

VOIDLIGHT

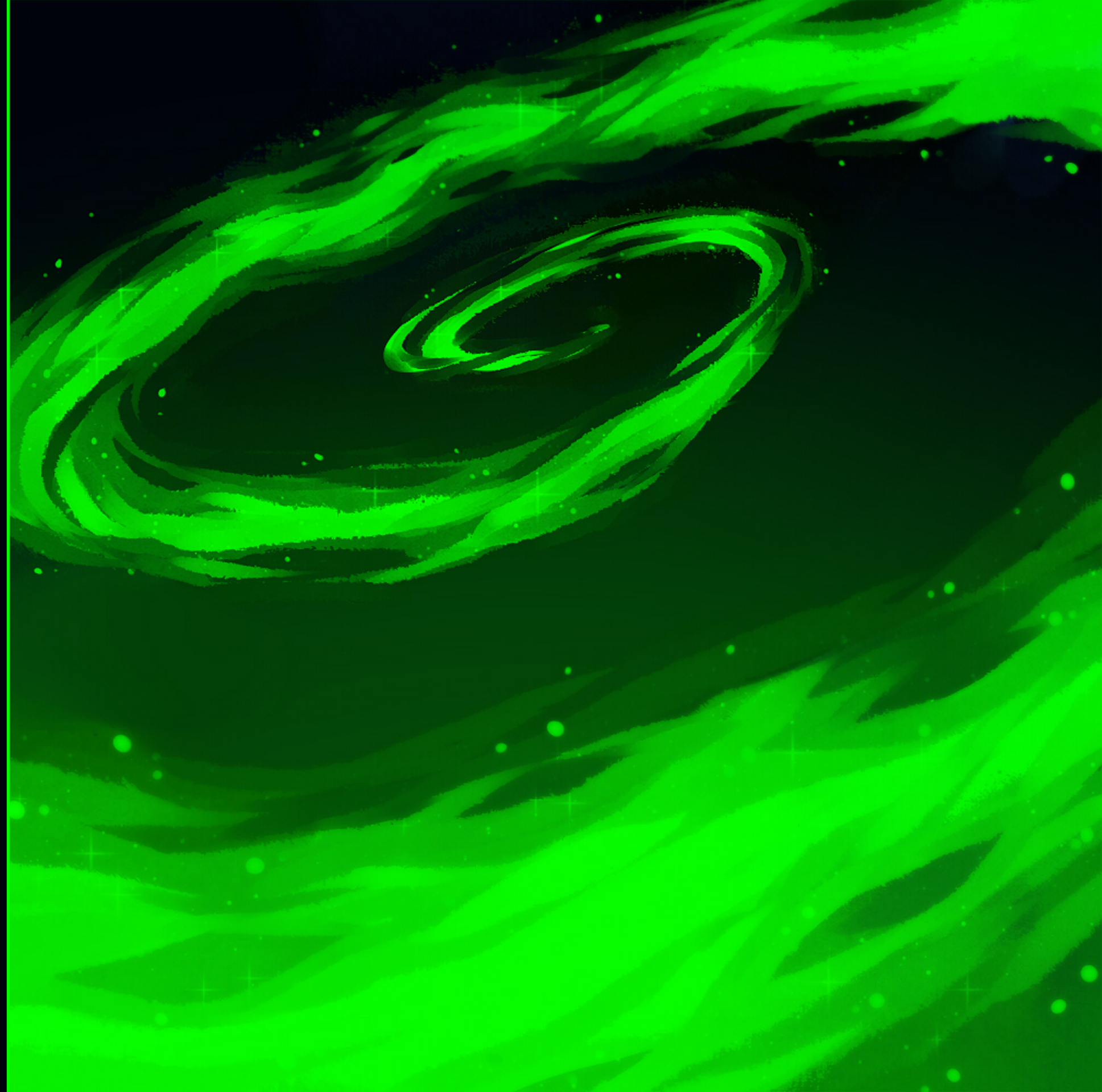
BY THOMAS FERKOL

TRACK ART BY ZILLENIOSE

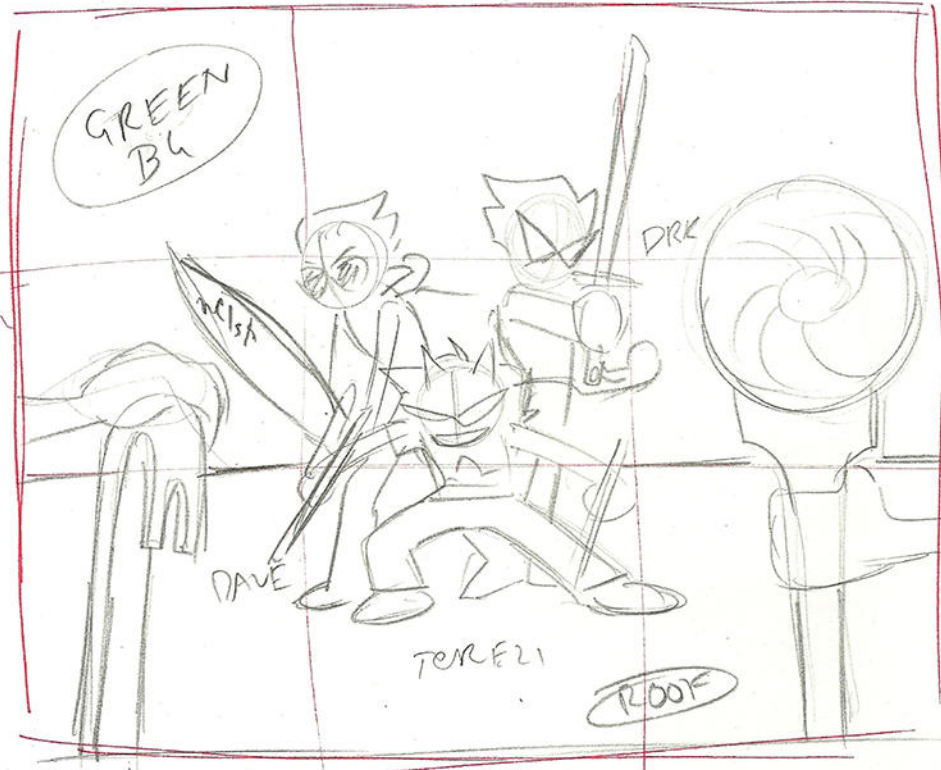
THOMAS FERKOL, COMPOSER:

Based on Calliope's haven in the Furthest Rings, this track has gone on a journey.

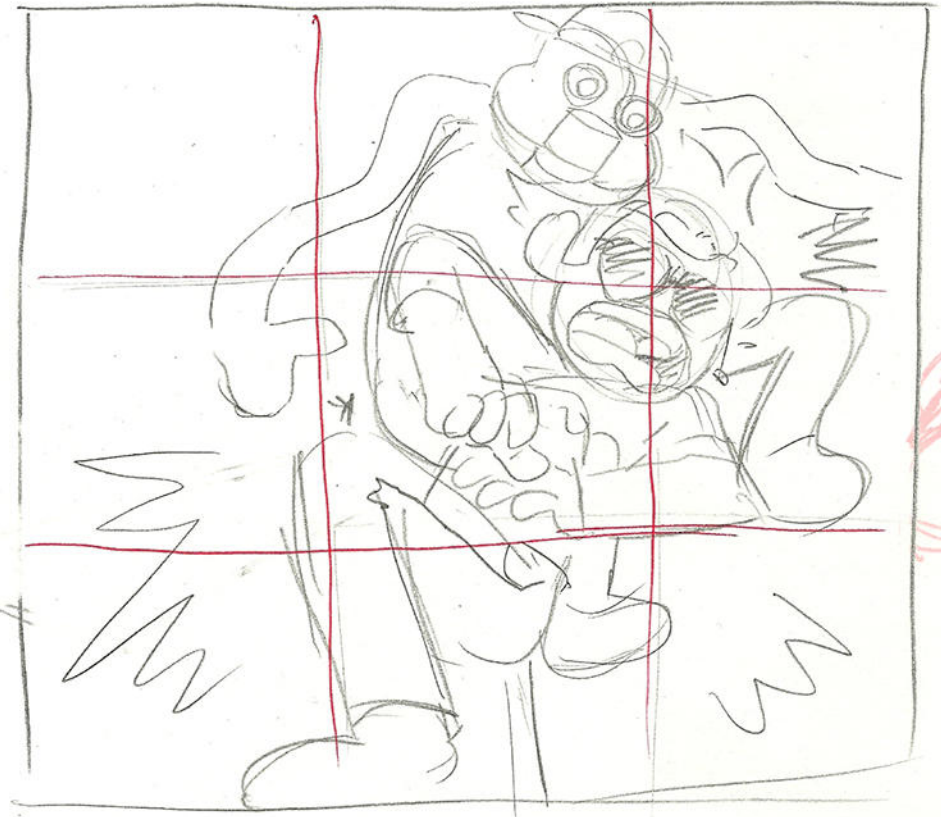
Though the piano and harp melodies have remained relatively unchanged through the years (yep, YEARS), the piece itself has had a number of facelifts and additions. With new drums, strings, electric pianos, a celesta, some synths, and a quiet, somewhat ominous epilogue, it was a doozy. I'm pretty sure the epilogue was inspired by a chord progression in a Sonata Arctica song. Something about the tone and instrumentation of the piece felt right at home with Sonata's synths. The piece is meant to convey both a relaxed and serene feeling on top of a somewhat melancholy and serious undertone. Calliope's void light spiral was a breather from the craziness happening elsewhere in the comic, but there was always the threat of English showing up.



BEATDOWN DX CONCEPT ART



OR
CALL BACK TO
ORIGINAL



BEATDOWN DX

BY CURT BLAKESLEE
TRACK ART BY MIRA W.

