

TRACE THE SKY

A Song Cycle for SATB Choir (+Soli)

PERUSAL ONLY

Jens Ibsen

Program Notes:

Trace the Sky is about one of my life's most enduring loves: birding. When I was a kid, I would voraciously sift through field guides as if they were novels, constantly studying the pages in an attempt to soak up all the information my eager mind could. My interest would wane somewhat with age, but in the last few years I have rekindled my passion for birding with full force. So, in the long compositional tradition of writing odes to birds and birdsong, I felt it was high time I made my own contribution.

I wrote this piece during the COVID-19 pandemic, where, confined to my family home in the San Francisco Bay Area after years of living in New York, one of my only recreational outlets was birding. I was fortunate to be in a suburb teeming with wildlife, and no shortage of birds. As time passed and the seasons changed, the birds would change with them, and I took great joy in noticing the flow of time around me reflected in the changing avian life.

This piece is very personal to me not only because of my passion for birds, but because it is to date my most hopeful work. Birds are, of course, each unique in their own intrinsic qualities, but they also represent powerful archetypes that can shed light on our own human personalities. Each of the birds I chose to write about are species that I consider emblematic of my hometown, ones with distinct personalities worthy of music—an aural aviary, if you will. Most of the movements contain stylized imitations of each bird's call. Above all, I hope listeners take home the message that, as the first movement states, "No matter how you take to the feather, we can face it all together."

Performance Notes:

This work can be performed in full or in excerpts, and the movements may be performed alone. When performed in full, however, movements 5 and 6 should be performed with no break between them. Bracketed lyrics are in IPA. **Length:** ca. 22 minutes.

Movement Synopses/Bird Guide:

1. Trace the Sky: Perhaps the most self-explanatory, this movement represents my inner monologue as I birded my way through quarantine. It is at once both a call to look to nature for inspiration, and a call for humanity to enter a new age of community and collaboration. The line about the world being engulfed in flames is quite literal: I spent two months largely unable to leave my home due to smoke from the California wildfires.

2. Wrentit: The oddly named Wrentit, known for its visual similarity to both wrens and tits despite being related to neither (isn't birding fun?), is a bird heard calling from every hill in my hometown. However, due to its tendency to forage close to the ground, it is seldom seen.

3. Red-tailed Hawk: There are few raptor species in my town, but the species at the clear top of the hierarchy is the Red-tailed Hawk. I have noticed an uptick in the local raptor population in recent years, which is a good barometer for the health of the local ecosystem: they indeed do "extinguish lives so others may thrive".

4. California Quail: The state bird of California, these plucky game fowl are often seen in groups with one male perched at a higher vantage point than all the others, keeping watch over the hens and chicks. Inevitably, when approached, they quickly scatter, usually preferring to scurry off into the bushes, or if you're lucky, pitifully attempting to fly into the trees. A delightful sight.

5. Steller's Jay: These cerulean corvids carry themselves with the posture of a jester, flying in a strange, gliding pattern and hopping about without a care once on the ground. They are known for their aggressive attitude towards smaller birds, and their talent at imitating hawks. Alas, their primary call is a god-awful shriek any metal frontman would die for.

6. Heermann's Gull: This gull species has timed its migration pattern to align precisely with that of the Brown Pelican. As they move northward from their breeding grounds in Western Mexico, they stalk the pelicans and other seabirds in the hopes that they'll drop their catches, often going so far as to snatch fish right out of a pelican's gullet (isn't birding fun?).

7. Common Raven: Despite hilariously being classified as North America's largest songbird, there is nothing sing-song about the Common Raven's intimidating stature. At one of my town's beaches, there is a flock of unnervingly large ravens that nest in the cypress trees. I like to imagine that they hold ancient, untold knowledge, and that they, like the twin ravens of the Norse god Odin, are the cold overseers of a transient world.

8. Pierce the Veil: I've often described birding to friends as "real-life Pokémon Go". Like an augmented reality game, it forces you to venture outside to participate in an activity that operates as a layer superimposed onto our daily lives. Most people have zero awareness of any of the non-human life around them, let alone birds. But birding, as a practice, forces you to acquire new ways of seeing. It is, to me, both an incredible ludic experience and mindfulness practice wrapped into one. In Norse cosmology, there are a total of nine realms featuring all manner of lifeforms from humans, to gods, to Giants, and more. Depending on the depiction, these realms are not neighboring countries or planets, but exist superimposed upon each other, occupying the same space but in different dimensions.

Song Texts: (all written by the composer)

1. Trace the Sky

When the world is just too much
When the going gets too tough
I look up and free my mind
Elevate and float on by

As the earth's engulfed in flames
As I'm driven half insane
I see those who fly so high
Watch them all as they go trace the sky

So many ways to spread your wings
Gliding by, or hovering
No matter how you take to the feather
We'll face it all together and brave the sky.

2. Wrentit

Always heard, but seldom seen
Hiding in the covering
Of bushes, dwelling in the depths, I
Softly stalk with tender steps

But my call betrays my presence,
You can hear my jagged cry
Resound across each crook and crevasse,
Raucous revels, echoes endless.

