CHUPACABRA

FOR TWO GUITARS

2006

(CA. 8:00)

CHRISTOPHER GAINEY (B. 1981)

Commissioned by:

The Baltimore Classical Guitar Society

Special Thanks to:

**Asgerdur Sigurdardottir, Manuel Barrueco, Ray Chester,
Bruno Amato, Julian Gray, Maud Laforest, and Benjamin Beirs**

For more information, please visit:
www.christophergainey.com

Performance Notes:

1. When choosing fingerings for this piece, the performers should bear in mind that the majority of the fingerings should produce a campanella effect. Some fingerings have been put into the score and the rest should be determined using these as an example. For these fingering examples, a small circle over the note indicates an open string. If a note is to be played on a particular string, the number of the string within a circle appears over the note.
2. Attention must be paid to the mixed accents that blur the overall driving rhythmic effect. This uneven division of the meter is vital to set off the steady sixteenth note pulse that prevails for the majority of the piece.
3. Natural harmonics are indicated by a diamond-shaped note head accompanied by a number showing the fret at which the harmonic is to be played. A diamond-shaped note head that is not accompanied by a fret number indicates an artificial harmonic.
4. The sixth string of each guitar is tuned differently. When choosing which part to play, the performers should select a part whose sixth string tuning is best suited to their instrument.
5. Two different types of fermata markings are used in the score. The rounded fermata is a long fermata, and the angular fermata is a short fermata.
6. Two different types of slur markings are used in this piece. A solid slur line indicates a left-hand slur fingering, and a broken slur line is used to indicate that the notes under it should be played legato, even though a true slur is not possible.

Chupacabra

Christopher Gainey (b.1981)