CURT BLAKESLEE, COMPOSER:

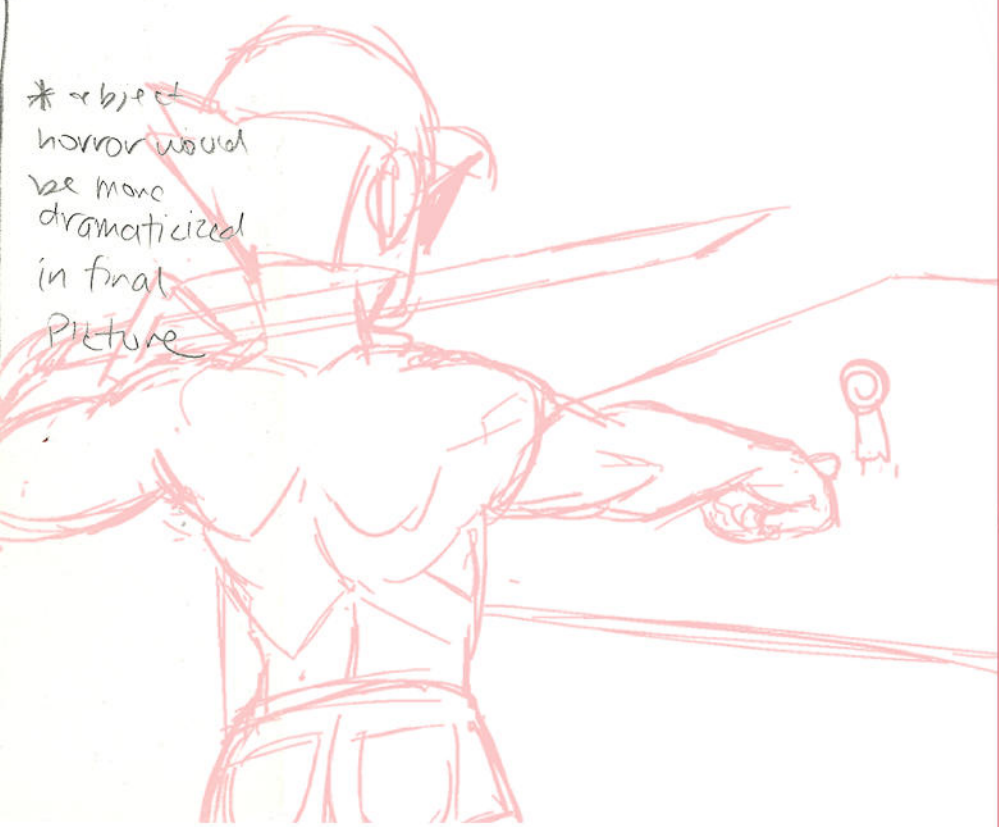
A simplified chiptune rendition of Beatdown. Dave's original strife track was purposefully overproduced, loud, and busy, so Beatdown DX is actually less 'deluxe' than the original.

Even so, the DX suffix is a bit of an homage to the tradition of releasing enhanced versions of old video games.

JACK
NOIR

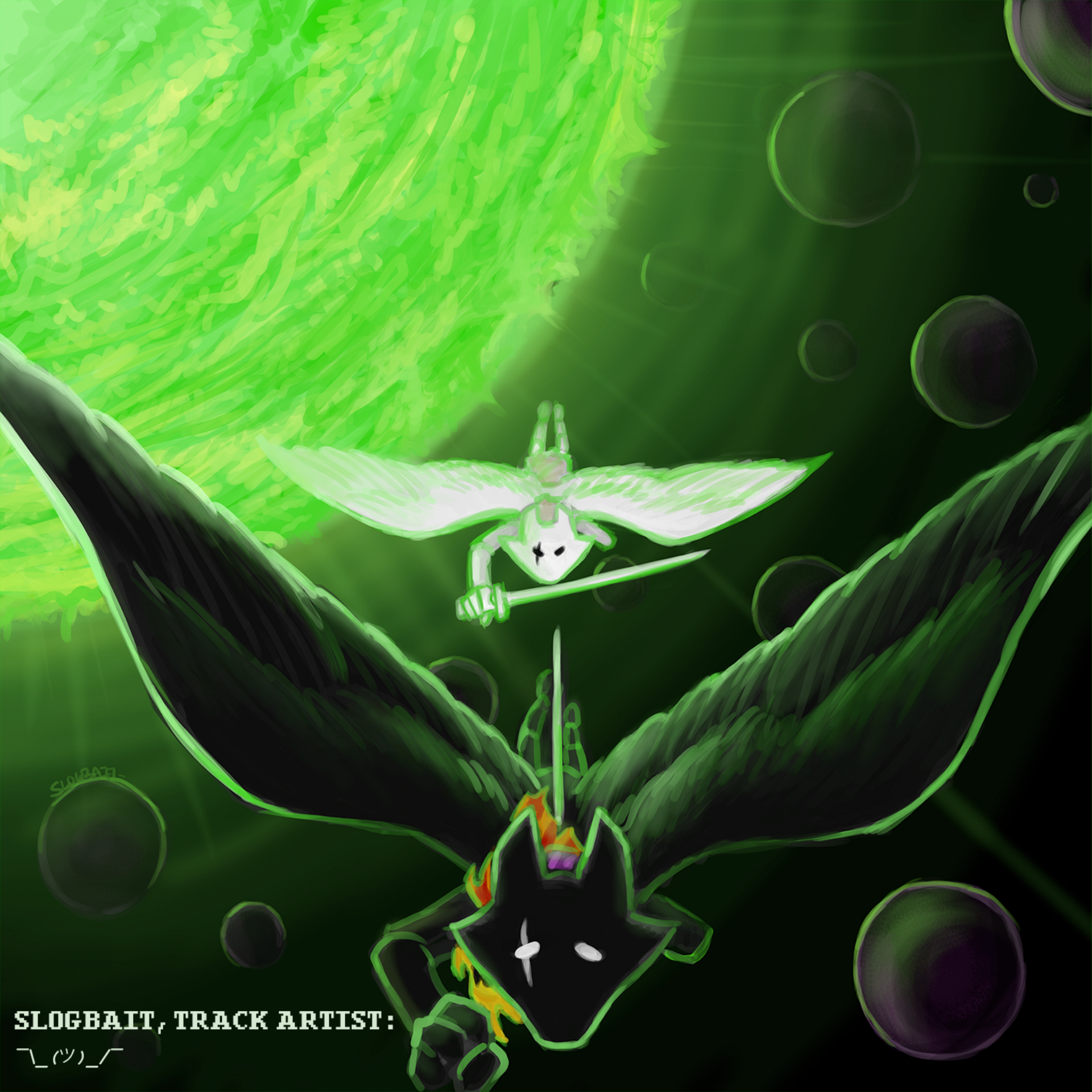
MIRA W., TRACK ARTIST:

