

John Jenkins (1592-1678)

Jenkins was born in Maidstone, Kent, and died at Kimberley, Norfolk. Little is known of his early life. The first positive historical record of Jenkins is as one of the musicians who performed the *The Triumph of Peace* masque in 1634 at the court of King Charles I. The English Civil War that broke out in 1642 forced Jenkins, as it did many others, to migrate to the rural countryside. During the 1640s he was employed as music-master to two Royalist families.

Around 1640 Jenkins revived the *In Nomine*, a series of variations based on a traditional plainsong theme and much beloved by viol players, except the musician who has to play the theme. In the 1650s Jenkins wrote more than 70 fantasias for viol consorts.

Jenkins played the lute and was a virtuoso lyra viola player. After the Restoration he obtained a place as a musician to the Royal Court. The aged Jenkins played the lyra viola for King Charles II, who wryly complimented him that he did “wonders on an inconsiderable instrument”. Roger North wrote: Tho’ he for many years was incapable to attend, the Court musicians had so much value for him, that advantage was not taken, but he received his salary as they were paid.

Jenkins was a long-active and prolific composer whose many years of life, spanning the time from William Byrd to Henry Purcell, witnessed great changes in English music. He is noted for developing the consort fantasia for viols, being influenced in the 1630s by an earlier

generation of English composers including Alfonso Ferrabosco the younger, Thomas Lupo, John Coprario and Orlando Gibbons.

Jenkins composed numerous 4, 5, and 6 part fantasias for viol consort as well as almans, courants and pavanes, and he breathed new life into the antiquated form of the *In Nomine*.

He was less experimental than his friend William Lawes; indeed, Jenkins’s music was more conservative than that of many of his contemporaries. It is characterized by a sensuous lyricism, highly skilled craftsmanship, and an original usage of tonality and counterpoint.

His biographer North wrote of him: he was certainly a happy person, ... of an easy temper, superior in his profession, well accepted by all, knew no want, saw himself outrun by the world, and having lived a good Christian, died in peace.

Jenkins is buried in the nave of St. Peter’s church, Kimberley, Norfolk, with this inscription:

Under this Stone Rare Jenkins lie
The Master of the Musick Art
Whom from the Earth the God on High
Called up to Him to bear his part.
Aged eighty six October twenty seven
In anno seventy eight he went to Heaven.
In God We Trust.

(Adapted from Wikipedia.)

Preface to this Edition

The present edition of Jenkins Fantasias for four, five and six viols is based on British Library manuscripts. Though not a scholarly edition, the parts have been carefully corrected and have been read several times for errors.

It is presented with the blessing of Andrew Ashbee who edited the Faber editions of same, and this edition uses his and Meyer's numbering system so parts may be compared easily. A great deal of credit is due to Mr. Ashbee for consulting so many sources and for his immense knowledge of Jenkins and his times.

My thanks are due to Atlanta viol players who have helped proofread the website editions: Chrissy Spencer, Ann Rollins, Marian Burge, Greg Armijo, Susan Whaley, and Jacob Bitinas. Further thanks are due to Sarah Mead for facilitating a Conclave class when Jean Seiler, Alice Renken, Ken Perlow, Jack Ashworth, Joan Boorstein and Sarah Poon could give a final proofing. Also special thanks are due Joyce Clinkscales, Chief Librarian of the Emory Heilbrun Music and Media Library, for her help in obtaining microfilms of the original manuscripts.

The present edition is presented in the spirit of the several copyists who felt that the music of John Jenkins should be available to as many people as possible, for their musical enjoyment and to spread around the genius of this extraordinary composer. What better way to do this in modern times than by the internet?

Martha Bishop, October 2015

Printing Instructions

This pdf is one of two, which together comprise the part books for the 6-part fantasias (unbarred version) and pavans and *In Nomines* of Jenkins made available by Martha Bishop.

Each part book can be printed separately: as a single-sided document or as a duplexed document. The page size can also be larger than 8.5 by 11 inches.

Most copy centers will be able to print duplex on normal letter-size paper. The part books can also be duplexed on a larger size paper to make reading easier.

In addition to the part books, another pdf is provided which can be printed on heavier paper to make covers. This pdf is designed for larger pages so that the covers can be cut down to letter size to allow the cover picture to extend to the edge of the page if desired. Although the covers are in color, this pdf can also be printed as a black and white document.

As a last step, assemble the documents and spiral-bind them.

