



Au Club des Guitaristes de Leipzig.

LE

# LIVRE D'OR

## du Guitariste

Suite de Pièces et Fragments

*extraits d'Œuvres des Grands Maîtres  
et appliqués à la Guitare*

PAR

# NAP. COSTE

— Op: 52 —

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PARIS, chez L'AUTEUR,  
*Rue du Faub<sup>g</sup> St Martin, 50.*

# LE LIVRE D'OR DU GUITARISTE

SUITE DE PIÈCES ET FRAGMENTS EXTRAITS D'ŒUVRES DES GRANDS MAÎTRES ET APPLIQUÉS À LA GUITARE

par

NAP. COSTE.

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**Prix net 10<sup>fr</sup>**

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# LE LIVRE D'OR DU GUITARISTE

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## VILLANELLE (XVI<sup>e</sup> Siècle)

Allegretto.

N<sup>o</sup> 1

The musical score is written for guitar in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *mf*. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. There are several slurs and accents throughout the score. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *mf*. The piece concludes with a final chord.

LES MOISSONNEURS, RONDEAU de COUPERIN (XVII<sup>e</sup> Siècle)

Allegretto.

N<sup>o</sup> 2

The musical score for 'LES MOISSONNEURS, RONDEAU de COUPERIN (XVII<sup>e</sup> Siècle)' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a tempo marking of 'Allegretto'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. Fingerings are indicated by numbers 1-5. The piece concludes with a 'FIN.' marking and a repeat sign. Dynamics range from *p* to *mf*. The score is divided into five systems.

CHARMANTE GABRIELLE (XVI<sup>e</sup> Siècle) DUCAURROY.

Andantino.

N<sup>o</sup> 3

The musical score for 'CHARMANTE GABRIELLE (XVI<sup>e</sup> Siècle) DUCAURROY' is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a tempo marking of 'Andantino'. The notation is characterized by a slower, more spacious feel, with many notes held for longer durations. There are several trills and grace notes. Fingerings are indicated by numbers 1-5. The piece concludes with a 'D.C.' (Da Capo) marking. Dynamics range from *p* to *mf*. The score is divided into three systems.

NEUF PIÈCES PAR ROBERT de VISÉE. Guitariste de S. M. LOUIS XIV. (XVII<sup>e</sup> Siècle)

N<sup>o</sup> 4  
GIGUE.  
R. de V.

Andantino.

N<sup>o</sup> 5  
GAVOTTE.  
R. de V.

Allegretto.

N<sup>o</sup> 6  
SARABANDE.  
R. de V.

Allegretto.

Nº 7  
ALLEMANDE.  
R. de V.

Andantino.

Nº 8  
GIGUE.  
R. de V.

Allegretto.

Nº 9  
COURANTE.  
R. de V.

Andantino.

Musical notation for the first system of Courante No. 9. It features a treble clef, a 2/5 time signature, and a piano (*pf*) dynamic marking. The melody is written on a single staff with various fingerings indicated by numbers 1 through 5. The accompaniment consists of chords and single notes in the bass.

Musical notation for the second system of Courante No. 9. It continues the melody and accompaniment from the first system, featuring a repeat sign and a fermata over a chord.

6<sup>me</sup> C.

Musical notation for the third system of Courante No. 9. It begins with a six-measure rest (6<sup>me</sup> C.) and continues with the melody and accompaniment, including various fingerings.

Musical notation for the fourth system of Courante No. 9. It continues the piece, ending with a six-measure rest and a final cadence.

Nº 10  
MENCET.  
R. de V.

Allegretto.

Musical notation for the first system of Mencet No. 10. It features a treble clef, a 3/4 time signature, and a piano (*pf*) dynamic marking. The melody is written on a single staff with fingerings indicated by numbers 1 and 2.

Musical notation for the second system of Mencet No. 10. It continues the melody and accompaniment, featuring a repeat sign and a fermata.

Musical notation for the third system of Mencet No. 10. It begins with a six-measure rest and continues with the melody and accompaniment, including various fingerings.

Allegretto.

N° 11  
GIGUE.  
R. de V.

Andantino.

N° 12  
PASSACAILLE.  
R. de V.



mf

p

4 2

4 1 5 2 4 3 3 4 3 2 5

1 5 2 2 1 1 5 2 1 4 1 4 1

5 1 1 1 5 0

Detailed description: This system contains the first three staves of a musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. The second staff is a bass clef with a dynamic marking of *p*. The third staff is a treble clef with a dynamic marking of *mf*. The music consists of chords and melodic lines with various fingerings indicated by numbers 1-5. A repeat sign is present at the end of the first two staves.

ADAGIO (MOZART)

Nº 13

p

4 4

5 4 1 5 4 3 2 1 5 4 3 2 1

3 2 3 1 2 3 4 5 4 3 2 1

2 3 4 5 4 3 2 1 5 4 3 2 1

1<sup>a</sup> 2<sup>a</sup>

Detailed description: This section is titled 'ADAGIO (MOZART)' and 'Nº 13'. It consists of four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The second staff is a bass clef. The third and fourth staves are treble clefs. The music features intricate melodic lines with many slurs and fingerings. A trill is marked in the third staff. The section concludes with two endings, labeled '1<sup>a</sup>' and '2<sup>a</sup>', shown in a boxed-off area at the end of the fourth staff.

ANDANTE (HAYDN)

Nº 14

*p* *mf* *p* *mf*

MENUET d'EXAUDET, (XVII<sup>e</sup> Siècle)

Maestoso.

