



Pascal Millon

France, Puy Saint Gulmier

Etre seul, c'est aussi être mort, quelque part (2130)

About the artist

Since 1974, I'm a composer for classical gtr, instrumental music & songs.

I'm also a gtr teacher (classical, acoustic & electric + bass) and my compositions are used by my students during their musical studies.

For my job, I've written my own musical theory adapted for the gtr, my own gtr method and I've made different arrangements for gtr from classical, modern & songs themes.

For my own compositions, I asked to my "luthier" to modified my gtr with a 7th string : a low D with a possibility to have the D# and the Eb.

I've quit my job 'cause I'm aged and now, I can work for making more compositions for gtr...

I'm interested to know guitarists wanting making concerts with my music and I hope that guitarists will be interested by my Heptacorde and his music and plesa, tell me about my music.

For my compositions, it's hard for me to m... (more online)

Qualification: conservary attestations

Associate: SACEM

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-musicalits.htm>

About the piece



Title:	Etre seul, c'est aussi être mort, quelque part [2130]
Composer:	Millon, Pascal
Arranger:	Millon, Pascal
Copyright:	Copyright © Pascal Millon
Publisher:	Millon, Pascal
Instrumentation:	Guitar solo (standard notation)
Style:	Modern classical

Pascal Millon on [free-scores.com](https://www.free-scores.com)

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Etre seul, c'est aussi être mort, quelque part...

Pour Heptacorde

Pascal Millon

♩ = 66

lent et douloureux ...

The musical score is written on a single treble clef staff in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked as 66 beats per minute. The score is heavily annotated with handwritten notes in blue and red ink. These annotations include fingering numbers (1-4), slurs, and dynamic markings such as *lent et douloureux*, *calme*, *calme ment*, *triste de l'âme*, and *solénnel*. Chord symbols are written in green, including *B I*, *B III*, *B IV*, *B V*, *B VI*, *B VII*, *B VIII*, *1/2 B I*, and *1/2 B II*. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 30 clearly visible. A first ending bracket labeled '1.2.' spans measures 17-20, and a second ending bracket labeled '3.' spans measures 21-24. The piece concludes with a final chord in measure 30.