

LEVY OLIVEIRA

A r a p u c a

for flute, classical guitar, cello and electronics

Belo Horizonte MG
Janeiro 2021

Somos assim: sonhamos o voo mas tememos a altura. Para voar é preciso ter coragem para enfrentar o terror do vazio. Porque é só no vazio que o voo acontece. O vazio é o espaço da liberdade, a ausência de certezas. Mas é isso o que tememos: o não ter certezas. Por isso trocamos o voo por gaiolas. As gaiolas são o lugar onde as certezas moram.

Rubem Alves

That is how we are: We dream about flying, but we fear heights. To fly you need to face your fear of the void. Because the flight only happens if there is a void. Emptiness is the space of freedom, the absence of certainties. Men want to fly, but they fear emptiness. They cannot live without certainties. That's why we exchange the flight for cages. Cages are the place where certainties live.

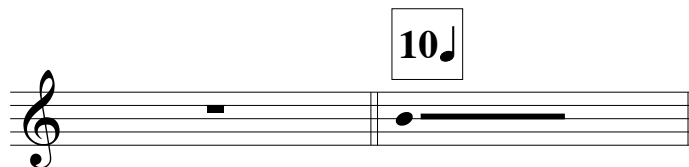
Rubem Alves

PERFORMANCE INSTRUCTIONS

Score in C

GENERAL

Tremolos are always fast and not measured.



In this score, there is traditional and proportional notation. Proportional notation happens always between double bars. In proportional notation, hold note for a time proportional to the length of the line (In this example, the note extends half away through the duration of the measure).

FLUTE



Aeolian sound.



Pizzicato.



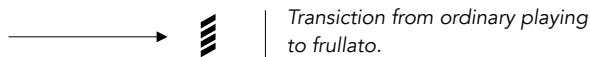
Tongue Ram.



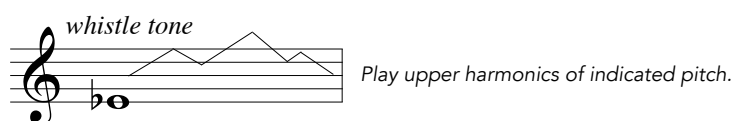
Chromatic glissando.



Embouchure glissando.

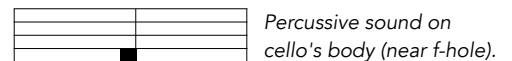


Transition from ordinary playing to frullato.



Play upper harmonics of indicated pitch.

CELLO



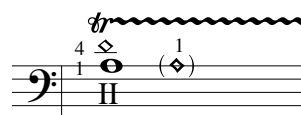
Percussive sound on cello's body (near f-hole).

Seagull effect



Put your fingers as high as possible in artificial harmonic position and slide down the fingerboard keeping your fingers in the exact same position the entire time.

Reference video: shorturl.at/aulPZ



Harmonic trill.

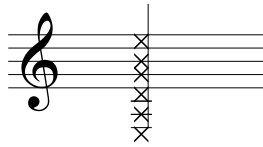
Reference video: shorturl.at/emnsS



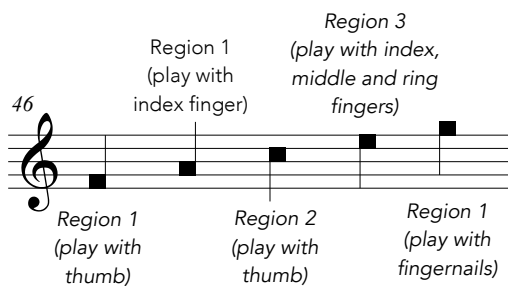
Open harmonic glissando in indicated string.

