



Pascal Millon

France, Puy Saint Gulmier

Mon petit doigt m'a dit (de veiller à ne pas me mettre le doigt dans l'oeil jusqu'au coude...) (1990)

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: [1990]
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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Mon petit doigt m'a dit...

Pour Heptacorde

(de veiller à ne pas me mettre
le doigt dans l'oeil jusqu'au coude...)

Pascal Millon

♩ = 100 $\frac{1}{2}$ B XII

A volante...

8 $\frac{1}{2}$ B IX $\frac{1}{2}$ B VIII I

15 *long* *En élargissant* $\frac{1}{2}$ B VII I

22 *long* *A Fp* $\frac{1}{2}$ B VI I $\frac{1}{2}$ B V $\frac{1}{2}$ B IV $\frac{1}{2}$ B III $\frac{1}{2}$ B II $\frac{1}{2}$ B I

28 *ralenti* *A Fp* *ralenti* $\frac{1}{2}$ B VII $\frac{1}{2}$ B VI $\frac{1}{2}$ B V $\frac{1}{2}$ B IV $\frac{1}{2}$ B III $\frac{1}{2}$ B II $\frac{1}{2}$ B I

33 *A Fp* $\frac{1}{2}$ B VII $\frac{1}{2}$ B VI $\frac{1}{2}$ B V $\frac{1}{2}$ B IV $\frac{1}{2}$ B III $\frac{1}{2}$ B II $\frac{1}{2}$ B I

38 $\frac{1}{2}$ B VII $\frac{1}{2}$ B VI $\frac{1}{2}$ B V $\frac{1}{2}$ B IV $\frac{1}{2}$ B III $\frac{1}{2}$ B II $\frac{1}{2}$ B I

The musical score is written on a grand staff with a treble clef and a key signature of one sharp (F#). It consists of seven systems of music, each with a measure number (8, 15, 22, 28, 33, 38) at the beginning. The score is heavily annotated with handwritten notes in red and blue. Red notes include fingerings (1-4), breath marks (smiley faces), and dynamic markings (p, f, A Fp). Blue notes include articulation marks (vertical lines), slurs, and performance instructions like 'A volante...', 'En élargissant', and 'ralenti'. Above the staff, there are green annotations indicating bar numbers and specific fingering patterns (e.g., 1/2 B XII, 1/2 B IX, 1/2 B VIII, 1/2 B VII, 1/2 B VI, 1/2 B V, 1/2 B IV, 1/2 B III, 1/2 B II, 1/2 B I). The piece concludes with a final cadence in the seventh system.

Handwritten musical score for a piece in G major, 2/4 time. The score is divided into systems of staves, each with measure numbers and various annotations.

System 1 (Measures 43-46): Includes annotations such as \bar{V} , $B \bar{VII}$, \bar{VII} , $B \bar{II}$, and I . Fingerings are indicated with numbers 1-4.

System 2 (Measures 47-52): Includes annotations such as \bar{II} , $\frac{1}{2} B \bar{III}$, $\frac{1}{2} B \bar{VII}$, \bar{VII} , $B \bar{VII}$, and *relativ*. A *tr* (trill) is marked above measure 50.

System 3 (Measures 53-57): Includes annotations such as $B \bar{VII}$, \bar{II} , $B \bar{II}$, \bar{VII} , and \bar{IX} . A *tr* is marked above measure 55.

System 4 (Measures 58-62): Includes annotations such as \bar{VII} , \bar{VII} , $B \bar{VIII}$, $B \bar{VII}$, and I . Performance markings include *En élargissant* and *subato*.

System 5 (Measures 63-67): Includes annotations such as $B \bar{II}$, I , \bar{II} , $B \bar{III}$, and $B \bar{II}$. Performance markings include *En élargissant*.

System 6 (Measures 68-71): Includes annotations such as I , *long*, and $A \text{ tempo}$.

System 7 (Measures 72-75): Features first and second endings. Annotations include *relativ*, *long*, $A \text{ tempo}$, and *relativ*.

System 8 (Measures 76-80): Includes annotations such as *long*, *relativ*, *long*, *calmement*, and *longement...*.