9</sup> C<sup>9</sup>

CRASH TOM

FILL

WHAT A FRIEND WE HAVE IN JESUS

To CODA (B)

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

- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.
- Trumpets:** B♭ Trp. 1, B♭ Trp. 2, B♭ Trp. 3, B♭ Trp. 4
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4
- Other Instruments:** GTR. (Guitar), PNO. (Piano), BASS, D.S. (Drums)

The score is in the key of B-flat major and 4/4 time. It features a 'Solo' section for T. Sax. 1 and a 'To CODA' section. Dynamics include *mf* (mezzo-forte) and *p* (piano). The guitar part includes a chord progression: F<sup>ADD9</sup>, F<sup>SUS</sup>, B<sup>9(♭5)</sup>, B<sup>♭MAJ<sup>9</sup></sup>, B<sup>DIM</sup>, A<sup>MIN<sup>7</sup></sup>, A<sup>♭13</sup>, G<sup>MIN<sup>9</sup></sup>, C<sup>9</sup>, B<sup>♭/D</sup>, F/C, G<sup>MIN<sup>7</sup></sup>, C<sup>9</sup>, F<sup>MAJ<sup>9</sup></sup>.

WHAT A FRIEND WE HAVE IN JESUS

The musical score is arranged for SATB voices, four trumpets, four trombones, guitar, piano, bass, and drums. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score includes various dynamics such as *p*, *f*, *mp*, and *mf*, along with performance markings like *Solo* and *RIDE*. The guitar part includes a list of chords: B<sup>b</sup>MAJ<sup>9</sup>, A<sup>MIN</sup>7, D<sup>7</sup>(<sup>b</sup>9), G<sup>MIN</sup>7, D<sup>b9</sup>(<sup>b</sup>11), C<sup>13</sup>, F<sup>ADD</sup>9, F<sup>SUS</sup>13, F<sup>9</sup>, B<sup>b</sup>MAJ<sup>9</sup>, B<sup>DIM</sup>, A<sup>MIN</sup>7, A<sup>b</sup>13, G<sup>MIN</sup>9, C<sup>SUS</sup>9, B<sup>b</sup>/F, and F.

WHAT A FRIEND WE HAVE IN JESUS

GUITAR AD LIB SOLO

BACKGROUND 2X ONLY

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

GTR.

PNO.

BASS

D. S.

25

mp

F ADD9 C MIN11 B 9(95) B♭ MAJ9 B DIM F ADD9 D MIN7 G MIN7 C9 F ADD9 F SUS B 9(95) B♭ MAJ9 B DIM

F ADD9 C MIN11 B 9(95) B♭ MAJ9 B DIM F ADD9 D MIN7 G MIN7 C9 F ADD9 F SUS B 9(95) B♭ MAJ9 B DIM

# WHAT A FRIEND WE HAVE IN JESUS

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

- A. Sx. 1 & 2:** Alto saxophones with melodic lines.
- T. Sx. 1 & 2:** Tenor saxophones with supporting melodic and harmonic lines.
- B. Sx.:** Bass saxophone with supporting lines.
- B♭ Trp. 1-4:** Trumpets with melodic lines, starting at measure 31.
- Tbn. 1-4:** Trombones with melodic and harmonic lines, starting at measure 31.
- Gtr.:** Electric guitar with chordal accompaniment and melodic fills.
- PNO.:** Piano accompaniment with chordal accompaniment.
- BASS:** Bass guitar with a melodic line and harmonic accompaniment.
- D. S.:** Drums with a rhythmic accompaniment.

The score includes dynamic markings such as *mf* and *mp*, and performance instructions like "BACKGROUND 2X ONLY". The key signature has one flat (Bb), and the time signature is 4/4. The page number 31 is indicated at the beginning of the saxophone parts.

# WHAT A FRIEND WE HAVE IN JESUS

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

B♭ Trp. 1  
B♭ Trp. 2  
B♭ Trp. 3  
B♭ Trp. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

GTR.  
PNO.

