

M.C. Tedesco – Capricho de Goya n°12

‘No hubo remedio’

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).

The image shows a musical score for guitar, consisting of two staves. The top staff is in treble clef and contains a series of chords and arpeggios, marked with a piano (*p*) dynamic. The bottom staff is in bass clef and contains a simplified version of the music, marked with a mezzo-piano (*mp*) and *espr.* (espressivo) dynamic. The score includes various fingerings and articulations, such as slurs and accents.

Simplified section offered by A. Gilardino - Var. IV : bars 37-38

The image shows a musical score for guitar, consisting of two staves. The top staff is in treble clef and contains a series of chords and arpeggios, marked with a mezzo-piano (*mp*) dynamic. The bottom staff is in bass clef and contains a simplified version of the music, marked with a mezzo-piano (*mp*) dynamic. The score includes various fingerings and articulations, such as slurs and accents. The top staff is labeled 'CIX' and 'CVII'.

Impossible section, with the solution offered by A. Gilardino – Var. V : bars 51-53

Tuning

7 = D / 8 = A

Possible improvements

In Variations II and VII, there are new possibilities specifically offered by the 2 extra basses, without any need to change the original text.

- Variation II - 1) : keeping the harmony ringing for the rest of the bar allows consistency, as the harmony is usually kept in similar situations throughout the piece.
- Variation VII - 7) : keeping the harmony ringing allows the same consistency mentioned above, and creates more connection between that chord and the next one. It can be done for all three bars of the final line.

Alternatives

In Variations IV, V and VII, even though there's no evident way to fix the voicing problems with an 8-string guitar, we can use the extra basses to offer alternative solutions through the extension of the range. By lowering some voices by an octave, we can then keep the harmony longer and in a more accurate way. It also brings new colors and depth to the piece and it is, in my opinion, a real plus.

- Variation IV - 2), octaviating both bass notes allows them to be played on open strings and thus resonate longer. It can be done on both bars of this section.
- Variation IV - 3), octaviating the A allows it to not be cut by the medium voice, also in the basses. It can be applied in this variation at any place deemed appropriate by the performer.
- Variation IV - 4), octaviating the D allows it to not be cut by the medium voice, also in the basses. It can be applied in this variation at any place deemed appropriate by the performer.
- Variation V - 5), octaviating the A makes it possible for the medium voice to be played at the designated pitch, which is similar to the medium voice played in the next musical phrase. It can be used in the following bars as well.
- Variation VII - 6), playing one (or 2) of the circled chords with the tonic A in the bass one octave lower allows it to resonate, as intended by the composer, during the rest of the bar, which would otherwise not be possible. It results in a residual harmony that enhances the rest of the bar. It can be used in all similar places at the discretion of the performer.

Interesting sections

1) Variation. II : bars 18-19

With 7=D, it is possible to play this in 7th position and keep the harmony during the whole bar.

2) Variation IV : bars 31-32 (alternative)

It is possible to play the basses an octave lower, so the E is an open string (6th string) and continues to resonate.

3) Variation IV : bars 35-36 (alternative)

It is possible to play the A one octave lower (8th string) so it's not cut by the melodic bass line.

4) Variation IV : bars 43-44 (alternative)

It is possible to play the D one octave lower (7th string) so it's not cut by the melodic bass line.

5) Variation V : bars 51-54 (alternative)

It is possible to play the A one octave lower (8th string) so it's not cut by the melodic bass line.

6) Variation VII : bars 67-68 (alternative)

Instead of playing the low A on the 6th string, play it one octave lower (8th string), so it continues to resonate through the rest of the bar.

Play the chord in 7th position, so that it is possible to keep the barré (and harmony) ringing through the next chord.



7) Variation VII : bars 75-78

Works Cited

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