



Guy Bergeron

Canada, Québec

On hearing the first cuckoo in spring Delius, Frederick

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: On hearing the first cuckoo in spring
Composer: Delius, Frederick
Arranger: Bergeron, Guy
Copyright: Copyright © Guy Bergeron
Publisher: Bergeron, Guy
Instrumentation: 4 guitars (quartet)
Style: Classical

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

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On hearing the first cuckoo in spring

Frederick Delius
arr.: Guy Bergeron

♩ = 80

Classical Guitar 1

Classical Guitar 2

Classical Guitar 3

Classical Guitar 4

p *pp* *mf* *mf* *mf*

gliss.

Cmaj7 D/C G13(b9)/C Cmaj7

♩ = 110
a tempo

A

mp *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mf*

D/C Cmaj7 D/C G13 F dim C/E C6 F⁹ C Fmaj7 B7(#5)

On hearing the first cuckoo in spring

8

Chord progression for measures 8-10:
 C13 G/F Cmaj7 Cm7 B7(b9) Bdim A9 D7 G7/D Bb G/F Bb

11

Chord progression for measures 11-13:
 Cm7 Bbmaj7 G Cmaj7 F6/C Cmaj7 F6/C Cmaj7 F6/C Cmaj7 G6

On hearing the
first cuckoo in spring

14

f

f

f

Em7 C⁶ Em7 F7(b5) Em7 Dm⁶ Em7 G13 Cmaj7 F#m7(b5) B7(#5)

f

17

p *mf*

p *mf*

p *mf*

Em7 Am7 D9 Gmaj7 D6 E A13 D9 G7 F#7 Bm7 E7

p *mf*

B

On hearing the
first cuckoo in spring

20

Chord symbols: Eb7(#9) D Ab7#9(b5) A/G F dim A7 Ab7#9(b5) A/G G/F F#/E Bm7 E

23

Chord symbols: A 13 D/A C#7/G# Aadd9/G B7/D# Dm6/F Eb7 D G#m7(b5)/D

Dynamics: *f*, *mf*

On hearing the
first cuckoo in spring

26

p mp

mf p mp

mf p mp

F#m/C# F#m6/A Dm6/A F#m/C# E7 Eb7 D13 C#7 Em7 A7/E C

mf p mp

30

mp

A

A7 C A7 C Dm7 C D9 G13 Cmaj7 D7 Cmaj7 B7(b5)

On hearing the
first cuckoo in spring

D

33

mf *f*

mf *f*

mf *f*

Cmaj9 B7(#5) Eadd9 Aadd9/E Am6 E6 C7(#11) B13 E6

mf *f*

36

f *mp*

mp *mp*

A⁶ D7/A C#m7/G# F#7/C# E13 C6 Fm6 C6 Fm6 C6

mp

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first cuckoo in spring

E

p *pp* *p* *pp* *p* *pp* *p*

rit. *a tempo*

E7(b9) A6/E A dim E7 A m6/E E7(b5) A maj7 C#m

F

p *mf*

C#m9 B7 A maj9(#11) C#m9/G# F#7

On hearing the first cuckoo in spring

G

mf mf mf mf mf mf mf mf

Amaj9/E Am6/E Emaj7 E7(b5) A13 G#/F# G/F A9 B7/C Gmaj9 C7 B7 E7/B

50

mp mp mp f f f mp

Eb7(#9)/Bb D7 Bm/F# E7 A13 Bm7/A Ab7#9(b5) Gmaj7

On hearing the
first cuckoo in spring

54

p *mp* *p* *pp*

p *mp* *p*

p *mp* *p*

Bm/F# Bm7 A13 G13 F#7(#5) Em9

p *mp* *p*

H

pp

pp

B7(#9) Em7 Bm/E Em6 Em Em7 A7

pp

On hearing the
first cuckoo in spring

61

D13sus D7 Cm(maj7)/G C⁶/G B7/F# F#m7(b5) C#7/G# Am⁶ Gm⁶/D Eb/D^b Cdim

64

rit. I *a tempo*

E9 D7/E Em7 A7 F7(b5) Am/G Am7(b5) Em(add9) B7b9(#5)

On hearing the
first cuckoo in spring

67

Em(add9) B7b9(#5) Em(add9) G13/D Cmaj7 Em

71

J

Em9 D7 C Em/B G/AA7 C/G

On hearing the first cuckoo in spring

76

Chords: Gmaj7 A/G Gmaj7 G6 Ab7/G G7(b9) Gdim D9 G6/B D9/C G6/B D9/C

79

rit. *a tempo*

Chords: G6 A/B B A/B G/B G C6/E Em7 Em6/G

K

mp

mp

mp

D/C Cmaj7 C6 Cmaj7 D/C C6 F dim C/E C6 F⁶ C Fmaj7 B7(#5)

mp

rit.

