

Université de Poitiers, UFR Sciences Humaines & Arts

Département de Musicologie

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MESHUGGAH :






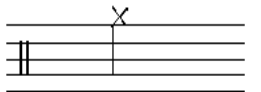
Une formation de Métal atypique

Esthétique et technique de composition

-

Cahier de relevés

NOMENCLATURE

	Caisse Claire		Charleston au pied
	Grosse Caisse		Charleston ouverte
	Toms		Charleston fermée

Les autres symboles correspondent aux différentes cymbales. Les portées en clef de Fa, de Sol, octaviées ou non, sont jouées aux guitares sauf indication (avec éventuellement une différenciation gauche-droite par les hampes des notes). La basse n'est généralement pas notée, étant donné qu'elle suit la corde grave des *riffs* de guitare à l'octave inférieure.

Les *riffs* en fichiers MIDI sont toujours joués deux fois sauf exception (due à la structure des morceaux). Les soli sont notés de manière plus précise avec les glissandi (trait), notes fantômes “sous-entendues” (croix), vibrato (tilde, ~). Les nuances de hauteur inférieures au demi-ton sont indiquées par un petit dièse ou un petit bémol au-dessus de la note.

On notera pour certains morceaux un diapason au-dessus de 440 Hz. L'accord général des instruments a probablement été haussé pour obtenir une sonorité plus “claire”, ou l'enregistrement légèrement accéléré pour obtenir une rythmique encore plus nerveuse.

Enfin, le code des couleurs employé par moments permet de mieux souligner le déphasage mis en oeuvre dans les *riffs*:

- | | |
|--|---|
| ■ Début du motif | ■ Temps |
| ■ Complément | ■ Rythme du motif |
| ■ Caisse claire | ■ Début de mesure |

RIFF ET RYTHME

Exemple R1 - "Suffer in Truth"

Destroy, Erase, Improve, Plage 9, 2'02 - Cd d'annexe, Plage 7 - R01.MID

♩ = 80

The musical score for Example R1 is written in 4/4 time with a tempo of 80 beats per minute. It consists of two systems. The first system has two measures, and the second system has two measures. The top staff is a guitar part with a series of 'x' marks indicating muted notes. The bottom staff is a bass part with a series of eighth notes. Below the staves is a color-coded bar representing the rhythm, with black, red, blue, and green squares indicating different rhythmic patterns.

Exemple R2 - "Stengah"

Nothing, Plage 1, 1'44 - Cd d'annexe, Plage 8 - R02.MID

♩ = 60

The musical score for Example R2 is written in 4/4 time with a tempo of 60 beats per minute. It consists of two systems. The first system has two measures, and the second system has two measures. The top staff is a guitar part with a series of 'x' marks indicating muted notes. The bottom staff is a bass part with a series of eighth notes. Below the staves is a color-coded bar representing the rhythm, with black, red, blue, and green squares indicating different rhythmic patterns.

Example R3 - "Corridor of Chameleons"

Chaosphere, Plage 9, 0'00 – Cd d'annexe, Plage 9 - R03.MID

♩ = 175

Example R3 is a musical score in 4/4 time with a tempo of 175 BPM. It features a single melodic line on a five-line staff. The notation includes various note values, rests, and accidentals. Below the staff, there are two rows of colored squares: a top row with alternating black and red squares, and a bottom row with alternating blue, green, and grey squares. The sequence of squares corresponds to the notes in the melody.

Example R4 - "Glints Collide"

Nothing, Plage 5, 0'00 - Cd d'annexe, Plage 10 - R04.MID

♩ = 140

Example R4 is a musical score in 4/4 time with a tempo of 140 BPM. It features a complex arrangement with multiple staves. The top staff contains a melodic line with many rests. The middle staff contains a series of 'x' marks, likely representing a drum or percussion part. The bottom staff contains a bass line. Below the staves, there are two rows of colored squares: a top row with alternating black and red squares, and a bottom row with alternating blue, green, and grey squares. The sequence of squares corresponds to the notes in the melody.

Example R5 - "The Mouth Licking What You've Bled"

Chaosphere, Plage 5, 1'39 - Cd d'annexe, Plage 11 - R05.MID

♩ = 148

Example R5 is a musical score in 4/4 time with a tempo of 148 BPM. It features a single melodic line on a five-line staff. The notation includes various note values, rests, and accidentals. Below the staff, there are two rows of colored squares: a top row with alternating black and red squares, and a bottom row with alternating blue, green, and grey squares. The sequence of squares corresponds to the notes in the melody.

Example R6 - “The Exquisite Machinery of Torture”
Chaosphere, Plage 5, 1'39 – Cd d'annexe, Plage 12 - R06.MID

♩ = 131

Color-coded bar: 16 segments (15 black, 1 blue, 1 green, 1 grey, 1 blue, 1 green, 1 grey, 1 blue, 1 green, 1 grey, 1 blue, 1 green, 1 grey, 1 blue, 1 green, 1 grey, 1 pink).

Example R7 - “Perpetual Black Second”
Nothing, Plage 3, 2'48 - Cd d'annexe, Plage 13 - R07a.MID

♩ = 75

Base

Color-coded bar: 16 segments (15 black, 1 blue, 1 green, 1 grey, 1 blue, 1 green, 1 grey, 1 blue, 1 green, 1 grey, 1 blue, 1 green, 1 grey, 1 blue, 1 green, 1 grey, 1 pink).

3'13 - Cd d'annexe, Plage 14 - R07b.MID

Variation

A musical score for a variation, consisting of two systems of three staves each. The top staff of each system contains a series of asterisks. The middle and bottom staves contain musical notation with various note values and rests. The notation is color-coded: blue for most notes, green for some, and pink for others. The score is divided into two measures by a double bar line.

Exemple R8 - "Beneath"

Destroy,Erase,Improve, Plage 2, 4'19 – Cd d'annexe, Plage 15 - R08.MID

♩. = 160

A musical score for "Exemple R8 - Beneath", consisting of four measures of three staves each. The top staff contains a series of asterisks. The middle and bottom staves contain musical notation with various note values and rests. The notation is color-coded: blue for most notes, green for some, and pink for others. Below the score is a sequence of colored squares: a row of green squares, followed by a row of red and black squares, and a row of blue and grey squares.

Exemple R9 - “Stengah”
Nothing, Plage 1, 0'46 - Cd d'annexe, Plage 16 - R09.MID

Nothing, Plage 1, 0'46 - Cd d'annexe, Plage 16 - R09.MID

$\downarrow = 120$

Exemple R10 - “Inside What’s Behind”
Destroy, Erase, Improve, Page 7, 0’00 – Cd d’annexe, Page 17 - R10.MID

Destroy, Erase, Improve, Page 7, 0'00 – Cd d'annexe, Page 17 - R10.MID

$$d = 68$$

Musical score for "La deuxième fois" by Georges Bizet. The score is in 4/2 time and features a vocal line, piano accompaniment, and a basso continuo line. The vocal line includes the lyrics "(la deuxième fois)". The piano accompaniment consists of a right hand with sixteenth-note patterns and a left hand with eighth-note patterns. The basso continuo line is a single-line bass line with a red and black color scheme.

Exemple R11 - “Stengah”

Nothing, Page 1, 1'28 - Cd d'annexe, Plage 18 - R11.MID

♩ = 120

4/4

This musical score is for a piece in 4/4 time with a tempo of 120 beats per minute. It consists of three staves. The top staff features a series of 16 'x' marks, likely representing a drum pattern. The middle staff contains a sequence of eighth and sixteenth notes, some of which are blue. The bottom staff features a more complex melodic line with various note values, including eighth, sixteenth, and thirty-second notes, with some notes highlighted in blue and pink.

Exemple R12 - “Vanished”

Destroy, Erase, Improve, Page 5, 0'00 - Cd d'annexe, Plage 19 - R12.MID

♩ = 327

4/4

This musical score is for a piece in 4/4 time with a tempo of 327 beats per minute. It is divided into two systems, each with three staves. The top staff in both systems contains 'x' marks. The middle and bottom staves feature complex melodic and harmonic lines. The bottom staff in the second system includes a prominent pink melodic line. Various notes throughout the score are highlighted in blue and pink.

Example R13 - "Neurotica"

Chaosphere, Plage 4, 0'00 - Cd d'annexe, Plage 20 - R13.MID

♩ = 103



Example R14 - "Choirs of Devastation"

Contradictions Collapse, Plage 8, 0'57 - Cd d'annexe, Plage 21 - R14.MID

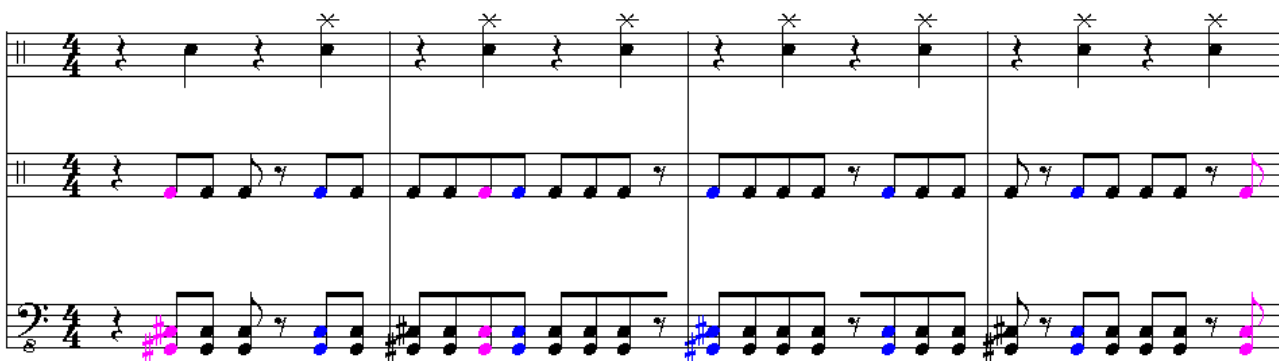
♩ = 181



Example R15 - "Inside What's Behind"

Destroy, Erase, Improve, Plage 7, 2'02 - Cd d'annexe, Plage 22 - R15.MID

♩ = 277



Exemple R16 - “The Exquisite Machinery of Torture”
Chaosphere, Plage 7, 0'29 - Cd d'annexe, Plage 23 - R16.MID

♩. = 69

The musical score is presented in two systems, each with three staves. The top staff of each system is in treble clef with a 6/8 time signature, featuring a continuous eighth-note melody. The middle staff is also in treble clef with a 6/8 time signature, containing a sequence of chords and single notes, some marked with blue 'x' symbols. The bottom staff is in bass clef with a 6/8 time signature, featuring a complex bass line with many beamed eighth notes. The notation includes various colors: green for certain notes in the top staff, blue for notes and 'x' marks in the middle staff, and blue and pink for notes in the bottom staff. The score is divided into four measures by vertical bar lines.



