Seth Escalante

Opus 1 - 14

Original Compositions for the

CLASSICAL GUITAR

2rd Edition 2020

Copyright © 2012 - 2020 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Seth Escalante – Opus 1 to 14 for the Classical Guitar

21st Century Classical Music

Printed with Permission and Authority from Seth Escalante

……..

Composed and Transcribed by Seth Escalante

2nd Edition, 2020

E – Book Edition

This book was published by Seth Escalante

In April, 2020

Copyright © 2011- 2020 Seth Escalante All Rights Reserved

No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher and author, Seth Escalante.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Table of Contents

Opus 1 - 9 Studies for the Guitar

Study 1 4

Study 2 8

Study 3 11

Study 4 16

Study 5 18

Study 6 21

Study 7 25

Study 8 28

Study 9 33

Opus 2 - 6 Pieces for the Guitar

A Hopeful Morning 36

Dreams in the Theatre 38

Leaves in the Wind 40

The Falling Feather 42

The Wooden Bench 44

Truth of Lies 46

Opus 3 - 12 Sight Reading Studies for the Guitar

Study 1 48

Study 2 50

Study 3 51

Study 4 52

Study 5 53

Study 6 54

Study 7 55

Study 8 56

Study 9 57

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 10 58

Study 11 59

Study 12 60

Opus 4 - 11 Pieces for the Guitar

Words of Change 61

Three Stones Upon Water 63

Walking 64

Three Footsteps 65

Put on Your Smile 66

A Night of Thought 67

In the Breezy Night 68

I Remember You 69

A Quiet Day 70

Together 71

Opus 5 - 2 Pieces for the Guitar

A Waltz Under the Moon 72

The Lilies by the River 74

Opus 6 - 2 pieces for the Guitar

After All is Done 76

The Thin Line 78

Opus 7 - 2 pieces for the Guitar and Ensemble

The First Sight, No. 1 from Opus 7 80

Risen, No. 2 from Opus 7 89

Opus 8 - A Walk in the Woods 94

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 9 - 2 Pieces for the Guitar

No. 1 96

No. 2 98

Opus 10 - The Wanderer in the Night 100

Opus 11 - Talks of God 102

Opus 12 - The Thoughts of the Hopeful

Volume 1 104

Volume 2 106

Volume 3 109

Opus 14 – Introspection, Three Pieces for the Guitar

Volume 1 111

Volume 2 115

Volume 3 119

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 1

This is my first work. Very quickly, composing became something like an obsession. I kept generating new ideas and tried joining and separating them from each other. This was in the years 2011 and 2012. During these years I was pursuing an Associate Degree in Music: Guitar at the College of Science Technology and Applied Arts of Trinidad and Tobago, (COSTAATT) situated in the West Indies. In 2012 I received my Licentiate (LTCL) with distinction equivalent in standard to the final recital of a bachelor' degree, from Trinity Guildhall London. Also, in 2012, I became a music educator with positions spanning primary through tertiary level. I became the Guitar Lecturer at the University of the Southern Caribbean (USC) where I currently lecture. Aiming for and actually becoming a music lecturer had a profound influence in my style of composing as I wanted to pass on techniques using new material that I had developed.

Study 1

In the key of e minor, this entire piece was inspired from two simple right hand techniques which never changes for the entirety of the piece. The piece is played using p i m i a i m i and then the piece is repeated using p i ma pma i ma pma i.

The piece itself is very dramatic and the dynamics emphasize the dramatism. The rhythm is very simple but effective to the feel of rushing to something and continuously ongoing that I tried to achieve. The feel of being rushed to something and continuously ongoing is also shown by the contour of this piece, as the notes and progression always sound as though they are leading to somewhere specific but never reaches there; it may start over or go into another direction or even repeat as a higher or lower octave. The *e minor* key was chosen to get the deepest bass E in standard tuning of the guitar for the very aggressive approach to the feel. A heavy bass is required to achieve the mood of this piece. A very critical part of achieving not just the mood but the character of this piece is the use of different strings to play repeated notes, as the piece starts off with the note B played on the 2nd and the 3rd string giving a ringing effect as desired.

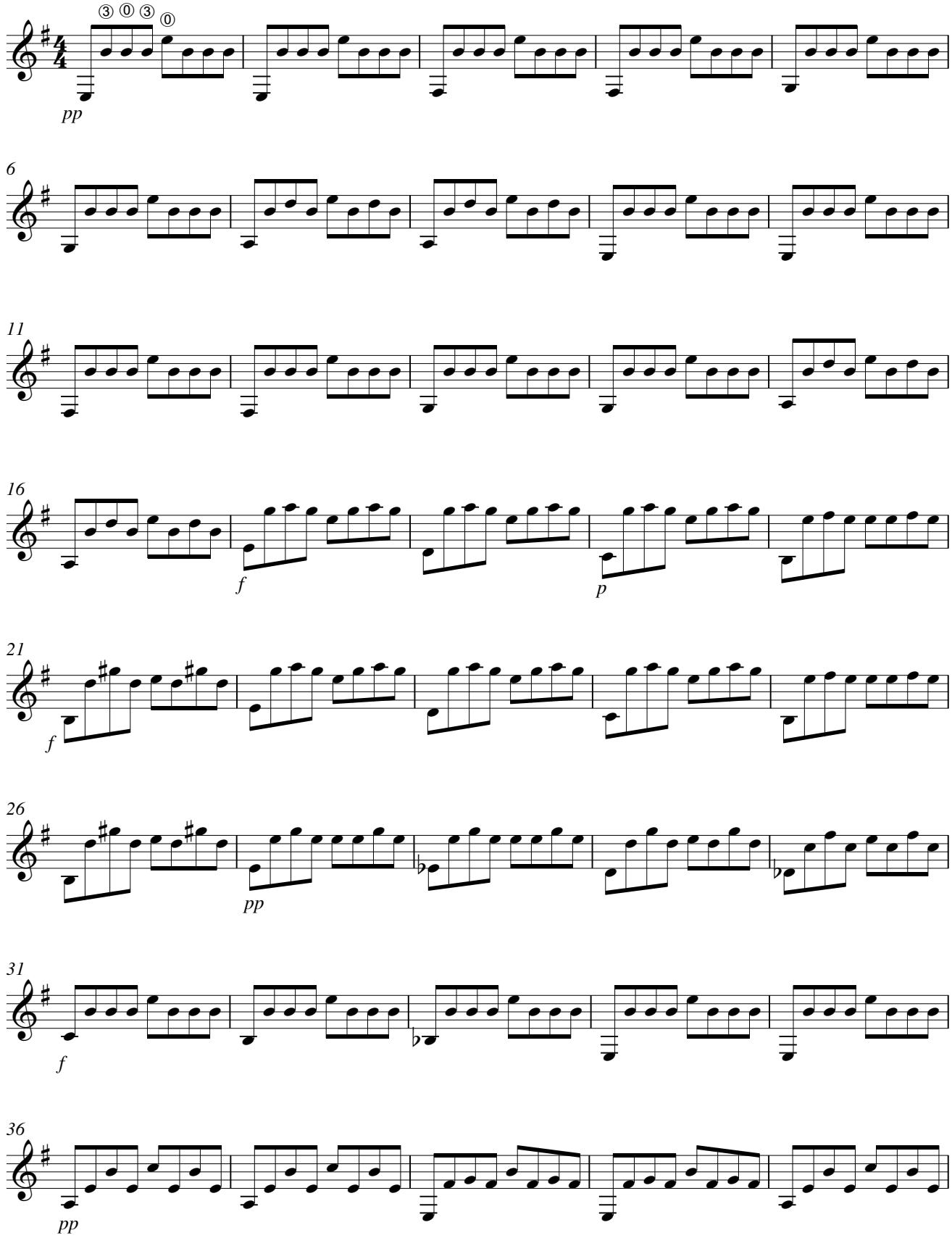
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 1

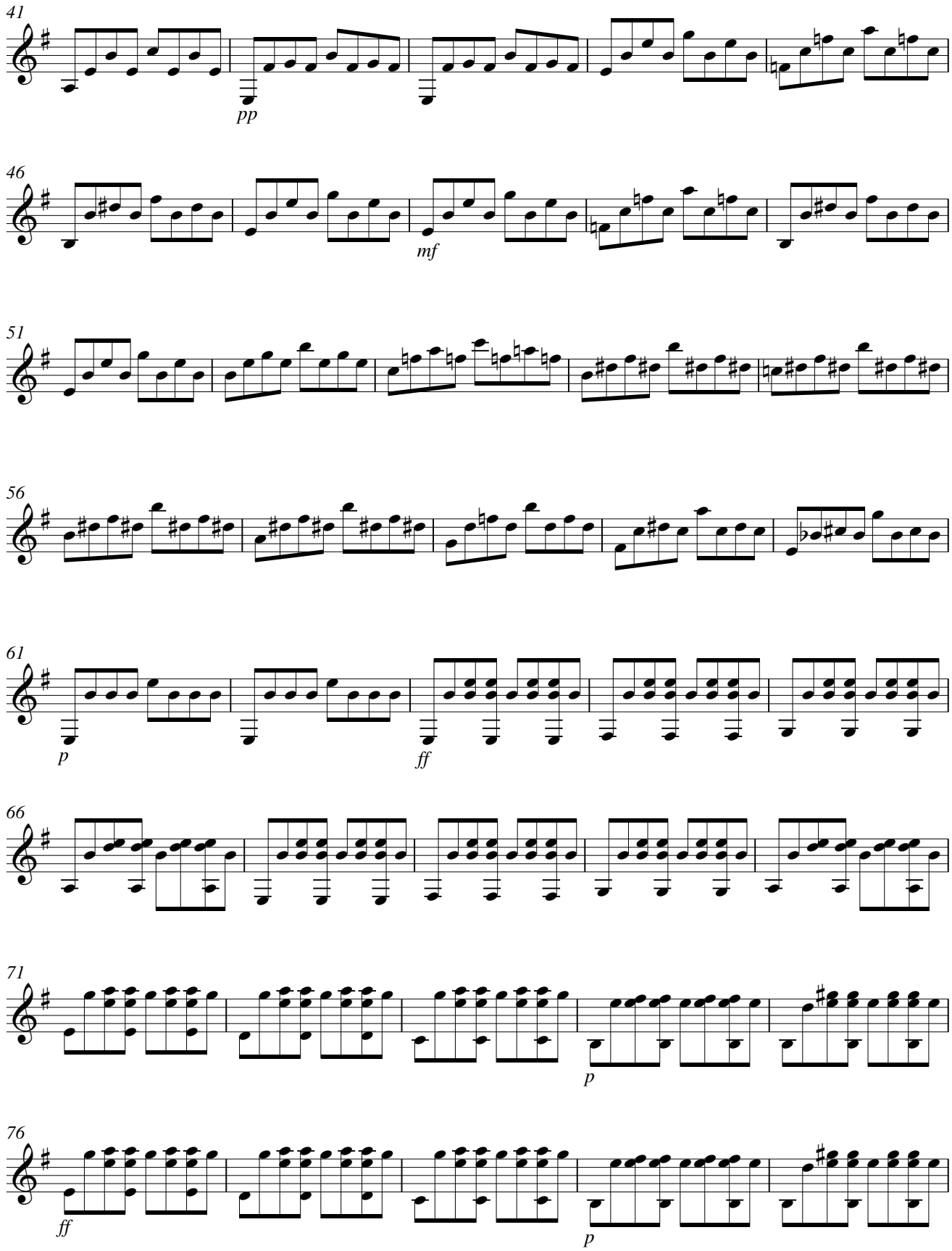
Opus 1

Allegro

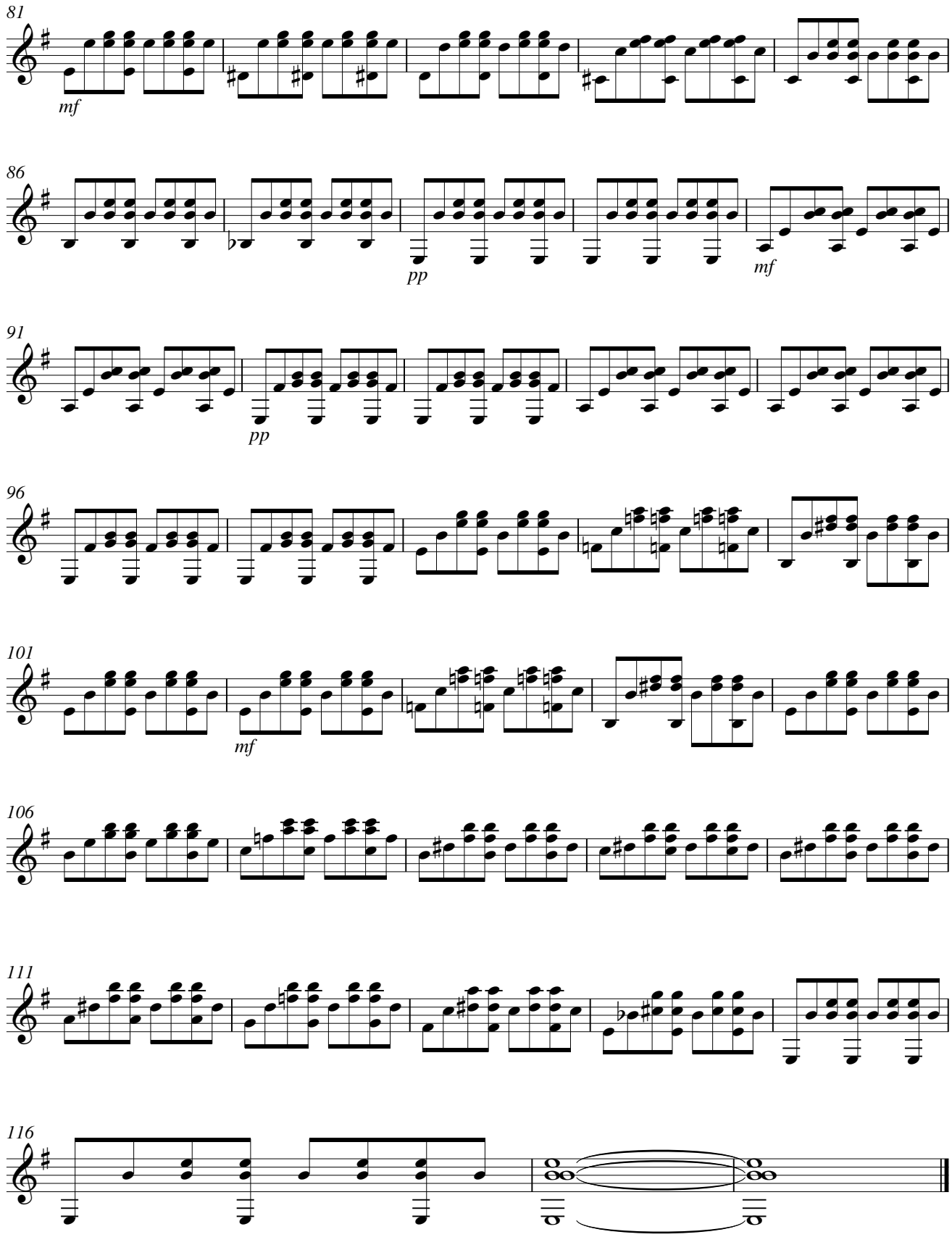
Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 2

Identical to Study 1, one of the same right hand techniques is used. p i m i a i m i is used and maintained throughout most of this piece. This piece is in the key of *b minor* but modulates to E major for the ending.

The same ringing effect by using two of the same notes on two separate strings were used but not to achieve an aggressive approach but mainly to create the feel of continuity. The melody of this study must be brought out using good rest stroke technique especially on the higher strings.

I perform this piece with many ad lib phrases especially where the right hand has a rest to play a chord in order to transition the mood of the music. The mood of the ending contradicts the beginning and should be played accordingly, starting off a bit aggressive but becoming calmer and calmer throughout.

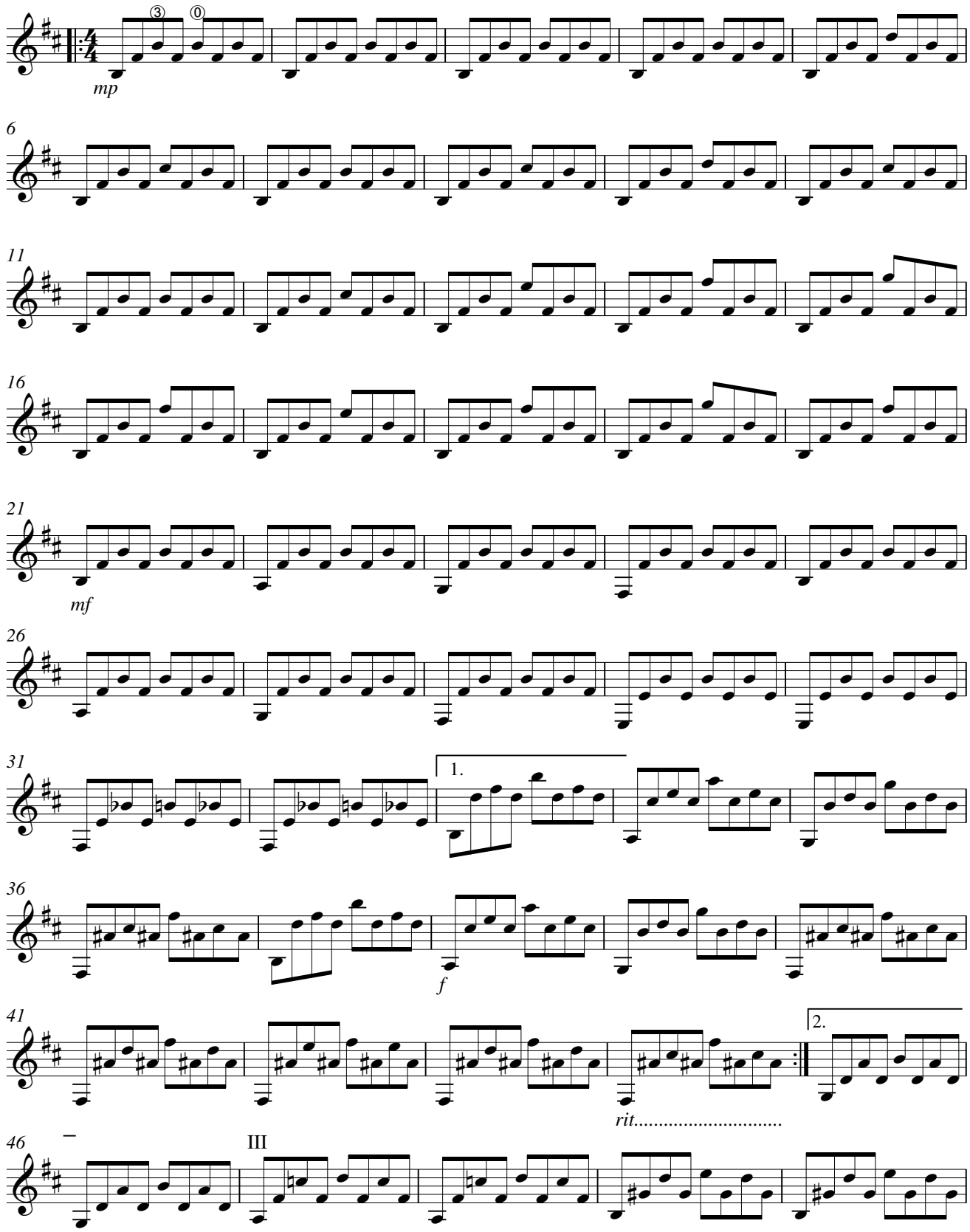
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 2

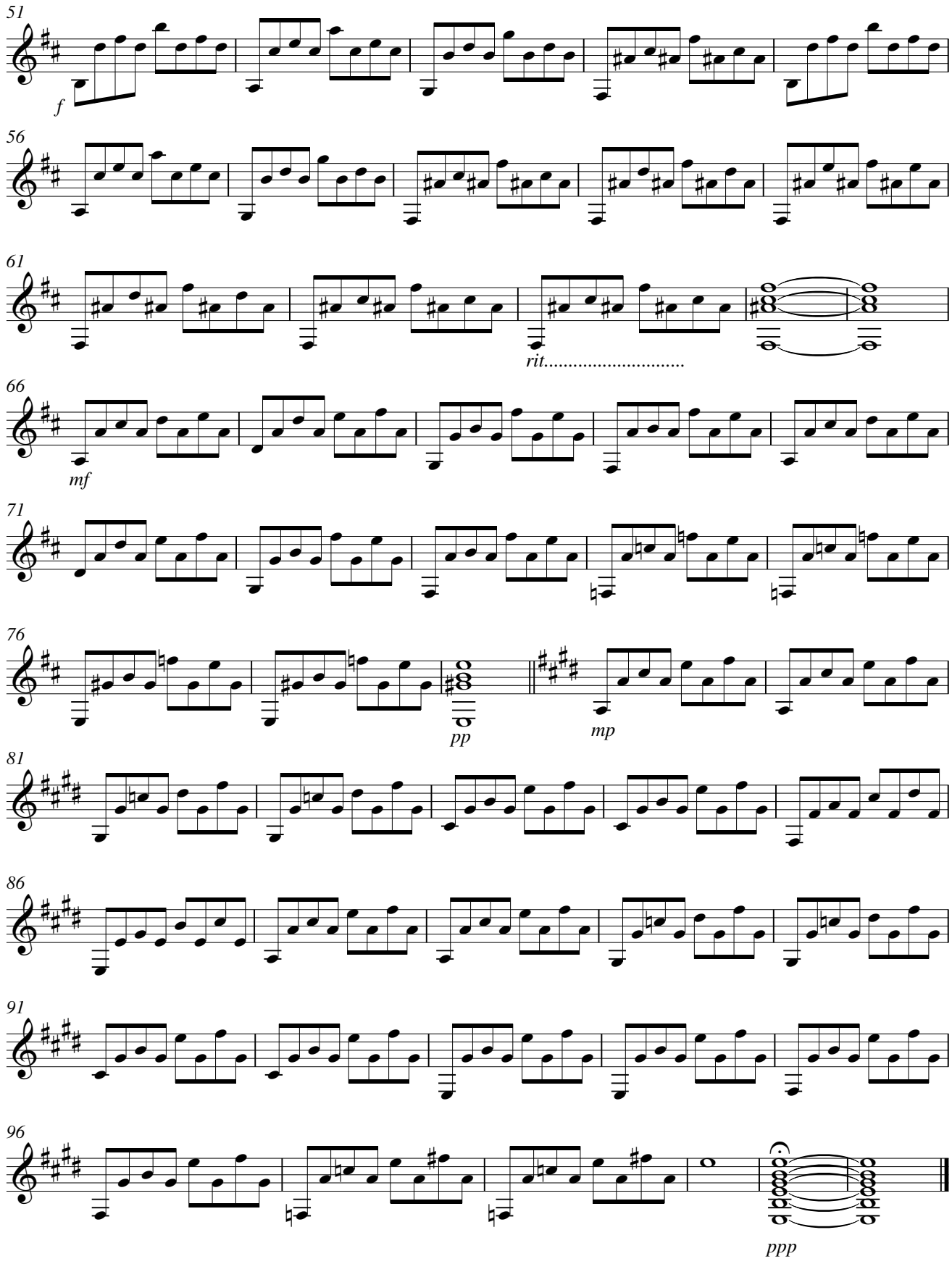
Opus 1

Allegro

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 3

Starting in the key of *c minor* and then modulating for the ending to C major. This piece is very emotional and portrays different ideas. The various techniques used in the piece are not for the purpose of being a challenge to the player, but to reveal different emotions and moods. The phrasing of this piece is very important. When it modulates to C major, the ad lib is to be very peaceful, a feeling full of hope, contrasting to the sad melancholy feel of *c minor*. There are many melodies close to the accompaniment and harmonies; proper articulation is required to bring out the melody and distinguish it from the other parts being played. I originally called this piece 'Hopeful Tides' as I painted the tides and waves from the beach in my mind is while playing.

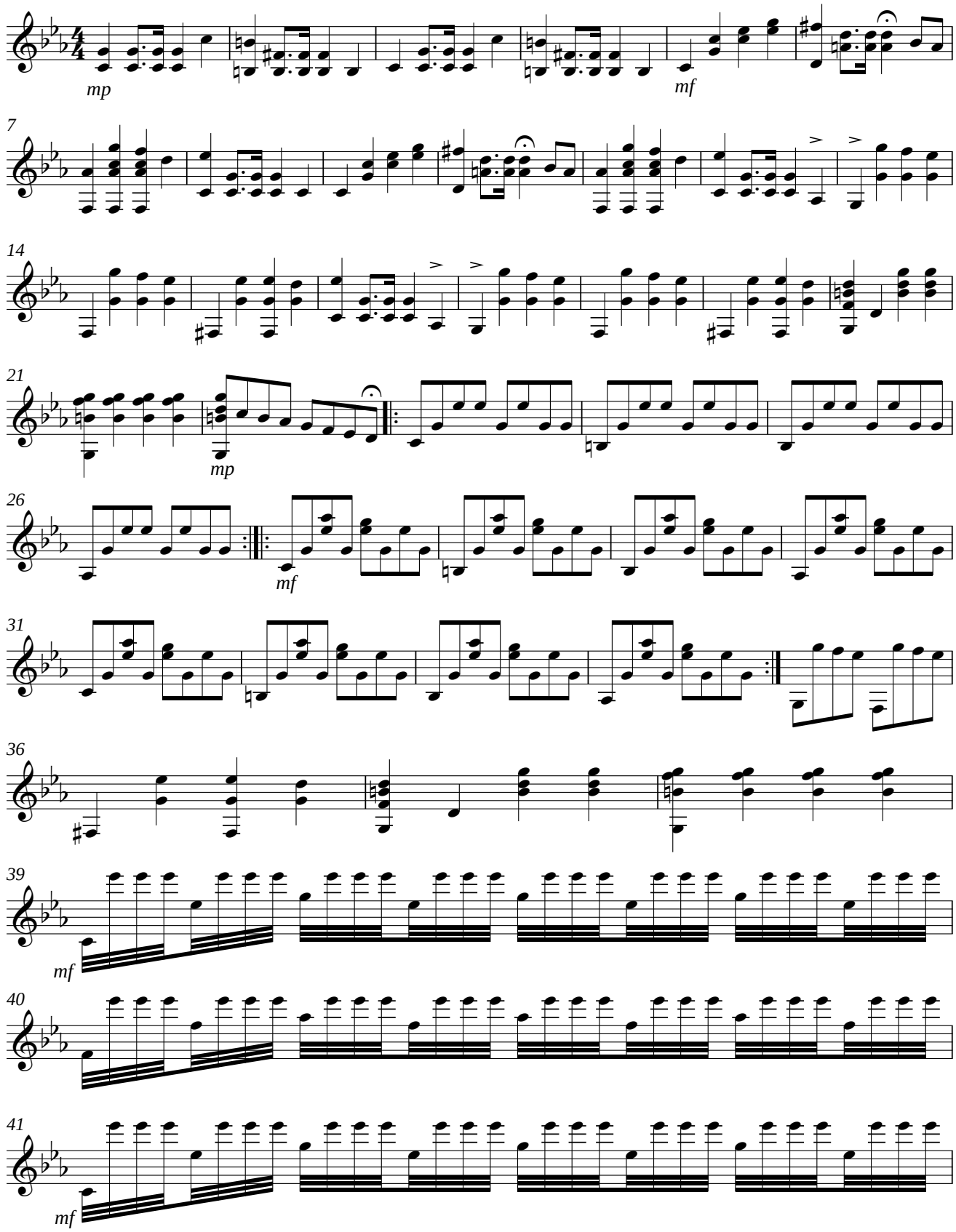
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 3

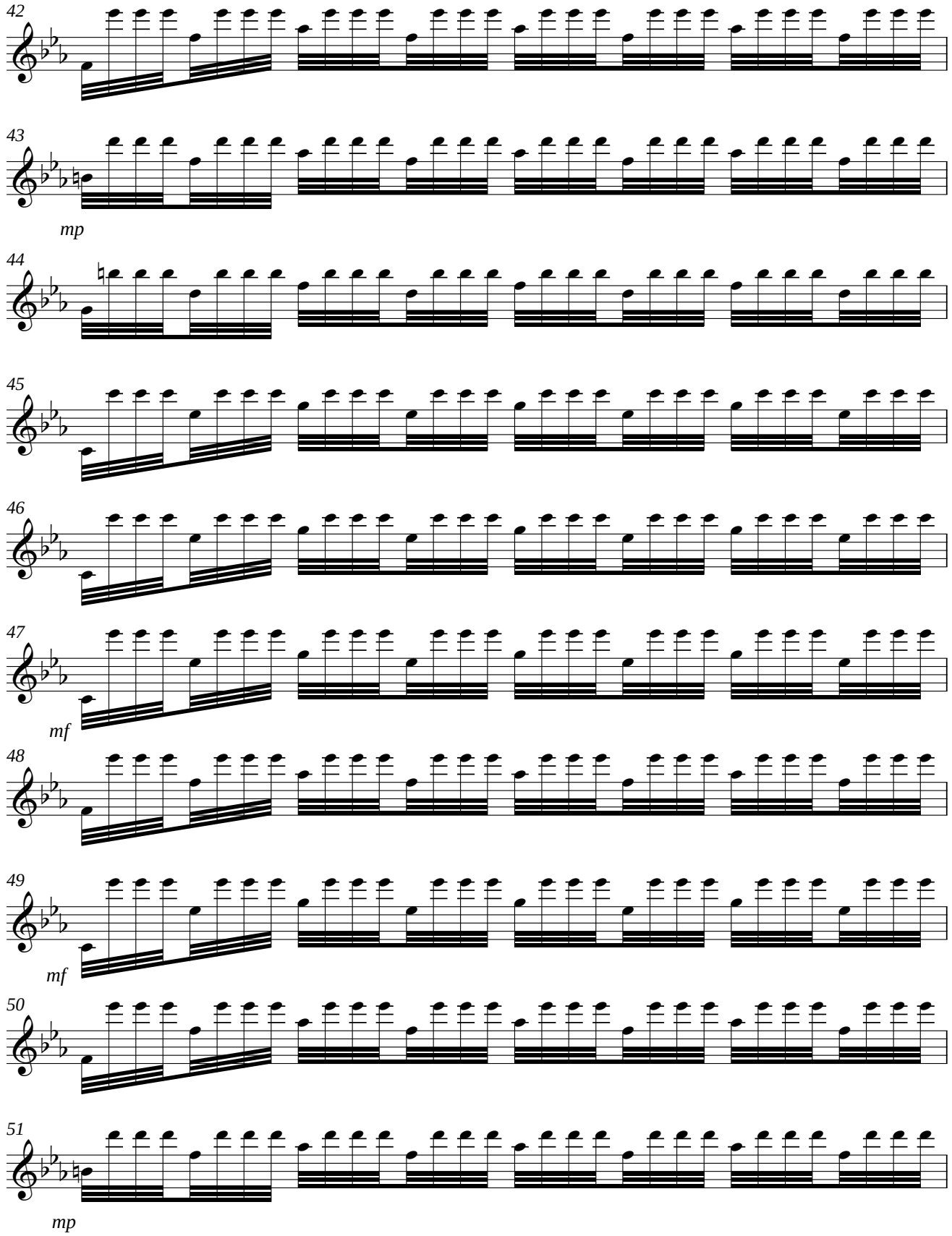
Opus 1

Adagio, sad but hopeful

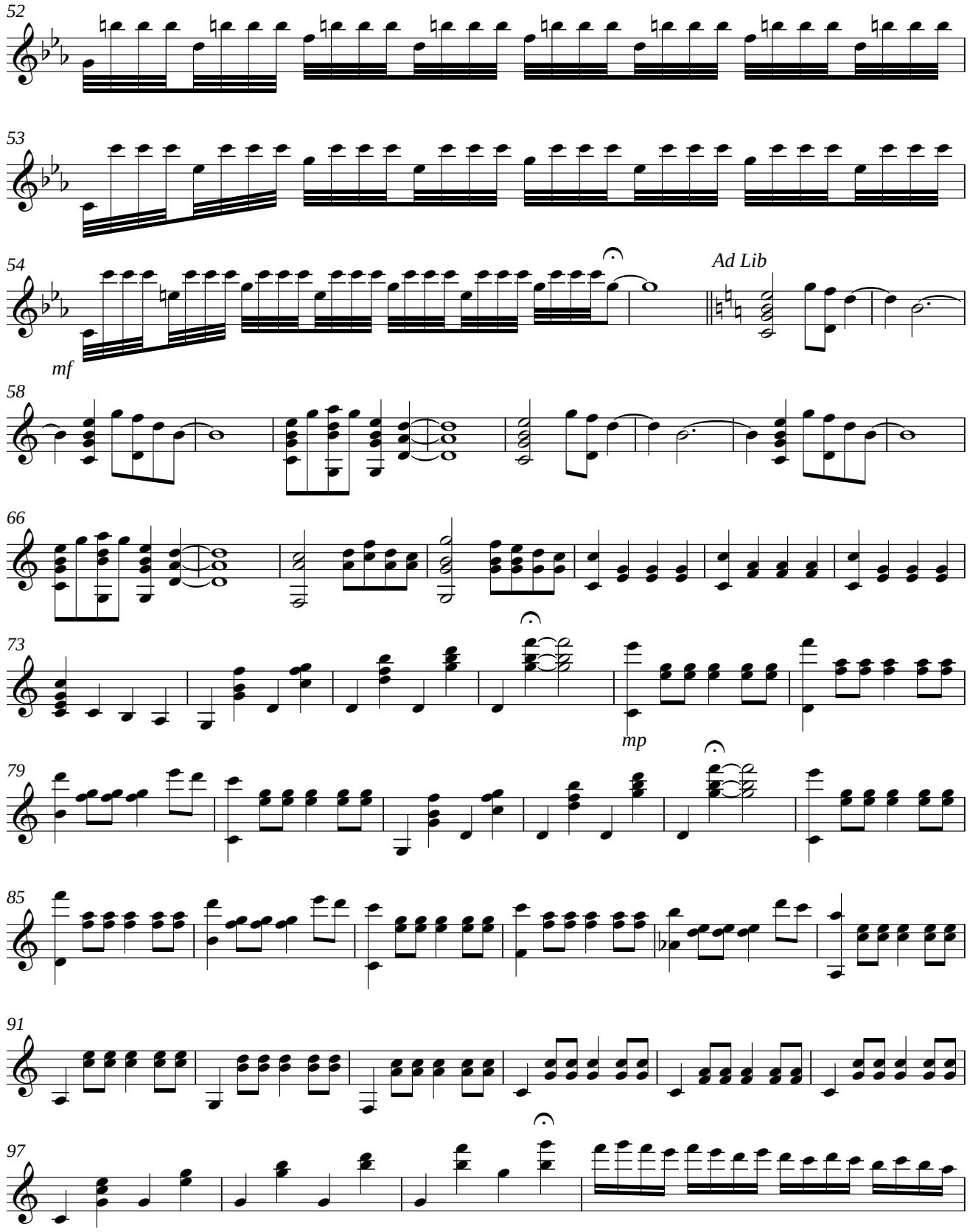
Seth Escalante



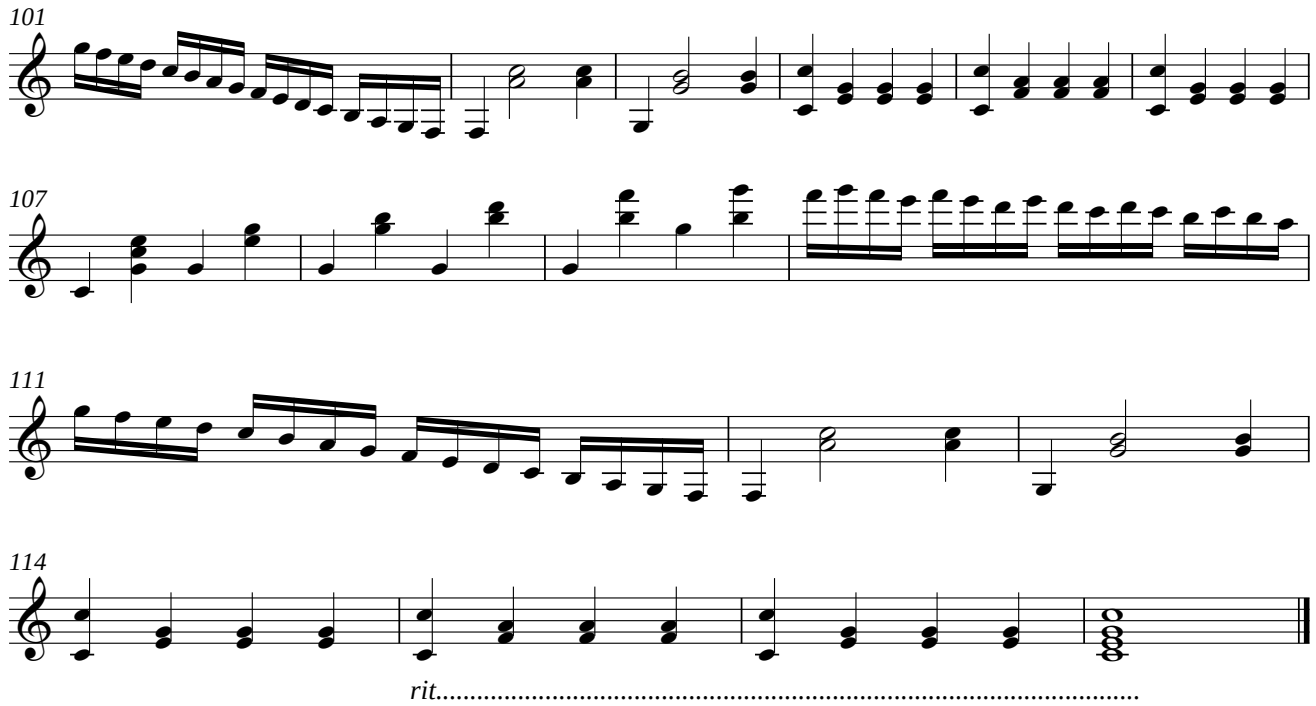
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 4

I played and re-wrote this piece many, many times with different rhythms before deciding to stay with the written rhythms here. Even now, I occasionally change rhythms while playing. The simple harmonics are used to be very effective to portray the mood. I play this piece as sad background music to terrible silent events. It reminds me of how one feels after hearing news that affects them sadly. Composed in the key of *e minor;* the melody syncs with the chords in giving your left hand a very smooth motion adding to the mood and helping the player emotionally get into the character of the music.

