

## 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 4-part fantasias and pavans 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 five pages of this pdf are the front covers of the four part books and the score. Page 6, the last page, is a cover which can be reproduced five 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.

# Fantasia No. 1

Bass Viol

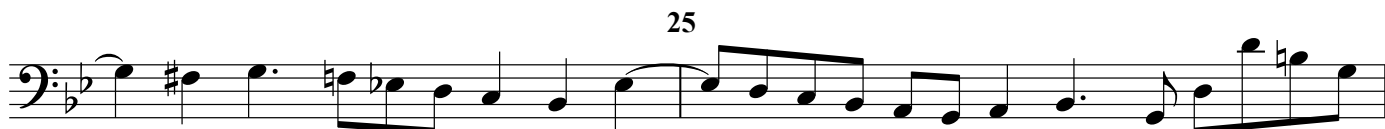
John Jenkins (1592-1678)  
Edited by Martha Bishop



10



15

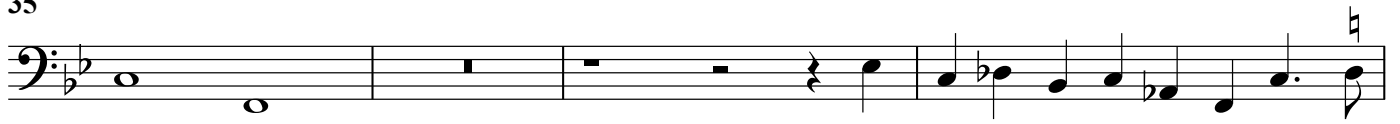




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35



40



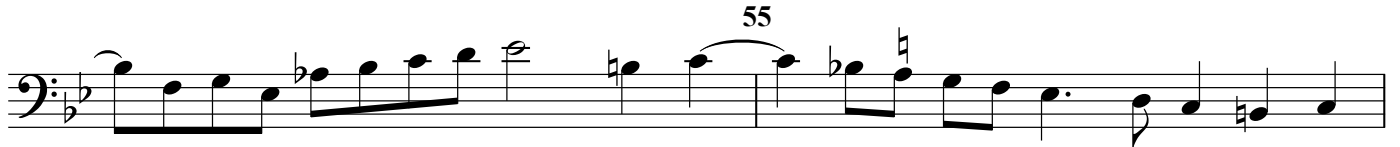
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Bass Viol

# Fantasia No. 2

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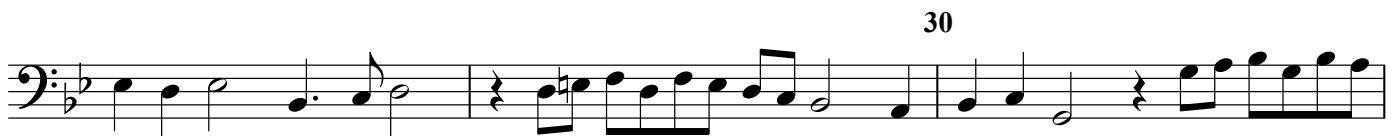


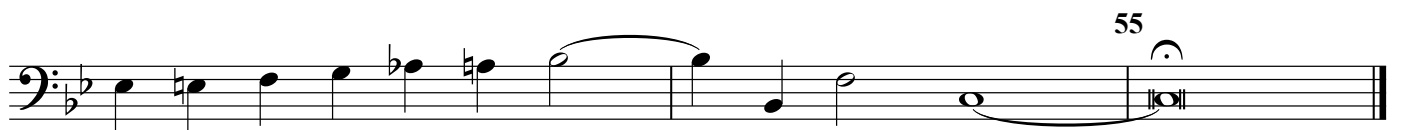
Bass Viol

# Fantasia No. 3

John Jenkins (1592-1678)

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Bass Viol

30

Musical staff 1: Bass clef, key signature of one flat. Measures 30-34. Contains eighth and sixteenth note patterns.

Musical staff 2: Bass clef, key signature of one flat. Measures 35-39. Contains eighth and sixteenth note patterns.

35

Musical staff 3: Bass clef, key signature of one flat. Measures 40-44. Contains eighth and sixteenth note patterns.

40

Musical staff 4: Bass clef, key signature of one flat. Measures 45-49. Contains eighth and sixteenth note patterns.

Musical staff 5: Bass clef, key signature of one flat. Measures 50-54. Contains eighth and sixteenth note patterns.

45

Musical staff 6: Bass clef, key signature of one flat. Measures 55-59. Contains eighth and sixteenth note patterns.