Example R17 - “Perpetual Black Second”
Nothing, Plage 3, 0'00 - Cd d'annexe, Plage 24 - R17.MID

♩ = 75

The musical score is presented in two systems, each containing three staves. The top staff is a grand staff with a treble clef and a 4/4 time signature. The middle staff is a single staff with a treble clef and a 4/4 time signature. The bottom staff is a single staff with a bass clef and a 4/4 time signature. The tempo is marked as ♩ = 75. The score features a complex rhythmic pattern with many eighth and sixteenth notes. The notation includes various colors: green for some notes and stems, blue for others, and pink for a few notes at the end of the second system. There are also blue 'X' marks above some notes in the middle staff. The first system consists of two measures, and the second system also consists of two measures. The notation is dense and intricate, typical of a complex musical composition.

Exemple R18 - “Transfixion”
Destroy, Erase, Improve, Plage 4, 0’30 - Cd d’annexe, Plage 25 - R18.MID

♩ = 305

The musical score is presented in two systems, each with three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with green square accents above certain notes and circled 'X' marks above others. The middle staff is also in treble clef with a key signature of one sharp, featuring blue and pink asterisk-like symbols. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature, showing complex chordal textures with blue and pink highlights. Below the staves is a rhythmic visualization consisting of three rows of colored squares: the top row has green squares, the middle row has red and black squares, and the bottom row has blue, grey, and pink squares.

Exemple R19 - “Stengah”
Nothing, Plage 1, 3'29 - Cd d'annexe, Plage 26 - R19.MID

♩ = 120

The musical score is written for four staves in 4/4 time, with a tempo of 120 beats per minute. The notation includes various musical symbols and ornaments:

- Staff 1 (Top):** Features a series of rests marked with asterisks (*) in the first two measures, followed by a triplet of eighth notes in the third measure.
- Staff 2:** Contains a sequence of eighth and sixteenth notes, some of which are marked with blue, green, and pink dots, indicating specific ornaments or articulations.
- Staff 3:** Shows a steady eighth-note accompaniment throughout the piece.
- Staff 4 (Bottom):** Displays a complex melodic line with frequent sixteenth-note runs, including triplets and notes marked with '5' (fingering) and 'a' (accents).

The score is divided into two systems, each containing three measures. The second system concludes with a double bar line and a dashed line to its right.

SOLI

Types de soli pour les principaux enregistrements

Morceaux	Jazz-rock/ Mélodique	Taping / Rythmique	Bruitiste	Annexe correspondante
None				
1.Humiliative	X	X		
2.Sickening	X	X		
3.Ritual	X			
4.Gods of rapture	X			
5.Aztec two-step				
Destroy,Erase,Improve				
1. <i>Future breed machine</i>	X	X		<i>Corpus</i>
2.Beneath	X			
3. <i>Soul burn</i>	X	X	X	<i>Corpus</i>
4.Transfixion		X		S1
5.Vanished	X	X		
6.Acrid placidity	X		X	S9
7.Inside what's within behind		X		
8.Terminal illusions		X		
9.Suffer in truth				
10.Sublevels	X			
Chaosphere				
1. <i>Concatenation</i>	X			<i>Corpus</i>
2.New millennium cyanide christ ?		X		
3.Corridor of chameleons		X	X	
4.Neurotica			X	
5.The mouth licking what you've bled		X		
6. <i>Sane</i>	X	X		<i>Corpus</i>
7.The exquisite machinery of torture	X			S2
8.Elastic			X	S3
Nothing				
1.Stengah	X			S4
2.Rational gaze			X	S5
3.Perpetual black second		X		S6
4. <i>Closed eye visuals</i>	X			<i>Corpus</i>
5.Glints collide		X		S7
6.Organic shadows	X	X		S8
7.Straws pulled at random				
8. <i>Spasm</i>	X			<i>Corpus</i>
9.Nebulous				
10.Obsidian				

Exemple S1 - “Transfixion”

Destroy, Erase, Improve, Plage 4, 1'41" - Cd d'annexe, Plage 27 - SDEI4.MID



Ce solo en taping est un exemple de partie improvisée avec une seule technique de jeu. Il développe par mouvements ascendants le motif énoncé à la première mesure, sous-entendant par moment certaines colorations tonales. Nous pouvons trouver une parenté avec le solo de “*Glints Collide*” sur *Nothing*.

Exemple S2 - “*The exquisite Machinery of Torture*”
Chaosphere, Plage 7, 1'55" - Cd d'annexe, Plage 28 - SK7.MID



Ce solo nous montre un travail rythmique, notamment par le timbre (changement de corde, d'emplacement de l'attaque sur celles-ci) sur une même note. Le sens des hampes indique une variation de sonorité.

Exemple S3 - "Elastic"

Chaosphere, Plaque 8, 2'42" - Cd d'annexe, Plaque 29 - SK8.MID



De nombreuses techniques de jeu (glissando, legato, staccato, vibrato, bribes de phrasés jazz) sont ici utilisés comme matériau d'improvisation autour du riff. Ce type de solo à caractère bruitiste est aussi présent dans *Nothing* avec la chanson "Rational Gaze".

Exemple S4 - "Stengah"

Nothing, Plage 1, 3'25" - Cd d'annexe, Plage 30 - SN1.MID

♩ = 120



Solo jazz-rock véloce en sa première moitié, avec un jeu de guitare proche de celui d'Allan Holdsworth.

Exemple S5 - "Rational Gaze"

Nothing, Plage 2, 3'07" - Cd d'annexe, Plage 31 - SN2.MID

♩ = 140



Exemple S6 - “Perpetual Black Second”

Nothing, Plage 3, 2'45" -Cd d'annexe, Plage 32 - SN3.MID

♩ = 150

The musical score is written on six staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 150. The music is a complex, atonal piece featuring a dense, continuous flow of notes. It begins with a series of eighth and sixteenth notes, creating a rhythmic pattern that evolves throughout the piece. The melody is characterized by frequent chromaticism and a lack of traditional tonal centers, giving it a 'tortured' and 'atonal' quality. The notation includes various accidentals (sharps, flats, naturals) and ties, emphasizing the intricate and non-repeating nature of the composition.

Nous observons un solo en tapping donnant naissance à un faux bourdon plus une ligne mélodique atonale, chromatique et torturée.

Exemple S7 - "Glints Collide"

Nothing, Plage 5, 2'35" - Cd d'annexe, Plage 33 - SN5.MID

♩ = 140

The musical score is written on eight staves in 4/4 time. It features a complex melodic line with many accidentals (sharps, flats, and naturals) and some chromaticism. The tempo is marked as 140 beats per minute. The notation includes various note values, including eighth and sixteenth notes, and rests. There are some 'x' marks under certain notes, possibly indicating specific performance techniques or editing points. The key signature is not explicitly stated, but the piece appears to be in a key with one flat (B-flat major or D minor).

Exemple S8 - “Organic Shadows”

Nothing, Plage 6, 2'45" - Cd d'annexe, Plage 34 - SN6.MID

♩ = 130

The musical score is written for guitar in 4/4 time with a tempo of 130 beats per minute. It consists of five staves of music. The first staff shows a melodic line with eighth and sixteenth notes. The second staff is labeled 'Frettes' and includes a triplet of eighth notes. The third staff features a triplet of eighth notes and a slur over a series of sixteenth notes. The fourth staff contains a triplet of eighth notes, a slur over sixteenth notes, and a five-finger scale run. The fifth staff includes a triplet of eighth notes, a slur over sixteenth notes, and a section marked 'simile' with a tilde symbol, followed by a final melodic phrase.

Un solo assez caractéristique du jeu de Thordendal que l'on retrouve dans les albums précédents *Nothing*: travail sur la sonorité puis progressivement des phrases véloces.

Exemple S9 - "Acrid Placidity"

Destroy,Erase,Improve, Plage 6, - SDEI6.MID

Tempo constant de 100 à la noire.

Introduction (guitare seule)



Grille harmonique (jouée une fois seule et une fois avec le solo)

Délai à la noire sur le son de guitare.

Sons de percussions programmés (timbales, balais) et synthétiseurs tenant les premier et cinquième degrés du mode.



