

# IMHO

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Intro: harmonics on the high strings of the guitar slowly fade in and out. Lots of phaser, distortion, random step filter, delay, etc. Set the guitar's volume to zero, then pick a random harmonic note, then pick another while the first one is ringing (dissonance is okay), then slowly start turning up the volume until those effects catch the sound - then turn it down quickly before it overloads, and let the delay slowly die down.

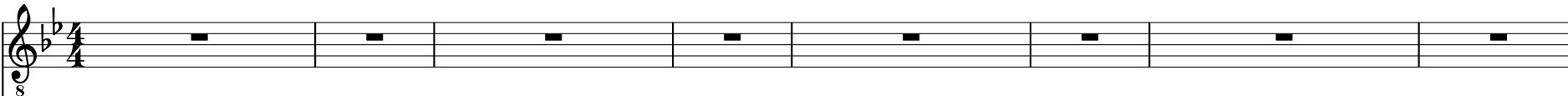
Various background noises like rain, crowded places, etc. fade in - some of those noises might be reversed.

A rude, unfriendly message is played, but slowed and pitched down so much that it's only fully audible and comprehensible if the recording is sped up around 10x or more.


Rain and thunder, a loud airplane goes by, the guitar is suddenly strummed loudly above the neck, making a high pitched harsh sound with all those effects.

♩ = 136

Guitar 1  
(D std.)




Guitar 2  
(D std.)




Guitar 3  
(D std.)


Let ring  
(middle finger hand gesture chords)



Synth 1  
(electric piano)



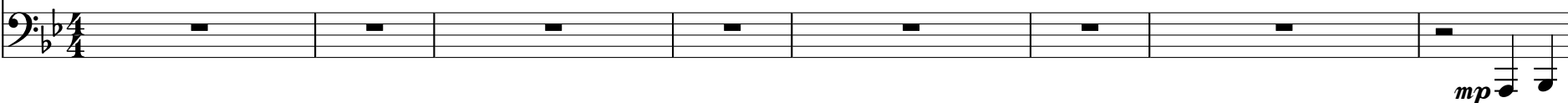
Synth 2  
(saw)



Synth 3  
(smooth pad)



Bass



9

G1

G2

G3

S1

S2

S3

B

Let ring

*mp*

Detailed description: The musical score is for a 7-part ensemble. The key signature has two flats (B-flat major). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The parts are labeled G1, G2, G3, S1, S2, S3, and B. G1, G2, S2, and S3 have whole rests throughout. G3 has a melodic line with eighth and sixteenth notes. B has a rhythmic accompaniment with eighth and sixteenth notes. S1 has a melodic line starting in the second measure. A 'Let ring' instruction is above G3, and 'mp' (mezzo-piano) is below S1.

15

G1

G2

G3

S1

S2

S3

B

*p*

Let ring

21

G1

G2

G3

S1

S2

S3

B

*p* Let ring

27

G1

G2

G3

S1

S2

S3

B

[illegible]

40

G1

*mf*

G2

G3

*p*

F

Dm

Cm

S1

S2

S3

Dm/A

F

Dm/F

Cm/G

B



(A riser noise effect that  
spells out a rude message  
on a spectrogram)

47

G1

G2

G3

S1

S2

S3

B

Dm

(Morse)

*mf*

Dm/A

Gm

Gm

*mp*

*p*

*mp*

56

G1

G2

G3

S1

S2

S3

B

*p*

E $\flat$ /G

Cm/G

61

G1

G2

G3

S1

S2

S3

B

*p*

*mp*

F/A

Dm/A

66

G1

G2

G3

S1

S2

S3

B

*mp*

B $\flat$

71

G1

G2

G3

S1

S2

S3

B

Em/G

C/G

76

G1

G2

G3

S1

S2

S3

B

Am

Dm/A

81

G1

G2

G3

S1

S2

S3

B

86

(a rude message played backwards)

G1

G2

G3

S1

S2

S3

B

*mp*  
Gm

*mp*

*p*

*mf*

*mp*



93

G1: Treble clef, 8va, whole rests.  
 G2: Treble clef, 8va, whole rests.  
 G3: Treble clef, 8va, chords (F, Dm, Cm, Dm) with eighth notes, *p*.  
 S1: Treble clef, 8va, melodic line starting in measure 94, *mf*.  
 S2: Treble clef, 8va, whole rests.  
 S3: Treble clef, 8va, whole rests.  
 B: Bass clef, 8va, half notes with a slur over measures 93-96.