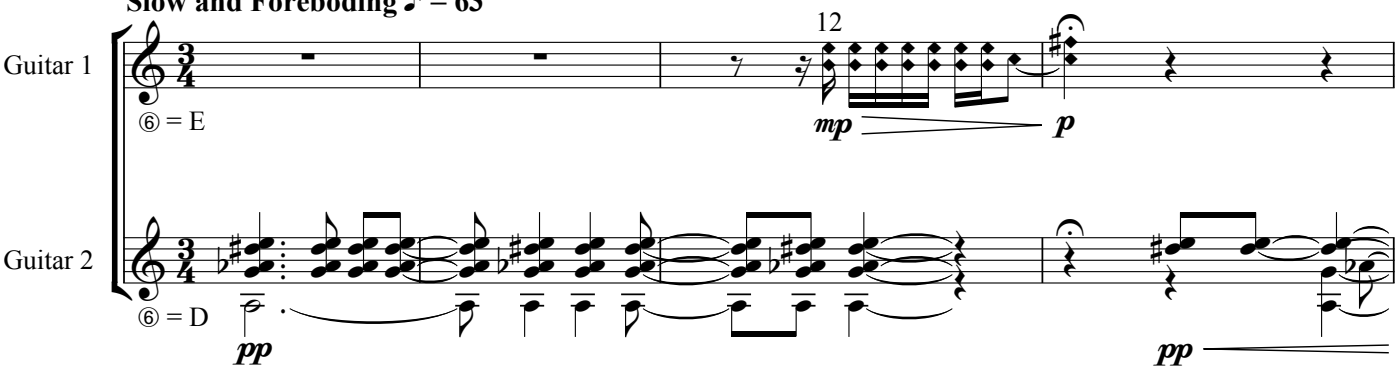
Slow and Foreboding ♪ = 63

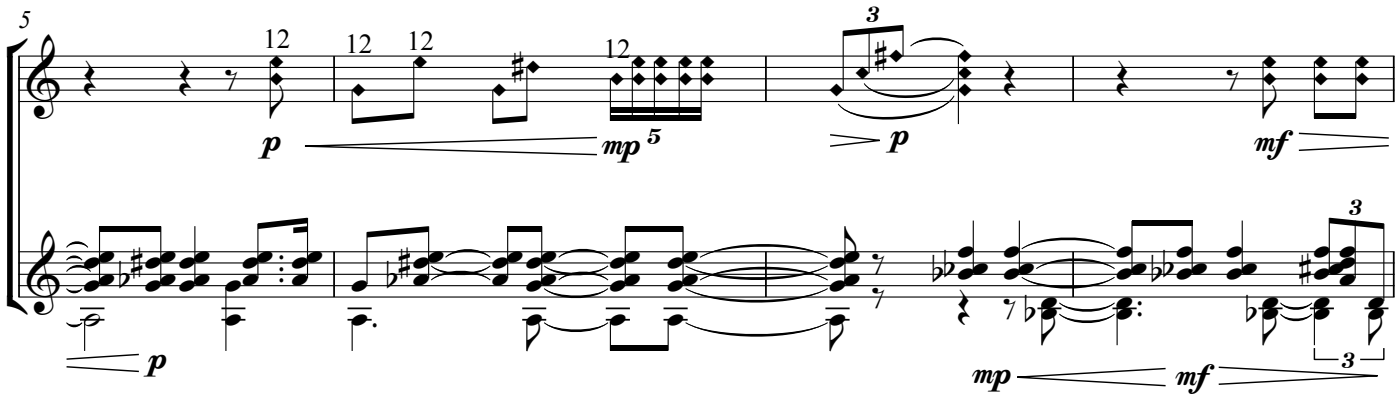
Guitar 1

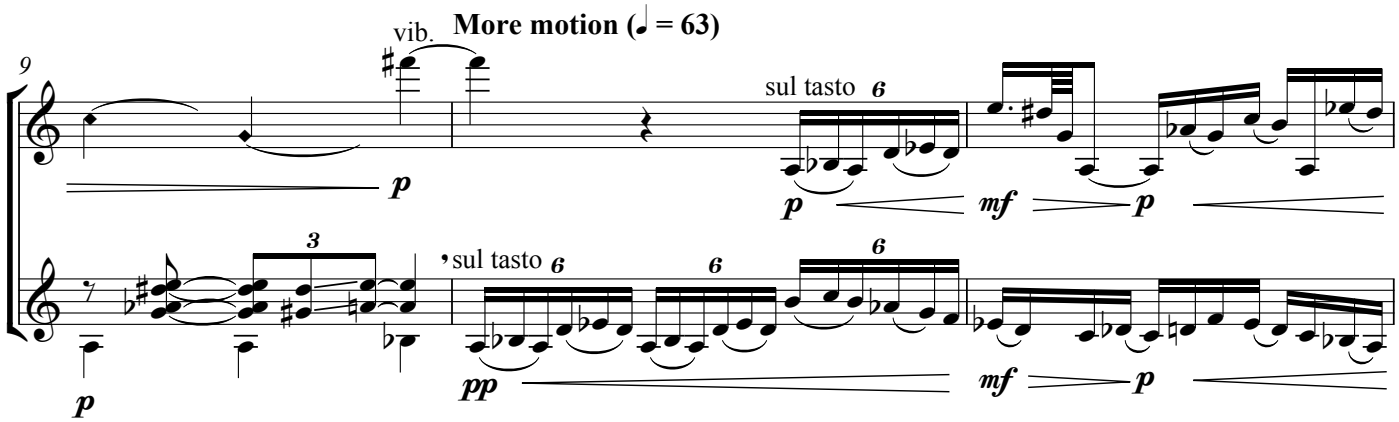
Guitar 2

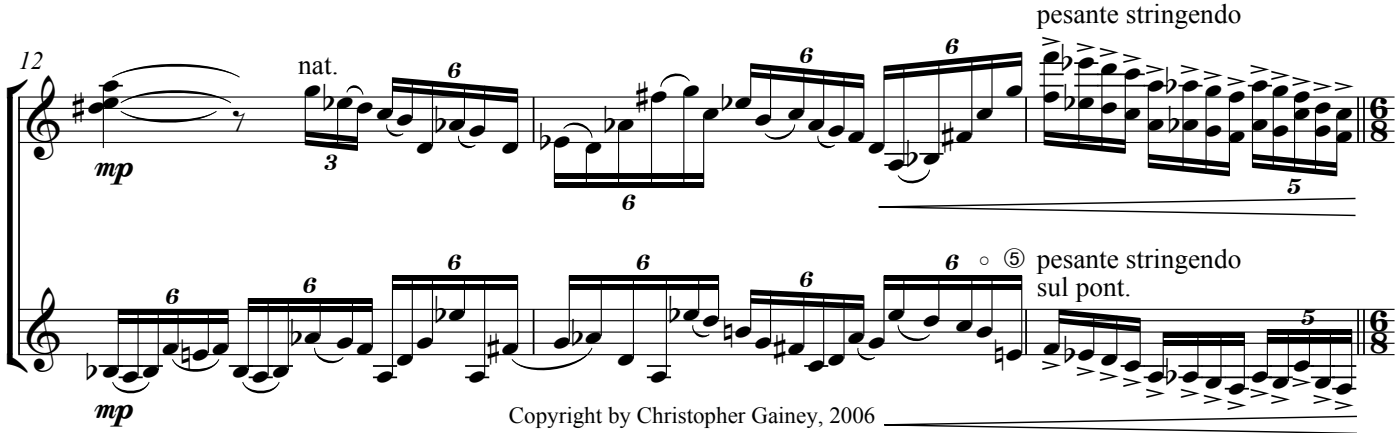
⑥ = E

⑥ = D









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Unmerciful and Rhythmic (♩. = 63)

15

3

ff

sentito ④

mf

nat.