BASS

D. S.

35

*mp*

*mp*

*mp*

*mp*

*mp*

F A<sup>7(b5)</sup> D<sup>MIN11</sup> D<sup>b9(b11)</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>bMAJ9</sup> B<sup>DIM</sup>

F A<sup>7(b5)</sup> D<sup>MIN11</sup> D<sup>b9(b11)</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>bMAJ9</sup> B<sup>DIM</sup>

F A<sup>7(b5)</sup> D<sup>MIN11</sup> D<sup>b9(b11)</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>bMAJ9</sup> B<sup>DIM</sup>



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

*Amin<sup>7</sup> Dmin<sup>7</sup> Gmin<sup>9</sup> C<sup>9</sup> B<sup>b</sup>/F F Gmin C<sup>7</sup> Fmaj<sup>7</sup>*

*Amin<sup>7</sup> Dmin<sup>7</sup> Gmin<sup>9</sup> C<sup>9</sup> B<sup>b</sup>/F F Gmin C<sup>7</sup> Fmaj<sup>7</sup>*

*Amin<sup>7</sup> Dmin<sup>7</sup> Gmin<sup>9</sup> C<sup>9</sup> B<sup>b</sup>/F F Gmin C<sup>7</sup> Fmaj<sup>7</sup>*

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

D.S. AL CODA

GTR.

B<sup>b</sup>MAJ<sup>7</sup> A<sup>MIN</sup>7 D<sup>7</sup>(12) G<sup>MIN</sup>7 C<sup>9</sup> F<sup>ADD</sup>9 F<sup>9</sup>SUS B<sup>9</sup>(b5) B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F D<sup>MIN</sup>7 G<sup>MIN</sup>9 C<sup>9</sup> F

PNO.

BASS

B<sup>b</sup>MAJ<sup>7</sup> A<sup>MIN</sup>7 D<sup>7</sup>(12) G<sup>MIN</sup>7 C<sup>9</sup> F<sup>ADD</sup>9 F<sup>13</sup>SUS F<sup>7</sup>(b9) B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F D<sup>MIN</sup>7 G<sup>MIN</sup>9 C<sup>9</sup> F

D. S.

WHAT A FRIEND WE HAVE IN JESUS

The musical score is arranged for a full band. The instruments and their parts are as follows:

- Saxophones (A.Sx. 1 & 2, T.Sx. 1 & 2, B.Sx.):** Play melodic lines with dynamics ranging from *mf* to *f*. A solo is marked for the first tenor saxophone in the first measure.
- Trumpets (B.S. Trp. 1-4):** Play harmonic accompaniment, with dynamics from *mp* to *f*.
- Trombones (Tbn. 1-4):** Provide harmonic support, with dynamics from *mf* to *f*. A solo is marked for the first trombone in the third measure.
- Guitar (GTR.):** Plays chordal accompaniment with a mix of strumming and single-note passages.
- Piano (PNO.):** Provides a harmonic and melodic accompaniment.
- Bass (BASS):** Plays a walking bass line.
- Drums (D.S.):** Provides a steady rhythmic accompaniment.

The score includes a key signature of one flat (B-flat major/F minor) and a common time signature. The piece starts at measure 49. Chord symbols are provided for guitar and piano parts.

WHAT A FRIEND WE HAVE IN JESUS

The musical score is arranged for a big band. It includes parts for:

- A. Sax. 1: Features a 'Rit. Solo' starting at measure 55, marked *mp* and *p*.
- A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.: Support parts for the saxophone section, marked *p*.
- B. Trp. 1, B. Trp. 2, B. Trp. 3, B. Trp. 4: Trumpet parts, mostly rests.
- Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4: Trombone parts, with Tbn. 1 featuring a 'Solo' marked *mf* and *p*.
- Gtr.: Electric guitar part with chords: *Amin7 A<sup>b13</sup> Gmin<sup>9</sup> C<sup>7sus</sup> B<sup>b</sup>/F F Amin7 A<sup>b13</sup> C<sup>7</sup>/G F*.
- Pno.: Piano accompaniment, marked *mp* and *p*.
- Bass: Bass line with chords: *Amin7 A<sup>b13</sup> Gmin<sup>9</sup> C<sup>7sus</sup> B<sup>b</sup>/D F/C Amin7 A<sup>b13</sup> C<sup>7</sup>/G F*.
- D. S.: Drum part with 'RIDE' cymbal.

