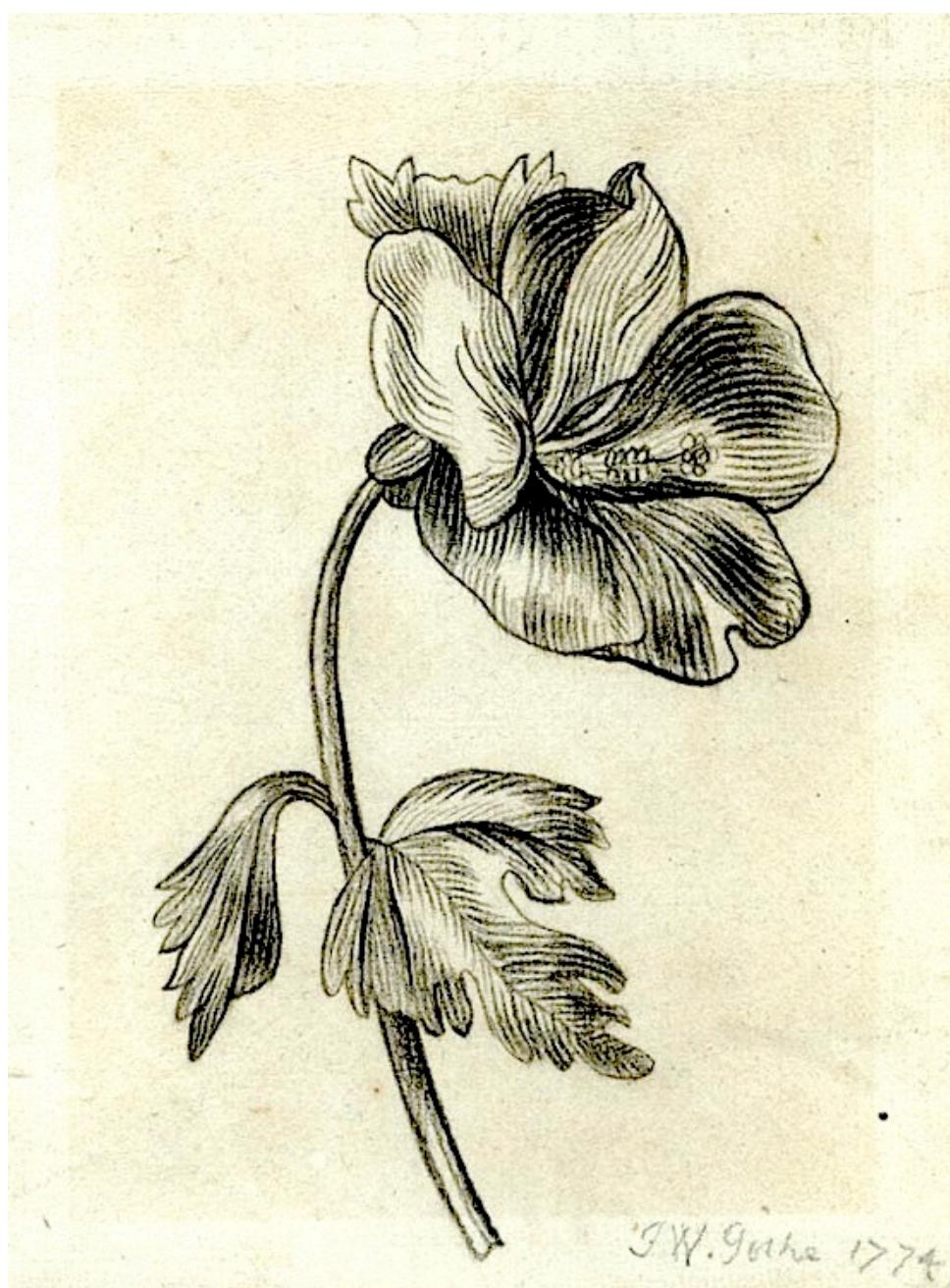


# Seiend



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.

