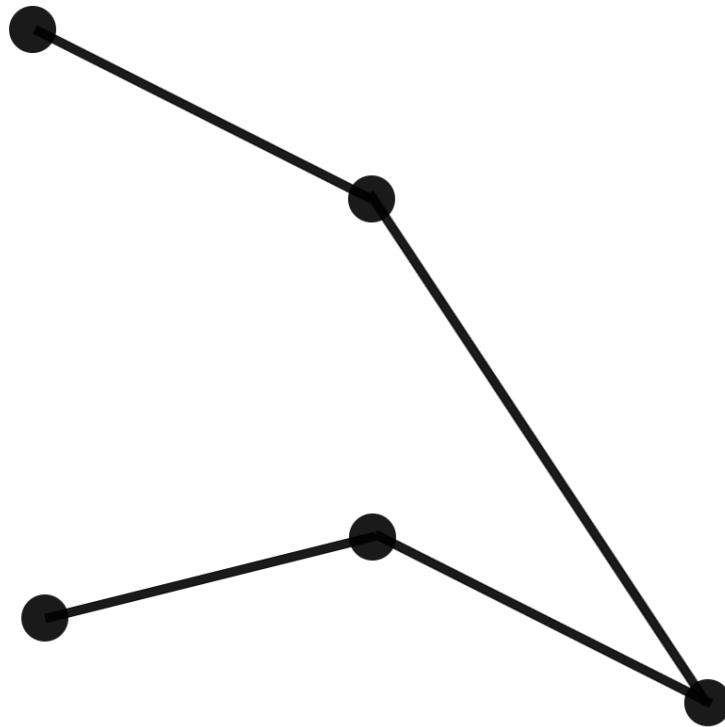


Anya Gowan

# Sonata Celestia

for guitar

Arranged for 10-string guitar by Julian Bertino



2020  
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This piece was inspired by a photograph of the Eagle Nebula taken by the Hubble telescope. It features three massive spires of gas and dust called *The Pillars of Creation*. The photograph was taken on April 1st, 1995 by Jeff Hester and Paul Scowen of Arizona State University.

This score includes the original 6-string composition, as well as the 10-string arrangement by Julian Bertino. The changes made in the arrangement are indicated using ossia staves.  
Special thanks to Julian for working with me to create this.

Each movement is based on one colour from the photograph.

The first movement is yellow. It portrays the pillars, which span several light years and whose gravity causes stars to form nearby.

The second movement is blue. It portrays the mist surrounding the pillars.

The third movement is green. It portrays the sky and stars in the background.

The fourth movement is red. It portrays the formation of a star.



# Sonata Celestia

I

Anya Gowan

- (6) = D
  - (7) = A
  - (8) = Bb
  - (9) = Ab
  - (10) = F#

## 10-String Guitar

## **Allegro maestoso ♩ = 140**

The image shows two staves of musical notation for a 10-string guitar. The top staff is labeled "10-String Guitar" and includes fingering and strumming instructions. The bottom staff includes a circled "6" and "D". Both staves are in 15/8 time and feature various note heads, rests, and dynamic markings like "f" and "p".

Musical score for piano, page 3, measures 8-10. The score shows a treble clef, a key signature of one sharp, and a common time signature. Measure 8 starts with a forte dynamic. Measure 9 begins with a dynamic marking *mp*. Measure 10 ends with a dynamic marking *mf*.

Musical score for piano, page 9, measures 8-9. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 8 begins with a forte dynamic. Measure 9 starts with a piano dynamic and ends with a repeat sign.

Musical score for piano, page 19, measures 8-10. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 8 starts with a sixteenth-note rest followed by a sixteenth note. Measure 9 begins with a sixteenth-note rest followed by a sixteenth note. Measure 10 starts with a sixteenth-note rest followed by a sixteenth note.

Musical score for piano, page 23, measures 8-12. The score consists of two staves. The left staff uses a treble clef and a key signature of four sharps. The right staff uses a bass clef and a key signature of one sharp. Measure 8 starts with a forte dynamic (f). Measures 9 and 10 show complex chords with various note heads and stems. Measure 11 features a bass note with a fermata. Measure 12 concludes with a final chord. Various performance markings like 'V' and 'A.H.' are present.

