

*François Champion*  
Sonatina, Suites, and Fugues



*Selected from the composer's manuscript additions to*

*Nouvelles découvertes Sur la Guitarre*

*Critical Performance Edition  
by Michael Fink*

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# Introduction

## *François Campion*

The first third of the eighteenth century was dominated by François Campion (c.1685-1747), who pushed the virtuoso elements of the guitar to its limits. He added a sonatina and fugues to the basic repertory of dances and descriptive pieces.<sup>1</sup>

Born in Rouen, possibly of English parents, François Campion had, by 1704, achieved a mastery of the theorbo and guitar sufficient to succeed his teacher, a Mr. Maltot, in the orchestra of the Académie Royale de Musique (the Opéra, established by Lully in 1672). Campion was one of two theorbist/guitarists until 1719, his last year with the organization, at which point the king awarded him a pension. An apparent adjunct to the Académie Royale appointment, which continued at least until 1731, was his self-described position as “Professeur-Maitre de Thèorbe et de Guitar de L’Académie Royale de Musique.”<sup>2</sup>

On October 20, 1731, Campion was mentioned in the royal house records as an “old member of the orchestra and pensioner of the Académie Royale de Musique.” This was in connection with permission to travel to England for six months that year in order to settle the affairs of his recently deceased father.<sup>3</sup> Based on this connection to England, he could have been a descendent of Thomas Campion (1567-1620), the English lute song composer. Little else is known of Campion’s life. At his death on October 21, 1747, he left a nephew, Louis-Alexandre Campion, who authorized a sale of his estate the following February. The property included “spinets, a number of fine guitars, theorbos, lutes, and other instruments. . . .”<sup>4</sup> Following the composer’s instructions, Louis-Alexandre deposited Campion’s personal copy of *Nouvelles découvertes sur la guitarre* (Paris, 1705), which included the composer’s manuscript additions, into the Bibliothèque Royale on April 17, 1748.<sup>5</sup>

Campion was an active composer and theorist. His *Nouvelles découvertes* is generally considered to be his most important publication. Apparently, he was also a popular song composer. Between 1704 and 1735, two full collections and several individual airs by him came into print. As a theorist-pedagogue, Campion published a book on figured bass for the theorbo,

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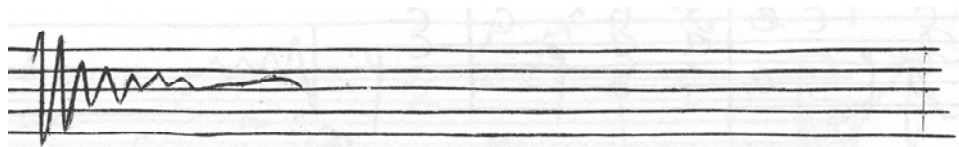
<sup>1</sup> James R. Anthony, *French Baroque Music: From Beaujoyeulx to Rameau*, rev. and expanded ed. (Portland, Ore.: Amadeus Press, ©1997), ch. 16, “The Lute and Guitar,” 295. The expression “virtuoso elements of the guitar” must be taken in context. In the early 18<sup>th</sup> century, these elements would include: (1) using the full range of the instrument; (2) rapid and smooth alternation between strumming and plucking; (3) rapid melodic passage work; (4) rapid and fluent position shifts; and (5) a full mastery of left-hand fingering technique for (a) sustaining notes, (b) clean slurring (single or double notes), (c) rapid chord changes, and (d) execution of ornaments.

<sup>2</sup> François Campion, *Nouvelles découvertes sur la guitarre* (Paris, 1705), 1, a manuscript addition in this exemplar. See below.

<sup>3</sup> “Brevet de permission au Sr Campion, ancien simphonist d l’Academie royale de Musique et pensionnaire de lad. Academie, de passer en Angleterre ou il lui est dû plusiers sommes prevenantes de la succession de son pere, et d’y séjourner pendant le tems de six mois . . .”, Marcelle Benoit, ed., *Musiques de cour: Chapelle, Chambre, Écurie 1661-1733* (Paris: Picard, 1971), 430.

<sup>4</sup> François Lesure, Introduction to François Campion, *Nouvelles découvertes sur la guitarre* (Paris, 1705), facs. ed. of BnF VM7- 6221 (Geneva: Minkoff Reprint, 1977).

<sup>5</sup> Ibid. This exemplar became BnF VM7-6221. For a full table of contents of *Nouvelles découvertes* and its manuscript additions, see Appendix B.



The great controversy in musical scholarship about Baroque and Classical trills — whether they are to start on the main note, or the auxiliary note, or either — has not yet been settled. Instructions in many Baroque guitar books are vague (as is Campion’s), and those we have are confusing and contradictory.<sup>6</sup> While strict adherence to any one table of *agréments* is more limiting than performance practice suggests, the matter of *taste* enters into the question, inviting subjective judgment, however difficult it may be to surmise the taste of any 18<sup>th</sup>-century musician.

Late treatises, such as C.P.E Bach’s *Versuch* suggest that trills on short note values should be a single “shake” beginning on the main note, especially if followed by the next lower note of the scale.<sup>7</sup> I propose the following guidelines for Campion:

- A trill on an eighth note in X/4 meter or on a quarter note in C meter (in a moderate or fast tempo) should begin on the main note and receive only one shake.
- On longer note values, the trill should begin on the upper auxiliary and receive two or more shakes.
- A trill on a note preceded by an anticipation of the main note should begin on the upper auxiliary.
- The rare trilled note approached by leap from either direction should begin on the upper auxiliary.

The player is encouraged to experiment and apply individual taste when interpreting trills.

## *Slurs*

In this edition, the direction of a slur mark is determined by its vertical position on the tablature rather than its direction. Also, sequential slurs that change direction in the original are here combined into a single slur.