ff

mf

18

mp

sentito

mp

21

mf

mf

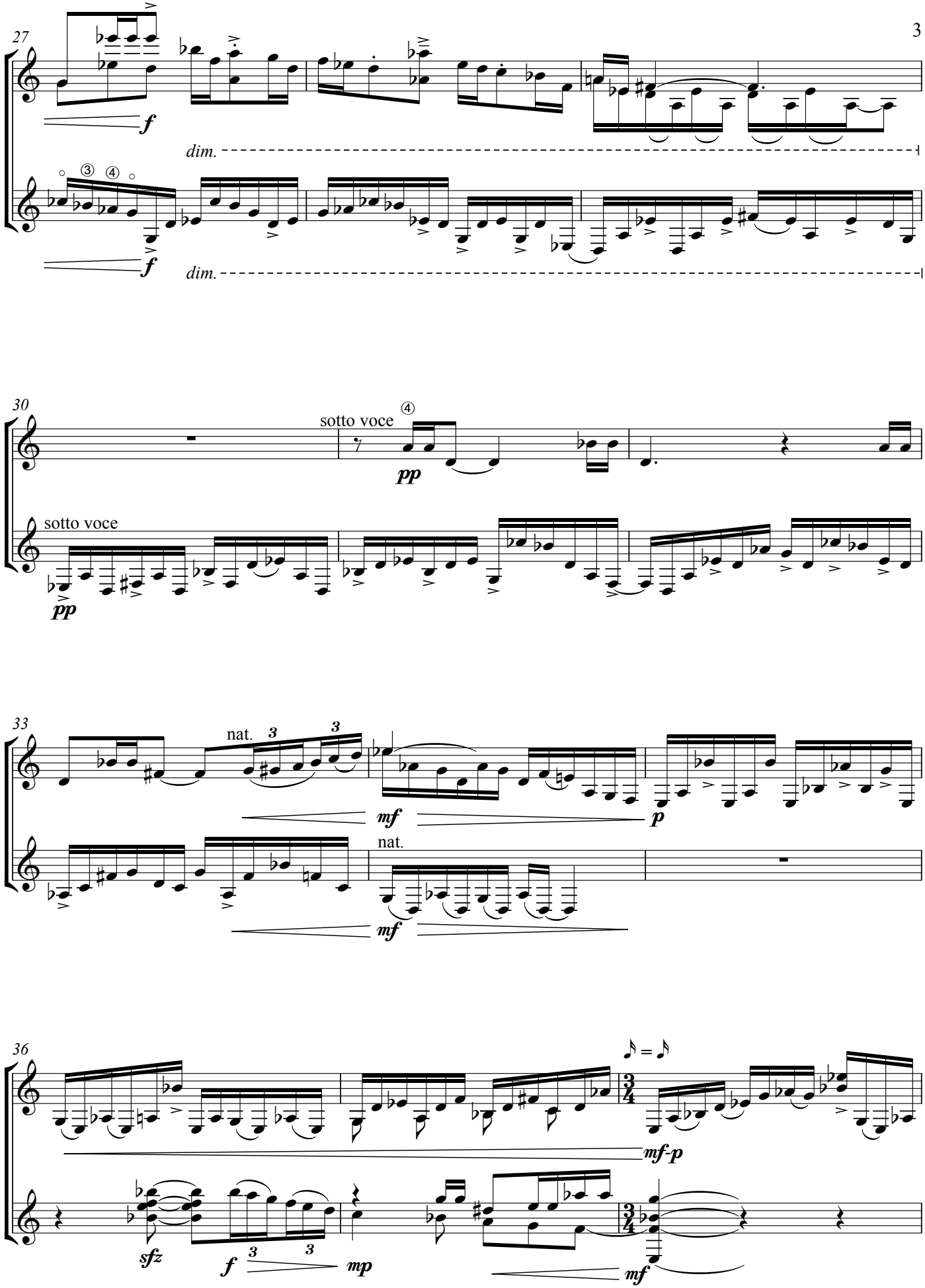
24

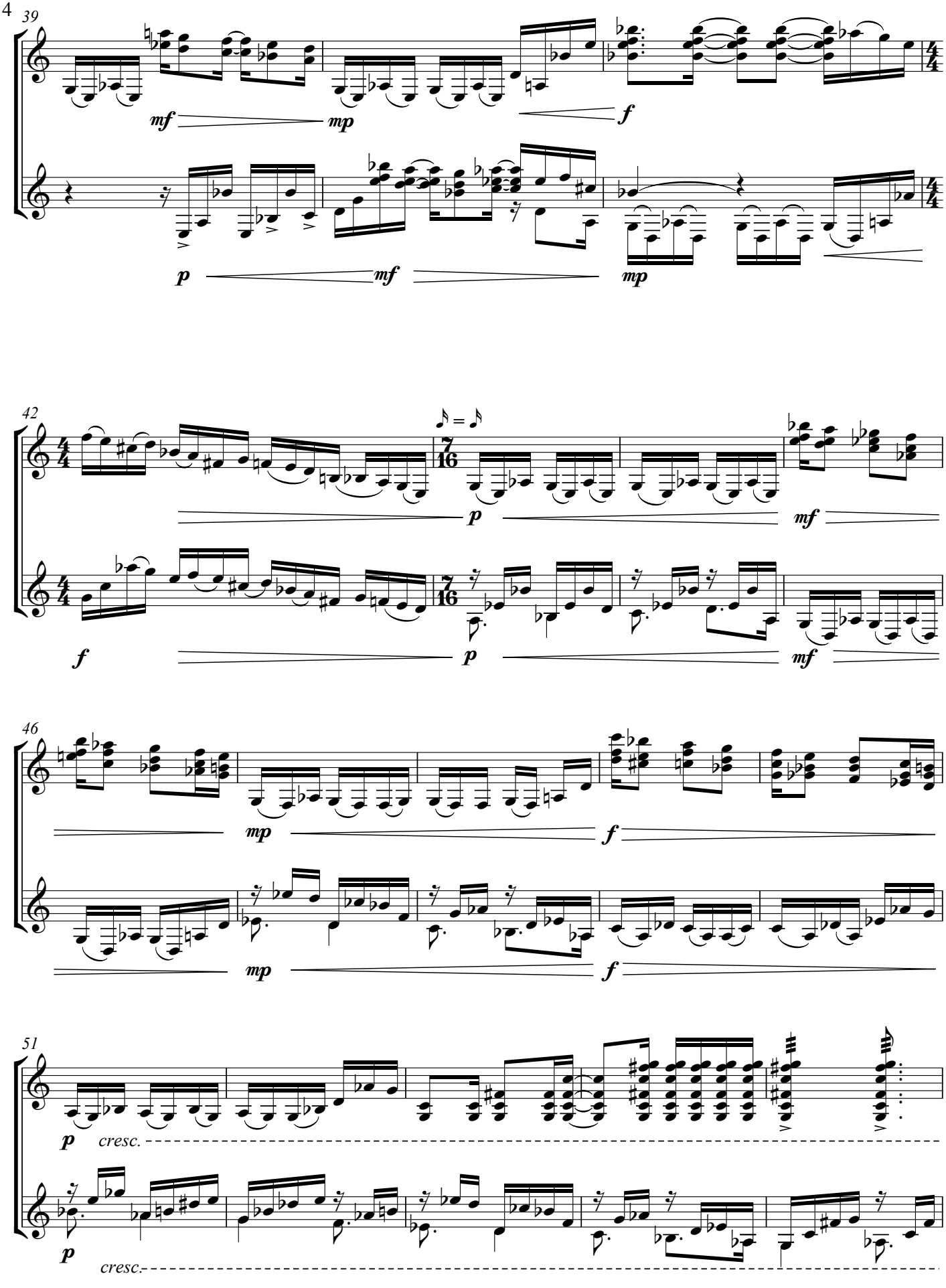
p

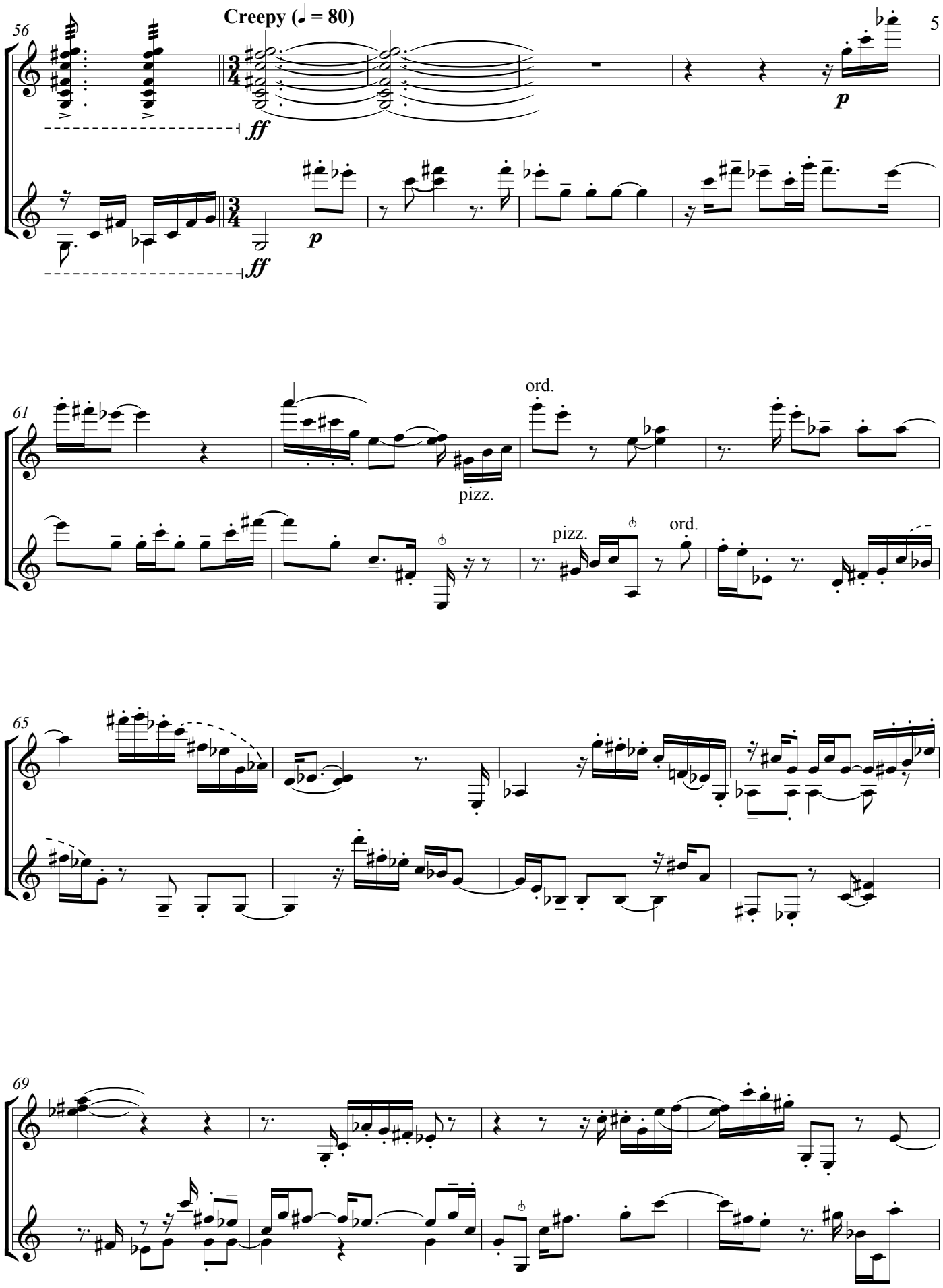