PERFORMANCE INSTRUCTIONS

GUITAR



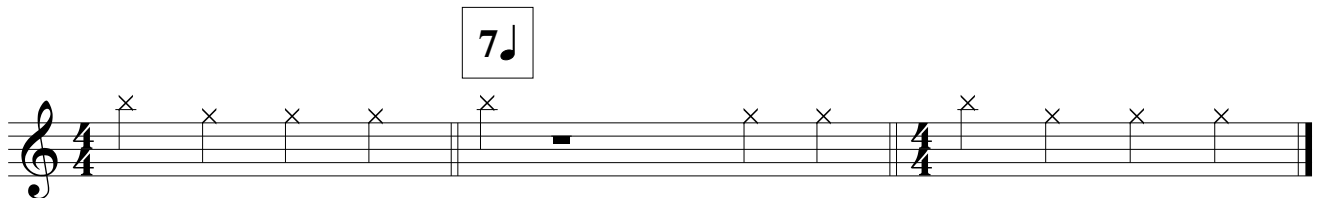
Damp indicated strings.



Percussive sound on indicated place of instrument's body with specific finger.



CLICK AND ELECTRONICS



The piece should be played with a click-track (earphone) to facilitate the synchronism between performer and electronics.

Click-track plays every beat. In measures without time signature click-track does not play. Cue to next measure is given two beats before.

Other instructions may appear in the score.

In case of any doubts, please contact the composer at pacheco.levy@gmail.com

For further information about the composer, please visit: www.levyoliveira.com

(English title: Bird Trap)

♩ = 83

flute reverb

3

Elec.

9

16

4

4

Fl.

3

9

16

4

4

p *f*

Cl. Gtr.

3

9

16

4

4

Vc.

3

9

16

4

4

2

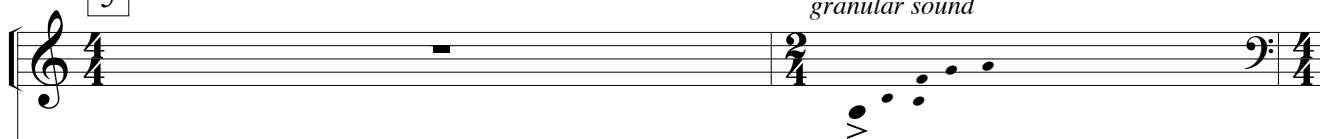
0:13

Arapuca

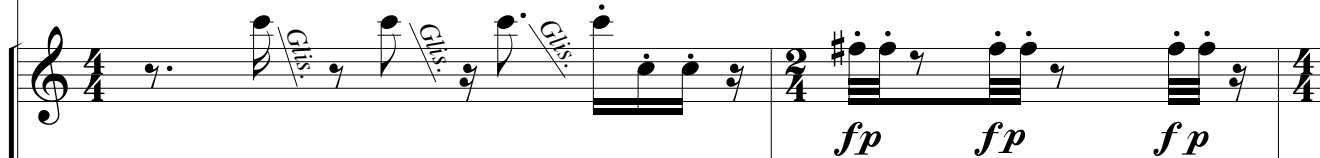
5

granular sound

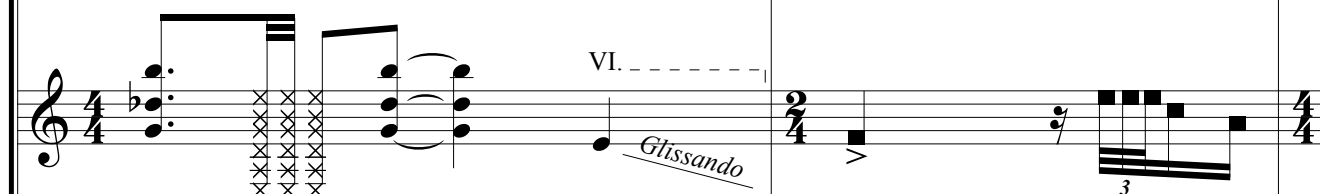
Elec.



