

# Seiend



Was ist doch ein Lebendiges für ein köstliches,  
herrliches Ding! ...wie wahr, wie seiend!

("A living creature/being is such an exquisite,  
magnificent thing! ... how true, how existent!")

-- Johann Wolfgang von Goethe

for Maestro Gene Eiden

Kevin Ernste

## Notes on Seiend

The title, *Seiend* ("Being") is a somewhat unused German participle found primarily in philosophical writings, referring to the 'true and honest self', a life lived without pretenses or embellishments. It is also an acronym for "Eidens" and is dedicated to my first music teacher, Gene Eiden, and through Gene to his wife Francis whose support made Gene's seemingly unending generosity possible. In *Seiend*, the letters of the title and Gene's last name are treated as musical notes--S (Es or the note E-flat), E, I (from solfège "Ti" or B-natural), and D--reordered and shifted to form the thematic and harmonic material of the music.

The staged performance also contains several symbolic references to Mr. Eiden. First, a trumpet soloist is isolated from the quintet and appears front-of-stage throughout the work. The soloist turns, at times, to play with the quartet and even sits facing them at one point, acting as their "director". In this seated section of the piece, the music echoes J.S. Bach's *Bist du Bei Mir* ("Be Thou With Me"; original melody by Gottfried Heinrich Stölzel), a piece that I learned through Gene and one that inspired me to ask him about learning to compose music. In the final coda of *Seiend*, the soloist stands once again to face the audience, reverently performing "Taps" within a swirling fanfare of electronically generated trumpets, a humble tribute to Mr. Eiden, whose ongoing performances with bands big and small as well as for parades, funerals, and other ceremonies remind us that music making is, at its best, a supreme act of human generosity.

*Seiend's* meaning and linguistic participle are shared (in Greek) with Iannis Xenakis's title for *Eonta* (*brass ensemble and piano*). There are several connections to that piece beyond the close instrumentation, perhaps most notably a quasi-quotation, extracted from a rather fleeting but striking moment in *Eonta* that, I suspect, simply falls out of Xenakis' complex system of organization. A re-imagination of this passage appears in *Seiend* as a trio and fanfare at Letter B.

ΨΘ

375 arrêt de la promenade

376

377

378

ΨΘ

**B** ♩ = ca. 66 With a sudden fanfare

On mic

C Tpt.

f

On mic

C Tpt.

f

On mic

Tbn.

f

**B** ♩ = ca. 66 With a sudden fanfare

Elec.

Feedback delay lines, accumulating streams

*Seiend* for brass quintet and electronics was premiered on May 6th of this year at Barnes Hall on the Cornell University campus in Ithaca NY. The piece was performed by Austrian brass quintet *Ensemble Paris-Lodron* of Salzburg who commissioned the work. Perhaps fittingly for Mr. Eiden, the premiere performance was given in full lederhosen!

# Seiend

Kevin Ernste

Tempo: ♩ = ca. 54

Trumpet in C: *On mic standing*, *n*, *mp*, *pp* seated, *ff* unpitched, *long* Off mic, *dolce*, *mp*

Trumpet in C: *seated*, *mp*, *f*, (reverb)

Horn in F: *seated*, *p*, *gliss.*, *ff*, (reverb)

Trombone: *seated*, *mp*, *gliss.*, (reverb)

Tuba: *seated*, *p*, (reverb)

Electronics: *n*, *poco*, *p*, *long*, ♩ = ca. 54

C Tpt.: *mp*, *long*

Trumpet II: *cup mute*, *n*, *ppp*

Elec.

C Tpt.: *dolce*, *mp*, *mp*

C Tpt.: (round breathe or "sneak" in and out as needed)

Horn: *stop mute*, *sfpp*

Trombone: *cup mute* (round breathe or "sneak" in and out as needed), *sfpp*

Tuba: *sfpp*

Elec.

4/4

**A** ♩ = ca. 60

**4/4** turn and face the ensemble  
bell down ----- gradually raise bell

slowly turn to join tpt II and tbn  
cuivré

bell down senza sord. ----- gradually raise bell ----- slowly stand and walk to soloist podium ----- cuivré

senza sord. ----- gradually raise bell ----- cuivré

bell down senza sord. ----- gradually raise bell ----- slowly stand and walk to soloist podium ----- cuivré

cuivré

reverb) reverb) reverb) reverb) reverb)

**A** ♩ = ca. 60

reverb and spatialization

\* Swing bell from side to side at the moment and direction indicated by the arrow



**B** ♩ = ca. 66 With a sudden fanfare

On mic

On mic

On mic

**B** ♩ = ca. 66 With a sudden fanfare

Feedback delay lines, accumulating streams

4

15 x  $\text{♩}$

**C**  $\frac{4}{4}$   $\text{♩} = \text{ca. } 72$

C Tpt. *Ad. Libitum \** *f*

C Tpt. *Ad. Libitum \**

Hn. *(seated)* *f* *ff* *f*

Tbn. *Ad. Libitum \** *f*

Tba. *(seated)* *f* *ff* *f*

Elec.

*(stop playing, sound continues in electronics)* *to flugelhorn*

*(stop playing, sound continues in electronics)*

*(stop playing, sound continues in electronics)*

**C**  $\text{♩} = \text{ca. } 72$

\* *Improvise using these pitches and motives as well as any materials from the preceding 6 measures (Letter B).*

**||** Obey strict beats according to the conductor but without regard for any particular meter.

**D**

Off mic \*\* *simile* *fluttertongue* *molto*

C Tpt. *mp* *mf* *f* *molto*

C Tpt. *return to your seat* *mp* *mf* *f* *molto*

Hn. *f* *mf* *mp* *f* *molto*

Tbn. *return to your seat* *mp* *mf* *f* *molto*

Tba. *f* *mf* *f* *mp* *f* *molto*

Elec. *p*

**D**

\*\* *Staccato, pulsing from slow to fast and back to slow.*



♩ = ca 66

Ensemble tacet 1x (tape only)

6

**G** *seated*

C Tpt.

C Tpt.

Hn.

Tbn.

Tba.

Elec.

**G** *"concertina"*

*mp*

*pp*

≡

C Tpt.

C Tpt.

Hn.

Tbn.

Tba.

Elec.

*p*

*pp*

*mp*

*simile*



**H** **3/4** ("Bist Du Bei Mir") **4/4**

C Tpt. *pp* *p* *poco*

C Tpt. *cresc. poco a poco*

Hn. *mf*

Tbn. *sfpp poco* *sfpp poco* *sfp* *mf*

Tba.

Elec. **H** ("Bist Du Bei Mir")

**4/4** **3/4**

C Tpt. *mp* *mf* *sfp* *sfp*

C Tpt. *sfp* *sfp*

Hn. *mf* *f espress.* *sfp* *sfp*

Tbn. *sfp* *sfp*

Tba. *f* *mp subito*

Elec. *3* *3*



8

**I** Slow and undulating, legato phrases; enter at will in given order

20 x  $\text{♩}$

return to soloist position

begin freely

*mp*

C Tpt.

C Tpt.

Trumpet II

*mp*

Hn.

Horn

*mp*

Tbn.

Trombone

*mp*

Tba.

Tuba

*mp*

**I** Slow and undulating, legato phrases; enter at will in given order

(delays and reverb)

(brass)

(*A major*) sustaining music gradually becomes taps

**4/4**  $\text{♩} = \text{ca. } 54$

standing

(*mp*)

$\text{♩} = \text{ca. } 54$

(lip bend)

long

C Tpt.

Elec.