mf

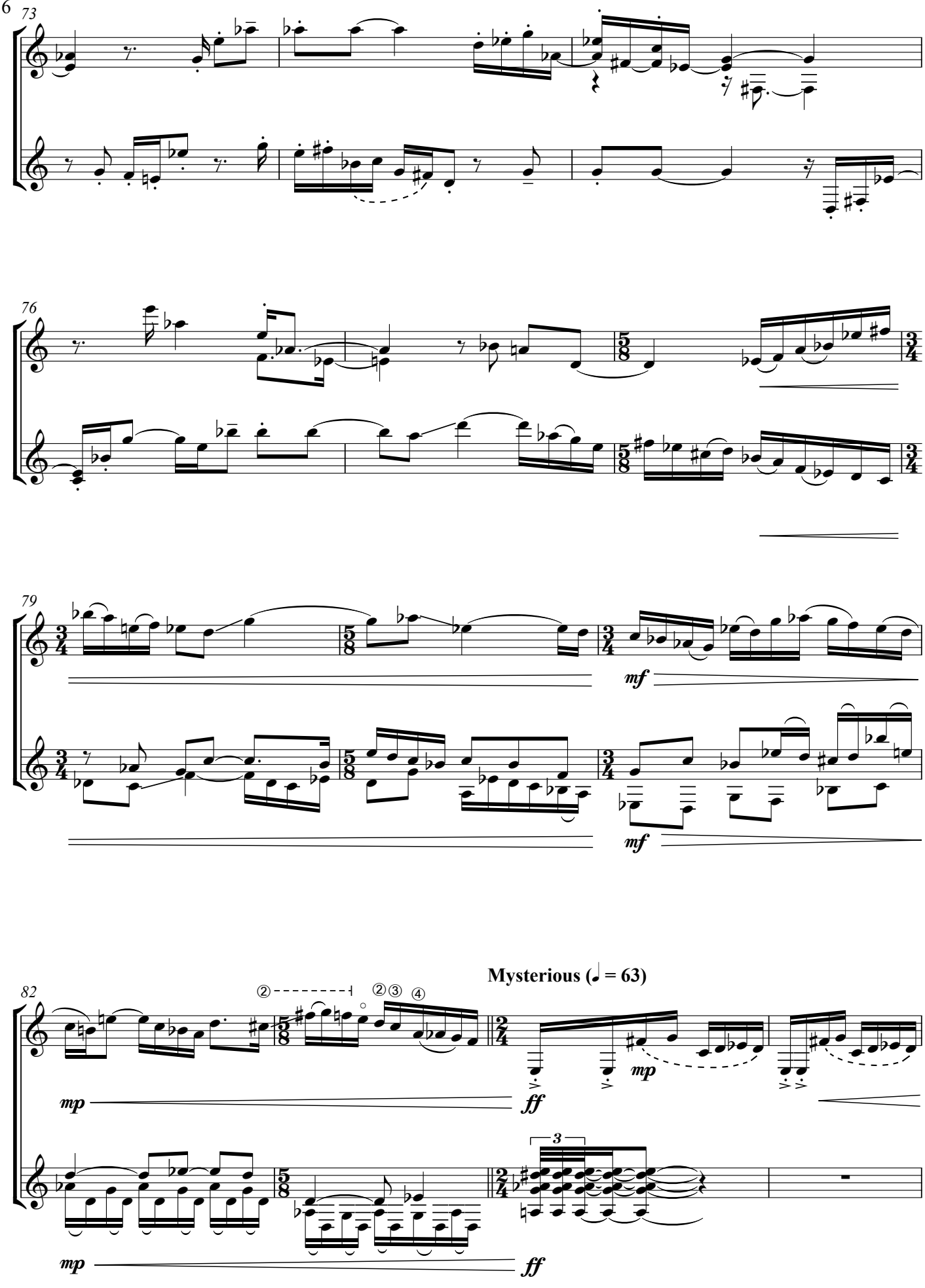
p

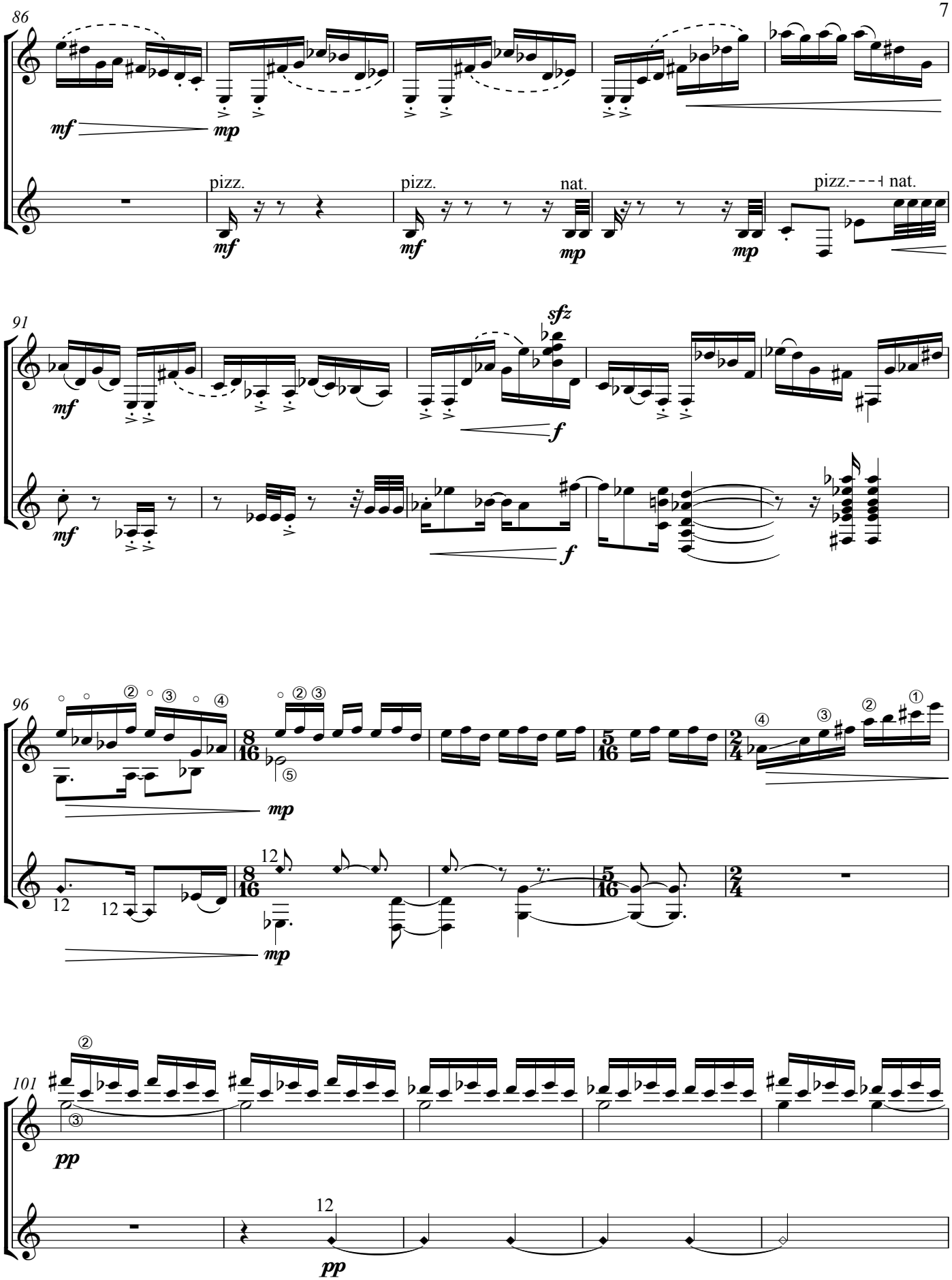
mf

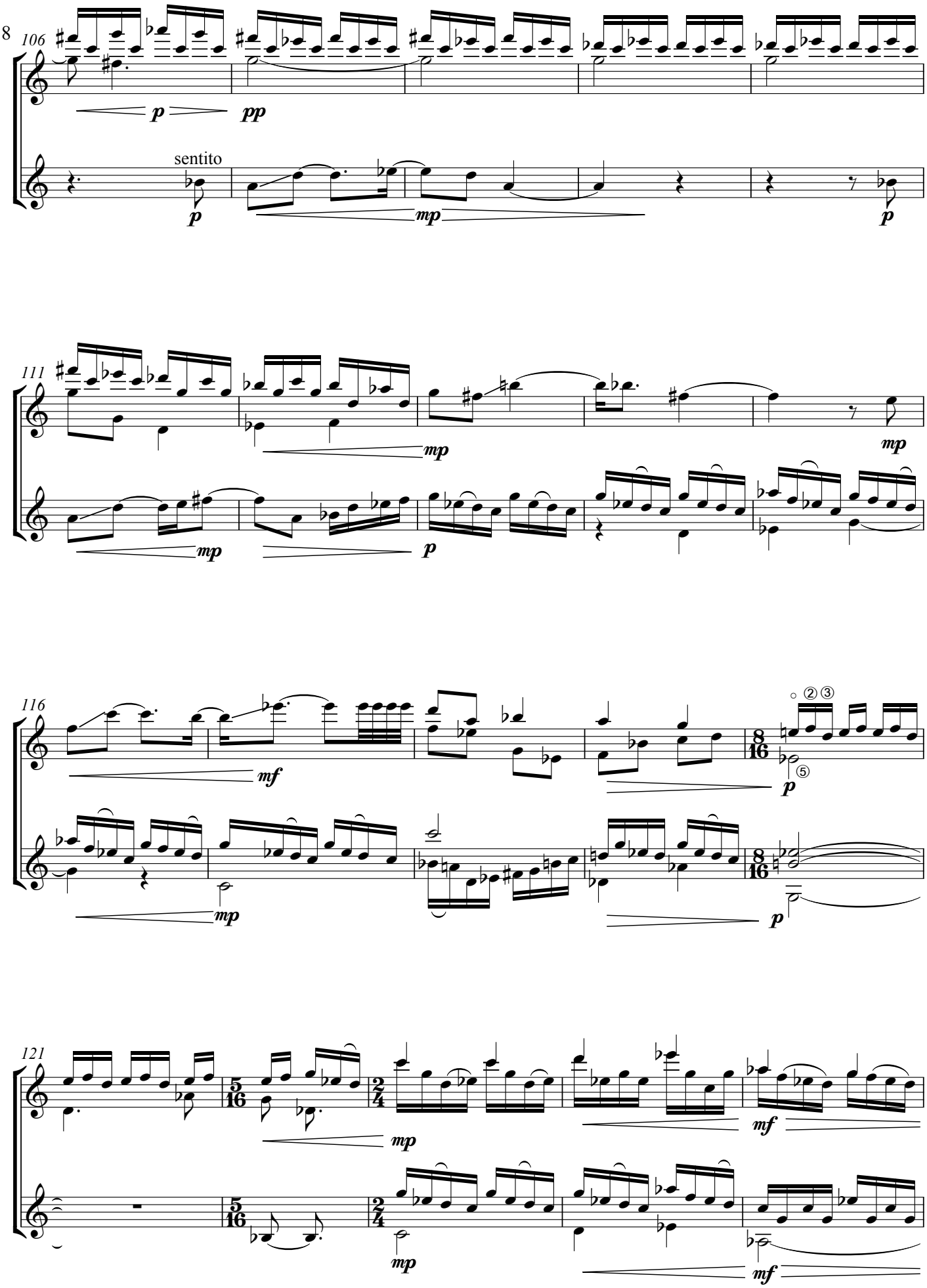

27
f
dim.
f
dim.
30
sotto voce
pp
