



Pascal Millon

France, Puy Saint Guilmier

Pas de bol d'être aussi près du ras du sol (184)

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: Pas de bol d'être aussi près du ras du sol [184]
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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Pas de bol d'être aussi près

Pour Heptacorde

du ras du Sol
(disait le Fa# un soir de déprime)

Pascal Millon

♩ = 100

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody consists of eighth and quarter notes. The bass line consists of chords. Red handwritten numbers (1-4) indicate fingerings. A double bar line with repeat dots is at the end of measure 6.

*A volonte,
plutôt jaiment*

Musical notation for measures 7-12. Measures 7-11 continue the melody and bass line. Measure 12 features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Red handwritten numbers indicate fingerings.

Musical notation for measures 13-18. The melody and bass line continue. Red handwritten numbers indicate fingerings.

Musical notation for measures 19-24. The melody and bass line continue. Red handwritten numbers indicate fingerings. A handwritten '(4#) I' is written above measure 22.

Musical notation for measures 25-30. The melody and bass line continue. Red handwritten numbers indicate fingerings.

Musical notation for measures 31-36. The melody and bass line continue. Red handwritten numbers indicate fingerings. The word 'relaxis' is written below measure 33, and 'A fu-o' is written below measure 35. The piece ends with a double bar line and repeat dots.

Musical notation for measures 37-42. The melody and bass line continue. Red handwritten numbers indicate fingerings. The piece ends with a double bar line and repeat dots.

2
43

Musical staff 1: Treble clef, key signature of one sharp (F#). Measures 43-48. Includes red handwritten fingering numbers (1-4) and Roman numerals (III, II, III, I) above the notes.

49

Musical staff 2: Treble clef, key signature of one sharp (F#). Measures 49-54. Includes red handwritten fingering numbers and a first/second ending bracket.

en clarissant

55

Musical staff 3: Treble clef, key signature of one sharp (F#). Measures 55-60. Includes red handwritten fingering numbers.

60

Musical staff 4: Treble clef, key signature of one sharp (F#). Measures 60-65. Includes red handwritten fingering numbers and slurs.

ralenti *long*

66

Musical staff 5: Treble clef, key signature of one sharp (F#). Measures 66-70. Includes blue handwritten notes "avec 6 cordes" and "calme".