Treble viol 2

Fantasia No. 1

John Jenkins (1592-1678)
Edited by Martha Bishop

5

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25

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35

The image shows a musical score for a Treble viol 2 part. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/2. The music is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, and 35 indicated. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/2 time signature. The music is written in a style characteristic of the late 16th or early 17th century, featuring a mix of quarter, eighth, and sixteenth notes, as well as rests. There are repeat signs at measures 25 and 35. The score ends with a double bar line at measure 35.

Treble viol 2

2

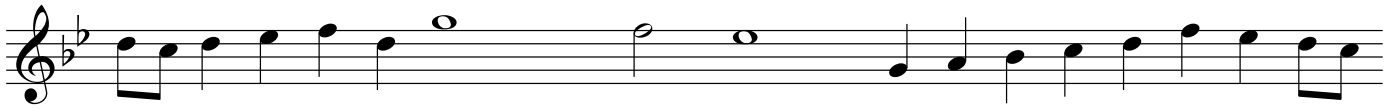
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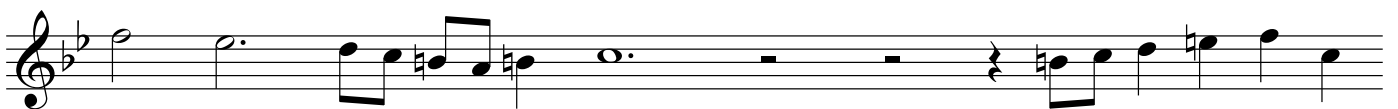
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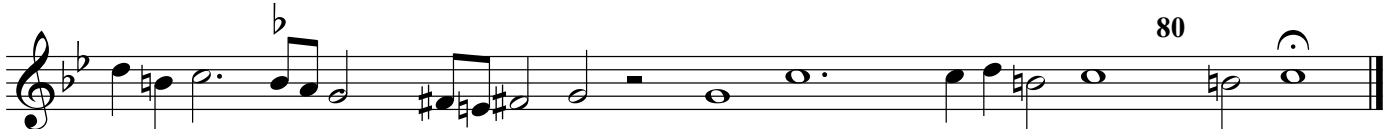
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75



80



Treble viol 2

Fantasia No. 2

John Jenkins (1592-1678)

Edited by Martha Bishop

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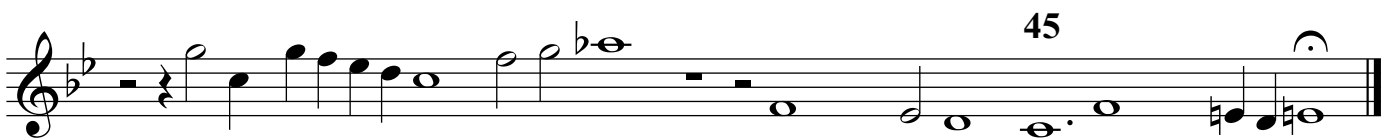
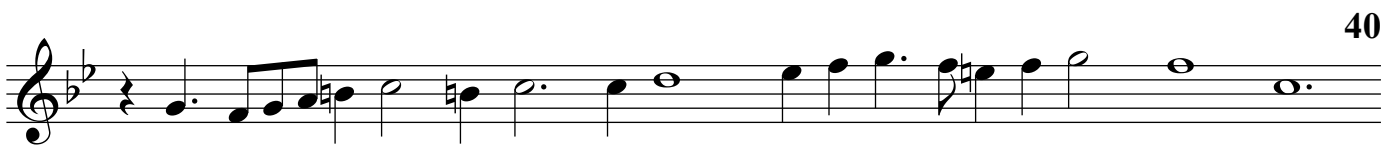
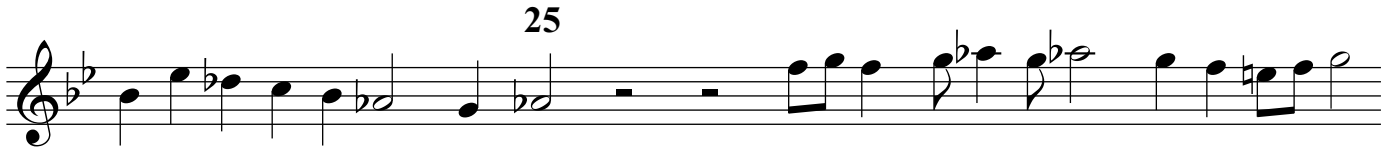
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The musical score is written for Treble Viol 2 in a 4/2 time signature. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, and 20 are indicated above the staves.

