

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.

Bass viol 2 with low C

Fantasia No. 1

John Jenkins (1592-1678)

Edited by Martha Bishop

Musical score for Bass viol 2 with low C, Fantasia No. 1 by John Jenkins. The score is written in bass clef, 4/2 time signature, and B-flat major. It consists of ten staves of music. The first staff begins with a treble clef and a 5-measure rest, followed by a melodic line. The second staff continues the melody. The third staff has a 10-measure rest. The fourth staff has a 15-measure rest. The fifth staff continues the melody. The sixth staff has a 20-measure rest. The seventh staff has a 25-measure rest. The eighth staff has a 30-measure rest. The ninth staff has a 35-measure rest. The tenth staff has a 40-measure rest. The score ends with a double bar line and repeat signs.

Bass viol 2

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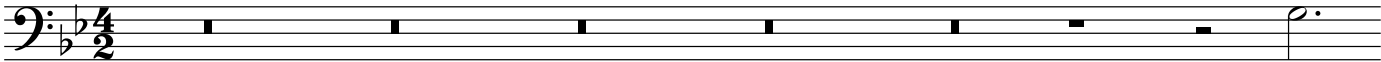
Detailed description: This image shows a page of musical notation for the Bass viol 2 part, covering measures 45 through 80. The score is written on nine staves, each beginning with a bass clef and a key signature of two flats (B-flat and E-flat). Measure numbers 45, 50, 55, 60, 65, 70, 75, and 80 are printed above their respective staves. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line at the end of measure 80.

Bass viol 2 (with low C)

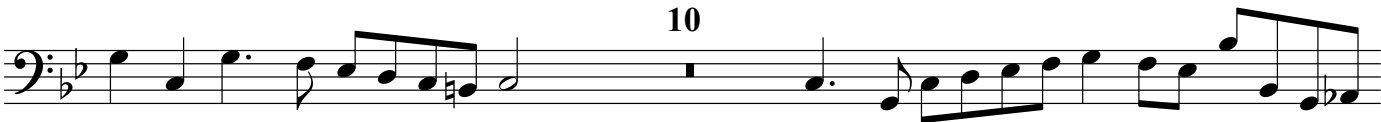
Fantasia No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop

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Bass viol 2 (with low C)

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Detailed description: This is a musical score for Bass viol 2 (with low C). The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff begins at measure 20. The second staff begins at measure 25. The third staff begins at measure 30. The fourth staff begins at measure 35. The fifth staff begins at measure 40. The sixth staff begins at measure 45. The score concludes with a double bar line at the end of the eighth staff.

Bass viol 2 w/low C

Fantasia No. 3

John Jenkins (1592-1678)
Edited by Martha Bishop

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Bass viol 2 w/low C

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The image shows a musical score for Bass viol 2 w/low C, consisting of five staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score is numbered 35, 40, 45, and 50. The first staff (measures 35-39) features a melodic line with a half rest at the beginning. The second staff (measures 40-44) contains a more active melodic line with eighth and sixteenth notes. The third staff (measures 45-49) continues the melodic development. The fourth staff (measures 50-54) shows a melodic line with a half rest at the beginning. The fifth staff (measures 55-59) concludes the piece with a melodic line and a double bar line.

Bass viol 2

Fantasia No. 4

John Jenkins (1592-1678)
Edited by Martha Bishop

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The musical score is written for Bass viol 2 in 4/2 time. It consists of ten 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.

Bass viol 2

Fantasia No. 5

John Jenkins (1592-1678)

Edited by Martha Bishop

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The musical score is written for a single bass clef staff in 4/2 time. It begins with a treble clef-like symbol at the top right. The piece consists of 34 measures. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staff. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. There are several accidentals, including sharps and naturals. The piece concludes with a double bar line and repeat dots at the end of the 34th measure.

