

Donald Craig

Phantastitablatura

for electric guitar and chamber orchestra

Orchestration:

2 Flutes
2 Oboes
2 B-flat Clarinets
2 Bassoons

2 Horns (with straight mutes)
2 C Trumpets (with straight mutes)
2 Trombones (with straight mutes)

10 Violins
3 Violas
3 Cellos
2 Contrabass

Electric Guitar (with whammy bar) with effects.

Performance Notes:

In the first two pages, the fermatas do not indicate playing the notes longer or shorter than written but are rather for facilitating cueing the guitarist on the downbeat. A *momentary* pause should precede the entrance of the guitar on the downbeat.

The accidentals with a small arrow \flat \flat \natural \natural \sharp \sharp indicate a quarter tone inflection.

Performance Notes for the guitarist:

Electric Guitar (with tremelo bar) with the following effects:

- 2 volume pedals,
- 1 *Digitech Whammy*, with the **drop 2** setting,
- 1 stereo flanger, with hardly noticeable settings,
- 2 different model distortion boxes, with distortion always **on**,
- an E Bow, a slide (brass),
- and a 2-into-1 mixer.

The pedals are referred to in the score as *vol 1*, *vol 2*, and *Whammy*. The instructions *vol 1 up*, for example, means to move the toe end of the pedal to the up position. Similarly, *vol 2 down* means move the toe end the pedal down towards the floor. This applies to all three pedals. The markings just described imply the pedal movement as quick as possible. These are usually used during places where the guitar is not sounding and are to prepare for the next pedal use. The pedal markings are also used in conjunction with arrows specifying the direction of the movement and approximate duration of the movement.

The slide is never removed from the hand. There is only one passage where the slide is not used and it can be played with the slide still on the third (or fourth) finger.

Because of the nature of amplification and distortion, the dynamics in the guitar part are fairly flattened out, so very few dynamics are actually marked. The volume pedals affect the timbre more than the amplitude, so overall balance with the orchestra is the essential thing.

All harmonics are natural.

P.M. is for palm mute at the bridge.

The amp should be placed behind the brass so the guitar blends with the orchestra.

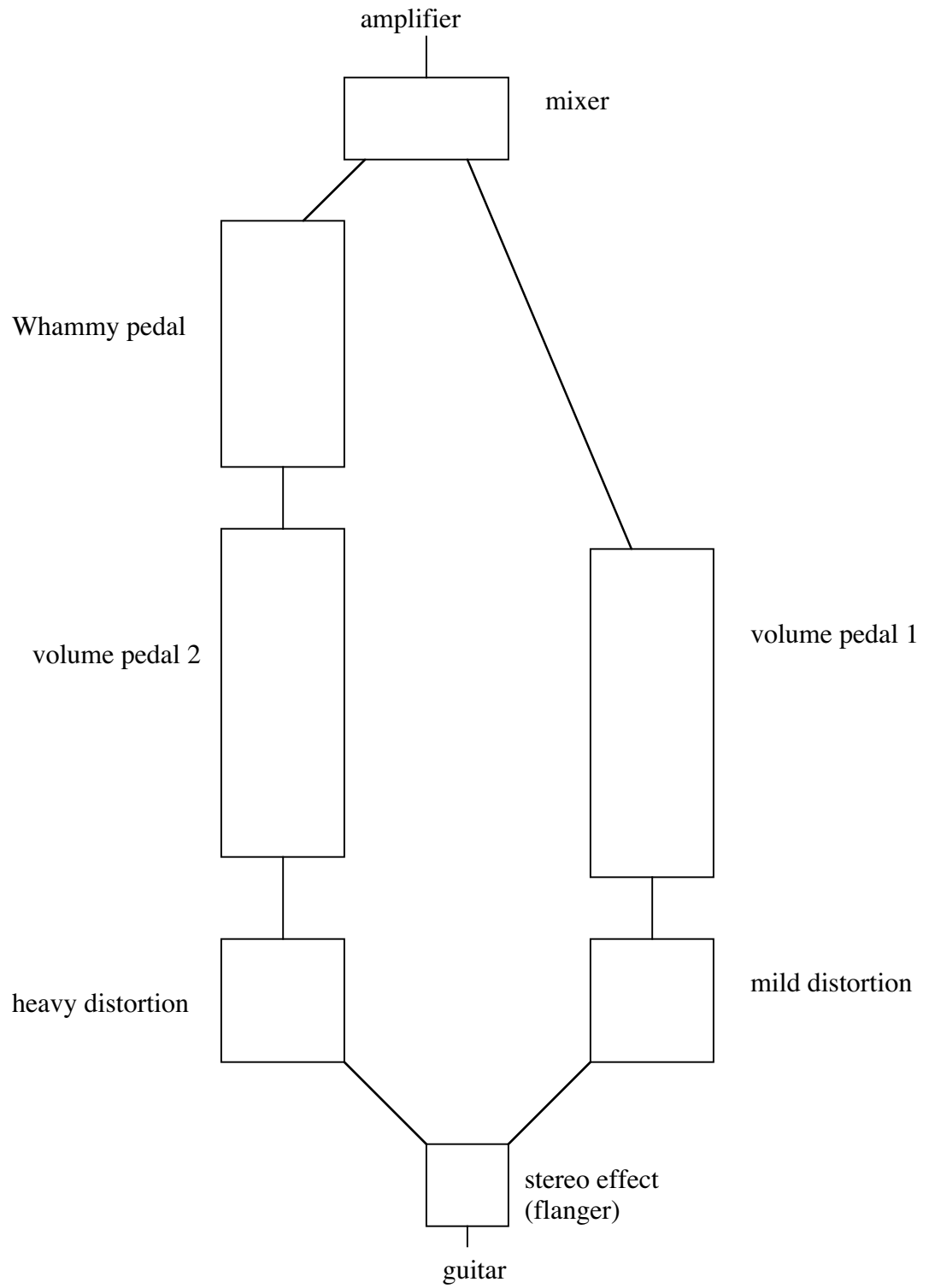
Whammy bar dip on the open g and during the slow release lightly tap at the twelfth fret to get the harmonic. The wavy line is exaggerated whammy vibrato:



