



Pascal Millon

France, Puy Saint Gulmier

Au fur et à mesure, cela devient de pire en pire (et tout bonnement insupportable...) (1992)

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: [1992]
Composer: Millon, Pascal
Arranger: Millon, Pascal
Copyright:
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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(et tout bonnement insupportable...)

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$\text{♩} = 64$

lent et désespéré ...

The image shows a handwritten musical score for guitar, consisting of seven systems of music. Each system includes a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked as $\text{♩} = 64$. The score is heavily annotated with green and blue ink. Green annotations include Roman numerals (I, II, III, IV, V, VI, VII, VIII) and other symbols (♭, ♯, etc.) indicating fingerings and chord structures. Blue annotations include the words "relaxer" and "A t-10", and some numerical markings. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into measures by vertical red lines. The piece concludes with a double bar line at the end of the seventh system.