Bass viol 2

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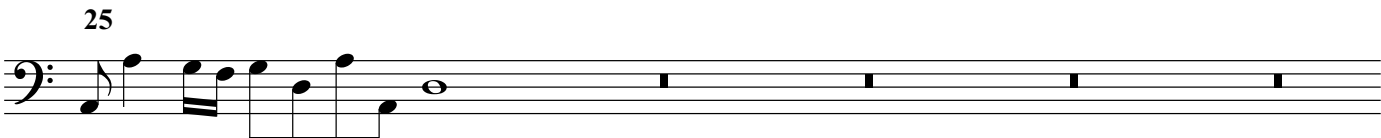
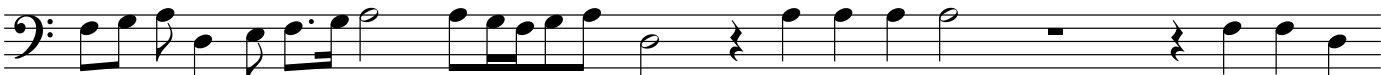
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Fantasia No. 6

John Jenkins (1592-1678)
Edited by Martha Bishop



Bass viol 2

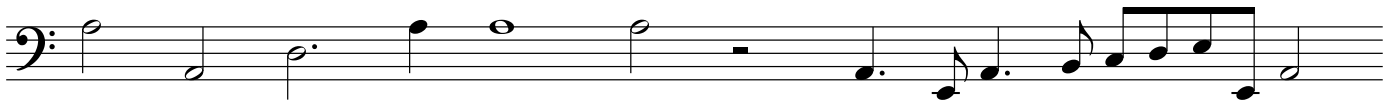
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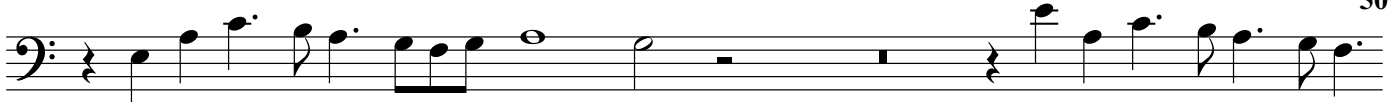
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This musical score is for the Bass viol 2 part, covering measures 35 to 65. The notation is written on a single bass clef staff. Measure 35 begins with a double bar line and a key signature change to one flat (B-flat). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Measure 40 contains a complex sixteenth-note passage. Measure 45 has a rest followed by a sixteenth-note pickup. Measure 50 shows a series of quarter notes. Measure 55 includes a sixteenth-note pickup. Measure 60 features a sixteenth-note pickup. Measure 65 ends with a double bar line and a fermata over the final note.

Bass viol 2

Fantasia No. 8

John Jenkins (1592-1678)
Edited by Martha Bishop

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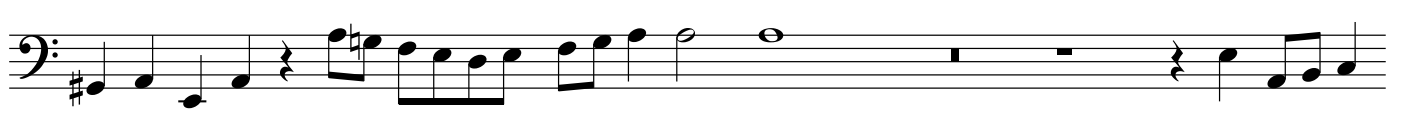
The musical score is written for Bass viol 2 in 4/2 time. It consists of eight staves of music. The first staff begins with a treble clef, a 4/2 time signature, and a key signature of one sharp (F#). The music is written in a single line. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the beginning of their respective staves. The notation includes various note values (quarter, half, and whole notes), rests, and bar lines. The piece concludes with a final double bar line and repeat sign at the end of the eighth staff.