Exaggerated whammy bar vibrato while evenly sliding the neck, then trill without the slide:



The effects are wired together like the following:



Phantastitablatura

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This musical score is for the piece "Phantastitablatura" by Donald Craig, arranged for electric guitar and chamber orchestra. The score is written in 4/4 time with a tempo of 60 beats per minute. The instrumentation includes:

- Flute 1 and 2
- Oboe 1 and 2
- Clarinet in Bb 1 and 2
- Bassoon 1 and 2
- Horn in F1 and F2
- Trumpet in C1 and C2
- Trombone 1 and 2
- Electric Guitar
- Violin 1 through 10
- Viola 1 through 3
- Cello 1 through 3
- Contrabass 1 and 2

The score features a variety of dynamics, including *ppp* (pianissimo), *ff* (fortissimo), and *con sordino* (with mutes). The electric guitar part includes volume markings: "vol 1 down", "vol 2 up", and "vol 2". The string sections (Violins, Violas, Cellos, and Contrabasses) are marked with *ppp* and *ff* dynamics. The woodwind and brass sections are marked with *ff* dynamics. The score is divided into measures, with a double bar line indicating a section change.

16 A

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bb Cl. 1 *ff*

Bb Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

16 A

Hr. 1 *ff* *senza sordino* *con sordino* *ppp*

Hr. 2 *ff* *con sordino* *ppp*

C Trp. 1 *ff* *senza sordino* *con sordino* *ppp*

C Trp. 2 *ff* *con sordino* *ppp*

Tbn. 1 *ff* *senza sordino* *con sordino* *ppp*

Tbn. 2 *ff* *con sordino* *ppp*

16 A

E. Gtr. *vol 2* *vol 2 up* *vol 2* *vol 2 up* *vol 2* *vol 2 up* *PM*

16 A

Vln. 1 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 2 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 3 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 4 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 5 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 6 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 7 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 8 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 9 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. 10 *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vla. 1 *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. 2 *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. 3 *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. 1 *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. 2 *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. 3 *ppp* *ff* *ppp* *ff* *ppp* *ff*

Cb. 1 *ppp* *ff* *ppp* *ff* *ppp* *ff*

Cb. 2 *ppp* *ff* *ppp* *ff* *ppp* *ff*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

E. Con.

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb. 1
Cb. 2

36

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

36

Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

36

E. Gtr.

36

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb. 1
Cb. 2

43

B

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

43

B

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

43

B

E. Gtr.

vol 2 up

PM

PM, ...