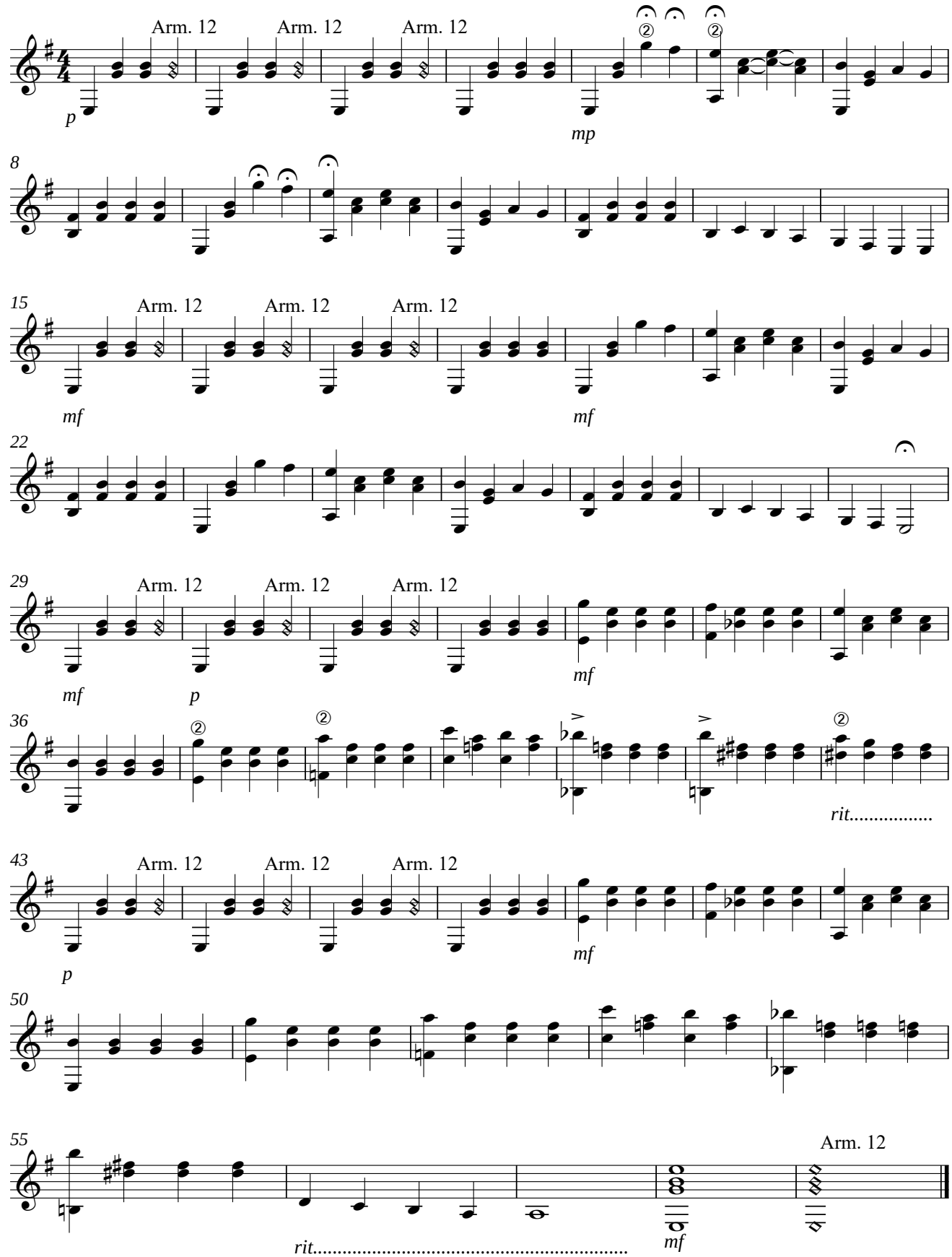
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 4

Opus 1

Adagio

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 5

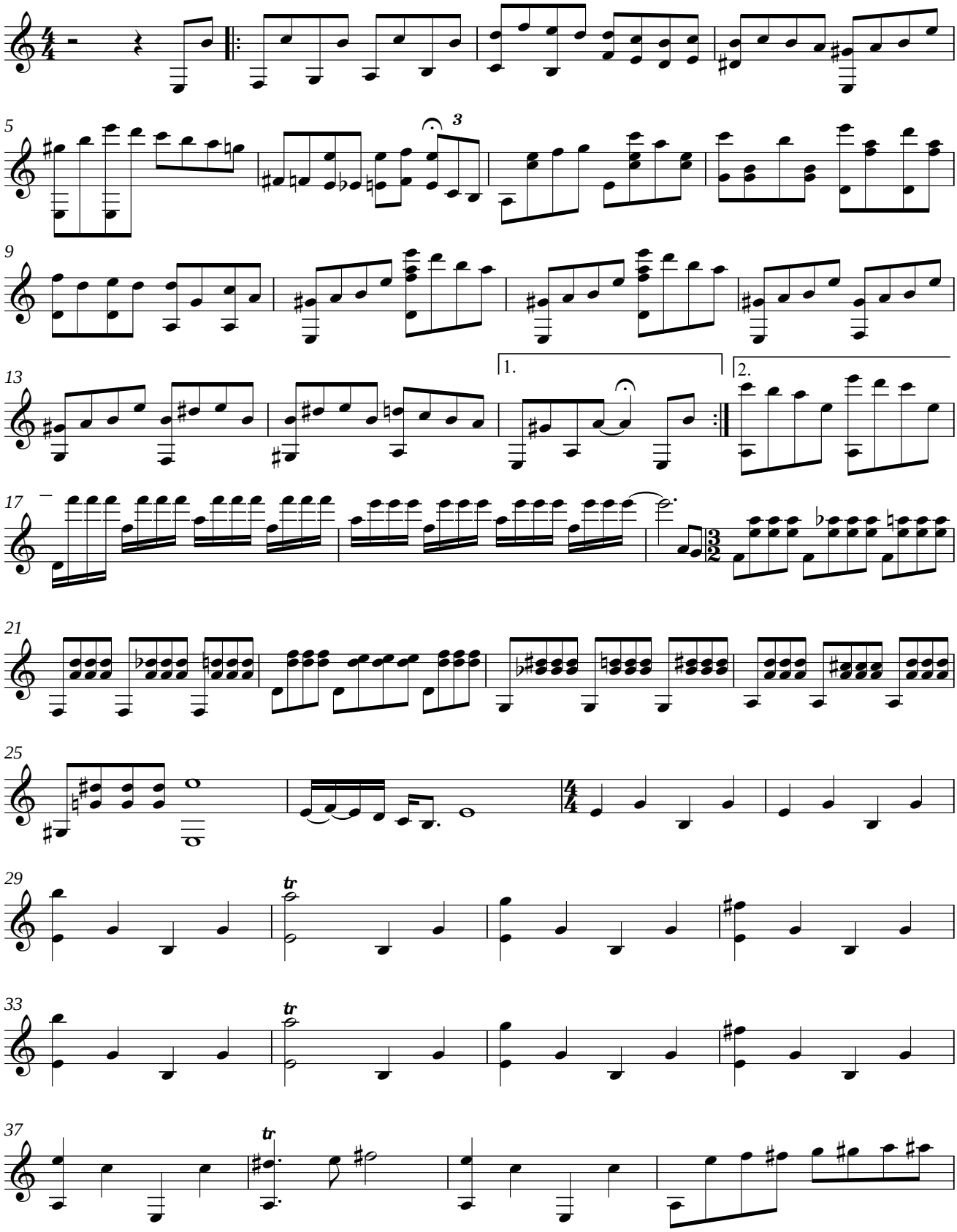
This is a study in *a minor* for using double notes combining both lower and higher strings. The continuous rhythm is also to aid the development of playing double notes on higher and lower strings. The time signature changes are an example of how the meaning of the notes of the piece changes with the various time signatures; a main reason for the relationship among the meaning, mood and time signature, is the accents. Pay close attention to using the proper accents of each time signature change.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 5

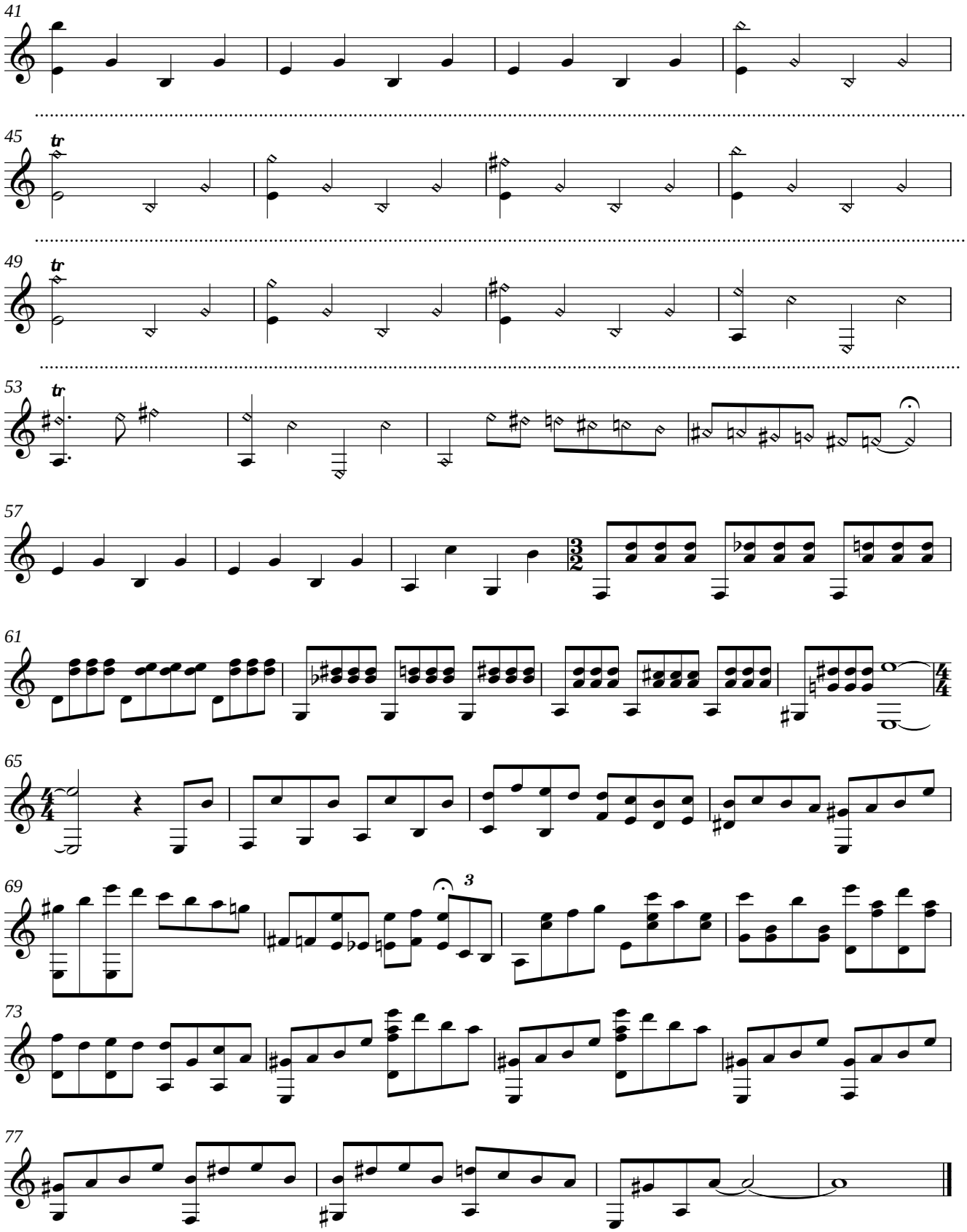
Opus 1

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

arm. 8 va.....



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 6

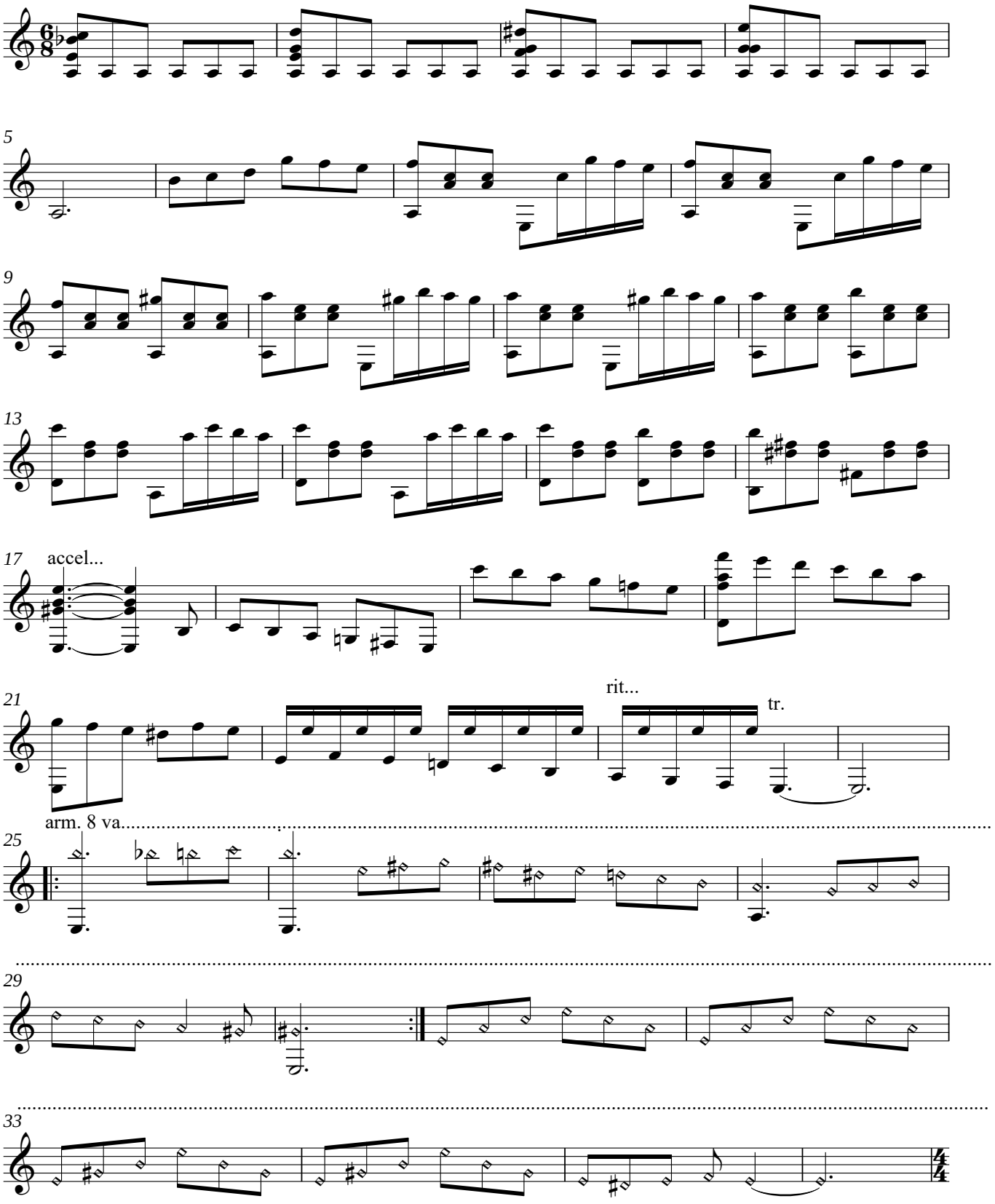
A combination of various ideas packed into one aggressive piece with the few slow moments in between acting as a brief build up for the aggressive mood portrayed. This piece had obvious Spanish influences from my listening. A small modulation is used at the ending to help create a different contrasting mood to lead to the very aggressive and harsh ending. Atonal music inspired some ideas in this piece; however a tonal center is still very much identifiable.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

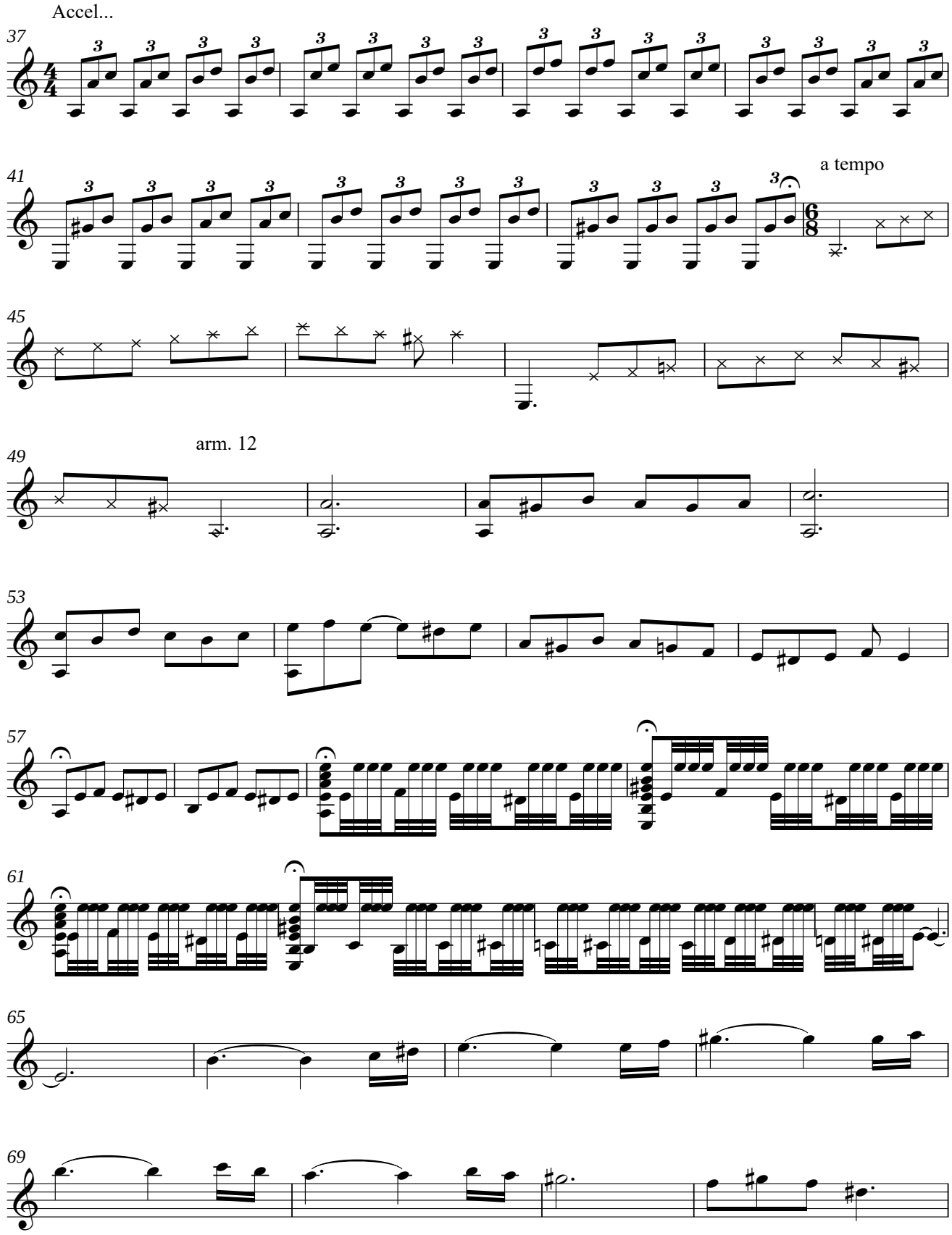
Study No. 6

Opus 1

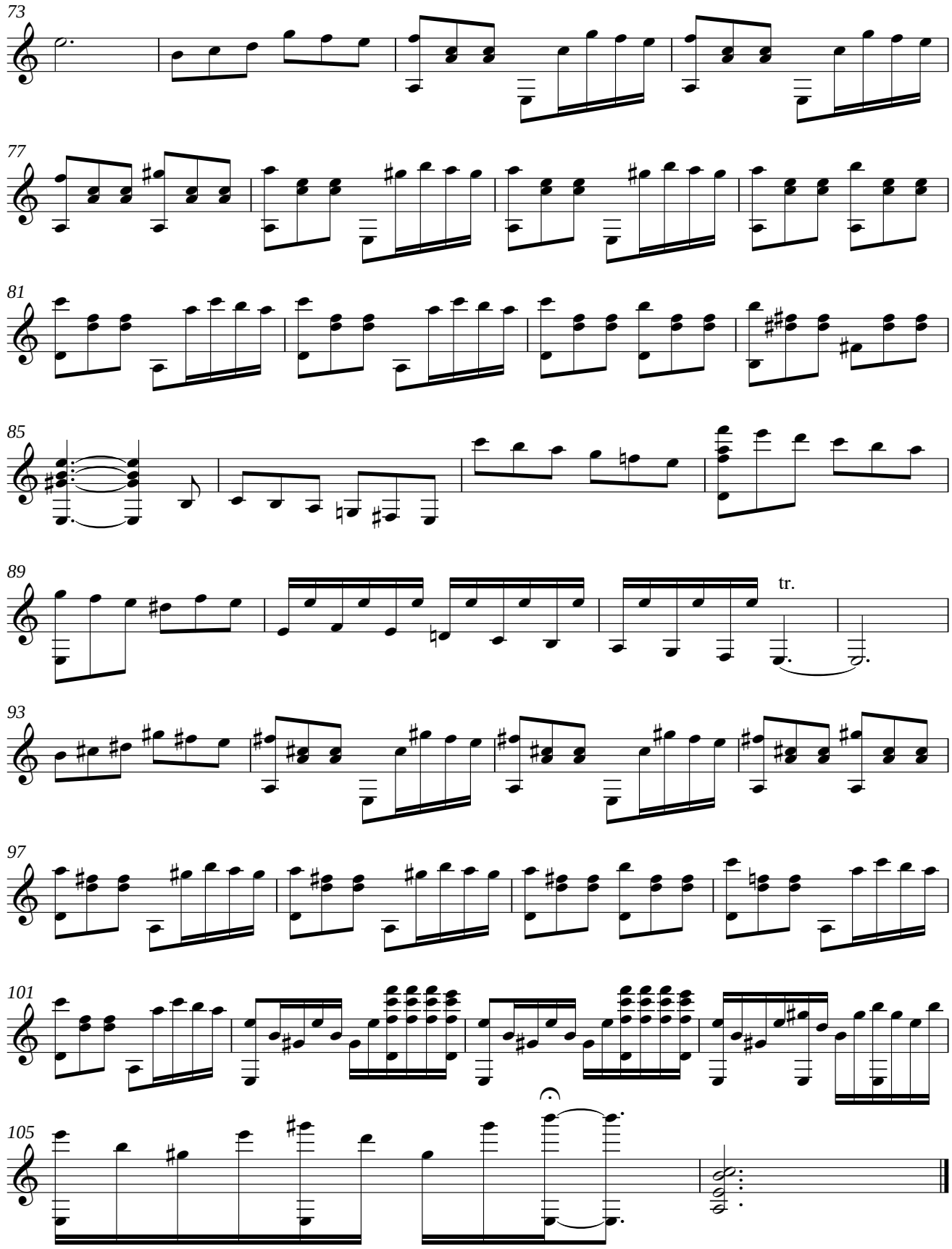
Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 7

This is a very tense emotional piece calling for proper technique. It portrays the creativity and influences of 21st century music. The technique used with the thumb at ponticello on the guitar is gravely important to various deep emotions inherent in this piece and hints toward a 21st century music style. The chords are very moving and the slap is like a hit of what emotions and moods the arpeggiated chords portray, coming at different times by rhythm. It is meant to be played thoughtfully and flowing.

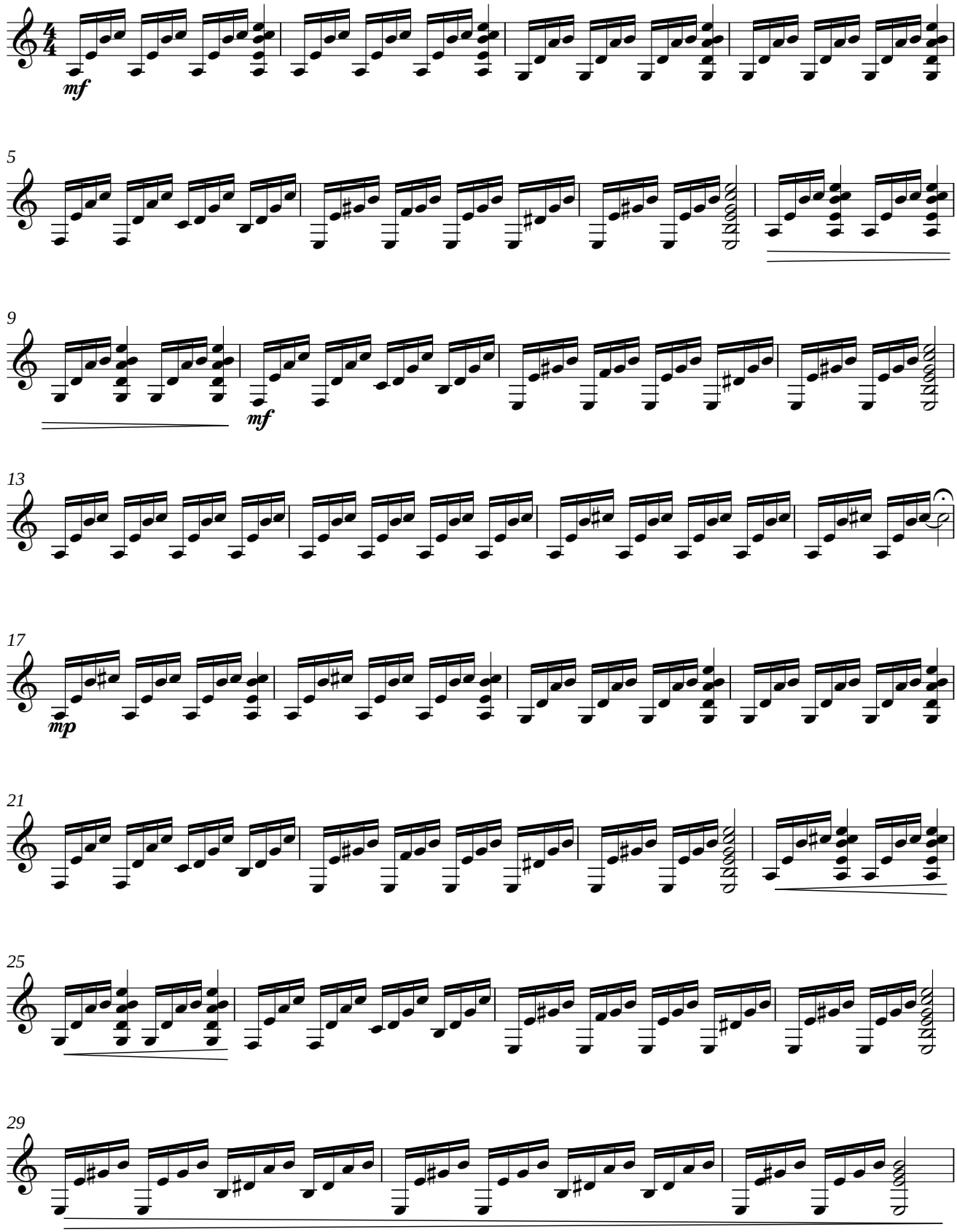
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 7

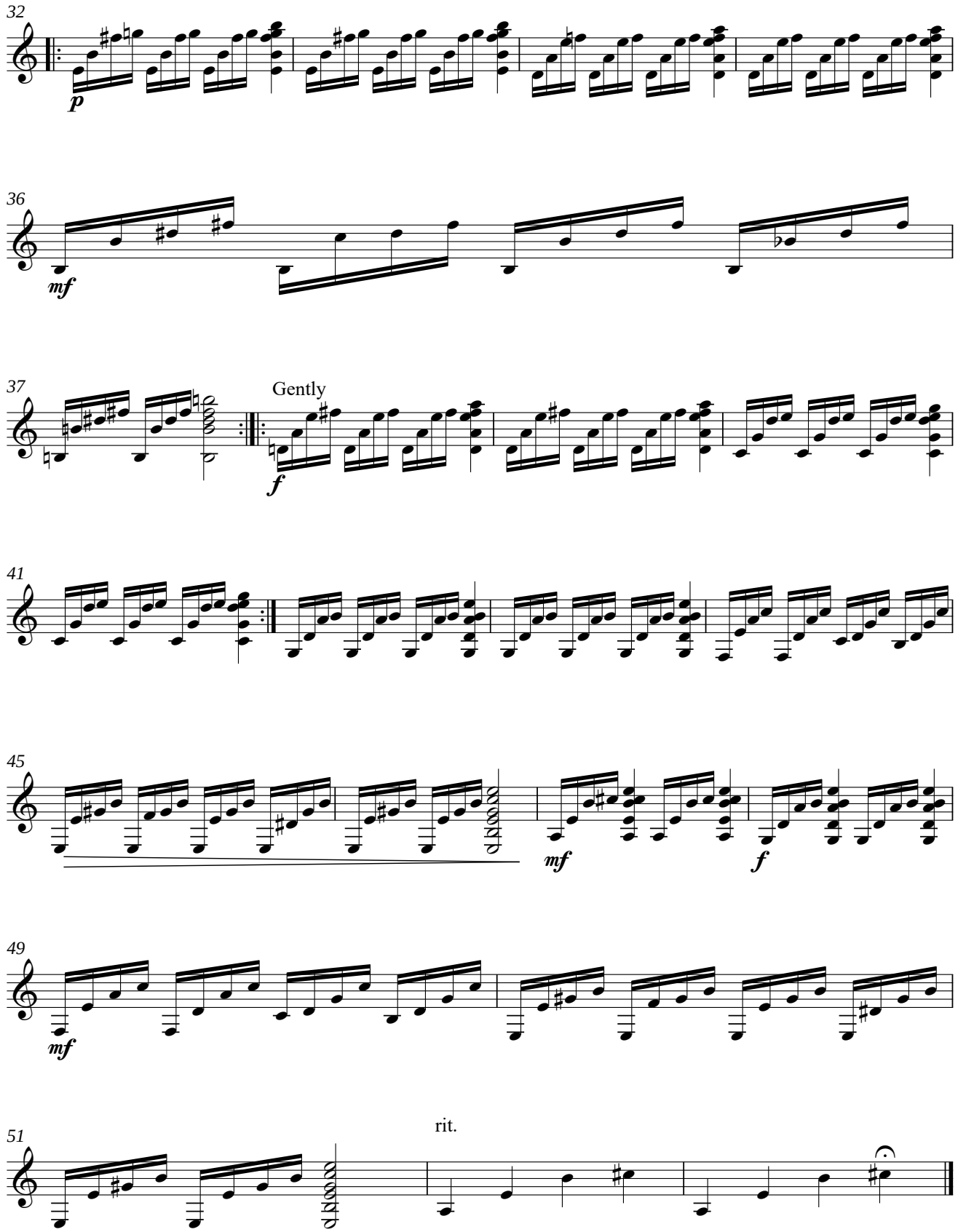
Opus 1

Flowing and thoughtful

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 8

This piece is based around an idea that portrays a haunting mood. It is meant to express characteristics of mystery, uncertainty and uneasiness. The accompaniment is a major factor in creating the haunting mood. The repetition must be played with various tones to portray this piece properly as intended. At bar 77 when the music increases in pitch, increasing dynamics are very much required to express an uneasy feeling. The arpeggiated section starting close to the end at bar 124 must have a very loud but controlled bass with impressive tone and use of vibrato as the melody is sang there.

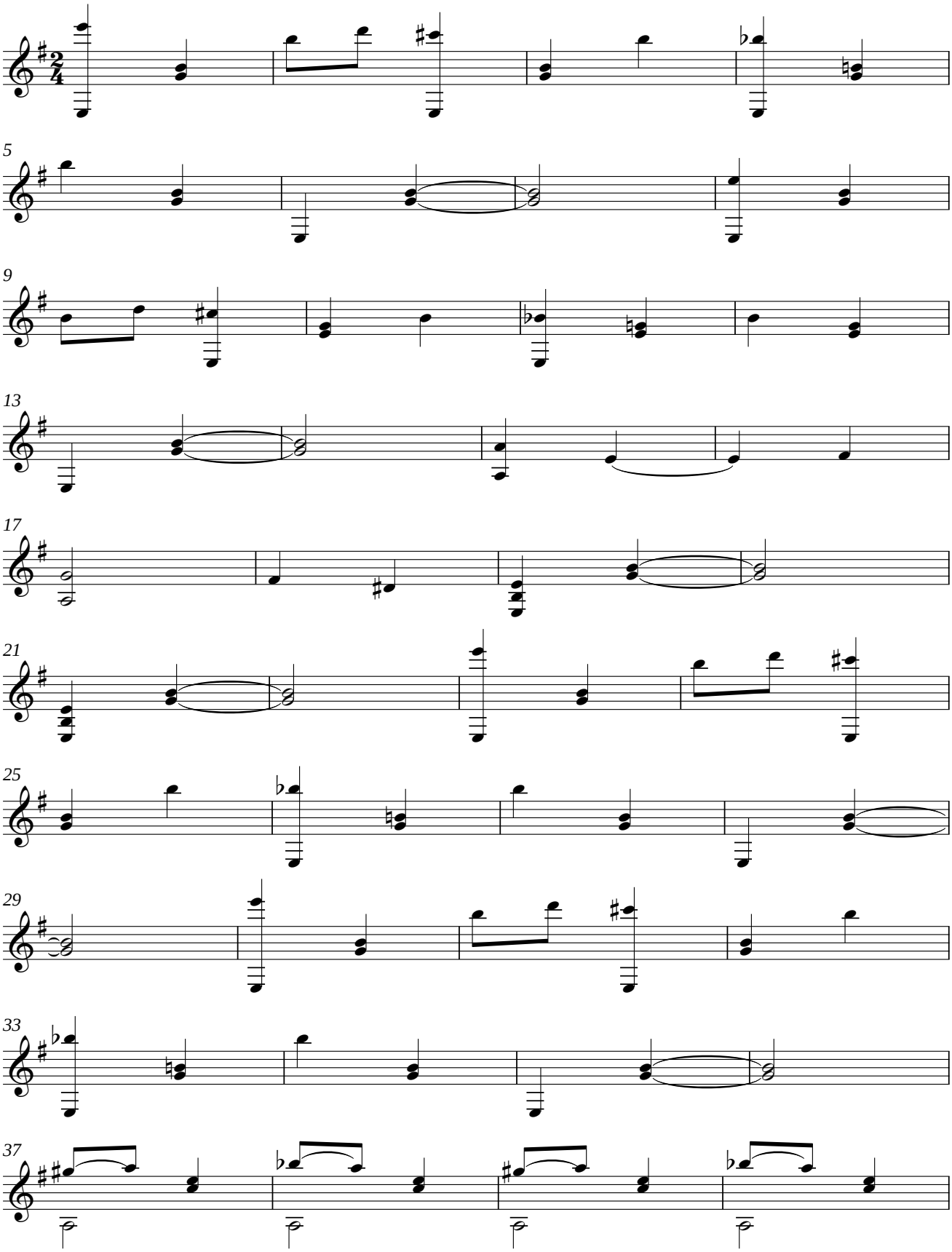
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 8