3. Red-tailed Hawk

Circling ahead, persistently bound
By singular focus, scanning the ground.
Ever unhurried, floating around,
Confident knowing that I hold the crown.

Haste is for prey.

Hours and hours, continue to scour,
Fighting off cowards too weak to devour
Waiting to strike, with talons like knives,
Extinguishing lives, so all others may thrive.

Haste is for prey.

4. California Quail

It's hard work, but someone must do it,
Keep watch of the women and children.
But don't get too close, I warn you,
I'll hobble away, and thwart you!

I'm weak, of this I'm aware.
But weaklings still have to try
To protect those in their care,
But god, please don't ask me to fly.

5. Steller's Jay

Every town has its trickster,
Someone born to spice up the place.
As for me, I dally and dither,
Coloring up local aerospace.

Sure, you may think I look silly.
Some say it's what makes me so cute.
But despite my various virtues,
I confess I can't carry a tune.

I can mock the haughtiest hawk,
I won't flinch as I lambast a finch.
But when asked to sing an original,
I make sounds that some might call criminal.

6. Heermann's Gull

I live to take
To rob
To break
You flock in vain
Your numbers won't keep you safe

A war bred into my veins,
An existence designed for pain
No need to kill and maim,
Your famine is my gain.

7. Common Raven

We watch
We've watched
We've always watched.

The seas may subside,
The tides may run dry,
Our gaze remains fixed,
We are those who dwell betwixt.

We watch
We've watched
We've always watched.

8. Pierce the Veil

If only we looked, and saw
Not merely viewing it all,
As we passively let the light
Flood through our eyes

We would see everything's extraordinary,
The endless abundance of beauty,
That our world is but one of many,
Whose numbers are beyond plenty.

Like the Nine Realms, they converge
With our reality, they merge,
To observe is to seek understanding,
May we never give up the search.

TRACE THE SKY

All texts by the composer

1. Trace the Sky

Jens Ibsen (ASCAP)
(2020)

With growing excitement, poco rubato ♩ = 84

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 1-6. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'With growing excitement, poco rubato' and the tempo indicator is ♩ = 84. Dynamics include *p*, *pp*, *mp*, and *pp*. The lyrics 'Sky' are written under the vocal lines. The piano accompaniment features chords and arpeggiated figures.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 7-10. The score continues from the previous page. Dynamics include *p*, *mf*, and *accel.*. The lyrics 'Sky' are written under the vocal lines. The piano accompaniment features chords and arpeggiated figures. A large watermark 'PERUSALONLY' is visible across the page.

12 *f*

S Sky Sky

A Sky Sky

T Sky

B Sky Sky

Soulful, ♩ = 116

17 *p*

S [a] a a

A *p* [ha ha ha ha ha ha ha ha ha ha ha ha ha ha

T *mf* When the world is just too much, when the go - ing gets too tough, I look up

B *sub. p* [dm dm dm dm dm dm dm dm dm dm

29

S
 those who fly so high, watch them all as they go

A
 see those who fly so high watch them, watch them all as they go trace the

T
 those fly watch them all as they go

B
 see I see fly so so high high the

33

S
f sky *p* sky *f* sky *mf* sky

A
f sky *p* sky *f* sky *mf* sky

T
f sky *p* sky *f* sky *mf* sky

B
f sky *p* sky *f* sky *mf* the

TRACE THE SKY

37 *f* *p* *f* *mf*

S sky sky

A sky sky

T sky sky sky

B sky the sky the sky the

This system of music covers measures 37 to 40. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are written in treble clef, while the piano part is in grand staff. Dynamics range from forte (f) to mezzo-forte (mf). The lyrics are: 'sky sky sky the sky the sky the'. There are trills and triplets in the vocal parts.

41 *f* *p* *f* *p* *f* *p* *f*

S Trace the sky, oh trace the sky oh the

A Trace the sky, oh,

T As they all go trace the sky, as they all go trace the sky,

B sky the sky the sky the sky the sky the sky the sky

This system of music covers measures 41 to 44. It continues the vocal and piano parts from the previous system. Dynamics include forte (f), piano (p), and mezzo-forte (mf). The lyrics are: 'Trace the sky, oh trace the sky oh the' for Soprano; 'Trace the sky, oh,' for Alto; 'As they all go trace the sky, as they all go trace the sky,' for Tenor; and 'sky the sky the sky the sky the sky the sky the sky' for Bass. The piano accompaniment includes triplets and trills.

45 *p*

S sky

A sky the sky

T as they all go by, as they all go by as they all go as they go

B the sky the sky the sky the sky, oh,

49 *f* *non rit.* *fp* *ff*

S Trace the sky!

A Trace the sky!

T Trace the sky!