Treble viol 2



Treble viol 2

Fantasia No. 3

John Jenkins (1592-1678)
Edited by Martha Bishop

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Treble viol 2

Musical score for Treble Violin 2, page 2. The score consists of seven staves of music in G major (one sharp) and 4/4 time. Measure numbers 35, 40, 45, and 50 are indicated above the staves.

Staff 1: Measures 35-39. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a sequence of half and quarter notes.

Staff 2: Measures 40-44. This staff features a more active melody with eighth and sixteenth notes, including a trill on G4 in measure 43.

Staff 3: Measures 45-49. The melody is primarily composed of quarter notes, with a trill on G4 in measure 48.

Staff 4: Measures 50-54. This staff contains a complex passage with many sixteenth and thirty-second notes, including a trill on G4 in measure 53.

Staff 5: Measures 55-59. The melody continues with quarter notes and eighth notes, ending with a half note G4.

Staff 6: Measures 60-64. The final staff shows a continuation of the melodic line with quarter notes and eighth notes, concluding with a half note G4.

Treble viol 2

Fantasia No. 4

John Jenkins (1592-1678)

Edited by Martha Bishop

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The musical score is written for a Treble Viol 2 in 4/2 time. It consists of nine staves of music. The key signature has one flat (B-flat). Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Treble viol 2

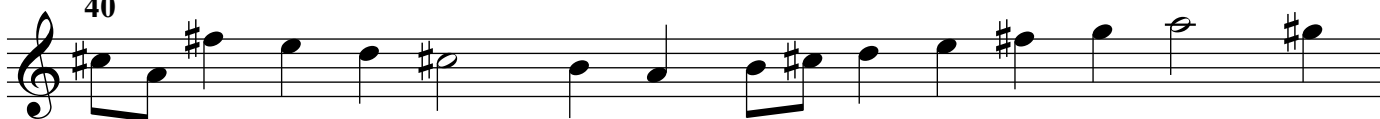
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35



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Treble viol 2

Fantasia No. 5

John Jenkins (1592-1678)
Edited by Martha Bishop

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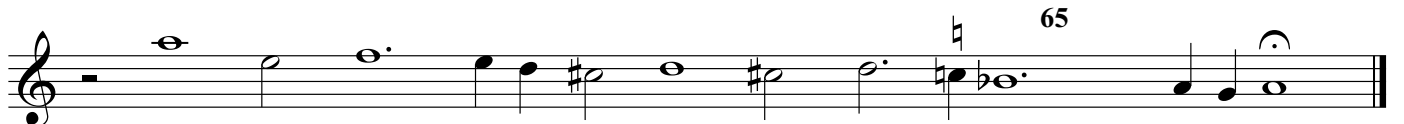
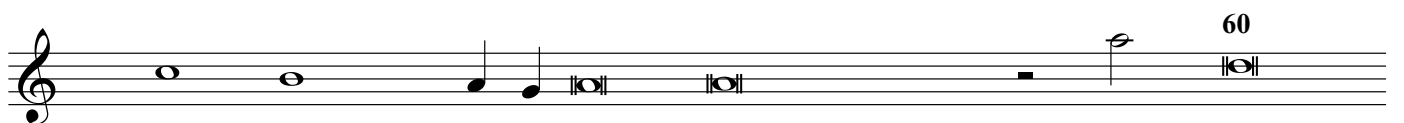
15 20

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The musical score is written for Treble Viol 2 in 4/2 time. It consists of nine staves of music. The key signature is one sharp (F#). The score begins with a treble clef and a 4/2 time signature. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, as well as rests and accidentals. A repeat sign is present at the beginning of the 25th measure.

Treble viol 2



Treble viol 2

Fantasia No. 6

John Jenkins (1592-1678)
Edited by Martha Bishop

The musical score is written for Treble viol 2 in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single line. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and accidentals (sharps and flats).

Treble viol 2

Musical score for Treble Violin 2, measures 1-58. The score is written on ten staves in treble clef. Measure numbers 30, 35, 40, 45, and 50 are indicated above the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line at the end of the final staff.

