

M.C. Tedesco – Capricho de Goya n°2

‘Tal para qual’

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).

We can find both examples following each other here, where the chord in the first bar is impossible, with the solution offered by A. Gilardino on top, and the chord of the second bar is playable, with the simplified section offered by Gilardino above - bars 28-29

Tuning

7 = D / 8 = C

Possible improvements

With the help of the 8-string guitar, we can offer very few improvements, but they are nonetheless existing.

- Bars 51-52 – 2) : The chord, initially unplayable because of the low G (the fingers cannot stretch enough to reach it on the 6th string) is now possible by using the same low G on the 8th string in position VII, creating a possible fingering, even if a bit difficult given the speed.
- Bar 109 – 6) : The chord cannot be played as the F can only be played in one place, that doesn't fit the rest of the notes. By playing it on the 8th string in position V, or even on the 7th string in position III, the rest of the notes is now playable.

Alternatives

In this piece, we can also offer quite a few alternatives where unplayable bass notes could be octaviated down and become open strings and thus playable.

- Bars 28-29 – 1) : The chord is technically unplayable as both the D and the C should be played on the 4th string. By octaviating the D down to the 7th string, the chord is now playable. The G of the chord bar 29 can also be played one octave lower (on the 8th string) to ensure bass line continuity if wanted.
- Bars 86-87 – 3) : The chord is technically unplayable as too many notes require a finger. By octaviating the D down to the 7th string, the chord is now playable. The G of the chord bar 87 can also be played one octave lower (on the 8th string) to ensure bass line continuity if wanted.
- Bar 89 – 4) : The chord is technically unplayable as both the D and the B \flat should be played on the 4th string. By octaviating the D down to the 7th string, the chord is now playable.
- Bars 91-94 – 5) : The chords are impossible due to finger stretching. By using the 8th string in C we can octaviate it down to make the chord possible (it will become an open string).

Interesting sections



With 7=D, we can play the full chord by octaviating down the D.

1) Bars 28-29 (Alternative)



2) Bars 51-52

With 8=C, the chord is now playable with G on the 8th string.



3) Bars 86-87 (Alternative)

With 7=D, we can play the full chord by octaviating down the D.



4) Bar 89 (Alternative)

With 7=D, we can play the full chord by octaviating down the D.



5) Bars 91-94 (Alternative)

With 8=C, we can play the full chord by octaviating down the C.



6) Bar 109

With 8=C, the chord is now playable with F on the 8th string

Works Cited

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