

**Université de Poitiers, UFR Sciences Humaines & Arts**

**Département de Musicologie**

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**MESHUGGAH :**

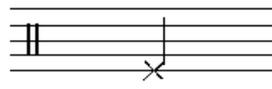
**Une formation de Métal atypique**

**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*, Page 9, 2'02 - Cd d'annexe, Page 7 - R01.MID

♩ = 80

Musical score for Example R1, "Suffer in Truth". The score is in 4/4 time with a tempo of 80 beats per minute. It consists of two systems of music. The first system has two measures, and the second system has two measures. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a series of chords marked with circled 'x' symbols. The middle staff is a guitar staff with a treble clef and a key signature of one sharp, showing a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass staff with a bass clef and a key signature of one sharp, showing a rhythmic pattern of eighth and sixteenth notes. Below the score is a rhythmic diagram consisting of a horizontal line with colored squares (red, black, blue, green, pink) indicating the timing of notes and rests.

**Exemple R2 - "Stengah"**  
*Nothing*, Page 1, 1'44 - Cd d'annexe, Page 8 - R02.MID

♩ = 60

Musical score for Example R2, "Stengah". The score is in 4/4 time with a tempo of 60 beats per minute. It consists of two systems of music. The first system has two measures, and the second system has two measures. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It features a series of chords marked with circled 'x' symbols. The middle staff is a guitar staff with a treble clef and a key signature of one sharp, showing a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass staff with a bass clef and a key signature of one sharp, showing a rhythmic pattern of eighth and sixteenth notes. Below the score is a rhythmic diagram consisting of a horizontal line with colored squares (red, black, blue, green, pink) indicating the timing of notes and rests.

**Example R3 - "Corridor of Chameleons"**  
*Chaosphere*, Page 9, 0'00 – Cd d'annexe, Page 9 - R03.MID

♩ = 175

**Example R4 - "Glints Collide"**  
*Nothing*, Page 5, 0'00 - Cd d'annexe, Page 10 - R04.MID

♩ = 140

**Example R5 - "The Mouth Licking What You've Bled"**  
*Chaosphere*, Page 5, 1'39 - Cd d'annexe, Page 11 - R05.MID

♩ = 148

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

♩ = 131

Musical score for Example R6, featuring three staves. The top staff contains a series of 16 'x' symbols, likely representing a drum pattern. The middle and bottom staves contain musical notation with various colored notes (blue, green, pink) and rests. The time signature is 12/8.



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

♩ = 75

Base

Musical score for Example R7, featuring three staves. The top staff contains a series of 16 'x' symbols. The middle and bottom staves contain musical notation with various colored notes (blue, green, pink) and rests. The time signature is 4/4.

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

Variation

Musical score for 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 colored notes (blue, green, pink) and rests.

Exemple R8 - "Beneath"

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

♩. = 160

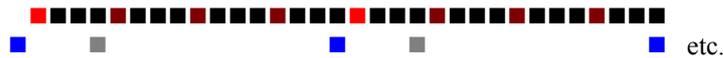
Musical score for Exemple R8, consisting of four systems of three staves each. The top staff of each system contains a series of asterisks. The middle and bottom staves contain musical notation with various colored notes (blue, green, pink) and rests.

A horizontal bar composed of colored squares, likely representing a MIDI piano roll or a color-coded sequence. The bar consists of three rows of squares: the top row has green squares, the middle row has black squares, and the bottom row has blue and pink squares.

**Exemple R9 - "Stengah"**

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

♩ = 120



**Exemple R10 - "Inside What's Behind"**

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

♩ = 68



**Exemple R11 - "Stengah"**

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

♩ = 120

Musical score for Exemple R11, "Stengah". The score is in 4/4 time and consists of three staves. The top staff shows a series of chords marked with 'x' symbols. The middle staff contains a melodic line with eighth and sixteenth notes, some of which are highlighted in blue. The bottom staff features a bass line with eighth and sixteenth notes, including 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

Musical score for Exemple R12, "Vanished". The score is in 4/4 time and consists of two systems of three staves each. The top staff shows a series of chords marked with 'x' symbols, with some notes highlighted in green. The middle staff contains a melodic line with eighth and sixteenth notes, some of which are highlighted in blue and pink. The bottom staff features a bass line with eighth and sixteenth notes, including some notes highlighted in blue and pink.

**Example R13 - "Neurotica"**

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

♩ = 103

A single-staff musical score in 4/4 time. The piece features a complex, rhythmic pattern of chords and single notes. Several chords are circled in blue, and some notes are highlighted in pink. The tempo is marked as ♩ = 103.

**Example R14 - "Choirs of Devastation"**

*Contradictions Collapse*, Page 8, 0'57 – Cd d'annexe, Page 21 - R14.MID

♩ = 181

A three-staff musical score in 4/4 time. The top staff contains a dense, repetitive rhythmic pattern of eighth notes with accents. The middle and bottom staves feature a more sparse, rhythmic accompaniment with some rests. The tempo is marked as ♩ = 181.



