A line drawing of a classical guitar, showing the body, neck, and headstock. The drawing is positioned on the left side of the cover, with the headstock at the top and the body extending downwards. The guitar is oriented vertically.

# Seth Escalante

## Opus 1 - 14

Original Compositions for the

**CLASSICAL GUITAR**

2<sup>rd</sup> Edition 2020

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# Seth Escalante – Opus 1 to 14 for the Classical Guitar

21<sup>st</sup> Century Classical Music

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Composed and Transcribed by Seth Escalante

2<sup>nd</sup> Edition, 2020

E – Book Edition

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# 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.

# Study No. 1

Opus 1

Allegro

Seth Escalante

Musical notation for measures 1-5. The key signature is one sharp (F#) and the time signature is 4/4. The first measure contains fingering numbers: 3, 0, 3, 0. The dynamics are marked *pp*.

Musical notation for measures 6-10.

Musical notation for measures 11-15.

Musical notation for measures 16-20. The dynamics are marked *f* and *p*.

Musical notation for measures 21-25. The dynamics are marked *f*.

Musical notation for measures 26-30. The dynamics are marked *pp*.

Musical notation for measures 31-35. The dynamics are marked *f*.

Musical notation for measures 36-40. The dynamics are marked *pp*.

41

*pp*

46

*mf*

51

56

61

*p* *ff*

66

71

*p*

76

*ff* *p*

81 *mf*

86 *pp* *mf*

91 *pp*

96

101 *mf*

106

111

116

## 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.

# Study No. 2

Opus 1

Allegro

Seth Escalante

mp

mf

f

rit.....

III

51 *f*

56

61 *rit.....*

66 *mf*

71

76 *pp mp*

81

86

91

96 *ppp*

## 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.

# Study No. 3

Opus 1

Adagio, sad but hopeful

Seth Escalante

The musical score is written in a single system with ten staves. The key signature has two flats (B-flat major), and the time signature is 4/4. The piece is marked 'Adagio, sad but hopeful'. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and repeat signs. The final section, starting at measure 39, features a dense texture of sixteenth-note patterns.

42

52

53

54

*mf*

*Ad Lib*

58

66

73

*mp*

79

85

91

97

101



107



111



114



*rit.*.....

## 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.

# Study No. 4

Opus 1

Adagio

Seth Escalante

Arm. 12 Arm. 12 Arm. 12

*p* *mp*

8

15 Arm. 12 Arm. 12 Arm. 12

*mf* *mf*

22

29 Arm. 12 Arm. 12 Arm. 12

*mf* *p* *mf*

36 ② ② ②

*rit.....*

43 Arm. 12 Arm. 12 Arm. 12

*p* *mf*

50

55 Arm. 12

*rit.....* *mf*

# 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.

# Study No. 5

Opus 1

Seth Escalante

5

9

13

17

21

25

29

33

37

arm. 8 va.....

41

45

49

53

57

61

65

69

73

77

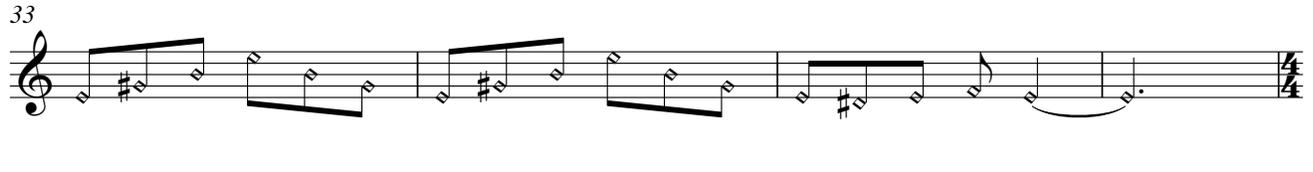
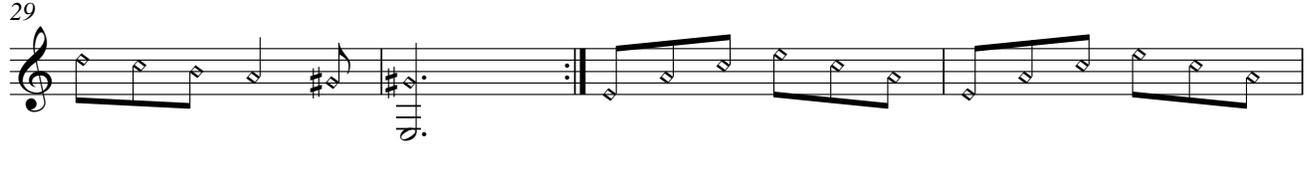
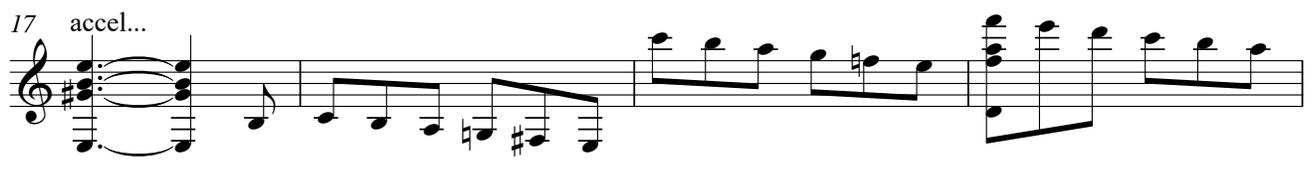
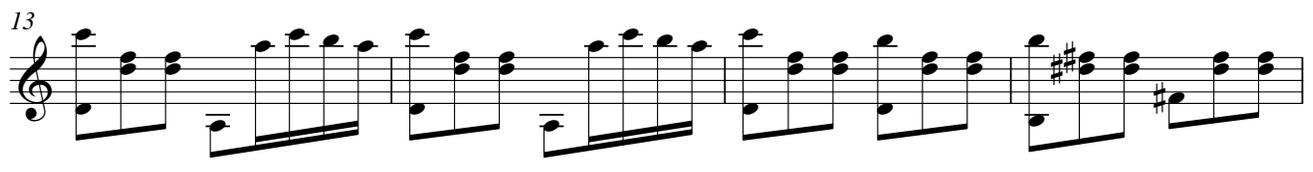
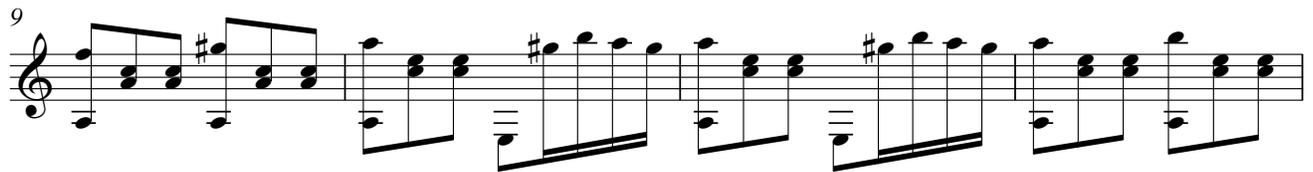
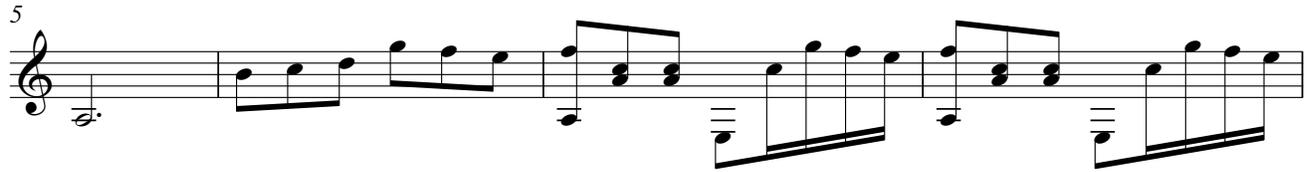
## Study 6