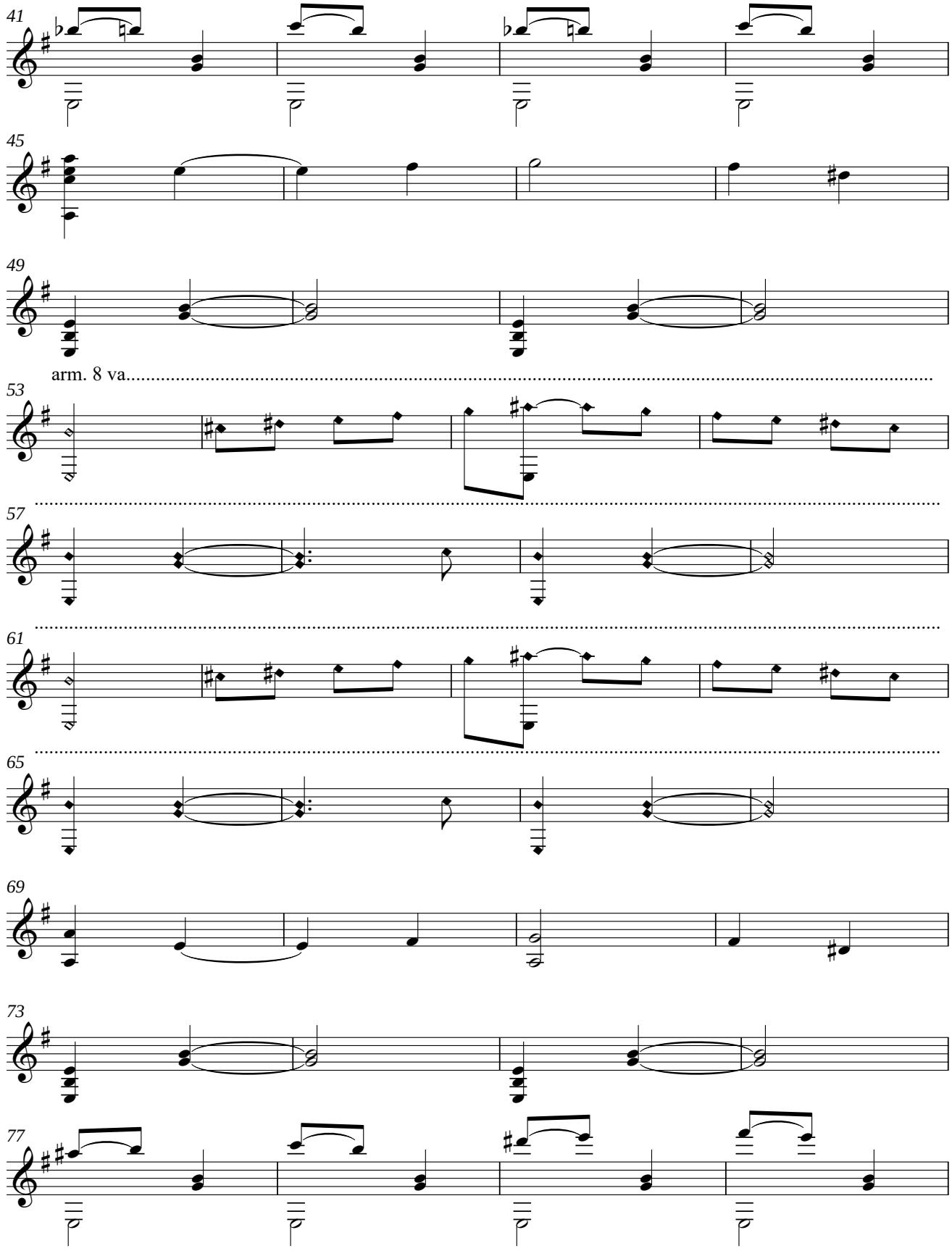
Opus 1

con la expresión

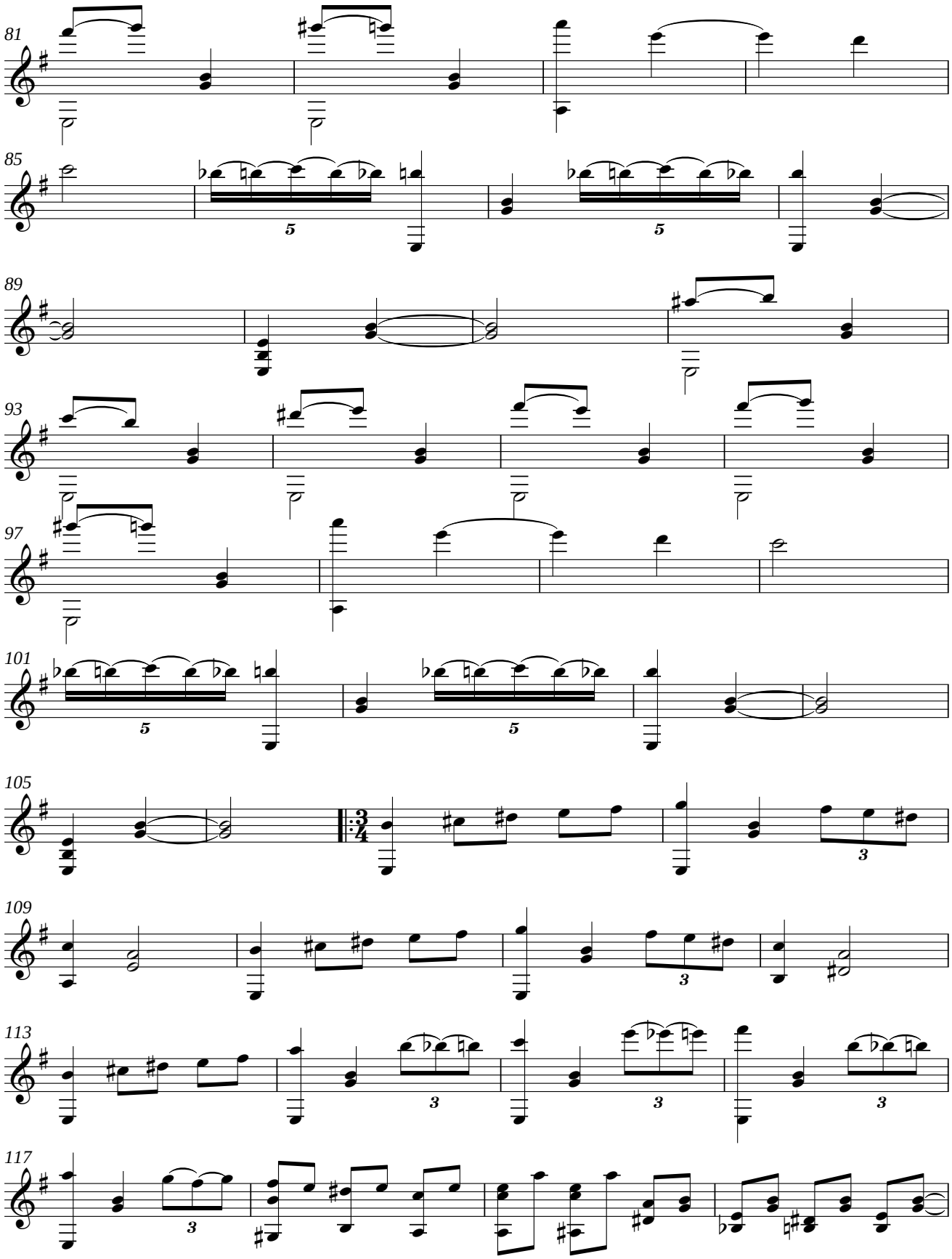
Seth Escalante



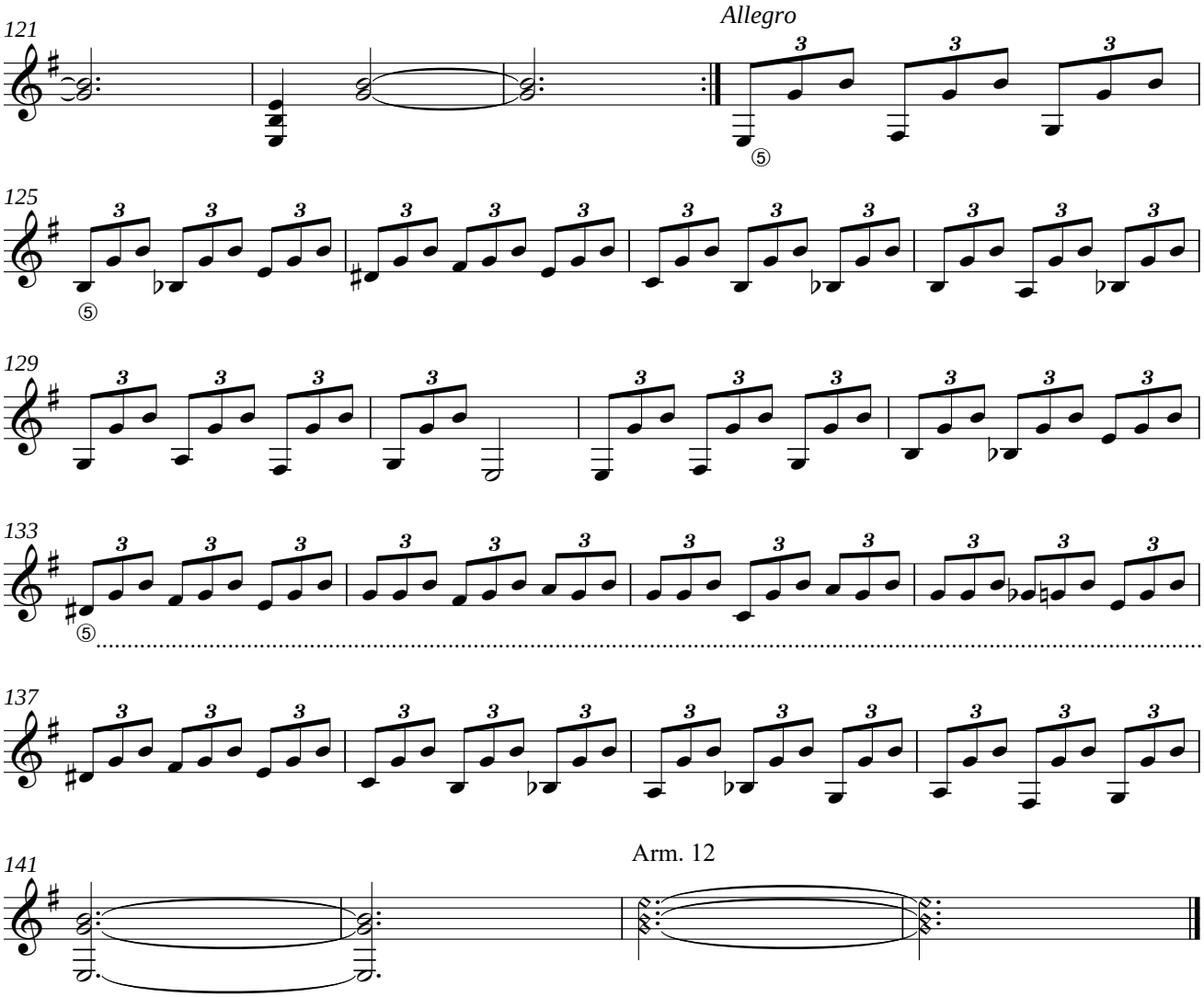
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 9

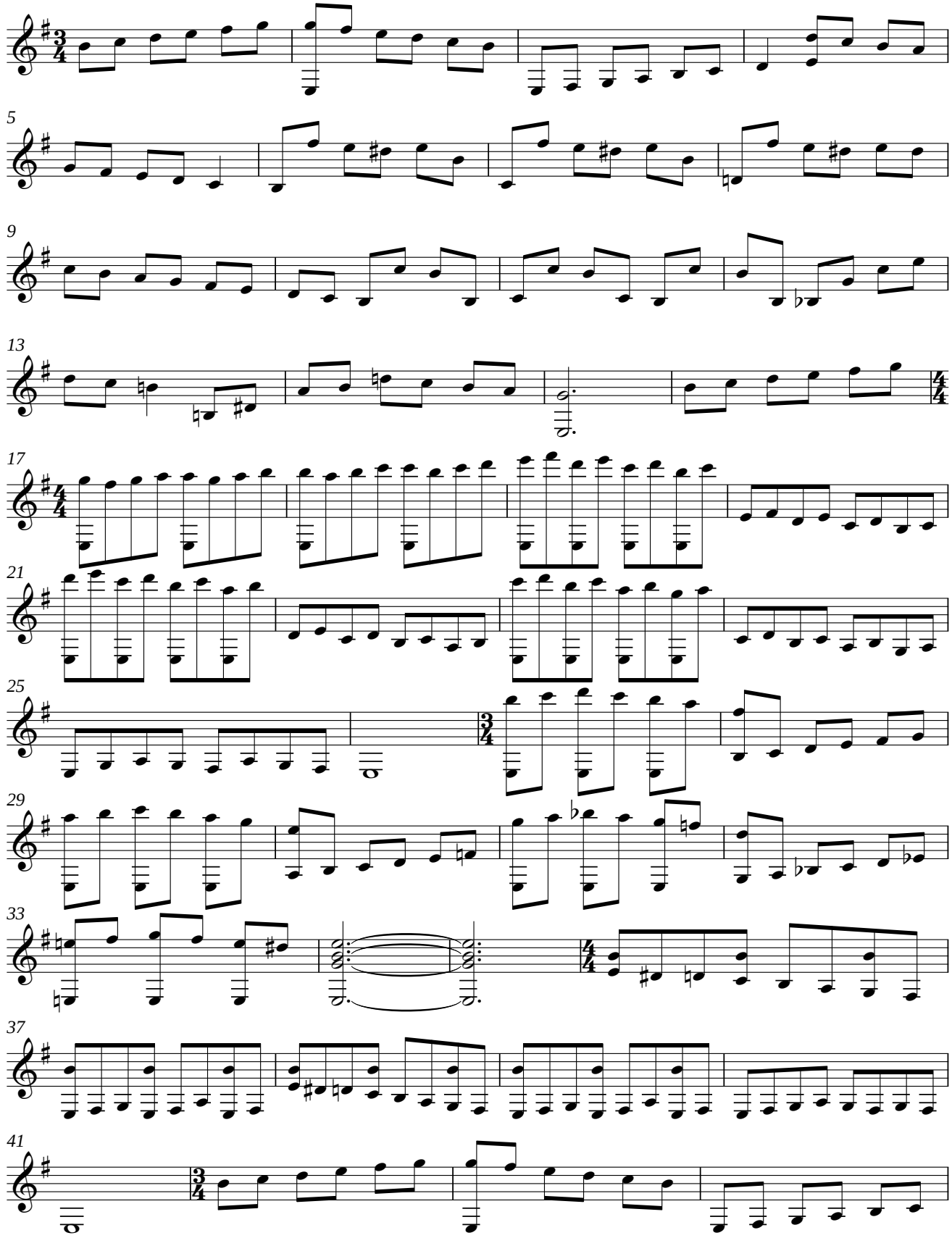
A piece experimenting with changing time signatures and various rhythms that go with them and inspired by popular rhythms used in Spanish music and 21st century classical music. Each time signature represents a different musical idea. The ending is very strong and must have an exceptional crescendo leading towards the loudest chord of the piece. Written in *e minor*, this piece, having various popular rhythms and time signature changes, is open to personal interpretation of Spanish and 21st Century Classical style.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

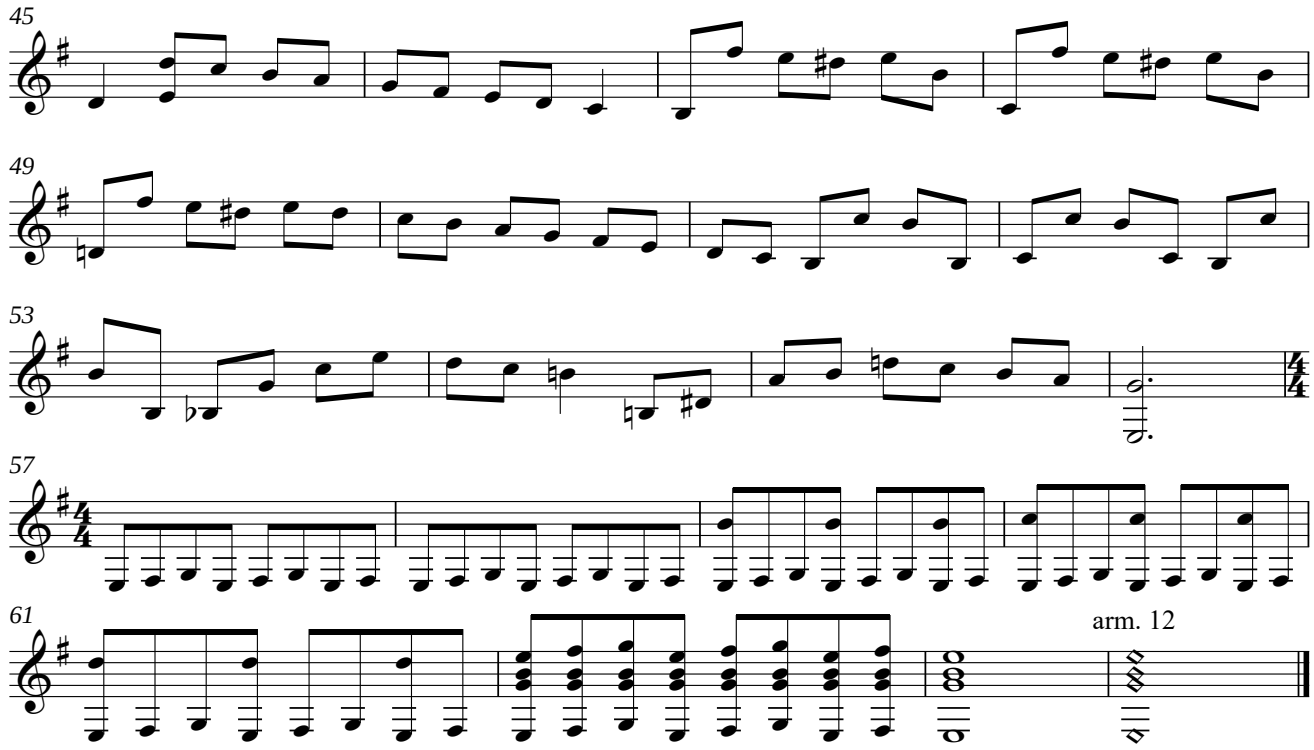
Study No. 9

Opus 1

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Pay attendtion to the time signniture changes as this adds to the changing expression of this piece

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 2

I created this work with the growing interest of short music of simplicity. This work is intended for the pleasant sounds of the classical guitar to be heard and appreciated. I believe the classical guitar can be a very calming instrument through its unique tone. Although techniques of both left and right hand are clearly demonstrated throughout each piece, the focus is on the pleasant sound and tone of the music. Notice that the expression of each piece is 'Let the Title guide how you play,' hence giving the name of the piece, and the performers' personal experience with the title, a lot of importance as to how the piece will be played. This work was composed in Trinidad and Tobago in locations such as the beach (Pirate's Bay, Tobago), theatre (Little Carib Theatre, Port of Spain), the Botanical Gardens in Port of Spain, and the Garden River (Lopinot).

A Hopeful Morning

Written in G major, inspired by the morning sun of Tobago while I was there on vacation. A very short and simple piece that has the potential for the performer to show a wide range of tone and color. This piece inspired the rest of Opus 2 and is to be played as a slow relaxing walk; very legato and expressive.

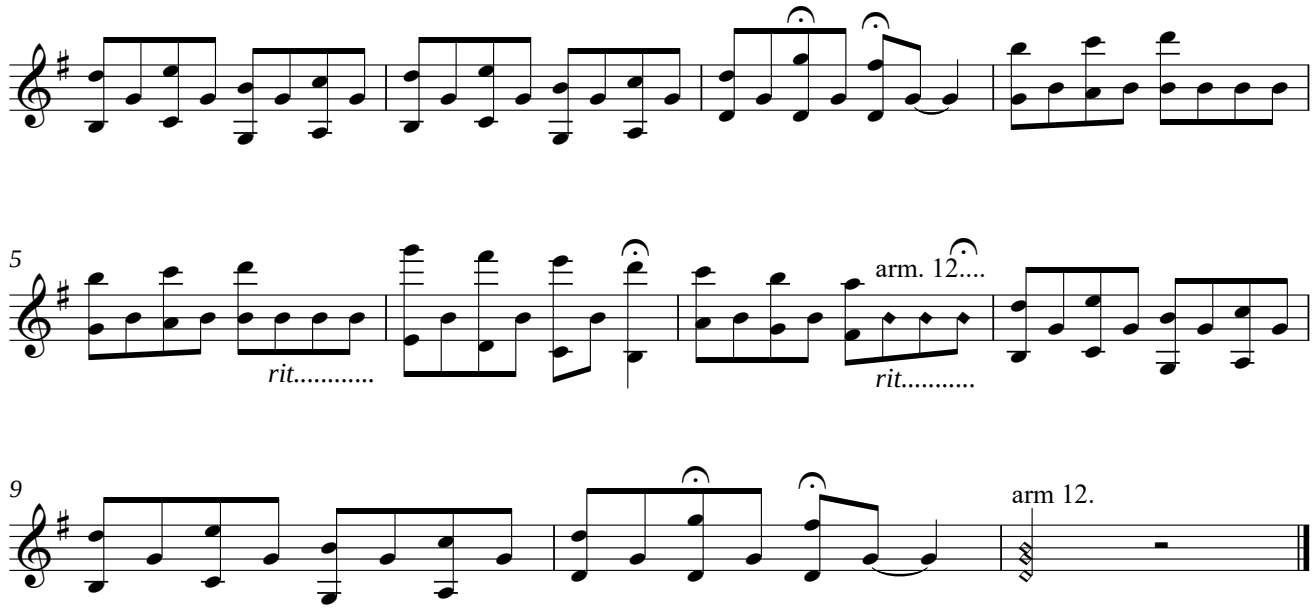
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

A Hopeful Morning

Opus 2

Let the title guide how you play

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Dreams in the Theatre

In the key of F major, this entire piece is played with an arpeggiated style. I composed this piece in the little Carib Theatre in the many rehearsals I attended to support my fiancé. She was in a play called Odysseus that she performed as part of a course for her school UTT, NAPA. While she was on stage, I was always looking on and this inspired me to write this piece. I thought and dreamt of how wonderful the theatre is. I later on performed in the Little Carib theatre as part of a play with my fiancé.

This Piece has no real end. Many times whilst performing it, I would repeat many bars and double parts especially at the beginning; where I double each chord instead of playing 1 bar. This piece is also influenced by chord structures.

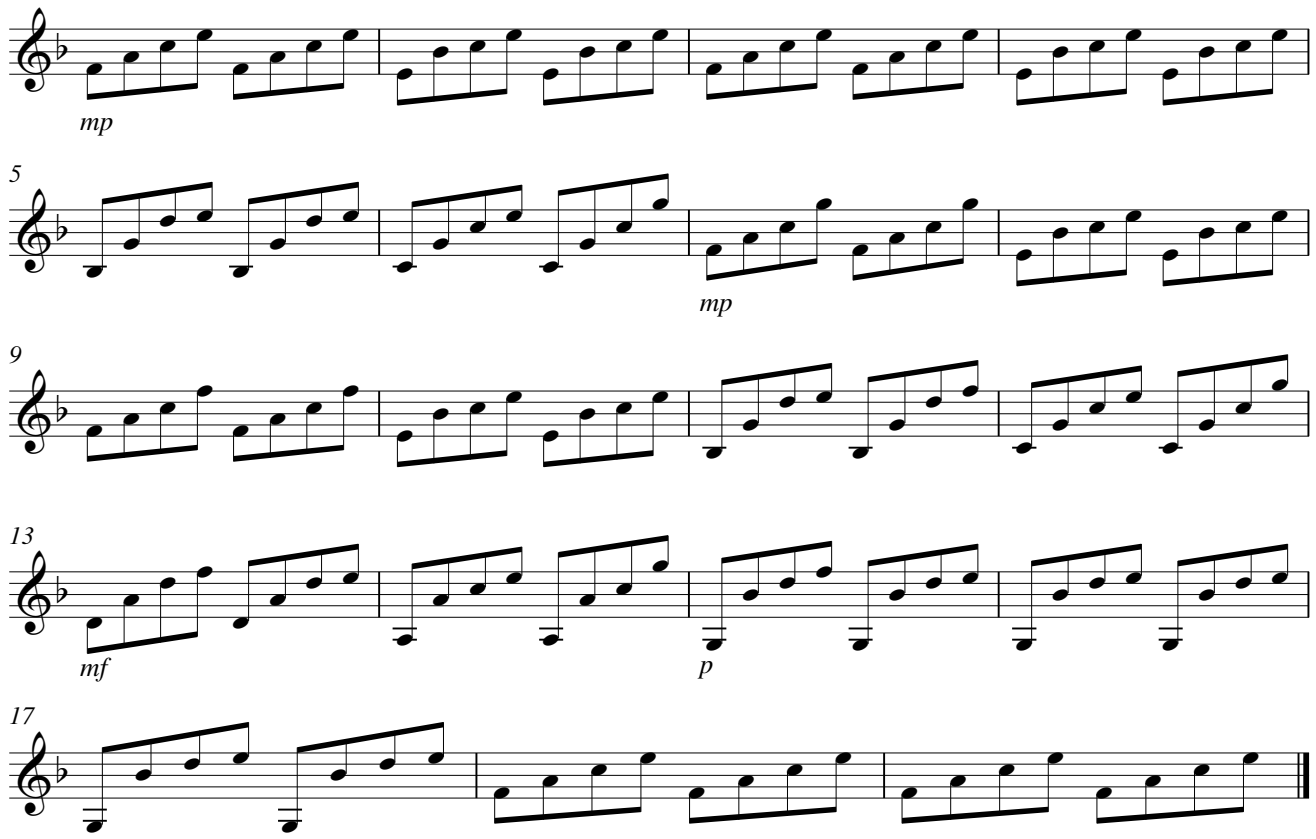
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Dreams in the Theatre

Opus 2

Let the title guide how you play

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Leaves in the Wind

In the key of C major, I composed this whilst sitting by the river in Lopinot and watching all around me. I saw how quickly and yet gently the leaves fell from the many trees, sometimes landing in the flowing river or even by my feet. This piece must be played legato to represent the fall of the leaves, and played quickly so it gives an ongoing light feeling.

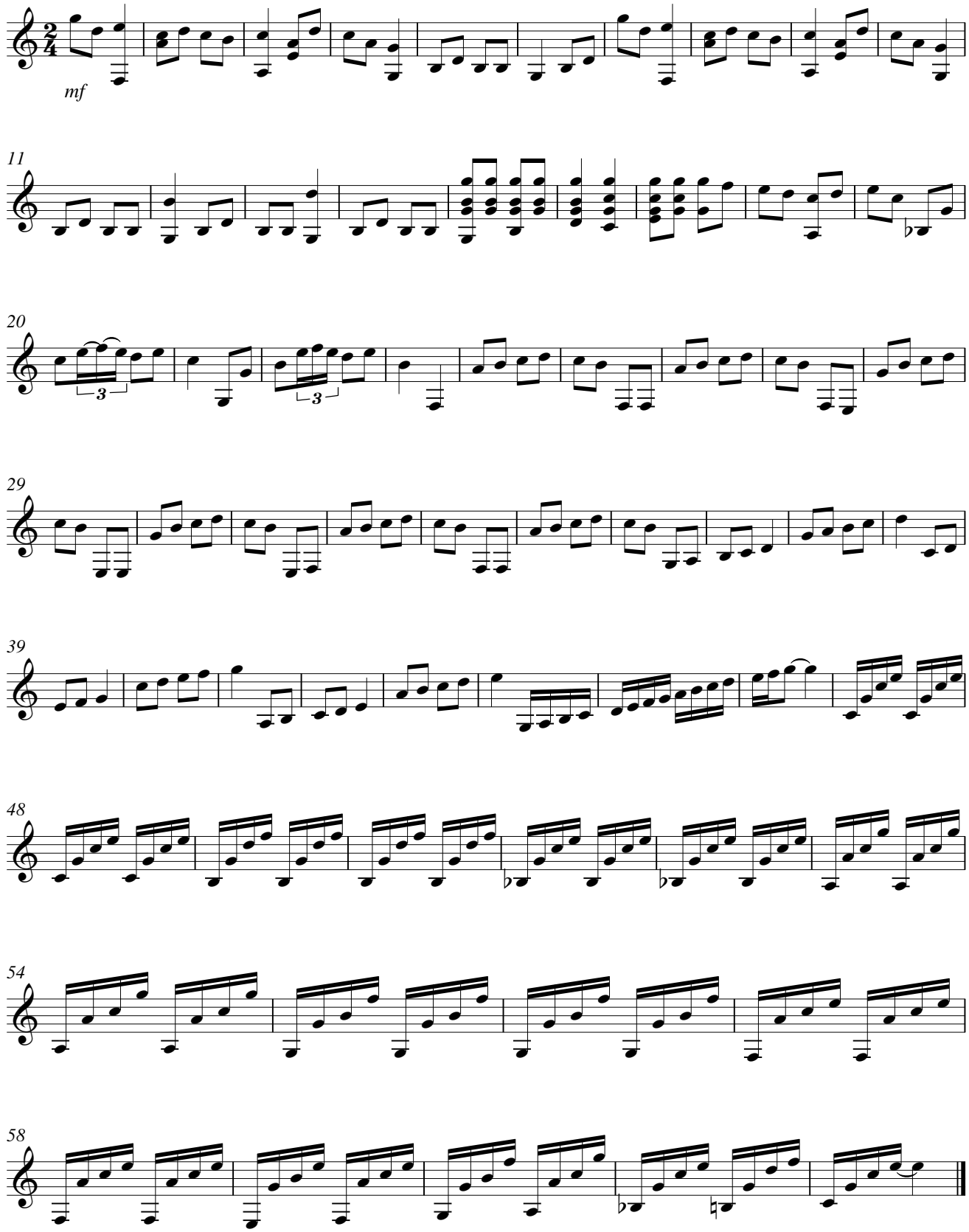
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Leaves in the Wind

Opus 2

Allegro, let the title guide you how to play

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Falling Feather

Also in the key of C major, this piece is a continuation of the previous piece 'Leaves in the Wind.' Both were written while I was sitting on a rock in the Lopinot River. Other than noticing leaves falling from the trees, I sometimes saw a feather. I observed how the feather fell and blew with the wind, never really landing.
This piece must be played slower than 'Leaves in the Wind'. It should be played legato, with a gentle touch, a warm tone (preferably Tasto).
A pull off can be used in the first two notes of this piece to emphasis a very smooth walking mood. There are many phrases where pull offs can be used to achieve this effect to the discretion of the performer.

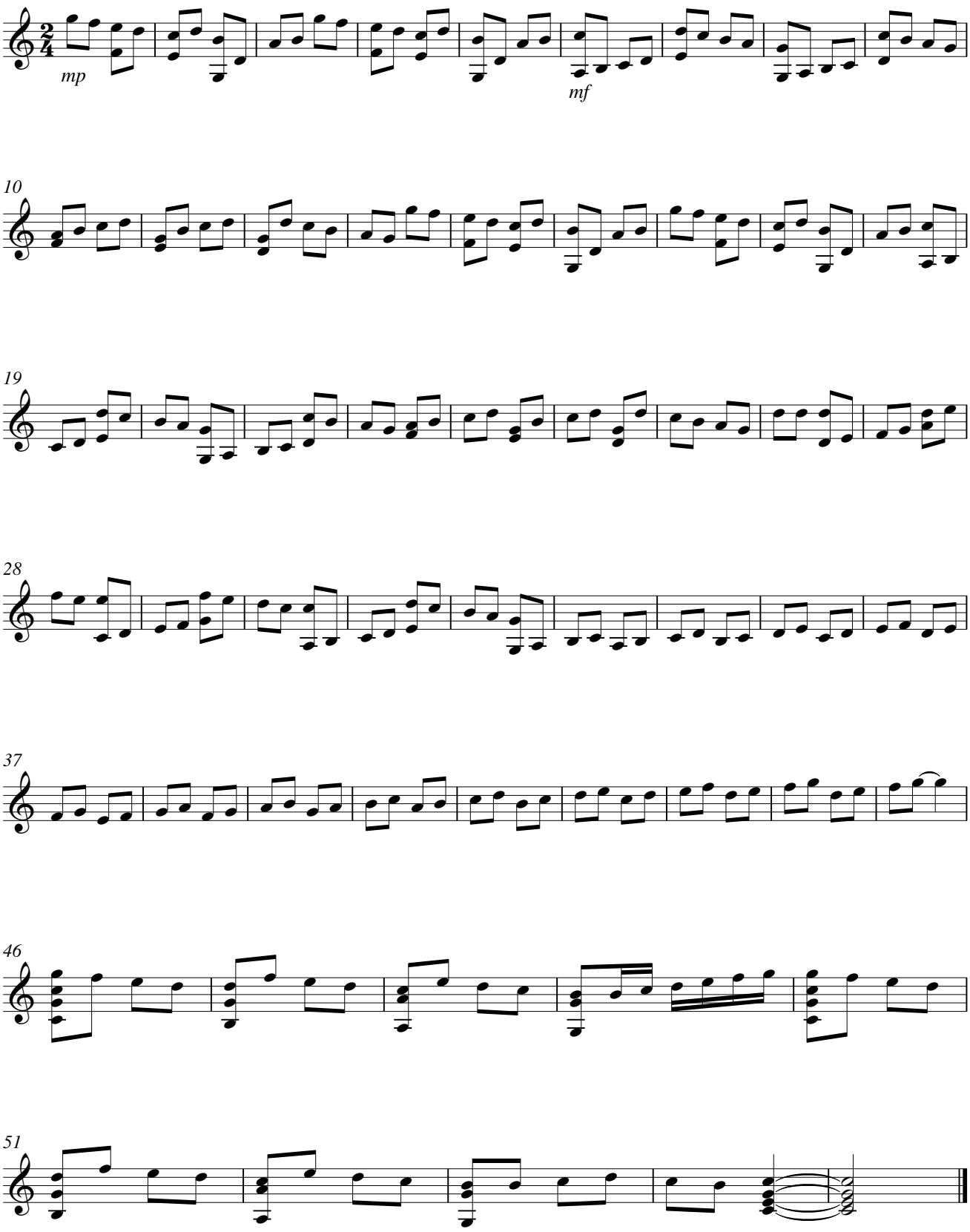
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Falling Feather

Opus 2

Andante, let the title guide how you play

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Wooden Bench

I wrote this piece Composed in *Ab major* with one of my best friends, Ria Huggins. We were sitting on a wooden bench and just talking about ideas of an animated wooden bench and comical experiences the bench would have had. We had many ideas of the song, one of them is that the wooden bench is hiding from being sat on. The bench is dancing when it realizes that everyone has gone home but in the end an unexpected person sits on it. The stacato feel gives it a comical feel.

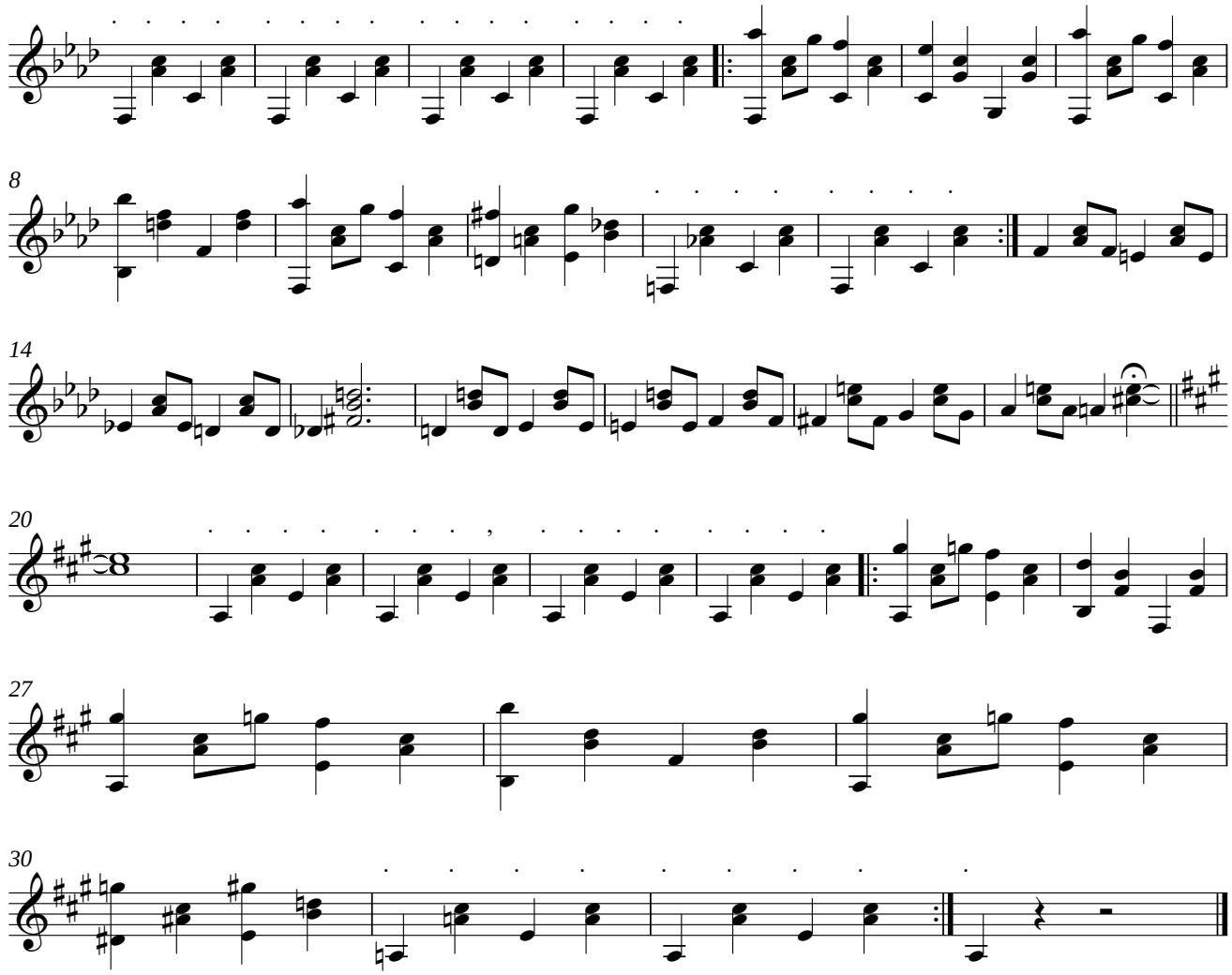
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Wooden Bench

Opus 2

Let the title guide you how to play; comically with suspence

Seth Escalante and Ria Huggins



A good idea is that the wooden bench is hiding to be sat on, dancing when he realizes every has gone home but in the end gets sat on

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Truth of Lies

Written in *G minor*. I realized that I have been composing pieces in this work that reflect peacefulness and simplicity, so I thought it would be a good change to compose the last piece of Opus 2 using simplicity in a different light with a contrasting topic to peace: Lies. Truth of lies mean the little truths used inside of lies to make lies more believable. The topic of lies is broad with expressions that react to deception, shock, sadness, guilt and understanding; this should be felt when performing.

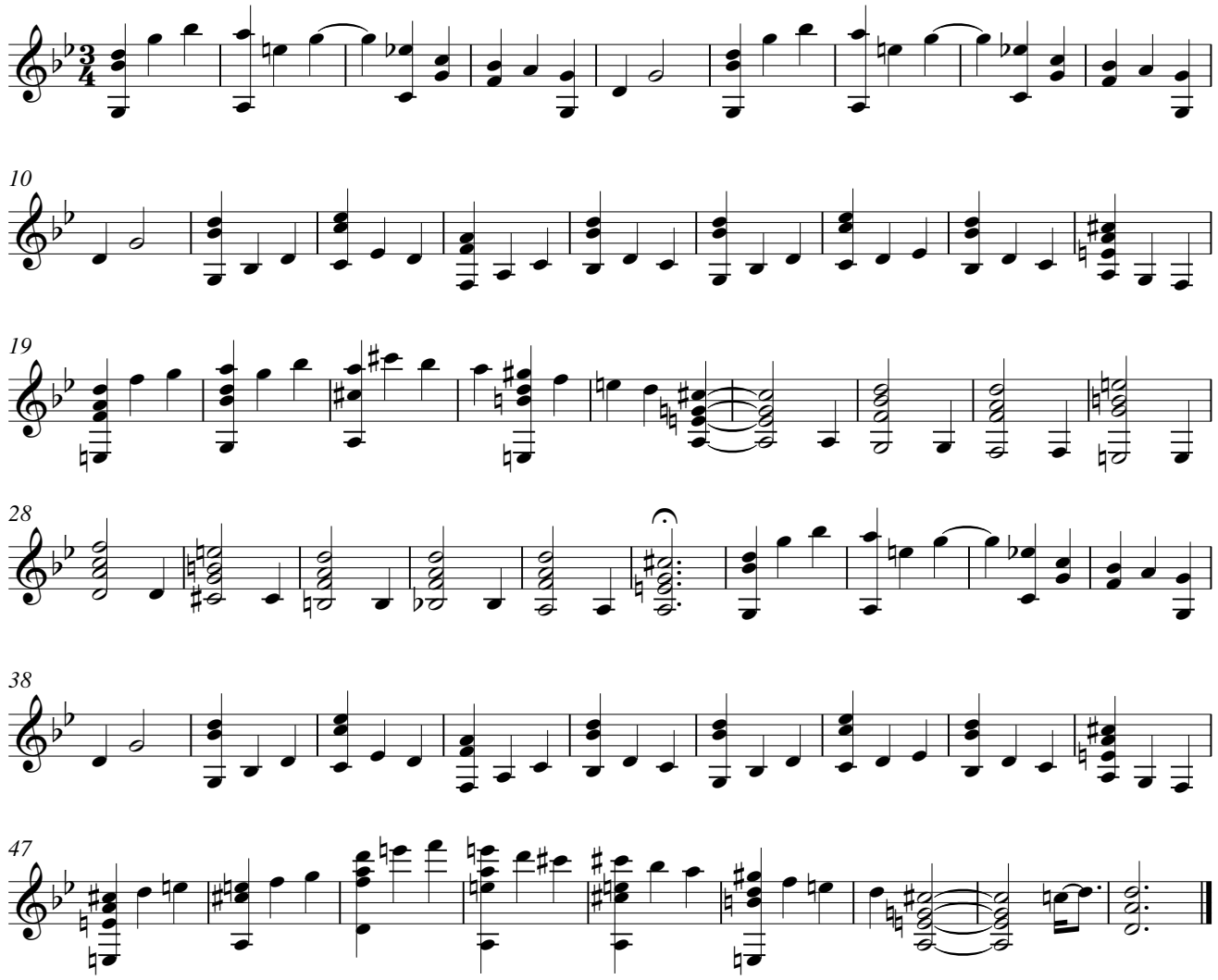
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Truth of Lies

Opus 2

Let the title guide you how to play

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 3

A sight reading work that I created for my students. I composed this work in 2012 which was the same year I became a music lecturer and a music teacher at two separate intuitions. Therefore, I had students ranging from very young to very elderly and I had to teach them accordingly. I composed short simple melodies that would be enjoyable to listen and play.