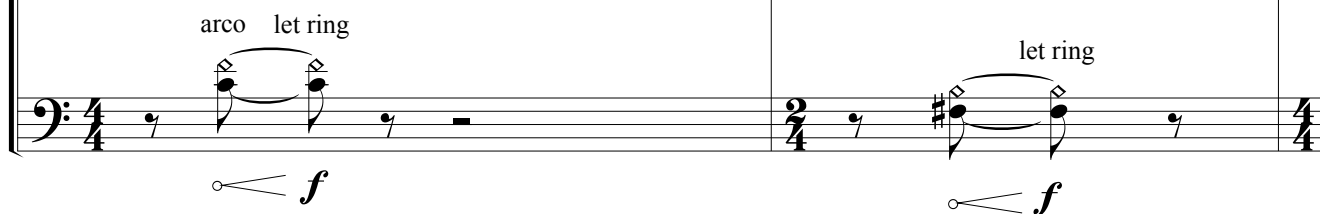
Fl.



Cl. Gtr.



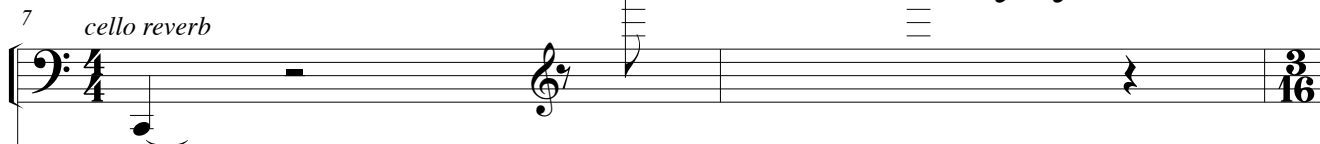
Vc.



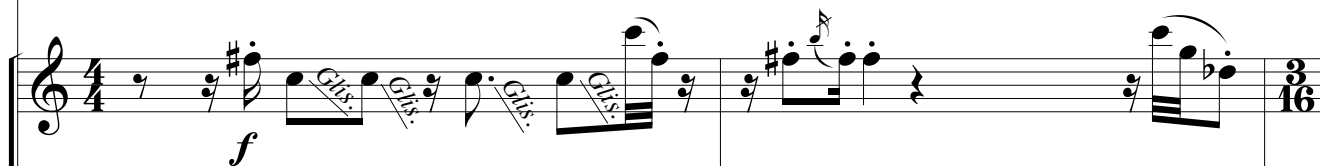
guitar reverb

granular sound

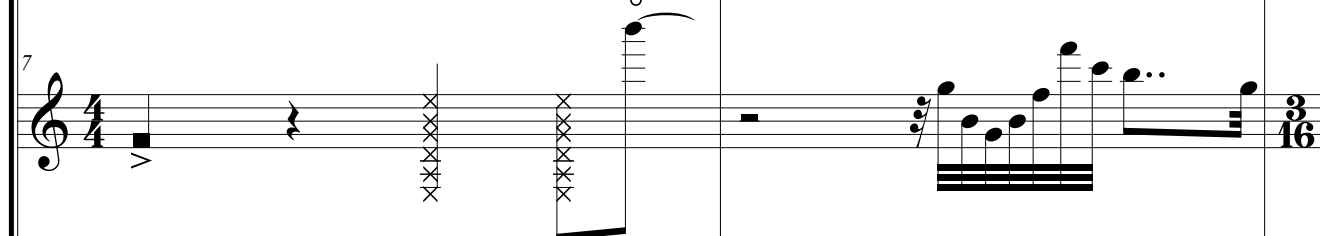
Elec.



