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**EWA TRĘBACZ**

**LIGEIA**

*For invisible soprano, ensemble and surround sound*

**(2016)**

[duration: 15:30 min.]

*Work commissioned by*

***Seattle Modern Orchestra***

**Parts in electronic layer performed by**

Anna Niedźwiedź, soprano

Josiah Boothby, French horn

Ewa Trębacz, violin

score

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# ENSEMBLE

Flute (1)

Clarinet in B<sub>♭</sub> (1)

French Horn in F (1)

Percussion (1 player): Vibraphone, Glockenspiel, Crotales

Violin I (1)

Violin II (1)

Viola (1)

Cello (1)

Double Bass (1)

## French Horn – special notation

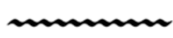
Notation in the score is based on the book by Douglas Hill, *Extended Techniques for Horn*, Studio 224, 1983.



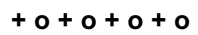
**half-valved sounds** partial engagement of a valve, half-open Diamond-shaped noteheads indicate approximate pitch.  
*The technique of partially engaging one, some or all of the valves causes two important results: (1) the color of the sound becomes choked-off or constricted with a lesser degree of resonance, and (2) the stability of the harmonic "notch" becomes non-existent, thus allowing for a potentially smooth slide across various pitches. This latter effect is limited, and breaks in the suggested slide occur depending on the amount of key depression, the valves engaged, the design of the specific horn's valve structure and the skill of the performer [Douglas Hill, Extended Techniques for Horn]*



The image on the left shows notation of half-valved sounds combined with wide-range pitch oscillation. Change the pitch following the shape above the note, oscillating the fingers and subtly changing timbre. Treat each written note as an axis of pitch oscillation.



This symbol indicates a narrow-range pitch oscillation (1/4 – 1/6 – 1/8 tone up and down), not to be confused with a trill. Among others, it can be achieved by so-called valve-tremolo (fast changes of fingering at the same pitch, resulting in timbral changes)



Alternate between open and stopped sounds.



Half-stopped sounds.

## The electronic layer

The electronic layer consists of the 3 following components: "tape" in full surround, synchronization layer (click-track for conductor) and optional live processing. Only the click-track for synchronization is notated in the score.

### A. "Tape" (full surround)

- The tape part is mixed in ambisonics (full surround). It is a 4-channel B-format sound file. To play it back, it needs to be further decoded to the final number of channels representing the final number and configuration of available speakers.
- The minimum number of speakers required for the performance of this piece is 6.
- It is absolutely crucial that the entire audience is enclosed **inside** the surround speaker array.

### B. Synchronization with the tape

In order to properly synchronize with the tape part, a 1-channel click-track is provided for the conductor.

### C. Optional: amplification of instruments and reverberation

The decision whether or not to add live processing will depend on *specific acoustic conditions* in the concert hall. It might be necessary to amplify selected instruments or perhaps to even add a small amount of reverberation. This needs to be decided during the rehearsals in the actual space where performance will take place.



Ewa Trębacz  
LIGEIA

written for and dedicated to Seattle Modern Orchestra  
(2016)

♩ = 76

5

time  
00:15

Click Track

"Alert" click

Flute

Clarinet in Bb

Horn in F

Violin 1

Violin 2

Viola

Cello

Double Bass

*fp* *mf* *p* *f* *mf*

*mf* *fp* *mf*

*mf*

*f* *mf*

*f* *espress.* *mf*

*f* *espress.* *mf*

*f* *espress.* *mf*

*f* *espress.* *mf*

*f* *espress.* *mf*

9

Click track continues...

Click T.

simile

Fl.

Bb Cl.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

(frull.) *fp* *mf* *p* *pp* *mf* *mp* *p* (gliss.)