26

A.H. A.H. A.H. ral 0 1 4 3 2 VII

più mosso III V 2

VI

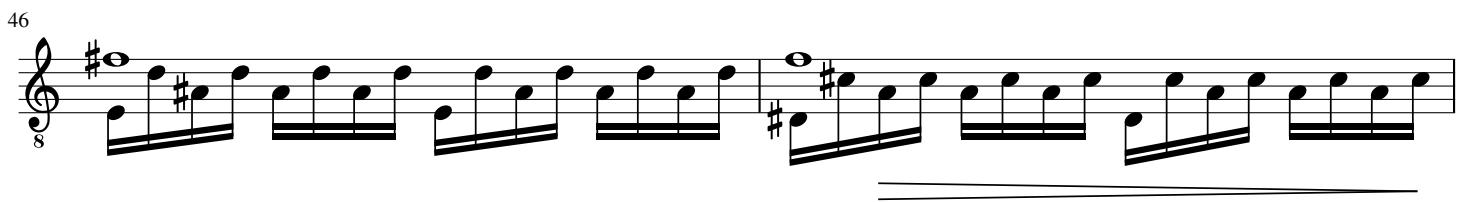
34

36

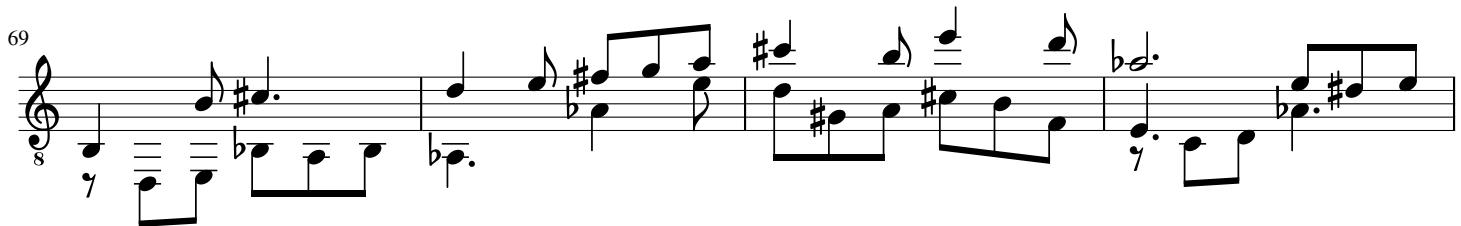
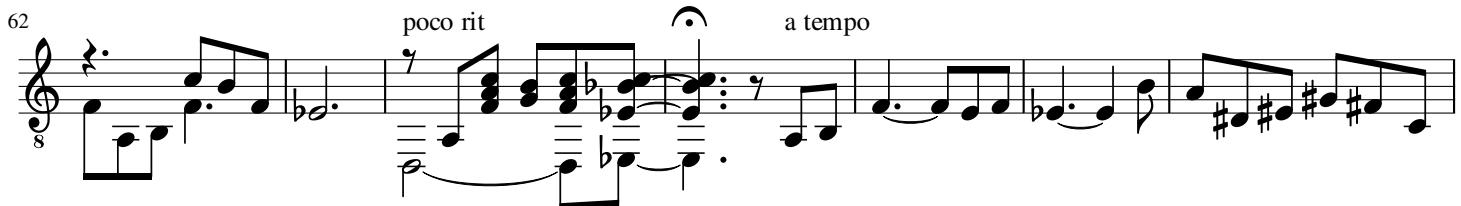
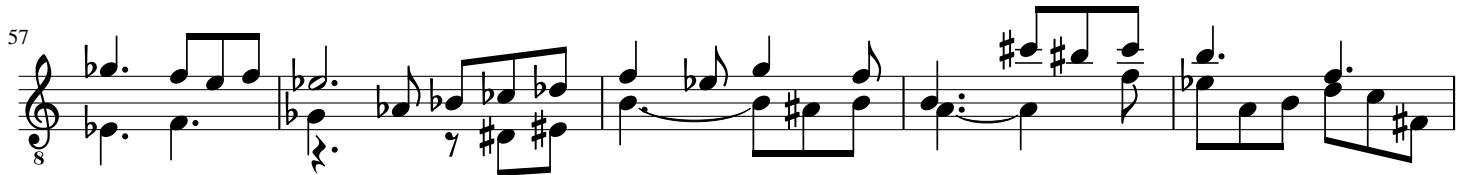
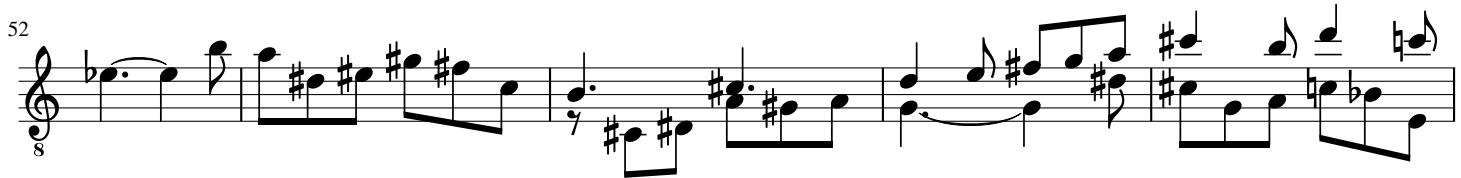
38

40

42



48 ral

A musical score page showing two staves of music. The top staff is in common time with a key signature of one sharp. The bottom staff begins with a similar pattern but transitions to a different section. The tempo marking "ral" appears above the first staff, and "meno mosso" with dynamics "mp" appears above the second staff.