Catch me on the roof in my mid 30's
pwning a 9th grader with a sword.



* object
horror would
be more
dramaticized
in final
picture





SOLAR VOYAGE

BY MARCY NABORS
ARRANGEMENT BY MICHAEL GUY BOWMAN,
MARCY NABORS, CLARK POWELL, AND ERIK SCHEELE
TRACK ART BY SLOGBAIT

MARCY NABORS, COMPOSER:

Way back in good ol' 2012 I was in a little one-off band with Erik Scheele, Clark Powell, Astro Kid, and the ever-charismatic Michael Guy Bowman.

At one point we played a small backyard show of Mobius Trip and Hadron Kaleido tunes, along with many other Homestuck songs you all know and love, to a lovely audience of dedicated fans.

In an effort to pack our show with even more Homestuck material, we put together this cool medley as a live bit, based on songs some of the band members had worked on.

Four years later, and with the addition of some radicoool guitar by Tensei and rockin' drums by Jamie Paige Stanley, we're pleased to present it to you in this glorious and shiny new form!

Also Paul.

PAUL HENDERSON, VOCALS:

I recorded some vocals for Explare (as it was called at the time) like a year ago bc marcy was like "hey this might be on the next homestuck album?" and i really wanted to be on a homestuck album, so i show up for like twelve seconds. this is a dream come true

anyway bye

SLOGBAIT, TRACK ARTIST:

ツ(ツ)ツ



PJ TUSH, TRACK ARTIST:

Being so high energy, I wanted to make the piece as colorful as possible, but not unattractively saturated. Initially I planned on reflecting the characters in dream bubbles of their respective colors, but decided to depict them in full mugshot instead.

Each character is lightly engulfed in a colorful overlay in front of the chaotic, perpetually expanding infinity of gay space.

**BY ROBERT J! LAKE
AND LUKE BENJAMINS**
TRACK ART BY FENN, PJ TUSH, AND MIKA

FEEL

LUKE BENJAMINS, COMPOSER:

I actually wrote the melody for this track almost five years ago, for a project that never got off the ground. As far as I can remember, I didn't have any particular inspiration when I wrote it, musical or otherwise. It's the catchiest tune I've ever made, yet I couldn't tell you how it came to me exactly. This version is a completely unique take on this melody compared to the original context, giving it a very different Feel. I wasn't able to do any of the audio production for this track, but I did guide RJ as to how I Feel it should be put together. We ended up pushing the deadline too much with this one, and there are still a couple things I wish had been changed, but like with any creative work, you need to draw the line somewhere, lest you polish it endlessly.

In the end, I'm glad to finally share it with the world in some form, and I hope the world enjoys it.

FENN, TRACK ARTIST:

Feel is a very powerful song full of energy. We were inspired by the tension filled events occurring during the 3 year span of time between those stuck on the troll meteor, flying through space towards an unknowing and terrifying future.



MIKA B., TRACK ARTIST:

When rendering the final rendition of the track art piece, I hoped to give it a complete finish that would best accustom the pieces lovely concept art. I enjoyed working to convey the spectacular energy Jade is known to behold, particularly with her hair.

Overall, this piece was a great enjoyment to work on, and I was able to accompany two great artists in their work to create art to represent Feel, as well as the teens' spiraling adventure on the gay meteor.

CALLIWE



ROBERT J! LAKE, PRODUCER, ARRANGER:

This is really Luke's song. I started the project file but he made it his own. The crown noises are mine.

THE

THE

BY ERIK SCHEELE
TRACK ART BY RICHARD GUNG

RICHARD GUNG, TRACK ARTIST:

A chill tune deserves a classy cover.