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.

# Study No. 6

Opus 1

Seth Escalante

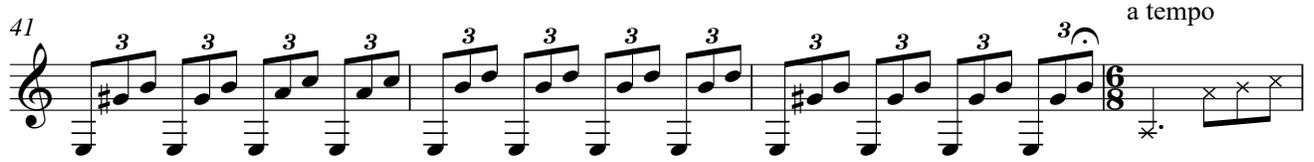


Accel...

37

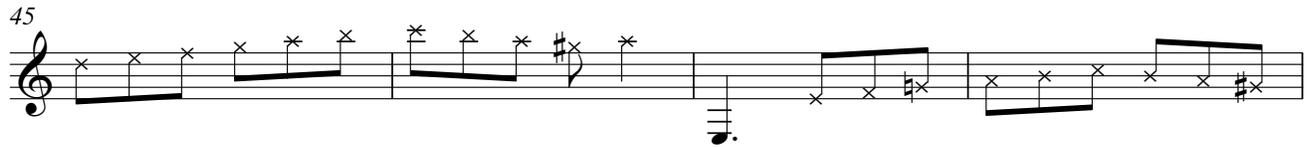


41



a tempo

45



49

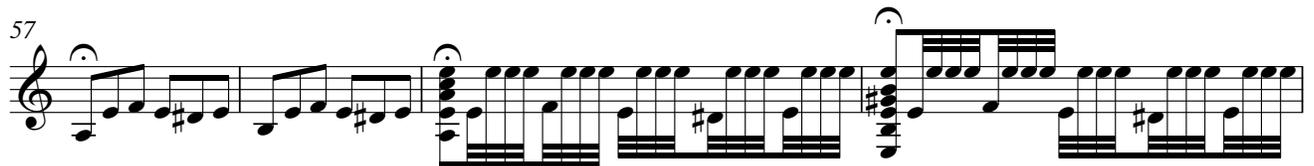


arm. 12

53



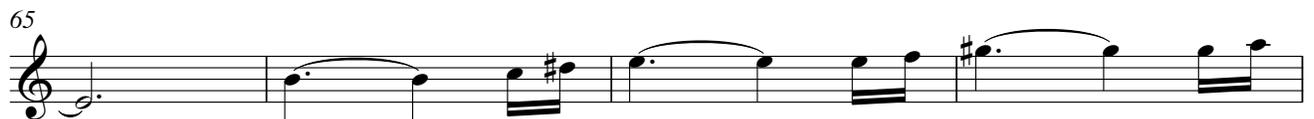
57



61



65



69



73

Musical staff 73: Treble clef, starting with a whole rest, followed by eighth notes and chords.

77

Musical staff 77: Treble clef, eighth notes and chords with sharps.

81

Musical staff 81: Treble clef, eighth notes and chords with sharps.

85

Musical staff 85: Treble clef, starting with a whole note chord, followed by eighth notes and chords.

89

Musical staff 89: Treble clef, eighth notes and chords, ending with a trill (tr.) and a fermata.

93

Musical staff 93: Treble clef, eighth notes and chords with sharps.

97

Musical staff 97: Treble clef, eighth notes and chords with sharps.

101

Musical staff 101: Treble clef, eighth notes and chords with sharps, including a fermata.

105

Musical staff 105: Treble clef, eighth notes and chords with sharps, ending with a fermata.

## 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.

# Study No. 7

Opus 1

Flowing and thoughtful

Seth Escalante

1

5

9

13

17

21

25

29

32



*p*

36



*mf*

37

Gently

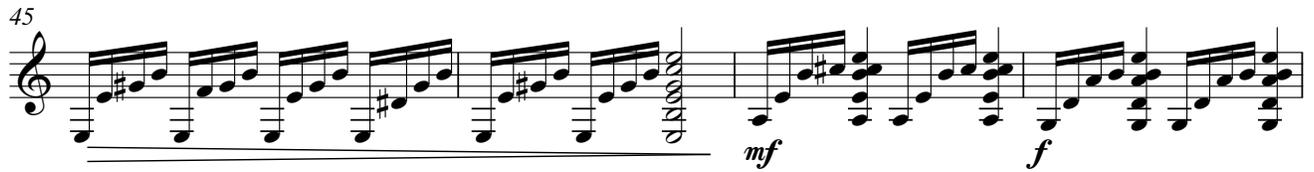


*f*

41



45



*mf* *f*

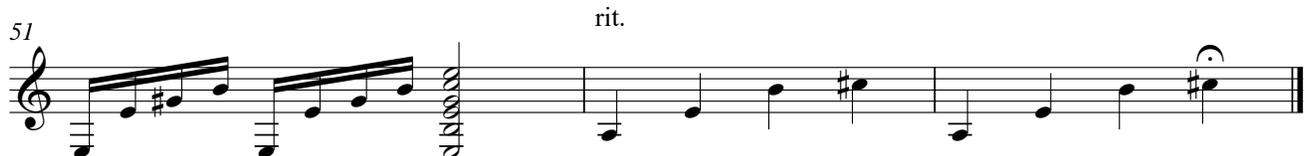
49



*mf*

51

rit.