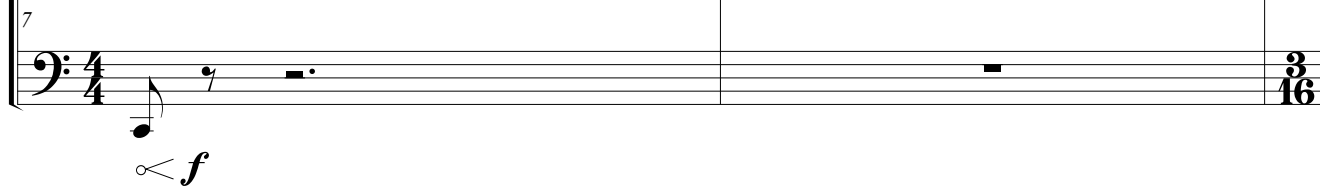
Fl.



Cl. Gtr.



Vc.



Arapuca

3

0:23

9

guitar reverb

10

Elec.

Fl.

Cl. Gtr.

Vc.

guitar reverb

guitar reverb

8va

8va

Elec.

Fl.

Cl. Gtr.

Vc.

let ring

pizz. let ring

A r a p u c a

The image displays a musical score for the film 'The Day After Tomorrow', featuring four staves: Elec. (Electric Guitar), Fl. (Flute), L. Gtr. (Lead Guitar), and Vc. (Violoncello). The music is in 3/4 time and spans measures 13 and 16. The Elec. staff includes guitar reverb effects. The Fl. staff features a melodic line with a sharp key signature change. The L. Gtr. staff shows a melodic line with a sharp key signature change and a guitar reverb effect. The Vc. staff includes an arco (arco) section and a let ring (let ring) instruction, followed by a forte (f) dynamic marking.

[illegible]

Arapuca

17

Elec.

Fl.

Cl. Gtr.

Vc.

cello reverb

T. R.

p

ff

ff

pizz.

ff

Gliss.

0:47

20

triangle sound

bell sound

11

19

17

11

19

17

11

arco

open harmonics

glissando

f

let ring

Glissando

pizz.

f

f

1:05 guitar reverb

cello reverb

23 cello reverb

25 8^{va} cello reverb

Elec.

Fl.

Cl. Gtr.

Vc.

mp

fp

mp

mf

let ring

8^{va} let ring

arco

Glis.

f

cello reverb

27

Elec.

Fl.

Cl. Gtr.

Vc.

mf

fp

let ring

let ring

p mf

pmf

mp

Glis.

f

f

1:23
30

granular sound

Elec.

Fl.

Cl. Gtr.

Vc.

21

21

21

mf

f

Glis.

VI. ---

pizz.

f

mf

fp

f fp

f

cello reverb

33

1:37
35

Elec.

Fl.

Cl. Gtr.

Vc.

33

33

arco

Glis.

8va ---

< f < f

mf < fp

mf < fp

f

< f < f

< f < f

8

Arapuca

triangle sound

guitar reverb

8^{va} triangle sound

36

Elec.

Fl.

Cl. Gtr.

Vc.

f *fp* *f* *fmp*

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

Glis. *Glis.*

8^{va} 8^{va}

triangle sound

bell sound

38

Elec.

Fl.

Cl. Gtr.

Vc.

f *fmf* *f*

mf *f* *f* *pp*

let ring 8^{va}

9 16 9 16 9 16

Arapuca

9

1:50
40

Elec.

Fl.

Cl. Gtr.

Vc.

guitar reverb

let ring
8^{va}

f as possible

f

f

Glissando

Glissando

43

Elec.

Fl.

Cl. Gtr.

Vc.

ff

ff

mf

ff

10

Arapuca

44

Elec.

Fl.

Cl. Gtr.

Vc.

ff

Glissando

This block contains the musical notation for measures 44 and 45 of the piece 'Arapuca'. The score is written for four staves: Electric guitar (Elec.), Flute (Fl.), Clarinet/Guitar (Cl. Gtr.), and Violoncello (Vc.). The time signature is 4/4. Measure 44 begins with a treble clef and a key signature of one flat. The Electric guitar part has a single note with an accent. The Flute part has a series of eighth notes with slurs and ties. The Clarinet/Guitar part has a series of chords with slurs and ties, marked with a forte (ff) dynamic. The Violoncello part has a single note. Measure 45 continues the Flute and Clarinet/Guitar parts, with the Clarinet/Guitar part ending with a glissando. The time signature changes to 3/4 at the end of measure 45.