ERIK SCHEELE, COMPOSER:

Originally my thought for this piece was Spades Slick and Ms. Paint on a gondola, something semi-romantic and jazzy and very ship-worthy. Hence the accordion. But then, like any other time I started feeling vaguely like making something into a piece for shipping people, I actually made the piece and got a way better idea for what it would be for, aka post-game everyone-hanging-out reflection-relaxation. And hey, the accordion still worked.

I don't expect anyone else to be a Maria Schneider fan and also encounter this piece, but if they do, yes I pretty much took the first 4 bars of Evanescence and used it as the basis for the piece. A few other cues came from that piece as well.

STARFALL



REAL

BY SOLATRUS
TRACK ART BY CHRISTINA LILLARD

JEREMY IAMURRI (SOLATRUS), COMPOSER:

I got inspired by listening to a friend's liquid drum and bass tracks back in 2014 (shoutout to you, Justin!), and decided I really wanted to do something along those lines.

Anyway, life happened so this track collected dust until RJ and Marcy yelled at me to finish it.

Oh if you want to check out Justin's work, go here: www.facebook.com/FliteDnB/

CHRISTINA LILLARD (LUNE), TRACK ARTIST:

So I was minding my own business one day, and then all of a sudden Jeremy came and asked me if I wanted to do some art for Volume 10. Naturally, I obliged, and I asked him if he had anything specific in mind that he wanted me to draw for it, and he basically told me to draw whatever came to mind. So I listened to the WIP of the track he sent me a few times to get a feel for what I wanted to draw for it, and jotted down a couple of concept sketches for what I wanted to do!

The first character that came to mind was Rose for some reason, and the track gave me a bit of a Skaianet vibe, so at first I sketched up a little composition featuring the meteor terminal in the Skaianet lab.

I scrapped that idea because it would've been far too much detail for me to do in less than a week, so I thought I'd do something with Rose making her way towards Jaspers' mausoleum, with a view of meteors falling from the sky. After all, a title like Starfall called meteors to mind!

So I sketched up that idea and liked it enough to see it through to completion.

Fun fact: Jeremy was surprised that the final track art was so red, because he felt like the music would inspire more blues, but he liked it a lot in the end.

I always thought it'd be pretty cool to do something for an official album, and I guess that dream came true!

I'm pretty happy to have had this opportunity to draw something for this album.

ASCEND

BY TENSEI
TRACK ART BY MARIMO

TENSEI, COMPOSER:

First of all, I'm not an EDM producer.

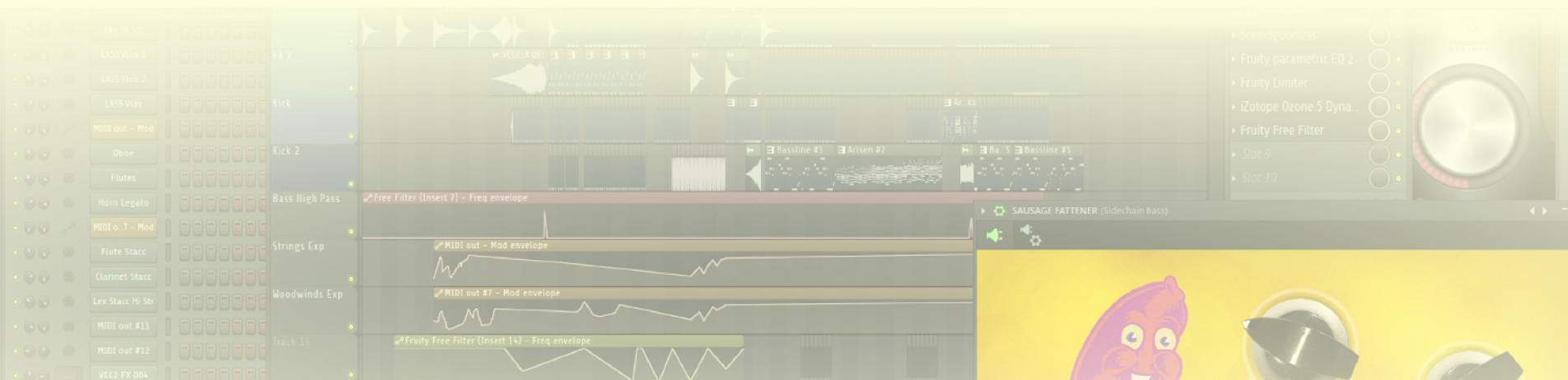
So I made this track called The King in Red. Here's the song:

PSYCH, that's the wrong song!

Sweet Fruity Loops - I use that.

Supa hot beats - I drop that.

John and Aradia - I ship that.





MALCOLM BROWN, COMPOSER:

This track's actually effectively a second go at a previous track I made called "Mother" which blended Black Rose/Green Sun & Aggrieve in a sort've more mystical tone.

It focuses on the more fantastical elements of Homestuck, like vampires & wizards & eldritch horrorterrors from the furthest depths, and I envisioned Rose & Kanaya milling around the Troll library during the timeskip, reading up on ancient lore and having a dance together.

There's a little bit of Enya influence sneaking in, particularly with all the humming choirs, and then halfway through we go into a bit of Yasunori Mitsuda inspired celtic dance and a little excerpt of Darling Kanaya before slowing down and ending on the Aggrieve melody again.

