

# M.C. Tedesco – Capricho de Goya n°18

## ‘El sueño de la razon produce monstruos’

### 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 two staves. The top staff is labeled 'CV' and contains a melodic line with a bracketed note. The bottom staff is labeled 'CVI' and contains a more complex melodic line with a bracketed note. The notation includes fingerings (1-4) and dynamics like 'mp espr.'

*Impossible section, with the solution offered by A. Gilardino - Var. I : bars 23-24*

The image shows a musical score for two staves. The top staff is labeled 'CIII' and contains a melodic line with triplets and fingerings. The bottom staff is labeled 'CIV' and contains a more complex melodic line with triplets and fingerings. The notation includes dynamics like 'p staccato' and 'mp espr.'

*Simplified section offered on the first line by Gilardino, but the original (second line) is playable  
Var. II : bars 32-34*


## Tuning

7 = A / 8 = G

In this piece, the 6<sup>th</sup> string is tuned in D as per the composer's intentions, so it leaves us with more possibilities for the extra basses.

## Possible improvements

In this piece, considered really difficult, there's no obvious way where the 2 extra strings will help us play the original score, as the problems usually appear at a pitch where extra range in the basses does not help (see below).



*Impossible section, with the solution offered by A. Gilardino and where extra basses are no use*  
- Var. I : bars 23-24 (Tedesco, 1970)

## Alternatives

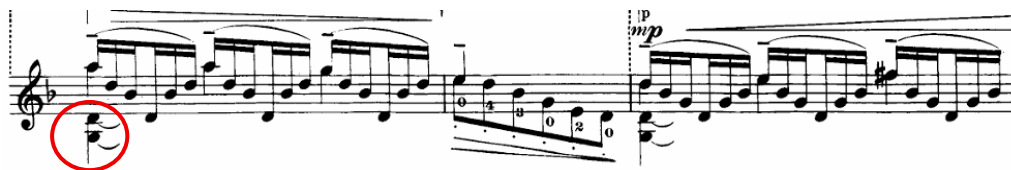
In this piece, even though there's no evident way to fix the voicing problems with an 8-string guitar, we can use the extra basses to offer alternative solutions through the extension of the range. By lowering some voices by an octave, we can then keep the harmony longer and in a more accurate way. It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

- Variation I - 1) : by playing the circled basses one octave lower, with strings 6=D and 8=G, we can keep the resonance longer, as clearly intended by the composer, as well as avoid the D to be cut by the same medium D coming in the arpeggio just after. This stays valid for the following sections with similar issues.
- Variation V - 2) : playing the circled basses one octave lower, with strings 6=D and 8=G, allows to keep the resonance longer, as clearly intended by the composer. The D can also simply be played on

the 4<sup>th</sup> string (open string) the first time, but faces similar problems as 1) the second time, with the next chord cutting the resonances straight away if played on the 4<sup>th</sup> string.

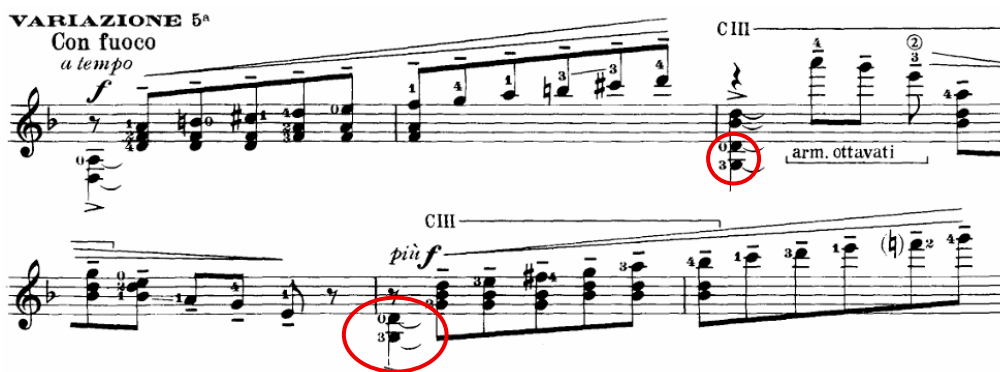
- Tempo I - 3) : playing the bass one octave lower, with 8=G, allows to keep the resonance longer, as clearly intended by the composer. With 7=A, we can also play the next section with the bass in A (not shown here) in a similar way, depending on the performers' artistic choices. Since it is still technically possible to play it with the 5<sup>th</sup> string (open string), it is not analyzed here.

## Interesting sections



1) Variation I : bars 17-19 (alternative)

By playing these notes one octave lower, with 6=D and 8=G, it allows them to not be cut during the rest of the bar.



2) Variation V : bars 82-87 (alternative)

By playing these notes one octave lower, with 6=D and 8=G, it allows them to not be cut during the rest of the bar.



3) Tempo I : bars 105-106 (alternative)

By playing these notes one octave lower, with 6=D and 8=G, it allows them to not be cut during the rest of the bar.

## Works Cited

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