Bass viol 2

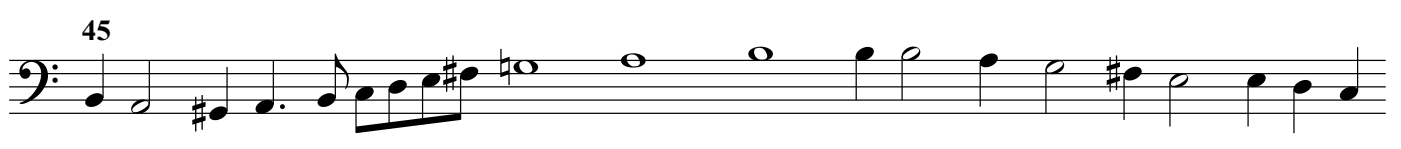
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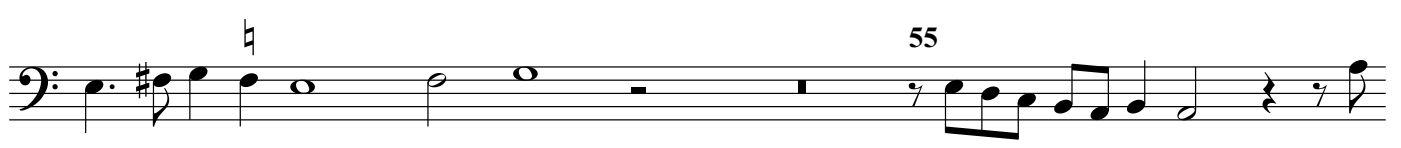
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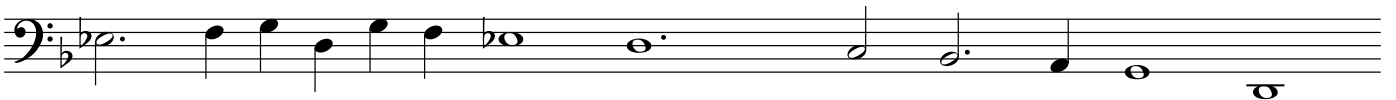


Bass viol 2

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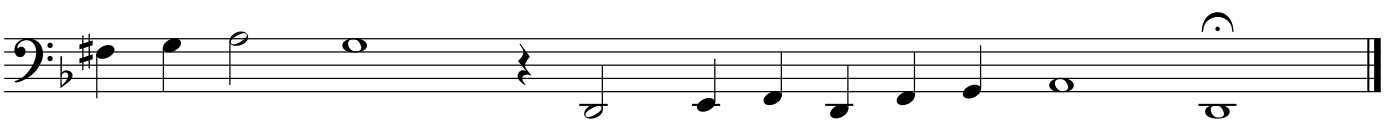
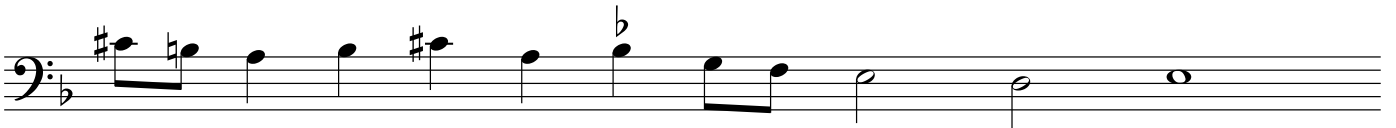
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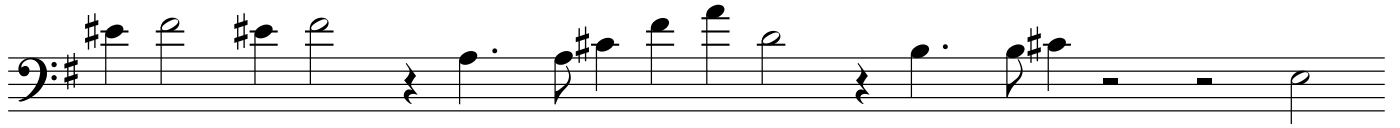
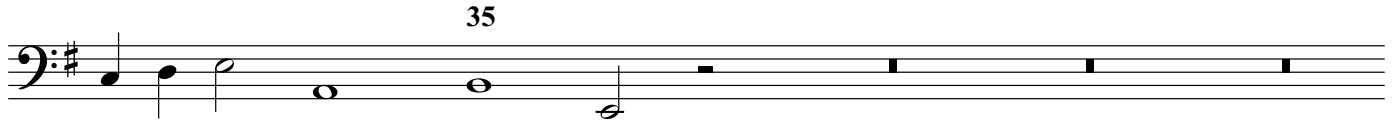
Bass viol 2