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

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*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

On mic standing      long Off mic       $\text{♩} = \text{ca. } 54$

Trumpet in C      dolce

*n*      *mp*      *pp*      *ff*      unpitched

seated      *mp*      *f*

(reverb)

Horn in F      seated      *gliss.*      (reverb)

Trombone      seated      II *gliss.*      (reverb)

Tuba      seated      (reverb)

Electronics      *p*      long       $\text{♩} = \text{ca. } 54$

*n*      *poco*      *p*

C Tpt.      *mp*      long      cup mute

Elec.      Trumpet II      *n*      *ppp*

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

C Tpt.      *mp*      *mp*

stop mute

Horn      *sfp*

cup mute (round breathe or "sneak" in and out as needed)

Trombone      *sfp*

Tuba      *sfp*

Elec.      *sfp*

**4**

**A** ♩ = ca. 60

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

C Tpt. *ppp* ----- *p* ----- *pp* ----- *mp* ----- *p* ----- *mp* ----- *mf* ----- *f* ----- *ff* ----- *fff* ----- (reverb)

C Tpt. *bell down* *senza sord.* -----> *gradually raise bell* -----> *slowly stand and walk to soloist podium* ----->

Hn. *senza sord.* -----> *gradually raise bell* -----> *cuvré* ----->

Tbn. *bell down* *senza sord.* -----> *gradually raise bell* -----> *slowly stand and walk to soloist podium* ----->

Tba. *ppp* ----- *p* ----- *pp* ----- *mp* ----- *p* ----- *mp* ----- *mf* ----- *f* ----- *ff* ----- *fff* ----- *cuvré* ----- (reverb)

*ppp* ----- *pp* ----- *p* ----- *p* ----- *mp* ----- *mp* ----- *mf* ----- *f* ----- *ff* ----- *ff* ----- *fff* ----- *fff*

**A** ♩ = ca. 60

Elec. *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

C Tpt. *f* ----- *f* ----- *f* ----- *f* ----- *f* ----- *f* -----

C Tpt. *f* ----- *f* ----- *f* ----- *f* ----- *f* ----- *f* -----

Tbn. *f* ----- *f* ----- *f* ----- *f* ----- *f* ----- *f* -----

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

Elec. *Feedback delay lines, accumulating streams* ----->

4

15 x ♩

C **4** ♩ = ca. 72

(stop playing, sound continues in electronics) to flugelhorn

C Tpt. Ad. Libitum \* f

C Tpt. Ad. Libitum \* f

Hn.

Tbn. Ad. Libitum \* f

Tba.

Elec.

Horn (seated) f ff f

Tuba (seated) f ff f

C ♩ = 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.

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

**E** ♩ = ca. 54

C Tpt. (reverb) dolce  
C Tpt. (reverb) mp  
Hn. (reverb)  
Tbn. (reverb) cup mute  
Trumpet II ppp → pp  
Horn stop mute sfp  
Tuba sfpp  
Elec. { ♩ = ca. 54  
Elec. sfpp sfpp

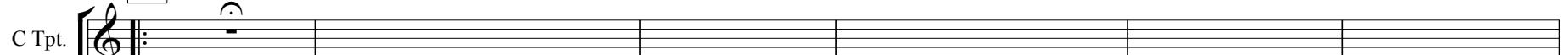
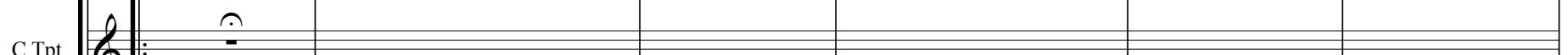
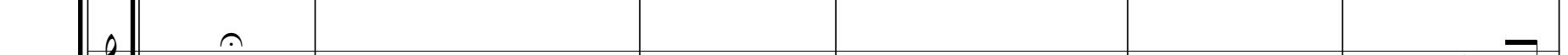
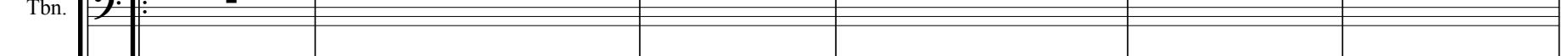
**F** ♩ = ca. 60  
*turn, again, and face the ensemble*

