

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 viol player. After the Restoration he obtained a place as a musician to the Royal Court. The aged Jenkins played the lyra viol 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 pavaues, 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.*

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 Mr. Ashbee for consulting so many sources and for his immense knowledge of Jenkins and his times.

My thanks are due to Atlanta viols players who have helped proof read the website editions: Emily Stevenson, Paul Miller, Marian Burge, Stephen Morris, Greg Armijo, Susan Patterson, Pam Woodcock, Jorg Voss, Brian Bishop and Joyce Clinkscales. Special thanks are due Joyce, 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 Jenkins’s music should be available to as many people as possible, for their immense musical enjoyment and to spread around the genius of the composer John Jenkins. What better way to do this in modern times than by the internet?

Martha Bishop, July 2010

Instructions for Printing

This pdf is one of several which together comprise the part books and score for the 5-part fantasias 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 places 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 and the score, another pdf is provided which can be printed on heavier paper to make covers. This pdf is designed for 9.5 by 12 inch 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. The first six pages of this pdf are the front covers of the five part books and the score. Page 7, the last page, is a cover which can be reproduced six times to form the back covers of the individual volumes. If this picture is not desired, the back covers can be made of heavy white paper. 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.

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Treble viol 2

Fantasia No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop

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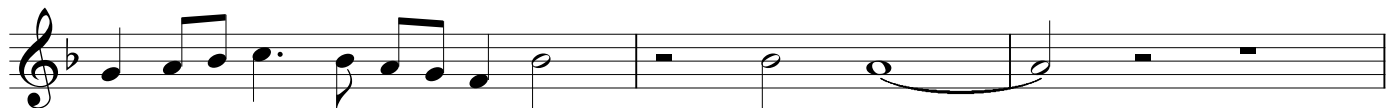
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The musical score is written for Treble Violin 2 in G minor (one flat) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers 30, 35, 40, 45, and 50 are clearly marked above the staves. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Fantasia No. 3

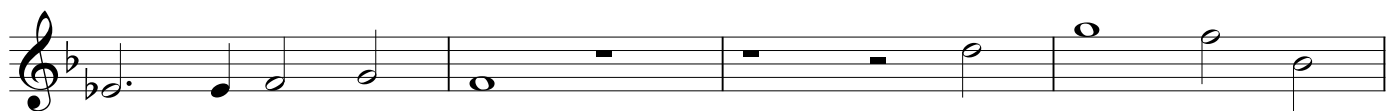
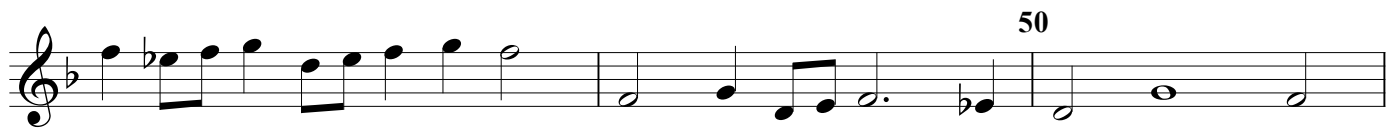
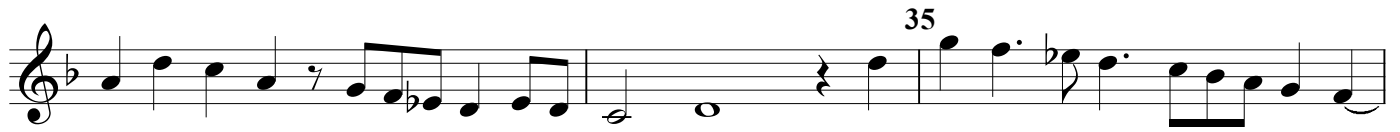
Treble viol 2

John Jenkins (1592-1678)
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Fantasia No. 3: Treble viol 2

2



Fantasia No. 4

Treble viol 2

John Jenkins (1592-1678)
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Treble viol 2

Fantasia No. 5

John Jenkins (1592-1678)
Edited by Martha Bishop

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The musical score is written for Treble Violin 2 in G minor (three flats). It consists of ten staves of music. 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 piece concludes with a double bar line and repeat dots at the end of the final staff.

Fantasia No. 6: Treble viol 2

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Fantasia No. 7

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

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The musical score is written for Treble viol 2 in 4/2 time, featuring a key signature of two flats (B-flat and E-flat). The piece is divided into ten staves of music. The first staff begins with a measure containing a whole note chord, with fingerings 4 and 5 indicated above it. The subsequent staves contain various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a final measure on the tenth staff, marked with a 35 above it.

Fantasia No. 7: Treble viol 2

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The image displays a page of musical notation for the second treble violin part of Fantasia No. 7. The score is written on ten staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The music is organized into measures, with measure numbers 40, 45, 50, 55, 60, and 65 indicated above the staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line at the end of the tenth staff.

Fantasia No. 8

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

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The musical score is written for Treble viol 2 in 4/2 time, with a key signature of two flats (B-flat and E-flat). The piece consists of ten staves of music. The first staff begins with a measure of rest followed by a measure with a fermata, marked with the number 5. The second staff starts at measure 10. The third staff has a measure with a fermata marked with the number 2. The fourth staff starts at measure 20. The fifth staff has a measure with a fermata marked with the number 25. The sixth staff starts at measure 30. The seventh staff starts at measure 35. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff concludes the piece with a final melodic phrase.