B Trace the sky! [dΛ dΛdΛ dΛ dΛ dΛ dΛ dΛ dΛm dΛ dΛ dΛ

52

S

A

T

B

dΛ dΛm dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛm dΛ dΛ dΛ

54

S

A

T

B

p
We trace the sky, —

p
We trace the sky, —

— dΛm dΛ dΛ dΛ — dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛm dΛ dΛ dΛ

60

S *f* *fp*

A *f* *mf*

T *f* *mf*

B

we trace the sky, we trace the sky,

we trace the sky, we trace the sky

f *mf*

f *p*

So ma - ny ways to spread your wings,

we trace the So ma - ny ways to spread your wings

we trace the Spread spread your

mf *f*

mf *f*

62

S *f* *p*

A *f* *p*

T *f* *mf*

B *mf* *f*

So ma - ny ways to spread your wings,

we trace the So ma - ny ways to spread your wings

we trace the Spread spread your

mf *f*

mf *f*

65

S *mf* fly - ing high *pp*

A *mf* fly - ing high or hov - er - ing, *pp*

T *f* wings spread your wings spread *p*

B *mf* *p* *f* *p*
 dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ a]

69

S

A [a]

T *mf* No mat - ter how you take to the fea - ther we will face it all to - geth - er,

B

TRACE THE SKY

79 *ff* *mf*

S sky oh, the

A sky

T sky the

B *ff* *mf*

dΛ dΛdΛ dΛ dΛ dΛ dΛ dΛ dΛm dΛ dΛ dΛ dΛm dΛ dΛ dΛ dΛ dΛ dΛ dΛ

3

81 *ff* *p*

S Sky oh, the

A sky

T Sky oh, the

B *ff* *p*

dΛ dΛdΛ dΛ dΛ dΛ dΛ dΛm dΛ dΛ dΛ dΛm dΛ dΛ dΛ dΛ dΛ dΛ dΛ

3

TRACE THE SKY

83 *ff* *mf*

S sky oh, the

A sky

T sky the

B *ff* *mf*
dΛ dΛdΛ dΛ dΛ dΛ dΛ dΛm dΛ dΛ dΛ dΛm dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ]

85 *ff* *mf* *ff* *mf*

S Sky oh, the sky oh, the

A sky sky

T Trace the sky! Trace the sky trace the the sky Trace the sky trace the

B Trace the sky! Trace the sky trace the the sky Trace the sky trace the

TRACE THE SKY

89 *ff* *mf* *ff* *mf*

S Sky oh, the sky oh, the

A sky sky

T 8 the sky! Trace the sky trace the sky trace the sky trace the

B the sky! Trace sky trace the the sky Trace the sky trace the

93 *ff* *fp* *ff*

S sky!

A sky!

T 8 sky!

B sky!

21

S
A
T
B

du du du du du du du du

[du du du du du du du du]

du du du du du du du du

B. Perc.

23

S
A
T
B

du du du du du du du du

[du du du du du du du du]

dm

B. Perc.

25

S
A
T
B

du du du du du du du du du du du du du du

pp *p*

B. Perc.

27

S
A
T
B

du du du du du du du du du du du du du du

p *p*

B. Perc.

29

S

A

T

B

B. Perc.

Piano accompaniment

31

S

A

T

B

B. Perc.

Piano accompaniment

TRACE THE SKY

3. Red-tailed Hawk

Mantra-like, unrelenting, ♩ = 108

S
Cir - cl ing cir - cl - ing cir - cl ing cir - cl - ing Cir - cl - ing cir - cl - ing

A
Cir - cling a head Cir - cling a

T
Cir - cling a head Cir - cling a

B. Solo

B

4

S
cir - cl - ing cir - cl - ing Cir - cl ing cir - cl - ing cir - cl - ing cir - cl - ing

A
head Cir - cling a head

T
head Cir - cling a - head

B. Solo
Cir - cling a - head, sub. *pp* per - sist -

B

The score is written in 4/4 time with a tempo of 108 beats per minute. It features a repeating triplet pattern in the vocal parts and piano accompaniment. Dynamics range from *p* (piano) to *mf* (mezzo-forte) and *pp* (pianissimo). The lyrics are: "Cir - cling a head Cir - cling a head Cir - cling a head per - sist -".

7 *p* *mf* *p*

S
cir - cl ing cir - cl - ing cir - cling cir - cling cir - cling cir - cl - ing cir - cl - ing

A
p *mf* *p* *p*
Cir - cling a - head Cir - cling a -

T
p *mf* *p* *p*
Cir - cling a - head Cir - cling a -

B. Solo
- - - - - ent - ly bound

B

10 *mf* *p* *f*

S
cir - cl - ing cir - cl - ing cir - cling cir - cling cir - cling cir - cling cir - cling - cir - cling cir - cl ing cir - cl - ling

A
mf *p* *f*
head cir - cl - ing cir - cl - ing cir - cl - ling a -

T
mf *p* *f*
head cir - cl - ing cir - cl - ing cir - cl - ling a -

B. Solo
With sin - gu - lar fo - cus, scan - ning, scan - ning the ground!

B
f
Cir - cl - ing cir -

14

S
 cir - cl - ing cir - cl - ing cir - cling cir - cling cir - cling cir - cl - ing cir - cl - ing

A
 head Cir - cling a head

T
 head Cir - cling a head

B. Solo
 E - ver un - hurr - ied, float - ing

B
 cl - ing cir - cl - ling cir - cl - ing cir - cl - ling

17

S
 cir - cl - ing cir - cl - ling cir - cl - ing cir - cl - ing cir - cl - ing cir - cl - ling

A
 Cir - cling a head Cir - cl - ing

T
 Cir - cling a - head Cir - cl - ing

B. Solo
 a - round, con - fi dent know - ing

B
 cir - cl - ing cir - cl - ing cir - cl - ling cir - cl - ing

rit.

f

20

S

cir - cl - ing cir - cl - ing cir - cling cir - cling cir - cling cir - cling cir - cling cir - cling

A

cir - cl - ing cir - cl - ing cir - cl - ing

T

cir - cl - ing cir - cl - ing cir - cl - ing

B. Solo

that I hold the crown!