**Example R15 - "Inside What's Behind"**

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

♩ = 277

A three-staff musical score in 4/4 time. The top staff features a sparse, rhythmic pattern of eighth notes with accents. The middle and bottom staves feature a more complex, rhythmic accompaniment with some rests. The tempo is marked as ♩ = 277.





**Exemple R17 - "Perpetual Black Second"**  
Nothing, Plage 3, 0'00 - Cd d'annexe, Plage 24 - R17.MID

♩ = 75

The image displays a musical score for a piece titled "Perpetual Black Second". The score is presented in two systems, each containing three staves. The top staff is a guitar tablature, showing fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a circled 'X' on the first fret of the first string. The middle staff is a treble clef staff with a melodic line. The bottom staff is a bass clef staff with a bass line. The music is in 4/4 time and features a 'perpetual black second' interval. The tempo is marked as ♩ = 75. The score is in 4/4 time and features a 'perpetual black second' interval. The notation includes various musical symbols such as notes, rests, and accidentals.

**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 consisting of three staves. The top staff is for the piano, the middle for guitar, and the bottom for bass. The time signature is 4/4. The tempo is marked as ♩ = 305. The score includes various musical notations such as notes, rests, and accidentals. A rhythmic pattern is shown at the bottom of the page.

The rhythmic pattern at the bottom consists of a sequence of colored squares: a row of 16 squares (8 green, 8 black), a row of 16 squares (8 red, 8 black), and a row of 16 squares (8 blue, 8 grey). The first row has green squares at positions 1, 3, 5, 7, 9, 11, 13, and 15. The second row has red squares at positions 1, 3, 5, 7, 9, 11, 13, and 15. The third row has blue squares at positions 1, 3, 5, 7, 9, 11, 13, and 15.

**Exemple R19 - "Stengah"**

Nothing, Page 1, 3'29 - Cd d'annexe, Plage 26 - R19.MID

♩ = 120

The musical score is presented in two systems, each with four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is a guitar staff with a key signature of one flat and a 4/4 time signature, featuring various fretting techniques such as bends, slides, and vibrato, indicated by slurs and dots. The third staff is a bass staff with a key signature of one flat and a 4/4 time signature, showing a steady eighth-note bass line. The fourth staff is a piano staff with a key signature of one flat and a 4/4 time signature, featuring a complex, flowing melody with many sixteenth and thirty-second notes, often marked with accents and slurs. The score is divided into measures by vertical bar lines, and some measures contain asterisks (\*) above the staff, possibly indicating specific performance techniques or editing points. The second system is enclosed in a dashed box.

# SOLI

## Types de soli pour les principaux enregistrements

Morceaux	Jazz-rock/ Mélodique	Taping / Rythmique	Bruitiste	Annexe correspondante
<b>None</b>				
1.Humiliative	X	X		
2.Sickening	X	X		
3.Ritual	X			
4.Gods of rapture	X			
5.Aztec two-step				
<b>Destroy, Erase, Improve</b>				
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			
<b>Chaosphere</b>				
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
<b>Nothing</b>				
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

♩ = 138

A musical score for a solo in 4/4 time, marked with a tempo of 138 BPM. The score consists of six staves of music. The first staff begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The subsequent staves continue this melodic line with various rhythmic patterns, including eighth-note runs and sixteenth-note passages. The key signature is one flat (B-flat), and the piece concludes with a quarter rest on the final staff.

Ce solo en tapping 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

♩ = 160



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*, Plage 8, 2'42" - Cd d'annexe, Plage 29 - SK8.MID

♩ = 130

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 image displays a musical score for a piece titled "Perpetual Black Second". The score is written in a single system with six staves, all using a treble clef and a 2/4 time signature. The tempo is indicated as quarter note = 150. The music is characterized by a complex, atonal melodic line that is highly chromatic and features a "faux bourdon" (false drone) effect. The notes are often beamed together in groups, creating a dense, rhythmic texture. The key signature is not explicitly shown, but the notes suggest a non-traditional scale.

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 image displays a musical score for a piece titled "Glints Collide". The score is written in 4/4 time and begins with a tempo marking of ♩ = 140. It consists of eight staves of music, each containing a single melodic line. The notation is complex, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. The key signature is not explicitly stated but appears to be B-flat major or D minor based on the presence of B-flat and F notes. The score includes several accidentals (sharps, flats, and naturals) and some notes are marked with an 'x' symbol, possibly indicating a specific performance technique or a correction. The overall style is contemporary and rhythmic.