To challenge my students, I would change the key and ask them to play, or I would write the chords on top and play as duets.

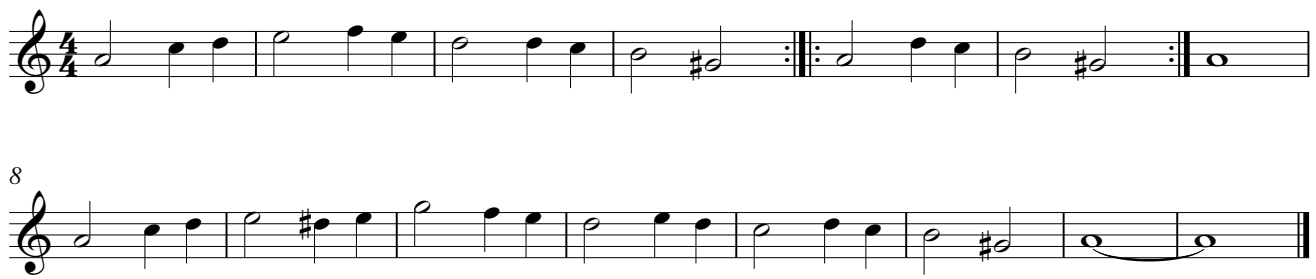
Although a sight reading study, some pieces from this work (such as No. 5 and No. 10) were chosen by some students to be a part of their repertoire. These pieces can also be used to teach and promote good technique.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 1

Opus 3

Seth Escalante



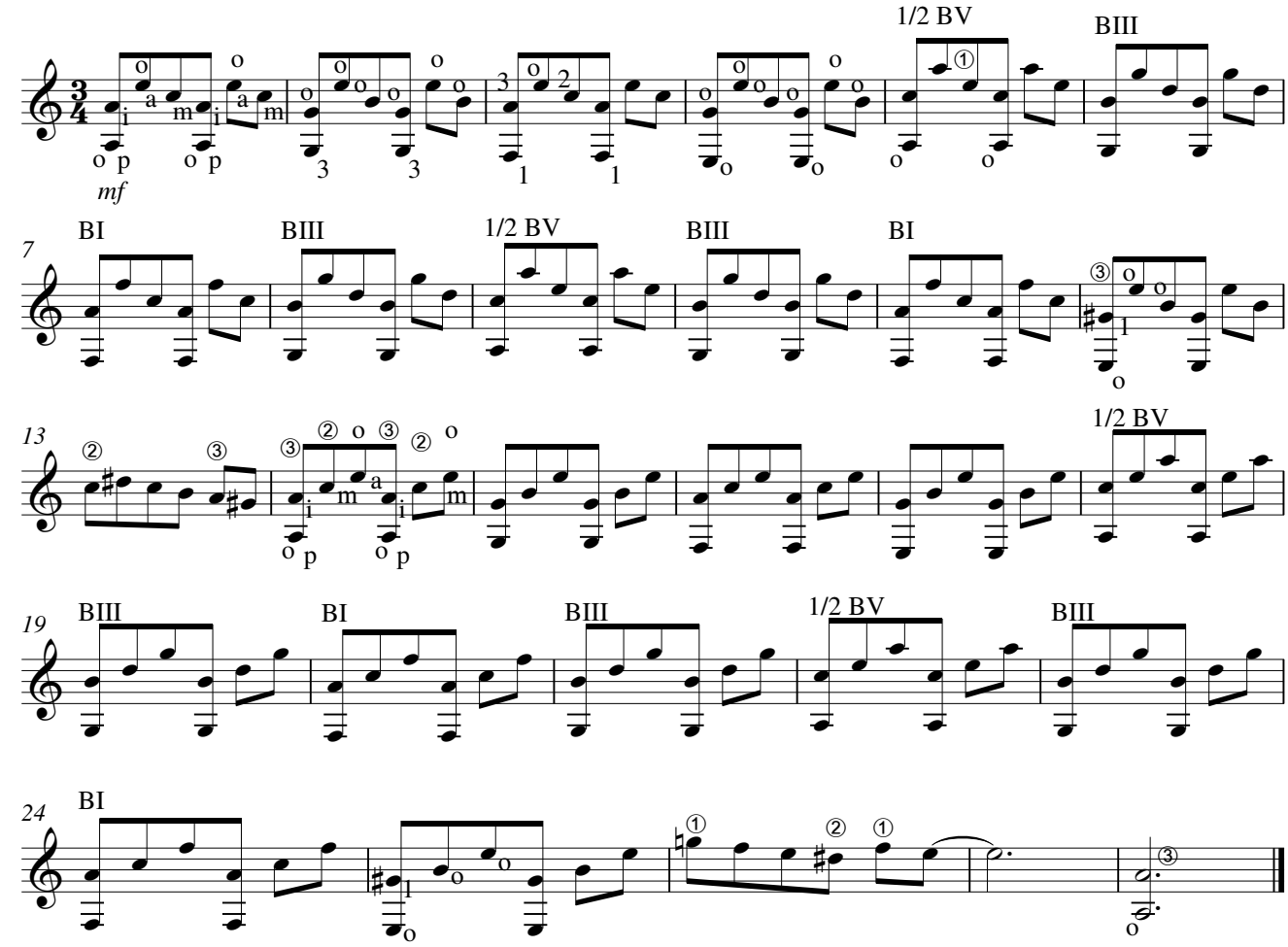
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 10

Opus 3

Andante

Seth Escalante

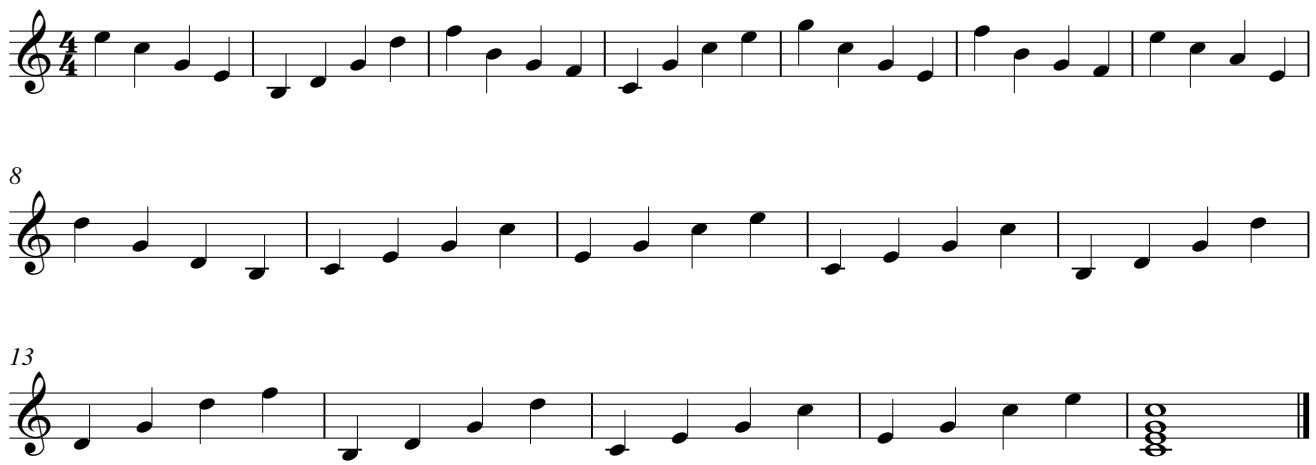


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 11

Opus 3

Seth Escalante

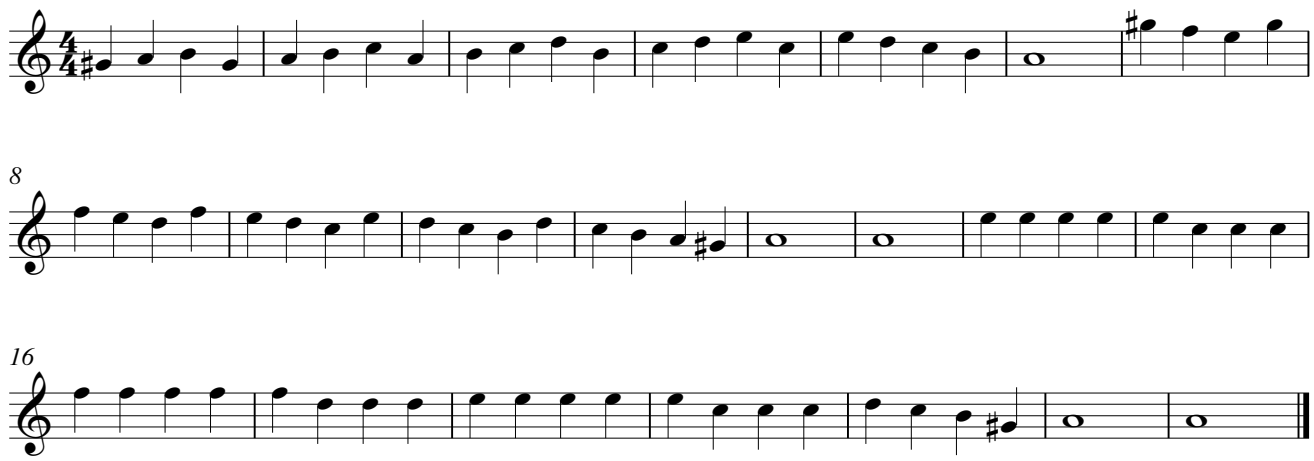


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 12

Opus 3

Seth Escalante

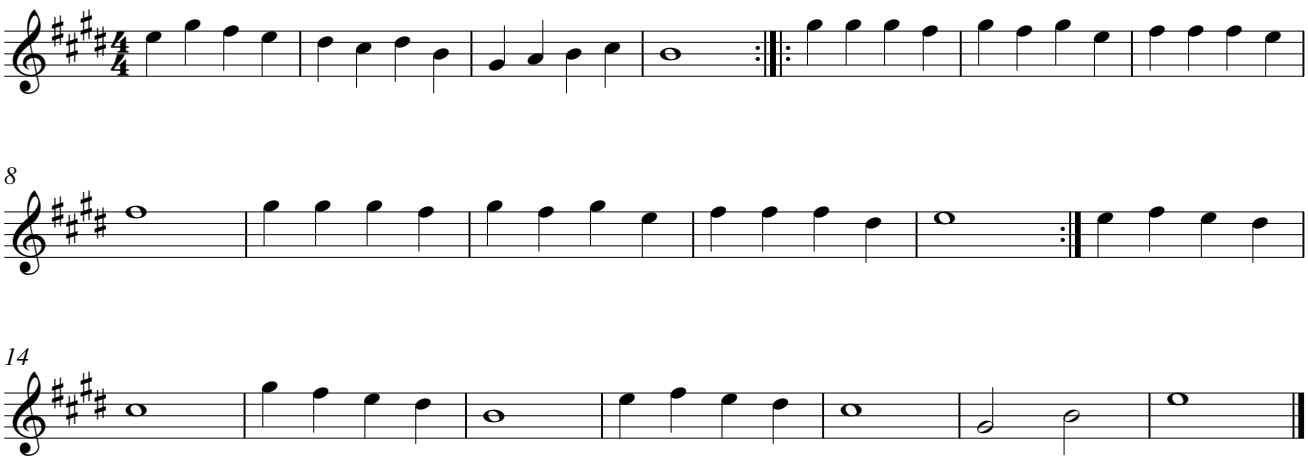


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 2

Opus 3

Seth Escalante

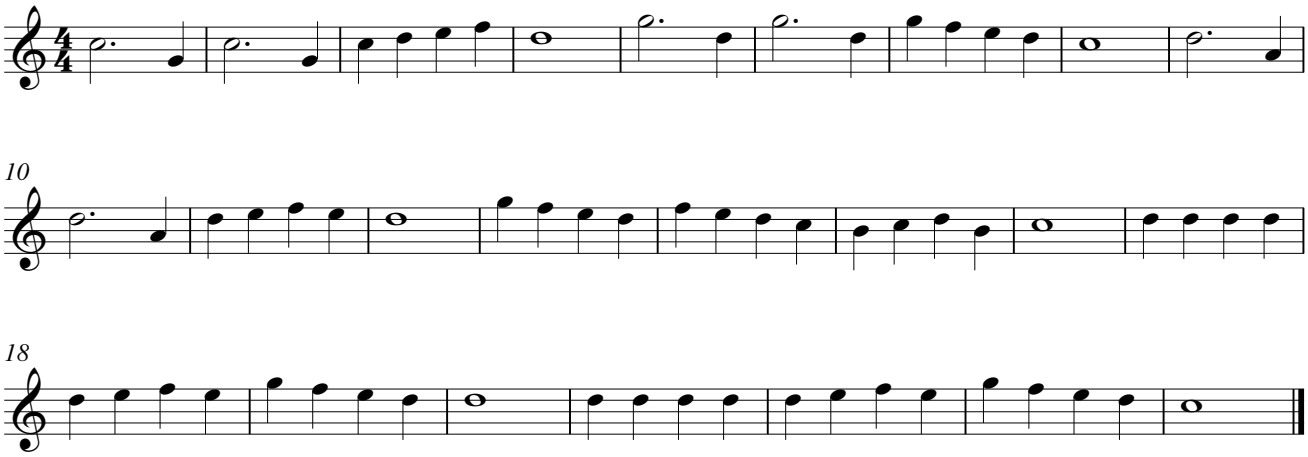


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 3

Opus 3

Seth Escalante

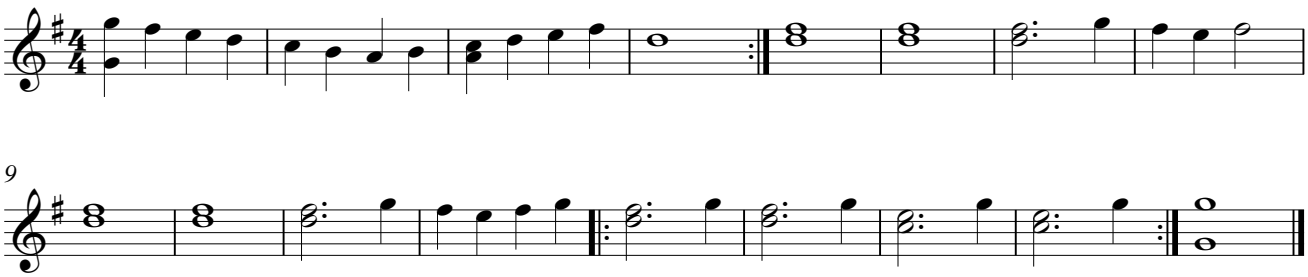


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 4

Opus 3

Seth Escalante

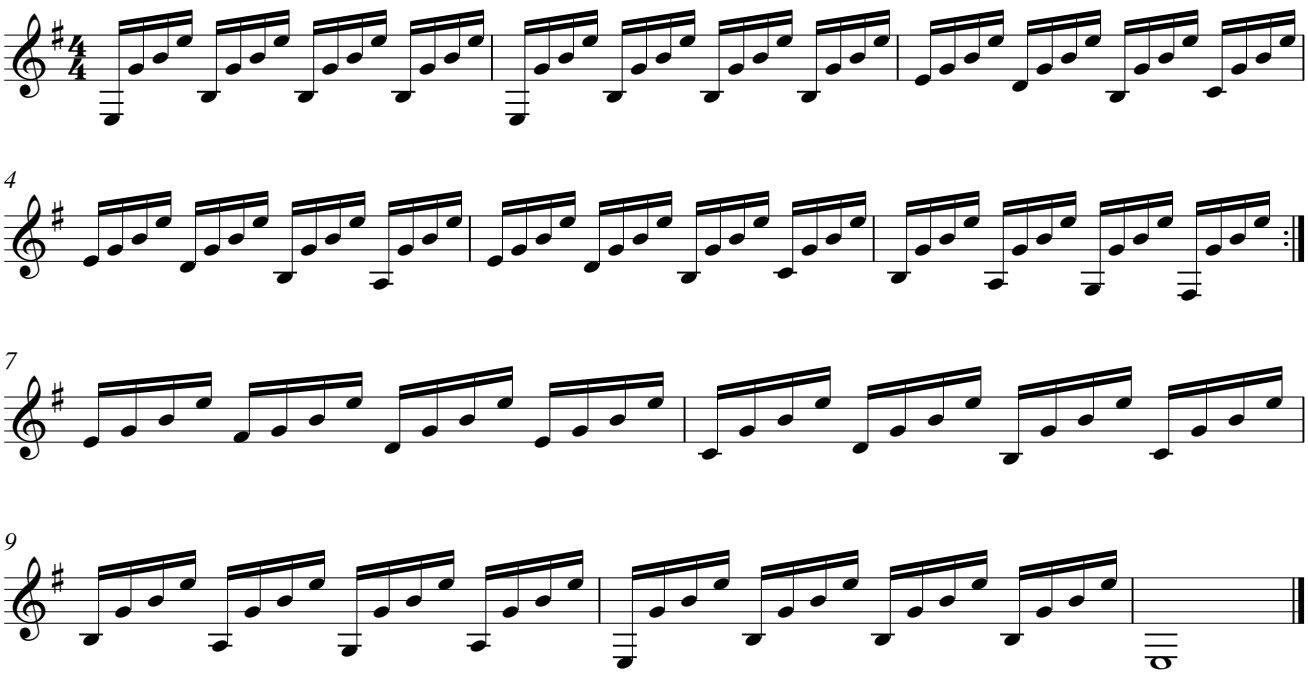


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 5

Opus 3

Seth Escalante

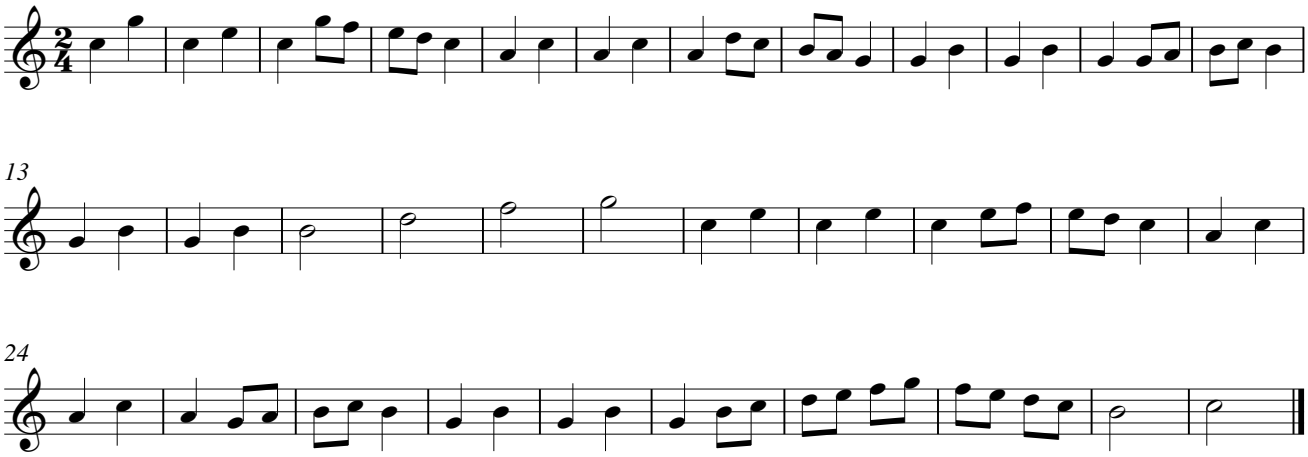


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 6

Opus 3

Seth Escalante

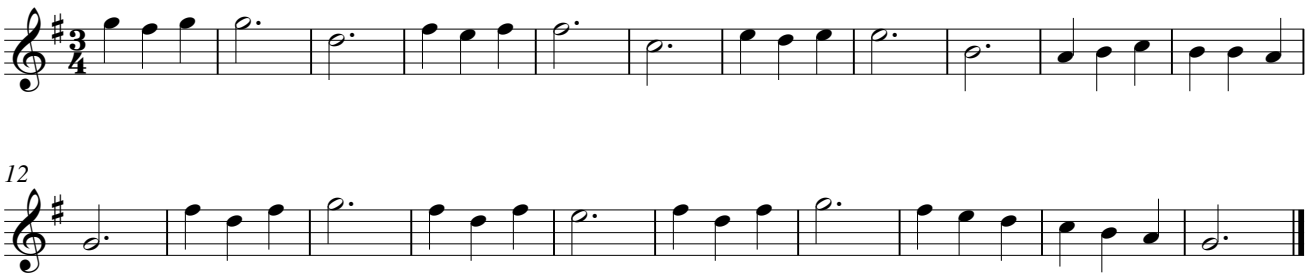


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 7

Opus 3

Seth Escalante

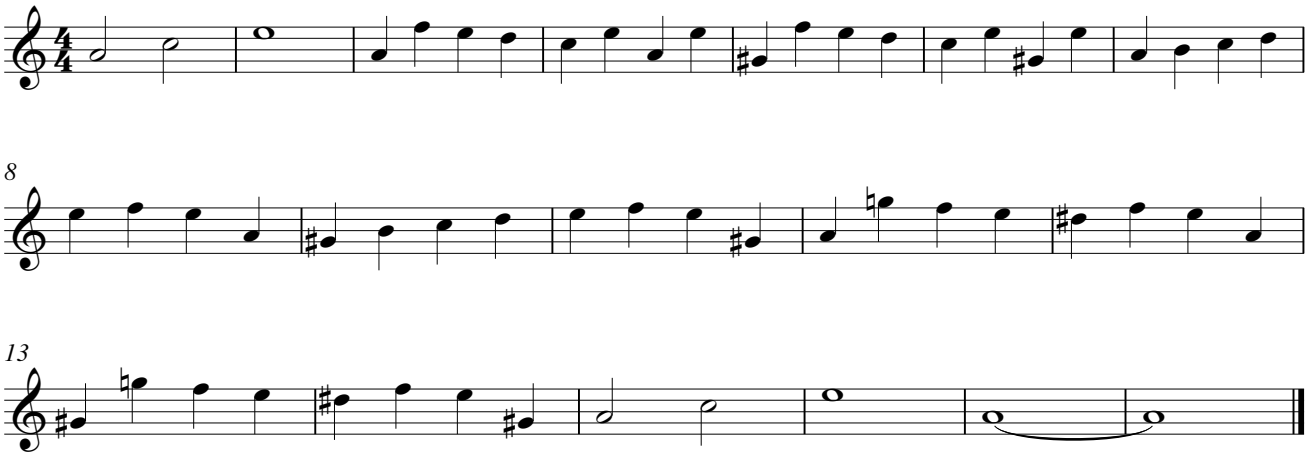


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study No. 8

Opus 3

Seth Escalante

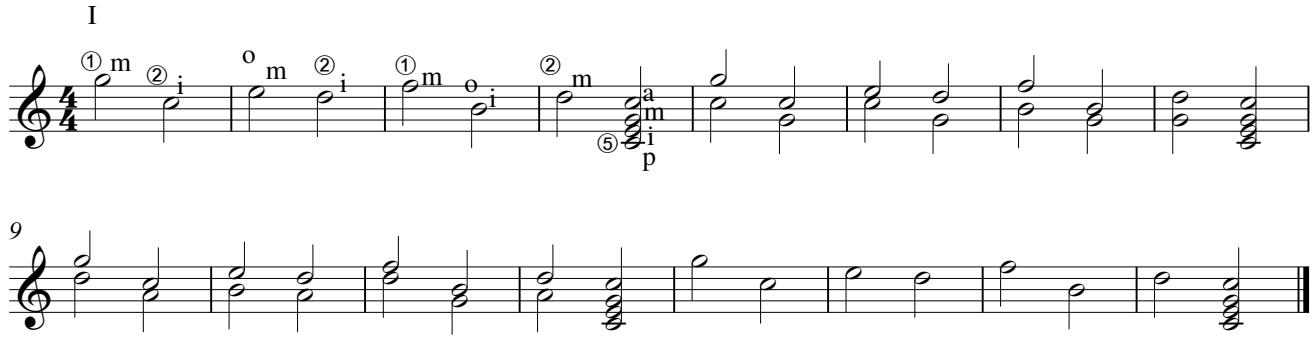


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Study 9

Opus 3

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 4

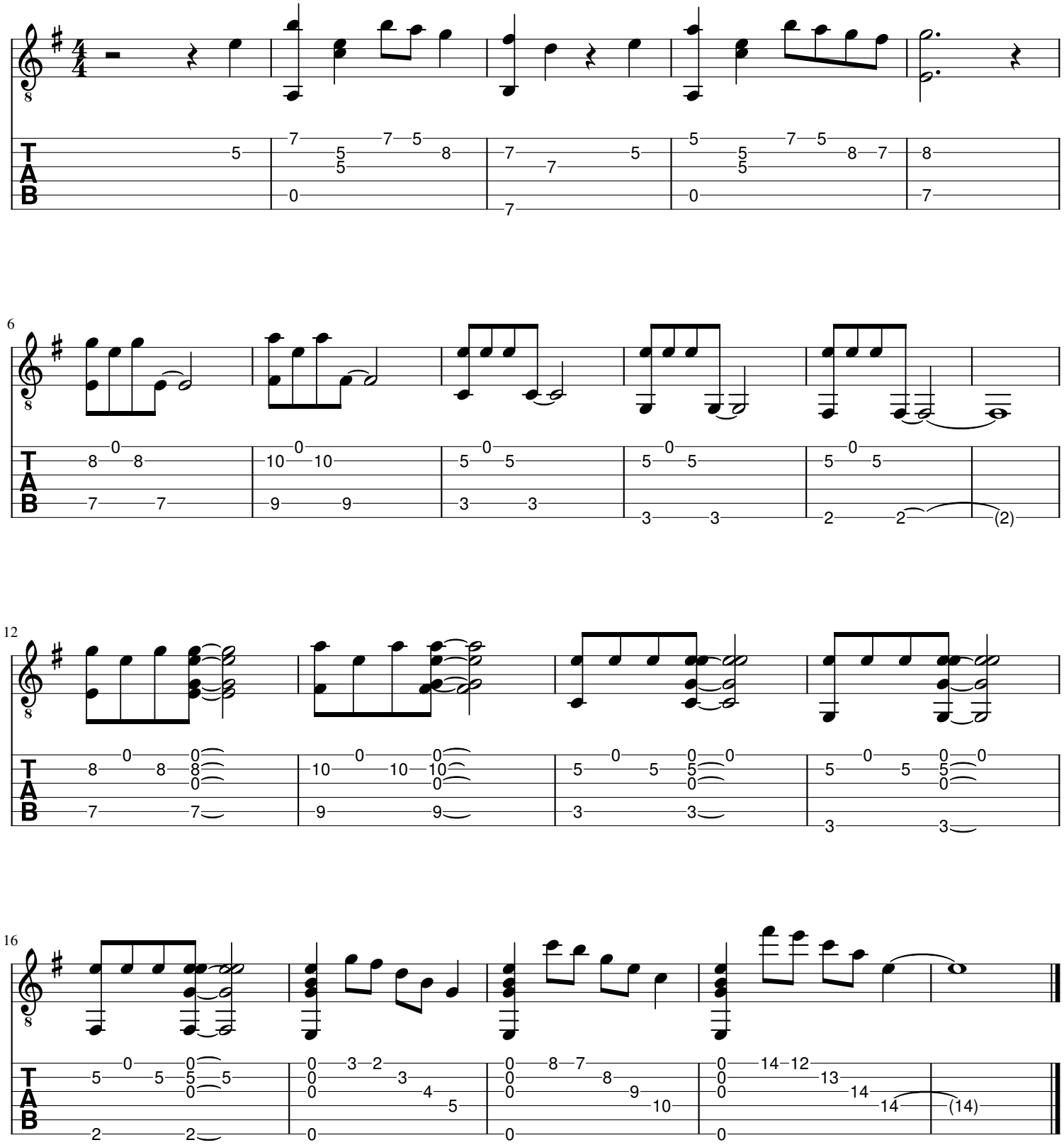
I composed this work for my beginner's book of pieces for my students. The pieces are simply created to target specific exercises as well as introduce new techniques.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Words of Change