(On mic) bell down → gradually raise bell cuivré //  
C Tpt. ppp → pp → p → mp → mf → f → ff → fff  
senza sord.  
(On mic) bell down → gradually raise bell cuivré //  
C Tpt. ppp → pp → p → mp → mf → f → ff → fff  
(On mic) senza sord.  
Hn. ppp <> pp <> p <> mp <> mf <> f <> f <> ff <> fff <> ffff  
senza sord.  
(On mic) bell down → gradually raise bell cuivré //  
Tbn. ppp <> pp <> p <> mp <> mf <> f <> ff <> fff  
Tba. (b) o. <> o. <> o. <> o. cuivré //

**F** ♩ = ca. 60  
*reverb and spatialization* //

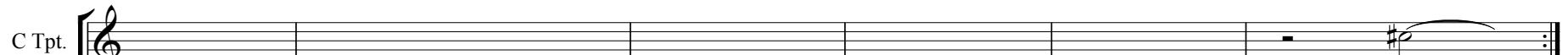
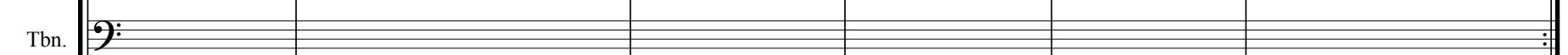
Elec. { ♩ = ca. 60  
reverb and spatialization //

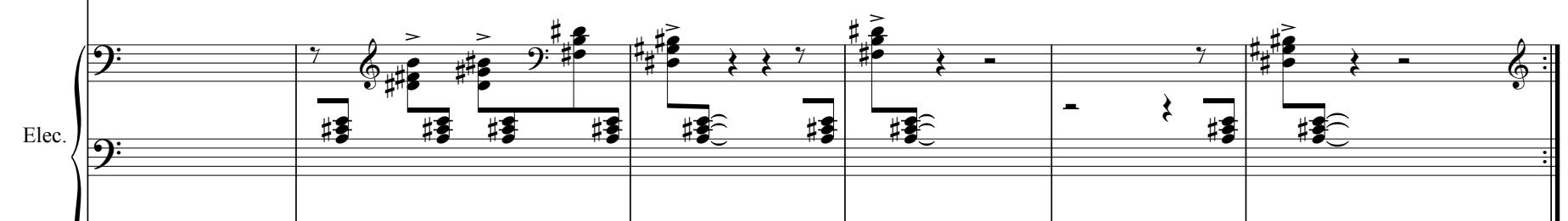
**6**  
**G** *seated*  
*Ensemble tacet 1x (tape only)*

**C Tpt.**   
**C Tpt.**   
**Hn.**   
**Tbn.**   
**Tba.** 

**Elec.** 

**♪ = ca 66**  
**(*"concertina"*)**  
**mp** 

**C Tpt.**   
**C Tpt.**   
**Hn.**   
**Tbn.**   
**Tba.** 

**simile**  
**Elec.** 

2

**4** **3**

C Tpt. *mp* *mf*

C Tpt. *#p*

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

Tbn. =

Tba. *f* *mp subito*

Elec. { - : | # #: | # #: | # #: | # #: | # #: | - : | # #: |

8

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

C Tpt.

C Tpt.

Horn

Trumpet II

Trombone

Tuba

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

20 x  $\downarrow$

return to soloist position

begin freely

(*"A major" sustaining music gradually becomes taps*)

**4**  $\downarrow$  = ca. 54  
standing

C Tpt. (mp)  $\downarrow$  = ca. 54

(lip bend)

long

Elec.