**Exemple S8 - "Organic Shadows"**

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

♩ = 130

Frettes

3

3

5

3

3

0

0

0

0

0

0

0

~ simile

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)



The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with a series of eighth notes and quarter notes, some of which are beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note bass line. The music is in the Mib Lydian mode.

Mib lydien

The second system continues the musical piece. The upper staff shows a continuation of the melodic line, with some notes held over from the previous system. The lower staff maintains the same rhythmic accompaniment. The overall texture is consistent with the first system.

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

The third system of the musical score is enclosed in a double bar line at both ends, indicating a final section. The upper staff features a melodic line with a mixolydian feel, characterized by a lowered seventh degree. The lower staff continues with the same accompaniment. The tempo and dynamics are indicated by the text above the staff to be 'fade out'.

Fa mixolydien

# AMBIANCES

Types d'ambiances pour les principaux enregistrements

Morceaux	Mélodique	Rythmique	Bruitiste	Harmonique	Exemple correspondant
<b>None</b>					
1.Humiliative			X	X	
2.Sickening	X				
3.Ritual	X				
4.Gods of rapture	X			X	
5.Aztec two-step			X		
<b>Destroy,Erase,Improve</b>					
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
<b>Chaosphere</b>					
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	
<b>Nothing</b>					
1.Stengah				X	A5
2.Rational gaze			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*, Page 2, 1'02' - Cd d'annexe, Page 38

The image shows three staves of musical notation for guitar. The first staff is a treble clef staff with a melodic line of eighth and sixteenth notes, marked with a slur and the annotation "simile...". The second staff is a treble clef staff with a bass line consisting of a few notes, marked with a slur and the time marker "3'46"". The third staff is a treble clef staff with a melodic line similar to the first, marked with a slur and the annotation "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*, Page 3, 2'02" / 3'54" - Cd d'annexe, Page 39

The image shows a single staff of musical notation for guitar, consisting of four notes: a half note G2, a half note G3, a half note G4, and a half note G5.

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*.

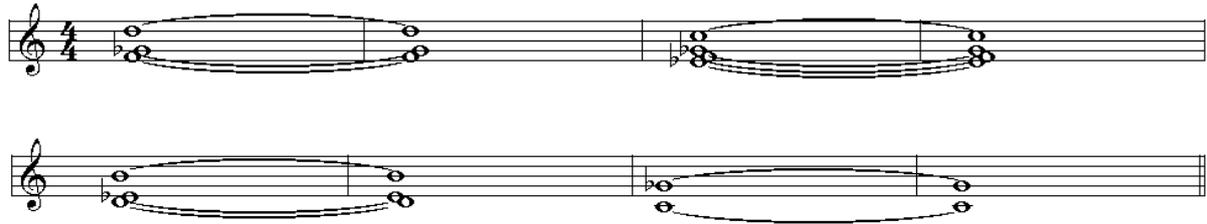
2'24" / 8vb à 3'30" - Cd d'annexe, Page 40 - AK3-2.MID

The image shows two staves of musical notation for guitar. The first staff is a treble clef staff with a complex rhythmic pattern of eighth and sixteenth notes, marked with a slur and the time marker "2'24" / 8vb à 3'30"". The second staff is a treble clef staff with a complex rhythmic pattern of eighth and sixteenth notes, marked with a slur and the time marker "2'24" / 8vb à 3'30"". The notation includes various rhythmic markings and dissonant intervals.

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

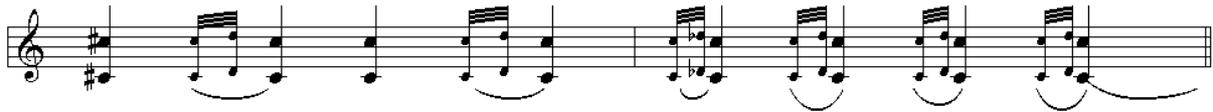
**Exemple A5 - "Stengah"**

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



**Exemple A6 - "Rational Gaze"**

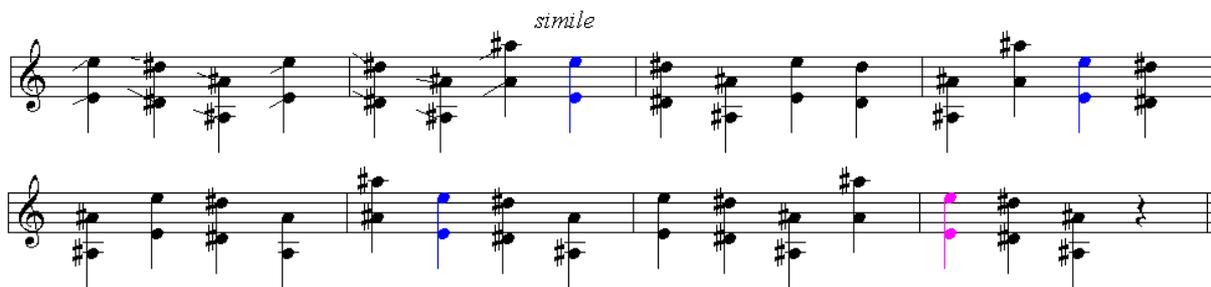
*Nothing*, Plage 2, 2'25" - Cd d'annexe, Plage 42



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.