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 several sections and performance instructions:

- Staff 1:** Starts with a circled 'A' and a forte (*f*) dynamic. The melody begins with a quarter rest followed by eighth notes.
- Staff 2:** Continues the melody with a mezzo-forte (*mf*) dynamic.
- Staff 3:** Features a 7-measure rest, followed by a circled 'B' and a 'To CODA' instruction. The tempo changes to 4/4.
- Staff 4:** Includes a 2-measure rest, a circled 'GUITAR AD LIB SOLO' instruction, and a 'BACKGROUND 2x ONLY' instruction. The dynamic is forte (*f*).
- Staff 5:** Continues the melody with a piano (*p*) dynamic.
- Staff 6:** Features a 3-measure rest and a mezzo-piano (*mp*) dynamic.
- Staff 7:** Includes a 4-measure rest and a piano (*p*) dynamic.
- Staff 8:** Features a 3-measure rest and a 'D.S. AL CODA' instruction.
- Staff 9:** Continues the melody with a mezzo-piano (*mp*) dynamic.
- Staff 10:** Includes a 2-measure rest, a 'RIT. SOLO' instruction, and a forte (*f*) dynamic.

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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*

mf

mf

7 To CODA (B) 2

f 2

20 GUITAR AD LIB SOLO BACKGROUND 2X ONLY p

29 p

33 3 mp

42 3 p D.S. AL CODA

49 2 p

54 2 p 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 4/4 time, key of D major. It includes various dynamics such as *mf*, *f*, *p*, and *mp*, as well as articulations like accents and slurs. Performance instructions include "GUITAR AD LIB SOLO", "BACKGROUND 2X ONLY", "Solo", "To CODA", "D.S. AL CODA", and "Rit.". Measure numbers 4, 8, 19, 23, 28, 32, 42, 49, and 53 are indicated at the start of their respective staves. Section markers (A) and (B) are present, along with rehearsal marks 1, 2, 3, 4, and 7.

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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) *p*

*f*

GUITAR AD LIB SOLO BACKGROUND 2X ONLY *p*

*mp*

D.S. AL CODA *p*

*p*

Rit. *p*

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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

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2

WHAT A FRIEND WE HAVE IN JESUS

3

49 *mp* *f*

4

55

TRUMPET IN B $\flat$  2

# WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

$\text{♩} = 108$

(A)  $\text{f}$

8

*mf*

11

15

To CODA (B) 3

*mp* *mp* *f*

21

*f*

2

8

33

BACKGROUND 2X ONLY

*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*

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)  $\text{f}$

8

GUITAR AD LIB SOLO

BACKGROUND 2X ONLY

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)  $\text{f}$

8

GUITAR AD LIB SOLO

D.S. AL CODA

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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

Musical notation for measures 8-10. Measure 8 starts with a dynamic of *f*. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes eighth and quarter notes with various accidentals.

11

(B)

To CODA

Musical notation for measures 11-14. Measure 11 starts with a dynamic of *mp*. Measure 12 has a dynamic of *p*. Measure 13 has a dynamic of *f*. Measure 14 has a dynamic of *mp*. The notation includes quarter and eighth notes.

15

2

Musical notation for measures 15-18. Measure 15 has a dynamic of *f*. Measure 16 has a dynamic of *f*. Measure 17 has a dynamic of *f*. Measure 18 has a dynamic of *mp*. The notation includes quarter and eighth notes.

