

KEVIN DAY
arr. Josh Trentadue

THE ESSENCE OF BEING

STRING ORCHESTRA

INSTRUMENTATION:

8 Violin I
8 Violin II
5 Viola
5 Cello
5 Contrabass



**TUX PEOPLE'S
MUSIC.**

ABOUT:

Balancing heartfelt introspection with perpetual motion, acclaimed composer Kevin Day's "The Essence of Being" is purely delightful from start to finish and will resonate with performers and audiences everywhere. Josh Trentadue's arrangement of this stunning work for string orchestra expands its thematic and character to new heights.

FROM THE COMPOSER:

"The Essence of Being" is a string orchestra arrangement completed by Josh Trentadue of my fifth string quartet of the same name. This is a work of two contrasting movements, one that is introspective and reflective, and the other being one that channels energy in motion. It had been about 5 years since I wrote my last string quartet composition, and with this fifth one, I was eager to try some sounds and melodies that I haven't delved into before.

The two contrasting movements represent the two halves of my writing that I have been seeking to grow deeper in the last few years. This work is an exploration of self, as I continue to understand more about what it means to be a composer, and ultimately, what is my place in the world.

DURATION: 3'56"



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Scan to learn more about this composer!

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Additional parts are available for purchase from the publisher online.



**TUX PEOPLE'S
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15

Solo *ppp* *vib.* *pp* *3*

Vln I *ppp* *vib.* *pp* *3*

gli altri *ppp* *vib.* *pp* *3*

Vln II *ppp* *vib.* *pp* *3*

Vla *ppp* *vib.* *pp* *3*

Solo *ppp* *vib.* *p dolce* *3*

Vc. *ppp* *vib.* *pp* *3*

gli altri *ppp* *vib.* *pp* *3*

Cb. *ppp*

19

Vln I *ppp < mf* *ppp < mf* *pp* *molto rall.*

Solo *ppp < mf* *ppp < mf* *pp*

Vln II *ppp < mf* *ppp < mf* *pp*

gli altri *ppp < mf* *ppp < mf* *pp*

Solo *ppp < mf* *ppp < mf* *pp*

Vla *ppp < mf* *ppp < mf* *pp*

le altre *ppp < mf* *ppp < mf* *pp*

Vc. *ppp < mf* *ppp < mf* *pp*

Cb. *ppp < mf* *ppp < mf* *pp* *arco*

40 *a tempo*

Violin I: *p sub.*, *pp*, *ppp*
Violin II: *p sub.*, *pp*, *ppp*
Viola: *p sub.*, *pp*, *ppp*
Violoncello: *p sub.*, *pp*, *ppp*
Contrabasso: *pp*, *ppp*

8va solo

47 *p sotto voce*

Violin I Solo: *p sotto voce*

52

Violin I Solo: *pp*, *p*
Violin II: *pp*, senza vib., 3, 3
Viola: *pp*, senza vib., 3, 3
Violoncello: *pp*, senza vib., 3, 3
Contrabasso: *pp*

56

Vln I Solo

Vln II

Vla

Vc.

Cb.

mp

3

60

Vln I Solo

Vln II

Vla

Vc.

Cb.

poco rall.

pp

3

64

a tempo
tutti, senza vib.

Vln I

Vln II

Vla

Vc.

Cb.

ppp

ppp

ppp

ppp

div.

senza vib.

ppp

THE ESSENCE OF BEING

18 *tutti, arco* *f* *div.* *unis.* *div.*

23 *p* *pizz.* *arco* *f* *mp* *mp* *p* *p* *p* *p* *p* *p* *arco* *pizz.* *pizz.* *arco* *pizz.*

28 *arco* *f* *pizz.* *ff* *ff* *ff* *ff* *pizz.* *ff*

31 *pizz.* *ff* *ff* *ff*

34

arco

Vln I Solo

Vln II

Vla

Vc.

Cb.

ff

(pizz.)

ff

39

Vln I Solo

Vln II Solo

Vla

Vc. Solo

Cb. Solo

arco

p

pp

p

pp

47

tutti

Solo

Vln I

gli altri

Solo

Vln II

gli altri

Vla

Vc.

Solo

Cb.

gli altri

mp

mp

mp

mp

arco

arco

mf

mf

mp

mp

mp

mp

mp

mp

mp

53 tutti, div. **55** unis. div., pizz. arco

Vln I fz fz fz

Vln II tutti, non-div. div., pizz. unis., arco

fz fz fz

Vla pizz. arco

mf

Vc. div. unis. div.

fz mf fz

Cb. div., pizz. arco

fz fz fz

58 unis., pizz. arco

Solo mf fz

Vln I unis., pizz. arco

gli altri mf fz

Vln II div., pizz. unis., arco

mf fz

Vla pizz. arco

mf fz

Solo mf fz

Vc. fz

gli altri fz

Cb. arco

fz fz

63

Solo

Vln I *fz mp*

gli altri

Vln II *fz*

Vla *fz*

Vc. *fz*

Cb. *fz*

p

p

pizz.

pizz.

pizz.

p

69

Vln I *pp* div.