## Ajouts pour « *Future Breed Machine* »

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

Les travaux de Espen T Hangård<sup>1</sup> 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'	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		

<sup>1</sup> [www.notam.uio.no/~espenth/mesh/](http://www.notam.uio.no/~espenth/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)

Musical notation for Riff 1 (0A.MID) in 4/4 time. The score consists of three staves: guitar, guitar, and bass. The guitar part features a sequence of four power chords (marked with an 'x' in a circle) on the top staff. The middle guitar staff shows a melodic line with eighth notes and quarter notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes.

### B - 0B.MID (Riff 2 pour Hangård)

Musical notation for Riff 2 (0B.MID) in 4/4 time. The score consists of three staves: guitar, guitar, and bass. The top staff features a melodic line with eighth notes and quarter notes, including some triplets. The middle guitar staff shows a complex rhythmic pattern with eighth notes and quarter notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes.

### C - 0C.MID (Riff 3 pour Hangård)

Musical notation for Riff 3 (0C.MID) in 4/4 time. The score consists of three staves: guitar, guitar, and bass. The top staff features a melodic line with eighth notes and quarter notes, including some triplets. The middle guitar staff shows a complex rhythmic pattern with eighth notes and quarter notes. The bass staff provides a rhythmic accompaniment with chords and eighth notes.

D - 0D.MID (Riff 4 pour Hangård)

Musical score for Riff 4 (0D.MID). It consists of three staves: a treble clef staff with eighth notes and sixteenth notes, a guitar staff with chords and some accidentals, and a bass clef staff with eighth notes and sixteenth notes. The piece is in 4/4 time.

E - 0E.MID (Riff 5 pour Hangård)

Musical score for Riff 5 (0E.MID). It consists of three staves: a treble clef staff with eighth notes and sixteenth notes, a guitar staff with chords and some accidentals, and a bass clef staff with eighth notes and sixteenth notes. The piece is in 12/8 time.

F - 0F.MID (Riff 6 pour Hangård)

Musical score for Riff 6 (0F.MID). It consists of three staves: a treble clef staff with chords and some accidentals, a guitar staff with eighth notes and sixteenth notes, and a bass clef staff with eighth notes and sixteenth notes. The piece is in 4/4 time.

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

Musical score for Riff Clean (0Gp.MID). It consists of a single bass clef staff with eighth notes and sixteenth notes. The piece is in 12/8 time.

G'' - 0Gpp.MID (riff superposé à G')

Musical score for Riff superposé à G' (0Gpp.MID). It consists of two staves: a treble clef staff with chords and some accidentals, and a bass clef staff with eighth notes and sixteenth notes. The piece is in 4/4 time.

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

Musical score for H - 0H.MID. It features a treble clef with a 4/4 time signature. The melody consists of eighth notes with a double-pedal effect, indicated by 'x' marks above the notes. The bass line is a simple accompaniment of chords. The score is divided into two systems: the first system contains measures 1-3, and the second system contains measure 4. A repeat sign is present at the end of the first system.

I - 0I .MID (Riff 7 pour Hangård)

Musical score for I - 0I .MID. It consists of two systems of three staves each. The top staff shows a guitar riff with power chords and a double-pedal effect. The middle staff shows a bass line with a steady eighth-note pattern. The bottom staff shows a keyboard accompaniment with chords and a steady eighth-note pattern. The score is divided into two systems, each containing three measures.

J - 0J .MID (Riff 8 pour Hangård)

Musical score for J - 0J .MID. It consists of two systems of three staves each. The top staff shows a guitar riff with power chords and a double-pedal effect. The middle staff shows a bass line with a steady eighth-note pattern. The bottom staff shows a keyboard accompaniment with chords and a steady eighth-note pattern. The score is divided into two systems, each containing three measures.

# SOLI

Solo mélodique - 0Solo1.MID

The musical score is written in 13/8 time and consists of six staves. The first staff is a bass clef line with a 13/8 time signature. It begins with a series of eighth notes, followed by a triplet of eighth notes, and ends with a whole note. The second through sixth staves are treble clef lines. The second staff contains a series of quarter notes and rests. The third staff contains a series of quarter notes and rests. The fourth staff contains a series of quarter notes and rests. The fifth staff contains a series of quarter notes and rests. The sixth staff contains a series of quarter notes and rests, ending with a double bar line and a repeat sign.