No. 1, Opus 4

Composed by Seth Escalante

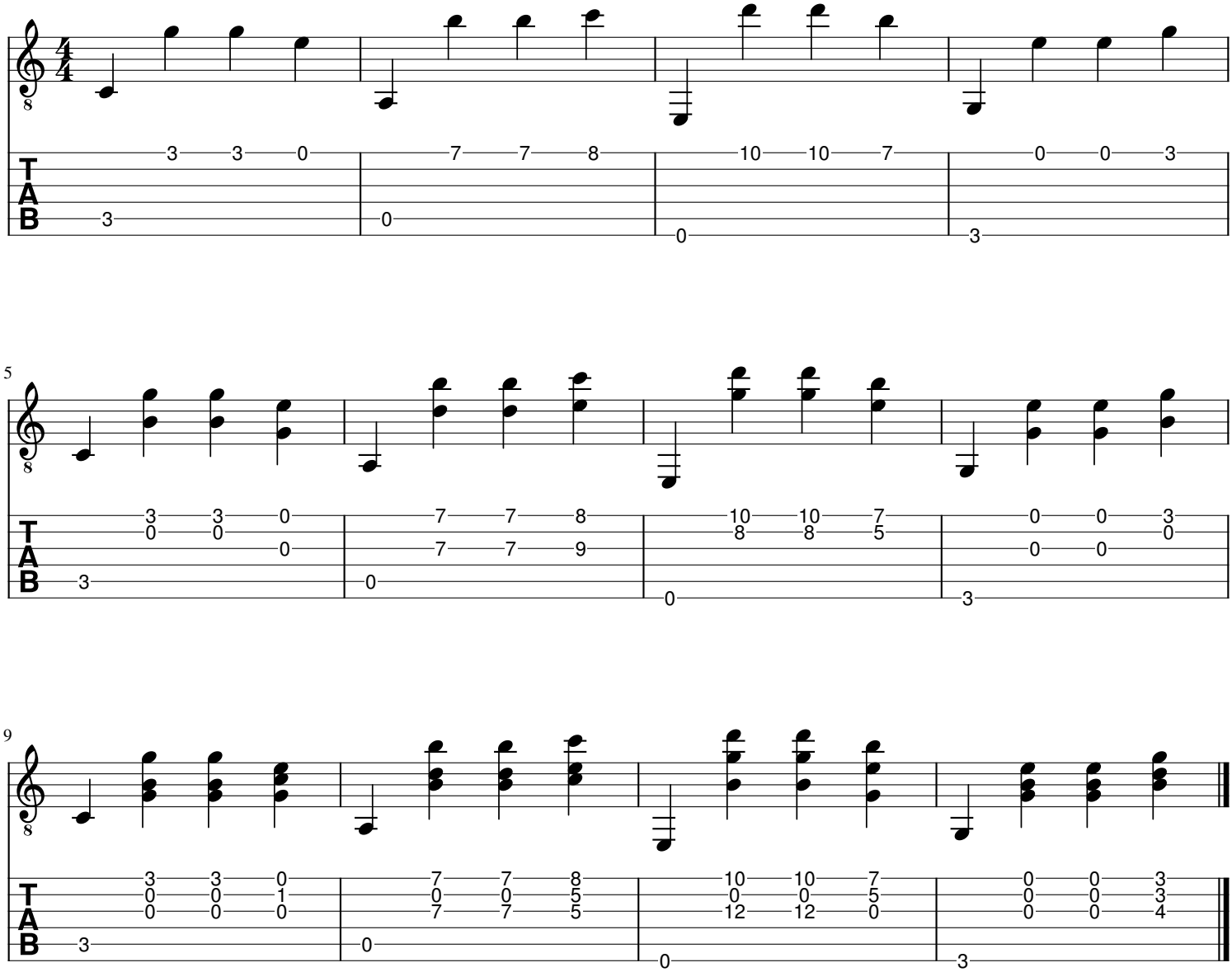


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Three Stones Upon Water

No. 2, Opus 4

Composed by Seth Escalante

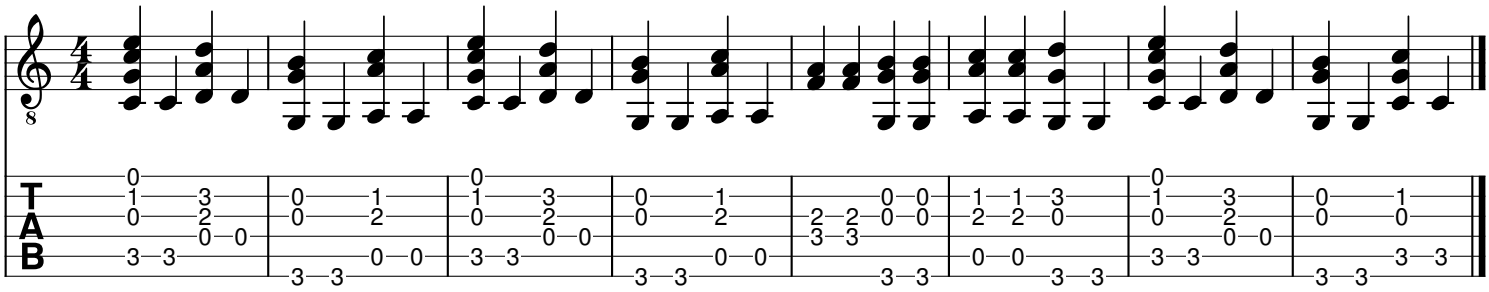


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Walking

No. 3, Opus 4

composed by Seth Escalante

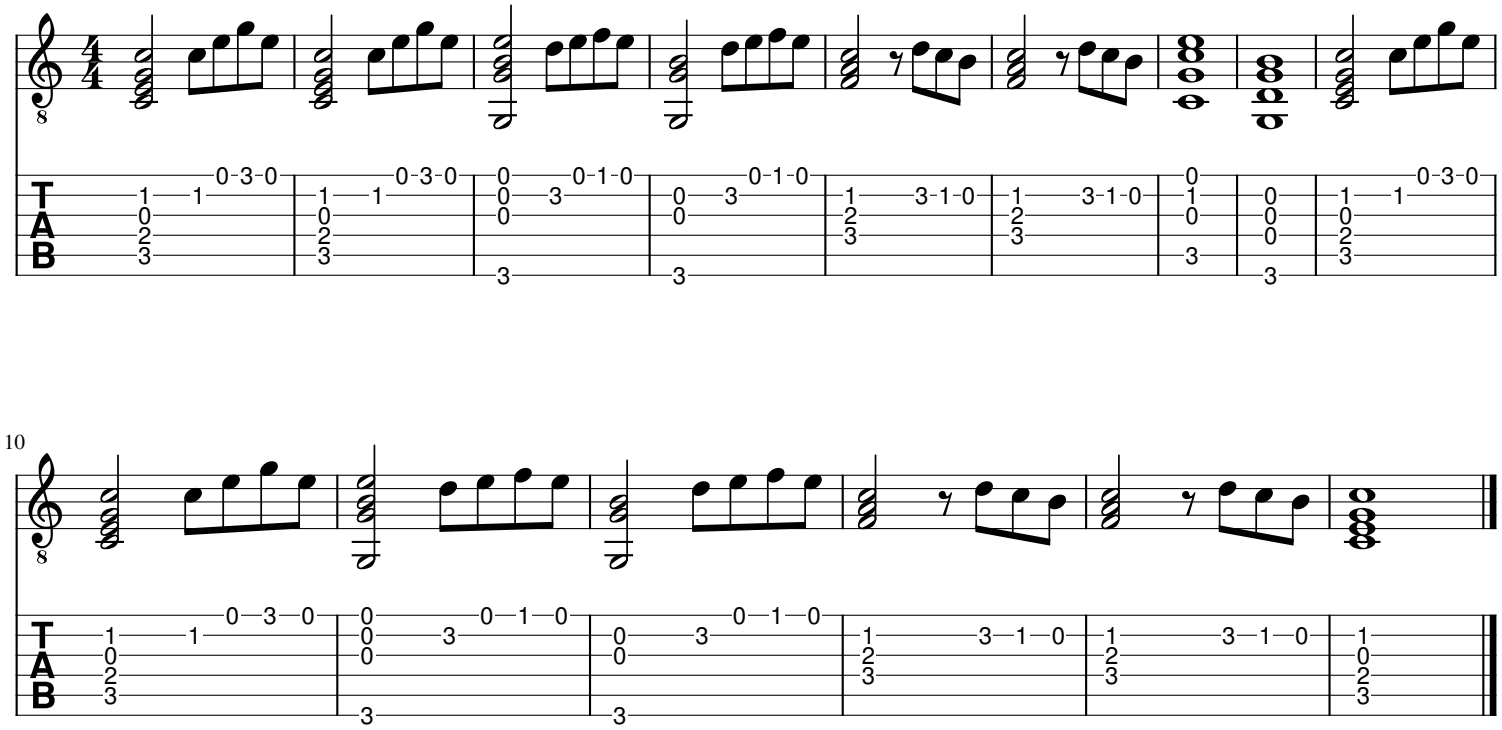


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Three Footsteps

No. 4, Opus 4

Composed by Seth Escalante

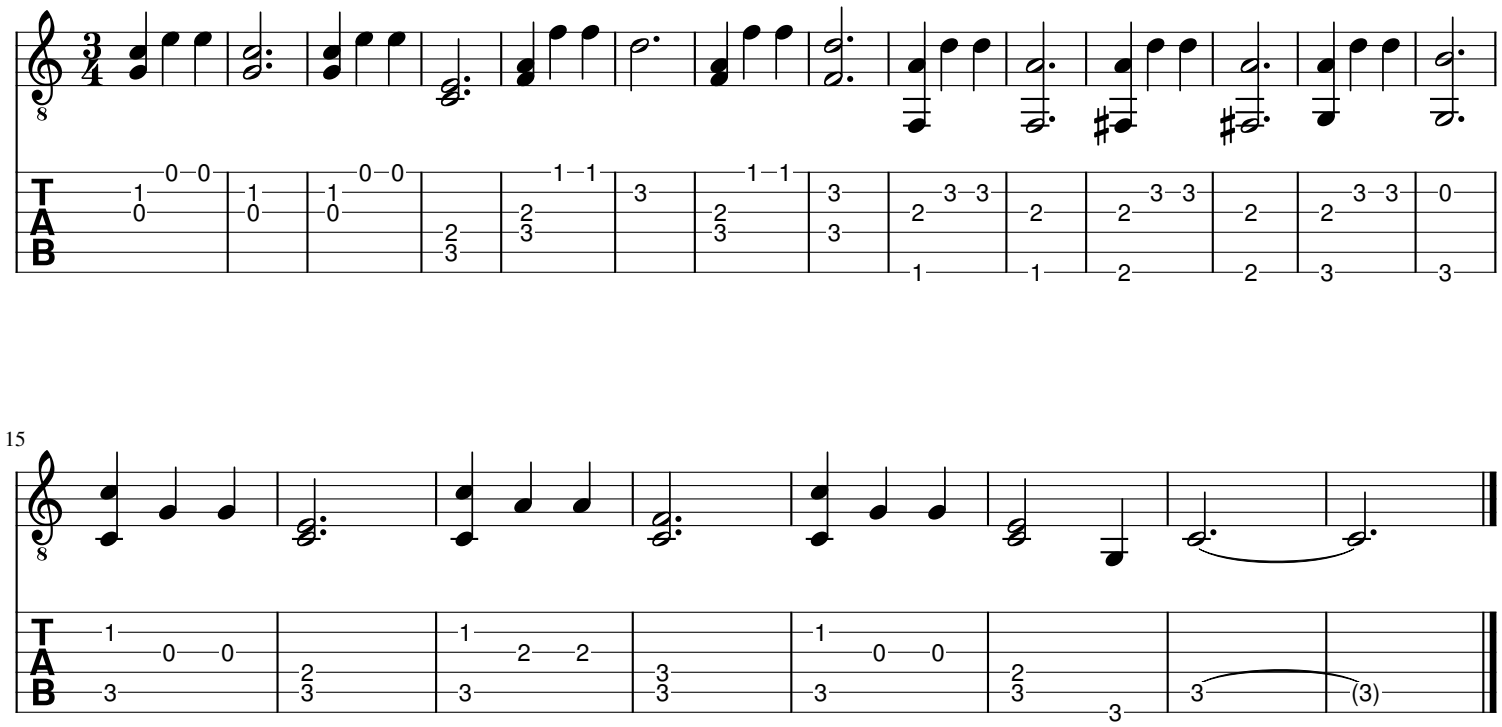


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Put on Your Smile

No. 5, Opus 4

Composed by Seth Escalante

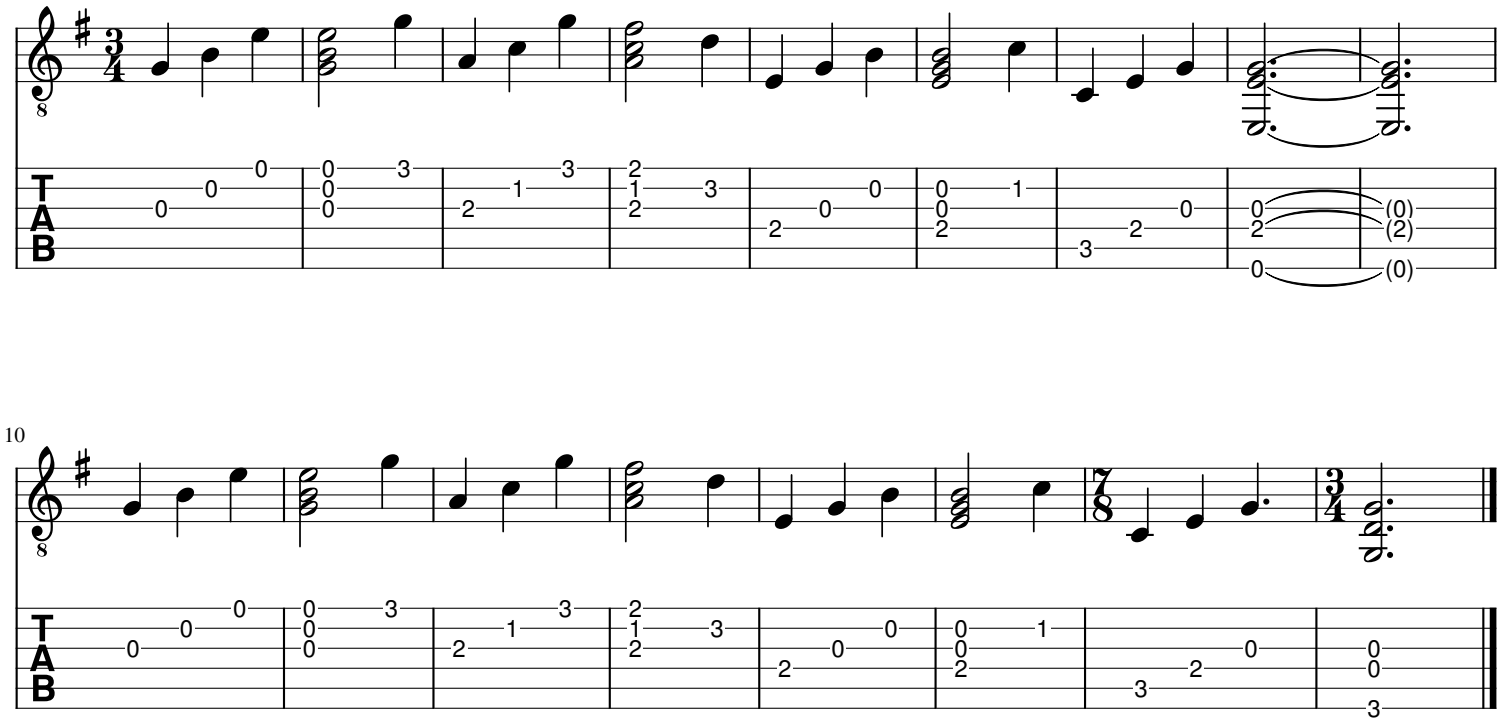


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

A Night of Thought

No. 6, Opus 4

Composed by Seth Escalante

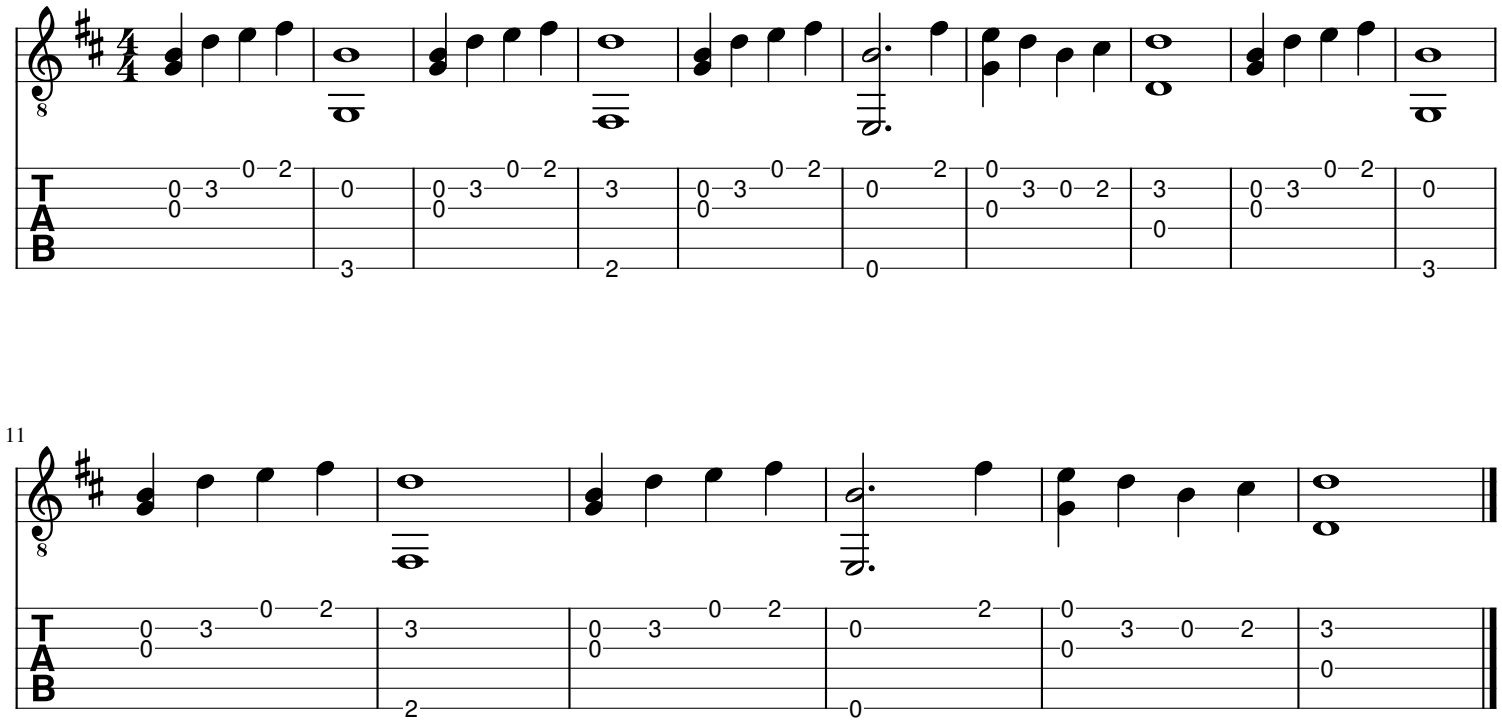


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

In the Breezy Night

No. 7, Opus 4

Composed by Seth Escalante

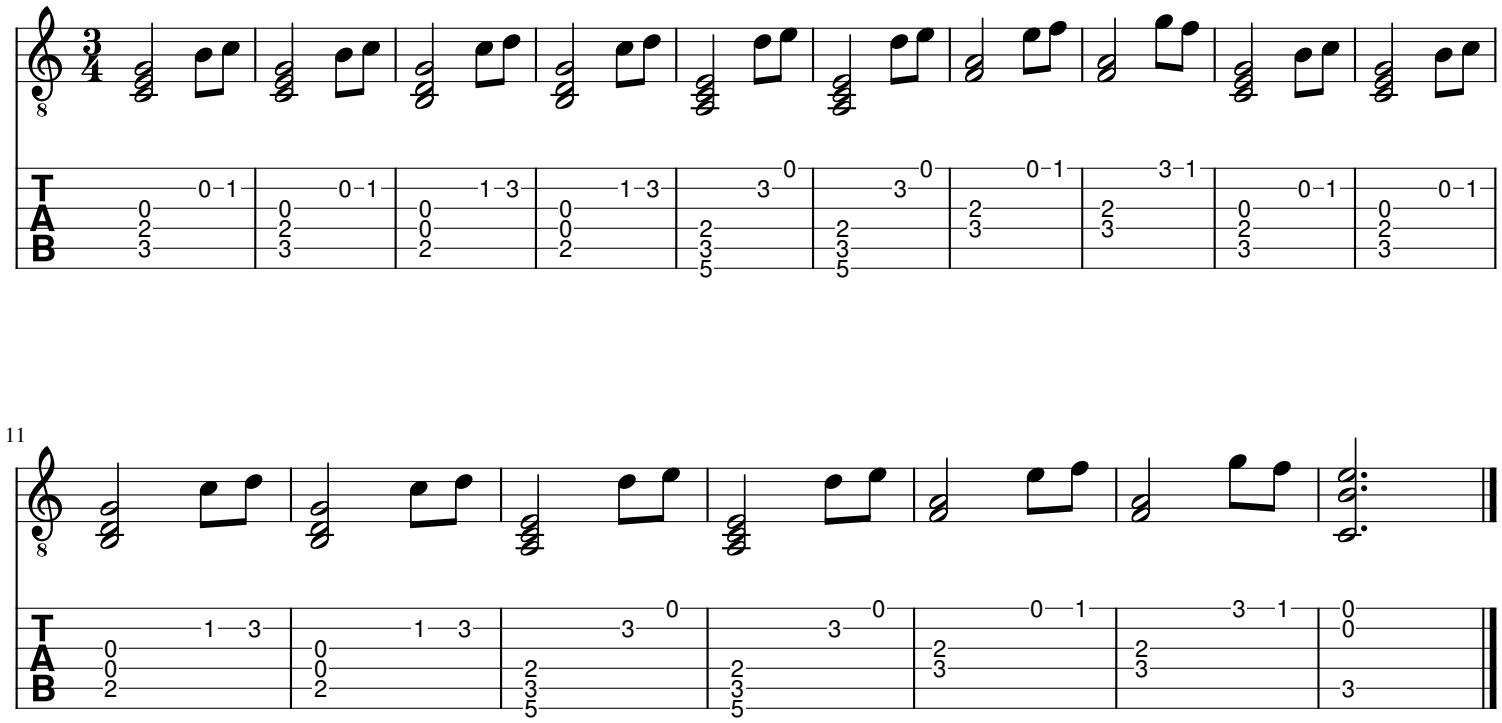


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

I Remember You

No. 9, Opus 4

Composed by Seth Escalante

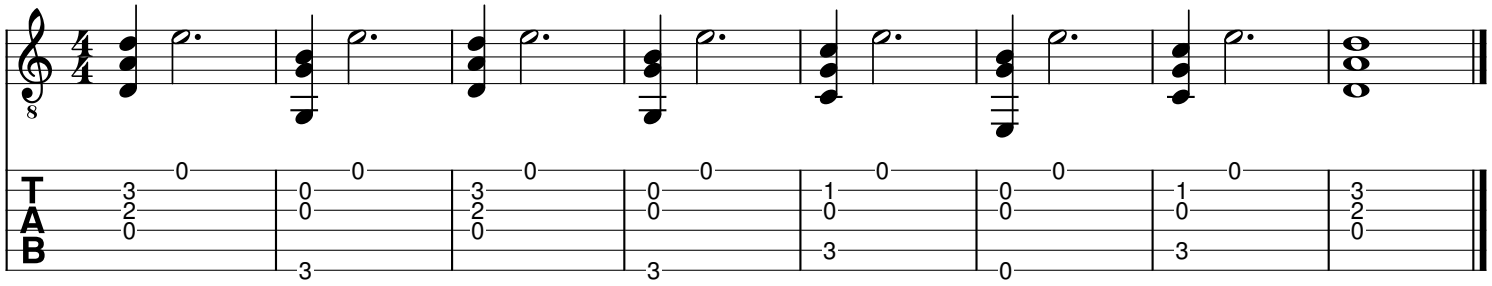


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

A Quiet Day

No. 10, Opus 4

Composed by Seth Escalante

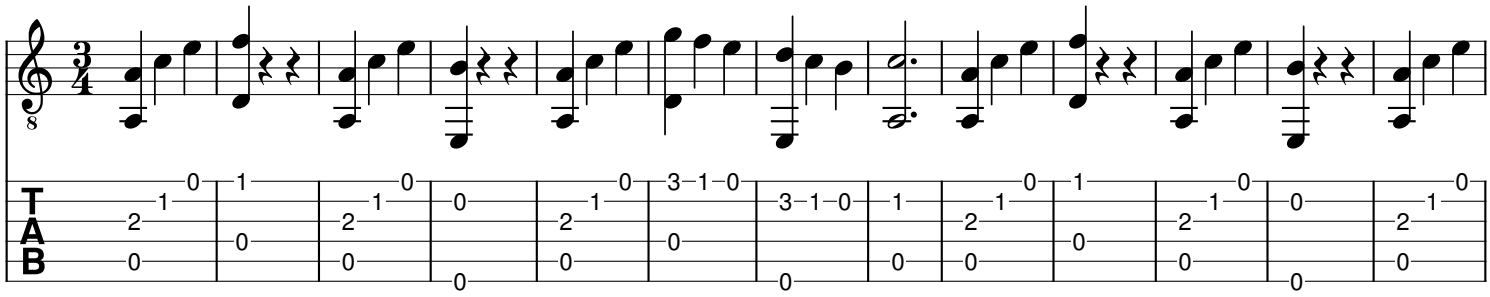


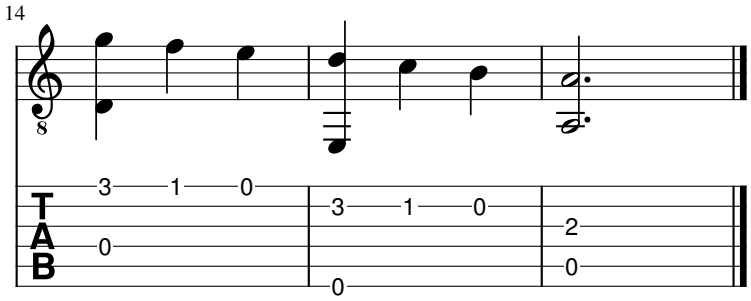
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Together

No. 9, Opus 4

Composed by Seth Escalante





Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 5

Two simple melodies for the guitar. I composed this work for my students who had a difficult time finding classical repertoire that are easy enough for them to play, in order to appeal to their liking and technical proficiency. Both pieces were composed on the same day.

A Waltz under the Moon

Composed in *A minor* with a temporary modulation to *C major* from bar 11 to 20 before going back to *A minor*. The title reflects exactly what I was mentally painting and should be reflected in performance. A very simple technique is used throughout the piece; pi m a.

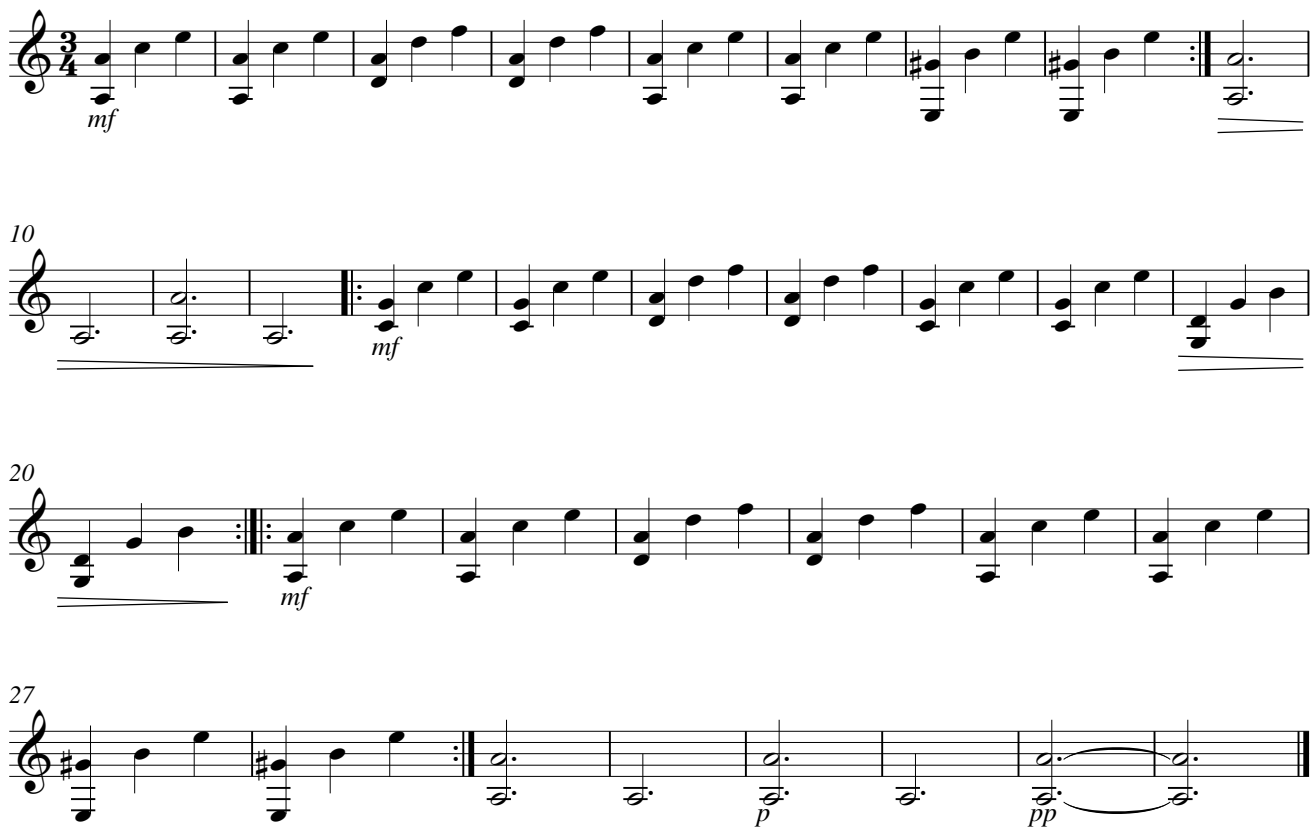
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

A Waltz Under the Moon

Opus 5

Waltz

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Lilies by the River

Originally composed as a duet but later arranged to be a solo piece. The melody starts in the higher register and then changes about half way to the lower register where it stays until the end. This piece was inspired by Lopinot River as I always watch the river flow and see what it brings along with it.

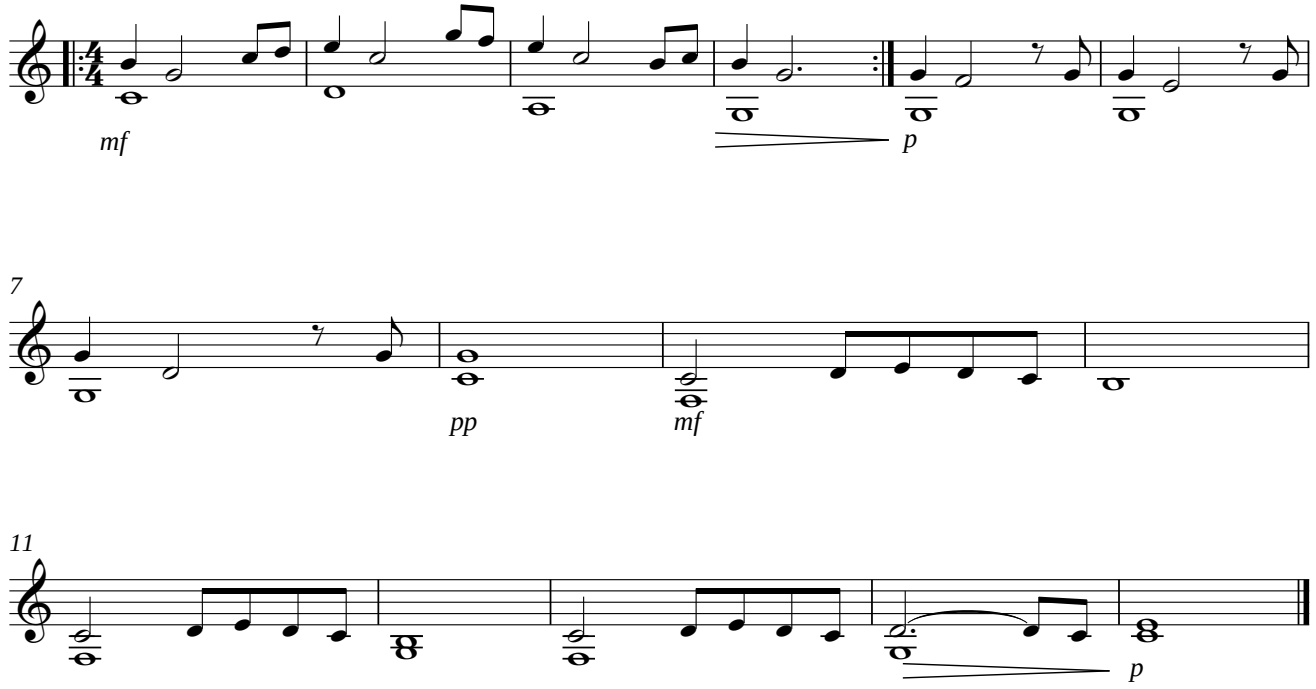
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Lilies by the River

Opus 5

Andante, Reflective and Calm

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 6

Two pieces of contrasting emotions that occur during one situation. Many times obstacles and uncomfortable situations are presented to us. I like to view obstacles as a measuring instrument that shows one how far he or she has reached in the essential virtues of life that we strive to embody.

After All is Done

Composed in *G major* in common 4/4 time. A very graceful melody that should reflect a positive feeling of satisfaction. This satisfaction is inspired when one has completed or has dealt with a situation in a very good, correct and beneficial way and can truly be happy and content of, not the result, but how it is handled, using virtues such as acceptance, love, truth, patience, wisdom and understand towards any situation.

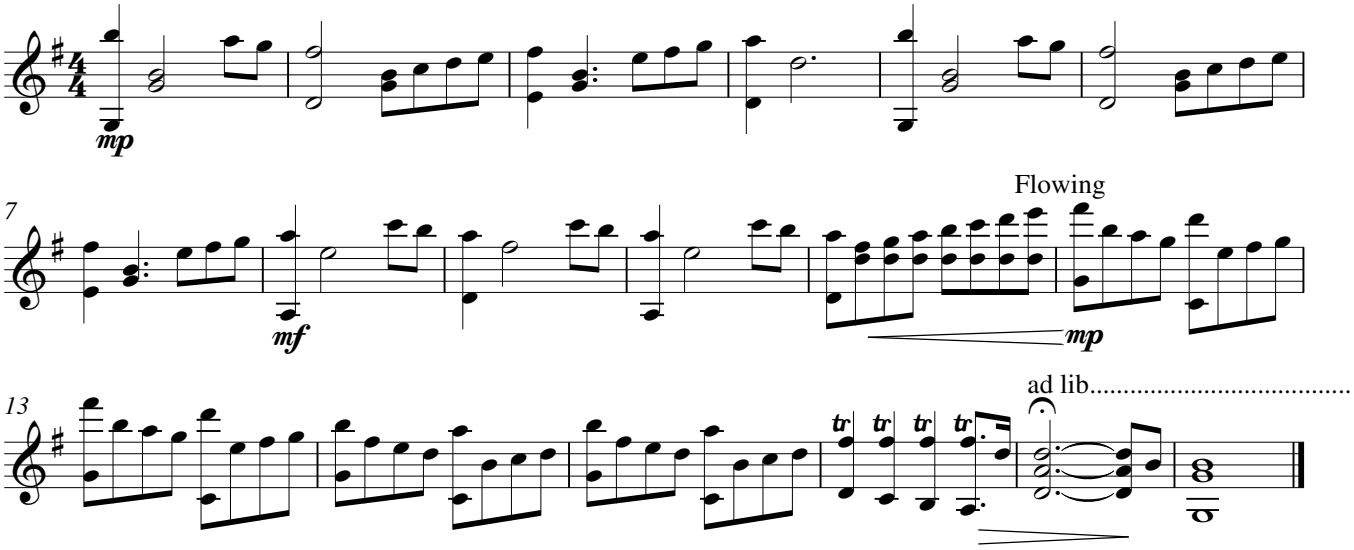
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

After All is Done

Opus 6

Soft and thoughful

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Thin Line

Composed in *A minor*. This piece is a very strong example of 21st century classical music. There are two empty bars of music in this piece, bars 31 and 39, and the musical direction says ' improvised percussive effects.'
There are many techniques that use percussive effects on the guitar. Flamenco music uses some such as Golpe. Calypso, Kaiso and Soca (genres of music indigenous to my homeland Trinidad and Tobago) use muted strumming a lot as a form of percussive techniques on the guitar.
Performers such as Tommy Emmanuel play long sections of music using many different percussive effects on the guitar. 'Guitar Drifting' is a term I've heard and seen many guitarists of the 21st century use that pertains to the percussive effects of the guitar.
All of this being said, there are various sources and examples of percussive guitar effects to improvise and use the guitar percussively.
'The Thin Line' was inspired by the same figure of speech. The line represents and shows how one thing is never far off from being another. Example: ' a thin line between friend and enemy'.
This piece is about having the patience to respect and know that line, to stay on the side that you want to be on and to be calm enough to not overstep into a place where you essentially don't want to be.
The use of *rasgando* is recommended to get the character of this piece.

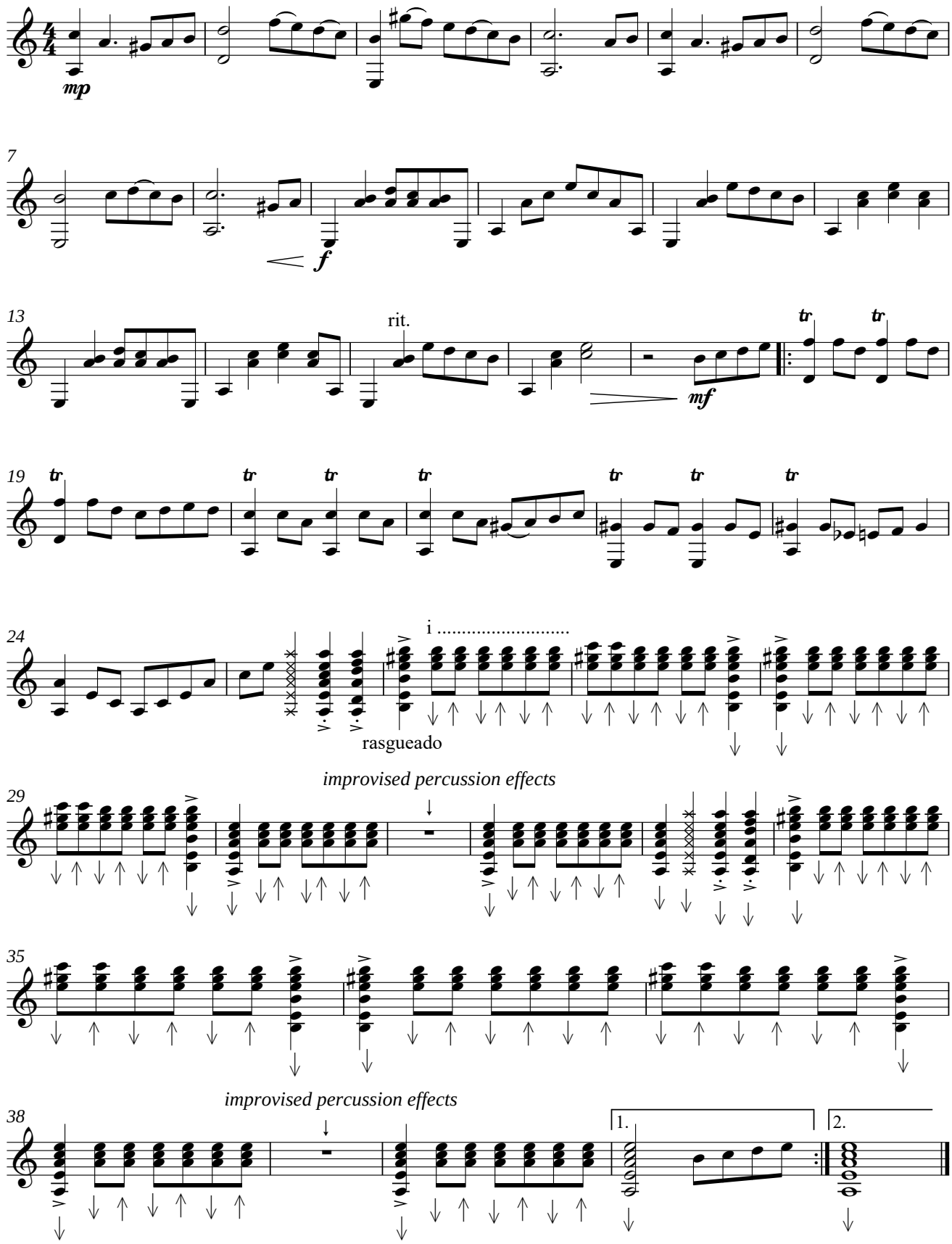
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Thin Line

Opus 6

Calm and patient

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 7

My first work for the Classical Guitar and a classical instrument ensemble consisting of 1 violin, 1 viola, 1 cello, 1 double bass, 1 flute, 1 oboe and 1 timpani.

The First Sight, No. 1 from Opus 7

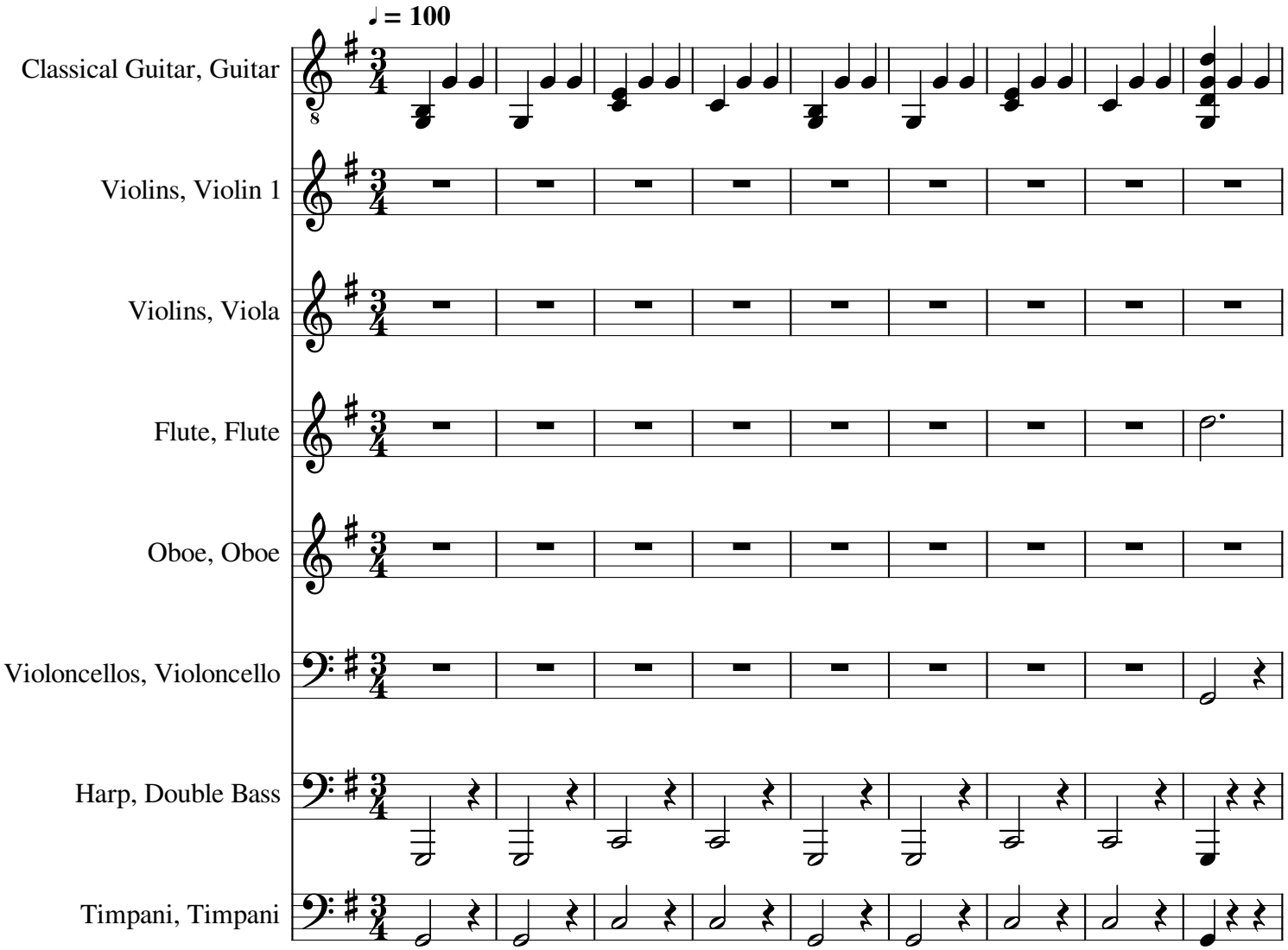
Composed in G Major. The inspiration for this piece came from the sky. I took a walk along the riverside in Lopinot and I was happy that I was able to carry my guitar with me. Eventually I found a place where I sat down to rest and play the guitar. I was reminded again that one of the reasons I picked up the classical guitar was that it was easily portable. I sat there playing pieces of Mozart, Beethoven, Fernando Sor, Paganini, etc. The striking thought that occurred to me was that I realized how closely in a relationship God is with music. Although it was the first time I had this thought, the thought was so descriptive, I decided to call this piece, 'The First Sight' instead of 'The First Thought.'