Fantasia No. 7

John Jenkins (1592-1678)
Edited by Martha Bishop

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Detailed description: This is a musical score for the Treble Viol 2 part of 'Fantasia No. 7' by John Jenkins. The score is written in 4/2 time and consists of eight staves of music. The key signature has one sharp (F#). Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes a treble clef, a key signature of one sharp, and a 4/2 time signature.

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Treble viol 2

Fantasia No. 8

John Jenkins (1592-1678)
Edited by Martha Bishop

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The musical score is written for a Treble Viol 2 in 4/2 time. It consists of nine staves of music. The first staff begins with a treble clef and a 4/2 time signature. The music is in G major, indicated by one sharp (F#). The score includes measure numbers 5, 10, 15, 20, 25, 30, and 35. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Treble viol 2

Musical score for Treble Violin 2, measures 38-56. The score is written on eight staves in treble clef. Measure numbers 40, 45, 50, and 55 are indicated above the staves. The music consists of eighth and sixteenth notes, with some rests and a final double bar line.

Treble viol 2

Fantasia No. 9

John Jenkins (1592-1678)
Edited by Martha Bishop

Musical score for Treble viol 2, Fantasia No. 9 by John Jenkins. The score is written in treble clef, 4/4 time, and B-flat major. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The second staff has a measure rest followed by a measure with a '5' above it. The third staff continues the melody. The fourth staff has a measure rest followed by a measure with a '10' above it. The fifth staff has a measure rest followed by a measure with a '15' above it. The sixth staff continues the melody. The seventh staff has a measure rest followed by a measure with a '20' above it. The eighth staff concludes the piece.

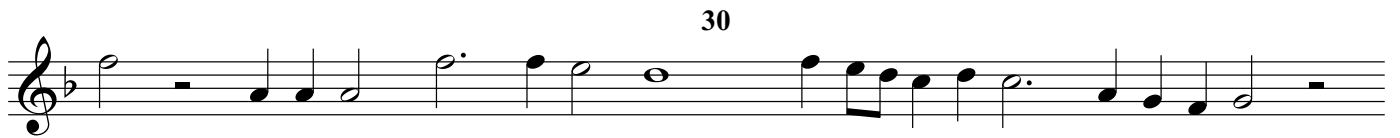
Treble viol 2



Musical staff 1, measures 1-10. Measure 10 is marked with the number 25. The staff contains a series of eighth and sixteenth notes in a descending and then ascending pattern.



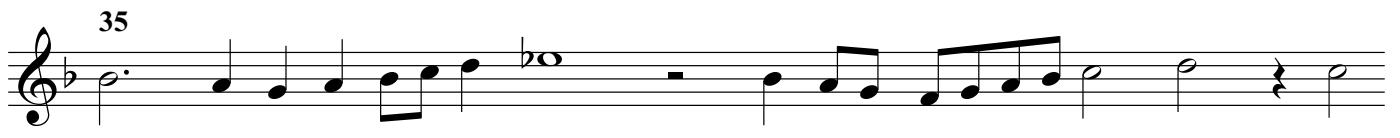
Musical staff 2, measures 11-20. The staff continues the melodic line with various rhythmic values including eighth and sixteenth notes.



Musical staff 3, measures 21-30. Measure 30 is marked with the number 30. The staff features a mix of quarter and eighth notes.



Musical staff 4, measures 31-40. The staff contains a sequence of eighth and sixteenth notes.



Musical staff 5, measures 41-50. Measure 41 is marked with the number 35. The staff shows a continuation of the melodic development.



Musical staff 6, measures 51-60. Measure 60 is marked with the number 40. The staff includes a variety of note values and rests.



Musical staff 7, measures 61-70. The staff continues the melodic line with eighth and sixteenth notes.



Musical staff 8, measures 71-80. Measure 71 is marked with the number 45. The staff concludes with a final cadence.

Treble viol 2

Fantasia No. 10

John Jenkins (1592-1678)
Edited by Martha Bishop

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Treble viol 2

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Detailed description: This is a musical score for the Treble Violin 2 part, spanning measures 25 to 55. The music is written on a single staff in treble clef with a key signature of one sharp (F#). The score consists of ten lines of music. Measure 25 begins with a whole rest, followed by a series of eighth and quarter notes. Measure 30 features a triplet of eighth notes. Measure 35 has a whole rest followed by quarter notes. Measure 40 contains a whole rest. Measure 45 starts with a quarter note followed by eighth notes. Measure 50 has a whole rest. Measure 55 ends with a quarter note followed by a double bar line.