Solo en tapping - 0Solo2.MID

A musical score for a solo tapping piece in 4/4 time, consisting of seven staves of music. The notation is written on a single treble clef staff. The piece begins with a key signature of one sharp (F#) and a 4/4 time signature. The first six staves contain a complex, fast-paced tapping sequence with many accidentals (sharps, flats, naturals) and slurs. The seventh staff concludes the piece with a final melodic phrase.

AMBIANCE - 0Amb.MID

A musical score for an ambient piece in 4/4 time, consisting of a single staff of music. The notation is written on a single treble clef staff. The piece begins with a key signature of one flat (Bb) and a 4/4 time signature. The music consists of a simple, repetitive rhythmic pattern of chords, each marked with an accent (>) and a fermata (|) above it, creating a sustained, atmospheric effect.

## 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	Ambiance de guitare - Modulation Grosse caisse en croches	Couplet 1
0'51"	B B		
1'16"	B2		Couplet 2
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'		

**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.m.ID

The musical score for riff 'a' is presented in two systems, each containing three staves (treble, middle, and bass clefs). The time signature is 3/4. The first system consists of four measures. The second system also consists of four measures, with the final measure marked with a double bar line and a 3/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like accents and slurs.

### A - 1A.MID

The musical score for riff 'A' is presented in two systems, each containing three staves (treble, middle, and bass clefs). The time signature is 3/4. The first system consists of four measures. The second system also consists of four measures, with the final measure marked with a double bar line and a 3/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like accents and slurs.

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

Musical score for A2 - 1A2.MID. The score is written for guitar and consists of two systems. Each system has three staves: a top staff for the treble clef, a middle staff for the guitar's upper register, and a bottom staff for the bass clef. The time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a sequence of chords and melodic lines. The second system continues the piece, ending with a double bar line.

b - 1bm.MID

Musical score for b - 1bm.MID. The score is written for guitar and consists of two systems. Each system has three staves: a top staff for the treble clef, a middle staff for the guitar's upper register, and a bottom staff for the bass clef. The time signature is 19/4. The key signature has one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a sequence of chords and melodic lines. The second system continues the piece, ending with a double bar line.

B - 1B.MID

Musical score for guitar and bass in 2/4 time, consisting of two systems of three staves each. The top system shows a guitar part with chords and a bass line with blue highlights. The bottom system shows a guitar part with some notes marked with 'x' and a bass line.

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

Musical score for guitar and bass in 10/16 time, consisting of three systems of three staves each. The top system shows a guitar part with chords and a bass line with blue highlights. The middle system shows a guitar part with chords and a bass line. The bottom system shows a guitar part with chords and a bass line.

D' - 1Dp.MID - 140 à la noire.

Musical score for guitar and bass in 4/4 time, consisting of three systems of three staves each. The top system shows a guitar part with chords and a bass line. The middle system shows a guitar part with chords and a bass line. The bottom system shows a guitar part with chords and a bass line.

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

A musical score for E/E2 in 12/8 time. The score consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains a complex rhythmic pattern of eighth and sixteenth notes. The middle staff contains a series of quarter notes. The bass staff contains a complex rhythmic pattern of eighth and sixteenth notes, mirroring the treble staff.

F - 1F.MID

A musical score for F in 2/2 time. The score consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains a series of quarter notes. The middle staff contains a series of eighth notes. The bass staff contains a series of eighth notes.

F2 - 1F2.MID

A musical score for F2 in 2/2 time. The score consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains a series of quarter notes. The middle staff contains a series of eighth notes. The bass staff contains a series of eighth notes.

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

The image displays a musical score for a solo section, titled "SOLO - 1Solo.MID (après la partie bruitiste)". The score is written for a multi-staff instrument, likely a synthesizer or digital piano, and is organized into five systems of three staves each. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The time signature changes throughout the piece, starting with 18/8, then 12/8, 4/4, and 7/8. The key signature is not explicitly defined but appears to be in a minor key, with several flats visible. The score includes various musical notations such as slurs, ties, and dynamic markings. The overall style is contemporary and experimental, reflecting the "bruitiste" (noise) influence mentioned in the title.

System 1: Treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with accents. The guitar part features a 7/8 time signature and includes chords and single notes. The bass line has a 7/8 time signature and consists of eighth notes.

System 2: Treble clef with a key signature of one flat (Bb). The melody continues with eighth notes and a fermata. The guitar part has a 7/8 time signature and includes chords and single notes. The bass line has a 7/8 time signature and consists of eighth notes.

System 3: Treble clef with a key signature of one flat (Bb). The melody features eighth notes with accents and a fermata. The guitar part has a 7/8 time signature and includes chords and single notes. The bass line has a 7/8 time signature and consists of eighth notes.

System 4: Treble clef with a key signature of one flat (Bb). The melody continues with eighth notes and a fermata. The guitar part has a 7/8 time signature and includes chords and single notes. The bass line has a 7/8 time signature and consists of eighth notes.