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

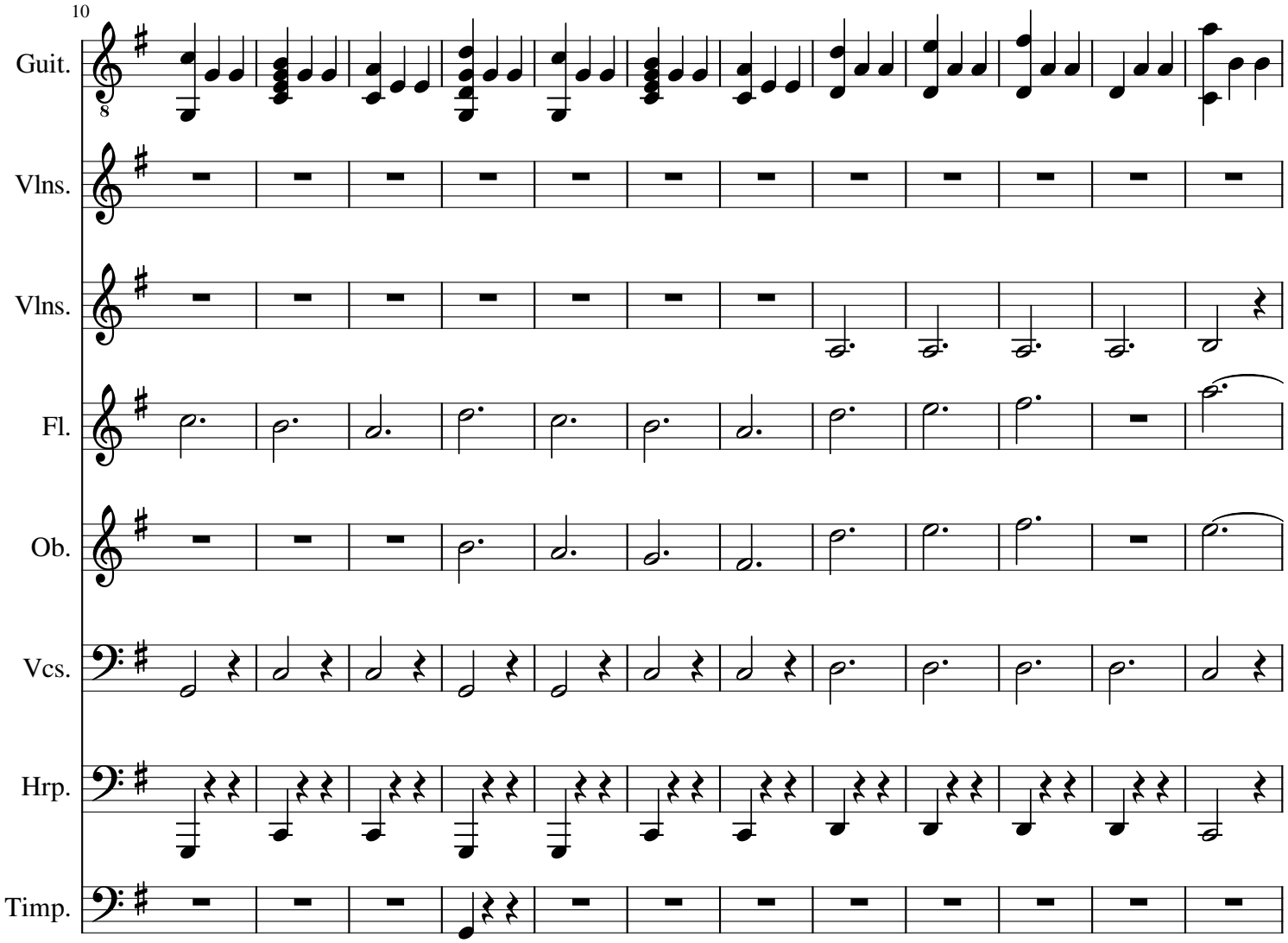
The First Sight

No. 1, Opus 7

composed by Seth Escalante

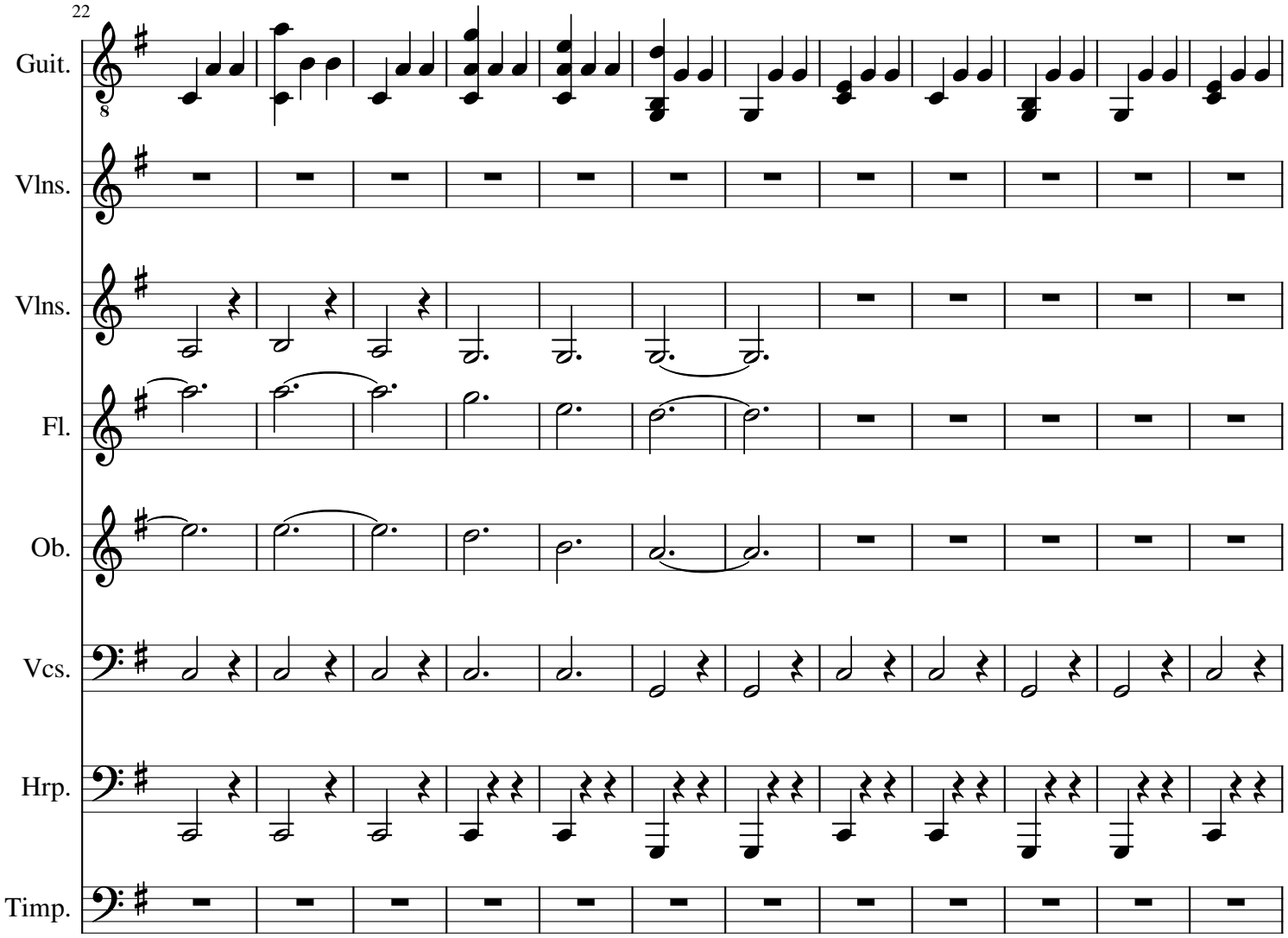


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

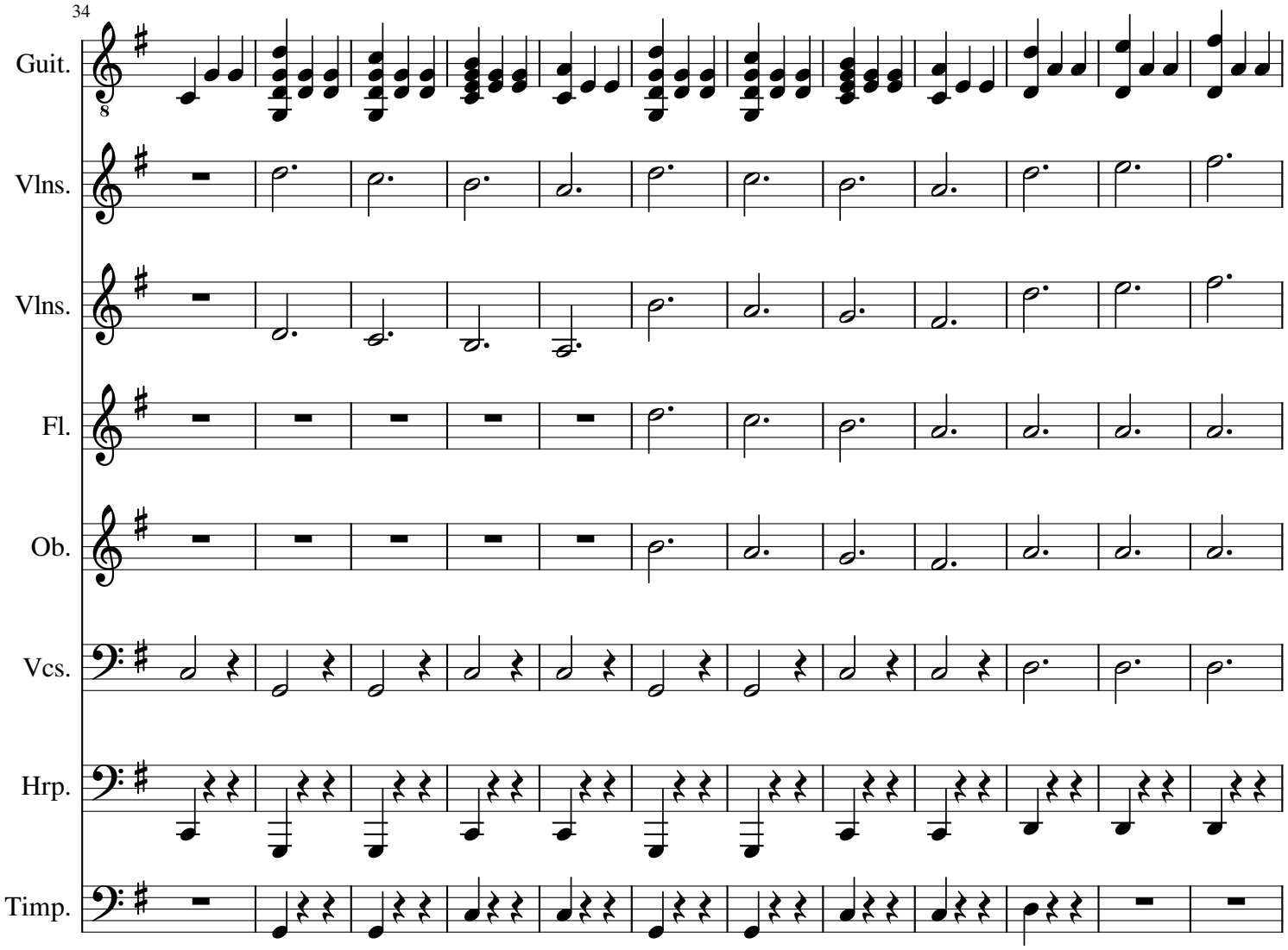


2

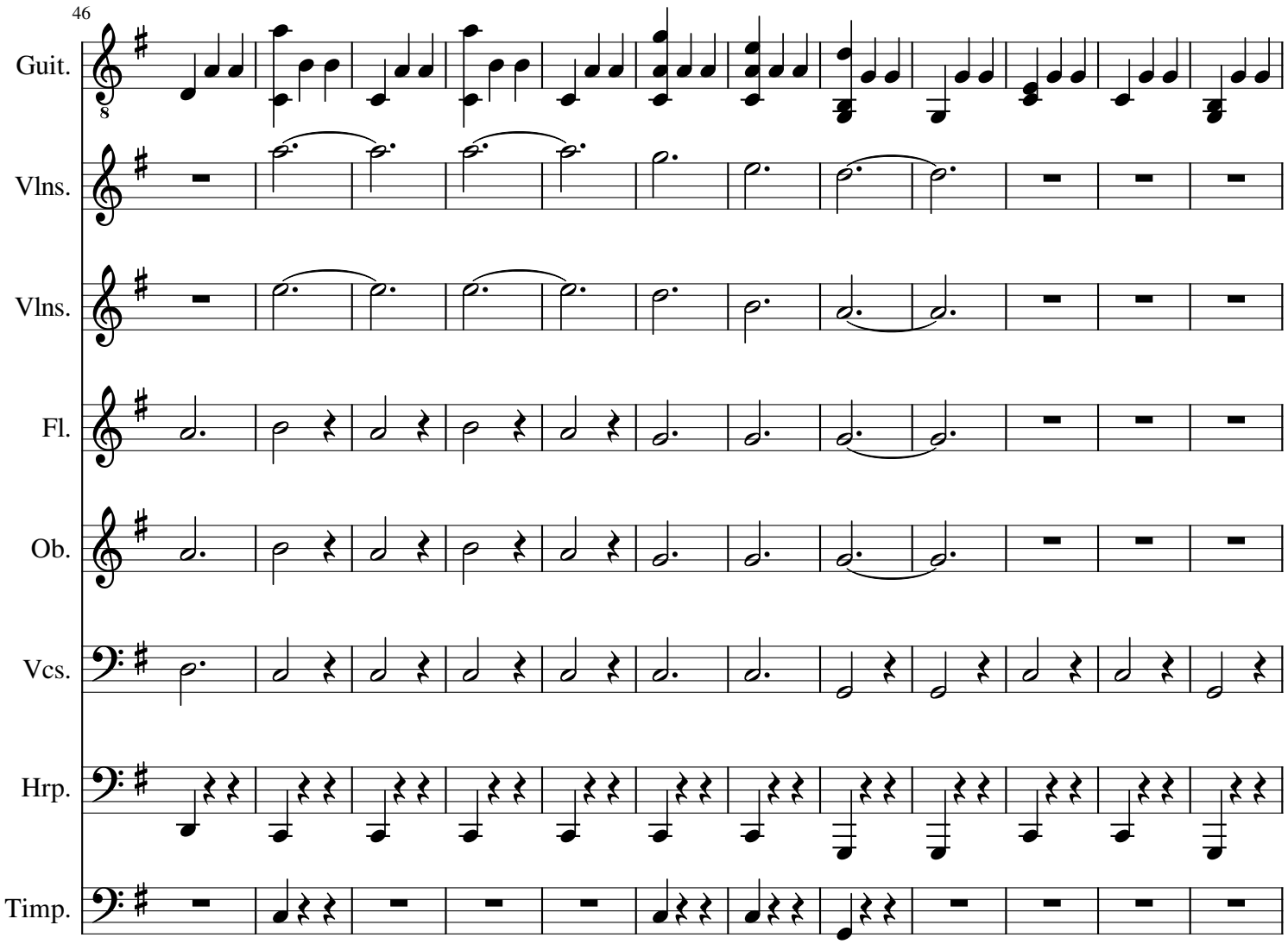
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



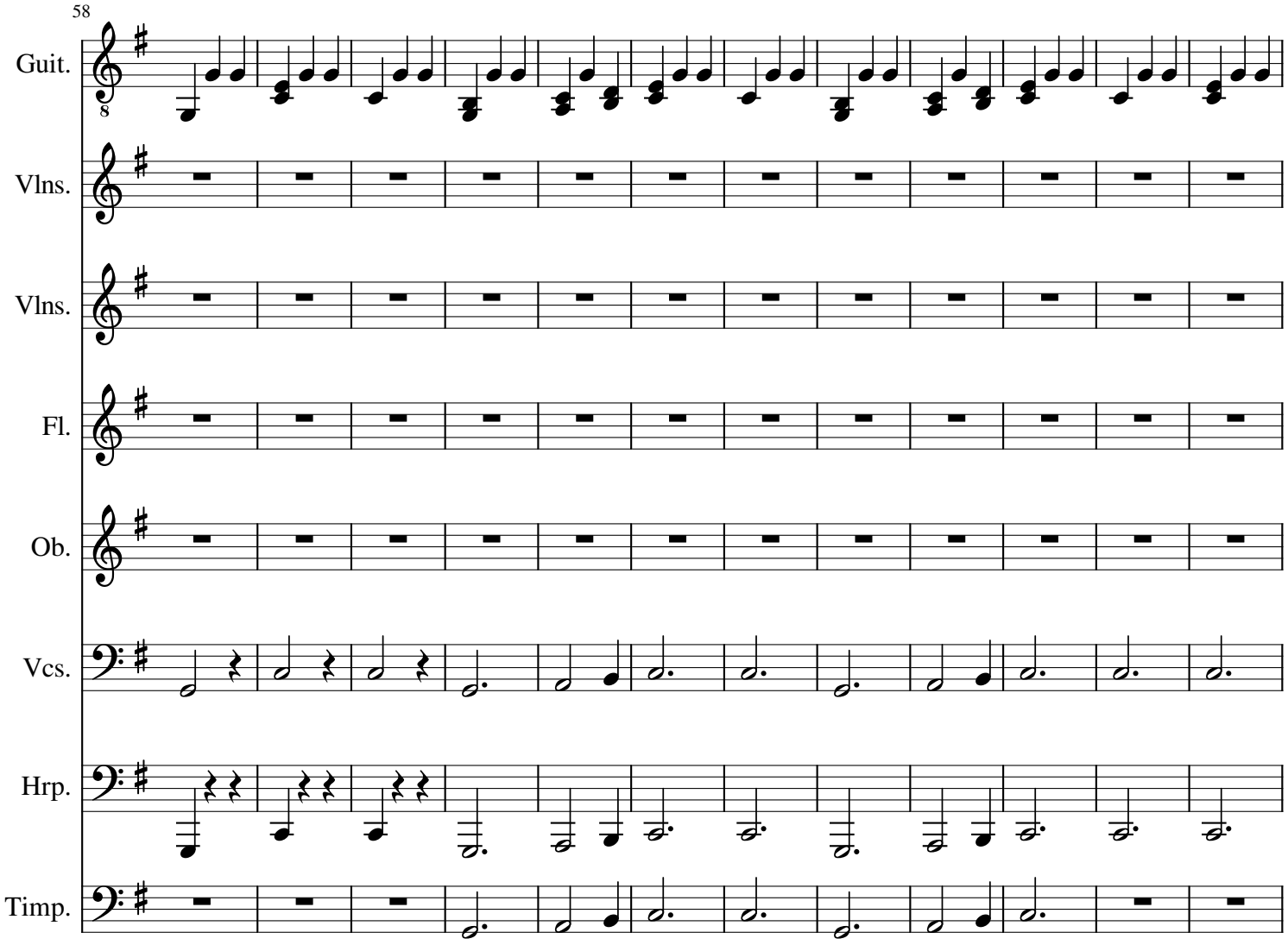
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



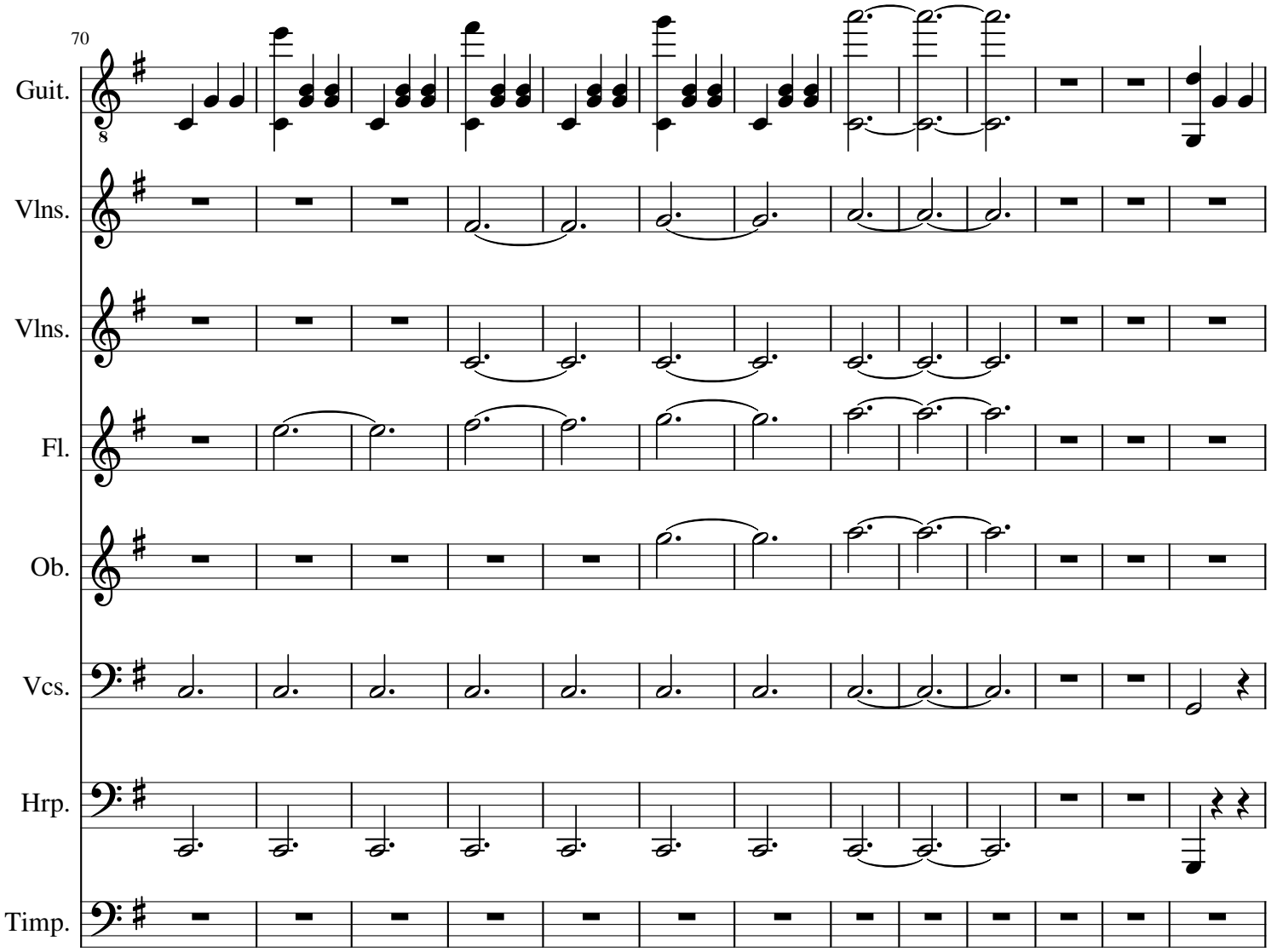
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



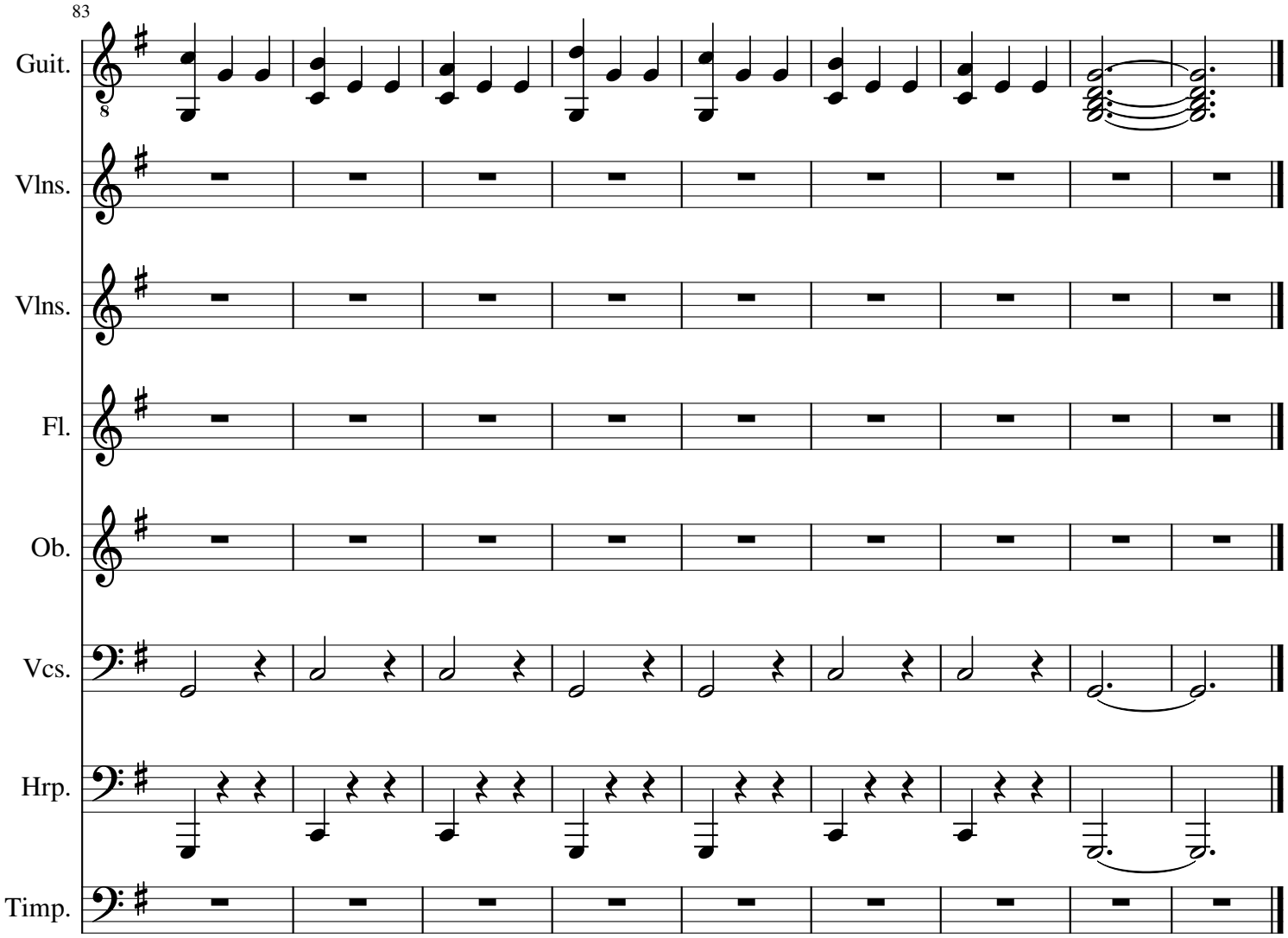
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



8

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Risen, No. 3 from Opus 7

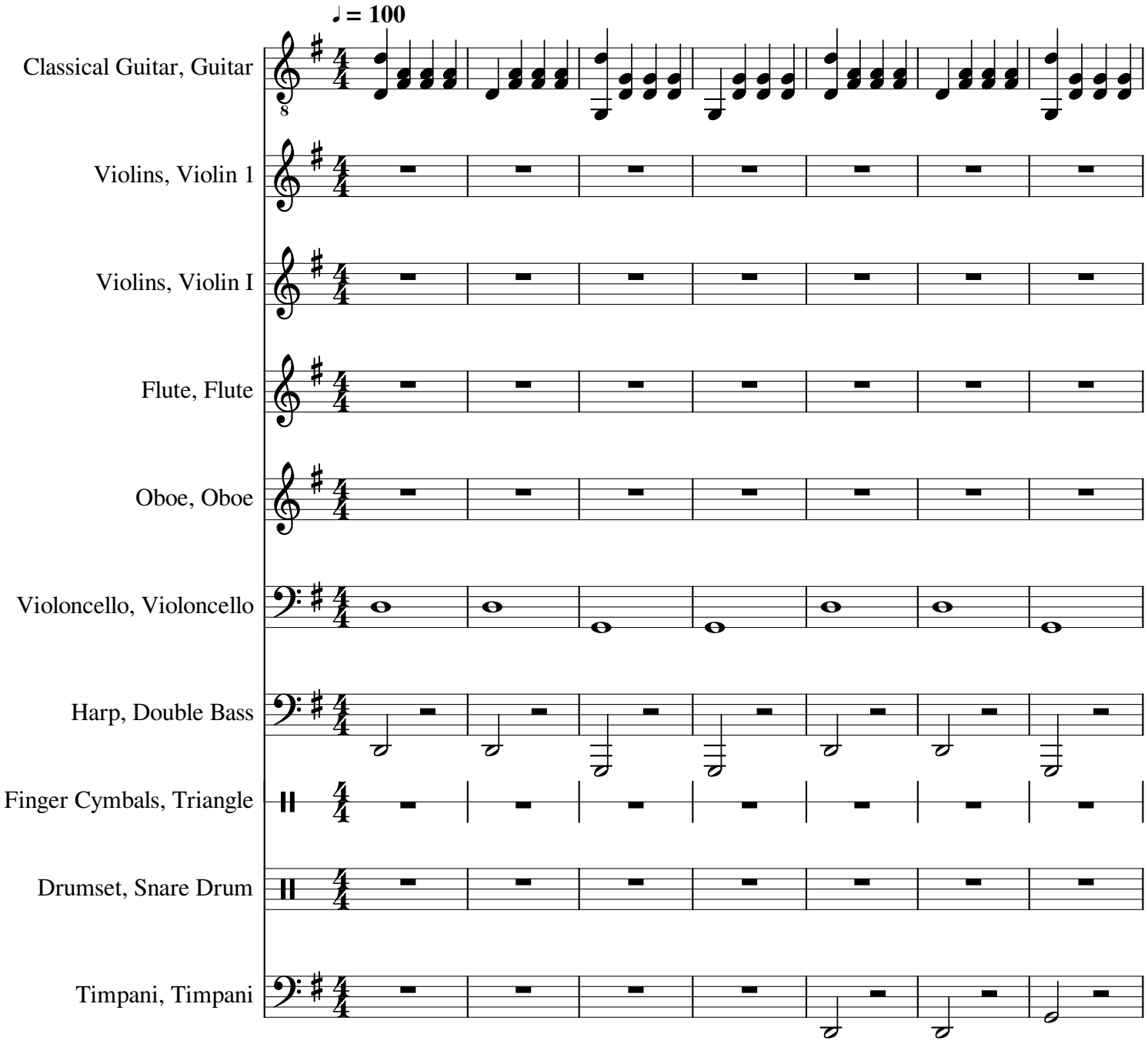
I knew I wanted to create another piece to this work. As I made 'The First Sight' in nature surrounded in an untouched environment; I decided to create the next 2 pieces of this work in the urban areas of my country. What was intended to be two pieces became just one, thus making Opus 7 have just two parts. Composed in the same G major. This piece is a continuation of 'The First Sight. And the ending to it as well. The concept is that once you finally decide who you are, once you finally can see yourself "The First Sight," then you and the life that you are living begins to rise from whatever state you were in to a more understanding and loving state.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

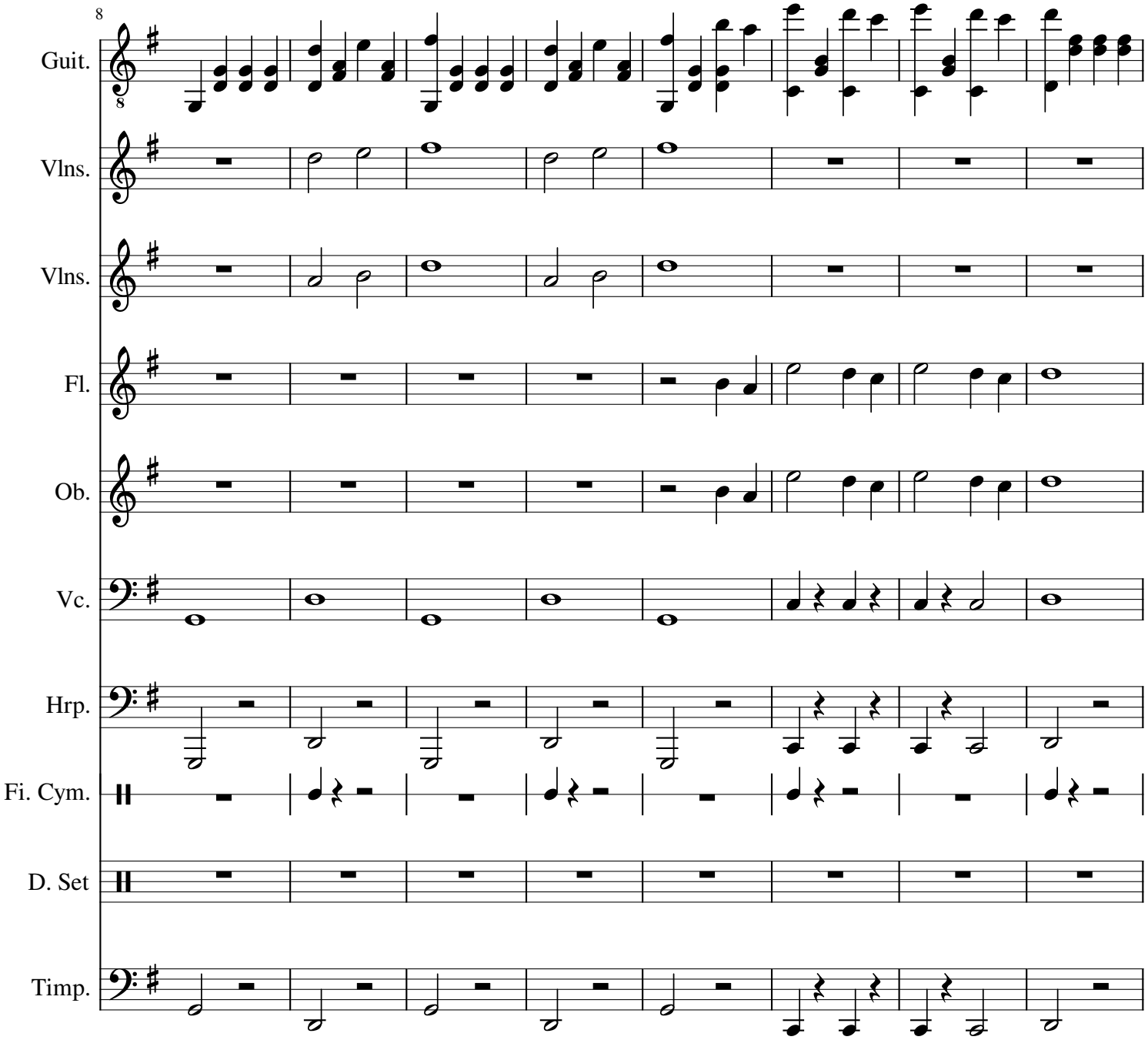
Risen

No. 2, Opus 7

composed by Seth Escalante

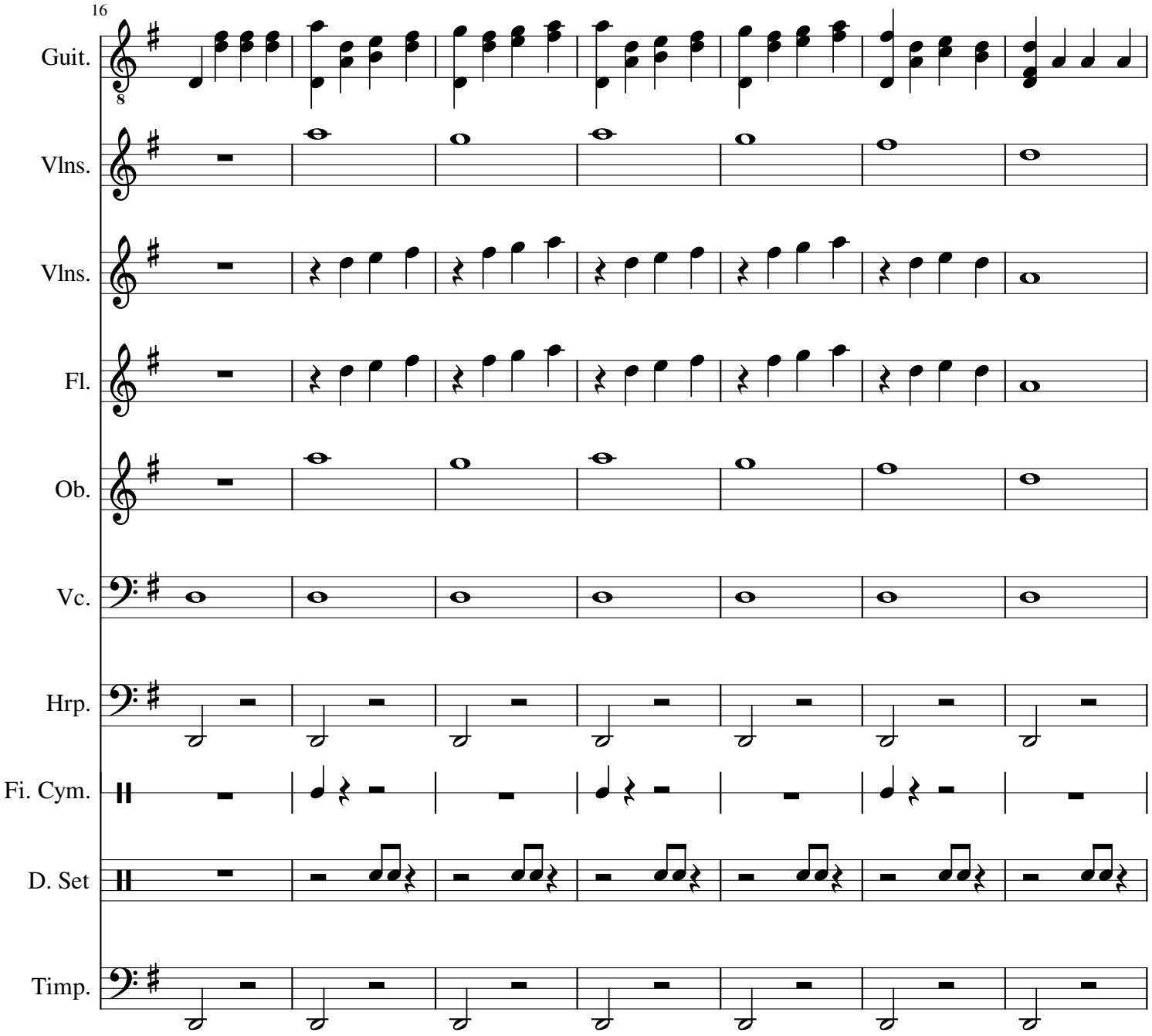


Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

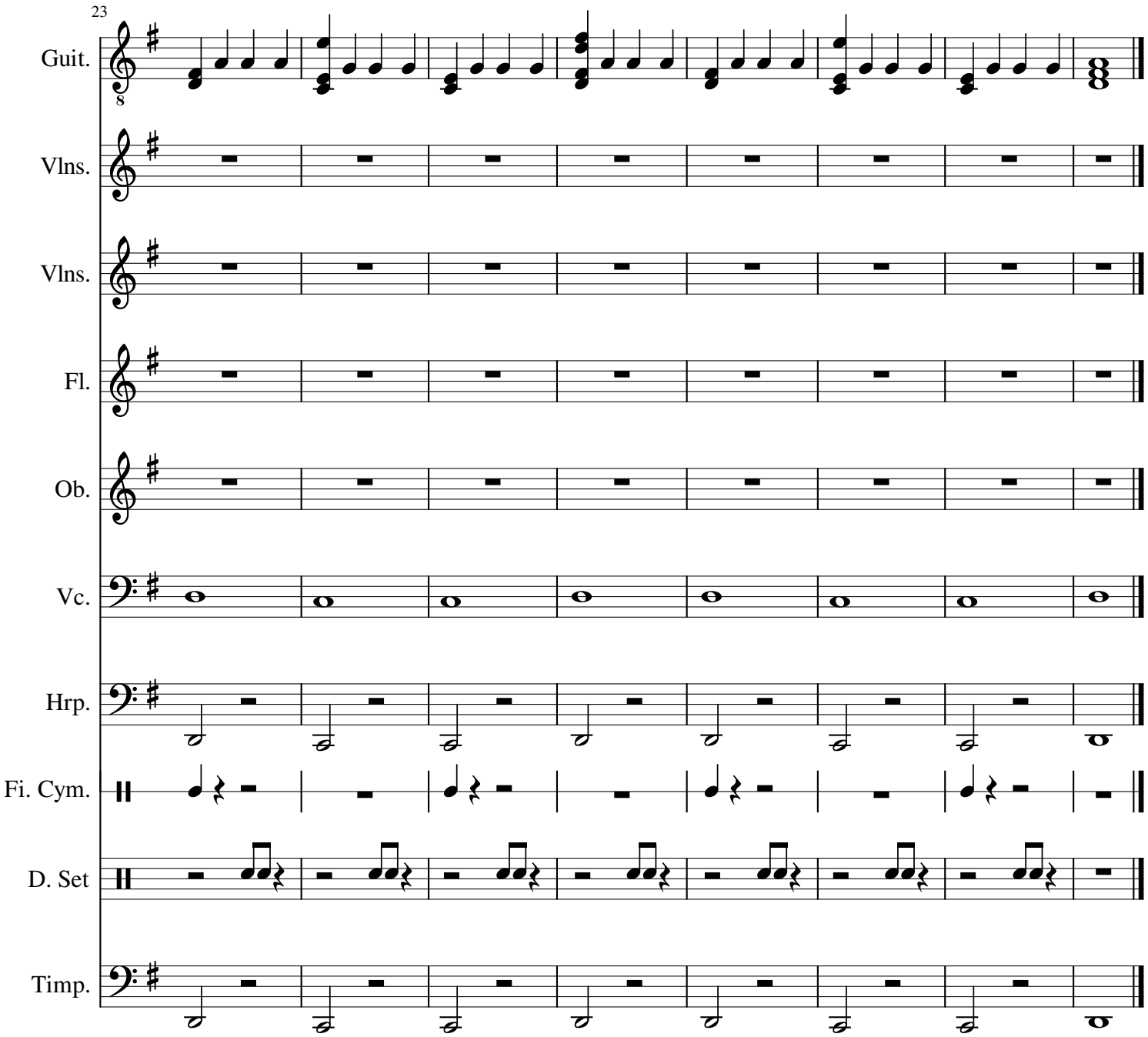


2

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



4

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 8
A Walk in the Woods

Composed in C major. The inspiration from this piece came from a walk in Lopinot, surrounded by only forest, by only nature. I was listening to a lot of Jazz during this time and I wanted to relate to the sounds of Jazz. Most of my musician friends were heavily into Jazz but I could not relate to their styles. While I took a long walk in the forest, I finally understood how Jazz can be used and how Jazz, like all true music, should be felt, and not just played.