*mf*

# Study 8

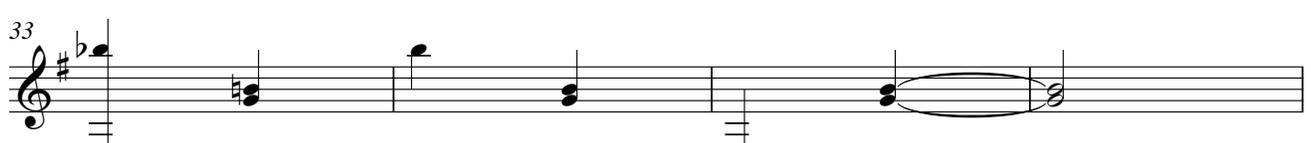
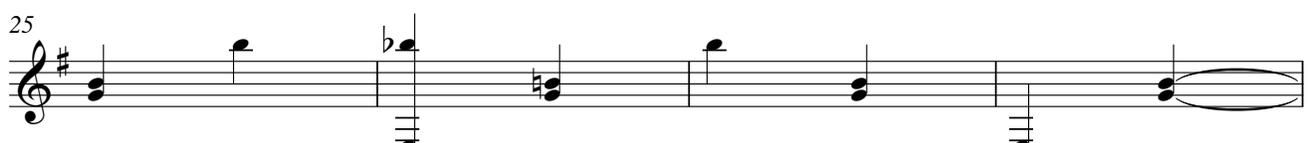
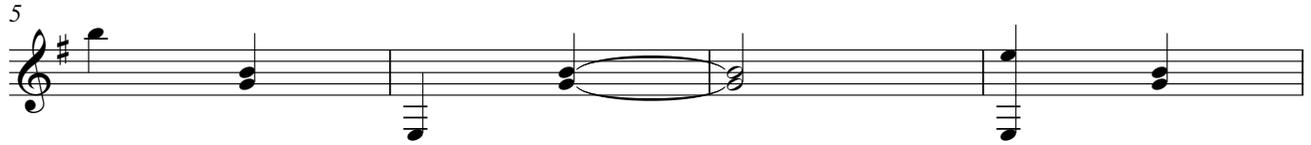
This piece is based around an idea that portrays a haunting mood. It is meant to express characteristics of mystery, uncertainty and uneasiness. The accompaniment is a major factor in creating the haunting mood. The repetition must be played with various tones to portray this piece properly as intended. 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.

# Study No. 8

Opus 1

con la expresión

Seth Escalante



41

45

49

53 arm. 8 va.....

57

61

65

69

73

77

81

85

89

93

97

101

105

109

113

117

Detailed description: This image shows a musical score for guitar, consisting of ten staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. Fingerings are indicated by numbers 1-4. Trills are marked with a '3' and a vertical line. Slurs are used to group notes. The piece concludes with a double bar line and repeat dots at the end of the final staff.

121 *Allegro*

⑤

125

⑤

129

133

⑤

.....

137

141 *Arm. 12*

## 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.

# Study No. 9

Opus 1

Seth Escalante

5

9

13

17

21

25

29

33

37

41

45

49

53

57

61

arm. 12

The image shows a musical score for guitar, consisting of five staves of music. The first staff (measures 45-48) is in treble clef, key of D major, and 4/4 time. The second staff (measures 49-52) continues in the same key and time. The third staff (measures 53-56) continues in 4/4 time. The fourth staff (measures 57-60) changes to 4/4 time and features a complex rhythmic pattern of eighth notes. The fifth staff (measures 61-64) continues in 4/4 time and includes a section labeled 'arm. 12' (arpeggiated 12th fret) at the end.

*Pay attention to the time signature changes as this adds to the changing expression of this piece*

## 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

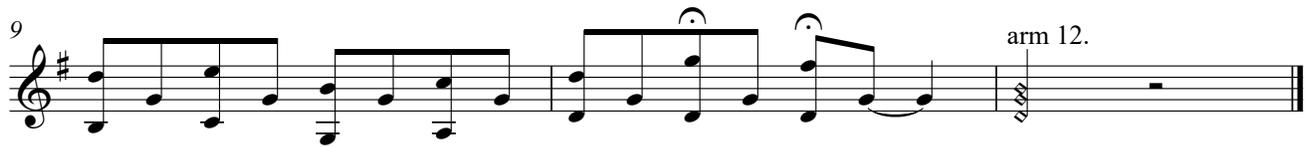
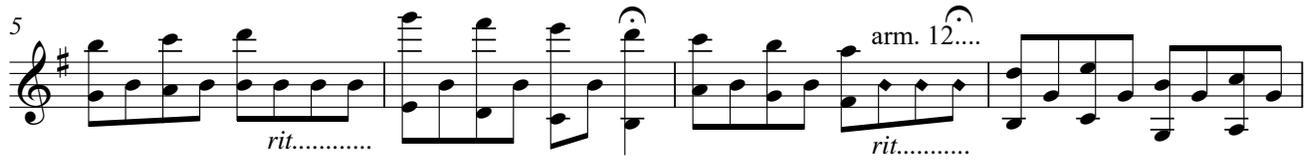
Written in G major, inspired by the morning sun of Tobago while I was there on vacation. A very short and simple piece that has the potential for the performer to show a wide range of tone and color. This piece inspired the rest of Opus 2 and is to be played as a slow relaxing walk; very legato and expressive.

# A Hopeful Morning

Opus 2

Let the title guide how you play

Seth Escalante



# 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.

# Dreams in the Theatre

Opus 2

Let the title guide how you play

Seth Escalante

mp

5 mp

9

13 mf p

17

# 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.

# Leaves in the Wind

Opus 2

Allegro, let the title guide you how to play

Seth Escalante

Musical notation for measures 1-10. The piece is in 2/4 time. The first measure starts with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes, with some chords in the left hand.

