

# CHUPACABRA

FOR TWO GUITARS

2006

(CA. 8:00)

CHRISTOPHER GAINES (B. 1981)

**Commissioned by:**

**The Baltimore Classical Guitar Society**

**Special Thanks to:**

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## **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

Slow and Foreboding ♩ = 65

Guitar 1

⑥ = E

*mp* *p*

Guitar 2

⑥ = D

*pp* *pp*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single melodic line on a treble clef staff. It begins with a five-measure rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The dynamics are marked as *p*, *mp*, *p*, and *mf*. The second system is a piano accompaniment for the right hand on a treble clef staff and the left hand on a bass clef staff. The right hand features chords and moving lines, while the left hand provides a steady bass line with some harmonic support. Dynamics for the piano part are marked as *p*, *mp*, and *mf*. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

### More motion (♩ = 63)

9

vib. More motion (♩ = 63)

sul tasto 6

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

3

• sul tasto 6

6 6

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

pesante stringendo

12

*mp*

*nat.*

3

6

6

6

pesante stringendo

5

*mp*

6

6

6

6

6

6

6

6

pesante stringendo sul pont.

5

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2 15 **Unmerciful and Rhythmic** (♩ = 63)

Measures 15-17 of the piece. The right hand (RH) starts with a triplet of eighth notes (F#4, G#4, A4) beamed together, marked *ff*. This is followed by a whole rest. In measure 17, the RH has a quarter note G4 marked *mf* with the instruction "sentito" above it. The left hand (LH) plays a continuous eighth-note pattern starting from measure 15, marked *ff* at the beginning and *mf* at the end. The key signature has one sharp (F#) and the time signature is 6/8.

Measures 18-20 of the piece. The RH features eighth-note patterns with fingerings (3, 4, 2, 4, 2, 4, 2, 1, 3, 4) and accents. It is marked *mp*. The LH continues the eighth-note pattern, marked *mp*. In measure 20, the RH has a quarter note G4 marked *mp* with the instruction "sentito" above it. The key signature has one sharp (F#) and the time signature is 6/8.

Measures 21-23 of the piece. The RH continues with eighth-note patterns, marked *mf*. In measure 23, it has a descending eighth-note run with fingerings (2, 3, 4, 5) and an accent. The LH continues the eighth-note pattern, marked *mf*. The key signature has one sharp (F#) and the time signature is 6/8.

Measures 24-26 of the piece. The RH has whole rests in measures 24 and 25, marked *p*. In measure 26, it has a quarter note G4 marked *mf* with an accent. The LH continues the eighth-note pattern, marked *p* at the beginning and *mf* at the end. The key signature has one sharp (F#) and the time signature is 6/8.

27 3

*f* *dim.*

*f* *dim.*

30

sotto voce *pp*

sotto voce *pp*

33

nat. 3 *mf* *p*

nat. *mf*

36

*mf-p*

*sfz* *f* *mp* *mf*

4 39

*mf* *mp* *f*

*p* *mf* *mp*

42

*p* *mf*

*f* *p* *mf*

46

*mp* *f*

*mp* *f*

51

*p* *cresc.*

*p* *cresc.*

56 Creepy (♩ = 80) 5

ff p ff

61

ord. pizz. pizz. ord.

65

ord. pizz. ord.

69

ord. pizz. ord.



6 73

76

79

82

Mysterious (♩ = 63)

86

*mf* *mp*

pizz. *mf* pizz. *mf* nat. *mp* pizz. *mp* nat.

91

*mf* *sfz* *f*

*mf* *f*

96

*mp*

*mp*

101

*pp*

*pp*

8 106

*p* *pp*

sentito

*p* *mp* *p*

111

*mp* *mp*

*mp* *p*

116

*mf* *p*

*mp* *p*

121

*mp* *mf*

*mp* *mf*

126 9

*mp* *f*

*mp* *f*

131

*p* *f*

*p* *f*

136  $\text{♩} = \text{♩} = 63$

*p*

*p*

140

*mp*

*mp*

10<sub>144</sub>

*p* *mf* *p*

*mf*

148  $\text{♩} = \text{♩}$

*mf* *f* *dim.*

*mf* *f* *dim.*

153 **Unmerciful and Rhythmic**  $\text{♩} = \text{♩}$  ( $\text{♩} = 63$ )

*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

*mf* *mp*

*mf*

12<sup>174</sup>

*sfz* *f* *mp* *f-p*

177

*mp* *p* *p* *mp*

180

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

184

*mf* *mp* *mf* *mp* *mp* *f* *mp*

190

*cresc.*

*cresc.*

196

*f* *ff*

*f* *ff*

199

*f* *ff*

*f* *ff*

203

*mp* *f* *ff*

*mp* *f* *ff*



14 207

*f* *ff*

210

*rit.* *mf* *rit.* *mf*

213

*Slow* ♩ = 63 *Violent* ♩ = 63 *pp* *ritenuto*

217

*pp* *f*

220

7/16

7/16

222 *accel.*

7/16

7/16

*rit.* 12 *sfz* *mp* al fine del suono

*rit.* al fine del suono