*sub. p* *sub. f* *p* *mf* *mf* *mp* *p*

*p* *mp* *p* *fp*

*mp* *pp* *mf* *mp* *p*

*mp* *pp* *mf* *mp* *p*

*mp* *mf* *mp* *p*

*mp* *p* *mf* *pp*

*mp* *p* *mf* *p*

14

Click T. 00:32

B♭ Cl. *p* *ppp* *mf* *f*

Hn. (molto vibr.) *mf* *p* *mf*

Vib. *p* *mf* *f* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mf* *sub. f* *molto espress.*

Vc. *mf* *sub. f* (gliss.)

D.B. pizz. *mf* *f*

19

Click T. 00:44

Fl. *f* *mf*

B♭ Cl. *mf*

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

Vib. *f*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* flautando *pp*

24

Click T. 00:57

Fl. *fp* *mf* *p* *p*

B♭ Cl. *p* *mf* *p* *pp* *f* *p*

Hn. *mp* *p* *mp* *p* *mf* *p* *f* *mp*

Vib. *p*

Vln. 1 *p* *mf* *p* *pp*

Vln. 2 *p* *mp* *p* *mf* *p* *pp*

Vc. *p* *p*

D.B. *mp* *mf*

29

Click T. 01:14

Fl. *mp* *p* *mf* *f* *p* *mf*

B♭ Cl. *fp* *mf* *f* *p* *mf*

Hn. *p* *fp* *fp* *p* *fp* *mf*

Vln. 1 *p* *mf* *p* *mf*

Vln. 2 *p* *mf* *p* *mf*

34

37

01:36

Click T.

Fl. *mf* *ppp* *mf* *fp* *mf* *sub.f*

B♭ Cl. *p* *mf* *f* *mf* *sub.f*

Hn. *mf* *ppp* *mf* *f* *mp* *p* *mf*

Vib. *p*

Vln. 1 *p* flautando

Vln. 2 *p* flautando

Vla. *fp* *p* flautando (gliss.)

Vc. *p* flautando

D.B. *p* arco flautando

37



43

Click T. 01:45

41

Fl. *f* *mf* *mp* *f* *mf*

B♭ Cl. *mp* *f* *mf* *p* *f*

Hn. *p* *f* *f* *mf* *p* *mf*

Vib. *mf*

Vln. 1 *mf* *ord.* *mf*

Vln. 2 *mf* *ord.* *mf*

Vla. *mf* *f* *mf* *p* *ord.* *mf*

Vc. *mf* *ord.* *mf*

D.B. *mf* *ord.* *mf*



Click T. **01:56** 4/4

Fl. *ff* *mf* *ff* *mp* *f* *mf* *p* *mp* *mf*

B♭ Cl. *p* *mf* *f* *mf*

Hn. *pp* *pp* *ff* *mp* *p* *mf*

Vib. *f* *p* *mf*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p* *mf* *pp*

D.B. *f* *p*



Click T. **02:10** 3/4 4/4 02:22

**51** **55**

Fl. *p* *mf*

B♭ Cl. *ppp* *mp* *mf*

Hn. *p* *ppp* *fp* *ff*

Vib. *mp*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p* *pp*

Vc. *f* *p* *mf* *pp*

D.B. *f* *p*

56

Click T. 02:38

Fl. *f*

B♭ Cl. *f* *p* *mp* *mf* *f* *mp* *p*

Hn. *mf* *pp* *mf* *p*

Vln. 1

Vln. 2



64

67

Click T. 02:49

B♭ Cl. *pp* *mp* *pp* *p* *mf* *p* *f* *p*

Hn. *pp* *fp* *mf* *p* *ff* *p*



73

81

Click T. 03:23

B♭ Cl. *pp*

Hn. *pp* *p* *p* *pp*

Vla. *p espress.*

D.B. *p*

Click T. 03:30

B♭ Cl. *pp* *mp > pp* *p*

Hn. *p* *pp* *p*

Vib. *p* *pp* *p*

Vln. 1 *pp* *p* *pp*

Vln. 2 *pp* *p* *pp*

Vla. *mp* *p* *pp*

D.B. *mp* *p* *pp*

half-valved, with airy tone

(ord.)