sotto voce
pp
33
nat.
mf
p
nat.
mf
36
mf-p
sfz
f
mp
mf

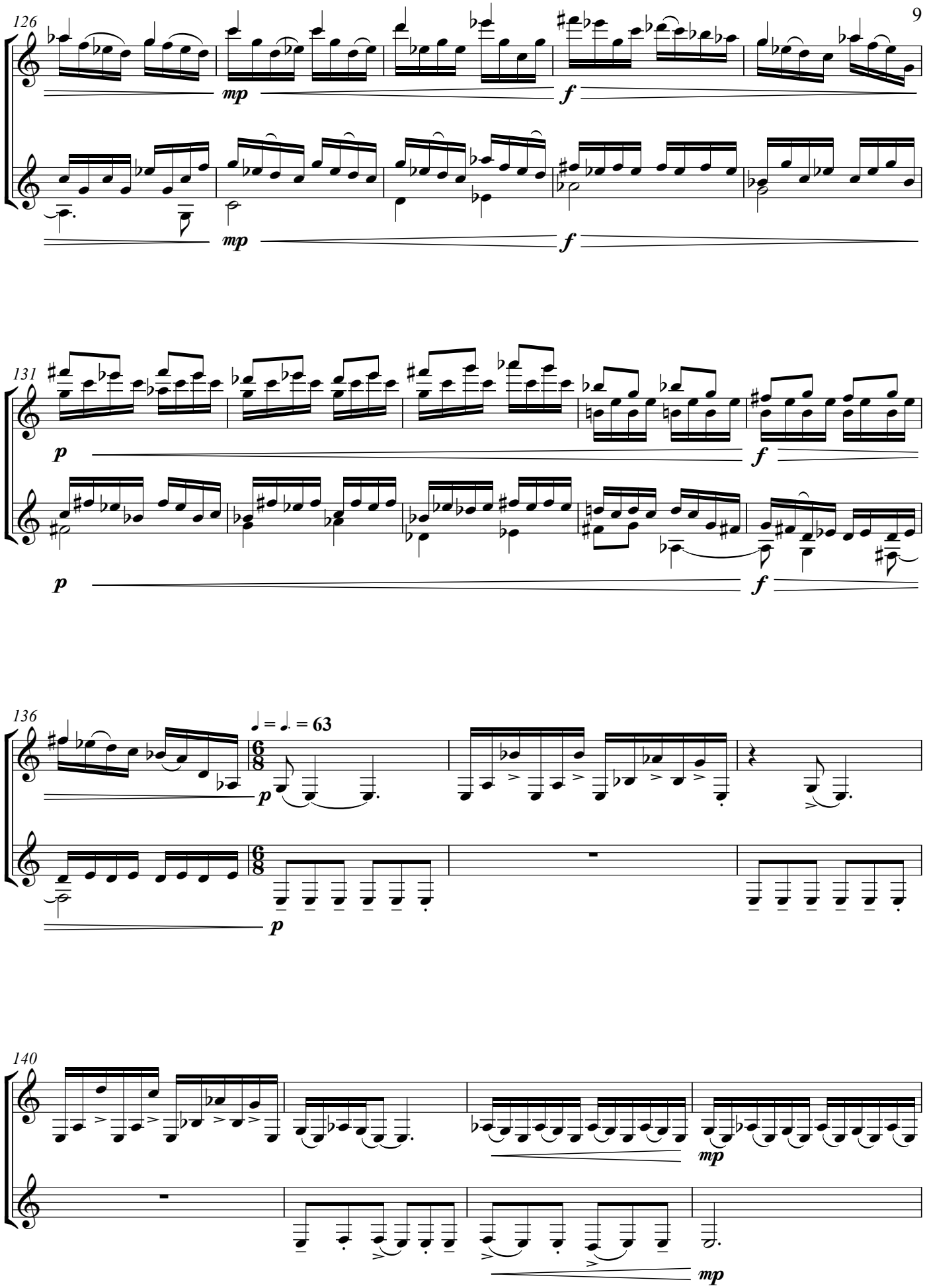

39
mf
mp
f
p
mf
mp
42
p
mf
f
p
mf
46
mp
f
mp
f
51
p
cresc.
p
cresc.