SERA B., TRACK ARTIST:

When Malcolm told me this was a Rose/Kanaya piece I got hung up on the idea of them having a little dance together in the meteor library. I figured it would be a sweet way to demonstrate the darker, more elegant aspects of the song and its liveliness at the same time.

I chose to have Kanaya as the lightsource to put a little more of a literal spin on the title-- Rose as Lilith and Kanaya as her starlight.

Just the two of them in their own little world, sharing a romantic moment!

LILITH IN STARLIGHT

BY MALCOLM BROWN
TRACK ART BY SERA B.

THANKS FOR PLAYING

BY MAX WRIGHT

TRACK ART BY SLOGBAIT

MAX WRIGHT, COMPOSER:

Thanks for Playing was originally conceived as a theme for Calliope, back before the Cherubim album had been released. At that time it had a runtime of only one minute, so when Volume 10 was being organised I ran with what I had and extended it into the piece featured. I felt that the initial theme has a air of purity, something that lent itself well to the birth of a new world - hence its allocation.

At least, that's how I'm justifying it. In reality this can be considered a Calliope piece at heart.

SLOGBAIT, TRACK ARTIST:

This is a really fantastic song that I'd been rooting for from the start, and when given the chance to do art for it I was intent on making sure it got the beautiful art it deserved.

We had very similar ideas for the visual direction, and I think I've done the concept justice.



RENEWED RETURN

MARCY NABORS, COMPOSER:

Four years! And what a wild four years it has been.

I started this one back in 2012 alongside "Solar Voyage", with lofty ambitions of live choir, strings, and woodwinds, a number of movements in different time signatures and tempos, and enough heart and soul to rival Homestuck itself. All this time later, I've emerged from my musical cocoon with a striking success of a piece, its delicate wings glistening in the moonlight as it rears its feathery antennae, taking in the world with newfound---

ahem.

Right.

I extend my endless thanks to the folks who were kind enough to lend their voices, instruments, and time to what has turned out to be the longest song in the entire Homestuck discography.

And to the listeners, I sincerely hope you enjoy it!

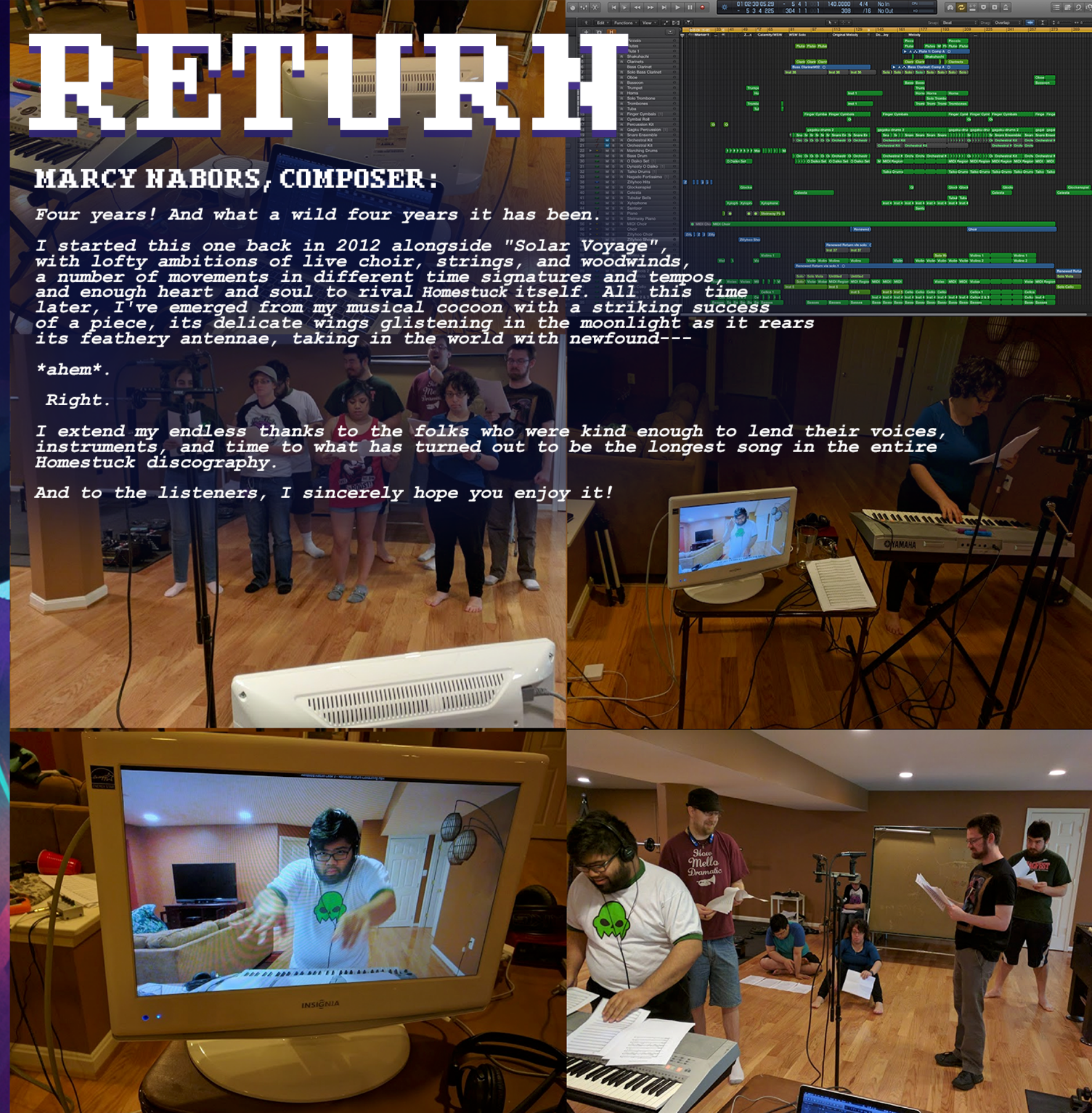
*SURGE EX DOLORIBUS, CUM SPE IN CORDE!
RESPIRA UT PROELIUM VINCATUR!
SURGE EX IRA, DA PACEM MUNDO NOVO!
RESPIRA UT TENEATIS FINEM FELICEM!*