(h.v.)

Click T. 03:49

Fl. *mf* *fp*

B♭ Cl. *mf*

Hn. *mf*

Vib. *pp* *mf*

Vln. 1 *fp* *ff*

Vln. 2 *mf* *fp* *f*

Vla. *mf* *fp* *f*

Vc. *mf* *f*

97

98

99

100

Click T. 4/4 04:07

Fl. *f* *ff* *f* *ff*

B♭ Cl. *f* *mf* *ff* *fff* *ff* *f*

Hn. "growl" *f* *mf* *ff* (ord.) "growl" *mf* (ord.) "growl" *mf*

Vln. 1 *f* (gliss.)

Vln. 2 *f*

Vla. *f*

Vc. *f*



105

106

♩ = 88

Click T. 04:20 *simile* Click track continues...

"Alert" click

Fl. 107

B♭ Cl. *mp* *f* *fp* *f*

Hn. (ord.)

Vib. 108 *f*

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*



131

136

Click T.  $\frac{2}{4}$   $\frac{3}{4}$  05:17  $\frac{2}{4}$

Fl. *mf* *pp* *p* *mp*

B♭ Cl. *p* *mf*

Hn. *pp* *p* *mf* *pp*

Vln. 1

Vln. 2

Vla.

Vc. (*gliss.*)

D.B.

140

Click T.  $\frac{2}{4}$  05:25

Fl. *mf* *f* *mf* *p* *mf* *p* *mf*

B♭ Cl. *f* *mp* *f* *p* *f*

Glk. *p* *mp* *mf*

Vln. 1 *p*

Vln. 2 *p*

145

Click T. 05:32

Fl. *f* <sup>5</sup>

B♭ Cl. *f*

Hn. *mf* *espress.* *p* *f* *mp*

Glk. *f* *mp* *f* *mf* *p*

Vln. 1 *mp*

Vln. 2 *p*

154

Click T. 05:47

Fl. *fp* *f* <sup>3</sup> *fff* *ff*

B♭ Cl. *fp* *f* *fff* *ff*

Hn. *f* *ff* *fff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *arco* *f*

159

162

Click T. 05:57 4/4 3/4 06:04 2/4

Fl. *f* *p* *mf*<sup>3</sup> *pp*<sup>5</sup> *p* (molto vibr.)

B♭ Cl. *mf*<sup>3</sup> *p* *mf* *mp* *p*

Hn. *mf* *p* *pp*

Glk. *p*<sup>6</sup> *pp* *p*

Vln. 1 *p* *p* *p*

Vln. 2 *p* *p* *p*

Vla. *pp* *p* (ord.)

Vc. *pp*<sup>3</sup> *p*

D.B. *p* *pp* *p* (arco)

164

Click T. 06:07 3/4 4/4 3/4 2/4

Fl. *mf* *pp*<sup>5</sup> *pp* *f*<sup>3</sup> *mf*<sup>3</sup> *f*

B♭ Cl. *p* *mp* *mf*

Glk. *mp* *pp* *mf* *mp*<sup>3</sup>

Vln. 1 *pp* *f* *p* *fp* *f*

Vln. 2 *pp* *f* *p* *fp* *f*

Vla. *mf* *pp* *mp* *f* *p* *fp* *f* *mp*

Vc. *mp* *f* *mp* *p*

D.B. *mp*



171

174

Click T. 06:26

178

182

Click T. 06:34

183

Click T. 4/4 06:44

Fl. *mf* *mp* *pp*

Hn. *mf* *mp* *rfz*

Vln. 1 *mf* *mp* *p*

Vln. 2 *mf* *mp* *p*

Vla. *mf* *fp* *(gliss.)*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p* *pp*

*(sul D)*

189

Click T. 2/4 06:57

Fl. *(molto vibr.)* *p* *pp* *mp* *fp* *f* *mf* *p* *pp*

B♭ Cl.

