

The background of the entire image is a stylized, painterly illustration of a mountainous landscape. The sky is a deep, vibrant purple and magenta, with soft, white clouds. The mountains are dark, jagged peaks. In the center, a large, snow-capped mountain peak is illuminated from the top, casting a warm, golden glow. In the lower foreground, a small character with a long red cape and a blue outfit is walking along a dark, sloping path. The overall mood is serene yet adventurous.

# CELESTE

P I A N O   C O L L E C T I O N S















I GREW UP PLAYING JAPANESE ROLE-PLAYING GAMES, BASKING NOT ONLY IN THE GAMES THEMSELVES, BUT THE MUSIC TOO. I CHASED AFTER ANY WAY TO LISTEN TO THE SOUNDTRACKS OUTSIDE THE GAME.

LUCKILY, THERE WAS A LOCAL IMPORT SHOP THAT STOCKED NOT JUST THE ORIGINAL SOUNDTRACKS, BUT PIANO COLLECTIONS ALBUMS AND SHEET MUSIC OF MANY OF MY FAVORITES. WITHOUT FAIL, GAME AFTER GAME RECEIVED THESE AMAZING PIANO ARRANGEMENTS AND I BECAME FAMILIAR WITH THE MELODIES AND HOW TO PLAY THEM.

WHEN I HEARD TREVOR GOMES' BEAUTIFUL CHRONO TRIGGER PIANO COLLECTIONS ALBUM, I KNEW RIGHT AWAY THAT I WANTED TO WORK WITH HIM ON SOMETHING. I HAD NO IDEA THAT OPPORTUNITY WOULD ARISE SO QUICKLY, AND SO I FIND MYSELF HONORED TO COLLABORATE WITH HIM ON THESE ARRANGEMENTS OF MY SCORE TO CELESTE.

HE UNDERSTANDS MY MUSIC TO ITS CORE, AND I CAN'T WAIT FOR YOU ALL TO HEAR WHAT WE'VE COME UP WITH. ENJOY!

**LENA RAINE**

COMPOSER







# NOTES FROM THE ARRANGER

## PROLOGUE

In the game itself, *Prologue* perfectly invites us into the world of *Celeste* beginning with its stark, plaintive and simple opening figure and culminating in the brilliant flourishes of the ending, setting the stage for what's to come. I played around with the manual echo effect, letting the echoed notes freely “bounce” off of the initial one. Quite fun!

## FIRST STEPS

*First Steps* perfectly encapsulates the flavor of both the game and soundtrack of *Celeste*—it's an energetic, brisk introduction to the adventure that's in store, while also hinting at some of its darker elements. This arrangement explores the theme in some new ways, particularly with some reharm-onization, and culminating in the energetic motor rhythm with the left hand simulating the driving percussion hits of the original.

## RESURRECTIONS

Capturing the echoed, persistent sound of the arpeggios in this tune was a particular joy. I find that the result is very satisfying and comfortable to play; the secret is taking your time and never letting the tempo feel too rushed, allowing the notes of each arpeggio to unfurl organically. The arrival

of the groovier, backbeat-driven section keeps that sort of calm, collected feeling, even as the intensity is rising. Then the final section creates a false sense of security before launching into the ferocious opening of *Awake*!

## AWAKE

Part of what makes the music of *Celeste* compelling is the high energy that so many of the tracks have. Lena is particularly skilled in creating rhythmically-saturated, high octane grooves. In this particular arrangement, the way I chose to capture that was through constant 16ths in the right hand, almost like a Chopin etude or Hanon exercise might have. While the bulk of this track is certain to keep you “awake,” the ending brings the themes to a melancholy conclusion.

## SCATTERED AND LOST

The entire Mr. Oshiro set piece is so incredibly memorable and delightful in its own weird, morbid way, so I strived to make this arrangement of *Scattered and Lost* match his character above all else. The little mini-fugue of the *Spirit of Hospitality* theme toward the end further highlights his sort of split personality: charm and poise mixed with terrifying aggression. Like many of the arrangements in this book, it keeps a steady tempo throughout to give a clear sense of the beat.