20

GUITAR AD LIB SOLO

BACKGROUND 2x ONLY

Musical notation for measures 20-23. Measure 20 has a dynamic of *mp*. Measure 21 has a dynamic of *f*. Measure 22 has a dynamic of *f*. Measure 23 has a dynamic of *mp*. The notation includes quarter and eighth notes.

36

*p*

Musical notation for measures 36-40. Measure 36 has a dynamic of *mp*. Measure 37 has a dynamic of *mf*. Measure 38 has a dynamic of *mf*. Measure 39 has a dynamic of *mf*. Measure 40 has a dynamic of *mf*. The notation includes quarter and eighth notes.

41

D.S. AL CODA

Musical notation for measures 41-48. Measure 41 has a dynamic of *p*. Measure 42 has a dynamic of *p*. Measure 43 has a dynamic of *p*. Measure 44 has a dynamic of *mp*. Measure 45 has a dynamic of *f*. Measure 46 has a dynamic of *f*. Measure 47 has a dynamic of *f*. Measure 48 has a dynamic of *f*. The notation includes quarter and eighth notes.

49

Rit.

Musical notation for measures 49-53. Measure 49 has a dynamic of *mp*. Measure 50 has a dynamic of *mp*. Measure 51 has a dynamic of *mp*. Measure 52 has a dynamic of *mp*. Measure 53 has a dynamic of *p*. The notation includes quarter and eighth notes.

54

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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

BACKGROUND 2X ONLY

f

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. Measure 1-8. Dynamics: *mf*.

Musical staff 2: Bass clef, 4/4 time signature. Measure 9-12. Dynamics: *mf*.

Musical staff 3: Bass clef, 4/4 time signature. Measure 13-15. Dynamics: *mp*, *p*. Includes "To CODA" and circled "B".

Musical staff 4: Bass clef, 4/4 time signature. Measure 16-19. Dynamics: *f*, *mp*. Includes circled "7".

Musical staff 5: Bass clef, 4/4 time signature. Measure 20-23. Dynamics: *mp*, *f*. Includes circled "20" and "GUITAR AD LIB SOLO".

Musical staff 6: Bass clef, 4/4 time signature. Measure 24-34. Dynamics: *mp*.

Musical staff 7: Bass clef, 4/4 time signature. Measure 35-38. Dynamics: *p*, *mf*. Includes circled "4" and "D.S. AL CODA".

Musical staff 8: Bass clef, 4/4 time signature. Measure 39-48. Dynamics: *p*, *mp*. Includes circled "2".

Musical staff 9: Bass clef, 4/4 time signature. Measure 49-52. Dynamics: *f*, *mp*. Includes "Rit.".

Musical staff 10: Bass clef, 4/4 time signature. Measure 53-56. 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*<sup>ADD9</sup> *F*<sup>9</sup><sub>SUS</sub> *B*<sup>9(b5)</sup> *B*<sup>b</sup><sub>MAJ9</sub> *B*<sub>DIM</sub> *F*<sup>ADD9</sup> *D*<sub>MIN7</sub>

*G*<sub>MIN7</sub> *D*<sup>b9(#11)</sup> *C*<sup>9</sup> *F*<sup>ADD9</sup> *F*<sup>9</sup><sub>SUS</sub> *B*<sup>9(b5)</sup> *B*<sup>b</sup><sub>MAJ9</sub> *B*<sub>DIM</sub>

*F* *G*<sub>MIN9</sub> *C*<sup>9</sup> *B*<sup>b</sup><sub>MIN</sub><sup>(ADD9)</sup> / *D*<sup>b</sup> *F* / *C* *F*<sup>ADD9</sup> *F*<sup>9</sup><sub>SUS</sub> *B*<sup>9(b5)</sup>

*B*<sup>b</sup><sub>MAJ9</sub> *B*<sub>DIM</sub> *F* *A*<sup>7</sup><sub>(9/13)</sub> *D*<sub>MIN11</sub> *D*<sup>b9(#11)</sup> *C*<sup>9</sup> *D*<sup>b9</sup> *C*<sup>9</sup>