Musical notation for measures 11-20. Measure 11 is marked with the number 11. The melody continues with eighth and quarter notes, and the left hand features some chordal accompaniment.

Musical notation for measures 21-28. Measures 21 and 23 contain triplet markings (indicated by a '3' in a bracket) over eighth notes.

Musical notation for measures 29-38. The melody continues with eighth and quarter notes, and the left hand has a steady accompaniment.

Musical notation for measures 39-47. Measure 39 is marked with the number 39. The melody features some sixteenth-note runs and eighth notes.

Musical notation for measures 48-53. Measure 48 is marked with the number 48. This section consists of a continuous sixteenth-note pattern in the right hand.

Musical notation for measures 54-57. Measure 54 is marked with the number 54. This section continues with a sixteenth-note pattern.

Musical notation for measures 58-64. Measure 58 is marked with the number 58. This section continues with a sixteenth-note pattern, ending with a double bar line.

# 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.

# The Falling Feather

Opus 2

Andante, let the title guide how you play

Seth Escalante



# 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.

# The Wooden Bench

Opus 2

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

Seth Escalante and Ria Huggins

The musical score is written for a single melodic line on a treble clef staff. It begins in the key of B-flat major (two flats) and 4/4 time. The piece is divided into six systems of music, each starting with a measure number: 1, 8, 14, 20, 27, and 30. The first system (measures 1-7) features a steady eighth-note accompaniment with a melodic line of quarter notes. The second system (measures 8-13) continues this pattern but includes a chromatic descending line in the melody. The third system (measures 14-19) shows a more active melody with eighth-note runs. The fourth system (measures 20-26) changes key to D major (two sharps) and features a more rhythmic, eighth-note accompaniment. The fifth system (measures 27-29) continues in D major with a simple quarter-note melody. The sixth system (measures 30-31) concludes the piece with a final chord and a whole rest.

*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*

# Truth of Lies

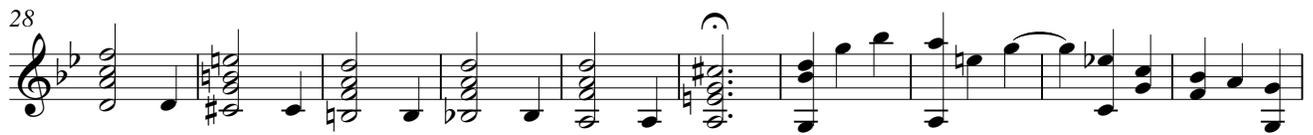
Written in *G minor*. I realized that I have been composing pieces in this work that reflect peacefulness and simplicity, so I thought it would be a good change to compose the last piece of Opus 2 using simplicity in a different light with a contrasting topic to peace: Lies. Truth of lies mean the little 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.

# Truth of Lies

Opus 2

Let the title guide you how to play

Seth Escalante



# 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 institutions. 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.

# Study No. 1

Opus 3

Seth Escalante







# Study 12

Opus 3

Seth Escalante



# Study No. 2

Opus 3

Seth Escalante



# Study No. 3

Opus 3

Seth Escalante



# Study No. 4

Opus 3

Seth Escalante



# Study No. 5

Opus 3

Seth Escalante

The musical score for Study No. 5, Opus 3, is written in 4/4 time and G major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is a continuous eighth-note pattern starting on G4. The second staff is marked with a '4' at the beginning, indicating a four-measure phrase. The third staff is marked with a '7' at the beginning, indicating a seven-measure phrase. The fourth staff is marked with a '9' at the beginning, indicating a nine-measure phrase. The piece concludes with a double bar line and a final G4 note.



# Study No. 7

Opus 3

Seth Escalante





# Study 9

Opus 3

Seth Escalante

I

① m ② i <sup>o</sup> m ② i ① m o ② m a m i p

9

# 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.

# Words of Change

No. 1, Opus 4

Composed by Seth Escalante

Musical notation for measures 1-5. The system includes a treble clef with a sharp key signature and a 4/4 time signature. The melody is written on a staff with a 's' below it. The guitar tablature below shows fingerings for the first five measures.

5	7 5 7 5 8	7 7 5	5 5 7 5 8 7	8
0		7	0	7

Musical notation for measures 6-10. The system includes a treble clef with a sharp key signature and a 4/4 time signature. The melody is written on a staff with a 's' below it. The guitar tablature below shows fingerings for the next five measures.

8 0 8	10 0 10	5 0 5	5 0 5	5 0 5
7 7	9 9	3 3	3 3	2 2 (2)

Musical notation for measures 11-15. The system includes a treble clef with a sharp key signature and a 4/4 time signature. The melody is written on a staff with a 's' below it. The guitar tablature below shows fingerings for the next five measures.

8 0 8 8	10 0 10 10	5 0 5 5 0	5 0 5 5 0
7 7	9 9	3 3	3 3

Musical notation for measures 16-20. The system includes a treble clef with a sharp key signature and a 4/4 time signature. The melody is written on a staff with a 's' below it. The guitar tablature below shows fingerings for the final five measures.

5 0 5 5 5	0 3 2 3	0 8 7 8	0 14 12 13
0 0 0	0 4 5	0 9 10	0 14 (14)
2 2	0	0	0

# Three Stones Upon Water

No. 2, Opus 4

Composed by Seth Escalante

8

Musical notation for measures 1-4. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a guitar TAB with fret numbers. Measure 1: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has a triplet of 3 on the 3rd fret. Measure 2: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has a 0 on the 3rd fret. Measure 3: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has frets 7, 7, 8 on the 3rd fret. Measure 4: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has frets 10, 10, 7 on the 3rd fret, and a triplet of 0, 0, 3 on the 3rd fret.

5

Musical notation for measures 5-8. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a guitar TAB with fret numbers. Measure 5: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has a triplet of 3 on the 3rd fret. Measure 6: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has frets 7, 7, 8 on the 3rd fret. Measure 7: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has frets 10, 10, 7 on the 3rd fret. Measure 8: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has a triplet of 0, 0, 3 on the 3rd fret.

9

Musical notation for measures 9-12. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a guitar TAB with fret numbers. Measure 9: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has a triplet of 3 on the 3rd fret. Measure 10: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has frets 7, 7, 8 on the 3rd fret. Measure 11: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has frets 10, 10, 7 on the 3rd fret. Measure 12: Treble clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. TAB has a triplet of 0, 0, 3 on the 3rd fret.