Fantasia No. 10

John Jenkins (1592-1678)
Edited by Martha Bishop

The musical score is written for Bass viol 2 in a 4/2 time signature with a key signature of one sharp (F#). The piece consists of ten staves of music. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Bass viol 2



Bass viol 2

Fantasia No. 11

John Jenkins (1592-1678)
Edited by Martha Bishop

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Fantasia No. 12

John Jenkins (1592-1678)
Edited by Martha Bishop

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In Nomine No. 1

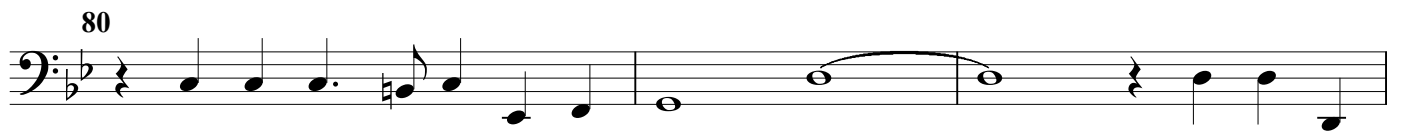
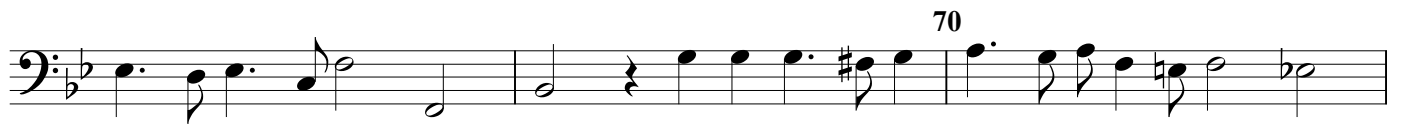
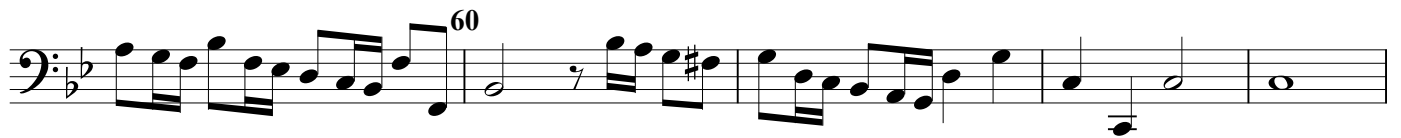
Bass Viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

6 10 15 20 25 30 35 40 45 50

2

Bass Viol 2



Bass Viol 2

In Nomine No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop

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In Nomine No. 2: Bass Viol 2

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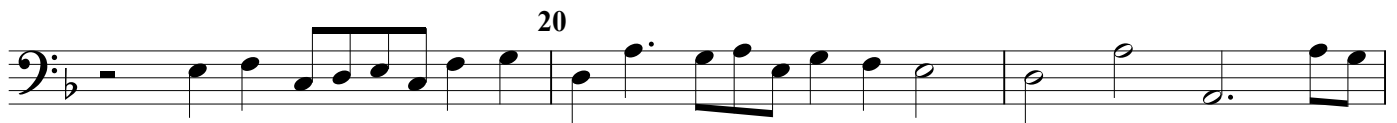
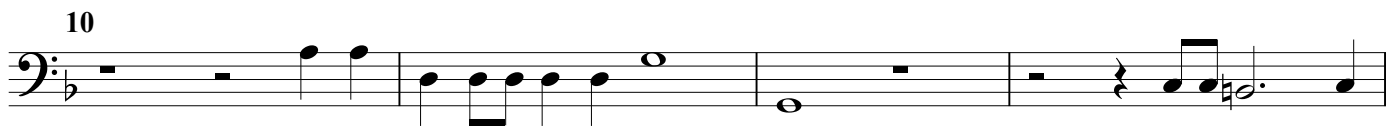
75 $\text{♩} = \text{♩}$

80

Bass Viol 2

Pavin No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop



Pavin No. 2: Bass Viol 2