*F*<sup>ADD9</sup> *F*<sup>9</sup><sub>SUS</sub> *B*<sup>9(b5)</sup> *B*<sup>b</sup><sub>MAJ9</sub> *B*<sub>DIM</sub> *A*<sub>MIN7</sub> *A*<sup>b13</sup> *G*<sub>MIN9</sub> *C*<sup>9</sup>

*B*<sup>b</sup> / *D* *F* / *C* *To CODA* **(B)** *G*<sub>MIN7</sub> *C*<sup>9</sup> *F*<sub>MAJ9</sub>

*B*<sup>b</sup><sub>MAJ9</sub> *A*<sub>MIN7</sub> *D*<sup>7(b9)</sup> *G*<sub>MIN7</sub> *D*<sup>b9(#11)</sup> *C*<sup>13</sup> *F*<sup>ADD9</sup> *F*<sup>13</sup><sub>SUS</sub> *F*<sup>9</sup>

*B*<sup>b</sup><sub>MAJ9</sub> *B*<sub>DIM</sub> *A*<sub>MIN7</sub> *A*<sup>b13</sup> *G*<sub>MIN9</sub> *C*<sup>9</sup><sub>SUS</sub> *B*<sup>b</sup> / *F* *F*

*GUITAR AD LIB SOLO* *F*<sup>ADD9</sup> *C*<sub>MIN11</sub> *B*<sup>9(b5)</sup> *B*<sup>b</sup><sub>MAJ9</sub> *B*<sub>DIM</sub> *F*<sup>ADD9</sup> *D*<sub>MIN7</sub>

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WHAT A FRIEND WE HAVE IN JESUS

288

G<sup>MIN7</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup>

318

F D<sup>MIN7</sup> G<sup>MIN9</sup> C<sup>9</sup> F B<sup>b7</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup>

348

B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F A<sup>7(#5)</sup> D<sup>MIN11</sup> D<sup>b9(#11)</sup> C<sup>9</sup>

378

F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> A<sup>MIN7</sup> D<sup>MIN7</sup> G<sup>MIN9</sup> C<sup>9</sup>

408

B<sup>b</sup>/F F G<sup>MIN</sup> C<sup>7</sup> F<sup>MAJ7</sup>

438

B<sup>b</sup>MAJ<sup>7</sup> A<sup>MIN7</sup> D<sup>7(b9)</sup> G<sup>MIN7</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup>

468

B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F D<sup>MIN7</sup> G<sup>MIN9</sup> C<sup>9</sup> F D.S. AL CODA

498

G<sup>MIN7</sup> C<sup>9</sup> F<sup>MAJ9</sup> B<sup>b</sup> B<sup>b+</sup> A<sup>MIN7</sup> D<sup>7</sup>

528

G<sup>MIN7</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup>

558

A<sup>MIN7</sup> A<sup>b13</sup> G<sup>MIN9</sup> C<sup>9</sup>SUS B<sup>b</sup>/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<sup>ADD9</sup> F<sup>9</sup><sub>SUS</sub> B<sup>9</sup>(b5) B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F<sup>ADD9</sup> D<sup>MIN</sup><sup>7</sup>**

**G<sup>MIN</sup><sup>7</sup> D<sup>b9</sup>(#11) C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup><sub>SUS</sub> B<sup>9</sup>(b5) B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F G<sup>MIN</sup><sup>9</sup> C<sup>9</sup>**

**B<sup>b</sup>MIN<sup>(ADD9)</sup> / D<sup>b</sup> F/C F<sup>ADD9</sup> F<sup>9</sup><sub>SUS</sub> B<sup>9</sup>(b5) B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F A<sup>7</sup>(#9)**

**D<sup>MIN</sup><sup>11</sup> D<sup>b9</sup>(#11) C<sup>9</sup> D<sup>b9</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup><sub>SUS</sub> B<sup>9</sup>(b5) B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> A<sup>MIN</sup><sup>7</sup> A<sup>b13</sup> G<sup>MIN</sup><sup>9</sup> C<sup>9</sup>**