1:59

45

Elec.

Fl.

Cl. Gtr.

Vc.

Glissando

ff

This block contains the musical notation for measures 45 and 46 of the piece 'Arapuca'. The score is written for four staves: Electric guitar (Elec.), Flute (Fl.), Clarinet/Guitar (Cl. Gtr.), and Violoncello (Vc.). The time signature is 3/4. Measure 45 begins with a treble clef and a key signature of one flat. The Electric guitar part has a single note. The Flute part has a series of eighth notes with slurs and ties. The Clarinet/Guitar part has a series of chords with slurs and ties. The Violoncello part has a single note. Measure 46 continues the Flute and Clarinet/Guitar parts, with the Violoncello part ending with a glissando. The time signature changes to 5/16 at the end of measure 46.

Arapuca

11

46

Elec.

Fl.

Cl. Gtr.

Vc.

flute reverb

Gliss.

2:04

50 cello reverb

49

Elec.

Fl.

Cl. Gtr.

Vc.

Glissando

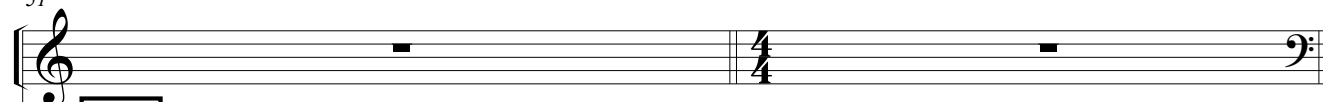
ff

f

Arapuca

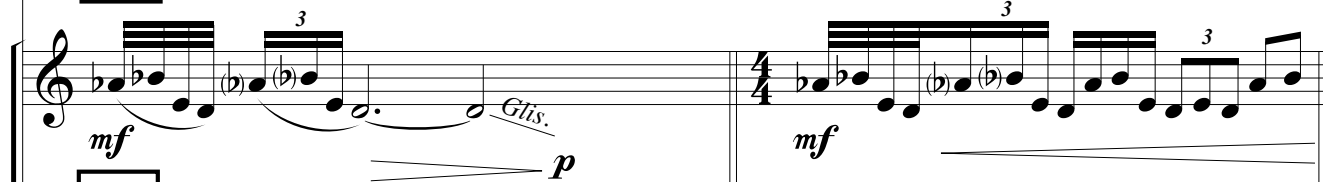
12
51

Elec.



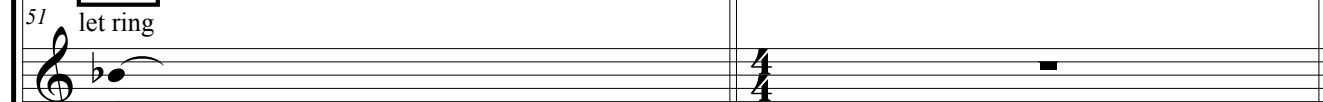
35

Fl.



35

Cl. Gtr.

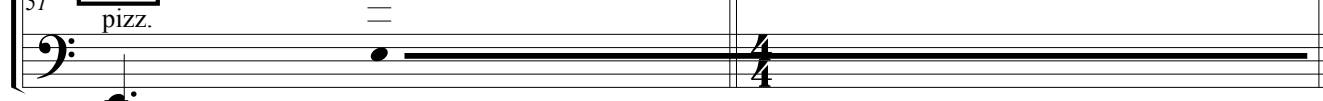


51
let ring
mf

35

arco

Vc.