B

cir - cl - ing cir - cl - ing cir - cl - ing

Meno mosso, poco rubato, ♩ = 84

23

S

A

T

[a]

B. Solo

Haste is for prey,

B

[a]

rit.-----

27

S
A
T
B. Solo
B

haste is for prey, haste is for

pp

pp

a tempo

30

S
A
T
B. Solo
B

Prey!

Hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry

Hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry

prey!

Haste is for prey, haste is for prey, haste is for prey, haste is for prey

ff

ff

ff

ff

32

S

A

T

B. Solo

B

hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry

hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry

haste is for prey, haste is for prey, haste is for prey, haste is for prey—

34

S

A

T

B

hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry

hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry

haste is for prey, haste is for prey, haste is for prey, haste is for prey—

36

S

A

T

B

hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry

hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry hur - ry

haste is for prey, haste is for prey, haste is for prey, haste is for prey

38 *sub. pp*

S

A

T

B

Hou - rs and hours, con - tin - ue to scour,

Hou - rs and hours, con - tin - ue to scour,

Hou - rs hou - rs sco - ur sco - ur

sub. pp

[m]

40

S
fight - ing off cow - ards too weak to de - vour,

A
fight - ing off cow ards too weak to de - vour

T
fight - ing off the cow - ards cow - ards

B
Wait - ing,

42 *mf*

S
Wait - ing to strike with ta - lons like knives,

A
mf
Wait - ing to strike with ta - lons like knives,

T
mf
Wait - ing to strike with ta - lons like knives,

B
mf
Wait - ing to strike wait - ing to strike ta - lons like knives ta - lons like knives ex -

44

S
ex - ting - uish - ing lives so that oth - ers may thrive!

A
ex - ting uish - ing lives so that oth - ers may thrive!

T
ex - ting uish - ing lives so that oth - ers may thrive!

B
ting guish-ing lives, lives so o - thers may thrive

46

S
f
Haste is for prey! Haste is for prey!

A
f
Haste is for prey! Haste is for prey!

T
f
Haste is for prey, haste is for prey,

B
f
Haste is for prey, haste is for prey, haste is for prey, haste is for prey,

48

S
Haste is for prey! _____ Haste is for prey! _____

A
Haste is for prey! _____ Haste is for prey! _____

T
8 haste is for prey, haste is for prey,

B
haste_ is for prey, Haste is for prey, haste is for prey, haste is for prey, _____

50

S
Haste is for prey! _____ Haste is for prey! _____

A
Haste is for prey! _____ Haste is for prey! _____

T
8 Haste is for prey, haste is for prey,

B
Haste is for prey, haste_ is for prey, haste is for prey, haste is for prey,

52 *p*

S *Haste is for prey! Haste is for prey!*

A *Haste is for prey! Haste is for prey!*

T *haste is for prey, haste is for prey,*

B *haste is for prey, Haste is for prey, haste is for prey, haste is for prey,*

54 *ff* like a hawk's cry

S. Solo *[kja]*

S *ff* yelled, make it nasty
Haste is for prey! Haste is for prey!

A. Solo *ff* like a hawk's cry
[kja]

A *ff* yelled, make it nasty
Haste is for prey! Haste is for prey!

T *ff*
Haste is for prey, haste is for prey, haste is for prey, haste is for prey,

B *ff*
Haste is for prey! Haste is for prey!

56

S. Solo

S

A. Solo

A

T

B

Haste is for prey! _____ Haste is for prey! _____

Haste is for prey, haste is for prey, haste is for prey, haste is for prey, _____

Haste is for prey! _____ Haste is for prey! _____

58

S. Solo

S

A. Solo

A

T

B

kja] _____

Haste is for prey! _____ Haste is for prey! _____

kja] _____

Haste is for prey! _____ Haste is for prey! _____

Haste is for prey, haste is for prey, haste is for prey, haste is for prey, _____

Haste is for prey! _____ Haste is for prey! _____

60

S. Solo

S

Haste is for prey! _____

A. Solo

Haste is for prey, _____ *sub. p*

A

Haste is for prey! _____

T

haste is for prey, haste is for

B

Haste is for prey! _____

63

S

non rit.