This piece is to be played *andante*, as a walking pace is perfectly suitable and the tempo should be ad lib as some parts of the music suit better when sped up, for example; bars 5 to 9 will sound very contrasting and rhythmic if played above the starting andante tempo. I don't play this piece with strict fingering, for example in bars 22 and 25, three notes are played with the 4th finger.

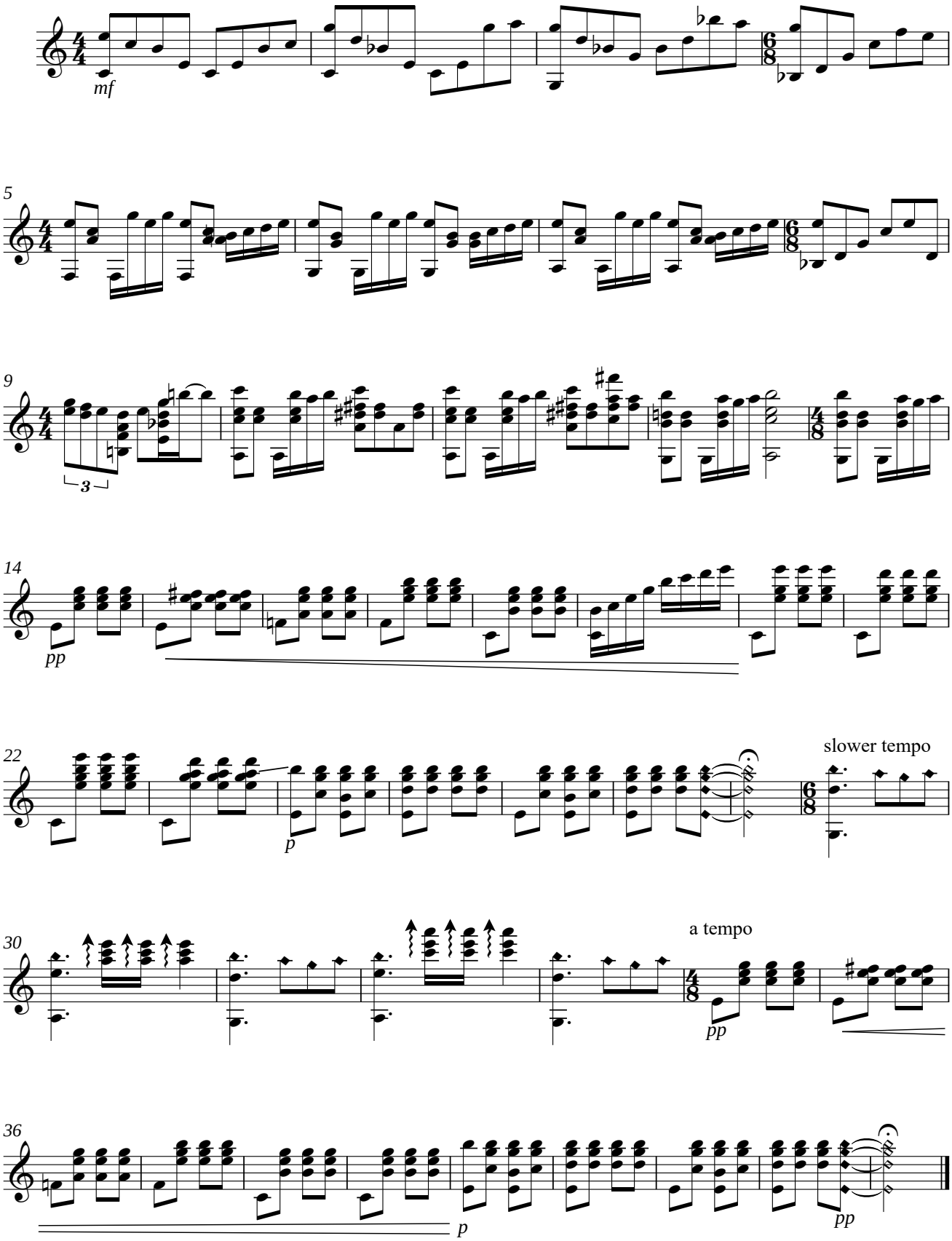
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

A Walk in the Woods

Opus 8

Let the title guide you how to play

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 9

These are two pieces that I strongly believe identify me as a 21st century composer. The influence for these two pieces was simply my many listening's of a wide variety of genres. Being a part of the 21st century allows everyone such easy access to listening to any genre of music. Websites such as YouTube has made this possible. Because anyone can listen to any genre of music, I realized that a big part of being a 21st century composer is the composer's exposure to a wide variety of music genres with easy access.

Number 1

Written in *A minor*. This piece was inspired by theme and variation music as many parts are the same chords repeated with variations of the previous melody. With no dynamic written on the score, this piece leaves room for a lot of interpretation with dynamic changes, especially with the variated repeat of melody. It is important to note that the double bar lines indicate the end of a melody and the end of a variated melody; rests can be utilized at these double bar lines at the performers liking to introduce a new melody or variation.

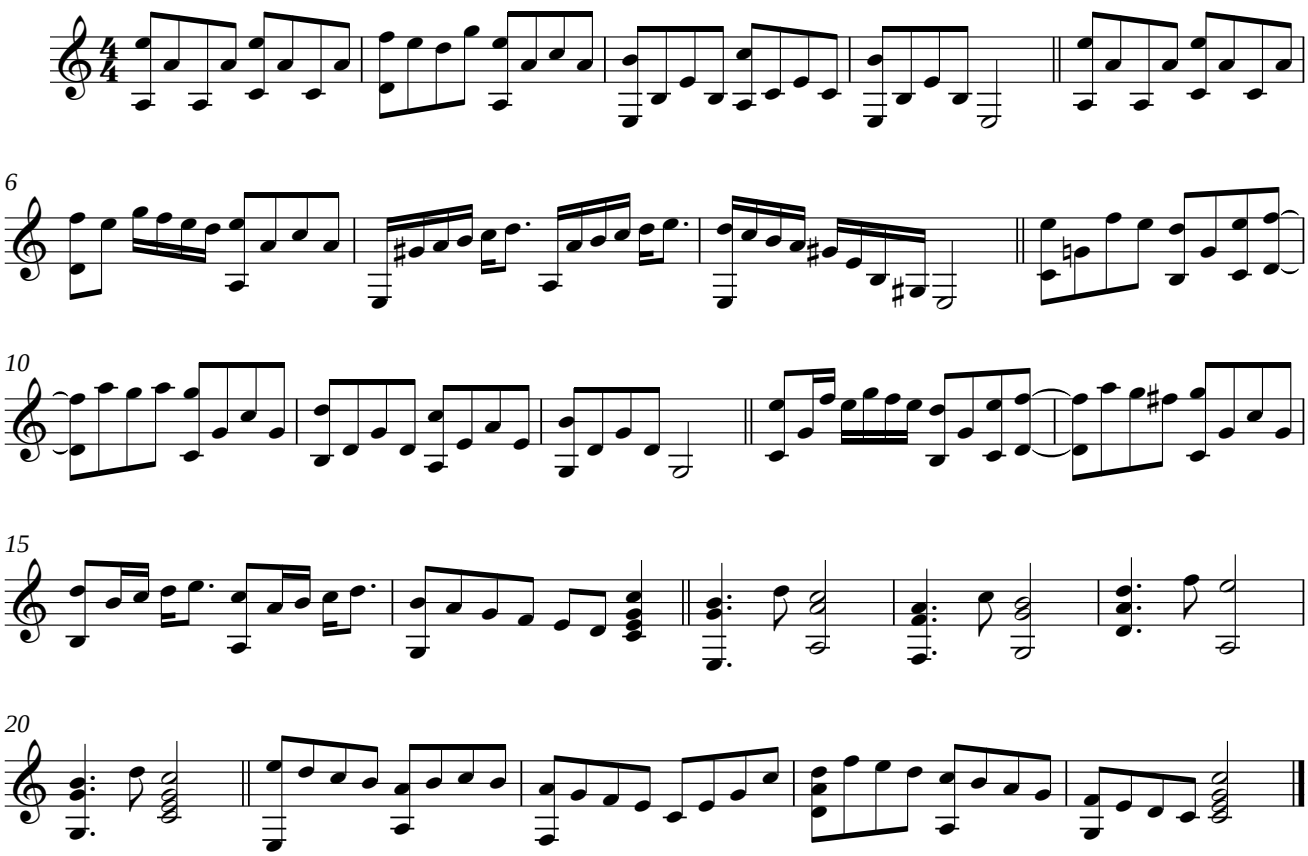
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Two Pieces for 21st Century Guitar

Number 1

Opus 9

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Number 2

Composed in *A minor*. A very technical piece that is great to help one learn and utilize the various tones of the guitar. It is very similar to the first piece of Opus 9 above and can be seen as a continuation. I perform and practice this piece using different strings for the same notes to increase my options for playing a piece differently each time; this also contributes to wise tonal quality and smart, efficient fingering.

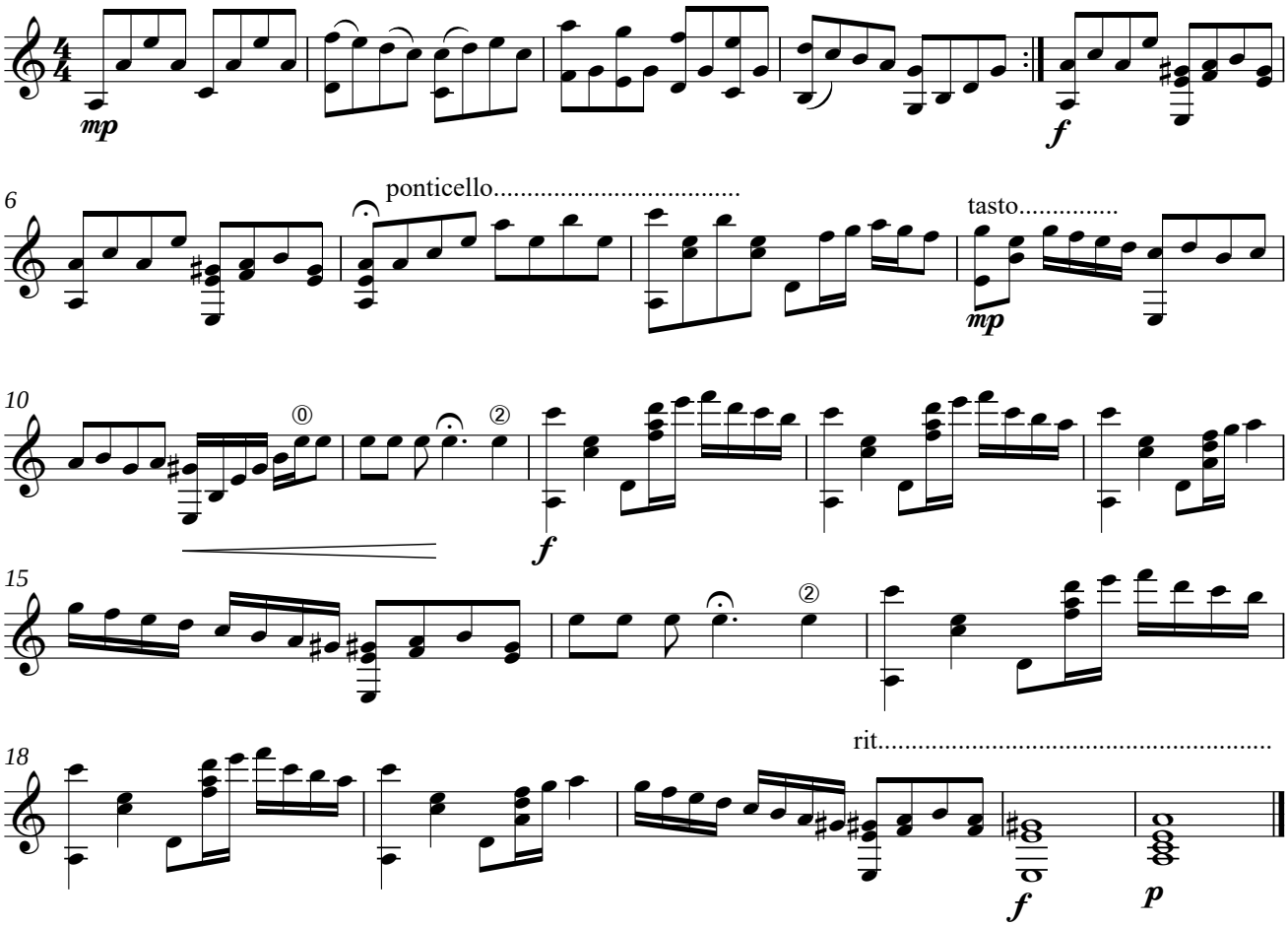
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Two Pieces for 21st Century Guitar

Number 2

Opus 9

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 10
The Wonderer in the Night

Composed in *G major*. This is one of my favorite compositions. The inspiration of this piece come from wondering at night. At night is when I am most awake and I always feel an urge to roam around; whether it be a drive, ride, walk or otherwise. Peace and delicacy are key influences in this piece and must be played accordingly, with extra delicacy while playing the harmonics.

The thumb on the left hand is used to play notes in this piece, which is a hint towards the style of the music being 21st century classical music. In this piece, the arpeggiated arrow is used with harmonic notes in bars 19 and 27; this requires a fast and very light touch.

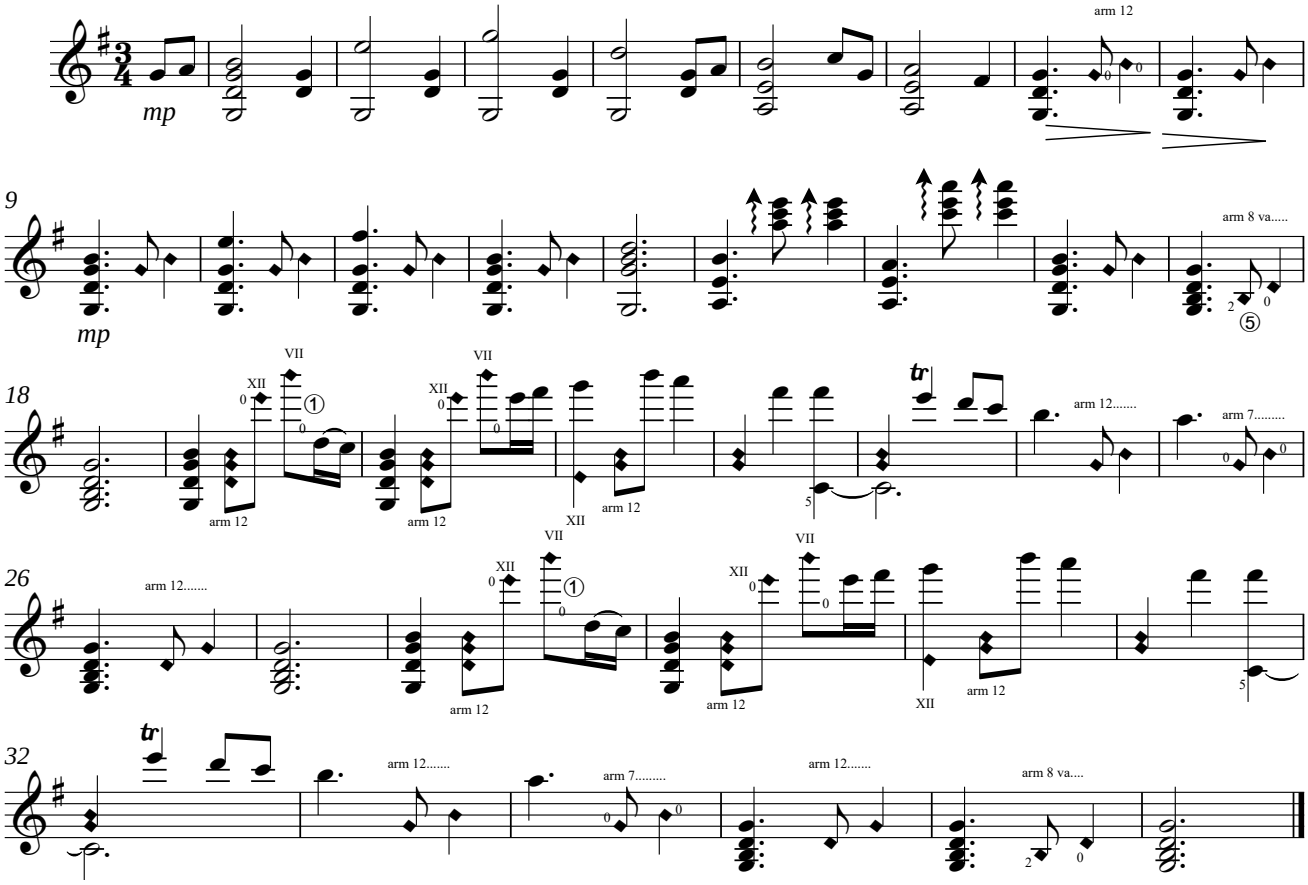
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

The Wonderer in the Night

Opus 10

Delicately

Seth Escalante



In bars 22 - 23 and 31 - 32, a small 5 is written beside the note C; this means to play that note C, with the thumb of your left hand, this will allow you to do the thrill whilst still have the note C being sounded.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 11
Talks of God

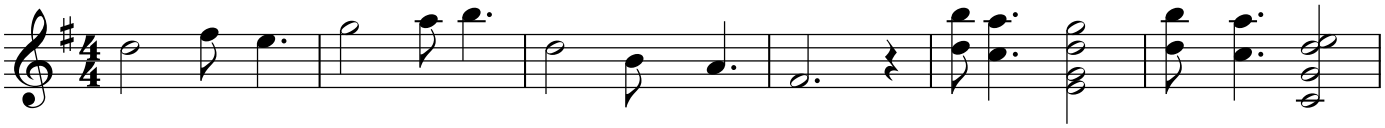
Composed in G major. This is the first piece I wrote with no other intentions than to write a piece with the influence of God. Originally written for four voices with guitar accompaniment, but this published version is the arrangement for solo guitar. It is a simple theme and variation which is to be performed ad lib. The importance of this piece is how the theme is delivered with simplicity, beauty and color. The variations of the main theme include a lower register, harmonics and simple harmony re-structure. As this was originally a vocal piece, when performing on the guitar, the melodies must be sung with a legato feel throughout the entire piece. In the vocal arrangement, the lyrics tell a story of family praying and hoping for a recovery of their young daughter; hence, the way this piece is performed, should tell a story through music, through expression. This dedication to God was inspired by my appreciation of everything and everyone, a thank you gesture.

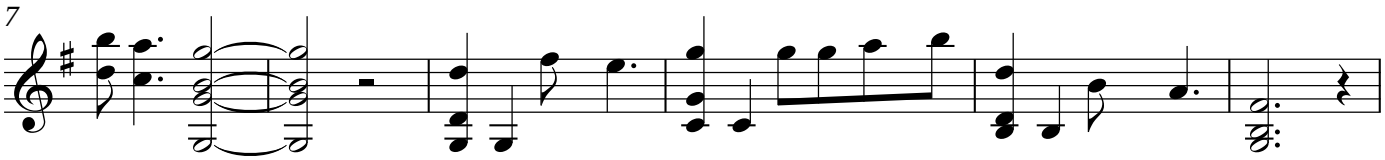
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

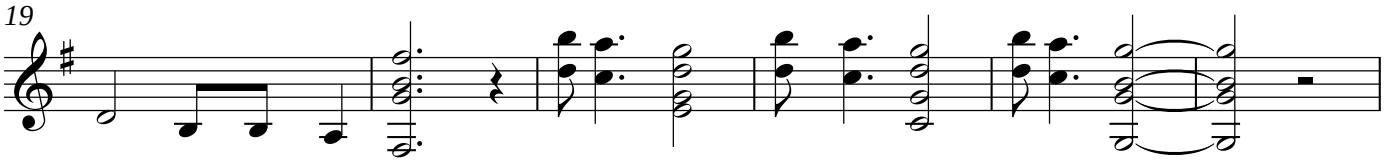
Talks of God

Opus 11

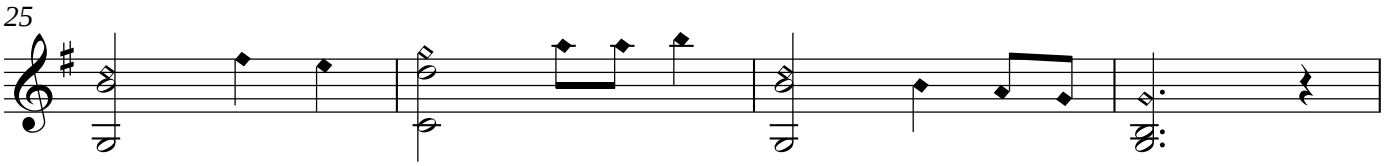
Seth Escalante

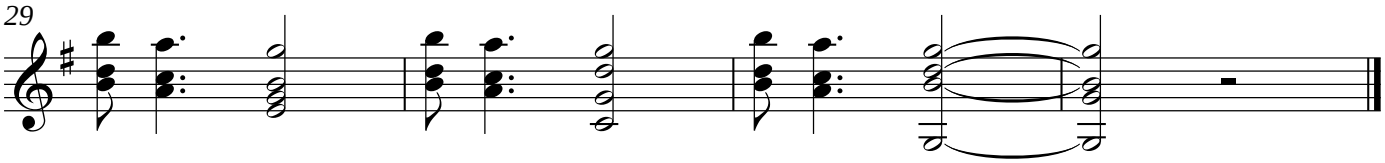






arm 8va.....





Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Opus 12
The Thoughts of the Hopeful

Three very expressive pieces that reflect one of the most difficult time of my life.
For almost the entire year of 2015 I did not compose music, I had lost my way in music and was struggling to stand on my own two feet. It was only near the end of the year, I took all the difficulties I had and learned how to overcome them, planted my feet steadily on the ground and knew myself. The first two pieces were composed just before my difficult trial began, and the third, when it ended.
I viewed these three pieces as short books of a collection. Hence, this is why each has the title 'Volume.' They are a representation of a book I wrote about a part of my life.

Volume 1

Composed in G major. This piece comprises two simple melodies repeated with harmonics. The accompaniment notes are very close to the notes of the melody, so it is important to ensure that the melody is emphasized to distinguish itself from the accompaniment. Although this piece is simple, it must be played with expert technique and knowledge of tone and color to truly get the character and expression; this is a concept I have and use with my simple music.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

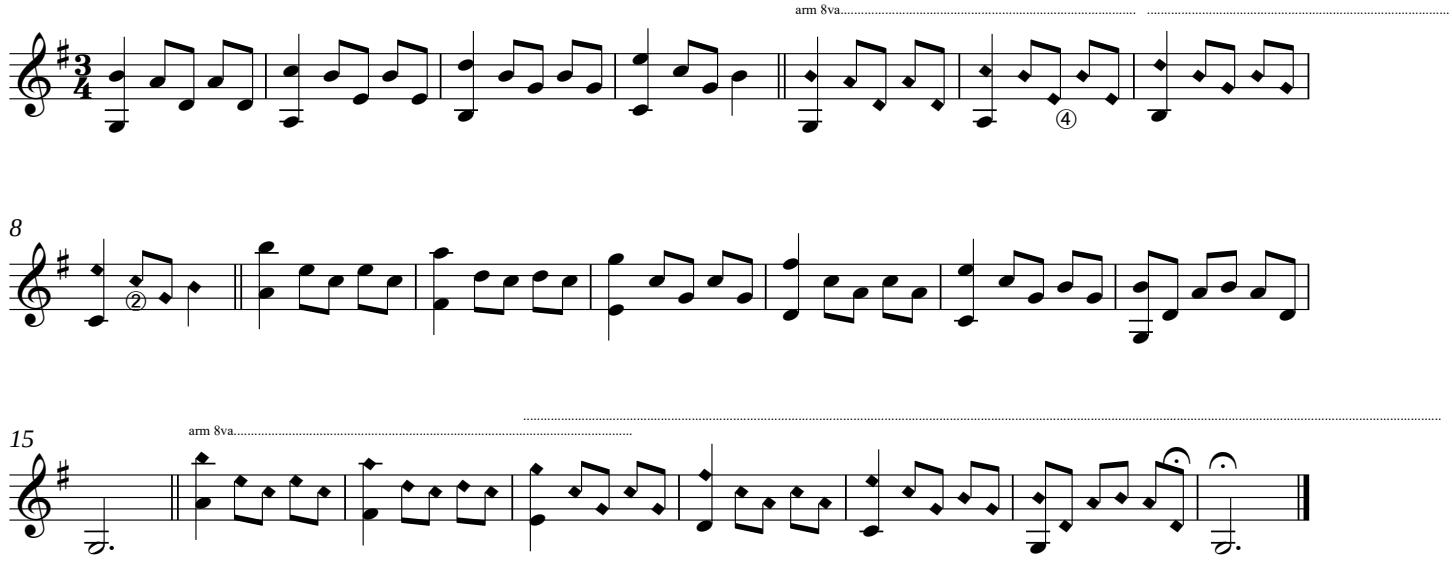
The Thoughts of the Hopeful

Volume 1

Opus 12

Let the title guide you

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Volume 2

A very Ad Lib piece inspired by my listening of Romantic Era Classical Music. The chromatic movements starting at bar 36 should be played very smoothly in order to maintain the romantic feel of this piece. The tone and color is also very important to achieve the character. Composed in A major, but a lot of D#'s are used. It also ends on an E major chord; this is my application of modes to this piece.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

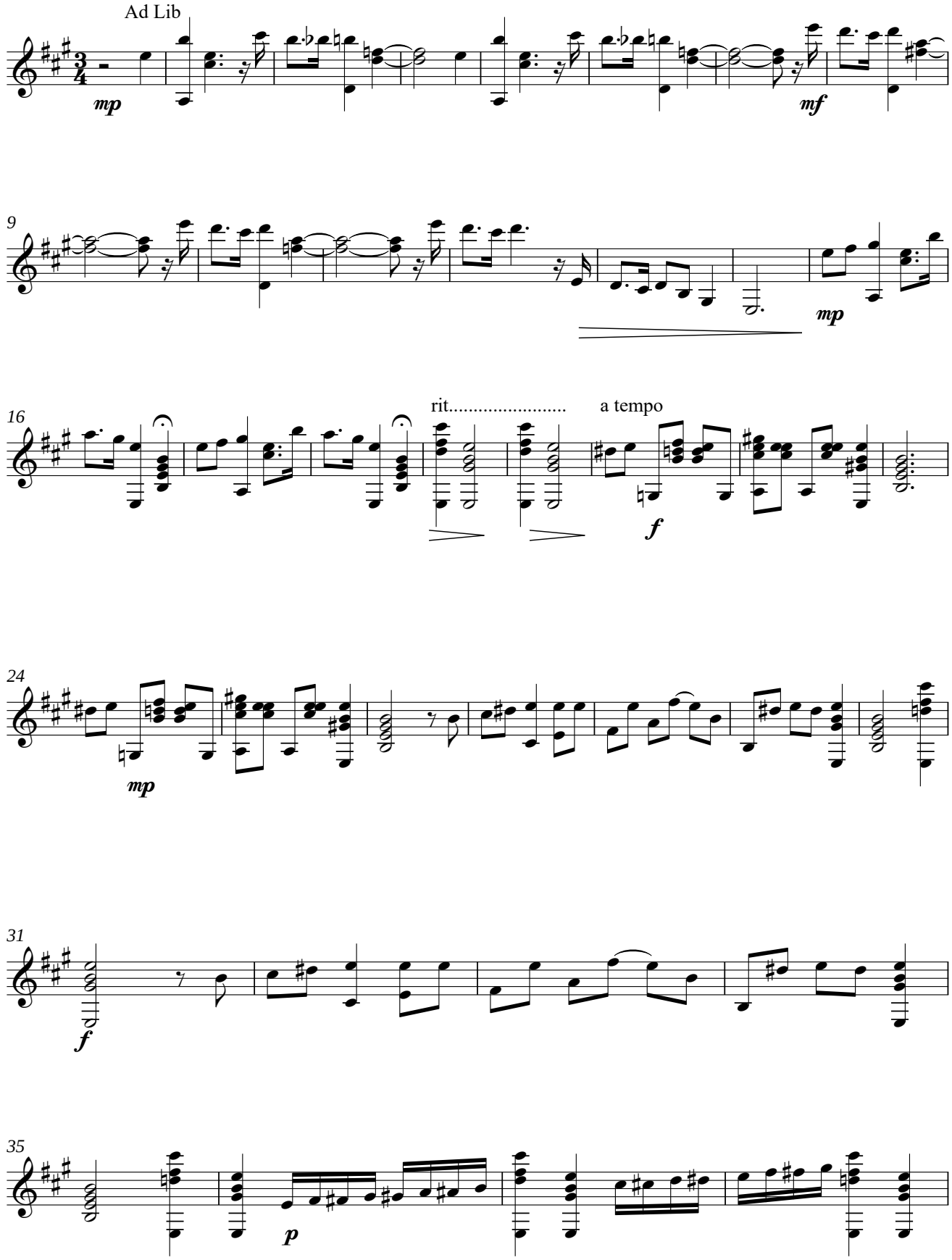
The Thoughts of the Hopeful

Volume 2

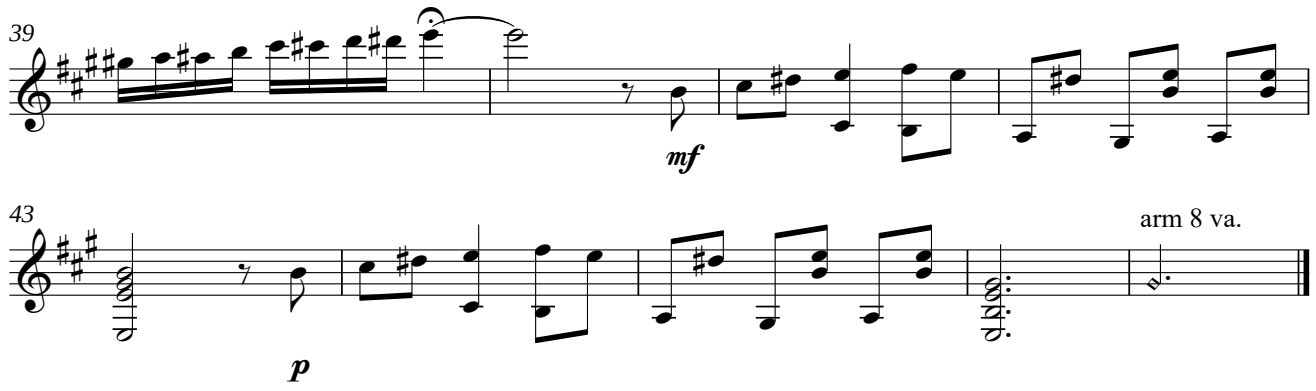
Opus 12

Gently, Flowing

Seth Escalante



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Volume 3

Inspired by one simple theme just four bars long which is the first four bars of this piece. This is the finale of this 3 volume work and was composed to embody the reflection of life. When performing this piece, try to avoid the use of open strings; I find that notes can be expressed a lot more (for example with vibrato) when not played as an open string... at least for the character of this piece.

Emphasize the pauses, especially in the last system. As written, this piece is to be performed Ad Lib as a strict approach to it will never achieve the character. Tonal quality, color and musicianship must be at the highest level.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

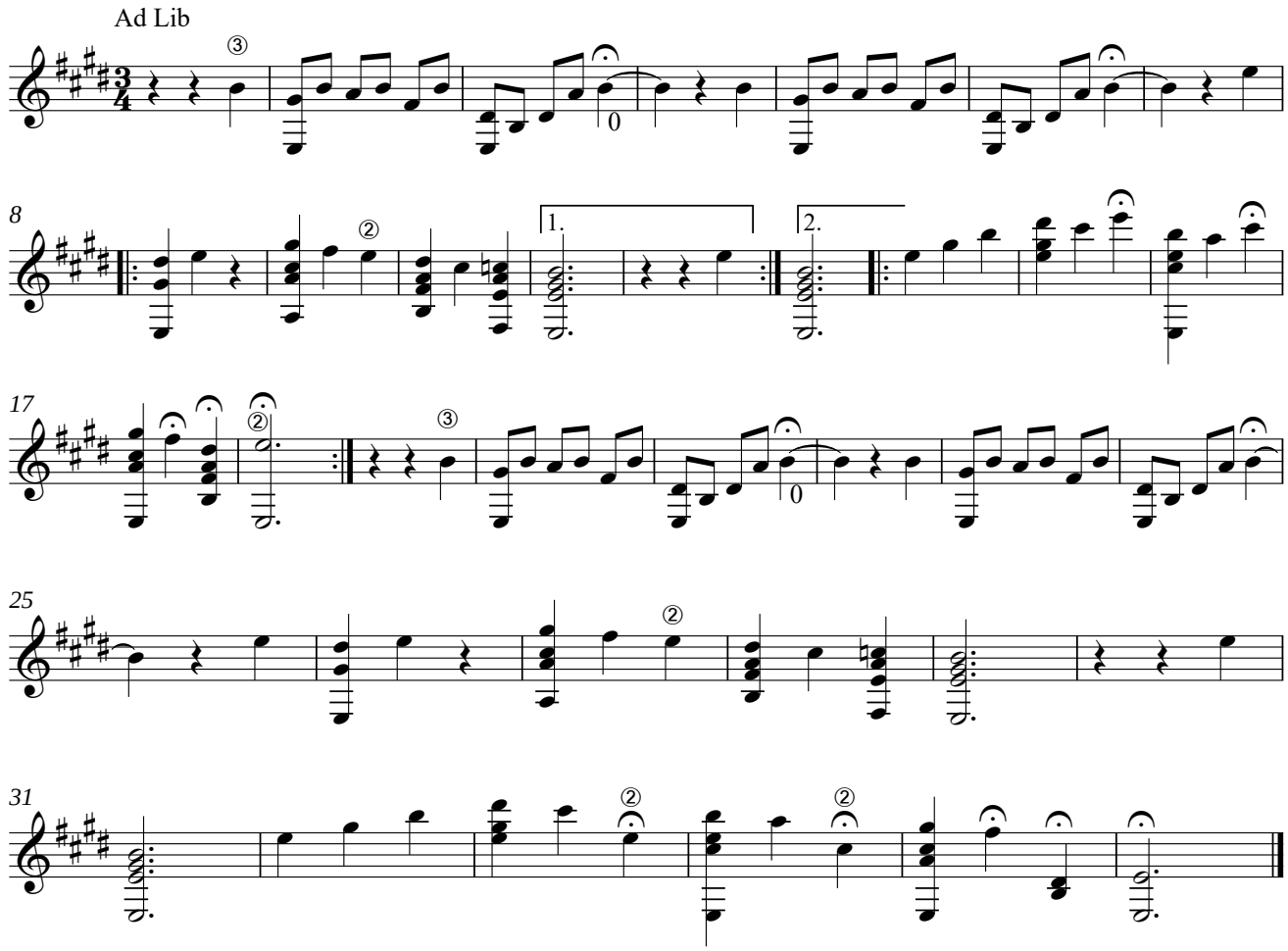
The Thoughts of the Hopeful

Volume 3

Opus 12

Very Expressive, Hopeful, Thoughtful

Seth Escalante



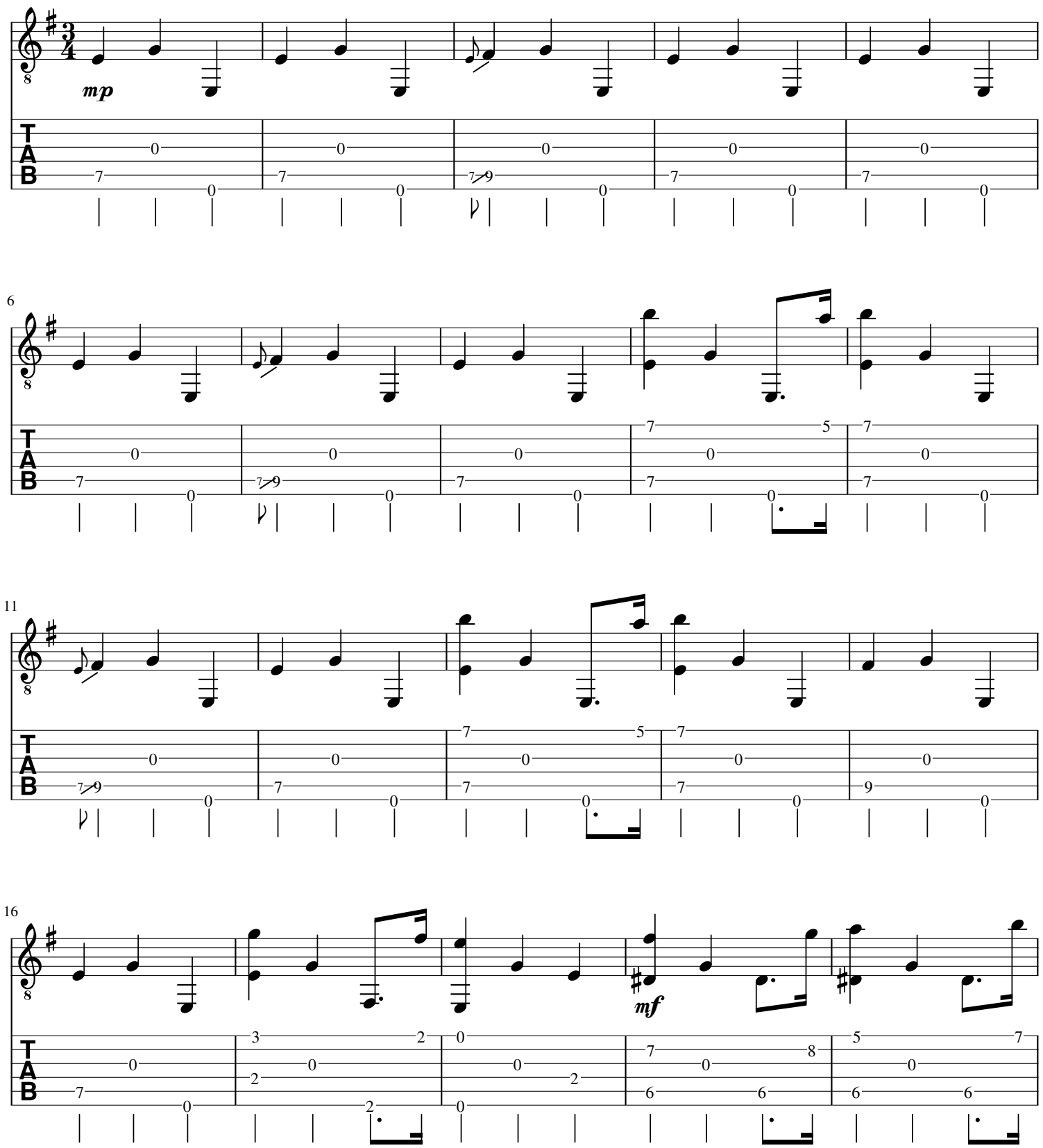
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Introspection