*RENOVA!
REVENI!*

*(Rise out of sorrow, with hope in your heart!
Resurrect them that the battle be won!
Rise out of wrath, bring peace to a new world!
Resurrect them that you may grasp a happy ending!*

*Renew!
Return!)*

BY MARCY NABORS
TRACK ART BY ZILLENIOSE





ALEX ROSETTI, ARRANGER:

THIS Pumpkin is an arrangement of Seth "Beatfox" Peele's Pumpkin Cravings from Homestuck Volume 5.

If I recall correctly, Beatfox said he was imitating Danny Elfman's style in the original 8-bit piece. One of the many great things about it is all the "orchestrations" he does with such a limited palette, and how strong they come through.

So strong in fact, that I've wanted to make an orchestrated version for a long time.

Consider it fully "Elfmanized" now. The title is a reference to the "THIS FUCKING PUMPKIN" line from Problem Sleuth.

For obvious reasons I decided to drop one of those words when naming the arrangement.

WORTHIKIDS, TRACK ARTIST:

Alex's original request for this art was "so here's the thing..... could u draw the what pumpkin logo.... but with an exclamation point instead of a question mark maybe candy corn vampire-problem sleuth could be holding it?"

I remember drawing the altered logo all plain by itself and sending that to Alex, and he liked that fine,

but I was ultimately irked and redid it with candy corn PS a few days later.

THIS PUMPKIN
BY ALEX ROSETTI
TRACK ART BY WORTHIKIDS
BASED ON "PUMPKIN CRAVINGS" BY SETH "BEATFOX" PEELE

WORTHIKIDS



BY SETH "BEATFOX" PEELLE
TRACK ART BY KIKO B.

SETH "BEATFOX" PEELLE, COMPOSER:

Oh, hey. Is it the last track already? Man, where did the time go?

Wow. This piece has run through my head more times than any other that I've written for Homestuck. I hadn't been on the music team for very long before I felt motivated to create something in my head that could conceivably serve as a compelling closer to the comic, regardless of whether it ended up actually serving as such. Arguably the most thematically significant musical motifs in the comic - "Sburban Jungle", "Showtime", "Skies of Skaia", and of course, "Homestuck" - would all have their part to play. I first put it down into corporeal form in late 2010 as a full-length piano draft, but it wasn't until four years later that I began working on the final orchestrated version.

Efforts to complete it over the next couple years were sparse and sporadic at best and fraught with technical issues, but thankfully I managed to make the deadline for the album.

I wanted to make something that, although perhaps bittersweet, has a definitively happy ending.

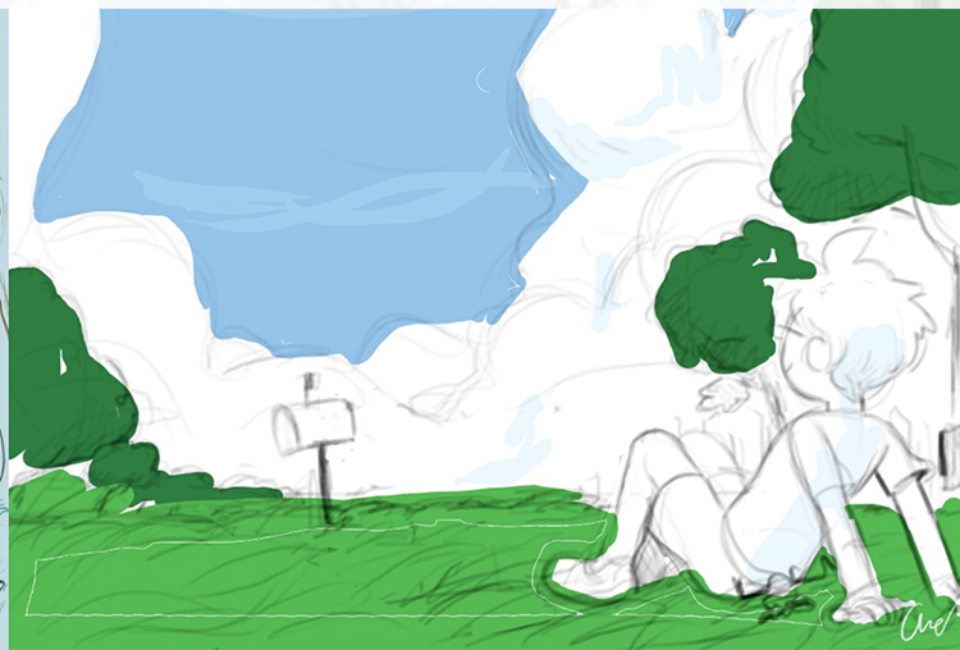
Despite all the super bad stuff that goes down through the course of the comic, Homestuck is ultimately a story with a message of optimism. Learning, growing, helping, loving.