Creepy (♩. = 80)
56
ff
p
ff
p
61
ord.
pizz.
pizz.
ord.
65
69


73
76
79
mf
mf
82
Mysterious (♩ = 63)
mp
ff
mp
ff
mp
ff


86
mf
mp
pizz.
mf
pizz.
mf
nat.
mp
pizz.
nat.
mp
91
mf
sfz
f
mf
f
96
mp
12
12
8
16
12
mp
5
16
2
4
101
pp
12
pp


106
sentito
111
116
121


126
mp
f
131
p
f
136
♩ = ♩. = 63
p
140
mp

144

p mf p

mf mf

148

mf f dim.

mf f dim.

153

Unmerciful and Rhythmic ♪ = ♪ (♩. = 63)

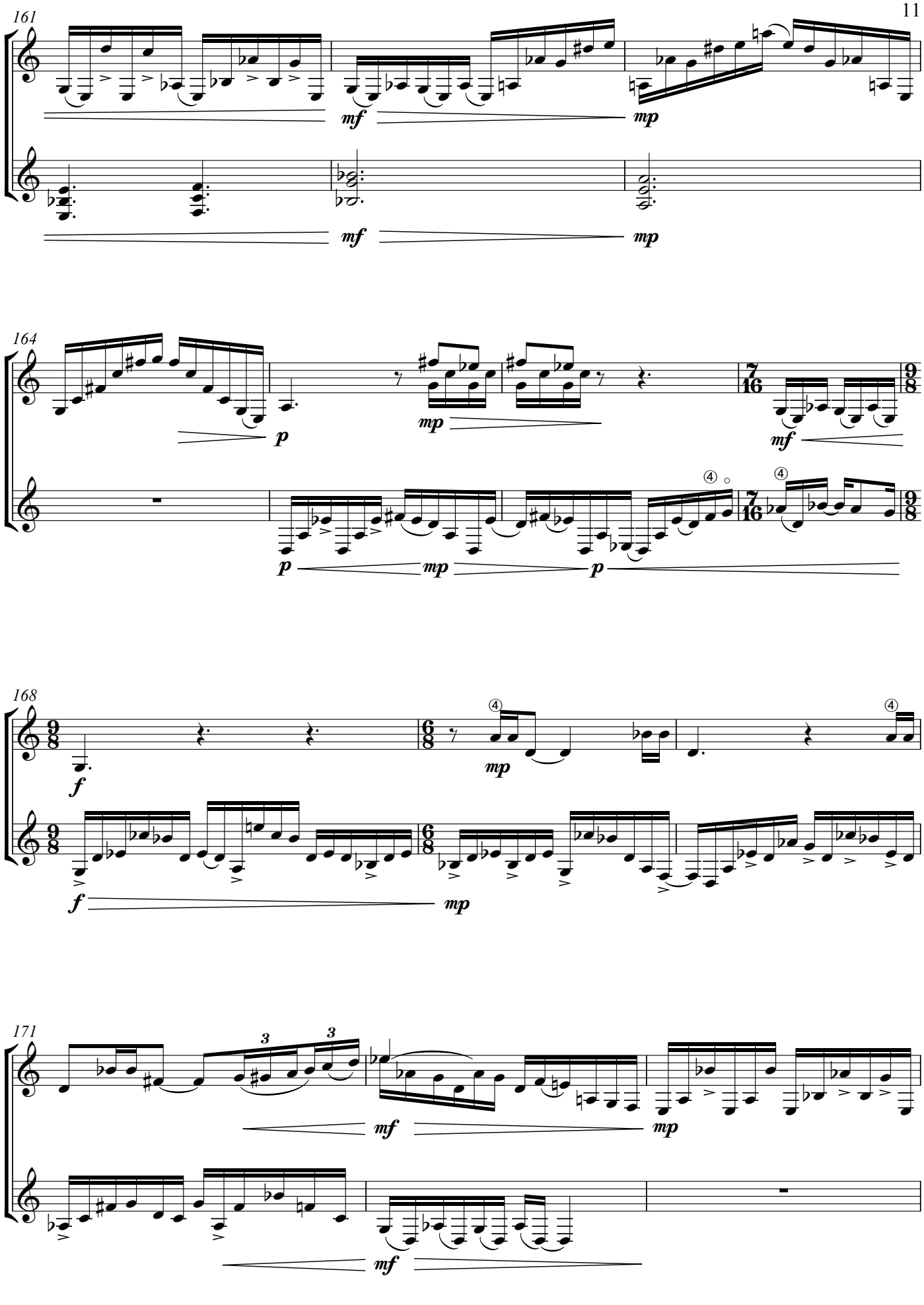
pp

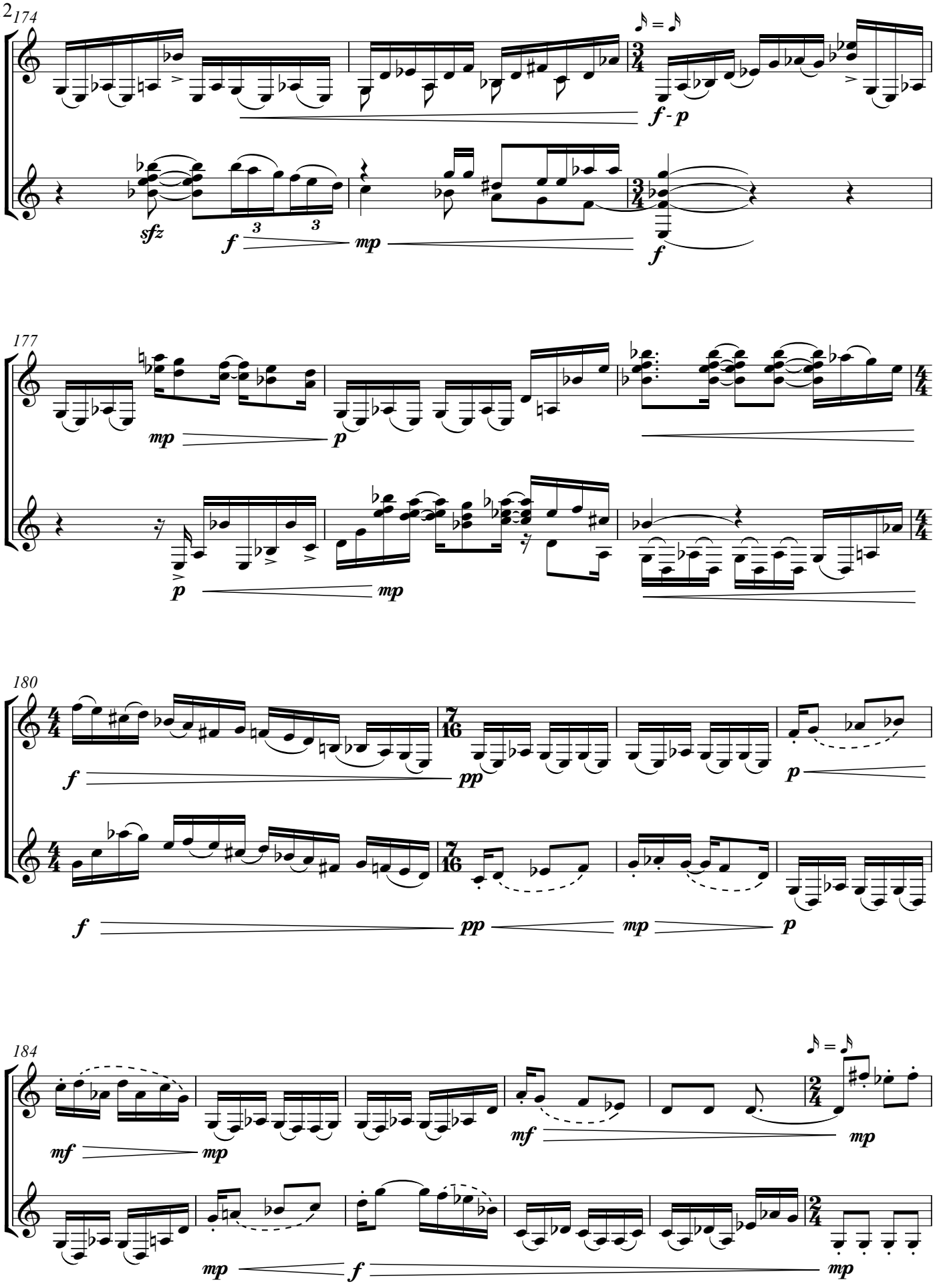
pp

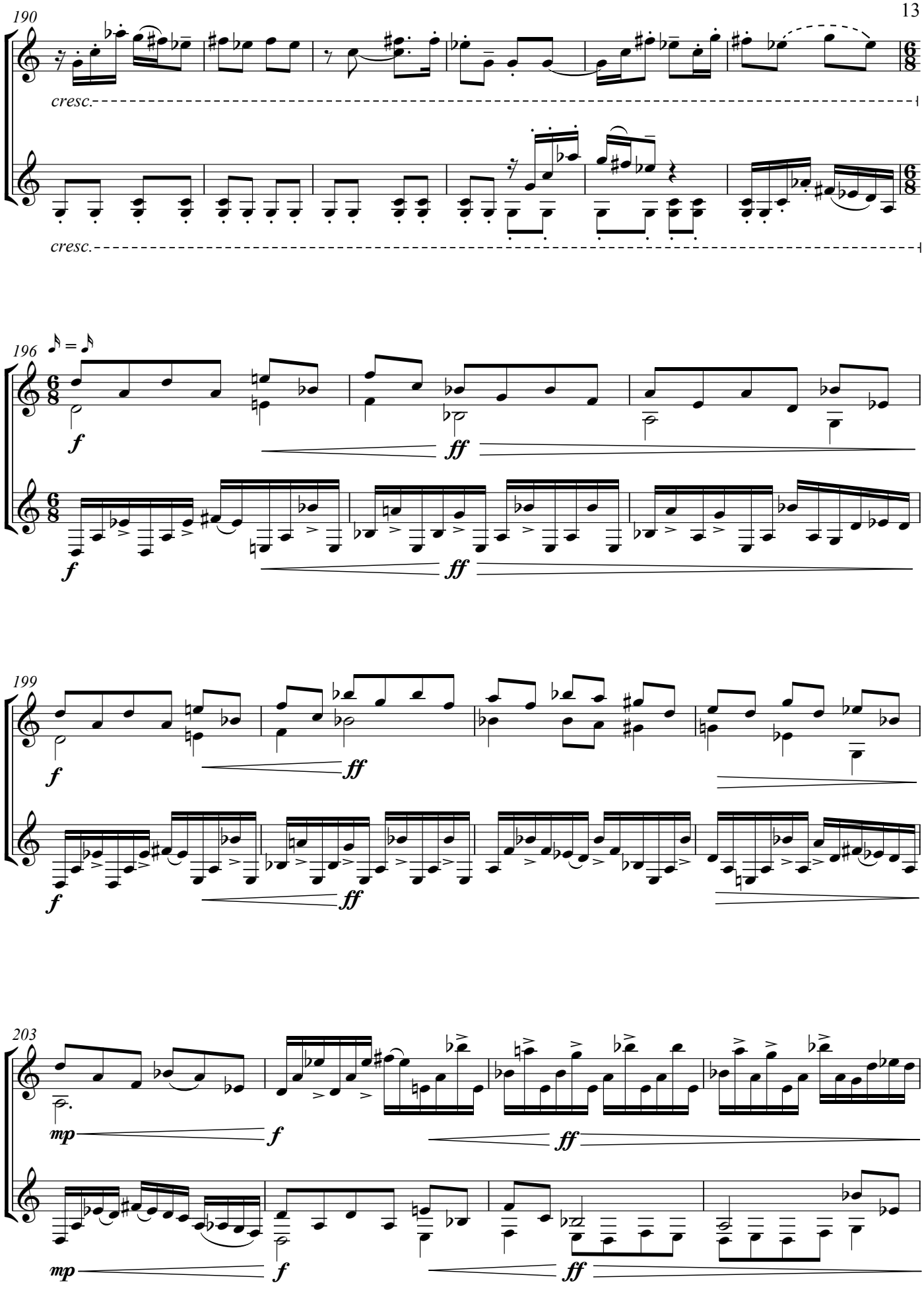
157

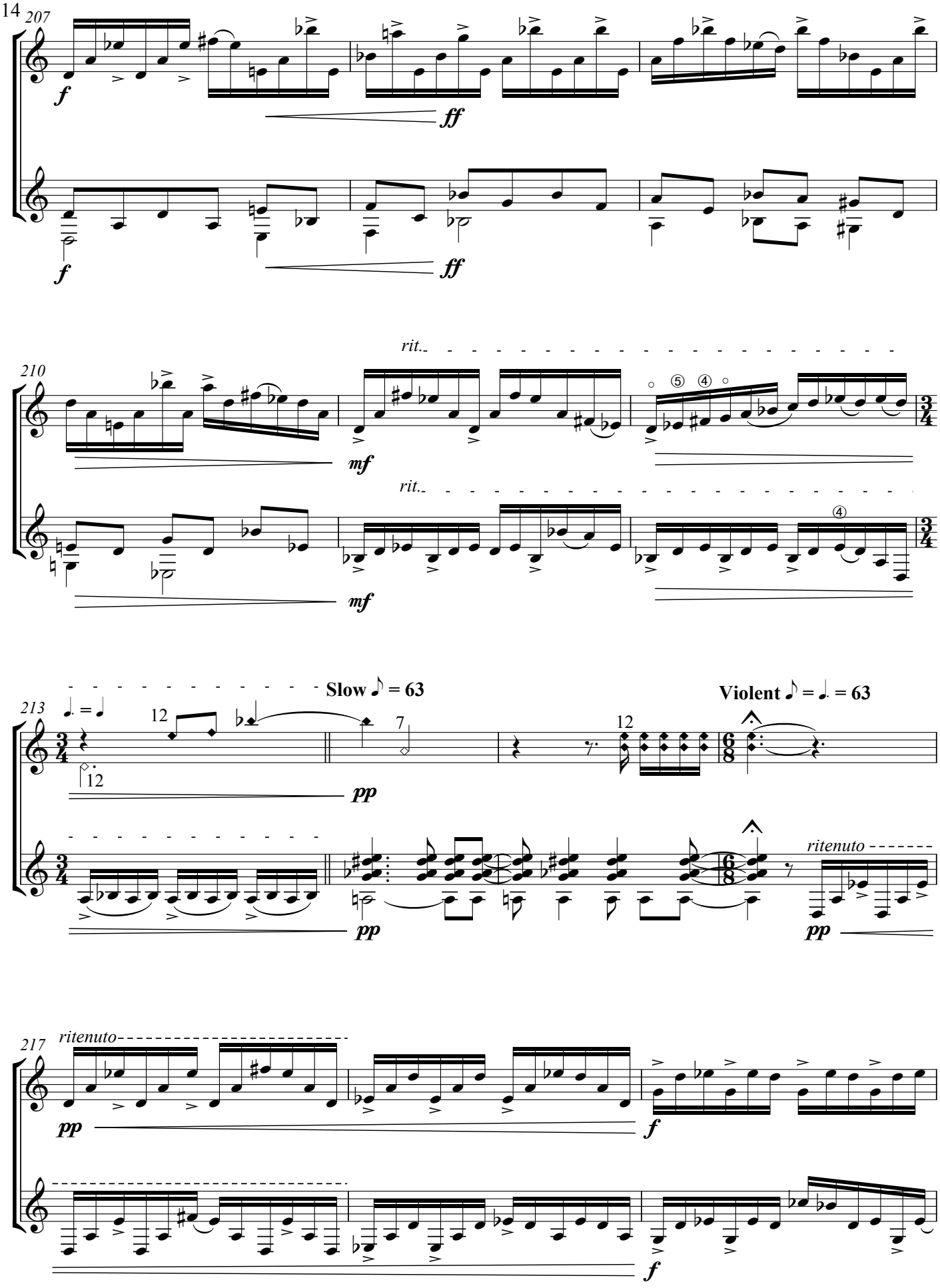
p mp p

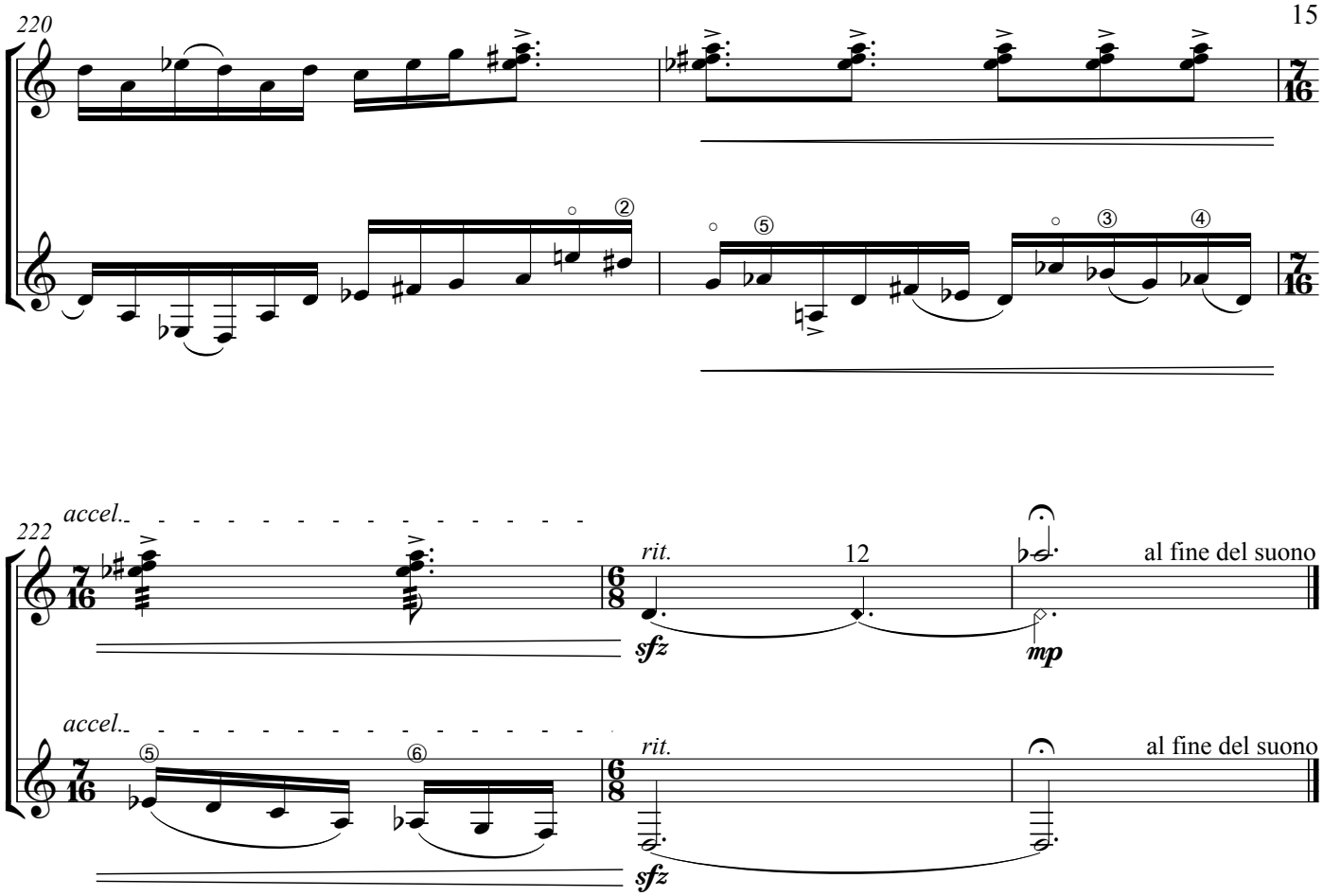
mp p


161
mf
mp
mf
mp
164
p
mp
mf
p
mp
p
168
f
mp
f
mp
171
3
3
mf
mp
mf


174
sfz
f
3
3
mp
f - p
f
177
mp
p
p
mp
4/4
180
f
pp
7/16
p
f
pp
mp
p
184
mf
mp
mf
mp
2/4
mp
f
mp


190
cresc.
cresc.
196
f
ff
f
ff
199
f
ff
f
ff
203
mp
f
ff
mp
f
ff


207
f
ff
f
ff
210
rit.
mf
rit.
mf
213
Slow ♪ = 63
Violent ♪ = ♩. = 63
12
12
7
12
pp
pp
ritenuto
pp
217
ritenuto
pp
f
f


220
222
accel.
rit.
12
sfz
mp
al fine del suono
accel.
rit.
sfz
al fine del suono