50

Musical staff 7: Bass clef, key signature of one flat. Measures 60-64. Contains eighth and sixteenth note patterns.

Musical staff 8: Bass clef, key signature of one flat. Measures 65-69. Contains eighth and sixteenth note patterns.

55

Musical staff 9: Bass clef, key signature of one flat. Measures 70-74. Contains eighth and sixteenth note patterns.

Bass Viol

# Fantasia No. 5

John Jenkins (1592-1678)  
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3

5

10

15

3

25

30

Detailed description of the musical score: The score is written for Bass Viol in 4/2 time with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a measure rest followed by a triplet of eighth notes (measures 3-5). The second staff continues the melody. The third staff has a measure rest at measure 10. The fourth staff continues the piece. The fifth staff has a measure rest at measure 15. The sixth staff begins with a triplet of eighth notes (measures 20-22). The seventh staff continues the piece. The eighth staff has a measure rest at measure 25. The ninth staff continues the piece. The tenth staff has a measure rest at measure 30. Fingerings are indicated by numbers 3 and 5 above notes. The piece concludes with a final cadence on the tenth staff.



Bass Viol

# Fantasia No. 6

John Jenkins (1592-1678)  
Edited by Martha Bishop

5

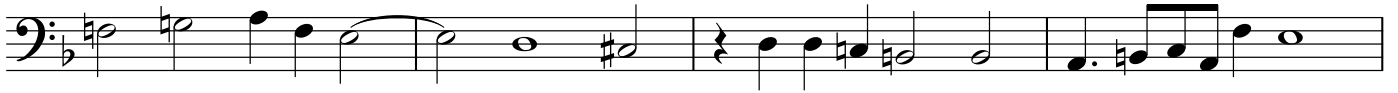
10

15

3

25

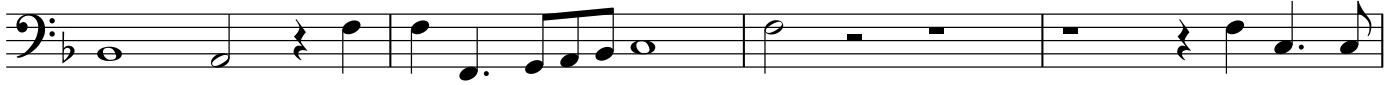
30



35



40



45



50



Bass Viol

# Fantasia No. 7

John Jenkins (1592-1678)  
Edited by Martha Bishop

5

10

15 5 20

25

30

35 2

Detailed description of the musical score: The score is written for Bass Viol in a 4/2 time signature and a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a rest followed by a series of eighth and quarter notes. The second staff features a fingering of '5' above a group of notes. The third staff continues the melodic line with various note values. The fourth staff is marked with a '10' at the beginning. The fifth staff has markings '15', '5', and '20' above it, with a thick horizontal line indicating a measure rest. The sixth staff continues the piece with a mix of note values. The seventh staff is marked with a '25'. The eighth staff is marked with a '30'. The ninth staff is marked with a '35'. The final staff concludes with a thick horizontal line and a '2' above it, indicating a final measure rest.

40

45

50

55

60

65

70

75

Bass Viol

# Fantasia No. 8

John Jenkins (1592-1678)  
Edited by Martha Bishop

3

5

10

15

2

20

25

30

Bass Viol

35



40



45



2 50



55







35



40



45



50



55



60



65



# Fantasia No. 10

John Jenkins (1592-1678)  
Edited by Martha Bishop

The musical score is written for Bass Viol in 4/2 time. It consists of ten staves of music. Measure numbers are indicated above the staves: 3, 5, 10, 15, 20, 25, 30, and 35. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).



40



45



50



55



Bass Viol

# Fantasia No. 11

John Jenkins (1592-1678)