Blossoming individually, but also working toward a shared goal that's so much bigger than the individual and so totally worth it in the end.

These are themes that play out through the entire comic, but also themes that are reflected in our reality.

I wanted this piece to be an expression of ideals that I, myself, believe in.

I'm hopeful that you believe in them, as well.



KIKO B., TRACK ARTIST:

Look how far we've come! Beatfox did such a spectacular job combining so many early Homestuck themes here. Listening to "Conclude" for the first time was a major nostalgia rush!

It's a fitting finale to a fantastic album. I went through tons of variations of the same image of John and his friends looking off into the new world they'd built, but I couldn't quite nail down the concept.

Nothing, no matter how vast in scope, or how many kids I crammed in there, properly conveyed the feeling of finality befitting the final track on the album, and the end of HS itself.

Realizing that my initial concept was leading me nowhere, I returned to Act 1 for inspiration.

My single favorite page in HS is page 82 - the soothing but foreboding sound of wind chimes ringing in the howling breeze might even be my favorite use of sound in the whole comic, period.

It was the first moment, when I began reading HS, that made me shiver with anticipation for what was to come. I wanted to evoke that moment here, only in a new light; one that brings John full-circle, acknowledges where he's been, and implies the possibilities of the future.

I intentionally set the scene to look a lot like his yard in Act 1, with the "THANKS FOR PLAYING" text hanging in the sky as the one distinguishing feature that sets this piece post-Act 7. Here, John isn't gazing forlornly at his neighborhood in anticipation of a long day, but relaxing somewhere warm and familiar after that long day has finally come to a close.

By the way, I haven't forgotten that his ACTUAL yard isn't exactly intact by the end of Act 1, but I figured it was worth it to take a little artistic license to deliver what this track needed.

It's not TOO much of a stretch to assume that John or any one of his God Tier pals could have rebuilt his home in the new universe, right?

Right.

It's my headcanon and I won't be shamed!

On a final and more personal note, Homestuck, and its music, hold a very special place in my heart.

I began reading in 2011, so there was a lot of the comic and a lot of music to catch up on. I saved up so I could buy and binge it all at once. My favorite themes fueled many lazy days drawing fanart, which I eagerly shared online. I can sincerely say that doing so changed my life in many ways, as is the case with so many little, seemingly inconsequential decisions. Sharing my enthusiasm for HS led me to meet many dear friends.

That's an experience that I think HS encapsulates incredibly well - the incalculable impact something as simple as sharing something with friends can have.

This piece is my thank-you to Homestuck for that experience.

Chel



THANKS TO:

SETH "BEATFOX" PEELLE
GEORGE BUZINKAI
TENSEI
CLARK POWELL
ASTRO KID
CATBOSS
WILLOW ASCENZO
DJ 最テ一
VIASATELLITE
DAVID "DIRTIEST" DYCUS
IAN WHITE
NOEL SADWIN
MALCOLM BROWN
TOBY FOX
MARK HADLEY
KALIBRATION
THOMAS FERKOL
ANDREW HUO
ROBERT J! LAKE
DAVID ELLIS
MALIK REFAAT
CURT BLAKESLEE
MARCY NABORS
MICHAEL GUY BOWMAN
ERIK SCHEELE
PAUL HENDERSON
JAMIE PAIGE STANLEY
SOLATRUS
JUSTIN HELLIER
MAX WRIGHT
KYLE G. JAMOLIN
CIARAN CAIN
ZEYNEP DILLI

KAT JAMOLIN
MICHAEL OHR
CORBIN PANGILINAN
ROBIN S
CHRIS ROPER
STEPHEN "JEEBES" WILEY
ALEX ROSETTI
PJ TUSH
KATE HOLDEN
ARCHEIA
SHANNON MURPHY
MIKA B.
SERA B.
RACHEL LUNDIN
SLOGBAIT
NICO J. DOLLOSO
DAVID LITT
KIKO B.
ALYSSA LEE DALANGIN
ZILLENIOSE
MIRA W.
FENN
RICHARD GUNG
CHRISTINA LILLARD
MARIMO
WORTHIKIDS
LEXXY
JAMES ROACH
ANDREW HUSSIE... AND YOU!

Without all of you, this wouldn't be possible.
Album managed by Robert J! Lake with help from
Marcy Nabors and James Roach.
Booklet designed and assembled by Robert J! Lake.