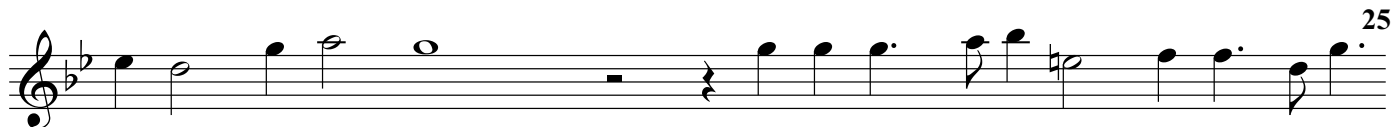
Treble viol 2

Fantasia No. 11

John Jenkins (1592-1678)

Edited by Martha Bishop

5



Treble viol 2

Musical score for Treble Violin 2, measures 30-55. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo and meter are not explicitly stated but appear to be common time. The score consists of seven staves of music. Measure numbers 30, 35, 40, 45, 50, and 55 are indicated above the staves. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some rests and dynamic markings.

Treble viol 2

Fantasia No. 12

John Jenkins (1592-1678)
Edited by Martha Bishop

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The musical score is written for a Treble Viol 2 part in 4/2 time. It consists of nine staves of music. The first staff shows a whole rest for the first five measures. The second staff begins with a half rest, followed by a series of eighth and quarter notes. The third staff continues with a half rest, then a quarter note, a half note, and a quarter note. The fourth staff begins with a half rest, followed by a quarter note, a half note, and a quarter note. The fifth staff begins with a half rest, followed by a quarter note, a half note, and a quarter note. The sixth staff begins with a half rest, followed by a quarter note, a half note, and a quarter note. The seventh staff begins with a half rest, followed by a quarter note, a half note, and a quarter note. The eighth staff begins with a half rest, followed by a quarter note, a half note, and a quarter note. The ninth staff begins with a half rest, followed by a quarter note, a half note, and a quarter note.

Treble viol 2

Musical staff 1: Treble clef, starting with a whole rest, followed by a sequence of eighth notes and quarter notes. Measure 40 is marked above the staff.

Musical staff 2: Treble clef, starting with a quarter note, followed by a sequence of eighth notes and quarter notes. Measure 45 is marked above the staff.

Musical staff 3: Treble clef, starting with a whole rest, followed by a sequence of eighth notes and quarter notes.

Musical staff 4: Treble clef, starting with a quarter note, followed by a sequence of eighth notes and quarter notes. Measure 50 is marked above the staff.

Musical staff 5: Treble clef, starting with a whole rest, followed by a sequence of quarter notes and eighth notes.

Musical staff 6: Treble clef, starting with a quarter note, followed by a sequence of eighth notes and quarter notes. Measure 55 is marked above the staff.

Musical staff 7: Treble clef, starting with a quarter note, followed by a sequence of eighth notes and quarter notes, ending with a double bar line.

In Nomine No. 1

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

10 15

20 25

30 35

40 45

50 55

60 65

70 75

80

85

♩ = ♪

4/2

Detailed description: The score is written for Treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first six staves (measures 1-65) feature a melodic line primarily composed of quarter and eighth notes, often beamed together and connected by slurs. Measure 10 contains a whole rest. Measure 65 is the end of the first section. The seventh staff (measures 66-75) is marked with a 4/2 time signature and contains a series of eighth-note chords. The eighth staff (measures 76-80) continues with eighth-note chords. The ninth staff (measures 81-85) concludes with a final chord and a fermata over the last note.

In Nomine No. 2

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

The musical score is written for Treble viol 2 in G major (one sharp) and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a triplet of eighth notes, followed by a whole rest. The second measure starts with a quarter rest, followed by a sequence of eighth and quarter notes. A slur covers a group of notes starting at measure 5. Measure 10 begins with a quarter rest, followed by a sequence of eighth notes. Measure 15 starts with a quarter rest, followed by a sequence of eighth notes. Measure 20 begins with a quarter rest, followed by a sequence of eighth notes. Measure 25 starts with a quarter rest, followed by a sequence of eighth notes. Measure 30 begins with a quarter rest, followed by a sequence of eighth notes. Measure 35 starts with a quarter rest, followed by a sequence of eighth notes. The score concludes with a double bar line and repeat dots.