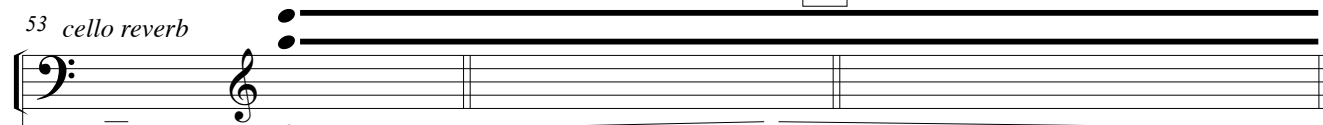


51
pizz.

2:27

55

Elec.



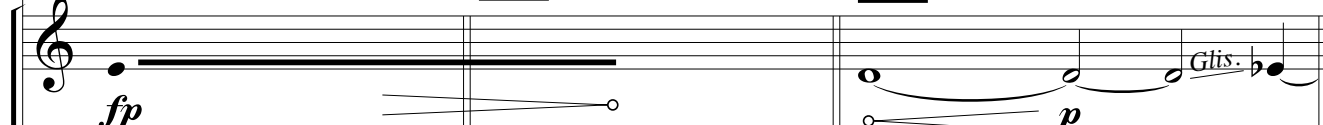
53 cello reverb

8

8

9

Fl.



fp

8

8

9

Cl. Gtr.



53 let ring

8

8

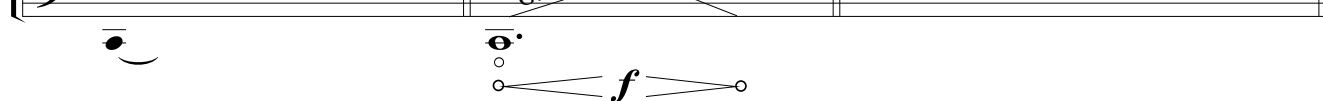
9

53 let ring
pizz.

arco
open harmonics
glissando

Glissando

Vc.



f

Arapuca

13

56

Elec.

Fl.

Cl. Gtr.

Vc.

8

11

8

11

let ring

f as possible

56

8

11

4 1

1

II

f

3

mp

58

Elec.

Fl.

Cl. Gtr.

Vc.

13

6

13

6

13

6

seagull effect

f

p

mf

mf

f as possible

f

mp

mf

f as possible

f

f as possible

2:58

60

3/4

3/4

3/4

3/4

aeolian pizz.

let ring

pizz.

f as possible

Glissando

14

Arapuca

whistle tone sounds

61

Elec.

Fl.

Cl. Gtr.

Vc.

14

9

12

mf

f

Glis.

whistle tones

3:32

65

cello open harmonics
glissando

64

Elec.

Fl.

Cl. Gtr.

Vc.

6

9

15

mf

f

arco

Glis.

f

A r a p u c a

70

15

[illegible][illegible]

72

guitar reverb

Elec.

Fl.

Cl. Gtr.

Vc.

Gliss.

Gliss.

Gliss.

f

17

17

17

4:11

75

74

Elec.

Fl.

Cl. Gtr.

Vc.

Gliss.

Glissando

ff

let ring

Glissando

ff

flute reverb

Arapuca

guitar reverb

17

77

Elec.

Fl.

Cl. Gtr.

Vc.

let ring

f

mf

f

pizz.

arco

f

f

4:14

80

cello reverb

cello reverb

guitar reverb

Elec.

Fl.

Cl. Gtr.

Vc.

mf

f

ff

f

ff

mf

f

84 *cello reverb*

Elect. Fl. Cl. Gtr. Vc.

f

Gliss.

Gliss.

pizz.

f

flute reverb

Elect. Fl. Cl. Gtr. Vc.

ff

mf

arco

Glissando

A r a p u c a

19

4:25

90

[illegible][illegible]

20

Arapuca

4:32
95

triangle sound

flute reverb

Gliss.

aeolian

Gliss.

3

Elec.

Fl.

Cl. Gtr.

Vc.

4:38
100

99

Elec.

Fl.

Cl. Gtr.

Vc.

mf

mf

f

Gliss.