86

f

f

f

C13 G/F Cmaj7 Cm7 B7(b9) Bdim A9 D7 G9 B^b6 B7(#5) A7 Gm6

f

On hearing the first cuckoo in spring

L

89 *a tempo*

p

p

p

Cm/Bb Bbmaj7 G , D13/G G D13/G G

p

92

♩ = 80

harmonics

XII VII V

mf

mf

mf

mf

mf

B7 , Cm7 Bbmaj7 G

p

p

p

p

On hearing the first cuckoo in spring

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a tempo **A** $\text{♩} = 80$ $\text{♩} = 110$

mf *mp*

6 *mf* *p* *f*

10 *p* *mp*

14 *f*

18 **B** *p* *mf*

22 *f* *mf*

26 *p* *mp* **C**

30 *mp* *mf* *f*

On hearing the
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I *a tempo*

Musical staff I: Treble clef, 4/4 time signature. The melody consists of quarter notes with stems pointing up, starting on G4 and moving up stepwise to D5. There are rests between notes.

70

Musical staff J: Treble clef, 4/4 time signature. The melody continues with quarter notes and rests. A box labeled "J" is placed above the staff at measure 72.

74

Musical staff: Treble clef, 4/4 time signature. The melody continues with quarter notes and rests. A box labeled "J" is placed above the staff at measure 76.

78

Musical staff: Treble clef, 4/4 time signature. The melody continues with quarter notes and rests. Dynamics include *f*, *mf*, *p*, and *mf*. A *rit.* is marked at the end. *a tempo* is written above the final measure.

K

Musical staff K: Treble clef, 4/4 time signature. The melody continues with quarter notes and rests. Dynamics include *mp*.

87

Musical staff L: Treble clef, 4/4 time signature. The melody continues with quarter notes and rests. Dynamics include *f* and *p*. A *rit.* is marked at the beginning. *a tempo* is written above the final measure.

91

Musical staff: Treble clef, 4/4 time signature. The melody continues with quarter notes and rests. Dynamics include *mf* and *p*. A circled 3 is marked below the staff. Harmonics XII, VII, and V are indicated.

On hearing the first cuckoo in spring

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$\text{♩} = 80$

p 3 3 *gliss.* *a tempo* *mf*

A $\text{♩} = 110$

mp *mf* *p*

9

f *p*

13

f

B 18

p *mf*

23

f *mf* *p* *mp*

C

mf *f*

D 32

mf *f*

On hearing the
first cuckoo in spring

37 E rit.

mp p

Detailed description: Musical staff 37-41. Starts with a treble clef and a key signature of one sharp (F#). The music begins with a dynamic of *mp* and a hairpin crescendo. At measure 39, the dynamic changes to *p*. The staff ends with a *rit.* marking.

42 F *a tempo*

pp p

Detailed description: Musical staff 42-46. Starts with a treble clef and a key signature of one sharp. The music begins with a dynamic of *pp* and a hairpin crescendo. At measure 44, the dynamic changes to *p*. The tempo marking *a tempo* is placed above the staff.

G

mf mf mp

Detailed description: Musical staff 47-51. Starts with a treble clef and a key signature of one sharp. The music begins with a dynamic of *mf* and a hairpin crescendo. At measure 49, the dynamic changes to *mf*. At measure 51, the dynamic changes to *mp*.

52

f p mp

Detailed description: Musical staff 52-56. Starts with a treble clef and a key signature of one sharp. The music begins with a dynamic of *f* and a hairpin crescendo. At measure 54, the dynamic changes to *p*. At measure 56, the dynamic changes to *mp*.

H

p pp

Detailed description: Musical staff 57-61. Starts with a treble clef and a key signature of one sharp. The music begins with a dynamic of *p* and a hairpin crescendo. At measure 59, the dynamic changes to *pp*.

62 I *a tempo* rit.

f p

Detailed description: Musical staff 62-66. Starts with a treble clef and a key signature of one sharp. The music begins with a dynamic of *f* and a hairpin crescendo. At measure 64, the dynamic changes to *p*. The staff ends with a *rit.* marking.

67

Detailed description: Musical staff 67-71. Starts with a treble clef and a key signature of one sharp. The music begins with a dynamic of *p* and a hairpin crescendo. At measure 69, the dynamic changes to *p*.

J

Detailed description: Musical staff 72-76. Starts with a treble clef and a key signature of one sharp. The music begins with a dynamic of *p* and a hairpin crescendo. At measure 74, the dynamic changes to *p*.

