

M.C. Tedesco – Capricho de Goya n°3

‘Nadie se conoce’

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 section, with a solution offered by A. Gilardino : bars 88-90

Simplified section offered on the first line by Gilardino, but the original (second line) is playable : bars 17-20

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, where using the extra strings allow us to play the exact score.

- Bars 89-93 – 2) : The chord written is unplayable on 6-string guitar as the stretch of the fingers cannot be done. With 8=C, we can now find the G bass on the 8th string in position VII and play the chord with a barré VII and 2 other fingers. The main concern about this is that you need to hold a barré on 8 strings, which demands some size and strength in the left hand.

Alternatives

In this piece, we can also offer one alternative, where unplayable bass notes could be octaviated down and allow for more possibility in the building of the harmony.

- Bars 84-85 – 1) : The chord is impossible to play due to the stretch the fingers would have to endure. With 7=D, we can octaviate the D down so that we have more string possibilities for the two other notes. Unfortunately, even with that extra bass, the fingering remains difficult with a big stretch between the strings 1-4-5, so it could also be possible to octaviate the A down and use the 5th string open. For the section to be able to create a continuity in the bass, we can also octaviate the E of the previous chord (bar 84) to the 6th string, so the bass line still makes sense musically.

Interesting sections



1) Bars 84-85 (Alternative)

With 7=D, we can octaviate the D down and manipulate the chord a bit.



2) Bars 89-93

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

Works Cited

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