# Walking

No. 3, Opus 4

composed by Seth Escalante

The image shows a musical score for the piece "Walking" in 4/4 time. The score consists of two staves: a treble clef staff and a guitar TAB staff. The treble staff contains a melody of eighth notes, while the TAB staff provides the corresponding fretting and picking patterns. The piece is composed of 8 measures, each containing a pair of eighth notes. The TAB staff uses numbers 0-3 to indicate fret positions and slash marks to indicate picking. The piece concludes with a double bar line.

Measure	1	2	3	4	5	6	7	8
Treble Staff	G4, A4	G4, A4	G4, A4	G4, A4	G4, A4	G4, A4	G4, A4	G4, A4
TAB Staff	0-1-3, 0-2-0	0-1, 0-2	0-1-3, 0-2-0	0-1, 0-2	2-2-0-0, 3-3	1-1-3, 2-2-0	0-1-3, 0-2-0	0-1, 0-0

# Three Footsteps

No. 4, Opus 4

Composed by Seth Escalante

The first system of music consists of a treble clef staff in 4/4 time and a six-line guitar tablature staff. The treble staff contains a sequence of chords and eighth-note patterns. The tablature staff shows fingerings: 1-1-0-3-0, 1-1-0-3-0, 0-3-0-1-0, 0-3-0-1-0, 1-3-1-0, 1-3-1-0, 0, 0, 1-1-0-3-0. The letters 'T', 'A', and 'B' are stacked vertically on the left side of the tablature staff.

10

The second system of music starts at measure 10. It features a treble clef staff and a guitar tablature staff. The tablature staff shows fingerings: 1-0-3-0, 0-3-0-1-0, 0-3-0-1-0, 1-3-1-0, 1-3-1-0, 1-0-3-0. The letters 'T', 'A', and 'B' are stacked vertically on the left side of the tablature staff.

# Put on Your Smile

No. 5, Opus 4

Composed by Seth Escalante

Musical notation for measures 1-14. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a guitar TAB with fret numbers and string numbers (1-6). The music features a melody in the treble clef and a bass line in the guitar TAB. The key signature has one sharp (F#).

15

Musical notation for measures 15-18. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a guitar TAB with fret numbers and string numbers (1-6). The music features a melody in the treble clef and a bass line in the guitar TAB. The key signature has one sharp (F#).

# A Night of Thought

No. 6, Opus 4

Composed by Seth Escalante

The first system of music consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. The bass staff is a guitar tablature with six lines. The notes are: 0, 0, 0, 0, 3, 2-1-3, 2-1-3, 2-0-0, 0-0-1, 3-2-0, and a final chord with notes 0, 2, 0, 0, 2, 0.

10

The second system of music continues the melody from the first system. It starts with a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. The bass staff is a guitar tablature with six lines. The notes are: 0, 0, 0, 0, 3, 2-1-3, 2-1-3, 2-0-0, 0-0-1, 3-2-0, and a final chord with notes 0, 0, 0, 3.

# In the Breezy Night

No. 7, Opus 4

Composed by Seth Escalante

Musical notation for measures 1-10. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is indicated by a bass clef with an '8' below it, showing octaves. The guitar tablature (TAB) is written on a six-line staff below the bass line, with fret numbers 0, 2, 3, and 0. The TAB for measure 1 is: 0-3-0-2 over 0. The TAB for measure 2 is: 0-3-0-2 over 3. The TAB for measure 3 is: 0-3-0-2 over 2. The TAB for measure 4 is: 0-2 over 0. The TAB for measure 5 is: 0-3-0-2 over 0. The TAB for measure 6 is: 0-3-0-2 over 3. The TAB for measure 7 is: 0-3-0-2 over 0. The TAB for measure 8 is: 0-3-0-2 over 3. The TAB for measure 9 is: 0-3-0-2 over 0. The TAB for measure 10 is: 0-3-0-2 over 3.

11

Musical notation for measures 11-15. The notation continues from the previous system. The guitar tablature (TAB) for measure 11 is: 0-3-0-2 over 0. The TAB for measure 12 is: 3 over 2. The TAB for measure 13 is: 0-3-0-2 over 0. The TAB for measure 14 is: 0-2 over 0. The TAB for measure 15 is: 0-3-0-2 over 3.



# A Quiet Day

No. 10, Opus 4

Composed by Seth Escalante

The image shows a musical score for guitar. The top staff is a treble clef staff in 4/4 time, containing a sequence of chords and notes. The bottom staff is a guitar tablature (TAB) staff with six lines. The TAB includes fret numbers (0, 1, 2, 3) and triplet markings (3) above the notes. The piece concludes with a double bar line.

# Together

No. 9, Opus 4

Composed by Seth Escalante

Musical notation for measures 8-13. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a guitar TAB with six lines. The TAB includes fret numbers (0, 1, 2, 3) and a 3-finger slur (3-1-0) in measures 9 and 10.

14

Musical notation for measures 14-16. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a guitar TAB with six lines. The TAB includes fret numbers (0, 1, 2, 3) and a 3-finger slur (3-1-0) in measure 14.

# 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*.

# A Waltz Under the Moon

Opus 5

Waltz

Seth Escalante

Musical staff 1: Treble clef, 3/4 time signature. Measures 1-8. Dynamics: *mf*. The melody consists of eighth notes in a waltz pattern, with a key signature change to one sharp (F#) at the end of the staff.

Musical staff 2: Treble clef. Measures 9-16. Dynamics: *mf*. Measures 9-10 are whole notes, followed by a repeat sign and eighth notes in measures 11-16.

Musical staff 3: Treble clef. Measures 17-24. Dynamics: *mf*. Measures 17-18 are whole notes, followed by a repeat sign and eighth notes in measures 19-24.

Musical staff 4: Treble clef. Measures 25-32. Dynamics: *p*, *pp*. Measures 25-26 are eighth notes, followed by a repeat sign and whole notes in measures 27-32. The piece ends with a double bar line.

# 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.

# The Lilies by the River

Opus 5

Andante, Reflective and Calm

Seth Escalante

Musical notation for measures 1-6. The piece is in 4/4 time. Measures 1-4 feature a melody of quarter notes and eighth notes over a bass line of half notes. Measure 5 is a repeat sign. Measures 6-7 feature a melody of quarter notes and eighth notes over a bass line of half notes. Dynamics include *mf* and *p*.