System 5: Treble clef with a key signature of one flat (Bb). The melody continues with eighth notes and a fermata. The guitar part has a 7/8 time signature and includes chords and single notes. The bass line has a 7/8 time signature and consists of eighth 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 step**<sup>2</sup> 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 (in<sup>3</sup>) 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 pouls | engendrant de l'intérieur  
La pression augmente, submerge ma confiance  
Tandis que je me dévoile en moi  
Brûle

## « Sane »

*Chaosphere*, Page 4 (et *The True Human Design*, Page 1) - Cd d'annexe, Page 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'		Couplet 2
0'35"	B B B B		
0'50"	C2 C2		
0'58"	D D D D	Solo de Guitare	Couplet 3
	D D D D		
1'11"	D2 D2 D2 D2		
1'25"	D D D D		
	D D D D	Ambiance (avec basse seule)	Refrain
1'39"	E E E E		
	E' E' E' E''		
1'52"	E2 E2 E2 E2		
	E2 E2 E2 E2		
2'04"	E3 E3 E3 E3	Ambiance	Couplet 4
	E3 E3 E3 E3		
2'17"	E4 E4 E4 E4	Ambiance de Guitare	Refrain
	E4 E4 E4 E4		
2'31"	E2' E2' E2' E2'		
	E2' E2' E2' E2'	Couplet 5	
2'43"	F' F' F' F'		
2'51"	F F F F		
3'08"	F2 F2 F2 fade		

### RIFFS

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

A - 2A.MID

The image shows a musical score for a guitar riff. It consists of two staves: a treble clef staff for guitar and a bass clef staff for bass. The time signature is 4/4. The guitar part is written in a key with one sharp (F#), likely D major. The riff consists of a sequence of chords: A, B, C, B, A, B, C, B, A. The bass part is a steady eighth-note pattern on the E string, which is the root of the A chord.

B - 2B.MID

Musical score for B - 2B.MID. The score is in 4/4 time and consists of two staves. The upper staff features a melodic line with eighth notes and rests, starting with a circled 'B' in parentheses. The lower staff provides a bass line with eighth notes and rests.

C - 2C.MID

Musical score for C - 2C.MID. The score is in 4/4 time and consists of two staves. The upper staff has a melodic line with eighth notes and rests, ending with a fermata. The lower staff has a bass line with eighth notes and rests. A text annotation 'ajout de C'' is positioned above the second measure of the upper staff. The piece concludes with a double bar line and a 2/4 time signature change.

C2 - 2C2.MID

Musical score for C2 - 2C2.MID. The score is in 4/4 time and consists of two staves. The upper staff features a melodic line with eighth notes and rests, ending with a fermata. The lower staff provides a bass line with eighth notes and rests.

D - 2D.MID

Musical score for D - 2D.MID. The score is in 4/4 time and consists of two staves. The upper staff has a melodic line with eighth notes and rests, starting with an asterisk. The lower staff provides a bass line with eighth notes and rests.

D2 - 2D2.MID

Musical score for D2 - 2D2.MID. The score is written for guitar in 4/4 time. The right hand (treble clef) plays a continuous eighth-note pattern: D4, E4, F4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a continuous eighth-note pattern: D2, E2, F2, G2, A2, B2, C3, D3. There are eight 'x' marks above the right-hand staff, indicating muted notes.

E - 2E.MID - 280 à la croche

Musical score for E - 2E.MID - 280 à la croche. The score is written for guitar in 7/8 time. The right hand (treble clef) plays a sequence of notes: E4, F4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a sequence of chords: E2, F2, G2, A2, B2, C3, D3. There are three 'x' marks above the right-hand staff, indicating muted notes.

E2 - 2E2.MID

Musical score for E2 - 2E2.MID. The score is written for guitar in 4/4 time. The right hand (treble clef) plays a sequence of notes: E4, F4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a sequence of chords: E2, F2, G2, A2, B2, C3, D3.

E4 - 2E4.MID

Musical score for E4 - 2E4.MID. The score is written for guitar in 4/4 time. The right hand (treble clef) plays a sequence of notes: E4, F4, G4, A4, B4, C5, D5. The left hand (bass clef) plays a sequence of chords: E4, F4, G4, A4, B4, C5, D5. There are three 'x' marks above the right-hand staff, indicating muted notes.

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

Musical score for F' - 2Fp.MID. The score is written for guitar in 9/4 time. The right hand (treble clef) plays a sequence of notes: F5, G5, A5, B5, C6, D6. The left hand (bass clef) plays a sequence of chords: F5, G5, A5, B5, C6, D6.

F - 2F.MID

Musical score for F - 2F.MID. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a sequence of chords with eighth notes, each marked with a circled 'x' above it. The bass staff features a sequence of eighth notes with a sharp sign (#) on the first note of each pair.