101

Stay between frets 13-15  
(the notes make the letter F on the fretboard)

*mf*

F Dm Cm Dm

*mp*

G1

G2

G3

S1

S2

S3

B

109

G1

G2

G3

S1

S2

S3

B

*pp*

*pp*

Fm Gm7/D B $\flat$ /D E $\flat$  Fm Gm7/D E $\flat$  E $\flat$ 11

116

G1

G2

G3

S1

S2

S3

B

Stay between frets 10-12 (the notes make the letter u on the fretboard)

*mf*

*p*

F

Detailed description of the musical score: The score consists of seven staves. G1 and G3 are guitar staves with whole rests. G2 is a guitar staff with a melodic line starting at measure 116, featuring eighth and sixteenth notes, with a 'mf' dynamic marking. Above G2, a text instruction reads 'Stay between frets 10-12 (the notes make the letter u on the fretboard)'. S1 is a string staff with a melodic line starting at measure 117, featuring eighth and sixteenth notes, with a 'p' dynamic marking. S2 and S3 are string staves; S2 has whole rests, and S3 has a sustained F chord (F major triad) indicated by a 'F' and a chord symbol. The B staff is a bass line consisting of continuous eighth notes across all measures.

124

Stay between frets 7-9 (the notes make the letter c on the fretboard)

G1: Treble clef, key signature of two flats. Measure 124 starts with a whole rest, followed by a quarter note G4 (fret 7), then a series of sixteenth notes forming a scale-like pattern between frets 7 and 9. The pattern repeats with different starting notes. Measure 131 ends with a whole rest.

G2: Treble clef, key signature of two flats. Measure 124 starts with a whole rest, followed by a quarter note G4 (fret 7), then a series of whole rests. Measure 131 ends with a whole rest.

G3: Treble clef, key signature of two flats. Measure 124 starts with a whole rest, followed by a quarter note G4 (fret 7), then a series of whole rests. Measure 131 ends with a whole rest.

S1: Treble clef, key signature of two flats. Measure 124 starts with a whole rest, followed by a quarter note G4 (fret 7), then a series of whole rests. Measure 131 ends with a whole rest.

S2: Treble clef, key signature of two flats. Measure 124 starts with a whole rest, followed by a quarter note G4 (fret 7), then a series of whole rests. Measure 131 ends with a whole rest.

S3: Treble clef, key signature of two flats. Measure 124 starts with a whole rest, followed by a quarter note G4 (fret 7), then a series of dyads (two notes beamed together). The dyads are: G4-A4, G4-B4, G4-C5, G4-D5, G4-E5, G4-F5, G4-G5, G4-A5, G4-B5, G4-C6. Measure 131 ends with a whole rest.

B: Bass clef, key signature of two flats. Measure 124 starts with a whole rest, followed by a quarter note G2 (fret 7), then a series of eighth notes. The pattern repeats with different starting notes. Measure 131 ends with a whole rest.

Dynamics: *p* (piano) is marked under S3 in measure 124. *mf* (mezzo-forte) is marked under B in measure 124.

The musical score is arranged in six staves, labeled G1, G2, G3, S1, S2, and B on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8.

- G1 (Guitar 1):** Features a melodic line with eighth notes, triplets, and a final triplet of sixteenth notes. A fret number '8' is indicated at the start.
- G2 (Guitar 2):** Features a melodic line with eighth notes and a final triplet of sixteenth notes. A fret number '8' is indicated at the start. A text annotation above the staff reads: "Stay between frets 4-6 (the notes make the letter k on the fretboard)".
- G3 (Guitar 3):** A staff with a fret number '8' at the start, containing only whole rests.
- S1 (Synthesizer 1):** Features a bass line with chords and a final triplet of sixteenth notes. Chord annotations above the staff are: C#m, F#/C#, C#m, F#/C#, B/D#, Bm/D, B/D, and B#m/G# G#sus4. Dynamic markings *mp* and *mf* are present.
- S2 (Synthesizer 2):** A staff with a fret number '8' at the start, containing only whole rests.
- S3 (Synthesizer 3):** A staff with a fret number '8' at the start, containing only whole rests.
- B (Bass):** Features a melodic line with eighth notes and a final triplet of sixteenth notes.

141 Stay between frets 0-2 (the notes make the letter U on the fretboard)

G1

8

f

Stay between frets 0-2 (the notes make the letter U on the fretboard)

G2

8

f

G3

8

S1

S2

8

mf

S3

B

mp

mf

149

G1

G2

G3

S1

S2

S3

B



161

G1

G2

G3

S1

S2

S3

B

*mp*

*mf*

Cm/G Dm/A F Dm/F Cm/G Dm/A

*mp*

This musical score is for a 7-part setting of the song 'The Rose Tree'. It features seven staves: G1 (Treble), G2 (Treble), G3 (Treble), S1 (Treble), S2 (Treble), S3 (Treble), and B (Bass). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The score begins at measure 161. G1 and G2 have a '8' below the staff, indicating an octave. G1 starts with a half note G4, followed by a half note A4, and then a half note B4. G2 has a continuous eighth-note melody. G3, S1, and S2 are silent, represented by a horizontal line. S3 plays chords: Cm/G, Dm/A, F, Dm/F, Cm/G, and Dm/A. The bass line (B) has a continuous eighth-note melody. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are accents (>) on the final notes of G1 and G2.

174

G1

G2

G3

S1

S2

S3

B

Let ring

*mp*

*mf*

*Gm9*

*mp*  
*Gm*

*mp*

*p*

*mf*