A. Solo

haste is for prey, haste is for *f*

A

T

B

4. California Quail

Sassy, bluesy and bold! ♩ = 116

S

Hard work! It's hard work, but some - one must do it,

A

Hard work! It's hard work! It is hard _____

T

Hard work! It's hard work! It is hard _____

B

Hard work! It's hard work! It is hard _____ work

4

S

keep watch of the wo - men and child - ren,

A

work, hard work, wo - men and child - ren,

T

work, hard work wo - men and

B

hard work

TRACE THE SKY

7

S But _____ Don't get too close! Don't get too close! Don't

A But _____ don't get too close! Don't get too

T child - ren, child - ren but don't get too close! Don't get too

B _____ But don't get too close! Don't get too close! Don't

10

S _____ get too close! Don't get too close! Don't get too close! I'll

A close! Don't get too close! don't get too get too close!

T close! Don't get too close! don't get too get too close!

B _____ get too close! Don't Don't get too close! Don't get too close!

*rubato**rit.*-----*Leisurely, ♩ = 88*

13

S
hob - ble a - way, and thwart you! [a]

A
Hob - ble a - way

T
8 Hob - ble a - way I'm weak, of this I'm a -

B
Hob - ble a - way, Hob - ble a - way, a - way hob -

mf *p*

16

S
a a a] pro

A
[a a a] to pro -

T
8 ware, but weak - lings still have to try to pro

B
ble a - way I hob - ble a - a way to pro

p *p*

19 *mf* *p* *mf*

S tect [a a a]

A tect a a]

T *f* *mf*
tect those in their care but God, please don't ask me to

B *mf*
tect those in my care but God please don't ask me to

----- Tempo primo, ♩ = 116

22 *pp* *f*

S Don't get too close! Don't get too close! Don't

A *pp* *f*
Don't get too close! Don't get too

T *f*
fly! Don't get too close! Don't get too

B *pp* *f*
fly! Don't get too close! Don't get don't get too close!

25 *accel.*

S
get too close! Don't get too close! Don't get too close!

A
close! Don't get too close! don't get too close! Don't get too

T
close! Don't get too close! don't get too close! Don't get too

B
Don't get too close! Don't Don't get too close! Don't get too Don't get too close! Don't

X-noteheads: thigh slaps, like scampering footsteps

a tempo

28 *f*

S. Solo

S
Don't get too close! Don't get too close!

A
close! Don't get too close, too close!

T
close! Don't get too close, too close!

B
Don't get too close! Don't get too Don't get too close!

B. Perc. *f* *pp*

5. Steller's Jay

Serene, with underlying whimsy, ♩ = 44

rit.-----*a tempo**rit.*-----

S

A. Solo

A

T

B

p

pp

pp

E - ve - ry town has its trick - ster, some - one born to spice up the place, as for

[m]

[m]

a tempo

rit.-----

3

S

A. Solo

A

T

B

me, I dal - ly and di - ther, col - or - ring up lo - cal ae - ro - space.

TRACE THE SKY

Crazy blue jay rave, ♩ = 132

11

S *pp* car - ry a tune. *f* [ke ke ke ke ke ke ke

A. Solo *p* fess I can't car - ry a tune...

A *pp* car - - - ry a tune. *f* [ke ke ke ke ke ke ke

T *pp* car - ry a tune. *f* [ba dλ

B *pp* dλ dλ dλ dλ dλ dλ dλ I can't car - ry a tune. *f* [ba - dλm

14

S *p* aspirated, like panting
ke ke ke ke krr ke ke ke ke ke ke ke ke ka ha ha

A *p* aspirated, like panting
ke ke ke ke krr ke ke ke ke ke ke ke ke ka ha ha

T *sub. p* dλ brr a dλ dλ dλ dλ dλ dλ dλ dλ

B *p* ba dλ dλ dλ ba dλ dλ dλ dλ

17

f

S
ke ke ke ke ke ke ke ke ke ke krr ke ke ke ke ke ke ke ke ke ke ke ke

A
ke ke ke ke ke ke ke ke ke ke krr ke ke ke ke ke ke krr ke ke

T
ba dΛm dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ ba dΛ dΛ

B
ba dΛm z dΛ dΛ dΛ dΛm dΛ dΛ

Annoyingly pretty, ♩ = 80

20

ff *breve* **f** solo

S
ke ke ke ke ke ke ka ha ha] [a]

A. Solo
I can mock the haugh - ti - est

ff *breve* **f** solo

A
ke ke ke ke ke ke ka ha ha] [dΛ dΛ dΛ dΛ dΛ dΛ dΛ

ff *breve* **f** solo

T
ba dΛ dΛ ha ha] Mock

ff *breve* **f** solo

B
dΛ dΛ dΛ dΛ ka ha ha] Mock

Jay Rave Two: Electric Boogaloo, ♩ = 132

29

S *p* tutti *f*
call [æ ke ke ke ke ke ke ke ke ke ke krr ke ke

A. Solo *p*
cri-mi-nal.

A *p* tutti *f*
call [æ ke ke ke ke ke ke ke ke ke ke krr ke ke

T *p* tutti *f*
call [ba dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ

B *p* tutti *f*
call [ba - dΛm ba dΛ dΛ

32

S *p* *f*
æ ke ke ke ke ke ke ke ke ke ke ka ha ha æ ke ke ke ke ke ke ke

A *p* *f*
æ ke ke ke ke ke ke ke ke ke ke ka ha ha æ ke ke ke ke ke ke ke

T *sub. p* *f*
ba dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ

B *p* *f*
dΛ dΛm ba dΛ dΛ dΛ dΛ ba dΛm z

TRACE THE SKY

1.

