

CHUPACABRA

FOR TWO GUITARS

2006

(CA. 8:00)

CHRISTOPHER GAINES (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**

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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 Gaineys (b.1981)

Slow and Foreboding ♩ = 63

Guitar 1

♩ = 63

⑥ = E

12

mp — *p*

Guitar 2

⑥ = D

pp

pp

5

p — *mp*

p

p — *mp*

mf

3

vib. More motion (♩ = 63)

9

p

sul tasto 6

p — *mf* — *p*

p

pp

mf — *p*

3

'sul tasto 6

6

6

3

pesante stringendo

12

mp

nat.

3

6

6

6

6

6

5

6 ○ ⑤ pesante stringendo
sul pont.

5

mp

6

6

6

6

6

5

6

2 15 Unmerciful and Rhythmic ($\text{♩} = 63$)

ff

nat.

mf

sentito ⁽⁴⁾

mf

⁽³⁾ ⁽⁴⁾ >

⁽²⁾ ⁽⁴⁾ ○

⁽²⁾ ○ ⁽⁴⁾ ⁽²⁾ ○

⁽²⁾ ⁽¹⁾ ⁽³⁾ ⁽⁴⁾

v

mp

⁽³⁾ ○

sentito

mp

mf

⁽²⁾ ⁽³⁾ ⁽⁴⁾ ⁽⁵⁾

mf

○ ⁽⁵⁾

p

mf

⁽⁶⁾ ○ ⁽⁵⁾ ○ ⁽³⁾

mf

⁽⁴⁾ ⁽⁵⁾ ○

p

27

3

dim.

dim.

30

sotto voce (4)

pp

sotto voce

pp

33

nat. 3 3

mf *p*

nat.

mf

36

mf.p

sfz

f 3 3

mp

mf

$\frac{3}{4}$ = $\frac{2}{4}$

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 ($\text{♩} = 80$)

ff

p

5

61

ord.

pizz.

pizz.

ord.

65

69

6 73

76

79

82

Mysterious (♩ = 63)

86

mf *mp*

pizz. pizz. nat. pizz. - - + nat.

91

mf *f*

96

mp

12 12 8 16 16 5 2

mp

101

pp

12

pp

8 106

p *pp*

p *mp*

sentito

p

III

mp

mp

mp

p

116

mf

p ②③

mp

p

121

mp

mf

mp

mf

126

9

mp f

mp f

131

p f

p f

136

$\text{J} = \text{J} = 63$

$6/8$

p

p

140

$6/8$

mp

mp

10 144

148

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

157

11

161

mf *mp*

mf *mp*

This section consists of two staves. The top staff features sixteenth-note patterns with dynamic markings *mf* and *mp*. The bottom staff shows sustained notes with dynamic markings *mf* and *mp*.

164

p *mp* *mf*

p *mp* *p*

This section includes two staves. The top staff has a dynamic *p*, followed by *mp* and *mf*. The bottom staff has dynamics *p*, *mp*, and *p*.

168

f

mp

f *mp*

This section contains two staves. The top staff starts with a forte dynamic *f*, followed by *mp*. The bottom staff starts with a forte dynamic *f*, followed by *mp*.

171

mf *mp*

mf

This section consists of two staves. The top staff has a dynamic *mf*, followed by *mp*. The bottom staff has a dynamic *mf*.

12174

f · *p*

sfz

f *mp*

f

177

180

184

<img alt="Musical score for piano, page 184. The top staff shows a treble clef, common time, and a key signature of one sharp. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (F#, E), (D, C), (B, A), (G, F#). Bass staff has eighth-note pairs (D, C), (A, G), (E, D), (B, A). Measure 2: Treble staff has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Bass staff has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Measure 3: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (F#, E), (D, C), (B, A), (G, F#). Measure 4: Treble staff has eighth-note pairs (G, F#), (E, D), (C, B), (A, G). Bass staff has eighth-note pairs (D, C), (A, G), (E, D), (B, A). Measure 5: Treble staff has eighth-note pairs (E, D), (C, B), (A, G), (F#, E). Bass staff has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Measure 6: Treble staff has eighth-note pairs (C, B), (A, G), (F#, E), (D, C). Bass staff has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Dynamics: <i>mf, *mp*, *mf*, *mp*, *f*, *mp*.

mf

mp

mf

mp

f

mp

190

cresc.

191

cresc.

196

f

ff

f

ff

199

f

ff

f

ff

203

p.

mp

f

ff

mp

f

ff

213

Slow $\text{♩} = 63$

Violent $\text{♩} = 63$

12 b 7 12 6 8

12 pp

$ritenuto$

pp

Musical score for piano, page 11, measures 217-218. The score consists of two staves. The top staff starts with a dynamic of *pp*, followed by a measure of *ritenuto* with eighth-note patterns. The dynamic changes to *f* at the end of the first measure and remains there through the second measure. The bottom staff continues the eighth-note patterns from the top staff, also ending with a dynamic of *f*.

220

15

7 **16**

○ (2)

○ (5)

○ (3) (4)

7 **16**

222 *accel.*

16

rit.

12

sfz

mp

al fine del suono

accel.

⑤ **⑥**

rit.

sfz

al fine del suono