Musical notation for measures 7-10. Measure 7 features a melody of quarter notes and eighth notes over a bass line of half notes. Measure 8 features a melody of quarter notes and eighth notes over a bass line of half notes. Measure 9 features a melody of quarter notes and eighth notes over a bass line of half notes. Measure 10 features a melody of quarter notes and eighth notes over a bass line of half notes. Dynamics include *pp* and *mf*.

Musical notation for measures 11-14. Measure 11 features a melody of quarter notes and eighth notes over a bass line of half notes. Measure 12 features a melody of quarter notes and eighth notes over a bass line of half notes. Measure 13 features a melody of quarter notes and eighth notes over a bass line of half notes. Measure 14 features a melody of quarter notes and eighth notes over a bass line of half notes. Dynamics include *p*.

# 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.

# After All is Done

Opus 6

Soft and thoughtful

Seth Escalante

Musical notation for the first staff, measures 1-6. The piece is in 4/4 time with a key signature of one sharp (F#). The first measure starts with a piano (*mp*) dynamic. The melody consists of quarter and eighth notes, with some chords in the bass line.

Musical notation for the second staff, measures 7-12. Measure 7 is marked with a mezzo-forte (*mf*) dynamic. The melody continues with eighth notes. Measures 11-12 feature a more active bass line with sixteenth notes, marked with a mezzo-piano (*mp*) dynamic. The word "Flowing" is written above the staff.

Musical notation for the third staff, measures 13-16. Measure 13 is marked with a mezzo-forte (*mf*) dynamic. The melody continues with eighth notes. Measures 14-15 feature trills (*tr*) in the bass line. Measure 16 is marked with an *ad lib.* (ad libitum) dynamic and includes a fermata over the final chord.

# 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.

# The Thin Line

Opus 6

Calm and patient

Seth Escalante

mp

f

rit. mf tr tr

tr tr tr tr tr tr

i rasgueado

improvised percussion effects

improvised percussion effects

improvised percussion effects 1. 2.

# 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.'

# The First Sight

No. 1, Opus 7

composed by Seth Escalante

♩ = 100

Classical Guitar, Guitar

Violins, Violin 1

Violins, Viola

Flute, Flute

Oboe, Oboe

Violoncellos, Violoncello

Harp, Double Bass

Timpani, Timpani

The musical score is written for a chamber ensemble. It features seven staves. The top staff is for Classical Guitar, which has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar part begins with a tempo marking of quarter note = 100. The guitar line consists of a series of eighth notes in the right hand and chords in the left hand. The other six staves (Violins, Flute, Oboe, Violoncello, Harp, and Timpani) are currently empty, indicating that their parts have not yet been written or are to be added later.

10

The musical score consists of eight staves, each representing a different instrument. The key signature is one sharp (F#). The measures are numbered 10 and 11.

- Guit.**: Treble clef. Measure 10 starts with a guitar symbol and the number 8. It features a melodic line with eighth notes and some chords.
- Vlns.**: Treble clef. Measure 10 has a whole rest. Measure 11 has a whole rest.
- Vlns.**: Treble clef. Measure 10 has a whole rest. Measure 11 has a whole rest.
- Fl.**: Treble clef. Measure 10 has a half note. Measure 11 has a half note.
- Ob.**: Treble clef. Measure 10 has a whole rest. Measure 11 has a whole note.
- Vcs.**: Bass clef. Measure 10 has a quarter note. Measure 11 has a quarter note.
- Hrp.**: Bass clef. Measure 10 has a quarter note. Measure 11 has a quarter note.
- Timp.**: Bass clef. Measure 10 has a whole rest. Measure 11 has a quarter note.

22

Guit. 8

Vlms.

Vlms.

Fl.

Ob.

Vcs.

Hrp.

Timp.

34

Guit.

Vlins.

Vlins.

Fl.

Ob.

Vcs.

Hrp.

Timp.

46

Guit.

Vlms.

Vlms.

Fl.

Ob.

Vcs.

Hrp.

Timp.

Musical score for measures 58-67. The score includes parts for Guitar, Violins (Vlns.), Flute (Fl.), Oboe (Ob.), Viola (Vcs.), Harp (Hrp.), and Timpani (Timp.). The key signature is one sharp (F#). The guitar part features a rhythmic pattern of eighth notes. The strings and harp provide harmonic support, while the woodwinds and timpani are mostly silent.

70

Guit.

Vlns.

Vlns.

Fl.

Ob.

Vcs.

Hrp.

Timp.

83

Guit.  $\frac{8}{8}$

Vlns.

Vlns.

Fl.

Ob.

Vcs.

Hrp.

Timp.

## 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.

# Risen

No. 2, Opus 7

composed by Seth Escalante

$\text{♩} = 100$

Classical Guitar, Guitar

Violins, Violin I

Violins, Violin I

Flute, Flute

Oboe, Oboe

Violoncello, Violoncello

Harp, Double Bass

Finger Cymbals, Triangle

Drumset, Snare Drum

Timpani, Timpani

The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 100. The Classical Guitar part features a complex rhythmic pattern of eighth and sixteenth notes. The Violins, Flute, and Oboe parts are mostly silent, indicated by rests. The Violoncello part plays a simple bass line of half notes. The Harp, Double Bass, Finger Cymbals, Drumset, and Timpani parts provide a rhythmic accompaniment with various patterns of notes and rests.

8

Guit.

Vlins.

Vlins.

Fl.

Ob.

Vc.

Hrp.

Fi. Cym.

D. Set

Timp.

16

The musical score consists of ten staves for measures 16 through 22. The key signature is one sharp (F#). The instruments and their parts are as follows:

- Guit.**: Treble clef, playing a complex rhythmic pattern of chords and single notes.
- Vlins.**: Treble clef, playing sustained notes.
- Vlins.**: Treble clef, playing a rhythmic pattern of eighth notes.
- Fl.**: Treble clef, playing a rhythmic pattern of eighth notes.
- Ob.**: Treble clef, playing sustained notes.
- Vc.**: Bass clef, playing sustained notes.
- Hrp.**: Bass clef, playing a rhythmic pattern of eighth notes.
- Fi. Cym.**: Percussion, playing a rhythmic pattern of eighth notes.
- D. Set**: Percussion, playing a rhythmic pattern of eighth notes.
- Timp.**: Bass clef, playing a rhythmic pattern of eighth notes.