102

Elec.

Fl.

Cl. Gtr.

Vc.

let ring

pizz.

arco

Gliss.

f

f

f

11 16

4:51

104

guitar reverb

105

cello reverb

Fl.

Cl. Gtr.

Vc.

let ring

Gliss.

f

f

f

11 16

22

Arapuca

flute reverb

107

Elec.

Fl.

Cl. Gtr.

Vc.

Gliss.

let ring

5:00

110

109

Elec.

Fl.

Cl. Gtr.

Vc.

fp

let ring

f as possible

Arapuca

23

111

Elec.

Fl.

Cl. Gtr.

Vc.

16

7

f

f *fp*

let ring

p *mf*

f

f

5:28

113

Elec.

Fl.

Cl. Gtr.

Vc.

8

12

mf

mf *p*

f

f

24

Arapuca

116

cello reverb

Elec.

Fl.

Cl. Gtr.

Vc.

24

14

24

14

24

14

aeolian

*f**p**mf**mf**f**ff*

6:08

120

118

cello reverb

Elec.

Fl.

Cl. Gtr.

Vc.

f

118

*f*pizz.
let ring*f*

arco

*f**fp*

Elec.

F1.

Cl. Gtr.

Vc.

Elec.

F1.

Cl. Gtr.

Vc.

triangle sound

6:15

cello reverb

cello reverb

 m_f

p

 m_f

let ring
pizz.

arco

$$ff$$

26

Arapuca

guitar reverb

cello reverb

cello reverb

Elec.

127 *f* *f* *f* *f*

Fl.

mf *p* *mf* *mf* *mf* *p*

Cl. Gtr.

p *f* *mf*

Vc.

f *f* *f* *f*

6:27

130

Elec.

f *mf* *f* *ff*

Fl.

f *mf* *f* *ff*

Cl. Gtr.

f *mf* *f* *ff*

Vc.

f *mf* *f* *ff*

Arapuca

27

131

flute echo

flute echo

Elec.

Fl.

f

ff

f

Cl. Gtr.

f

let ring

Vc.

let ring pizz.

f

134

flute reverb

6:40

135

guitar reverb

Glissando

Elec.

5.

21.

Fl.

ff

f

Gliss.

Gliss.

Gliss.

Cl. Gtr.

134

5.

mf

f

let ring

Vc.

134

5.

21.

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

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571

572

573

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581

582

583

584

585

586

587

6:53

cello reverb

140

Elec.

Fl.

Cl. Gtr.

Vc.

f

f

f

f

Gliss.

Gliss.

Gliss.

Gliss.

guitar reverb

143

Elec.

Fl.

Cl. Gtr.

Vc.

143

144

145

146

flute reverb

f

p

ff

let ring

ff

pizz. arco

f

f

f

f

Glis.

Glis.

Glis.

7:09

145

Elec.

cello reverb

Fl.

ff mf ff

ff

Cl. Gtr.

pizz.

Vc.

Gliss.

f

7/16

7/16

2/4

2/4

triangle sound

arco
open harmonics
glissando

7:18

150

Elec.

Fl.

Cl. Gtr.

Vc.

f *ff* *f* *ff* *ff* *p* *ff*

flute reverb

Glis.

152 *cello reverb*

Elec.

Fl.

Cl. Gtr.

Vc. 152 *let ring pizz.*

153 *flute reverb*

Elec.

Fl.

Cl. Gtr. 153 *let ring*

Vc. 153 *let ring*

arco

32 7:35

Arapuca

155

flute reverb

Elec.

Fl.

Cl. Gtr.

Vc.

Elec.

Fl.

Cl. Gtr.

Vc.

158

flute reverb

14.

14.

14.

158

158

*p**ff*

7:55

160

cello reverb

Elec.

Fl.

Cl. Gtr.

Vc.

22.

22.

22.

*mf**ff*

let ring

*ff*let ring
pizz.*ff*