On hearing the
first cuckoo in spring

76

f *mf*

80

K

rit. *a tempo*

p *mf* *mp*

85

rit. *a tempo*

f *p*

L

$\text{♩} = 80$

mf *p*

On hearing the first cuckoo in spring

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arr.: Guy Bergeron

♩ = 80

p *mf* *mp*

5

mf *p*

9

G7/D

f *p* *mp*

14

f *p* *mf*

A

23

f *mf* *p* *mp*

B

C

A

33

mf *f* *mp*

D

On hearing the first cuckoo in spring

38 E rit. *a tempo*

p *pp* *p*

F

p

G

mf *mf* *mp*

52

f *p* *mp*

H

57

p *pp*

62 I rit. *a tempo*

f *p*

67

J

77

f *mf* *p* *mf*

rit. *a tempo*

On hearing the
first cuckoo in spring

K

mp L

86

f *rit.* *a tempo* *p* L

91

mf ♩ = 80 *p*

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♩ = 80

Cmaj7 D/C G13(b9)/C Cmaj7

pp *mf*

♩ = 110
a tempo

A D/C Cmaj7 D/C G13 F dim C/E C6 F⁹

mp *mf* *p*

7 C Fmaj7 B7(#5) C13 G/F Cmaj7 Cm7 B7(b9) Bdim A9 D7

10 G7/D Bb G/F Bb Cm7 Bbmaj7 G Cmaj7 F6/C Cmaj7 F6/C Cmaj7

f *p* *mp*

13 F6/C Cmaj7 G6 Em7 C⁶ Em7 F7(b5) Em7 Dm⁶ Em7

f

16 G13 Cmaj7 F#m7(b5) B7(#5) Em7 Am7 D9 Gmaj7 D6 E A13

p *mf*

On hearing the
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B D9 G7 F#7 Bm7 E7 Eb7(#9) D Ab7#9(b5) A/G F dim A7 Ab7#9(b5)

22 A/G G/F F#/E Bm7 E A13 D/A C#7/G# Aadd9/G B7/D# Dm6/F

25 Eb7 D G#m7(b5)/D F#m/C# F#m6/A Dm6/A

C F#m/C# E7 Eb7 D13 C#7 Em7 A7/E C A7 C A7 C

31 Dm7 C D9 G13 Cmaj7 D7 Cmaj7 B7(b5) Cmaj9 B7(#5) Eadd9

D Aadd9/E Am6 E6 C7(#11) B13 E6 A⁶ D7/A C#m7/G# F#7/C#

On hearing the
first cuckoo in spring

37 E13 C6 Fm6 C6 Fm6 C6 **E** E7(b9) A6/E A dim

mp *p*

40 E7 Am6/E E7(b5) *rit.* A maj7 C#m *a tempo*

pp *p*

F C#m9 B7 A maj9(#11)

G C#m9/G# F#7 A maj9/E Am6/E Emaj7 E7(b5) A13 G#/F# G/F A9 B7/C

mf *mf*

49 G maj9 C7 B7 E7/B Eb7(#9)/Bb D7 Bm/F# E7

mp

52 A13 Bm7/A Ab7#9(b5) G maj7 Bm/F# Bm7

f *p*

On hearing the
first cuckoo in spring

56 A13 G13 F#7(#5) Em9 **H** B7(#9) Em7 Bm/E Em6

mp *p* *pp*

60 Em Em7 A7 D13sus D7 Cm(maj7)/G C⁶/G B7/F# F#m7(b5)

63 C#7/G# Am⁶ Gm⁶/D Eb/Db Cdim E9 D7/E Em7 A7 F#7(b5) Am/G Am7(b5)

f *p*

I E7(b9) B7b9(#5) Em(add9) B7b9(#5) Em(add9) G13/D

69 Cmaj7 Em

J Em9 D7 C Em/B

On hearing the
first cuckoo in spring

75 G/A A7 C/G Gmaj7 A/G Gmaj7 G6 Ab7/G G7(b9) Gdim D9

78 G6/B D9/C G6/B D9/C G6 A/B B A/B G/B

K

81 G C6/E Em7 Em6/G D/C Cmaj7 C6 Cmaj7 D/C C6 F dim

rit. *a tempo*

84 C/E C6 F9 C Fmaj7 B7(#5) C13 G/F Cmaj7 Cm7

87 B7(b9) Bdim A9 D7 G9 Bb6 B7(#5) A7 Gm6 Cm/Bb Bbmaj7 G

rit. *allegro*

L

D13/G G D13/G G B7 Cm7 Bbmaj7 G

mf *p*