Vln II *pp* div.

Vla

Vc. *pp*

Cb. *pp* pizz.

pp

unis.

74

Vln I

Vln II *mf* div.

Vla Solo *mf* arco

Vc. *mf*

Cb. *mf*

unis.

79

Vln I

Vln II

Vla Solo

Vc.

Cb.

div.

unis.

p

84

Vln I

Vln II

Vla Solo

Vc.

Cb.

div.

unis.

p

89

Vln I

Vln II

Vla

Vc.

Cb.

arco

sub.

arco

sub.

arco

sub.

sul pont.

pp

f

sul pont.

pp

f

tutti, sul pont.

p sub.

f

sul pont.

pp

f

arco, sul pont.

pp

f

94

Vln I ord. *p sub.* sul pont. *pp* *f* ord. *mf*

Vln II *p sub.* sul pont. *pp* *f* ord. *pp*

Vla sul pont. ord. *pp*

Vc. ord. *p sub.* sul pont. *pp* *f* ord. *pp*

Cb. *pp* *f*

101

Solo 1 *v*

Vln I Solo 2 *v*

gli altri *v*

Vln II *v*

Vla *v*

Vc. *v*

Cb. ord. *pp*

106

Solo 1 *v*

Vln I Solo 2 *v*

gli altri *v*

Vln II *v*

Vla *v*

Vc. *v*

Cb. *v*

111 *tutti* 115

Vln I *p* *mf*

Vln II *ppp* *f*

Vla *ppp* *mf*

Vc. *ppp* *mf*

Cb. *ppp* *mf*

Detailed description: This system of musical notation covers measures 111 to 115. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part begins with a *tutti* marking and a *p* dynamic, playing a melodic line with slurs and accents. The Violin II, Viola, and Violoncello parts play sustained chords with *ppp* dynamics. The Contrabasso part has a *ppp* dynamic. At measure 115, there is a double bar line and a box containing the number 115. Following this, the Violin I part changes to a *mf* dynamic and continues with a similar melodic pattern. The Violin II, Viola, and Violoncello parts change to *f*, *mf*, and *mf* dynamics respectively, playing more active rhythmic patterns.

117

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

Detailed description: This system covers measures 117 to 121. The Violin I part starts with a *f* dynamic and plays a melodic line with slurs and accents. The Violin II, Viola, Violoncello, and Contrabasso parts all play active rhythmic patterns with a *f* dynamic. The Violoncello and Contrabasso parts have some rests in the first measure.

122

Vln I *mf*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

Detailed description: This system covers measures 122 to 126. The Violin I part starts with a *mf* dynamic and plays a melodic line with slurs and accents. The Violin II, Viola, Violoncello, and Contrabasso parts all play active rhythmic patterns with a *f* dynamic. The Violoncello and Contrabasso parts have some rests in the first measure.

127

Musical score for measures 126-130. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measures 126-127 feature a sixteenth-note triplet in the Violin II part. Measures 128-130 feature a sixteenth-note triplet in the Violoncello part. The dynamic marking is *ff* (fortissimo) throughout. A large red watermark 'PERUSAL.COM' is overlaid on the score.

131

Musical score for measures 131-134. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measures 131-132 feature a sixteenth-note triplet in the Violin II part. Measures 133-134 feature a sixteenth-note triplet in the Violoncello part. The dynamic marking is *ff* (fortissimo) throughout. A '2nd time only' marking is present above the Violin I staff in measure 134. A large red watermark 'PERUSAL.COM' is overlaid on the score.

135

Musical score for measures 135-138. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measure 135 includes the instruction 'pizz.' (pizzicato) and the dynamic marking *f* (forte). Measure 136 includes 'div.' (divisi) and *ppp* (pianississimo). Measure 137 includes 'unis.' (unisono) and *mf* (mezzo-forte). Measure 138 includes 'pizz.', 'div., arco', and *ppp*. A large red watermark 'PERUSAL.COM' is overlaid on the score.

155

Vln I *p* pizz. *f* arco *p* arco pizz.

Vln II unis., pizz. *f* arco *p* pizz.

Vla unis., arco *mp* *f* pizz. *mp* arco

Vc. *p* *f* *p*

Cb. *p* *f* *p*

160

Vln I *f* arco *ff* con fuoco

Vln II *f* *ff* con fuoco

Vla pizz. *f* *ff* con fuoco unis., arco

Vc. *f* *ff* con fuoco (pizz.) sim.

Cb. *f* *ff* con fuoco arco

163

165

Vln I

Vln II

Vla

Vc.

Cb.

170

Vln I

Vln II

Vla

Vc.

Cb.

div.

1/2 arco, 1/2 pizz.

sim.

174

Vln I

Vln II

Vla

Vc.

Cb.

tutti, arco

178

Vln I

Vln II

Vla

Vc.

Cb.

8va

fff pizz.

fff pizz.

fff pizz.

fff div.

fff