Hn. *Ad Libitum / Quasi Cadenza (half-valved)* *ppp* *mp* *pp* *pp*

Vib. *pp* *p* *mf* *mp* *p* *pp*

Vla. *pp*

Vc. *pp*

D.B.

199

202

Click T. 07:20

B> Cl. 214

Hn. (ord.)

*ppp* *mp* *fp* *fp* *mf*

217

Click T.

B> Cl.

Hn.

*mp* *pp* *p* *mf* *f*

*pp* *p* *mf* *ff* *mp*

226

Click T. 08:09 08:25

B> Cl.

Hn. "growl" (no growl)

Vln. 1 234

Vln. 2

*p* *pp* *p* *pp* *p* *mf*

*p* *pp* *p* *mf*

235

Click T. 238 ♩ = 120

"Alert" click

B> Cl. 242

Glk.

Vln. 1

Vln. 2

Vc. (ric.)

*f* *pp* *f* *pp* *p* *mp* *mf*

245

Click track continues...

Click T. 08:44 *simile*

Fl. *mf* *mp* *fp* *f* *mf*

B♭ Cl. *mf* *mp* *fp* *mf*

Glk. *mf* *f* *mp*

Vln. 1 *mf* *p* *mf* *fp* *mf* *p*

Vln. 2 *mf* *p* *fp* *mf* *p*

Vla. *mf* *p* *pp* *f* *p*

Vc. *mp* *f* *mf* (ric.)

246



250

Click T. 08:51  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Fl. *mf* *p* *fp* *mf*

B♭ Cl. *p* *f* *p* *mf* *p* *fp* *mf*

Glk. *pp* *p*

Vln. 1 *mf* *mp* *pp* *mf* *p*

Vln. 2 *mf* *mp* *pp* *mf* *p* *mf*

Vla. *mf* *p*

Vc. *mf* *pp* *p*

D.B. *p*

256

Click T. 09:00

Fl. *p* *mf* *p*

B♭ Cl. *mf* *p* *fp* *mf*

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *f*

Vc. *mf* *f*

D.B. *f*

262

263

Click T. 09:09

Fl. *mf* *fp* *ff* *f* *p* *sub.f*

B♭ Cl. *B♭* *gliss. through slurs*

Hn. *f* *p*

Vln. 1 *f* *mp* *pp*

Vln. 2 *f* *pp*

Vla. *ord.* *s.pont.* *pp*

Vc. *pp*

D.B. *pp*

Click T. 09:19

Fl. *fp* *ff* *mf*

B♭ Cl. *f* *ff* *mf* *mp*<sup>3</sup>

Hn. *mf* *p* *fp* *f*

Vln. 1 *mf* *ff*

Vln. 2 *f* *p* *ff*

Vla. *f*

Vc. *mp* *mf* *f*

D.B. *mp* *mf* *f*

A *gliss. through slurs*

"growl" (ord.)

Click T. 09:31

Fl. *f* *p* *f* *mp* *f*

B♭ Cl. *f* *mp* *mf* *ff* *mf* *f*

Hn. *mf* *f* *p*

Vln. 1 *mf* *f* *p* *f* *ff*

Vln. 2 *mf* *f* *p* *f* *p* *ff*

Vla. *fp* *fp* *f* *ff*

Vc. *ff* *mf* *fp* *mf* *p* *ff*

D.B. *ff* *mf* *fp* *fp* *mf* *mp* *ff*

280

Click T. 09:40

Fl. *ff* *mp* *mf*

B♭ Cl. *ff* *mp* *mf*

Hn. *f* *espress.* *gliss. through slurs*

Vln. 1 *p* *pp* *mf* *pp*

Vln. 2 *p* *mf*

Vla. *p* *mf* *pp*

Vc. *p* *pp* *mf* *pp*

D.B. *p* *pp* *mf*



Click T. 09:49

Hn. *p* "growl" (ord.) *mf* "growl" *p* (ord.) *pp* *mf* Con sord. => *ppp* *p*

Vla. *fp* *mf* *p* *ppp* *p* *pp* ord. -----> s.pont.