73

mosso

*mf*

77

*mf*

80

*mf*

82

*mf*

85

*mf*

88

*mf*

91

rit

*ff*

tempo primo

94

*mf*

*ff*

Musical score for orchestra, page 10, measures 100-105. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. Measure 100 starts with a forte dynamic (f) and a bassoon solo. Measure 101 shows a transition to a new section with a different harmonic progression. Measure 102 begins with a piano dynamic (p). Measure 103 contains a ritardando instruction (rit). Measure 104 ends with a fermata over the final note. The bottom staff uses a treble clef and a key signature of one flat. Measures 105-106 show a continuation of the rhythmic pattern established in measure 100.

## II

**Largo ponderoso**  $\text{♩} = 40$ 

8      **p**      **mf**

6      **pesante**  
9      **mp**      **mf**

13     **più mosso**  
**mf** (6)

18

21     3    1

23

24

8

25

tempo primo

8

28

8

A.H.

pp

III

**Lento con rubato**  $\text{♩} = 45$

**mp**

31

rit - - -

36

all A.H. except Ds and Gs at XII

42

48

53

56

60

65

69

73

78

82

86

I 3  
0 3  
4 1 3  
2 1  
mp

4 1 4 1  
I 3 0 3  
4 1 3  
2 1  
mp

V 3  
0 1  
4 1  
2 1  
VII 3 3  
1 2 1  
4 1 2  
ral

⑥ A.H. ⑤ A.H. ④ XII

90

95

99

## IV

**Finale moderato**  $\text{♩} = 100$

0 XII  
mp

IV V XII A.H. a piacere

**mf**

5

**p**

9

**p**

15

**p**

**mf**

19

**mf**

22

12

10

26

32

37

40

43                          12

45                          10

47                          rit

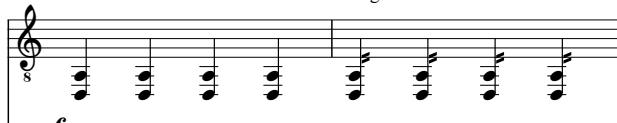
50                          accel

50                          ritenuto e accel

52

57

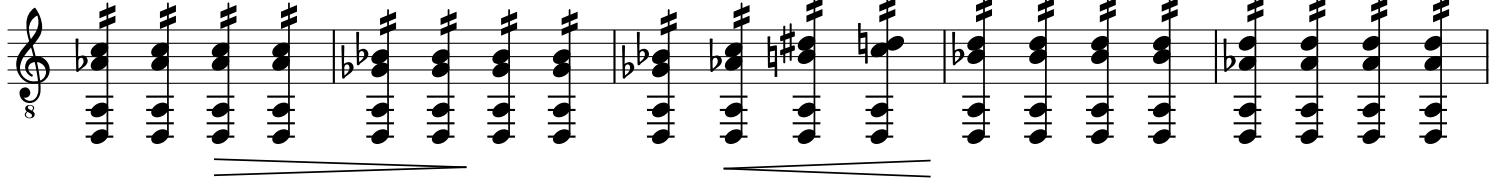
rasgueado



alzapua



62



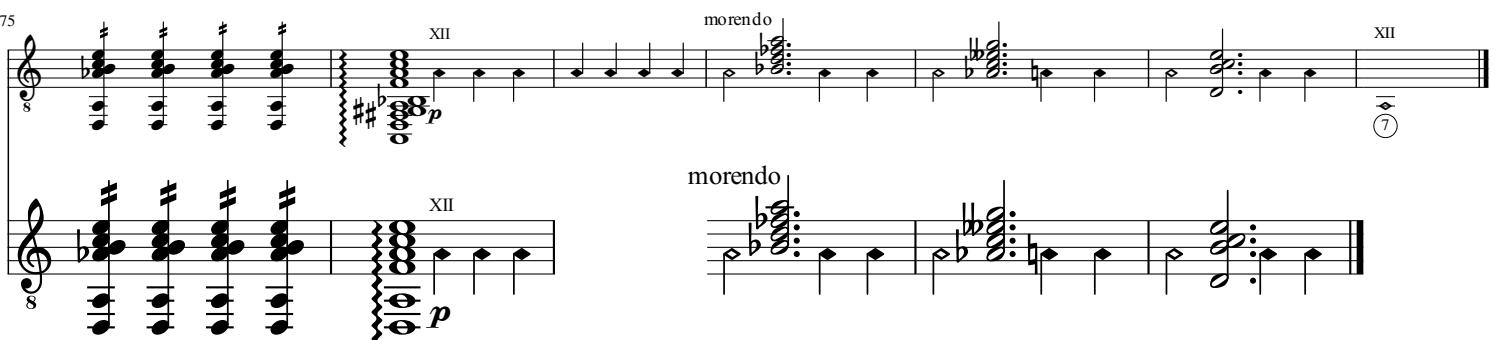
67



70



75



morendo

