

M.C. Tedesco – Capricho de Goya n°23

‘Linda Maestra’

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).



Impossible chord, with the solution offered by A. Gilardino – bars 7-8



Simplified section offered on the first line by Gilardino, but the original (second line) is playable (even if very difficult) - bars 37-38

Tuning

7 = C / 8 = A

In this piece, 5 = G and 6 = D, so a lot of new possibilities were made available by the composer's choice, and it shows that he already thought about the fingerings when writing the piece. The choice of tuning of the extra basses is here to help find alternatives.

Possible improvements

In this piece, 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.



Unplayable section in the medium range, where extra basses can't do anything – bars 112-113

Alternatives

Even though we cannot 'improve' the piece with the extra basses, we can offer a few alternatives where unplayable bass notes could be octaviated down and become open strings and thus playable.

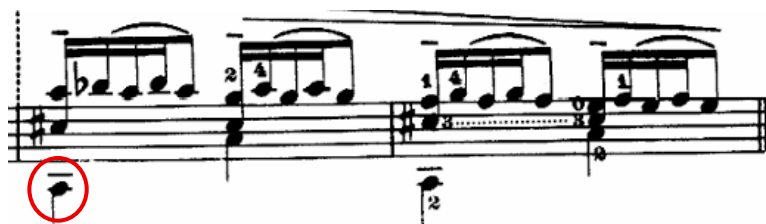
- Bars 86-87 – 1) : The notes are not playable at that octave, but we can however octaviate all of them down with 5=G and 7=C. We can now play them as they are open strings, and it shows a nice progression from the start of the pattern, as opposed deleting or changing them on a 6-string guitar.
- Bars 91-92 – 2) : The first A is not playable, as the 5th string is tuned in G per the composer's wishes. Playing it one octave down with 8=A allows the note to exist, and furthermore will bring resonances to the following bars, all with an A bass.

Interesting sections



1) Bars 86-87 (Alternative)

With 7=C, we can play the G and C one octave lower.



2) Bars 91-92 (Alternative)

With 8=A, we can play the A one octave lower.

Works Cited

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