Vc. *fp* *fp* *pp* *p*

D.B. *mf* *p* *pp*

306

310

Click T.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  10:18  $\frac{3}{4}$   $\frac{4}{4}$

Hn. Senza sord. *mf*

Vib. *p* *mp*

Vln. 1 *p espress.* *pp* *pp*

Vln. 2 *p espress.* *pp* *pp*

314

315

Click T.  $\frac{4}{4}$   $\frac{3}{4}$  10:39

B♭ Cl. *ppp* *p*

Vib. *pp* *p* *mf* *pp* *pp* *p*

Vln. 1 *p* *mf* *pp*

Vln. 2 *p* *mf* *pp*

322

325

331

Click T.  $\frac{4}{4}$  10:52

Fl. (*gliss.*) *p*

B♭ Cl. *pp* *p* *mp*

Vib. *fp* *pp* *p* *mp*

Vln. 1 *pp* *mp* *pp* *p*

Vln. 2 *pp* *mp* *pp* *p*

D.B. flautando *pp* sempre flautando *p*



333

Click T. 10:56

Fl. (molto vibr.)  
mp pp mp mf p ppp

B♭ Cl. p mf p

Vib. sfz pp p

Vln. 1 p pp ppp sempre flautando

Vln. 2 p ppp p sempre flautando

Vla. p pp ppp (flautando) p

D.B. p ppp p

338

Click T. 11:14

342

Fl. mp p pp mf ppp

B♭ Cl. mf p mf ppp mp pp p

Vib. mf pp

Vln. 1 (flautando) mf ppp pp ord. -----> s.pont. flautando

Vln. 2 (flautando) mf ppp pp ord. -----> s.pont. flautando

Vla. mf pp ord. -----> s.pont. 3

D.B. p mf ppp flautando

346

Click T. 11:22 11:30

354

Fl. *p* *pp*

B♭ Cl. *pp* *mp* *ppp* *pp*

Hn. *pp*  
half-valved, ad libitum

Vib. *mf* *p* *pp*

Vln. 1 *mf* *pp*  
s.pont. ord.

Vln. 2 *mf* *pp*  
s.pont. ord.

Vla. *pp* *mf*

D.B. *pp* *p* *pp*  
ord. flautando

355

Click T. 11:50

360

Fl. *mf* *p*

B♭ Cl. *p* *ppp* *p* *mp*

Hn. *mf* *p* *p*

Vib. *pp* *mf*

Vla. *ppp* *f* *pp* *ricochet* *flautando* *p*

D.B. *p* *flautando* *p*

s.pont. [sul G] Senza vibr. Molto vibr.

363

Click T. 11:56

Fl. (molto vibr.) *mp* *sub. f* *mf* *f*

B. Cl. *p* *sub. f* *mp* *f*

Hn. (ord.) *mp* *fp* *mf* *fp* *f*

Vla. *pp* *fp* *fp* ord. -----> s.pont. (gliss. + tr.)

Vc. *fp* s.pont.

D.B. *pp*



371

374

Click T. 12:12

Fl. *ff* *f* *fff* *ff*<sup>3</sup>

B. Cl. *ff* *mf* *ff*

Hn. *f* *fp* *f* *ff* *f* "growl"

Vln. 1 *f*

Vln. 2 *f*<sup>5</sup>

Vla. *ff* *f* *f* ord. -----> s.pont. (random gliss.)

Vc. *ff* *fp* *f* ord.

D.B. *f* ord.

