

# What a Friend We Have In Jesus

Music by Charles Crozat Converse  
Text by Joseph M. Scriven

## Adagio

### Intro

### Verse

1. What a friend we have in Je - sus, All our sins and griefs to bear!

What a priv - i - lege to car - ry Eve - ry - thing to God in prayer!

Oh, what peace we of - ten for - feit, Oh, what need - less pain we bear,

17

All be-cause we do not car - ry Eve - ry-thing to God in prayer!

2. Have we trials and temptations?  
Is there trouble anywhere?  
We should never be discouraged—  
Take it to the Lord in prayer.  
Can we find a friend so faithful,  
Who will all our sorrows share?  
Jesus knows our every weakness;  
Take it to the Lord in prayer.
3. Are we weak and heavy-laden,  
Cumbered with a load of care?  
Precious Savior, still our refuge—  
Take it to the Lord in prayer.  
Do thy friends despise, forsake thee?  
Take it to the Lord in prayer!  
In His arms He'll take and shield thee,  
Thou wilt find a solace there.
4. Blessed Savior, Thou hast promised  
Thou wilt all our burdens bear;  
May we ever, Lord, be bringing  
All to Thee in earnest prayer.  
Soon in glory bright, unclouded,  
There will be no need for prayer—  
Rapture, praise, and endless worship  
Will be our sweet portion there.

# What a Friend We Have In Jesus

Music by Charles Crozat Converse

Text by Joseph M. Scriven

## Adagio

**Intro**

A D E A

*mf*

T  
A  
B

**Verse**

5 A D A E

1. What a friend we have in Je - sus, All our sins and griefs to bear!

T  
A  
B

9 A D E A

What a priv-i-lege to car - ry Eve - ry-thing to God in prayer!

T  
A  
B

13 E A D A E

Oh, what peace we of-ten for - feit, Oh, what need-less pain we bear,

T  
A  
B



## The 7 Steps to Learn Any Piece

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

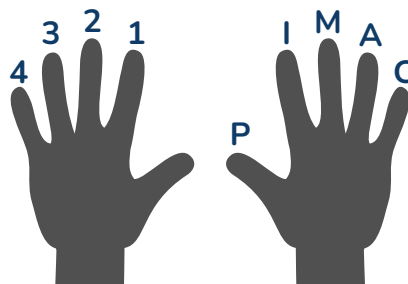
## Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

## Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations



## Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,  
Allen Mathews



If you liked this, [click here](#) to check out our big book of Christmas favorites!