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The musical score is written for Treble Viol 2 in G minor (three flats) and 3/4 time. It consists of six staves of music. The first staff begins with measure 40, the second with measure 41, the third with measure 45, the fourth with measure 49, the fifth with measure 50, and the sixth with measure 51. The piece concludes with a double bar line at the end of the sixth staff.

Fantasia No. 9

Treble viol 2

John Jenkins (1592-1678)

Edited by Martha Bishop

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The musical score is written for Treble viol 2 in 4/2 time, featuring a key signature of two flats (B-flat and E-flat). The piece consists of ten staves of music. The first staff begins with a 4-measure rest followed by a 5-measure rest. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes several rests. Measure numbers 4, 5, 10, 15, 25, 30, 35, and 40 are indicated above the staff lines. The score concludes with a final sixteenth-note flourish in the tenth staff.

Fantasia No. 9: Treble viol 2

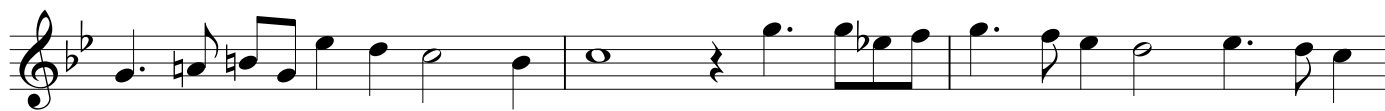
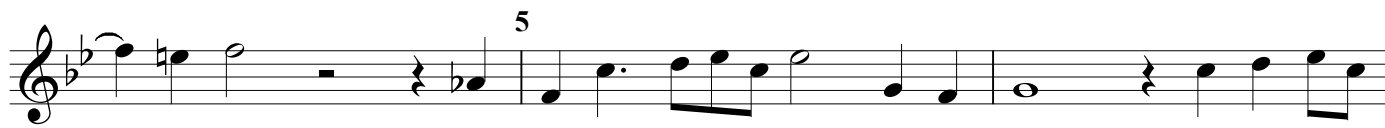
The musical score is written for Treble Viol 2 in G minor. It consists of three staves of music. The first staff contains measures 1 through 4. The second staff begins at measure 45 and contains measures 45 through 48. The third staff contains measures 49 and 50, ending with a double bar line. The key signature has two flats (Bb and Eb). The notation includes eighth notes, sixteenth notes, and rests.

Treble viol 2

Fantasia No. 10

John Jenkins (1592-1678)

Edited by Martha Bishop



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The musical score is written for Treble Viol 2 in G minor (three flats) and 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of three flats. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. Measure numbers 35, 40, 45, 50, 55, 60, and 65 are marked above the staves. The piece concludes with a double bar line at the end of the tenth staff.

Treble viol 2

Fantasia No. 11

John Jenkins (1592-1678)
Edited by Martha Bishop

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Fantasia No. 11: Treble viol 2

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Fantasia No. 12

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

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Fantasia No. 12: Treble viol 2

The musical score is written for a Treble Viol 2 part. It consists of six staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a treble clef and a key signature of one flat. The first staff contains measures 1 through 34. The second staff begins at measure 35 and contains measures 35 through 39. The third staff begins at measure 40 and contains measures 40 through 44. The fourth staff contains measures 45 through 49. The fifth staff contains measures 50 through 54. The sixth staff contains measures 55 through 58 and ends with a double bar line. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

Fantasia No. 13

John Jenkins (1592-1678)
Edited by Martha Bishop

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Fantasia No. 14

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

The musical score is written for Treble viol 2 in 4/2 time. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some grace notes. The piece concludes with a final measure containing a sharp sign (#) on the staff.

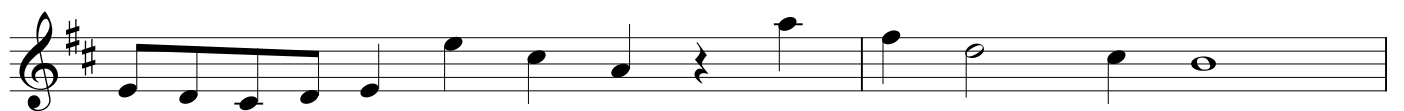
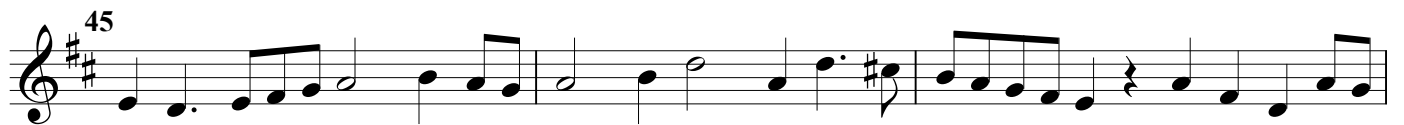
Fantasia No. 15

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

3 5 10 15 20 25 30

The musical score is written for Treble viol 2 in G major (one sharp) and 4/2 time. It consists of ten staves of music. Measure numbers 3, 5, 10, 15, 20, 25, and 30 are indicated above the staves. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains G major throughout the piece.



Fantasia No. 16

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

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