Click T. 12:21

Fl. *f*

B♭ Cl. *f*

Hn. *f*

Vib. *ff* *mp* *p*

Vln. 1 *ff* *mp* *pp* *f*

Vln. 2 *ff* *mp* *pp* *f*

Vla. *ord.* *fp* *ff*

Vc. *ff*

D.B. *ff*



Click T. 12:30

Fl. *fff* *ff* *mp* *f*

B♭ Cl. *fff* *ff* *f*

Hn. *finger tremolo* *mp* *3*

Vib. *fp* *f* *fp* *f*

Vln. 1 *3* *pp* *p* *pp* *3*

Vln. 2 *pp* *6* *p* *pp*

Vla. *fp* *f* *fp* *f* *mp* *3* *pp* *p* *pp*

390

395

Click T. 12:38

Fl. *mf* *ff* *f*

B♭ Cl. *ff*

Hn. *mf* *f*

Vln. 1 *mf* *pp* *p* *f*

Vln. 2 *mf* *pp* *p*

Vla. *mf*

Vc. *mf* *f* *mf*

D.B. *mf*

398

Click T. 12:47

Fl. *ff*

B♭ Cl. *ff* *f* *mf* *mp*

Hn. *fp* *f* *ff* *p*

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* (gliss. + tr.)

Vc. *f* ricochet *mp*

404

Click T. 12:56

FL. *f* *mf*

B♭ Cl. *p* *mp* *f* *mf*

Hn. *p* *mp* *fp* *f* *mf*

Vib. *f* *p* *mf* *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *f* *p* *sub. f* *mf* *p*

411

417

Click T. 13:07

FL. *ff* *mf*

B♭ Cl. *f* *mf* *p*

Hn. *f* *mp* *pp* (h.v.)

Vib. *fp*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp* *pp* (ric.)

Vc. *f* (ric.)

423

Click T. 13:27

Hn. (h.v.) *p* (ord.) *pp* *p* Con sord. =>

Vln. 1 *p* sempre flautando

Vln. 2 *p* sempre flautando

Vla. *p* sempre flautando

Vc. *p* sempre flautando

425

432

439

Click T. 13:40

Fl.

Hn. Con sord. *p* "growl" *mf*

Crt. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. (flautando) *mp* *pp*

Vc. (flautando) *mp* *pp*

D.B. *p*

441

Click T. 13:54

Fl. *ff* *mf* *p* *mp*

Hn. (Con sord.) *pp* *mp* *p*

Crt. *p* *mp* *pp*

Vln. 1 (flautando) *p* *pp*

Vln. 2 (flautando) *p* *pp*

Vla. (flautando) *p* *pp*

Vc. (flautando) *p* *mf* (ric.) *mp*

ord.

451

Click T. 14:13

454 (molto vibr.)

Fl. *p* *mp* *mp*

B♭ Cl. *mp* *p*

Hn. Con sord. + half-valved *pp* *mp*

Crt. *mp* *p* *pp*



Click T. 14:30

Fl. *mf*

B♭ Cl. *mp* *p* **473** *pp*

Hn. Senza sord. =>

Crt. *mp* *p* *pp* *p*

Vln. 1 *mp* *p* flautando

Vln. 2 *mp* *p* flautando

Vla. *mp* *p* flautando

Vc. *mp* *p* flautando

D.B. *mp* *pp*



Click T. 14:45

**475**

Fl. *p* *p*

B♭ Cl. *mp* *p* *p*

Hn. (ord.) *p* + + Con sord. =>

Crt. *pp* *ppp*

Vln. 1 *p* *pp* sempre flautando

Vln. 2 *p* *pp* sempre flautando

Vla. *p* *pp* sempre flautando

Vc. *p* *pp* sempre flautando (ric.)

D.B. *p* *pp*

481

Click T. 14:54

Fl. *pp*

B♭ Cl. *mp*

Hn. *ppp* *mp* *pp*

Con sord.  
+ half-valved

Crt. *p* *pp*

484

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* *mf* *pp*

(ric.)

D.B.