35

S
kε kε kε kε krr — kε kε æ kε kε kε kε kε kε kε kε kε kε ka ha ha]

A
kε kε kε kε krr — kε kε æ kε kε kε kε — kε kε kε kε kε kε kε ka ha ha]

T
dΛ dΛ dΛ — dΛ dΛ dΛ dΛ dΛ dΛ dΛ — dΛ dΛ ha ha]

B
— dΛ dΛ dΛ dΛm — dΛ dΛ dΛ dΛ dΛ dΛ dΛ ha ha]

2.

38

S
æ kε kε kε kε kε kε kε kε kε kε kε ka ha ha dΛ dΛ dΛ — dΛ dΛ dΛ

A
æ kε kε kε kε — kε kε kε kε kε kε kε ka ha ha dΛ dΛ dΛ dΛ — dΛ dΛ

T
dΛ dΛ dΛ ba dΛ dΛ ha dΛ dΛ dΛ —

B
ba dΛm — dΛ — dΛ dΛ dΛ dΛ ha ha dΛ — dΛ dΛ

42

S *ff* *mf* *ff*

A *ff* *mf* *ff* *p*

T *ff* *mf* *ff*

B *ff* *mf* *ff*

46

S *p* *ff* *mf* *ff*

A *mf* *ff* *mf* *ff*

T *p* *ff* *mf* *ff*

B *p* *ff* *mf* *ff*

5

S

A

T

B

mf *p*

du du

9

S

A

T

B

p *p*

[wu wu wu — wu wu — wu — wu — wu —

[du du

25 *f* yelled, make it nasty

S *f* yelled, make it nasty

A *f* yelled, make it nasty

T *mf* yelled, make it nasty

B *f* [dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ]

Live I live to take I live I live to take I

To take!

To take!

To take!

To take!

27 *p*

S *p*

A *p*

T *p*

B *p* [dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ dΛ]

To rob! To rob!

To rob! To rob!

rob I live to rob I live I live to break I

To break!

To break!

To break!

To break!

29 *f*

S You flock! In vain!

A You flock! In vain!

T *f*

B *f*

31 *ff*

S Your num - bers won't keep you safe!

A Your num - bers won't keep you safe!

T. Solo *f*

T *ff*

B *ff*

33 *p*

S *[a]*

A

T. Solo *pop-punk realness*
war bred in - to my veins, an ex - ist - ence de - signed for pain

T *p*
ha ha ha ha ha

B

36

S

A

T. Solo No ___ need ___ to kill and maim, ___ your ___

T ha ha ha ha ha ha ha ha

B

39

S *ff*
A war bred in - to my veins,

A *ff*
War bred

T. Solo
8 famine is my gain!

T *ff*
8 ha ha ha ha A war bred in - to my veins,

B *mf* *ff*
A, a war bred

42

S an ex - ist - ence de - signed for pain No

A in - to my veins no, no

T an ex - ist - ence de - signed for pain No

B in - to my veins no

45

S need to kill and maim, your fa - mine is my gain! *fp*

A need to kill it's my gain! *fp*

T need to kill and maim, your fa - mine is my gain! *fp*

B need to kill it's my gain! *fp*

48

S *ff* War bred in - to my veins, an ex -

A *ff* War bred in -

T *ff* A war bred in - to my veins, an ex -

B *ff* A war bred in -

51

S
ist - ence de - signed for pain ____ No__ need__ to kill and maim,

A
to my__ veins____ no,____ no need to__ kill____

T
ist - ence de - signed for pain ____ No__ need__ to kill and maim,

B
to my__ veins____ no__ need to__ kill____

54

S
____ your__ fa - mine is my gain! ____ *fp*

A
____ it's my__ gain! ____ *fp*

T
____ your__ fa - mine____ is my gain! ____ A ____ *fp*

B
____ it's my__ gain! ____ *fp*

TRACE THE SKY
7. Common Raven

With ancient patience, rubato, ♩ = 46

S *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

We watch, we've watched, we've al - ways watched. We watch, we've

A *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

We watch, we've watched, we've al - ways watched. We watch, we've

T *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

We watch, we've watched, we've al - ways watched. We watch, we've

B *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

We watch, we've watched, we've al - ways watched. We watch, we've

The first system of the musical score is for the vocal parts and piano accompaniment. It consists of five staves. The top four staves are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for the piano accompaniment, split into right and left hands. The music is in 4/4 time and G major. The lyrics are: 'We watch, we've watched, we've al - ways watched. We watch, we've'. Dynamics range from *pp* to *p*. There are hairpins for crescendo and decrescendo.

molto rit.-----

6 *p* *p* *mf* *pp*

S watched, we've al - ways watched. We watch, we've watched, we've al - ways watched.

A watched, we've al - ways watched. We watch, we've watched, we've al - ways watched.

T watched, we've al - ways watched. We watch, we've watched, we've al - ways watched.

B watched, we've al - ways watched. We watch, we've watched, we've al - ways watched.