Do dorien



Do# lydien

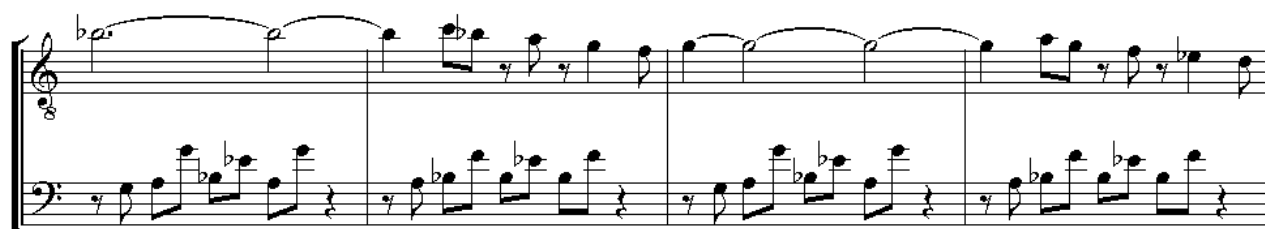
Do# mineur / lydien (quatrième degré augmenté)



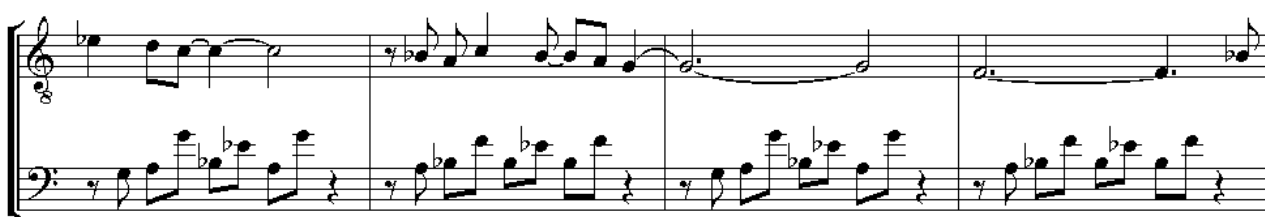
Do# lydien

Solo (sur la grille)





Mib lydien



de plus en plus vibré et flou, de moins en moins tempéré, fade out



Fa mixolydien

AMBIANCES

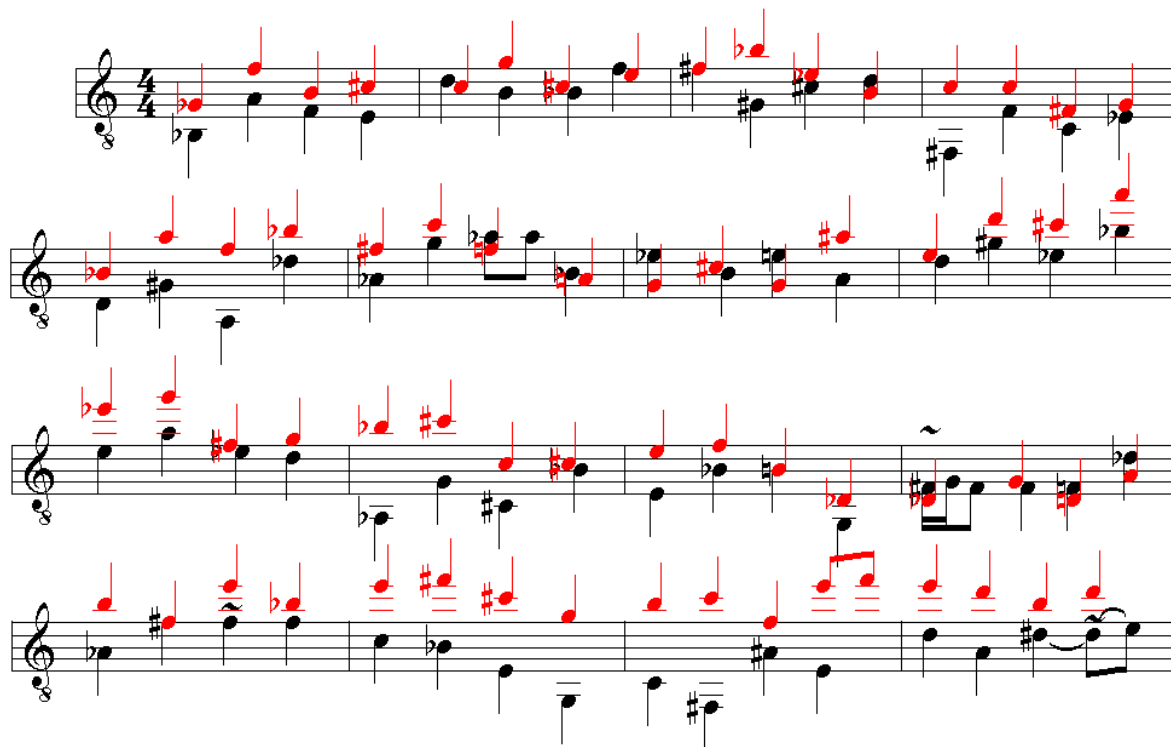
Types d'ambiances pour les principaux enregistrements

Morceaux	Mélodique	Rythmique	Bruitiste	Harmonique	Exemple correspondant
None					
1.Humiliative			X	X	
2.Sickening	X				
3.Ritual	X				
4.Gods of rapture	X			X	
5.Aztec two-step			X		
Destroy,Erase,Improve					
1. <i>Future breed machine</i>	X	X	X		<i>Corpus</i>
2.Beneath	X		X	X	
3. <i>Soul burn</i>	X				<i>Corpus</i>
4.Transfixion	X				
5.Vanished	X			X	
6.Acrid placidity				X	
7.Inside what's within behind	X			X	
8.Terminal illusions	X			X	
9.Suffer in truth	X	X	X	X	
10.Sublevels	X			X	A2
Chaosphere					
1. <i>Concatenation</i>		X	X	X	<i>Corpus</i>
2.New millennium cyanide christ	X	X			A3
3.Corridor of chameleons	X	X			A4
4.Neurotica					
5.The mouth licking what you've bled			X	X	
6. <i>Sane</i>		X	X		<i>Corpus</i>
7.The exquisite machinery of torture					
8.Elastic				X	
Nothing					
1.Stengah				X	A5
2.Rational gaze		X	X		A6
3.Perpetual black second		X			
4. <i>Closed eye visuals</i>	X	X			<i>Corpus</i>
5.Glints collide	X				A7
6.Organic shadows	X				
7.Straws pulled at random	X			X	A8
8. <i>Spasm</i>	X	X			<i>Corpus</i>
9.Nebulous					
10.Obsidian					

Exemple A1 - “Abnegating Cecity”

Contradiction Collapse, Plage 5, 3'58" (en noir) - Cd d'annexe, Plage 35 - ACC5-1.MID

Rare Trax, Plage 7, 3'55" (en rouge) - Cd d'annexe, Plage 36 – ACC5-2.MID



Nous observons ici un langage mélodique atonal et improvisé selon un même schéma (mélodie atonale avec un débit de noires) pour les deux enregistrements.

Exemple A2 - “Sublevels”

Destroy, Erase, Improve, Plage 10, 3'50" - Cd d'annexe, Plage 37 - ADEI10.MID



Cet enchaînement harmonique *ad libitum*, support à l'improvisation de batterie, peut être entendu comme un enchaînement d'accords de dominante altérés (en leurs tierces) de l'accord suivant (et comme résolution du précédent). Ici sous forme arpégée (notamment réutilisée par Thordendal dans son album *Sol Niger Within*), nous trouvons ce type d'accords utilisés verticalement dans “*Stengah*”, premier morceau de *Nothing*.

Exemple A3 - "New Millenium Cyanide Christ"
Chaosphere, Plage 2, 1'02' - Cd d'annexe, Plage 38

simile...

3'46"

4'31"

simile... ad libitum (fade out)

Les ambiances de guitare de ce morceau sont issus de deux type de jeux: l'une proche du déphasage (nouveau tempo à la croche pointée), conjuguée à une seconde, lente, mélodique, construite autour du triton et des échelles utilisées pour les soli et les *riffs*.

Exemple A4 - "Corridor of Chameleons"
Chaosphere, Plage 3, 2'02" / 3'54" - Cd d'annexe, Plage 39

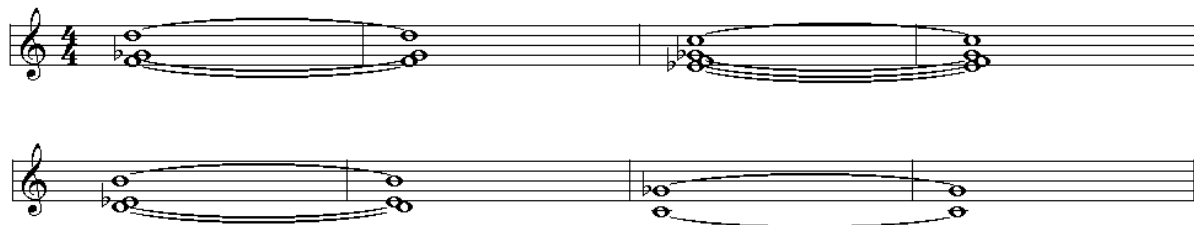
Ces quatres notes de guitares nous montrent le minimalisme des ambiances de *Chaosphere*. Cependant, elles sont particulièrement efficaces: posées à chaque mesure, elles soulignent avec peu de moyens l'ambiguïté harmonique des *riffs*.

2'24" / 8vb à 3'30" - Cd d'annexe, Plage 40 - AK3-2.MID

Les réponses dissonantes et rythmiques de cette ambiance sont une autre manière de compléter le riff.

Exemple A5 - “Stengah”

Nothing, Plage 1, 0'50" - Cd d'annexe, Plage 41 - AN1.MID



Exemple A6 - “Rational Gaze”

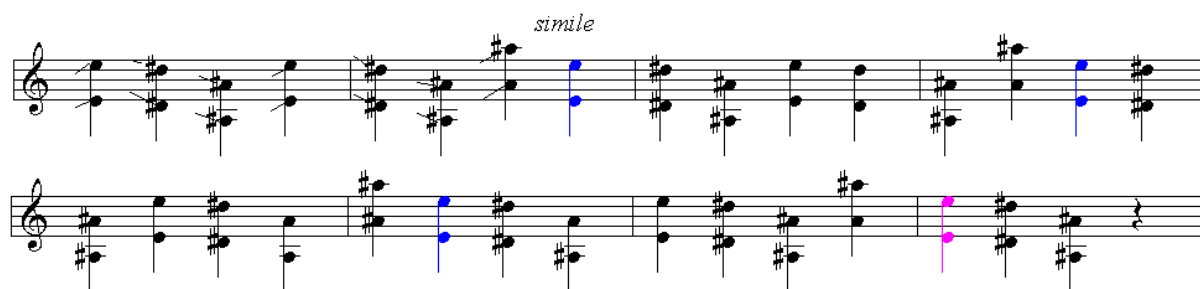
Nothing, Plage 2, 2'25" - Cd d'annexe, Plage 42



Cette ambiance simple est répétée et progressivement démembrée (tempérament et placement rythmique de plus en plus flou).

Exemple A7 - “Glints Collide”

Nothing, Plage 5, 1'12' / 2'22" - Cd d'annexe, Plage 43 - AN5.MID



Nous trouvons ici la technique de “déphasage contraint” appliquée à ce contrechant de guitare.

Exemple A8 - “*Straws Pulled at Random*”

Nothing, Plage 7, 4'00" - Cd d'annexe, Plage 44 - AN7.MID



Une grande ligne mélodique jouée legato, construite en deux parties très semblables dont la deuxième est conclusive. Nous noterons à l'écoute que les notes sont souvent placées sur les coups de caisse claire du riff.