## QUIET AND FALLING & IN THE MIRROR

These two pieces together create perhaps the most interesting relationship between any two tracks of this album. In the Mirror Temple stage, there comes a point (spoilers) where you encounter a mirror that alters the level... significantly. The music is then changed into what is essentially an audio mirror, forming two halves of a uniquely haunting complete picture. To contrast the more steady, constant nature of *Quiet and Falling*, *In the Mirror* is performed with a slightly choppy, “not quite right” feeling.

## MADELINE AND THEO

This was the first track I arranged for the album and is still one of my favorites of the entire project. A lot of what drives it is the contrast of the chirpy, dry ostinato with the lyrical, rich lines and lower accompaniment figures. Even when it reaches its most dramatic points, it should always be warm, rich and enveloping, never aggressive.







## CONFRONTING MYSELF

This track was easily the most intimidating to arrange, and for good reason. Essentially the “final battle” track of the game, it is menacing, huge, and imposing. The choir yells throughout serve as the main signposts and perhaps the most memorable recurring element, so I sought to emulate that with the accented, slid open chords as seen at the very beginning. I also wanted to somehow capture the “glitched” sound of the second half. Since I couldn’t make my piano “glitch,” exactly, you’ll hear beats simply dropped, ideas deliberately interrupted, and chords reharmonized uncomfortably, all in a way that removes all prior stability and propels the arrangement to an exhilarating conclusion.

## LITTLE GOTH

In some cases when arranging for piano, it’s best not to mess with perfection. *Little Goth* essentially appears as a piano solo in its original form, so I mostly stayed true to the original, while finessing some passages and thinning certain things out to make it as comfortably playable as possible. Listen for the exciting challenge of the large jumps in the left hand.

## REACH FOR THE SUMMIT

*Reach for the Summit* is perhaps the most important track, symbolically, on the entire album. While all of the others only call

for one pianist, this one will require an ally! Throughout the final stage of *Celeste* (spoilers), your character will receive assistance from another as you scale all the areas you’ve seen before in a thrilling conclusion to the game. Since I realized most people probably don’t have two pianos lying around, it’s written to be played on a single piano. I hope that many pianists will get joy out of learning this together with a friend!

## EXHALE

This is the first track on any of my piano albums to include another instrument. It was a pleasure to arrange for the super talented violinist Michaela Nachtigall, aka “Otama-Mama.” I see it as the perfect strawberry on top of the rest of the work, a delightful added dessert. The track is particularly peaceful and inviting, and the addition of violin reflects that especially well.

## MY DEAREST FRIENDS

The final piece of the soundtrack was the track that struck me the most when first listening to the *Celeste* OST. It is poignant, thoughtful, and harmonically dense. I sought to honor that sort of thoughtful nature with an original section toward the middle with mixed meter resembling the music of Debussy. Dig in and really take your time experiencing the chords of this one—its harmony is particularly unique and rewarding.







WITH SOME OF MY PREVIOUS WORK, I'VE TAKEN INCREDIBLY SIMPLE SOURCE MATERIAL AND ADDED LAYERS OF COMPLEXITY AND HARMONIC SOPHISTICATION TO MAKE IT WORK IDEALLY FOR SOLO PIANO. IN THE CASE OF CELESTE, HOWEVER, I OFTEN FOUND I HAD TO REDUCE WHAT WAS ALREADY SUPER COMPLEX AND RICH DOWN TO ITS CORE ELEMENTS TO MAKE THE MATERIAL MANAGEABLE ON A SINGLE INSTRUMENT.

LENA HAS A WAY OF BRILLIANTLY HYPER-SATURATING THE MUSIC WITH RHYTHMIC IDEAS, COUNTERPOINT, AND IN SOME CASES EVEN MULTIPLE LEAD LINES, WITH AN END RESULT THAT IS IMMENSELY SATISFYING. EACH TRACK IS A SORT OF "COMPLETE MEAL" FOR THE EARS. SO TAKING THOSE FULL-TO-THE-BRIM TRACKS AND TRANSFORMING THEM INTO EQUALLY COMPLETE PIANO SOLOS WAS ACTUALLY THE GREATEST CHALLENGE OF ANY OF THE VGM PIANO ARRANGING I'VE DONE SO FAR. I SINCERELY LOOK FORWARD TO FANS HAVING THIS NEW WAY TO ENJOY AND EXPLORE THIS ABSOLUTE GEM OF A SOUNDTRACK!

**TREVOR ALAN GOMES**

ARRANGER & PIANIST