The second system of the musical score continues from the first. It consists of five staves for the vocal parts and piano accompaniment. The lyrics are: 'watched, we've al - ways watched. We watch, we've watched, we've al - ways watched.'. Dynamics range from *p* to *pp*. There are hairpins for crescendo and decrescendo. The tempo marking *molto rit.* is indicated above the system.

♩ = 76

13 *p*

S Seas may sub -

A *p*
The seas may sub - side,

T

B *p*
Seas may sub-side seas may sub - side Oh, the seas may sub-side seas may sub-side

17

S side, the tides may

A the tides may run

T

B *p*
The tides, the tides may run they may run tides they may run

20

S
run dry, Our gaze

A
dry, Our gaze re -

T
Gaze gaze

B
dry they may run dry they may run dry they may run dry Our gaze gaze re - mains fixed

23

S
re - mains fixed, we are

A
mains fixed, we are

T
Gaze re - mains fixed fixed fixed we are

B
Our gaze re - mains it re - mains We are

26 *f*

S those who dwell be - twixt We

A those who dwell be - twixt. Oh, we

T those who dwell be - twixt We

B those who dwell be - twixt We

30 *fp* *f* *fp* *f*

S watch, we've watched,

A watch, oh, we've watched,

T watch, oh, we've watched,

B watch, oh, we've watched,

33

S
we've al - - - ways

A
we've al - - - ways

T
we've al - - - ways

B
we've al - - - ways

36

S *sub. p* watched. We watch, *f*

A *sub. p* watched. We watch, *f*

T *sub. p* watched. We watch, *f*

B *sub. p* watched. We watch, *f*

39

S we've watched, we've

A oh, we've watched, oh, we've

T oh, we've watched, oh, we've

B Oh, we've watched Oh, we've al -

42

S al - - - ways watched. *mf*

A al - - - ways watched. *mf*

T al - - - ways watched. *mf*

B - - - ways, al - ways watched.

45 *ff*

S We watch, We

A We watch, watch, We

T We We

B We watch, we watch. We

48

S watch, We al - - - ways

A watch, watch, we we al - ways,

T watch, we al - - - ways

B watch, we watch. We a - a - a - a - a - a -

51

S *sub. mf* watch! We

A *sub. mf* al - ways watch! We

T *sub. mf* watch! We

B *sub. mf* a - a - a - a - al - ways wa - a - a - a - a - a - a - a - a - a - a - atch, We

54

S *ff* watch, we watch,

A *ff* watch, we watch,

T *ff* watch, we watch,

B *ff* watch, we watch,

TRACE THE SKY
rit.-----

57

S *3* we al - - - ways watch,

A we al - ways watch,

T *8* *3* we al - - - ways watch, we

B we, we al - ways watch, we

61

S we watch, we watch,

A we watch, we watch,

T watch, we watch, we

B watch, we watch, we

65

S
we watch, we watch

A
we watch, we watch,

T
watch, we watch, we

B
watch, we watch

Detailed description: This block contains the musical score for measures 65 through 68. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'we watch, we watch'. The Soprano part has a long note on 'watch' that spans across the bar line. The Alto part has a similar long note. The Tenor and Bass parts have shorter notes. The piano accompaniment consists of chords and moving lines in both hands.

69

S
pp

A
we watch, we watch. *pp*

T
watch, we watch, we watch. *pp*

B
pp

Detailed description: This block contains the musical score for measures 69 through 72. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'we watch, we watch. watch, we watch, we watch.'. The Soprano part has a long note on 'watch' that spans across the bar line. The Alto part has a similar long note. The Tenor and Bass parts have shorter notes. The piano accompaniment consists of chords and moving lines in both hands. The dynamic marking *pp* (pianissimo) is present in several places.

8. Pierce the Veil

An exhortation, ♩ = 60

solo
p

mp

p

S If on - ly we looked, and saw _____ not mere - ly view - ing it all, as we

A

T

B

5 *mp*

S pass - ive - ly let the light _____ flood through our eyes. _____

A _____ *p* _____
eyes _____

T

B

8 *pp* *tutti* *p* **A little faster, ♩ = 72** *mp* *p*

S We would see eve - ry thing's ex - traor - di - na - ry, the end - less a -

A See eve - ry thing's ex - traor - di - na - ry, the end - less a -

T eyes. See eve - ry thing's ex - traor - di - na - ry, the end - less a -

B Eve - ry thing's ex - traor - di - na - ry, the end - less a

12 *mf* *pp* *p* *pp*

S bun - dance of beau - ty, one of ma - ny, whose num - bers are

A bun - dance of beau - ty, our world is but one of ma - ny, whose num - bers are

T bun - dance, that our world is but one of ma - ny, whose num - bers are be -

B bun - dance, one of ma - ny, whose num - bers

16 *f* *pp*

S
plē - - - ty.