Ajouts pour « *Future Breed Machine* »

Destroy, Erase, Improve, Plage 1 - Cd d'annexe, Plage 6 – 0Future.MID

Les travaux de Espen T Hangård¹ sont le point de départ de la présente maîtrise. Il s'agit ici de compléter son analyse de *Future Breed Machine*. Véritable « tube » de *Meshuggah*, c'est le premier morceau de *Destroy, Erase, Improve*, album qui affirme pour la véritable personnalité du groupe. L'analyse de Hangård n'est pas remise en cause, mais le lecteur bénéficie des mêmes outils que pour les morceaux du corpus d'étude (relevés des *riffs* et soli, fichier MIDI, tableau de structure, traduction des paroles).

STRUCTURE

Temps	Structure	Évènements instrumentaux	Évènements chantés
0'00"		Sons « industriels », tempo marqué par le cluster de guitare	
0'30"	A A A A A A A A		
0'41" 0'47"	B' B	Introduction du riff B aux guitares	
0'52" 0'03" 1'15"	C C C2 C2 D D D'		Couplet 1
1'25" 1'37"	C C C2 C2		Couplet 2
1'47"	E E E E		Refrain
2'04"	F F F F F F F F F F F F F F F F'	Retour du cluster de guitare	Couplet 3
2'25" 2'34" 2'43" 3'19" 3'30"	G' G' G'' G'' G G G G G G G G H H H H H2 H2 H2 H2	Premier solo de guitare (jazz-rock)	
3'41" 3'51" 4'10" 4'29" 4'51" 4'57" 5'08"	I I I I J J' B'' B B D D D'	Deuxième solo de guitare (taping)	Couplet 4 Couplet 5
5'19"	E E E E		Refrain
5'36"	A A A A A A A A		

¹ www.notam.uio.no/~espenh/mesh/

RIFFS

Tempo de 165 à la noire environ (330 à la croche). Les quintes sont la plupart du temps doublées à l'octave supérieure (*power chord* à quatre cordes).

A – 0A.MID (Riff 1 pour Hangård)

Three staves of music in 4/4 time. The top staff has four whole notes marked with an 'X' in the first four measures. The middle staff has a sequence of eighth and quarter notes. The bottom staff has a sequence of chords, mostly power chords, with some rests.

B - 0B.MID (Riff 2 pour Hangård)

Four staves of music in 4/4 time. The notation is complex, featuring many accidentals (sharps, flats, naturals) and ties. The bottom staff has a dense sequence of chords and notes, with some notes highlighted in blue and pink.

C - 0C.MID (Riff 3 pour Hangård)

Four staves of music in 4/4 time. The notation is complex, featuring many accidentals and ties. The bottom staff has a dense sequence of chords and notes, with some notes highlighted in blue and pink.

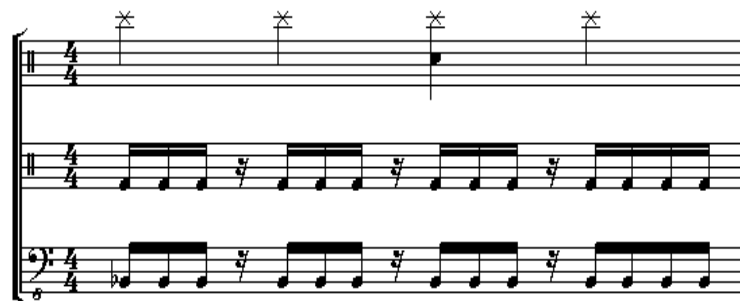
D - 0D.MID (Riff 4 pour Hangård)



E - 0E.MID (Riff 5 pour Hangård)



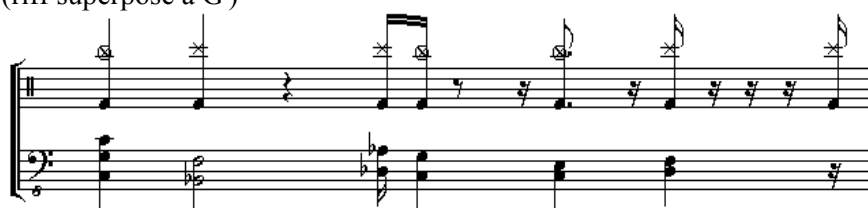
F - 0F.MID (Riff 6 pour Hangård)



G' - 0Gp.MID (Riff Clean pour Hangård)



G'' - 0Gpp.MID (riff superposé à G')



H – 0H.MID (Double-pédale en double-croches pour H2)

Musical score for H – 0H.MID. The score is in 4/4 time and consists of two systems. The first system has a first ending bracket labeled '1.-3.' and a second ending bracket labeled '4.'. The melody is written on a single staff with eighth notes. The bass line is written on a single staff with eighth notes and includes a double-pedal effect indicated by a dashed line and a cross symbol.

I - 0I .MID (Riff 7 pour Hangård)

Musical score for I - 0I .MID. The score is in 4/4 time and consists of two systems. The melody is written on a single staff with eighth notes. The bass line is written on a single staff with eighth notes and includes a double-pedal effect indicated by a dashed line and a cross symbol.

J - 0J .MID (Riff 8 pour Hangård)

Musical score for J - 0J .MID. The score is in 4/4 time and consists of two systems. The melody is written on a single staff with eighth notes. The bass line is written on a single staff with eighth notes and includes a double-pedal effect indicated by a dashed line and a cross symbol.

SOLI

Solo mélodique - 0Solo1.MID

The musical score is written for a solo melody in 13/8 time, featuring a bass line and five treble staves. The key signature is three flats (B-flat, E-flat, A-flat). The bass line begins with a 13/8 time signature and a key signature of three flats, followed by a series of eighth and sixteenth notes, and ends with a triplet of eighth notes. The five treble staves contain the main melody, which includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets, as well as rests and accidentals. The melody concludes with a final triplet of eighth notes.

Solo en tapping - 0Solo2.MID



AMBIANCE - 0Amb.MID



TEXTE

“FUTURE BREED MACHINE”

Tomas Haake

Les paroles en gras correspondent à une intervention du chœur.

0'52" (Riff C) – Couplet 1

an even strobe a pulse of flashing
hatelights of synthetic souls massproduced
hammered to shaped a sign of times dreams
turn into systems a new way a new breed
implanted in our minds

1'15" (Riff D)

here I am in the hand **of a sterile hate** the
new control I **can not wake** I'm not a sleep

1'25" (Riff C) – Couplet 2

new intelligence arise in emptied bodies
turgid flesh tested through eternal spastic
fits through not known codes mother
machine in genocide now scorn a dying race

1'47" (Riff E) - Refrain

evolution **in reverse** now it's time for me
changing what am i to be **contorted** an
eternity **defeated**

2'04" (Riff F) – Couplet 3

programmed to appease you we're symbols of
perfection humanoids runed by your laws :
destroy erase improve lesson first :
submission we're docile servant dogs our
leashes are your limbs computed deep
within

3'51" (Riff I) – Couplet 4

remoted minds controlled our thoughts no
more doubts the new way is here disgorged

another thousands fakes that obey to a
circuit skein to vacuum

4'29" (Riff J) – Couplet 5

mechanical thoughts I now concieve no
longer me always to see inanity millions
to be units like me eternally human
patterns copied dissected distorted
completed to fit the machine the nerve
fibres give in to cords to the unknown

4'57" (Riff B)

see me be me same contents same machine

5'08" (Riff D)

the currency of ours no more **flesh and bone**
we are to **unaware** of what we have been before

5'19" (Riff E) - Refrain

evolution **in reverse** now it's time for me
changing what am I to be **contorted** an
eternity **defeated** by the new machine

TRADUCTION

“La machine de la race à venir”

Un faisceau régulier | une pulsation éblouissante

Lumières haineuses d'âmes synthétiques produites en masse

Martelées pour façonner le symbole d'une époque

Les rêves se transforment en systèmes | une nouvelle manière | une nouvelle espèce
implantée dans vos esprits

Je suis là dans la main d'une haine stérile | le

nouveau contrôle | je ne peux me réveiller | je ne suis pas endormi

Une nouvelle intelligence s'élève dans des corps remplis

Orgueilleuse chair testée à travers d'éternels handicapés

S'adapte au travers de codes inconnus | la machine

mère, dans le génocide, dédaigne maintenant une race mourante

Evolution à rebours maintenant il est temps pour moi

Changeant ce que je suis pour être contourné | une
éternité battue

Programmé[e]s pour vous apaiser | nous sommes les symboles de
la perfection | humanoïdes régis par vos lois :

détruit efface améliore première leçon :

soumission nous sommes de dociles chiens serviteurs | nos
laisses sont vos membres profondément informatisés

esprits télécommandés | contrôlées nos pensées | plus

jamais de doutes | la nouvelle voie est ici | vomie

d'autres milliers de trucages qui obéissent à un

circuit | confusion du vide

Pensées mécaniques | maintenant je ne me conçois

plus me | toujours voir des millions d'inanité

être des unités comme moi humains éternels

modèles copiés disséqués distordus

complétés pour convenir à la machine | les fibres

nerveuses cèdent leurs liaisons à l'inconnu

Vois moi sois moi même contenu même machine

le cours de nos anciens os et chair

nous sommes si peu conscients de ce que nous avons été
avant

Evolution à rebours maintenant il est temps pour moi

Changeant ce que je suis pour être contourné | une
éternité battue par la nouvelle machine

« *Soul Burn* »

Destroy,Erase,Improve, Plage 3 - Cd d'annexe, Plage 1 – 1Soulb.MID

STRUCTURE

Temps	Structure	Évènements instrumentaux	Évènements chantés
0'00"	a A	Exposition du thème	
0'12"	A A		
0'23"	A2 A2'		
0'45"	b B	Ambiance de guitare - Modulation Grosse caisse en croches	Couplet 1
0'51"	B B		Couplet 2
1'16"	B2 B3'		
1'27"	B3 B3'		
1'50"	A3 A		
2'06"	A2 A2'		
2'18"	C C C C		
2'31"	C2 C2 C2 C2		
2'44"	C3 C3 C3 C3'	Solo de guitare bruitiste puis Jazz-Rock et en tapping	
3'00"	D D D D		
3'28"	D' D'		
3'40"	A A		
3'52"	A2 A2'		
4'03"	E E E E	Accords	Voix
4'08"	E E E E		
4'18"	E2 E2 E2 E2		
4'28"	F F		
4'38"	F2 F2		
4'47"	C3 C3 C3 C3		
5'00"	C3 C3 C3 C3		
5'13"	C3' C3'		

La notation A2' A2'' B3' C3' désigne ici une suppression ou un ajout de quelques temps à la structure du riff, qui sont détaillés dans la partie Rythme et Structure

RIFFS

Tempo approximatif de 125 à la blanche pour les *riffs* A, B, F et dérivés (avec pour équivalences exceptionnelles « croche égale croche »).

a - 1a.mid

The musical score for riff 'a' is written in 3/2 time and consists of two systems, each with three staves (treble, alto, and bass clef). The first system contains four measures, and the second system contains five measures, with the final measure marked with a double bar line. The notation includes various rests, chords, and single notes, with some measures featuring 'x' marks above the staff. The key signature has one sharp (F#).