F2 - 2F2.MID

Musical score for F2 - 2F2.MID. The score consists of four systems, each with a treble clef staff and a bass clef staff. The treble staff features a sequence of chords with eighth notes, each marked with a circled 'x' above it. The bass staff features a sequence of eighth notes with a sharp sign (#) on the first note of each pair. The second system includes a blue vertical bar on the right side. The fourth system includes a pink vertical bar on the right side.

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

## RIFFS

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

### A - 3A.MID

The image displays two systems of musical notation for riff A. Each system consists of a treble clef staff and a bass clef staff. The time signature is 10/18. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Red vertical markers are placed below the bass staff, and blue vertical markers are placed below the treble staff. The first system spans 12 measures, and the second system spans 12 measures, ending with a double bar line.

A2 - 3A2.MID

Musical score for A2 - 3A2.MID. The score is presented in two systems, each with a grand staff (treble and bass clefs). The time signature is 10/16. The first system consists of three measures. The second system consists of four measures. The notation includes blue notes in the treble clef and red notes in the bass clef. There are various musical symbols such as stems, beams, and slurs. The bass clef notes are marked with red stems and stems with red bars above them.

B - 3B.MID

Musical score for B - 3B.MID. The score is presented in two systems, each with a grand staff (treble and bass clefs). The time signature is 10/16. The first system consists of three measures. The second system consists of four measures. The notation includes blue notes in the treble clef and red notes in the bass clef. There are various musical symbols such as stems, beams, and slurs. The bass clef notes are marked with red stems and stems with red bars above them.

B2 - 3B2.MID

Musical score for B2 - 3B2.MID. The score is in 10/16 and 12/16 time signatures. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some notes in the bass staff. The notes are color-coded: blue, pink, and red. There are also some notes in the bass staff that are color-coded. The score is divided into two systems, each with two measures per system.

B3 - 3B3.MID

Musical score for B3 - 3B3.MID. The score is in 10/16 time signature. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some notes in the bass staff. The notes are color-coded: blue, pink, and red. There are also some notes in the bass staff that are color-coded. The score is divided into two systems, each with four measures per system.

C - 3C.MID

Musical score for C - 3C.MID. The score is in 4/4 time signature. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some notes in the bass staff. The notes are color-coded: blue, pink, and red. There are also some notes in the bass staff that are color-coded. The score is divided into two systems, each with four measures per system.

C2 - 3C2.MID

Musical score for C2 - 3C2.MID. The score is in 4/4 time signature. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some notes in the bass staff. The notes are color-coded: blue, pink, and red. There are also some notes in the bass staff that are color-coded. The score is divided into two systems, each with four measures per system.

SOLO - 3Solo.MID

The solo piece is written in 4/4 time and consists of eight staves of music. The key signature has one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the third and fourth staves. The piece concludes with a final melodic phrase in the eighth staff, ending with a double bar line.

AMBIANCE

The ambient piece is written in 4/4 time and consists of two staves of music. The key signature has one sharp (F#). The music is characterized by a simple, slow-moving melodic line, primarily using half and whole notes. The first staff begins with a treble clef and a key signature of one sharp. The piece concludes with a final melodic phrase in the second staff, ending with a double bar line.

## 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 twinded 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 - thin 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 consists of two systems of staves. The first system has six staves, and the second system has six staves. The top staff of each system is the vocal line, and the bottom staff is the bass line. The time signature is 10/16. The lyrics are as follows:

In - to		The core of self	
Wi - thin		the fa - ding core	
Gone	bound		lost
way	phased		out
The neu - ro a - xis I fade			
of self I am			
Non ex - is - ting			

# « Spasm »

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

## STRUCTURE

Temps	Structure	Évènements instrumentaux	Évènements chantés
0'00"	A A'	Introduction / énoncé des deux riffs principaux	
0'27"	B		
0'41"	B2 B2		Couplet 1
1'09"	A2		
1'22"	B'		
1'39"	B2' B2'		Couplet 2 instrumental/Couplet 3
2'09"	A A		
2'34"	C C	Solo de Guitare	instrumental/Couplet 4
2'48"	C2 C2		
3'02"	D D'		
3'29"	A3 A3 A3 A3 A3 A3 A3 A3 A3 A3 A3'		

## RIFFS

Tempo constant de 140 à la noire.

A' - 4Ap.MID

A2 - 4A2.MID

Musical score for A2 - 4A2.MID, consisting of two systems of three staves each. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 9/4 time signature, and two piano accompaniment staves. The second system continues the piece with similar notation. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Some notes in the piano parts are highlighted in blue and pink.

A3 - 4A3.MID

Musical score for A3 - 4A3.MID, consisting of a single system of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 9/4 time signature, containing a series of rests marked with an asterisk (\*). The middle and bottom staves are piano accompaniment staves with notes and rests.