Edited by Martha Bishop

4 5

2

15

20

25 30

4



Bass Viol

# Fantasia No. 12

John Jenkins (1592-1678)  
Edited by Martha Bishop

3

5

10

15

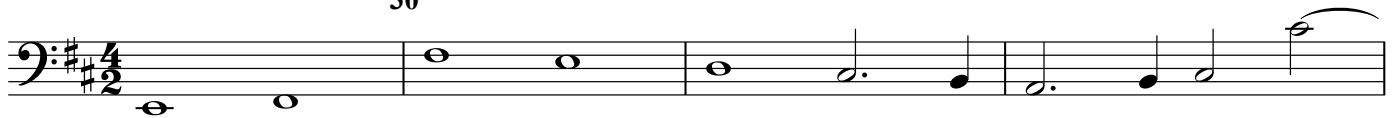
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The musical score is written for Bass Viol in 4/2 time and D major. It consists of ten staves of music. The first staff begins with a measure rest followed by a quarter note D4, a quarter note E4, and a quarter note F4. The second staff contains a continuous eighth-note melody. The third staff features a mix of quarter and eighth notes. The fourth staff continues the eighth-note pattern. The fifth staff has a measure rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The sixth staff continues the eighth-note melody. The seventh staff features a mix of quarter and eighth notes. The eighth staff continues the eighth-note pattern. The ninth staff has a measure rest followed by a quarter note C5, a quarter note B4, and a quarter note A4. The tenth staff continues the eighth-note melody.

25



30



35



40



45



2



55



Bass Viol

# Fantasia No. 13

John Jenkins (1592-1678)  
Edited by Martha Bishop

5

10

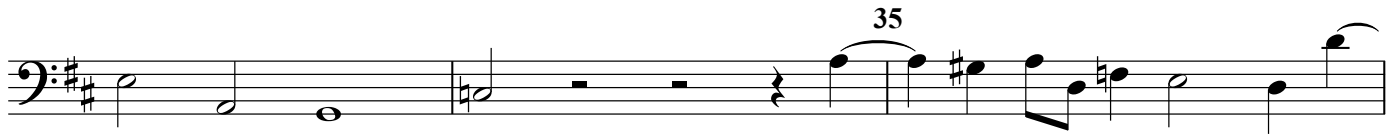
15

20

25



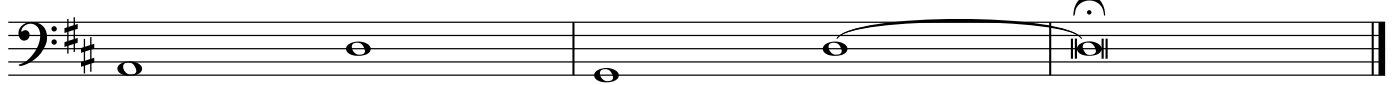
30



40



45



Bass Viol

# Fantasia No. 14

John Jenkins (1592-1678)

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2

5

10

15

20

30

35



Bass Viol

# Fantasia No. 15

John Jenkins (1592-1678)  
Edited by Martha Bishop

2

5

10

15

20

25

2

25

2

30

Two staves of musical notation for measures 30-34. The first staff contains measures 30 and 31, and the second staff contains measures 32, 33, and 34. The music is in bass clef with a key signature of two flats (B-flat and E-flat). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, including some triplets and slurs.

35

Two staves of musical notation for measures 35-39. The first staff contains measures 35 and 36, and the second staff contains measures 37, 38, and 39. The music continues with a similar complex rhythmic pattern, featuring slurs and various note values.

40

Two staves of musical notation for measures 40-44. The first staff contains measures 40 and 41, and the second staff contains measures 42, 43, and 44. The music shows a continuation of the intricate rhythmic patterns.

45

Two staves of musical notation for measures 45-49. The first staff contains measures 45 and 46, and the second staff contains measures 47, 48, and 49. The music maintains the complex rhythmic texture.

50

Four staves of musical notation for measures 50-54. The first staff contains measures 50 and 51, the second contains 52 and 53, and the third contains 54. The final measure (54) ends with a double bar line and a repeat sign. The music concludes with a final chord and a fermata over the last note.

Bass Viol

# Fantasia No. 16

John Jenkins (1592-1678)  
Edited by Martha Bishop

The musical score is written for Bass Viol in a 4/2 time signature and B-flat major key. It consists of eight staves of music. The first staff begins with a rest followed by a melodic line. The second staff continues the melody with a '5' annotation above a note. The third staff features a double bar line with a '2' annotation above it, indicating a measure rest. The fourth staff starts at measure 10, marked with a '10' above the first measure. The fifth staff starts at measure 15, marked with a '15' above the first measure. The sixth staff starts at measure 20, marked with a '20' above the first measure. The seventh staff continues the melodic development. The eighth staff concludes with a double bar line and a '2' annotation above it, indicating a measure rest.



Bass Viol

# Fantasia No. 17

John Jenkins (1592-1678)  
Edited by Martha Bishop

3

5

10

15

20

25

30

Bass Viol



Bass Viol

# 2. Pavan in E Minor

John Jenkins (1592-1678)

Edited by Martha Bishop

