



Pascal Millon

France, Puy Saint Gulmier

Grosse remontée d'amertume (1666)

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: conservatory attestations

Associate: SACEM

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

About the piece



Title: Grosse remontée d'amertume [1666]
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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Grosse remontée d'amertume...

Pour Heptacorde

Pascal Millon

♩ = 64

lent, grave et douloureux...

rage

ralentiss

A tempo

Handwritten annotations include red numbers for fingering (e.g., 1, 2, 3, 4, 5) and blue text for performance directions. Green chord symbols are placed above the notes. The score is divided into systems of two staves each, with measure numbers 5, 9, 13, 17, 22, and 26 marking the beginning of new systems.

Handwritten musical score for guitar, featuring five systems of music. Each system consists of a standard musical staff with a treble clef and a guitar tablature staff below it. The score includes various musical notations such as notes, rests, and accidentals, along with detailed fingering instructions (numbers 1-4) and chord diagrams (Roman numerals I, II, III, IV, V, VI, VII, VIII). The piece is divided into two main sections, labeled '1.' and '2.', with repeat signs and first/second endings. The key signature is one sharp (F#). The score is annotated with red and blue ink, including some corrections and performance markings like 'Atmp' and 'H. 7'.