A
plē - - - ty. [m]

T
yond plē - ty. [m]

B
plē - - - ty. [m]

20

S

A
p *pp*

T
p *pp*

B
p *pp*

24

S

A. Solo

mf soulful, pure

Like the Nine Realms, they con - verge,

p *pp*

A

T

B

28

S

A. Solo

p *mf*

with our re - a - li - ty they merge, To ob - serve is to seek un - der -

p *pp*

A

T

B

32

S *f* Search! Like the Nine Realms, con - verge, —

A. Solo *f* — stand - ing, may we ne - ver give up the search! —

A *p* *pp* *f* Like the Nine Realms, — they con - verge, —

T *p* *pp* *f* — ne - ver give up the search! Like the Nine Realms, — they con -

B *p* *pp* *f* — Ne - ver give up Like the Nine Realms, — con -

36

S — our re - a - li - ty they merge, — to ob - serve —

A — with our re - a - li - ty — they — merge, — To ob - serve — is to seek — un - der -

T — verge, our re - a - li - ty they merge, — to ob - serve — is to seek — un - der -

B — verge, with re - a - li - ty they merge, to ob - serve —

40

S *p* ————— *f* *sub. p*

may we ne - ver — give — up — the [u] —————

A *p* ————— *f* *sub. p*

stand - ing, may we ne - ver — give — up — the search. —————

T *p* ————— *f*

stand - ing, may we ne - ver - give — up — the

B *p* ————— *f*

may we ne - ver give up

Square noteheads are stomps, X-noteheads are claps.
Continue until the downbeat of m. 57.

44

S

A

T *mf* *sub. p* *mf*

No, ne - ver, ne - ver, no, ne - ver, may we ne - ver give may we

B *mf* *sub. p* *mf*

No, no, ne - ver, No, — ne - ver, no, ne - ver, no, — may we ne - ver give give — may we

B. Perc. *mp*

47

S

A *mf*
Like the Nine Realms, like the Nine Realms they con- verge,

T
ne - ver give, — ne-ver, no, ne - ver, ne - ver,

B
ne - ver give, — give up, ne-ver, no, no, ne - ver, No, — ne - ver,

B. Perc.

49

S

A
like the Nine Realms, like the Nine Realms they con- verge, like the Nine Realms, like the Nine Realms they con- verge,

T
no, ne - ver, may we ne - ver give may we
sub. p — *mf*

B
no, ne - ver, no, — may we ne - ver give give — may we
sub. p — *mf*

B. Perc.

51

f

S Like the Nine Realms, like the Nine Realms they con-*f*verge,

A like the Nine Realms, like the Nine Realms they con-*f*verge, Like the Nine Realms, like the Nine Realms they con-*f*verge,

T *f*
ne - ver give, ne - ver, no, ne - ver, ne - ver,

B *f*
ne - ver give, give up, ne - ver, no, no, ne - ver, No, ne - ver,

B. Perc. *mf*

53

S like the Nine Realms, like the Nine Realms they con-*f*verge, may we ne - ver, ev-er give up the search,

A like the Nine Realms, like the Nine Realms they con-*f*verge, may we ne - ver, ev-er give up the search,

T *f*
no, ne - ver, ne - ver, ne - ver give may we

B *f*
no, ne - ver, no, ne - ver, ne - ver give give may we

B. Perc. *mf*

55

S
may we ne - ver, ev - er give up the search, [u]

A
may we ne - ver, ev - er give up the search, [u]

T
ne - ver give, up the search, [u]

B
ne - ver give, up the search, [u]

B. Perc.

58

S *p* *f*

A *p* *f*

T *p* *f*

B *p* *f*

61 *mf*

S

A

T

B

Musical score for measures 61-63. It features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The dynamics are marked *mf*. The score includes triplets and slurs across the vocal lines.

64 *ff*

S

A

T

B

[a] Ne-ver give up the search, ne-ver give up the search, ne-ver give up the

[a] Ne-ver give up the search, ne-ver give up the search, ne-ver give up the

Musical score for measures 64-66. It features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The dynamics are marked *ff*. The lyrics are: [a] Ne-ver give up the search, ne-ver give up the search, ne-ver give up the. The score includes triplets and slurs.

67

S
A
T
B

search, ne - ver, ne - ver give, ne - ver give, ne - ver ne - ver give, ne - ver give up the

search, ne - ver, ne - ver give, ne - ver give, ne - ver ne - ver give, ne - ver give up the

70

S
A
T
B

may we ne - ver, ev - er give up the search,

may we ne - ver, ev - er give up the search,

search, the search, give up the search. Ne - ver give up the

search, the search, the search search. The search, give up the

B. Perc.

mf

73

S
may we ne - ver, ev - er give up the may we ne - ver, ev - er give up the search,

A
may we ne - ver, ev - er give up the may we ne - ver, ev - er give up the search,

T
search, _____ give _____ up the search. Give _____ up _____ the search, _____

B
search. No, ne - ver give _____ up the search. No, ne - ver give up the

B. Perc.

75

S
_____ ne - ver give up the search! _____ *ff* *p*
[m] _____

A
_____ ne - ver give up the search! _____ *ff* *p*
[m] _____

T
_____ ne - ver give up the, give up the search! _____ *ff* *p*
[m] _____

B
search, ne - ver give up the, give up the search! _____ *ff* *p*
[m] _____

B. Perc.

TRACE THE SKY

88

mf *p*

78

S

A

T

B

81

mp *pp*

S

A

T

B

PERUSAL ONLY