B - 4B.MID

Musical score for B - 4B.MID, consisting of two systems of three staves each. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 9/4 time signature, containing a series of rests marked with an asterisk (\*). The middle and bottom staves are piano accompaniment staves with notes and rests. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Some notes in the piano parts are highlighted in blue and pink.

C - 4C.MID

A musical score for guitar, bass, and drums. The guitar part (top staff) features a complex, rhythmic pattern of sixteenth notes with many accents. The bass part (middle staff) consists of quarter notes and eighth notes, with some notes highlighted in blue and pink. The drum part (bottom staff) shows a steady bass drum pattern with occasional snare hits. A bracket is placed under the first two measures of the bass and drum parts.

C2 - 4C2.MID

A musical score for guitar, bass, and drums. The guitar part (top staff) features a complex, rhythmic pattern of sixteenth notes with many accents. The bass part (middle staff) consists of quarter notes and eighth notes, with some notes highlighted in blue and pink. The drum part (bottom staff) shows a steady bass drum pattern with occasional snare hits.

D - 4D.MID

A musical score for guitar, bass, and drums. The guitar part (top staff) features a complex, rhythmic pattern of sixteenth notes with many accents. The bass part (middle staff) consists of quarter notes and eighth notes, with some notes highlighted in blue and pink. The drum part (bottom staff) shows a steady bass drum pattern with occasional snare hits.

SOLO - 4Solo.MID

A musical score for a solo piece in 4/4 time, written in G major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some notes marked with a tilde (~) for vibrato. The second staff continues the melody, featuring a triplet of eighth notes. The third and fourth staves contain more complex rhythmic patterns, including sixteenth and thirty-second notes, with various articulations like slurs and accents.

AMBIANCE

Jusqu'à D

A musical score for the 'Jusqu'à D' section, consisting of a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), and C5 (quarter). The notes are written as stems with flags, indicating a specific articulation.

Sur A3

A musical score for the 'Sur A3' section, consisting of a single staff with a treble clef. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), and C4 (quarter). The notes are written as stems with flags, indicating a specific articulation.

## 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. Vertebras 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, Page 4 - Cd d'annexe, Page 5 – 5Closed.MID

## STRUCTURE

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

## RIFFS

Tempo constant de 133 à la noire.

### A - 5A.MID

### B' - 5Bp.MID

### B - 5B.MID

Musical score for section B, 5B.MID. The score is presented in two systems, each with three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment staves with treble and bass clefs, respectively. The music features a steady eighth-note accompaniment in the piano parts and a melodic line in the upper staff. The first system consists of four measures, and the second system also consists of four measures. The notation includes various note values, rests, and dynamic markings.

### C - 5C.MID

Musical score for section C, 5C.MID. The score is presented in two systems, each with three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment staves with treble and bass clefs, respectively. The music features a steady eighth-note accompaniment in the piano parts and a melodic line in the upper staff. The first system consists of four measures, and the second system also consists of four measures. The notation includes various note values, rests, and dynamic markings.

D - 5D.MID

Musical score for D - 5D.MID, consisting of two systems of three staves each. The top staff of each system contains guitar chords with 'x' marks indicating fretted strings. The middle staff contains a melodic line with notes in blue and pink. The bottom staff contains a bass line with notes in blue and pink. The score is divided into four measures per system.

E - 5E.MID

Musical score for E - 5E.MID, consisting of two systems of three staves each. The top staff of each system contains guitar chords with 'x' marks. The middle staff contains a melodic line with notes in blue and pink. The bottom staff contains a bass line with notes in blue and pink. The score is divided into four measures per system.

E2 - 5E2.MID

Two staves of musical notation. The top staff is in bass clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some notes highlighted in blue and pink.

F - 5F.MID

Two systems of musical notation. Each system consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music includes chords, eighth notes, and sixteenth notes, with some notes highlighted in blue and pink. There are also some 'x' marks above the top staff.

G/G' - 5G.MID

Two systems of musical notation for a guitar piece. Each system consists of three staves: a top staff with guitar-specific symbols (crosses), a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in 4/4 time and features a mix of eighth and sixteenth notes, often beamed together. Some notes are highlighted in blue and pink. The piece concludes with a double bar line.

SOLO - 5Solo.MID

A single system of musical notation for a guitar solo, consisting of eight staves with a treble clef. The piece is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The notation includes slurs, ties, and dynamic markings such as *legato*. 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 in 4/4 time and consists of eight systems of two staves each (treble and bass clef). The melody, highlighted in blue, is a sequence of eighth and quarter notes with various accidentals (sharps and naturals). The bass line provides a harmonic accompaniment with longer note values and rests. The piece concludes with a double bar line and repeat dots at the end of the eighth system.

## 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  
-Throttlng 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  
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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