**B<sup>b</sup>/D F/C TO CODA **(B)** G<sup>MIN</sup><sup>7</sup> C<sup>9</sup> F<sup>MAJ</sup><sup>9</sup> B<sup>b</sup>MAJ<sup>9</sup> A<sup>MIN</sup><sup>7</sup> D<sup>7</sup>(b9)**

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WHAT A FRIEND WE HAVE IN JESUS

20 *mp* *f*

G<sup>MIN</sup>7 D<sup>b9(#11)</sup> C<sup>13</sup> D<sup>b7</sup> C<sup>7</sup> F<sup>ADD9</sup> F<sup>13</sup>SUS F<sup>9</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup>

23 *mp*

A<sup>MIN</sup>7 A<sup>b13</sup> G<sup>MIN</sup>9 C<sup>9</sup>SUS B<sup>b</sup>/F F

GUITAR AD LIB SOLO

28 *mp*

F<sup>ADD9</sup> C<sup>MIN</sup>11 B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F<sup>ADD9</sup> D<sup>MIN</sup>7

G<sup>MIN</sup>7 C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> F D<sup>MIN</sup>7 G<sup>MIN</sup>9 C<sup>9</sup>

32 F B<sup>b7</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup> B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup>

35 F A<sup>7(#5)</sup> D<sup>MIN</sup>11 D<sup>b9(#11)</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>9</sup>SUS B<sup>9(b5)</sup>

38 B<sup>b</sup>MAJ<sup>9</sup> B<sup>DIM</sup> A<sup>MIN</sup>7 D<sup>MIN</sup>7 G<sup>MIN</sup>9 C<sup>9</sup> B<sup>b</sup>/F F

41 G<sup>MIN</sup> C<sup>7</sup> F<sup>MAJ</sup>7 B<sup>b</sup>MAJ<sup>7</sup> A<sup>MIN</sup>7 D<sup>7(b9)</sup> G<sup>MIN</sup>7 C<sup>9</sup>

WHAT A FRIEND WE HAVE IN JESUS

F<sup>ADD9</sup> F<sup>SUS9</sup> B<sup>9(b5)</sup> B<sup>bMAJ9</sup> B<sup>DIM</sup> F D<sup>MIN7</sup> G<sup>MIN9</sup> C<sup>9</sup> F D.S. AL CODA

G<sup>MIN7</sup> C<sup>9</sup> F<sup>MAJ9</sup> B<sup>b</sup> B<sup>b+</sup> A<sup>MIN7</sup> D<sup>7</sup>

G<sup>MIN7</sup> D<sup>b13</sup> C<sup>13</sup> C<sup>7ALT</sup> F<sup>ADD9</sup> F<sup>SUS13</sup> C<sup>13</sup> B<sup>7(#5)</sup> B<sup>bMAJ9</sup> B<sup>DIM</sup>

A<sup>MIN7</sup> A<sup>b13</sup> G<sup>MIN9</sup> C<sup>7SUS</sup> B<sup>b/F</sup> F RIT. A<sup>MIN7</sup> A<sup>b13</sup> C<sup>7/G</sup> F

BASS

# WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

*f* **F<sup>ADD9</sup>** **F<sup>9</sup>SUS** **B<sup>9(b5)</sup>** **B<sup>b</sup>MAJ<sup>9</sup>** **B<sup>DIM</sup>** **F** **D<sup>MIN7</sup>**

*mf*  
**G<sup>MIN7</sup>** **D<sup>b9(#11)</sup>** **C<sup>9</sup>** **F<sup>ADD9</sup>** **F<sup>9</sup>SUS** **B<sup>9(b5)</sup>** **B<sup>b</sup>MAJ<sup>9</sup>** **B<sup>DIM</sup>**

**F** **G<sup>MIN9</sup>** **C<sup>9</sup>** **B<sup>b</sup>MIN<sup>(ADD9)</sup>/D<sup>b</sup>** **F/C** **F<sup>ADD9</sup>** **F<sup>9</sup>SUS** **B<sup>9(b5)</sup>**