## *Left-Hand Fingerings and Barrés*

The few fingerings shown in this edition were provided by Campion. He employs barré signs, the (“) and (“) given in his tablature marks, frequently but rather haphazardly and, on occasion, erroneously. They are very often vague or missing where they would be useful or necessary. Since the fluent performance of much of this music depends upon using the barré (especially the half barré), Campion’s signs have been eliminated without comment,<sup>8</sup> and markings have been supplied editorially:

- A required full barré is shown in capital Roman numerals: VII - - -
- A required half barré is shown in lower case Roman numerals: vii - - -
- A barré that is merely a suggestion, where another fingering is possible, is shown in parenthesis: (vii - - -)

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<sup>6</sup> See Thomas Schmitt, “Sobre la ornamentación en el repertorio para guitarra barroca in España (1600-1750),” *Revista de musicología* 15, no. 1 (1992): 107-138 (especialmente 110-124).

<sup>7</sup> See English translation, *Essay on the True Art of Playing Keyboard Instruments by Carl Philipp Emanuel Bach*, trans. & ed. William J. Mitchell (New York: Norton, 1949), 142-3.

<sup>8</sup> Except in *10. Fragmentary Pieces*, where they have been left merely to show some original examples.

## *Strummed Chords*

The direction of each strum is shown by an arrow below the chord: ↓ indicates a down-strum (toward the floor); ↑ indicates an up-strum (toward the ceiling). A dot placed on a line indicates that that course is not to be sounded. It is assumed that all strings are to be struck unless marked with a dot. In practice, dots were not always shown, especially when an open course would be dissonant. In the present edition, however, all non-dotted open courses are consonant and should be included in a strummed chord. A dot has been added editorially enclosed in square brackets: (1) wherever Campion has not dotted a dissonant course; (2) where Campion has specified another course as open (“a”); or (3) where melodic voice-leading suggests. Many five-note plucked chords optionally could be strummed.

## *Shorter Rhythms*

In Campion’s music, long series of 32<sup>nd</sup>-notes are often not metrical. These should be played in a fast, rhapsodic style.

## *Performance Examples*

Little of Campion’s guitar music has been recorded. Perhaps the earliest was an LP by Michel Amoric, *François Campion — Nouvelles découvertes sur la guitare* (Arion, ARN38750). Eric Belocq, *François Campion: A Portrait* (Frame CD FRO244-4) contains mostly music from 1705 and 1731-; about 1/3 is from 1741-, including the *Sonatina 1741*. Olav Chris Henriksen has made a remarkable recording of the Fugue No.1 in G Major in his *La Guitare Royale: French Baroque and Classical Guitar Music* (Boston MFA: Museum Music, Inc., B000056EZN). A few pieces may be found on *Music for My Lady* (The Gift of Music, B000KB6DDM), and various classical guitarists have recorded individual pieces.

# 1. Sonatina in D Major

1741

**Allegro**

Musical notation for measures 1-5. The first measure starts with a C-clef on the first line. The notes are: C4, C4, A4, A4, F4, F4, D4, D4, C4, A4, D4, C4, D4, A4, C5, D4, A4, A4.

Musical notation for measures 6-11. Measure 6 starts with a 6. Above measure 10 is a fermata and the marking "II ---". Above measure 11 is a fermata and the marking "(ii)".

Musical notation for measures 12-16. Measure 12 starts with a fermata and the marking "ii".

Musical notation for measures 17-22. Measure 17 starts with a fermata and the marking "a x". A downward arrow is positioned below measure 22.

Musical notation for measures 23-27.

Musical notation for measures 28-33. Measure 28 starts with a fermata and the marking "a x". A downward arrow is positioned below measure 33.

Musical notation for measures 34-39. Measure 34 starts with a fermata and the marking "v --- iii ---".

# Tombeau de Mr. De Maltot

Musical notation for measures 1-4. The first measure is marked with a '3' in a circle, indicating a triplet. The notes are:  $\overset{a}{g}$ ,  $\overset{a}{g}$ ,  $\overset{a}{g}$ ,  $\overset{a}{g}$ ,  $\overset{a}{g}$ . The second measure contains notes:  $h$ ,  $g$ ,  $g$ ,  $f$ ,  $h$ ,  $g$ . The third measure contains notes:  $f^\times$ ,  $f$ ,  $\overset{a}{g}$ . The fourth measure contains notes:  $\overset{a}{g}$ ,  $\overset{a}{g}$ ,  $\overset{a}{g}$ ,  $\overset{a}{g}$ . Below the staff, there are four vertical arrows:  $\downarrow$ ,  $\uparrow$ ,  $\uparrow$ ,  $\downarrow$ .

Musical notation for measures 5-8. Measure 5:  $c^\times$ ,  $c$ . Measure 6:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 7:  $e$ ,  $a$ . Measure 8:  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Below the staff, there are two vertical arrows:  $\downarrow$  and  $\downarrow$ .

Musical notation for measures 9-12. Measure 9:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 10:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 11:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 12:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Above the staff, there are labels: (iii) ---, III ---, V ---. Below the staff, there are four vertical arrows:  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ .

Musical notation for measures 13-15. Measure 13:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 14:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 15:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Above the staff, there are labels: v ---, iii ---. Below the staff, there are two vertical arrows:  $\downarrow$  and  $\downarrow$ .

Musical notation for measures 16-19. Measure 16:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 17:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 18:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 19:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ .

Musical notation for measures 20-21. Measure 20:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Measure 21:  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ . Above the staff, there is a label: 2. Below the staff, there are two vertical arrows:  $\downarrow$  and  $\downarrow$ .