Nº 15

*mf* *p* *mf* *mf* D.C.

CHANSON d'ADAM BILLAUT.

N° 16 *Andantino.*

N° 17 *Andante.* AIRS SUÉDOIS.

CHANT NATIONAL AUTRICHIEN (HAYDN)

Andante.

Nº 18

*f* *p*

barr.

ANDANTE (HAYDN)

Nº 19

*f*

Three staves of musical notation for a guitar piece. The first staff contains a melodic line with various fingering numbers (1, 2, 3, 4, 5) and some slurs. The second and third staves contain complex chordal textures with many notes, also including fingering numbers. The key signature has one sharp (F#).

CHŒUR DE JUDAS MACHABÉ (HAEDEL)

Andante.

N° 20

Six staves of musical notation for 'Chœur de Judas Machabé' by Haendel. The piece is marked 'Andante' and 'N° 20'. The notation includes dynamics such as *p* (piano) and *mf* (mezzo-forte). The key signature has one sharp (F#) and the time signature is common time (C). The music features a mix of chords and melodic fragments.

J'AI PERDU MON EURYDICE (ORPHEE) GLUCK.

N° 21

All<sup>o</sup> moderato.

*mf*

*p*

*p*

*mf*

*mf*

7<sup>me</sup> C.

2<sup>me</sup> C.

1<sup>re</sup> C.

ANDANTE (MOZART)

N° 22

Andante.

*p*

*p*

*p*

5<sup>me</sup> C.

4<sup>me</sup> C.

4<sup>me</sup> C.

2<sup>me</sup> C.

9<sup>me</sup> C.

5<sup>me</sup> C.

EXTRAIT DE LA 8<sup>e</sup> SONATE de BEETHOVEN.

All<sup>o</sup> moderato.

N<sup>o</sup> 23

*p*

1<sup>re</sup> C.

5<sup>me</sup> C.

7<sup>me</sup> C.

*mf*

3<sup>e</sup> Case barr.

*p*

D.C.

MENUET DU SEPTUOR (BEETHOVEN)

Allegretto.

Nº 24

*p*

*mf*

*p*



TRIO.

*mf*

*p*

*mf*

D.C.

ANDANTE DU SEPTUOR (BEETHOVEN)

Andantino.

Nº 25

*p*

*mf*

*p*

*mf*

1<sup>a</sup>

2<sup>a</sup>

ANDANTE ET 1<sup>re</sup> VAR. DE LA 12<sup>e</sup> SONATE (BEETHOVEN)

N<sup>o</sup> 26

*p*

*mf*

*p*

VAR. *p*

5<sup>me</sup> C. *mf*

First musical staff with treble clef, key signature of one sharp (F#), and a complex rhythmic pattern of eighth and sixteenth notes. The staff contains several measures of music with various articulations and slurs.

Second musical staff, continuing the piece. It features a mix of eighth and sixteenth notes with some triplet markings. Fingerings are indicated by numbers 1-4.

Third musical staff, starting with a dynamic marking of *p* (piano) and ending with *mf* (mezzo-forte). It includes complex rhythmic patterns and fingerings.

Fourth musical staff, featuring a dynamic marking of *p*. It contains intricate rhythmic figures and slurs.

Fifth musical staff, ending with a dynamic marking of *p*. It continues the complex rhythmic and melodic development.

Sixth musical staff, characterized by a series of eighth-note patterns with some triplet markings and fingerings.

Seventh musical staff, concluding the page with a final melodic phrase and a dynamic marking of *p*.

MIO CARO ADONE (MOZART)

N° 27 *Andantino.*

1<sup>a</sup> 2<sup>a</sup>

AIR SUÉDOIS

N° 27<sup>bis</sup> *Andantino.*

1 2 3 4

MENUET DE LA SONATE N° 1. (BEETHOVEN)

Allegretto.

N° 28

TRIO.

ANDANTE DE LA 10<sup>e</sup> SONATE (BEETHOVEN)

N<sup>o</sup> 29

*p*

*mf*

*p*

1<sup>a</sup> 2<sup>a</sup>

MINUETTO (HAYDN)

N<sup>o</sup> 30

*mf*

*p*

*mf*

1<sup>a</sup> 2<sup>a</sup>

FRAGMENT DE LA 15<sup>e</sup> SONATE (BEETHOVEN)

N<sup>o</sup> 31

The musical score is written for a single instrument, likely piano. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 6/8. The piece is marked with dynamics such as *mf* (mezzo-forte) and *p* (piano). There are various musical notations including slurs, accents, and fingerings (e.g., 2 1 1 3, 4, 1). The score ends with a double bar line and a repeat sign.

PRECIOSA. MÉLODIE de WEBER.

N° 32

Andante.

5<sup>me</sup> C.

VALSE de BEETHOVEN.

N° 33

*mf*

*p*

1<sup>a</sup> 2<sup>a</sup>

5<sup>me</sup> C. 10<sup>me</sup> C.





L'ELISIR D'AMORE (Transcription libre) DONIZETTI.

N° 36 *Allegretto.*

*p* *mf* *p* *mf* *p* *mf* *mf* *mf*

VALSE de BEETHOVEN.

N<sup>o</sup> 37 Moderato.

*dolce.*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

FIN.

*mf*

*p*

*cresc.*

*mf*

9<sup>me</sup> C.

1<sup>re</sup> barr.

*f*

1<sup>a</sup> 2<sup>a</sup> DC.

di - mi - ni - en - do.