**B<sup>b</sup>MAJ<sup>9</sup>** **B<sup>DIM</sup>** **F** **A<sup>7(#9)</sup>(#5)** **D<sup>MIN11</sup>** **D<sup>b9(#11)</sup>** **C<sup>9</sup>** **D<sup>b9</sup>** **C<sup>9</sup>**

**F<sup>ADD9</sup>** **F<sup>9</sup>SUS** **B<sup>9(b5)</sup>** **B<sup>b</sup>MAJ<sup>7</sup>** **B<sup>DIM</sup>** **A<sup>MIN7</sup>** **A<sup>b13</sup>** **G<sup>MIN9</sup>** **C<sup>9</sup>**

**B<sup>b</sup>/D** **F/C** **To CODA** (B) **G<sup>MIN7</sup>** **C<sup>9</sup>** **F<sup>MAJ9</sup>**

**B<sup>b</sup>MAJ<sup>9</sup>** **A<sup>MIN7</sup>** **D<sup>7(b9)</sup>** **G<sup>MIN7</sup>** **D<sup>b9(#11)</sup>** **C<sup>13</sup>** **D<sup>b7</sup>** **C<sup>7</sup>** **F<sup>ADD9</sup>** **F<sup>13</sup>SUS** **F<sup>9</sup>**

**B<sup>b</sup>MAJ<sup>9</sup>** **B<sup>DIM</sup>** **A<sup>MIN7</sup>** **A<sup>b13</sup>** **G<sup>MIN9</sup>** **C<sup>9</sup>SUS** **B<sup>b</sup>/F** **F**

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GUITAR AD LIB SOLO

*mp*

F<sup>ADD9</sup> C<sup>MIN11</sup> B<sup>9(b5)</sup> B<sup>bMAJ9</sup> B<sup>DIM</sup> F D<sup>MIN7</sup>

G<sup>MIN7</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>SUS</sup> B<sup>9(b5)</sup> B<sup>bMAJ9</sup> B<sup>DIM</sup>

28

F D<sup>MIN7</sup> G<sup>MIN9</sup> C<sup>9</sup> F B<sup>b7</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>SUS</sup> B<sup>9(b5)</sup>

31

B<sup>bMAJ9</sup> B<sup>DIM</sup> F A<sup>7(#5)</sup> D<sup>MIN11</sup> D<sup>b9(#11)</sup> C<sup>9</sup>

34

F<sup>ADD9</sup> F<sup>SUS</sup> B<sup>9(b5)</sup> B<sup>bMAJ9</sup> B<sup>DIM</sup> A<sup>MIN7</sup> D<sup>MIN7</sup> G<sup>MIN9</sup> C<sup>9</sup>

37

B<sup>b/F</sup> F G<sup>MIN</sup> C<sup>7</sup> F<sup>MAJ7</sup>

40

B<sup>bMAJ7</sup> A<sup>MIN7</sup> D<sup>7(b9)</sup> G<sup>MIN7</sup> C<sup>9</sup> F<sup>ADD9</sup> F<sup>SUS13</sup> F<sup>7(b9)</sup>

43

B<sup>bMAJ9</sup> B<sup>DIM</sup> F D<sup>MIN7</sup> G<sup>MIN9</sup> C<sup>9</sup> F D.S. AL CODA

46

WHAT A FRIEND WE HAVE IN JESUS

49 *mp* G MIN<sup>7</sup> C<sup>9</sup> F MAJ<sup>9</sup> B<sup>b</sup> B<sup>b+</sup> A MIN<sup>7</sup> D<sup>7</sup>

52 *mf* G MIN<sup>7</sup> D<sup>b13</sup> C<sup>13</sup> C<sup>7ALT</sup> F<sup>ADD9</sup> F<sup>13</sup><sub>SUS</sub> C<sup>13</sup> B<sup>7(#5)</sup> B<sup>b</sup> MAJ<sup>7</sup> B DIM

