

# M.C. Tedesco – Capricho de Goya nº1 ‘Francisco Goya y Lucientes, pintor’

## Notes

In the ‘Caprichos de Goya’, the manuscripts are not currently available, but Angelo Gilardino had access in his *Edizioni Musicali Bèrben* : he wrote the original score in his edition, and offered alternative solutions (for 6-string guitar) on an extra line when it was not playable. The solutions are sometimes suggested even if the part is playable, as the technical level of the 24 Caprichos is very high.

More simple alternative solutions are in this case sometimes welcome to make these works more inclusive. Furthermore, when the score is unplayable, it is not always modified and/or there’s not always an alternative solution, especially regarding the length of the notes/chords. Since it’s a common problem in classical guitar writing, guitarists are used to adapt to what it is possible for them (which may vary depending on the capacities of the player).

Here, Gilardino added an extra line to offer his suggestions (simplifications or solutions), or sometimes would put notes in brackets, so that the player understands that the note should be there, but cannot be played. His solutions could be the reorganization of the harmony, suppression of doubletons in chords or change of the arpeggio patterns. The scores used here are from those editions (Tedesco, 1970).

Allegramente

*Impossible section, with the solution offered by A. Gilardino - bars 79-81*

*Simplified section offered on the first line by Gilardino, but the original (second line) is playable  
Bars 11-13*

## Tuning

7 = D / 8 = G

In this piece, there's no official need for an 8<sup>th</sup> string. However, since the piece is mostly in G Major, it can be found interesting to enhance the harmony with the resonance of a lower G, at the discretion of the performer.

## Possible improvements

In this piece, there are very few opportunities to use the 7<sup>th</sup> string, but they allow us to keep the original score.

- Bars 79-81 - 1) : with 6=E, the stretch of the left hand necessary to play the chord and following notes is impossible. It becomes possible to keep the harmony (or at least the bass) ringing with 7=D, playing everything in position V. This stays valid for the rest of the section.

## Alternatives

In this piece, there are no places where alternatives (using an octaviated bass) can be used as a way to clarify the musical intention or complete the playable notes. The extra basses can be used to enhance the harmonies and 'improve' subjectively the piece, but they will be an option chosen (or not) by the performer.

## Interesting sections



With 7=D, these chords become playable in position V.

1) Bars 79-81

## Works Cited

Tedesco, M.-C. (1970). 24 Caprichos de Goya. *24 caprichos de Goya op. 195*. Edizioni Bèrben, Ancona, Italy.