E. bow

ad lib vibrato vary speed and width

ad lib location of E-bow on string

vol 2 up

vol 2

43

B

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

59

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

59

Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

59

E. Gtr.

59

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb. 1
Cb. 2

74

Fl. 1 *mp* *mf* *ff*

Fl. 2

Ob. 1 *mf* *f* *mf* *mf* *f*

Ob. 2

B♭ Cl. 1 *f* *mf* *mf*

B♭ Cl. 2

Bsn. 1 *mp* *mf*

Bsn. 2

74

Hr. 1 *ff* *f*

Hr. 2

C Tpt. 1 *mf* *ff*

C Tpt. 2

Tbn. 1 *f* *ff* *ff*

Tbn. 2

74

E. Cor. *vol 2 up* *vol 2* *vol 2 up* *vol 2 up* *vol 2* *vol 2* *vol 2 up*

74

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

86

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

86

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

86

E. Gtr.

vol 2

vol 2 up

vol 2 up

vol 2 up

Whammy up all the way

pull E-Bow away

harmonic slide on fretboard

vol 2

vol 2 up

vol 1 up

E-Bow

Whammy up about a quarter

86

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vla. 1

Vla. 2

Vla. 3

Vcl. 1

Vcl. 2

Vcl. 3

Cb. 1

Cb. 2

97

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

97

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

fluttertongue

97

E. Gtr.

vol 2

vol 2 up

97

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Ch. 1

Ch. 2

ppp

sfz

pp

pppp

ord.

ppicc.

109

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

Musical score for woodwinds and brass instruments, measures 109-112. The instruments listed are Flute 1 and 2, Oboe 1 and 2, B-flat Clarinet 1 and 2, Bassoon 1 and 2. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs.

109

Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

Musical score for horns and trumpets, measures 109-112. The instruments listed are Horn 1 and 2, C Trumpet 1 and 2, Tenor Trombone 1 and 2. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs.

109

E. Gtr.

Musical score for electric guitar, measures 109-112. The score includes dynamic markings such as *vol 2* and *vol 2 up*, and articulation marks like slurs.

109

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb. 1
Cb. 2

Musical score for strings, measures 109-112. The instruments listed are Violin 1-10, Viola 1-3, Violoncello 1-3, and Contrabass 1-2. The score includes dynamic markings such as *pppp*, *ff*, *pp*, and *mf*, and articulation marks like accents, slurs, and *arco* markings.

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

119

Hn. 1
Hn. 2
C Trp. 1
C Trp. 2
Tbn. 1
Tbn. 2

119

E. Eup.

119

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vla. 1
Vla. 2
Vla. 3
Vcl. 1
Vcl. 2
Vcl. 3
Cb. 1
Cb. 2

129

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

fluttertongue
pp < f > pp

fluttertongue
pp < f > pp

pp < f > pp

pp < f > pp

fluttertongue
pp < f > pp

fluttertongue
pp < f > pp

pp < f > pp

pp < f > pp

129

Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

con sordino
pp < f > pp

con sordino
pp < f > pp

con sordino
pp < f > pp

con sordino
pp < f > pp

con sordino
pp < f > pp

con sordino
pp < f > pp

con sordino
pp < f > pp

E. Gtr.

Whimsy dance
sol 2 down

sal pont.
ord.
sal pont.
ord.
sal pont.
ord.

sal pont.
ord.
sal pont.
ord.

129

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb. 1
Cb. 2

ppp
ppp
ppp
ppp
ppp
ppp
ppp
ppp
ppp
ppp

p < f > p
p < f > p
p < f > p
p < f > p

arco sal pont.
pp < ff
arco sal pont.
pp < ff
arco sal pont.
pp < ff

arco
f ppp
ff

arco
f ppp
ff

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bb Cl. 1
Bb Cl. 2
Bsn. 1
Bsn. 2

Hr. 1
Hr. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

E. Gtr.

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vla. 1
Vla. 2
Vla. 3
Vc. 1
Vc. 2
Vc. 3
Cb. 1
Cb. 2

164

F

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

164

F

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

164

F

E. Cor.

E-Cor

Whammy up all the way

vol 2

164

F

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

180

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bb Cl. 1, Bb Cl. 2, Bsn. 1, Bsn. 2

180

Hr. 1, Hr. 2, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2

180

E. Gtr.

180

Vln. 1-10, Vla. 1-3, Vcl. 1-3, Cb. 1, Cb. 2