55 *mp* A MIN<sup>7</sup> A<sup>b13</sup> G MIN<sup>9</sup> C<sup>7</sup><sub>SUS</sub> B<sup>b</sup>/D F/C RIT. A MIN<sup>7</sup> A<sup>b13</sup> C<sup>7</sup>/G F

DRUM SET

# WHAT A FRIEND WE HAVE IN JESUS

CHARLES CROZAT CONVERSE

(1832 - 1918)

ARR.: GUY BERGERON

♩ = 108

(A) *f*

The score consists of eight staves of music for a drum set in 4/4 time. The tempo is 108 beats per minute. The first staff starts with a circled 'A' and a dynamic marking of *f*. The music features a consistent pattern of eighth notes on the snare and bass drums, with various accents and dynamics. The second staff has a dynamic marking of *mf*. The third staff has a circled '3' below it. The fourth staff has a circled '5' below it. The fifth staff has a circled '7' below it and includes a 'CRASH' and 'TOM' section with a 'FILL' indicated by a slash. The sixth staff has a circled '9' below it. The seventh staff has a circled '11' below it. The eighth staff has a circled '13' below it. The final staff has a circled '15' below it and ends with a 'To CODA' instruction. A dynamic marking of *mp* is shown at the end of the piece.

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(B)

Musical staff 1: Treble clef, guitar notation with chords and notes. Measure 1-4. Dynamics: *mp*.

Musical staff 2: Treble clef, guitar notation with chords and notes. Measure 5-8. Dynamics: *mp*, *f*.

Musical staff 3: Treble clef, guitar notation with chords and notes. Measure 9-12. Dynamics: *f*.

Musical staff 4: Treble clef, guitar notation with chords and notes. Measure 13-16. Dynamics: *mp*, RIDE.

Musical staff 5: Treble clef, guitar notation with chords and notes. Measure 17-20. Dynamics: *mp*.

Musical staff 6: Treble clef, guitar notation with chords and notes. Measure 21-24. Dynamics: *mp*.

Musical staff 7: Treble clef, guitar notation with chords and notes. Measure 25-28. Dynamics: *mp*.

Musical staff 8: Treble clef, guitar notation with chords and notes. Measure 29-32. Dynamics: *mp*.

Musical staff 9: Treble clef, guitar notation with chords and notes. Measure 33-36. Dynamics: *mp*.

Musical staff 10: Treble clef, guitar notation with chords and notes. Measure 37-40. Dynamics: *mp*.

Musical staff 11: Treble clef, guitar notation with chords and notes. Measure 41-44. Dynamics: *mp*.

Musical staff 12: Treble clef, guitar notation with chords and notes. Measure 45-48. Dynamics: *mp*.

GUITAR AD LIB SOLO

RIDE  
*mp*

WHAT A FRIEND WE HAVE IN JESUS

D.S. AL CODA

Musical staff 45-48. Staff 45 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes with 'x' marks above them, indicating muted notes. The bass line consists of quarter and eighth notes. The staff ends with a repeat sign and a double bar line.

Musical staff 49-52. Staff 49 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes with 'x' marks above them. The bass line consists of quarter and eighth notes. The staff ends with a repeat sign and a double bar line. The dynamic marking *mp* is present.

Musical staff 53-54. Staff 53 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes with 'x' marks above them. The bass line consists of quarter and eighth notes. The staff ends with a repeat sign and a double bar line. The dynamic marking *mf* is present.

Musical staff 55-56. Staff 55 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes with 'x' marks above them. The bass line consists of quarter and eighth notes. The staff ends with a repeat sign and a double bar line. The dynamic marking *mp* is present. The word "RIDE" is written above the staff.

Musical staff 57. Staff 57 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes with 'x' marks above them. The bass line consists of quarter and eighth notes. The staff ends with a repeat sign and a double bar line. The dynamic marking *p* is present. The word "RIT." is written above the staff, and the word "RIDE" is written above the staff.