A - 1A.MID

The musical score for riff 'A' is written in 3/2 time and consists of two systems, each with three staves (treble, alto, and bass clef). The first system contains four measures, and the second system contains four measures, with the final measure marked with a double bar line. The notation includes various rests, chords, and single notes, with some measures featuring 'x' marks above the staff. The key signature has one sharp (F#).

A2 - 1A2.MID - le placement des hampes correspond aux deux parties de guitare.

The image displays two systems of musical notation, each consisting of three staves. The top staff of each system is a single treble clef staff with a 3/2 time signature, containing notes with 'x' marks above them. The middle staff is a grand staff (treble and bass clefs) with a 3/2 time signature, featuring chords and single notes. The bottom staff is a single bass clef staff with a 3/2 time signature, also containing chords and single notes. The two systems are identical and represent two separate guitar parts.

b - 1bm.MID

The image shows a single system of musical notation with three staves. The top staff is a single treble clef staff with a 13/4 time signature, containing rests and notes with 'x' marks. The middle staff is a grand staff (treble and bass clefs) with a 13/4 time signature, featuring chords and single notes. The bottom staff is a single bass clef staff with a 13/4 time signature, also containing chords and single notes.

B - 1B.MID

Two systems of musical notation, each consisting of three staves. The first system shows a treble staff with chords marked with 'x', a middle staff with eighth notes, and a bass staff with chords and some blue highlights. The second system continues the pattern with similar notation and some 'x' marks above the treble staff.

C - 1C.MID - 290 à la croche environ (195 à la croche pointée).

Three measures of musical notation. The first two measures are marked with a 10/16 time signature, and the third with 11/16. The notation includes treble and bass staves with various note values and rests.

D' - 1Dp.MID - 140 à la noire.

Four measures of musical notation in 4/4 time. The notation includes treble and bass staves with various note values, rests, and 'x' marks above the treble staff.

E/E2 - 1E.MID - 170 à la noire pointée.

Handwritten musical score for E/E2 - 1E.MID. The score is written on three staves (treble, middle, and bass clefs) in 12/8 time. The melody in the treble clef consists of eighth and sixteenth notes. The middle staff contains whole notes. The bass clef features a complex accompaniment of eighth and sixteenth notes, often beamed in groups of four.

F - 1F.MID

Handwritten musical score for F - 1F.MID. The score is written on three staves (treble, middle, and bass clefs) in 2/2 time. The treble clef contains whole notes with circled 'x' marks above them. The middle and bass clefs feature a complex accompaniment of eighth and sixteenth notes, often beamed in groups of four. Some notes in the middle and bass clefs are highlighted in blue.

F2 - 1F2.MID

Handwritten musical score for F2 - 1F2.MID. The score is written on three staves (treble, middle, and bass clefs). The treble clef contains whole notes with circled 'x' marks above them. The middle and bass clefs feature a complex accompaniment of eighth and sixteenth notes, often beamed in groups of four. Some notes in the middle and bass clefs are highlighted in blue.

SOLO - 1Solo.MID (après la partie bruitiste)

This musical score is for a solo piece, likely for a MIDI instrument, and is divided into five systems. Each system contains four staves: a top staff with a treble clef, a second staff with a double bar line, a third staff with a double bar line, and a bottom staff with a bass clef. The time signature changes from 18/8 to 12/8, then to 4/4, and finally to 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is written in a standard musical notation style, with a key signature of one flat (B-flat).

A musical score for the song 'The Rose Tree'. The score is written for four staves: Treble Clef (Melody), Alto Clef (Tenor), Bass Clef (Bass), and a fourth staff (likely a second Bass or a specific instrument). The melody is in G major, indicated by one sharp (F#). The time signature is 4/4. The melody consists of two phrases. The first phrase is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second phrase is: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The accompaniment in the Bass staff features a simple harmonic pattern: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (half). The Alto staff has a few notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The fourth staff has a few notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (half).

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble Clef (Soprano), Middle Clef (Alto), and Bass Clef (Bass). The key signature has one flat (B-flat), and the time signature is 7/8. The melody in the Treble Clef part is characterized by eighth and sixteenth notes, with some measures containing triplets. The Middle Clef part provides a harmonic accompaniment with eighth and sixteenth notes. The Bass Clef part features a more active bass line with eighth and sixteenth notes, including some triplets. The score is divided into two systems by a double bar line. The first system contains 14 measures, and the second system contains 8 measures. The final measure of the second system is a double bar line, indicating the end of the piece.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a grand staff. The melody is in the treble staff, and the bass line is in the bass staff. The score includes a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score is divided into measures by vertical bar lines. There are some markings above the notes, possibly indicating fingerings or breath marks. The overall style is that of a traditional folk song.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble Clef (Soprano), Alto Clef (Alto), and Bass Clef (Bass). The key signature is one flat (B-flat), and the time signature is 4/4. The melody in the Treble Clef is a simple, repetitive tune. The Alto and Bass parts provide harmonic support with chords and single notes. The Alto part includes some rests and a final measure with a double bar line. The Bass part includes some rests and a final measure with a double bar line. The score is presented in a clean, black-and-white format.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble Clef (Soprano), Alto Clef (Alto), and Bass Clef (Bass). The key signature is one flat (B-flat). The time signature is 4/4. The melody in the Treble Clef is a simple, catchy tune with a final measure that is a whole rest. The Alto and Bass parts provide harmonic support with various chords and single notes. The Alto part has some measures with a 'x' mark, possibly indicating a breath or a specific performance instruction. The Bass part features a steady rhythm with some eighth and sixteenth notes.

AMBIANCE - 1Amb.MID



TEXTE

“SOUL BURN”

Tomas Haake

0'51" (Riff B)

Inner perception trapped in a soul cage
Human wreckage I leave my liquid face
Who am I sense blurred who's my mind
In this life obscured
Visual progressions leave me no peace
Subliminal merger clutch the
Fence of needs
What's there in desperation what's real
Flawless confusion

1'27" (Riff B)

Void of emptiness reign my truth
Before my eyes flashes of youth
Memory-nuances pass where's my life
Frayed pictures mass
Insidious deception feelings fade
Reenous mirrors I praise the
Blackened day
What am I to reality what's in line
Subsequently

1'50" (Riff A) (*retour au refrain de la forme rondo*)

Forever turning through a lifetime
Endless burning of soul and mind
Step by step² I'm taken through the past
(To) burn in fear of lies
I'm lost mouldering
Oblivions grasp makes my soul burn
Burn

3'40" (Riff A) (*refrain*)

This astray mind has sieged my soul
(Fo)rever chained to this tearing cold
I'll never tell the truth from lies
Disbelief covers my eyes I'm lost mouldering
Perpetual pain in this soul burn

4'18" (Riff E2)

Pieces to me strange wrapped up (in³) disguise
Reflections of myself in another life

4'28" (Riff F)

I see **it vague** before **my eyes**
Pictures drawn of naked **bare lies**
It makes no sense to live this mess
Constant until I find my rest
Enemy within a **soul** in flames
Gaining **it's pulse breeding** inside
Pressure increase drowns my belief
As I unveil myself in me

4'47" (Riff C)

Burn

2 Les paroles en gras correspondent au paroles du chœur. 3 Mot chanté, mais ne figurant pas dans le texte.

TRADUCTION

“Brasier d'âme”

Perception interne | piégé dans une prison d'âme
Débris humain | je quitte mon visage liquide
Qui suis-je | perception brouillée | qui est mon esprit
Dans cette vie obscurcie
Progressions visuelles ne me laissant pas de répit
Une fusion subliminale étreint la
Barrière des besoins.
Qu'y a-t-il dans le désespoir | qu'est-ce que le réel
Confusion impeccable

Dépourvue de vide ma vérité règne
Devant mes yeux des flashes de jeunesse
Des nuances-mémoire passent | où est ma vie
Tas d'images usagées
Déception insidieuse | les sensations disparaissent
[reenous *terme introuvable*] je prie
Le Jour obscurci
Que suis-je en réalité | qu'est-ce qui est en ordre | par conséquent

Tournant sans cesse à travers une existence
Brûlant sans fin âme et esprit
Pas à pas je suis pris dans le passé
Pour brûler dans la peur des mensonges | je suis perdu, tombant en poussière
L'étreinte des oublis fait brûler mon âme
[mon âme] Brûle

Cet esprit égaré a assiégé mon âme
Pour toujours enchaîné à ce froid déchirant
Je ne dirai jamais la vérité des mensonges
L'incrédulité enveloppe mes yeux | je suis perdu tombant en poussière
Souffrance perpétuelle dans ce brasier d'âme

Fragments me semblant étranges, enveloppés dans un déguisement
Reflets de moi-même dans une autre vie

Je vois vaguement cela devant mes yeux
Images faites de mensonges nus et dépouillés
Cela n'a plus de sens de vivre ce gâchis
Constamment jusqu'à ce que je trouve mon repos
Ennemi dans une âme en flammes
Bénéficiant de son poulx | engendrant de l'intérieur
La pression augmente, submerge ma confiance
Tandis que je me dévoile en moi
Brûle

« Sane »

Chaosphere, Plage 4 (et *The True Human Design*, Plage 1) - Cd d'annexe, Plage 2 – 2Sane.MID

STRUCTURE

Temps	Structure	Évènements instrumentaux	Évènements chantés
0'00"	A A A A'	Introduction / Ambiance	
0'14"	B B B B		Couplet 1
0'28"	C C'		
0'35"	B B B B		Couplet 2
0'50"	C2 C2		
0'58"	D D D D		
	D D D D		
1'11"	D2 D2 D2 D2	Solo de Guitare	
1'25"	D D D D		Couplet 3
	D D D D		
1'39"	E E E E		Refrain
	E' E' E' E''		
1'52"	E2 E2 E2 E2	Ambiance (avec basse seule)	
	E2 E2 E2 E2		
2'04"	E3 E3 E3 E3	Ambiance	Couplet 4
	E3 E3 E3 E3		
2'17"	E4 E4 E4 E4		Refrain
	E4 E4 E4 E4		
2'31"	E2' E2' E2' E2'	Ambiance de Guitare	
	E2' E2' E2' E2'		
2'43"	F' F' F' F'		
2'51"	F F F F		Couplet 5
3'08"	F2 F2 F2 fade		

RIFFS

Tempo constant de 140 à la noire sauf sur E et ses dérivés.