In Nomine No. 2: Treble viol 2

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70

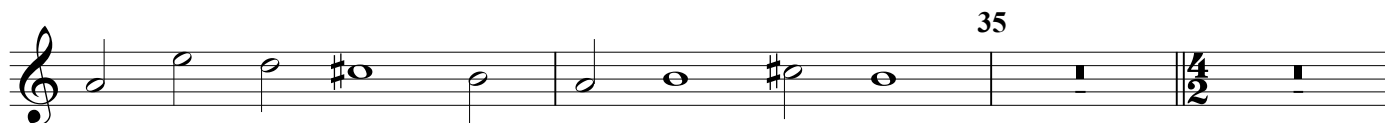
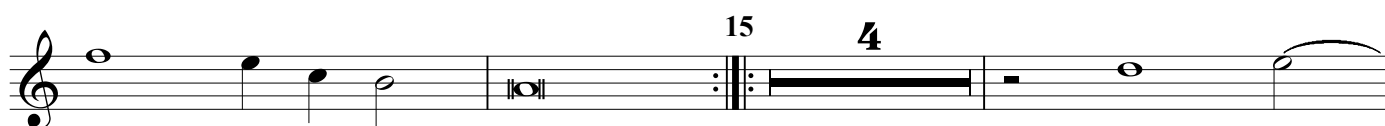
75 $\text{♩} = \text{♩}$

80

The Bell Pavin

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop



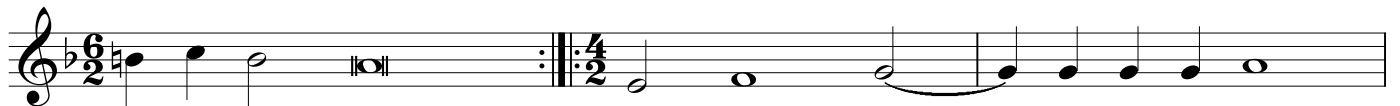
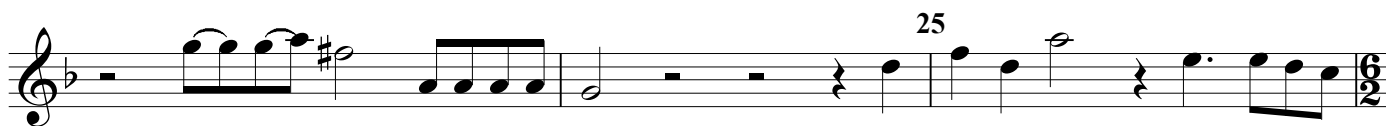
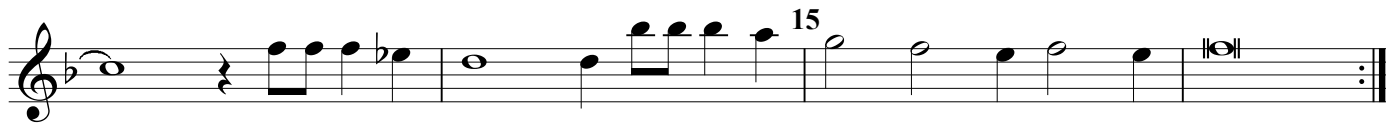
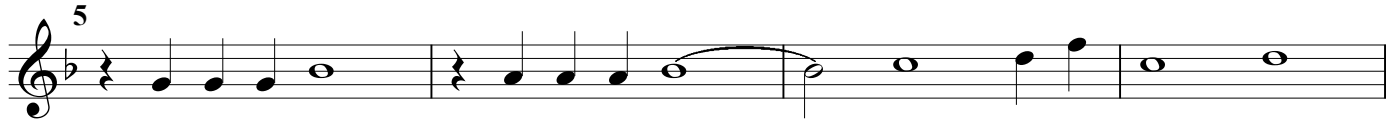
Bell Pavin: Treble viol 2

The image shows a musical score for the second treble violin part of the piece 'Bell Pavin'. It consists of two staves of music. The first staff contains measures 37, 38, and 39. The second staff begins at measure 40 and ends with a double bar line and repeat dots. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes quarter notes, eighth notes, and a half note with a fermata. Measure 40 starts with a measure rest.

Treble viol 2

Pavin No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop



Pavin 2: Treble viol 2

Musical score for *Pavin 2: Treble viol 2*. The score is written in G minor (one flat) and consists of six staves of music. Measure numbers 35, 40, 45, and 50 are indicated. The piece concludes with a repeat sign and a double bar line.