# 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.

# A Walk in the Woods

Opus 8

Let the title guide you how to play

Seth Escalante

mf

5

9

14

pp

22

p

slower tempo

30

a tempo

pp

36

p

pp

# 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 varied repeat of melody. It is important to note that the double bar lines indicate the end of a melody and the end of a varied melody; rests can be utilized at these double bar lines at the performers liking to introduce a new melody or variation.

# Two Pieces for 21st Century Guitar

Number 1  
Opus 9

Seth Escalante

The musical score is written for guitar in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is primarily composed of eighth and sixteenth notes, with some chords. The second staff starts at measure 6 and includes some chromatic movement and slurs. The third staff starts at measure 10 and features a mix of eighth notes and chords. The fourth staff starts at measure 15 and contains several chords and some melodic lines. The fifth staff starts at measure 20 and concludes the piece with a final chord and a double bar line.

## 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.

# Two Pieces for 21st Century Guitar

Number 2

Opus 9

Seth Escalante

1 *mp* *f*

6 *pizzicato*..... *tasto*..... *mp*

10 *f*

15

18 *rit.*..... *f* *p*

# 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.

# The Wonderer in the Night

Opus 10

Delicately

Seth Escalante

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of music. The first system starts at measure 1 with a mezzo-piano (*mp*) dynamic. The second system begins at measure 9. The third system starts at measure 18 and includes guitar-specific notation: 'arm 12' (12th fret), 'VII' (7th fret), and 'XII' (12th fret) with circled numbers 1 and 0. The fourth system starts at measure 26. The fifth system starts at measure 32 and includes a trill (*tr*) and 'arm 8 va...' (8th fret, *va* for vibrato). The score concludes with a double bar line at the end of the fifth system.

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.

# Opus 11

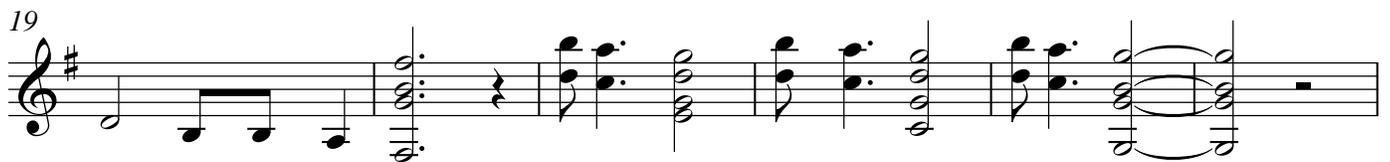
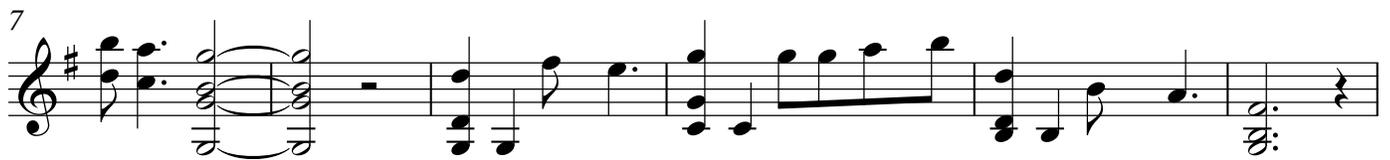
## Talks of God

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.

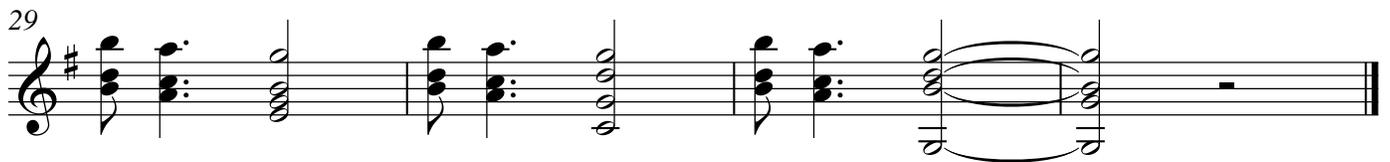
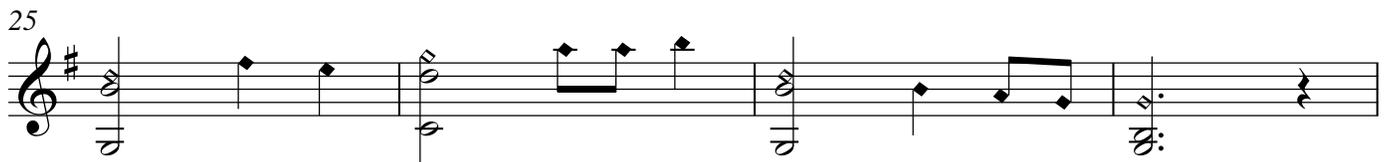
# Talks of God

Opus 11

Seth Escalante



arm 8va.....



# 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

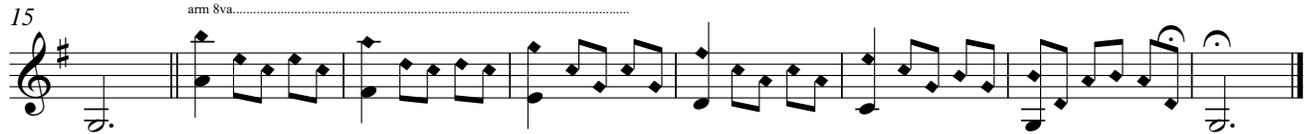
Composed in G major. This piece comprises two simple melodies repeated with harmonics. The accompaniment notes are very close to the notes of the melody, so it is important to ensure that the melody is emphasized to distinguish itself from the accompaniment. Although this piece is simple, it must be 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.

# The Thoughts of the Hopeful

Volume 1  
Opus 12

Let the title guide you

Seth Escalante



## 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.

# The Thoughts of the Hopeful

Volume 2

Opus 12

Gently, Flowing

Seth Escalante

Ad Lib

mp mf

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first measure is a whole rest. The melody begins in the second measure with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of a steady bass line of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2. Dynamics are marked *mp* at the start and *mf* at the end of the first line.

9

mp

Musical notation for measures 9-15. The melody continues with quarter notes D5, E5, F5, and G5. The accompaniment remains the same. A slur covers measures 10-15. Dynamics are marked *mp* at the end of the second line.

16

rit..... a tempo

f

Musical notation for measures 16-23. Measures 16-18 feature a melodic line with quarter notes G4, A4, B4, and C5. Measures 19-23 feature a series of chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, and C5-E5-G5. Dynamics are marked *f*. Performance instructions include *rit.....* and *a tempo*.