A - 2A.MID



B - 2B.MID

Musical score for B - 2B.MID. The score is in 4/4 time and consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes, with some notes marked with a circled 'x'. The lower staff begins with a bass clef and contains a series of eighth notes, some marked with a sharp sign (#).

C - 2C.MID

Musical score for C - 2C.MID. The score is in 4/4 time and consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes, with some notes marked with a circled 'x'. The lower staff begins with a bass clef and contains a series of eighth notes, some marked with a sharp sign (#). The score ends with a double bar line and a 2/4 time signature, with the text "ajout de C'" above the final measure.

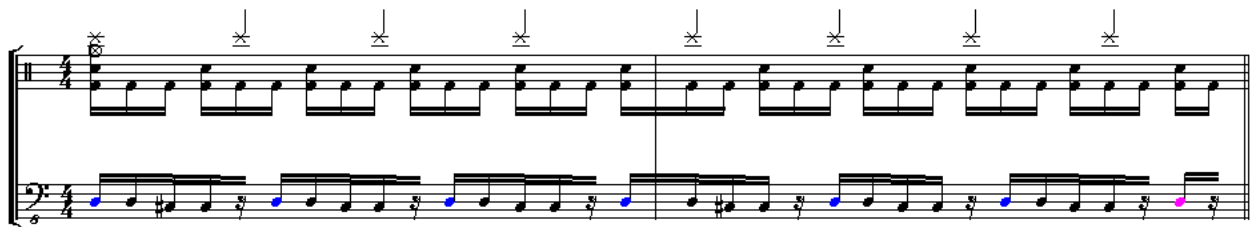
C2 - 2C2.MID

Musical score for C2 - 2C2.MID. The score is in 4/4 time and consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes, with some notes marked with a circled 'x'. The lower staff begins with a bass clef and contains a series of eighth notes, some marked with a sharp sign (#).

D - 2D.MID

Musical score for D - 2D.MID. The score is in 4/4 time and consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth notes, with some notes marked with a circled 'x'. The lower staff begins with a bass clef and contains a series of eighth notes, some marked with a sharp sign (#).

D2 - 2D2.MID



E - 2E.MID - 280 à la croche



E2 - 2E2.MID



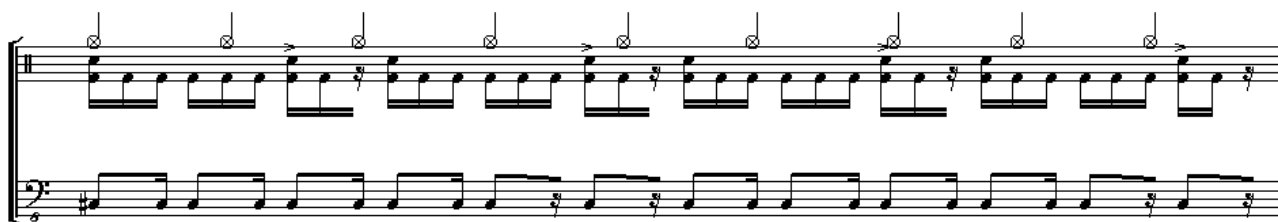
E4 - 2E4.MID



F' - 2Fp.MID - le placement des hampes correspond aux deux parties de guitare.



F - 2F.MID



F2 - 2F2.MID

A musical score for a piano piece, consisting of four systems. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff is more complex than in the first score, featuring many beamed eighth and sixteenth notes, some with cross symbols, and some notes are highlighted in blue. The bass staff provides a steady accompaniment with eighth and sixteenth notes, some of which are also highlighted in blue. A vertical blue bar is visible on the right side of the first system.

SOLO - 2Solo.MID



TEXTE

“SANE”

Tomas Haake

0'14" (Riff B) - Couplet 1

Come and hear my twisted lies,
The way I bend and falsify
A master of deception,
User of an untrue smile
A rapist of the truth,
Adapting it to fit my cause
I'm the human lie,
A sad composition of all things vile

0'28" (Riff C)

Come and read my tainted lies.
Lies.
Come see my wretched,
Tainted mind

0'35" (Riff B) - Couplet 2

Bury, cover up, repress.
I betray the people I "possess"
What ever enemy - I'll disable with mendacity
I make my way,
Extend my ground,
I clear my future-path
When it comes to joys,
Manipulation is my game of choice

0'50" (Riff C)

How I shine. I ...
The perfect freak.
Confide in me
Me... Believe in me

0'58" (Riff D) - Couplet 3

My intentions soon you will see
The sway of my scheme, imposed upon all
Come follow me, my puppets to be,
I'll attach my strings, manipulation begins

1'39" (Riff E) - Refrain

Sane Me (x4)

2'04" (Riff E3) - Couplet 4

I'm the way, I'm the truth
Gather with me, I'm the future guide

2'17" (Riff E4) - Refrain

Sane Me (x2)

2'51" (Riff F) - Couplet 5

Gather with me, join my ministry
I'm the way, the future guide
I'm the self-acclaimed god of wicked games
Sinister, repugnant bringer of pain

TRADUCTION

“Sain”

Approche et écoute mes mensonges tordus,
La manière dont je déforme et falsifie
Un maître de la déception,
Utilisant un faux sourire,
L’adaptant pour convenir à ma cause
Je suis le mensonge humain,
Une triste composition de toutes les choses viles

Approche et lis mes mensonges contaminés.
Mensonges.
Viens regarde mon esprit misérable
Et corrompu.

Enterre, Cache, Oppresse,
Je trahis ceux que je “possède”
Je neutraliserai chaque ennemi avec mon goût du mensonge
Je trace ma voie,
Étends mon territoire,
Je nettoie mon chemin futur
Quand il s’agit de joies,
La manipulation est mon jeu de prédilection.

Combien je rayonne. Je ...
Le parfait maniaque.
Confie toi à moi
Moi... Crois en moi
Bientôt tu verras mes intentions
La supériorité de ma machination, universellement infligées
Viens suis-moi, deviens ma marionnette,
J’attacherai mes fils, la manipulation commence

Purifie moi (x4)

Je suis la voie, je suis la vérité
Rejoins moi, je suis le futur guide

Purifie moi (x4)

Rejoins moi, intègre mon ministère
Je suis la voie, je suis le futur guide
Je suis le dieu auto proclamé de jeux malsains
Sinistre, répugnant colporteur de souffrance

« Concatenation »

Chaosphere, Plage 1 (et *Rare Trax*, Plage 9) – Cd d'annexe, Plage 3 – 3Concat.MID

STRUCTURE

Temps	Structure	Évènements instrumentaux	Évènements chantés
0'00"	A A A A	Introduction	
0'29"	B B B B		Couplet 1
0'52"	A2 A2		Refrain
1'06"	A A		
1'19"	B2 B2 B2 B2		Couplet 2
1'46"	A2 A2		Refrain
1'59"	B3 B3		
2'13"	C C C C	Solo	
2'39"	C2 C2 C2 C2	Ambiance	
3'05"	C C C C		Couplet 3
3'31"	A' A A A		Couplet 4 / Conclusion
3'34"	A A A A		
3'59"	B3 B3'	Coda	

RIFFS

Tempo constant de 140 à la noire (280 à la croche).

A - 3A.MID

The image displays a musical score for a piece titled 'A - 3A.MID'. It consists of two systems of staves. The first system has two staves: a treble clef staff and a bass clef staff. The time signature is 10/18. The music features a repeating rhythmic pattern of eighth notes and rests. The second system also has two staves, continuing the same rhythmic pattern. The score includes various musical notations such as notes, rests, and bar lines, with some notes highlighted in blue and red.

A2 - 3A2.MID

Two systems of musical notation for the file A2 - 3A2.MID. Each system consists of a treble and bass staff. The first system has three measures, and the second system has four measures. The notation includes blue eighth notes, black eighth notes, and various rests. Red asterisks are placed below the bass staff in the first measure of both systems. A red bracket is under the bass staff in the third measure of the second system. The piece concludes with a double bar line in the fourth measure of the second system.

B - 3B.MID

Two systems of musical notation for the file B - 3B.MID. Each system consists of a treble and bass staff. The first system has three measures, and the second system has four measures. The notation includes blue eighth notes, black eighth notes, and various rests. Red asterisks are placed below the bass staff in the first measure of both systems. A red bracket is under the bass staff in the third measure of the second system. The piece concludes with a double bar line in the fourth measure of the second system.

B2 - 3B2.MID

Two systems of musical notation for B2 - 3B2.MID. Each system consists of a treble and bass staff. The first system has four measures with time signatures 10/16, 12/16, 10/16, and 12/16. The second system has three measures with time signatures 12/16, 10/16, and 10/16. The notation includes various note values, rests, and dynamic markings. Some notes are highlighted in blue and pink. Red 'x' marks are present below the bass staff in the first and second measures of the first system, and in the first and second measures of the second system.