Opus 14, Volume 1

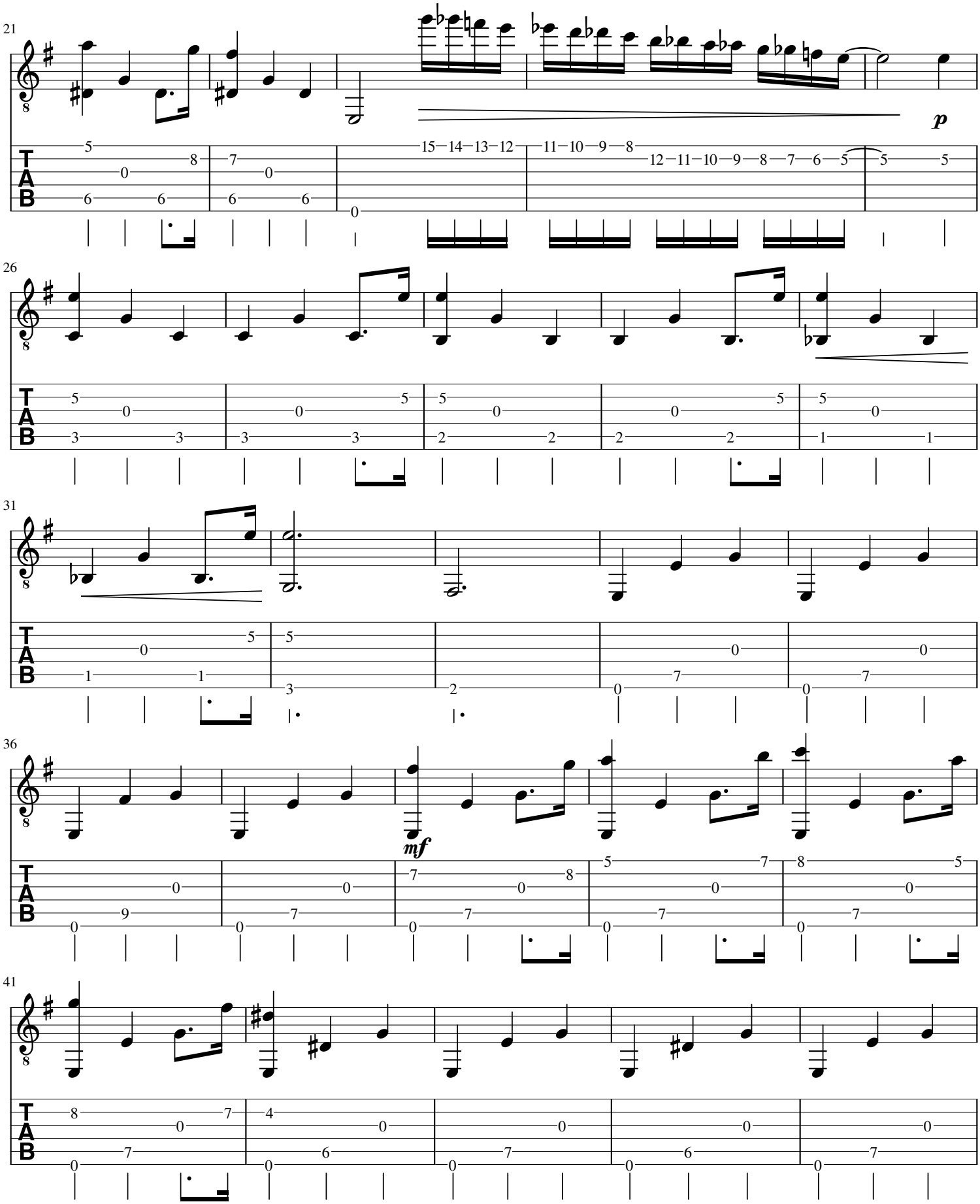
Seth Escalante

A Reflective Waltz, Andante



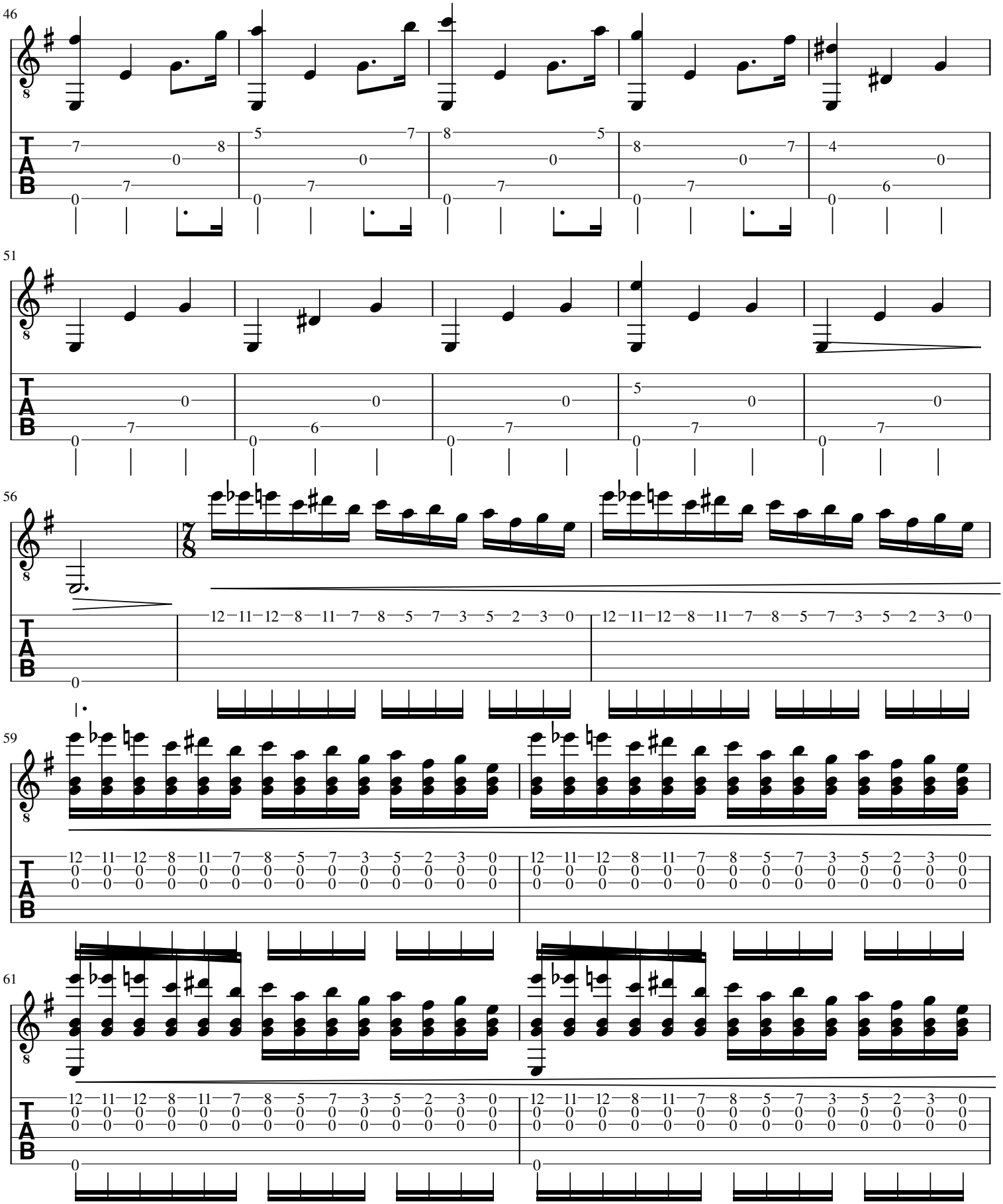
Copyright © 2nd October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



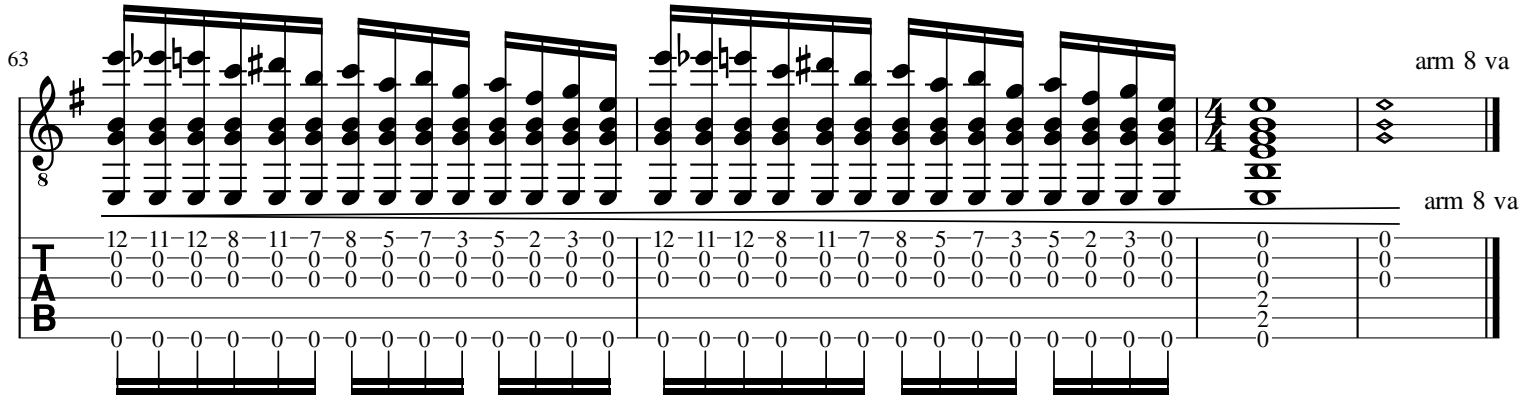
Copyright © 2nd October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2nd October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © 2nd October, 2017 Seth Escalante All Rights Reserved

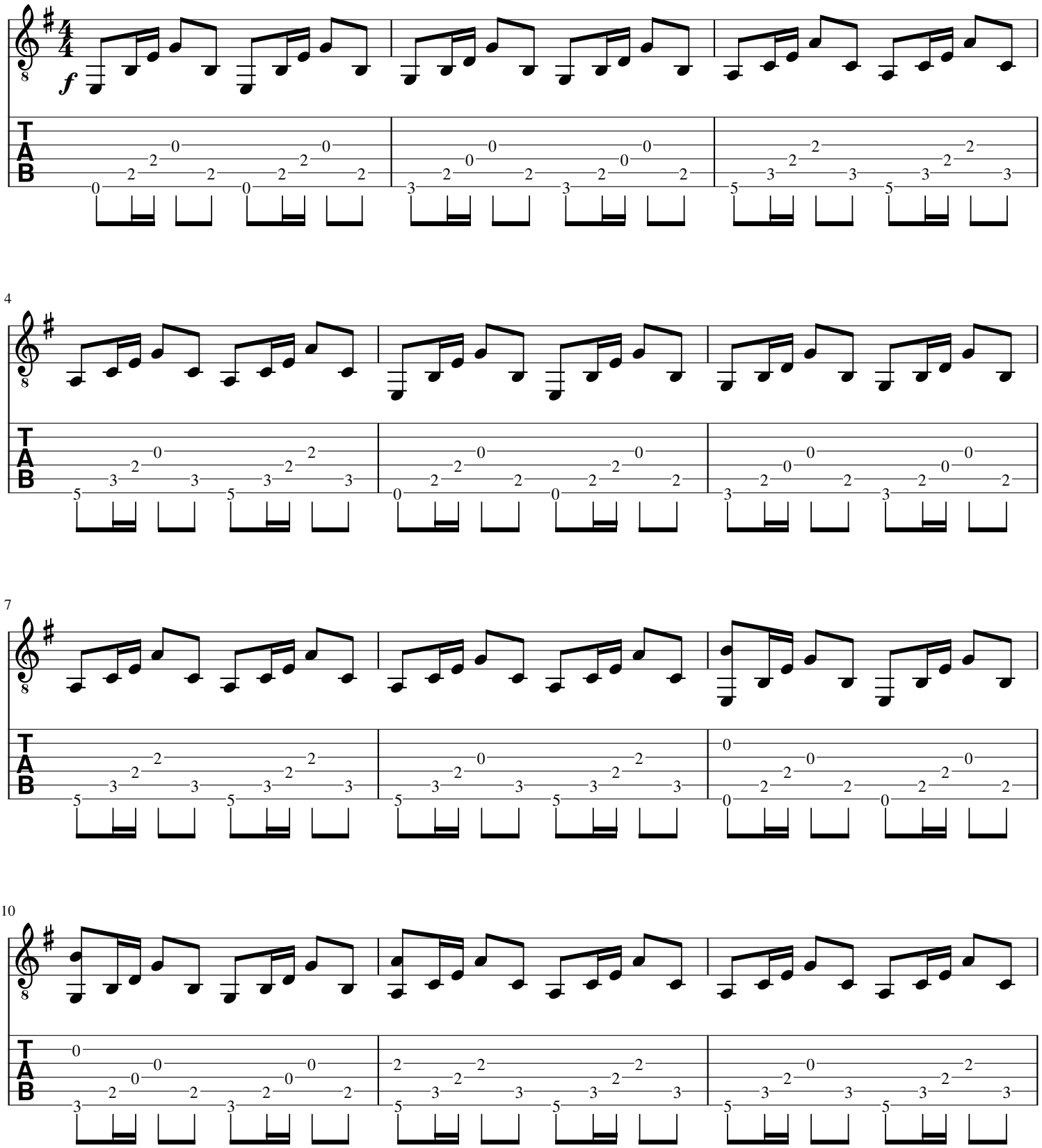
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Introspection

Opus 14, Volume 2

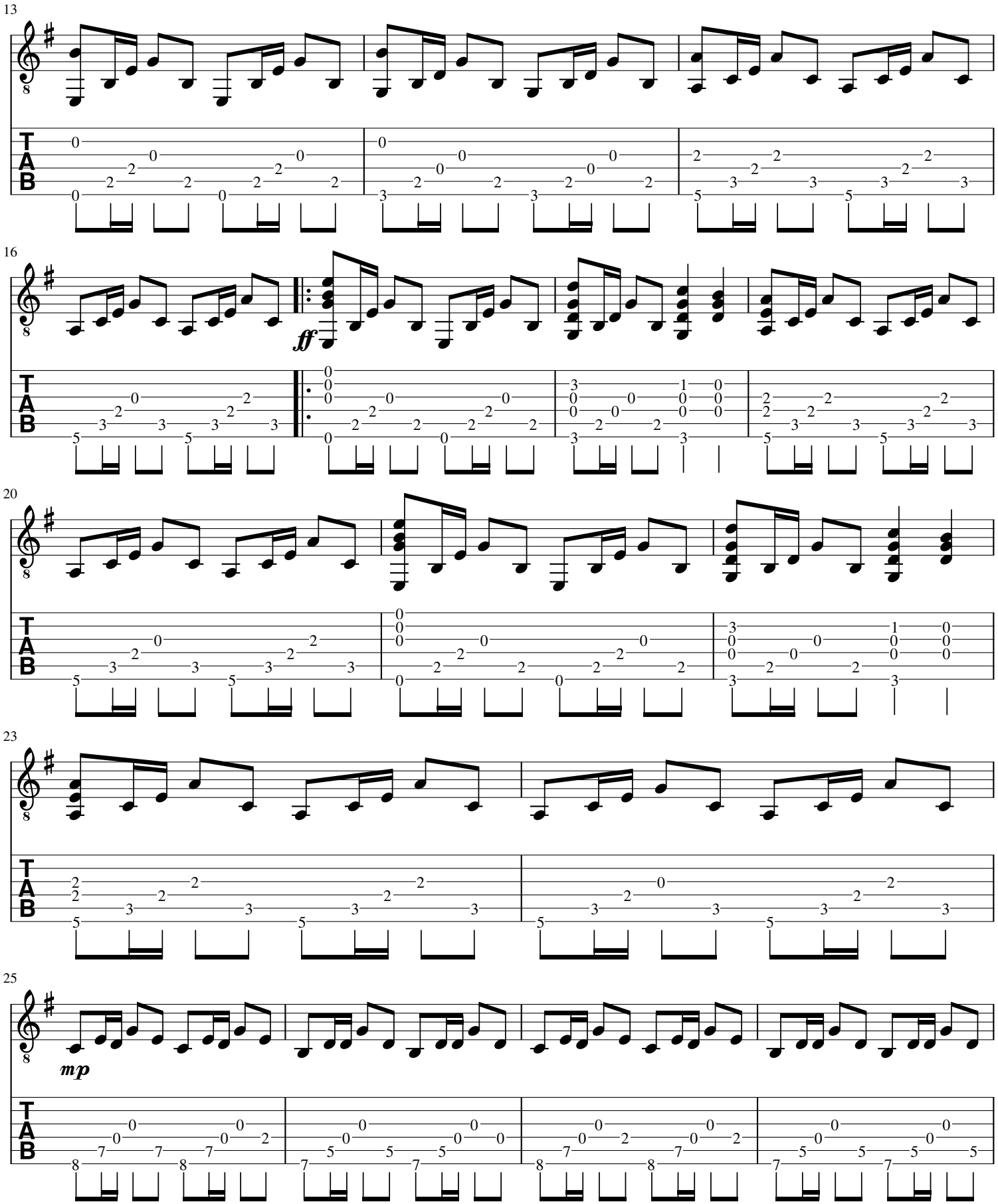
Seth Escalante

Aggressive, Intensely



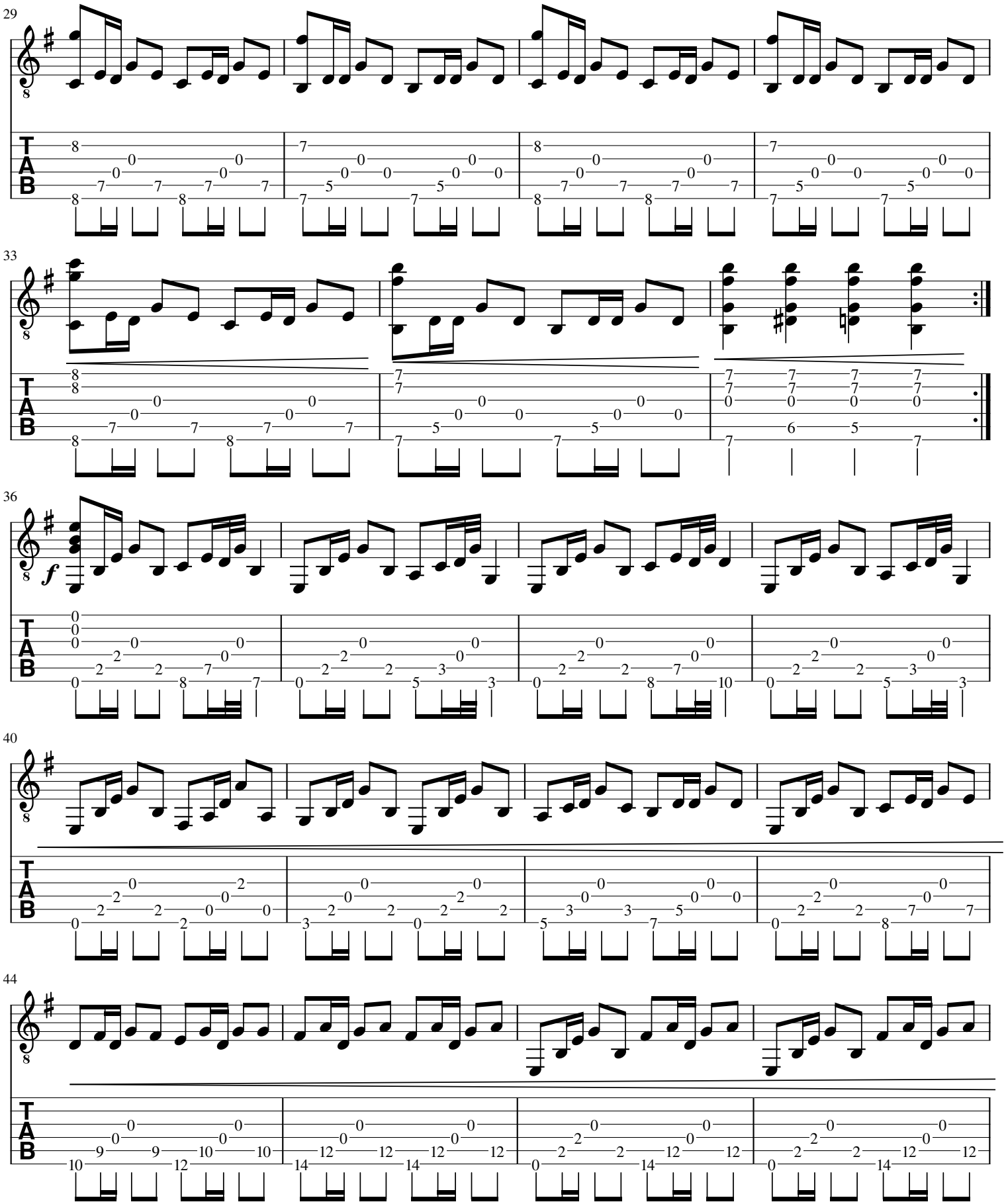
Copyright © Thursday 5th October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



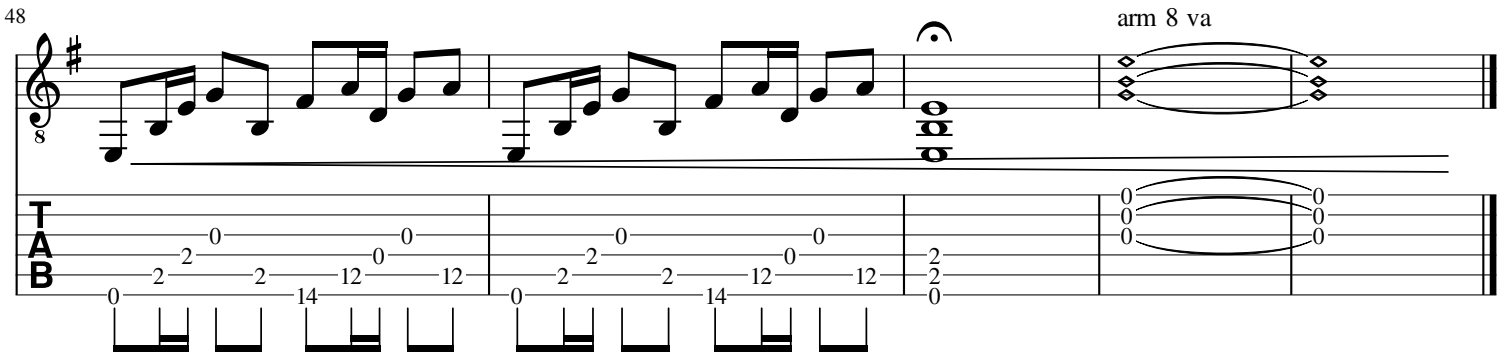
Copyright © Thursday 5th October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © Thursday 5th October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © Thursday 5th October, 2017 Seth Escalante All Rights Reserved

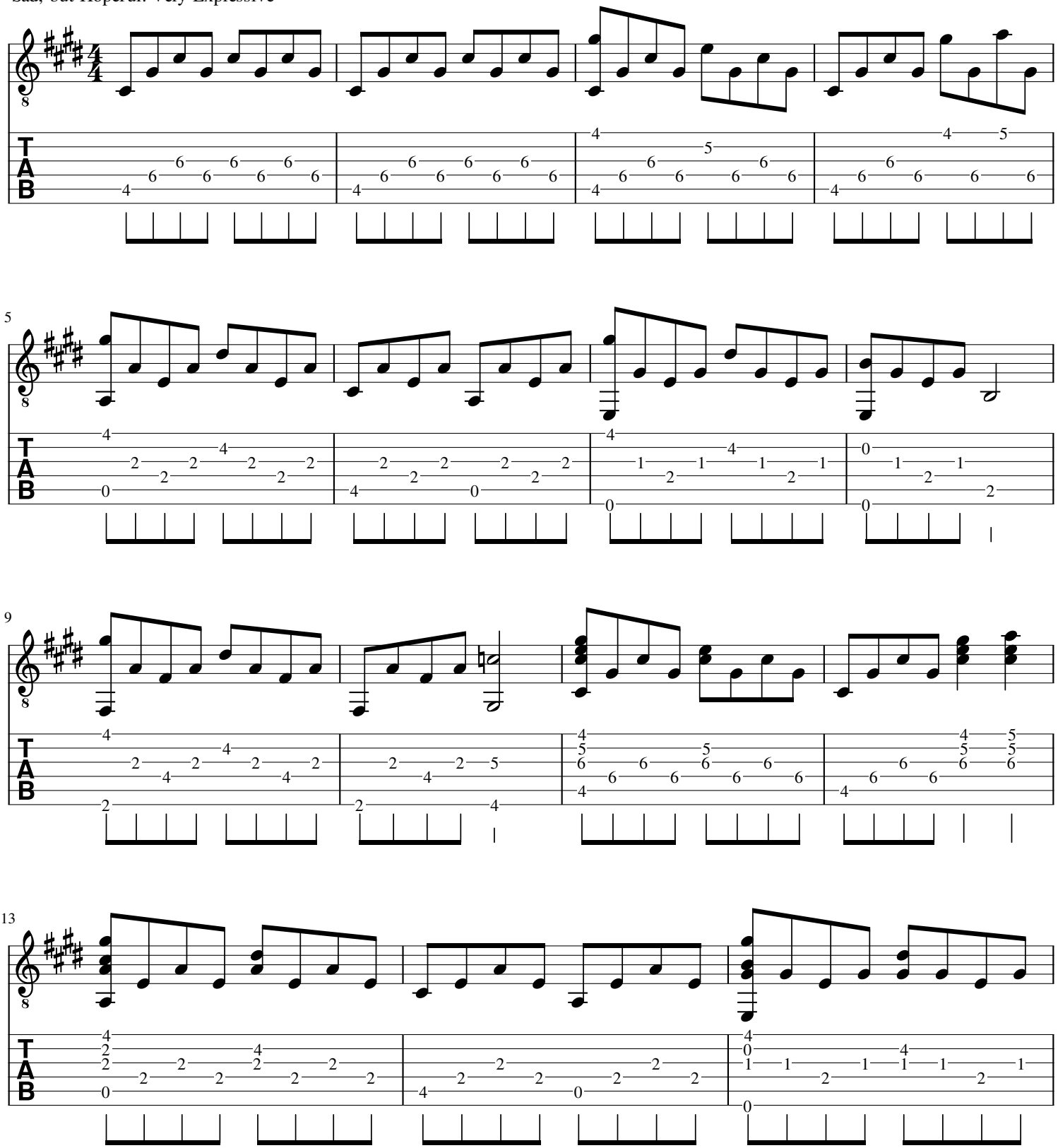
Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Introspection

Opus 14, Volume 3

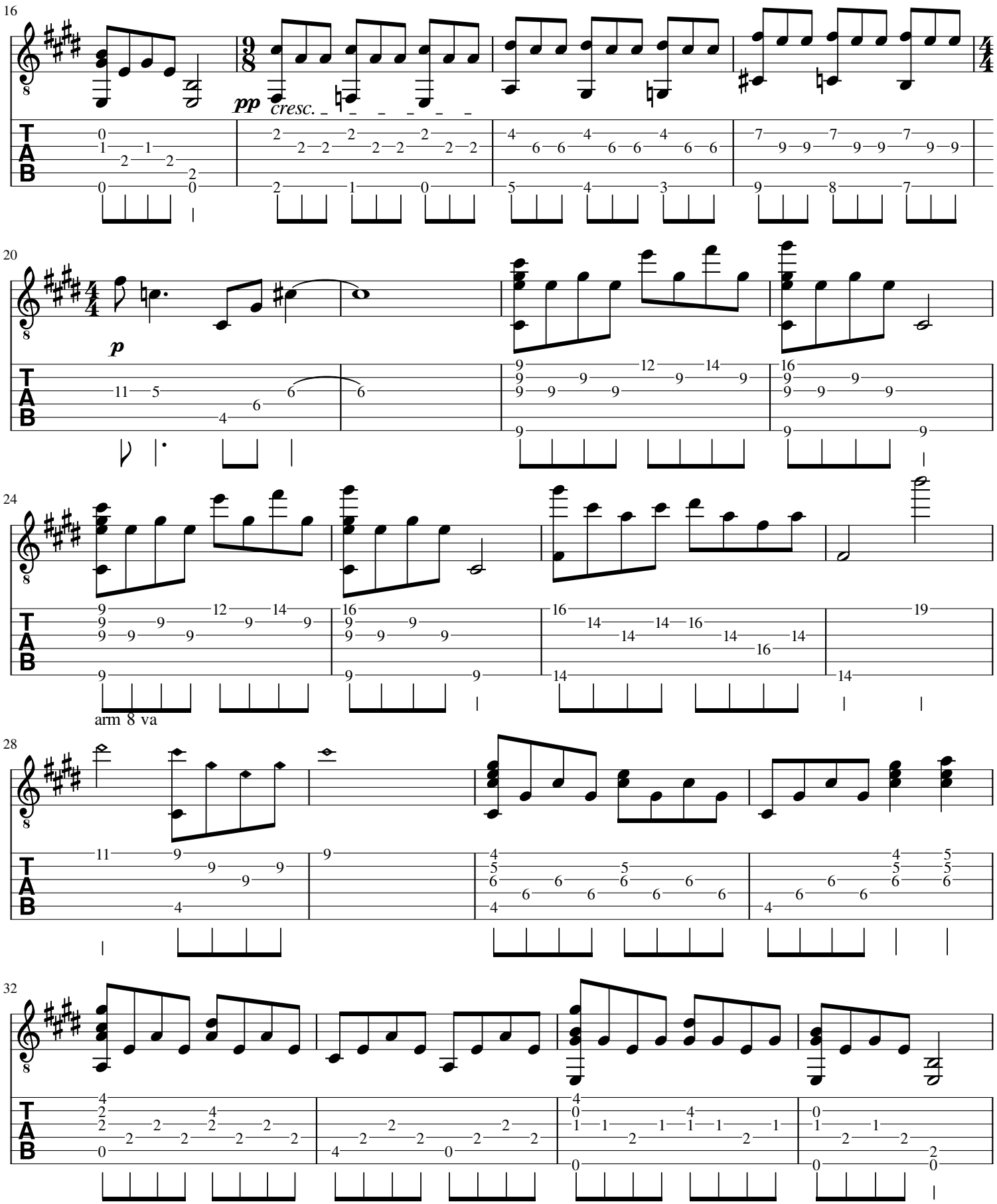
Seth Escalante

Sad, but Hopeful. Very Expressive



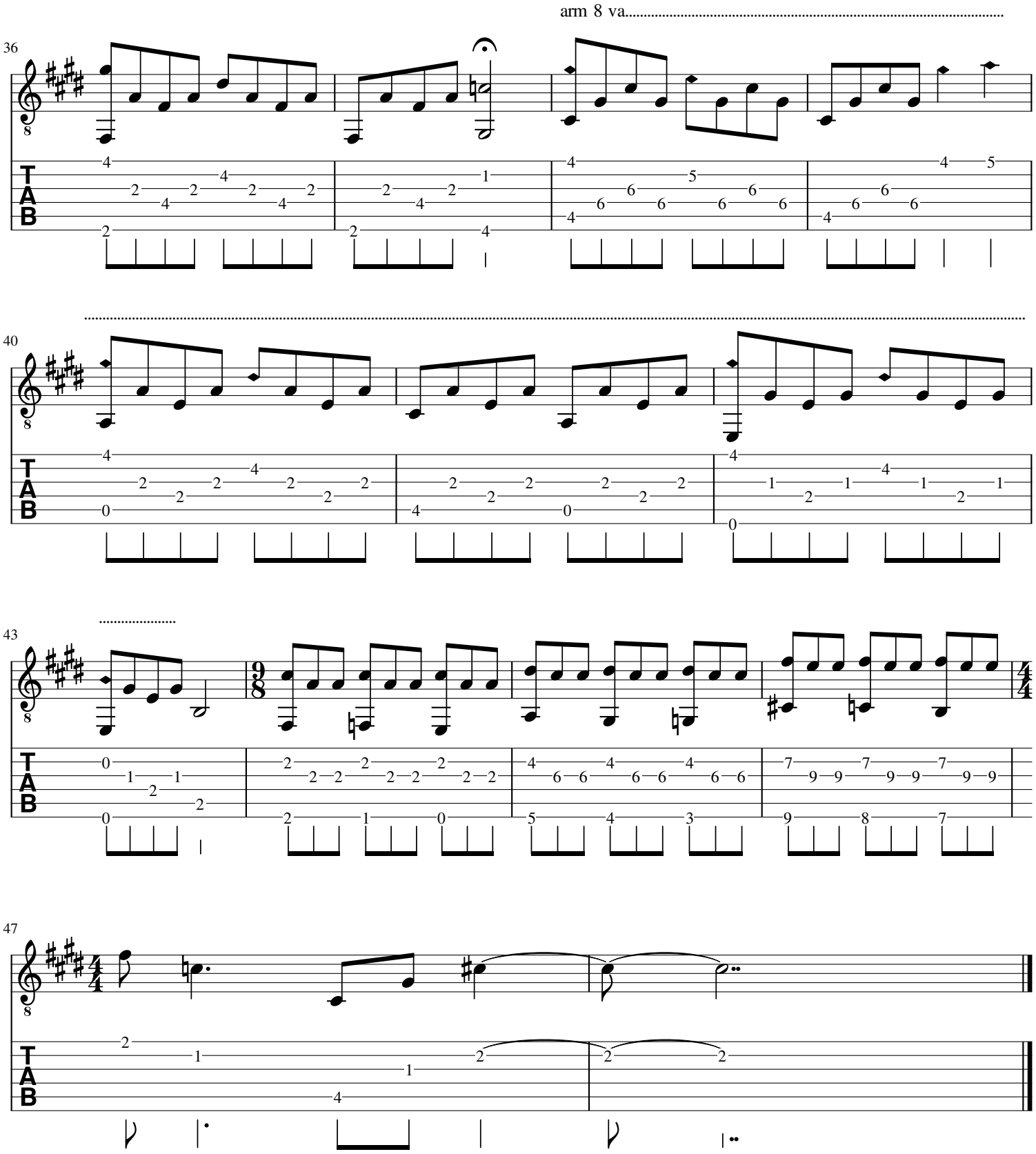
Copyright © Thursday 5th October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © Thursday 5th October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved



Copyright © Thursday 5th October, 2017 Seth Escalante All Rights Reserved

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Other Published Works from Seth Escalante

- Seth Escalante - Opus 1 to 14 for the Classical Guitar
- Technical Work for the Guitar
- Pieces for the Beginner Guitarist
- Simple Traditional Songs for the Guitar

Social Media

Website:

www.sethescalante.com

Facebook:

www.facebook.com/sethescalante

YouTube:

www.youtube.com/sethescalante

Instagram:

www.instagram.com/sethescalante

Twitter:

www.twitter.com/SethEscalanteTT

Tumblr:

www.sethescalante.tumblr.com

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved

Seth Escalante - Opus 1 – 14 for the Classical Guitar

2nd Edition 2020

A complete collection of all musical works composed by Seth Escalante up to 2020. This book gives a well varied and refreshingly new repertoire to the Classical Guitar. The collection contains music suitable for players from beginner to advanced levels. An international style is adopted to blend with classical music in the 21st century.

Calypso and Soca, which is a very rhythmic and melodious, is the indigenous music of Trinidad and Tobago. The merging of classical music forms and the genres of Calypso and Soca, is well blended in some of the works of Seth Escalante.

Biography of Seth Escalante

Seth Escalante performing at a function at the University of the West Indies, St. Augustine

Seth Escalante is one of Trinidad and Tobago's top classical guitarists.

Seth achieved first place titles in all 3 Classical Guitar solo categories in Trinidad and Tobago's National Music Festival 2012 (www.https://ttmusicfestival.org). Since then, his arrangements and compositions have received first place titles performed by his student ensembles and individual students.

He has released two solo guitar albums, written over 70 classical compositions for the Classical Guitar all registered with COTT (The Copyright Organization of Trinidad and Tobago).

He earned his Licentiate of Trinity College London (LTCL) with distinction from Trinity Guildhall School of Music in London in 2012 and is currently pursuing his Fellowship. He completed his Associate Degree in Performing Arts: Guitar (with honours) in 2016 and his Bachelor's degree in Performance: Guitar in 2018 (Cum Laude) at The College of Science Technology and Applied Arts of Trinidad and Tobago (COSTAATT).

Teaching for over ten years, Seth has been able to marry his love for music with his passion for teaching. Mr. Escalante has developed a style of teaching where he is able to target at risk students using music to enhance their overall educational development.

This young progressive musician has created and continues to work on a new genre of music which infuses a Classical style of music with the indigenous sounds and rhythms of Trinidad and Tobago.

Copyright © 2011 - 2020 Seth Escalante All Rights Reserved