24

mp

Musical notation for measures 24-30. The melody consists of quarter notes D5, E5, F5, and G5. The accompaniment features a pattern of chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, and C5-E5-G5. Dynamics are marked *mp*.

31

f

Musical notation for measures 31-34. The melody consists of quarter notes G5, F5, E5, and D5. The accompaniment features a pattern of chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, and C5-E5-G5. Dynamics are marked *f*.

35

p

Musical notation for measures 35-40. The melody consists of quarter notes C5, B4, A4, and G4. The accompaniment features a pattern of chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, and C5-E5-G5. Dynamics are marked *p*.

39

*mf*

43

*p*

arm 8 va.

## 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.

# The Thoughts of the Hopeful

Volume 3

Opus 12

Very Expressive, Hopeful, Thoughtful

Seth Escalante

Ad Lib

Musical score for 'The Thoughts of the Hopeful' in 3/4 time, key of D major. The score consists of five staves of music. The first staff (measures 1-7) features a melodic line with a triplet of eighth notes (circled 3) and a whole note with a '0' below it. The second staff (measures 8-16) includes a double bar line, a triplet of eighth notes (circled 2), and two first/second endings. The third staff (measures 17-24) contains a triplet of eighth notes (circled 2), a double bar line, and a triplet of eighth notes (circled 3). The fourth staff (measures 25-30) shows a triplet of eighth notes (circled 2) and a double bar line. The fifth staff (measures 31-37) begins with a double bar line and contains several triplet markings (circled 2).

# Introspection

Opus 14, Volume 1

Seth Escalante

A Reflective Waltz, Andante

8 *mp*

TAB

0	0	0	0	0
7	7	7-9	7	7

6

TAB

0	0	0	7	5	7	0
7	7-9	7	7	7	0	7

11

TAB

0	0	0	7	5	7	0
7-9	7	7	7	0	7	9

16 *mf*

TAB

0	3	2	0	7	0	8	5	7
7	0	0	0	2	0	0	0	0
0	2	0	0	2	6	6	6	6

21

8

*p*

TAB

5 0 8 7 0 15-14-13-12 11-10-9-8 12-11-10-9-8-7-6-5 5 5

6 6 6 6 0

26

8

TAB

5 0 3 3 3 0 5 5 0 2 2 2 2 0 5 5 0 1 1

3 3 3 3 2 2 2 2 1 1

31

8

TAB

0 5 5 1 1 3 2 0 7 0 7 0

1 1 3 2 0 7 0 7 0

36

8

*mf*

TAB

0 9 0 7 0 7 0 7 5 0 7 8 0 7 5

0 9 0 7 0 7 0 7 0 7 0 7 0 7 5

41

8

TAB

8 0 7 4 0 0 0 0 0 7 6 0 7

0 7 0 6 0 7 0 6 0 7 0 7

46

TAB

51

TAB

56

TAB

59

TAB

61

TAB



# Introspection

Opus 14, Volume 2

Seth Escalante

Aggressive, Intensely

8 *f*

Measures 1-3 of the piece. The first system shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a single staff with a forte (*f*) dynamic marking. The second system shows the corresponding guitar tablature with fret numbers and bar lines.

4

Measures 4-6 of the piece. The notation continues with a treble clef, one sharp key signature, and 4/4 time signature. The music is written in a single staff. The second system shows the corresponding guitar tablature with fret numbers and bar lines.

7

Measures 7-9 of the piece. The notation continues with a treble clef, one sharp key signature, and 4/4 time signature. The music is written in a single staff. The second system shows the corresponding guitar tablature with fret numbers and bar lines.

10

Measures 10-12 of the piece. The notation continues with a treble clef, one sharp key signature, and 4/4 time signature. The music is written in a single staff. The second system shows the corresponding guitar tablature with fret numbers and bar lines.

13

Musical notation for measures 13-15. The treble clef staff shows a melodic line in G major. The guitar staff shows the corresponding fretting: 0-2-2-0, 0-2-2-0, 3-2-0-2, 3-2-0-2, 5-3-2-3, 5-3-2-3.

16

Musical notation for measures 16-19. Measure 17 features a forte (*ff*) dynamic marking. The guitar staff includes a triplet in measure 17 and a barre in measure 18. Fretting includes: 5-3-3-5, 5-3-2-3, 0-2-2-0, 3-2-0-2, 3-2-0-2, 5-3-3-5, 5-3-3-5.

20

Musical notation for measures 20-22. The guitar staff shows fretting including triplets and a barre: 5-3-2-3, 5-3-2-3, 0-2-2-0, 0-2-2-0, 3-2-0-2, 3-2-0-2.

23

Musical notation for measures 23-24. The guitar staff shows fretting including triplets and a barre: 2-2-3-2, 2-2-3-2, 5-3-2-3, 5-3-2-3, 5-3-2-3, 5-3-2-3.

25

Musical notation for measures 25-28. Measure 25 features a mezzo-piano (*mp*) dynamic marking. The guitar staff shows fretting including triplets and a barre: 8-7-0-7, 8-7-0-2, 7-5-0-5, 7-5-0-0, 8-7-0-2, 8-7-0-2, 7-5-0-5, 7-5-0-5.

29

33

36

40

44

arm 8 va

# Introspection

Opus 14, Volume 3

Seth Escalante

Sad, but Hopeful. Very Expressive

8

TAB

5

TAB

9

TAB

13

TAB

16

8

*pp cresc.*

TAB

0 1 2 2 | 2 2 2 2 2 2 | 4 6 6 4 6 6 6 6 | 7 9 9 7 9 9 7 9 9

20

8

*p*

TAB

11 5 | 4 6 6 6 | 9 9 9 12 9 14 9 | 16 9 9 9

24

8

*p*

TAB

9 9 9 12 9 14 9 | 16 9 9 9 | 16 14 14 14 16 14 14 | 19

am 8 va

28

8

*p*

TAB

11 9 9 9 | 9 | 4 5 6 6 6 6 6 6 | 4 5 5 5 6 6

32

8

*p*

TAB

4 2 2 2 2 2 2 | 4 2 2 0 2 2 | 4 0 1 1 2 1 1 1 2 1 | 0 1 2 2 0 0

arm 8 va.....

36

TAB

40

TAB

43

TAB

47

TAB

## 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

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# 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 21<sup>st</sup> 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](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.