B3 - 3B3.MID

Two systems of musical notation for B3 - 3B3.MID. Each system consists of a treble and bass staff. The first system has three measures with time signature 10/16. The second system has four measures with time signature 10/16. The notation includes various note values, rests, and dynamic markings. Some notes are highlighted in blue and pink.

C - 3C.MID

One system of musical notation for C - 3C.MID, consisting of a treble and bass staff. The system has four measures with time signature 4/4. The notation includes various note values, rests, and dynamic markings. Some notes are highlighted in blue and pink.

C2 - 3C2.MID

One system of musical notation for C2 - 3C2.MID, consisting of a treble and bass staff. The system has four measures with time signature 4/4. The notation includes various note values, rests, and dynamic markings. Some notes are highlighted in blue and pink.

SOLO - 3Solo.MID

A musical score for a solo in 4/4 time, consisting of eight staves of music. The key signature has one sharp (F#). The melody is characterized by frequent sixteenth-note runs and eighth-note patterns. The first four staves show a continuous flow of notes, with some measures containing triplets. The fifth staff begins with a key signature change to two sharps (F# and C#). The sixth and seventh staves feature more complex rhythmic patterns, including sixteenth-note runs and eighth-note chords. The eighth staff concludes the solo with a series of sixteenth-note runs and eighth-note patterns.

AMBIANCE

A musical score for an ambient section, consisting of two staves of music. The key signature has one sharp (F#). The melody is characterized by long, sustained notes and a slow, melodic progression. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody with a similar key signature. The music is sparse and atmospheric, with long intervals between notes.

TEXTE

“CONCATENATION”

Tomas Haake

Les syllabes en gras sont chantées sur le début du motif de base du riff.

0'29" (Riff B) - Couplet 1

A **stale** organic cage. **Incarceration**. **I'm** in the stranger: me. (lost in corporeal inanity)
The **user** of my face; beneath **its** guise I rot. A **paradox** in terms. (I am now what I'm not)
Interconnected, fused. My words **are** its thoughts. I **now** share my self **with** my reflection.
Straining to divide **our** twined formation. **Duality** within singularity.

0'52" (Riff A2) - Refrain

Plug me in, **reconnect me** to my self. **Plug** me in, **reconnect me** to my soul.

(I'm forlorn in my own withering soul, racked by continuous waves of dissolution. My gemini mind the creator of the undulation. I strain to untangle these malignant bonds, to become again the one that I was)

1'19" (Riff B2) - Couplet 2

Coalescence done, the **merging** complete, the sentence **carried** out. (I'm condemned for eternity)
The **confluence**, our interwound **flows**; surges not to **be** fused. (now combined, intertwined)
In this mental cage **we** absorb our selves. The **only** certainty is **my** suffering.
My **mind** in constant pleas **for** an end **to** this concatenation. A **struggle** all in vain, we're both the **same**.

1'46" (Riff A2) - Refrain

Plug me in, **reconnect me** to my self. **Plug** me in, **reconnect me** to my soul.

(A withering soul torn by the attempts of regeneration. My gemini mind the obstacle of my redemption. I strain to elude the face of my other self. To become again the one that I was)

3'05" - Couplet 3

Gone is all my hopes, all my vain illusions. Deceived I dwell in me. In the core of my agony.
I fade in this duress. I'm weakening. The one who claimed my front is now the claimant of my soul.

(A withering soul torn by this antipolar mental integration. My divided mind A system split in two creations. I strain to reach the separation tools, to be again the one that I was)

3'34" (Riff A) - Couplet 4

Into the core of self, **the** neuro-axis, **I** fade
Within the fading core **of** self I am.....
Gone-bound, lost, away, phased out, non-existing.

TRADUCTION

“Enchaînement”

Une vieille prison organique. Incarcération. Je suis dans l'étranger: moi. (perdu dans l'inanité corporelle)

Celui qui utilise mon visage; je dépéris derrière son apparence. Un paradoxe dans les termes. (Je suis maintenant ce que je ne suis pas)

Interconnectés, fusionnés. Mes mots sont ses pensées. Maintenant je me partage avec mon reflet. Forçant notre formation jumelle à se partager. Une dualité dans la singularité.

Branche moi, reconnecte moi à moi-même. Branche moi, reconnecte moi à mon âme.

(Je suis sans espoir dans ma propre âme destructrice, continuellement extrait par des vagues de dissolution. Mon esprit géminé, créateur de l'ondulation.

Je lutte pour déjouer ces chaînes malignes, pour redevenir celui que j'étais)

Union opérée, la fusion achevée, la sentence exécutée. (Je suis condamné à l'éternité)

Le confluent, notre blessure commune coule; enfle de ne pas être refermée. (dorénavant combinés, entrelacés)

Dans cette prison mentale nous nous absorbons nous mêmes. La seule certitude est ma souffrance. Mon esprit en constante quête d'une fin à cet enchaînement. Un combat totalement vain, nous sommes tous les deux le même.

Branche moi, reconnecte moi à moi-même. Branche moi, reconnecte moi à mon âme.

(Une âme flétrissant déchirée par mes tentatives de régénération. Mon esprit jumeau obstacle à ma délivrance.

Je lutte pour échapper au visage de mon autre moi. Pour redevenir celui que j'étais)

Au loin sont mes espoirs, toutes mes vaines illusions. Trompé, je réside en moi. Dans mon agonie. Je disparaissais dans cet emprisonnement. Je m'affaiblis. Celui qui réclamait ma face est maintenant prétendant à mon âme.

(Une âme flétrissant déchirée par cette intégration mentale. Mon esprit scindé.

Un système partagé en deux créations.

Je lutte pour parvenir aux instruments de la séparation, afin être de nouveau celui que j'étais)

Dans la partie centrale du moi, l'axe neuronal, je disparaissais

A l'intérieur de la partie disparaissante que je suis...

Au-delà des limites, perdu, au loin, déphasé, non-existant.

PLACEMENT RYTHMIQUE DE LA VOIX

Couplet 1 (0'29" / Riff B)

(A) stale or - ga - nic cage
 In - car - ce - re -
 (The) u - ser of - my face
 Be - neath it's guise I rot
 In - ter - con - nect(ed) fused
 My words are its thoughts
 S - trai - ning to di - vide
 our twined for - ma -

tion
 I'm in the stran - ger me
 (A) pa - ra - dox in terms
 I now share my - self with my re - flec - tion
 tion
 Dua - li - ty wi - within sin - gu - la - ri - ty

Refrain (0'52" et 1'16" / Riff A2)

Plug me in
 re - con - nect
 me to my self
 Plug me in
 re - con - nect
 me to my soul

Couplet 2 (1'19" / Riff B2)

Co - a - le - scence done (the) mer - ging comp - leted

(The) con - flu - ence our in - ter - wound flows

In this men - tal cage we ab - sorb our - selves The

(My) mind in cons - tant pleas for an end to this con - ca - te

the sen - tence car - ried out

sur - ges not to be fused

on - ly cer - tain - ty is my suf - fe - ring

na - tion (A) strug - gle all in vain we're both the same

Couplet 3 (3'05")

Gone is all my hopes All my vain il - lu - sions De -

ceived I dwell in me In the core of my a - go - ny I

fade in this du - ress I'm wea - ke - ning The

one who claimed my front is now the claimant of my soul

Couplet 4 (3'34" / Riff A)

The musical score is written for a 12-string guitar in 10/16 time. It consists of two systems of staves. The first system has five staves, and the second system has five staves. The lyrics are: 'In - to The core of self', 'Wi - within the fa - ding core', 'Gone bound lost', 'way phased out', 'The neu - ro a - xis I fade', 'of self I am', and 'Non ex - is - ting'.

Staff 1: In - to The core of self

Staff 2: Wi - within the fa - ding core

Staff 3: Gone bound lost

Staff 4: way phased out

Staff 5: The neu - ro a - xis I fade

Staff 6: of self I am

Staff 7: Non ex - is - ting

« Spasm »

Nothing, Plage 8 - Cd d'annexe, Plage 4 – 4Spasm.MID

STRUCTURE

Temps	Structure			Évènements instrumentaux	Évènements chantés
0'00''	A	A'	[1]	Introduction / énoncé des deux riffs principaux	
0'27''	B		[2]		
0'41''	B2	B2			
1'09''	A2		[3]		Couplet 1
1'22''	B'		[2]		
1'39''	B2'	B2'			Couplet 2
2'09''	A	A	[1]		instrumental/Couplet 3
2'34''	C	C		Solo de Guitare	instrumental/Couplet 4
2'48''	C2	C2			
3'02''	D	D'			
3'29''	A3	A3	A3	A3	Couplet 5
	A3	A3	A3	A3	
	A3	A3	A3'		
	Motif, Riff et Ambiances « s'accordent »				

RIFFS

Tempo constant de 140 à la noire.

A' - 4Ap.MID

A2 - 4A2.MID

Two systems of a musical score for A2 - 4A2.MID. Each system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are highlighted in blue and pink. There are also asterisks above some notes in the top staff.

A3 - 4A3.MID

A single system of a musical score for A3 - 4A3.MID. It consists of three staves: a top staff with a treble clef and a key signature of one sharp, a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are asterisks above some notes in the top staff.

B - 4B.MID

Two systems of a musical score for B - 4B.MID. Each system consists of three staves: a top staff with a treble clef and a key signature of one sharp, a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are highlighted in blue and pink. There are also asterisks above some notes in the top staff.

C - 4C.MID



C2 - 4C2.MID



D - 4D.MID



SOLO - 4Solo.MID

The SOLO section consists of four staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The first staff begins with a treble clef and a common time signature 'C' that is crossed out and replaced with '4'. The melody features eighth and sixteenth notes, with some notes marked with a tilde (~) indicating a grace note or a specific articulation. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces more complex rhythmic figures, including triplets and sixteenth-note runs. The fourth staff concludes the solo with a final melodic phrase and a double bar line.

AMBIANCE

Jusqu'à D

The AMBIANCE section, labeled 'Jusqu'à D', is represented by a single staff of music. It contains a series of sustained notes (half notes) in the key of Bb. The notes are Bb2, Bb2, Bb2, Bb2, Bb3, and Bb3, creating a harmonic texture. The staff ends with a double bar line.

Sur A3

The AMBIANCE section, labeled 'Sur A3', is represented by a single staff of music. It contains a series of sustained notes (half notes) in the key of Bb. The notes are Bb2, Bb2, Bb2, Bb2, Bb3, and Bb3, creating a harmonic texture. The staff ends with a double bar line.

TEXTE

“SPASM”

Tomas Haake

0’41” (Riff B)

Stroboscopic contorsion-assault. Lightbulb language translated into fits
Codes of tendon-flickers I can't grasp. Focus lost as I writhe and twitch
Random beats of blinding shockwaves. Erratic suns that twist my eyes
Flashes pounding at my thoughts as the intrinsic pains multiply

1’09” (Riff A)

Muscle and tissue twined with every violent lash
Battered by an unrelenting shine
Immobilized by the increasing pains,
the procreating agonies of system breakdown

1’39” (Riff B)

Lightwave frequency body-oscillation. Undeciphered motions pass through my flesh
Bodily reverberation induced. A corporeal system lost in its waves
Bleached into their existence by tremulous epileptic strokes
Blasts of irregular pulsar-radiation -Triggering the process of mind and body control

2’20” (Riff A)

Lost to their control
A sentence - in flashes told
Enticed by their calls; - Insane, divine

2’48” (Riff C)

Torn, undone, dissolved
By incandescent gods condemned,
Burned. Their mark on my soul
To my inverted shadow confined

3’29” (Riff A3)

Twisted, spun. Vertebrae and spinal column unaligned
Joints shattered and torn apart. Spasm-rendered distortion
Organic spiral. Stretched and torn into a new creation
A wordless thing, a thingless word. Lightborn malformation

TRADUCTION

“Spasme”

Assaut stroboscopique de contorsions. Langage de bulbe lumineux traduit en attaques.
Des vacillements de tendon dont je ne saisis pas les codes. Focale perdue tandis que je me tortille et convulse.

Battements hasardeux d'ondes de choc aveuglantes. Soleils irréguliers qui tordent mes yeux
Flashes pilant mes pensées alors que les douleurs intrinsèques se multiplient

Muscle et tissu tordus à chaque coup violent
Frappé par une brillance qui ne s'apaise pas
Immobilisé par les douleurs croissantes,
les agonies procréatrices de dépression du système

Oscillation du corps à la fréquence d'une onde lumineuse. Des mouvements cryptés passent à travers ma chair
Réverbération physique provoquée. Un système corporel perdu dans ses ondes.
Désinfecté à l'intérieur de leurs existences par des congestions tremblantes et épileptiques.
Explosions d'une irrégulière radiation de pulsar. Déclenchant le processus de contrôle de l'esprit et du corps

Échappé de leurs contrôle
Une phrase - exprimée en flashes
Séduit par leurs appels ; - malsaine, divine

Déchiré, défait, dissout
Condamné par des dieux incandescents
Brûlé. Leur marque sur mon âme
Limité à mon ombre inversée

Tordu, filé. Vertèbres et colonne décalées
Articulations fracassées et déchirées séparément. Distorsion interprétée en spasme
Spirale organique. Étiré et déchiré dans une nouvelle création
Un objet sans mot, un mot sans objet. Malformation née de la lumière.

« Closed Eye Visuals »

Nothing, Plage 4 - Cd d'annexe, Plage 5 – 5Closed.MID

STRUCTURE

Temps	Structure	Évènements instrumentaux	Évènements chantés
0'00"	A	Introduction Guitares seules	Couplet 1 Refrain
0'29"	B'		
0'36"	B		
1'05"	C		
1'34"	A		Couplet 2 Refrain
2'02"	B		
2'31"	C		
3'01"	D		Couplet 3
3'29"	E		
3'44"	E2		
3'57"	F	Solo de Guitare Contrepoint	Couplet 4
4'26"	G		
5'24"	(H)		
6'22"	G'		
6'51"	G'	Conclusion	Couplet 5

RIFFS

Tempo constant de 133 à la noire.

A - 5A.MID



B' - 5Bp.MID



B - 5B.MID

Two systems of musical notation for the piece 'B - 5B.MID'. Each system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. The first system spans four measures, and the second system also spans four measures. The notation is color-coded with blue and pink highlights on certain notes.

C - 5C.MID

Two systems of musical notation for the piece 'C - 5C.MID'. Each system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. The first system spans four measures, and the second system also spans four measures. The notation is color-coded with blue and pink highlights on certain notes.

D - 5D.MID

Two systems of musical notation for the piece 'D - 5D.MID'. Each system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. Some notes are highlighted in blue and pink. The first system spans four measures, and the second system also spans four measures.

E - 5E.MID

Two systems of musical notation for the piece 'E - 5E.MID'. Each system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and a key signature of one sharp, and a bottom staff with a bass clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. Some notes are highlighted in blue and pink. The first system spans four measures, and the second system also spans four measures.

E2 - 5E2.MID



F - 5F.MID

Two systems of musical notation, each consisting of three staves. The top staff in each system is in treble clef with a key signature of one sharp (F#) and contains a series of chords marked with 'x' symbols. The middle staff is in treble clef with the same key signature and contains a melodic line with eighth and sixteenth notes, some colored blue and pink. The bottom staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes, some colored blue and pink. The notation includes various musical symbols such as notes, rests, and accidentals.

G/G' - 5G.MID

Two systems of musical notation for the piece "G/G' - 5G.MID". Each system consists of a grand staff with a treble and bass clef. The first system has four measures, and the second system also has four measures. The notation includes various note values, rests, and accidentals. Some notes are highlighted in blue and pink. Above the first staff of each system, there are four pairs of 'x' marks, likely indicating fingerings or breath marks.

SOLO - 5Solo.MID

A single system of musical notation for the piece "SOLO - 5Solo.MID". It consists of eight staves of music in treble clef. The first four staves are in 4/4 time, and the last four staves are in 3/4 time. The notation includes various note values, rests, and accidentals. The word "legato" is written above the sixth staff. The piece concludes with a double bar line.

AMBIANCE – Partie H (motif en bleu) - 5H.MID

This musical score is for a piece titled "AMBIANCE – Partie H (motif en bleu) - 5H.MID". It is written for two staves, treble and bass, in 4/4 time. The key signature has one sharp (F#), indicating the key of D major or B minor. The score consists of eight measures. The first measure features a blue melodic motif in the treble staff, which is repeated in the second measure. The bass staff provides a harmonic accompaniment with sustained notes and moving lines. The overall texture is ambient and atmospheric, with a focus on the blue-colored melodic line.

TEXTE

“CLOSED EYE VISUALS”

Tomas Haake

0'36" (Riff B)

Couplet 1

Unbound to the pale and lifeless day by the multicoloured, multiform
A spinning antidream unthought. - Excedding the obsolete reality
Overheated inner shape-generator. Blowing every cerebral fuse
Insanity filtered ans systematized. - Feeding the tools of mind abuse

1'05" (Riff C)

Refrain

Mind-signal transmission peaked, distorted, bent, unrestrained
Neuroreceivers shortcircuit. System parameters over-gained
Neverthreads decoding the stream of the reality-inverting revolution
The patterned untruth of non-dream: The closed eye visual delusion

2'02" (Riff B)

Couplet 2

A frantic cellular race down the switchbacks of mind
-Throttling the existence-engine. A propulsion beyond all limit lines
convulsive thrusts of septic energy as infected cells collide
Unleashing the video-bacterial disease. - The sinew-conducted pseudo-vision

2'31" (Riff C)

Refrain

Mind-signal transmission peaked, distorted, bent, unrestrained
Neuroreceivers shortcircuit. System parameters over-gained
Neverthreads decoding the stream of the reality-inverting revolution
The patterned untruth of non-dream: The closed eye visual delusion

2'29" (Riff E)

Couplet 3

Self unfolds like a disintegrating frame. All revealed but the sinister cause
My lying eyes come apart at the seams. Still how could I ever regret the loss

3'57" (Riff F)

The self transforms into wave lengths,
-Reverberating this unyielding dream. Lost in this greedy illusion
I'm forever devoured by the closed eye visual delusion

6'22" (Riff G2)

Couplet 4

A twirling visual overload - Explosions of terror and beauty
Colors of fear and pain within clash into unanything
A spectra-organic frenzy setting fire to the neuro-highways of mind
Revolving me away from time. A soul now rendered unassigned.

TRADUCTION

“Visions les yeux fermés”

Délié du jour pâle et sans vie par le multicolore, multiforme
Récit d'un anti-rêve inattendu. -Dépassant la réalité obsolète
Générateur interne de forme surchauffé. Soufflant chaque fusible cérébral
Insanité filtrée et systématisée. -Nourrissant les instrument de l'abus psychique.

Transmission du signal d'esprit émaciée, distordue, courbée, effrénée
Court-circuit de synapses. Paramètres du système en sur-régime
Nerfs décodant le flux de la révolution inversant-la-réalité
Le mensonge exemplaire du non-rêve: La duperie de la vision les yeux fermés

Une race cellulaire frénétique descendant les montagnes russes de l'esprit
- Régulant la machine de l'existence. Une propulsion au-delà de toutes limites
De convulsives poussées d'énergie sceptique se heurtent telles des cellules infectées
Lâchant la maladie vidéo-bactérienne. -La pseudo-vision musculaire

Transmission du signal d'esprit émaciée, distordue, courbée, effrénée
Court-circuit de synapses. Paramètres du système en sur-régime
Nerfs décodant le flux de la révolution inversant-la-réalité
Le mensonge exemplaire du non-rêve: La duperie de la vision les yeux fermés

Explications personnelles comme un rêve se désintégrant. Tout révélé excepté la sinistre cause
Mes yeux mensongers atteignent les cicatrices indépendamment. Cependant, comment pourrais-je jamais regretter cette perte.

Le soi transformé en longueurs d'ondes,
-Réfléchissant ce rêve inflexible. Perdu dans cette avide illusion
Je suis à jamais dévoré par la duperie de la vision les yeux fermés

Une surcharge de visions tournoyantes - Explosions de terreur et de beauté
Couleurs de peur et de peine à l'intérieur d'un choc dans le néant
Un montage de feu organico-spectral délirant vers les neuro-routes de l'esprit
Me faisant tourner loin du temps. Une âme désormais restituée, désaffectée