

## 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 6-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.

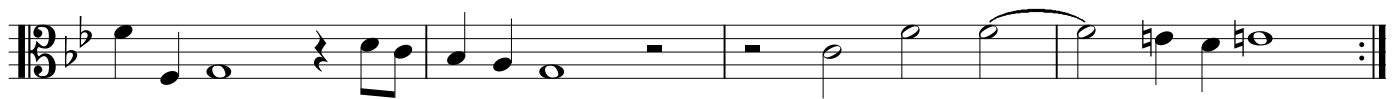
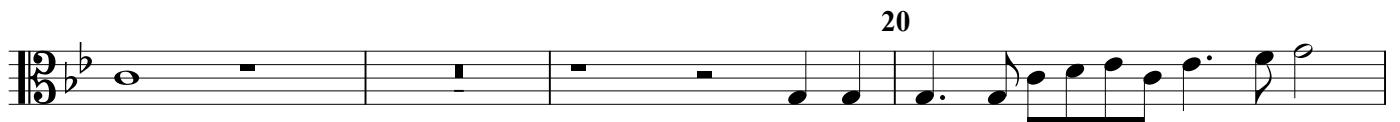
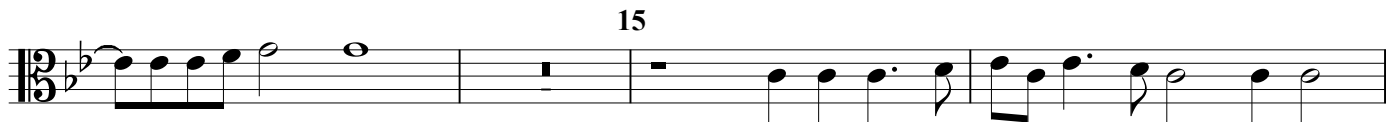
In addition to the part books and the score, another pdf is provided which can be printed on heavier paper to make covers. This pdf is designed for 9.5 by 12 inch pages so that the covers can be cut down to letter size to allow the cover picture to extend to the edge of the page. The first seven pages of this pdf are the front covers of the six part books and the score. Page eight, the last page, is a cover which can be reproduced seven 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, these pdf files can also be printed as a black and white document.

After the printing is complete, assemble the inner pages with the covers and spiral bind them.

# Fantasia No. 1

Tenor viol 1

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Fantasia No. 1: Tenor viol 1*

40

45

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55

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65

70

75

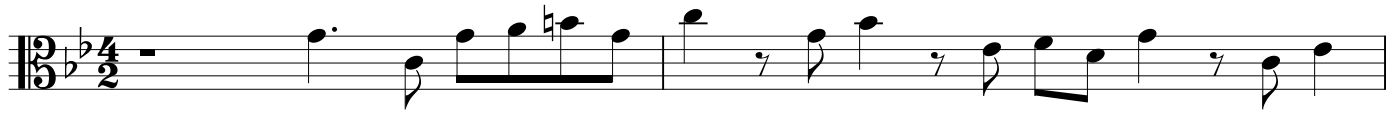
80

Tenor viol I

# Fantasia No. 2

John Jenkins (1592-1678)

Edited by Martha Bishop



*Fantasia No. 2: Tenor viol 1*

Musical staff 1: Tenor viol 1, measures 1-25. The staff is in 3/8 time with a key signature of two flats (B-flat and E-flat). The music begins with a quarter rest, followed by a series of eighth and sixteenth notes. A slur is placed over measures 23-25, with the number 25 written above the first note of the slur.

Musical staff 2: Tenor viol 1, measures 26-30. The staff continues with eighth and sixteenth notes, ending with a quarter rest.

Musical staff 3: Tenor viol 1, measures 31-35. The staff begins with a quarter rest, followed by eighth and sixteenth notes. A slur is placed over measures 33-35, with the number 30 written above the first note of the slur.

Musical staff 4: Tenor viol 1, measures 36-40. The staff continues with eighth and sixteenth notes, ending with a quarter rest.

Musical staff 5: Tenor viol 1, measures 41-45. The staff begins with a quarter rest, followed by eighth and sixteenth notes. A slur is placed over measures 43-45, with the number 35 written above the first note of the slur.

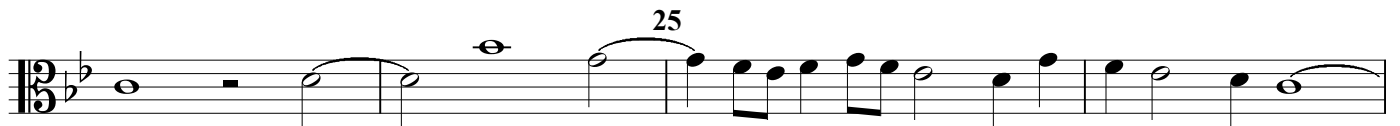
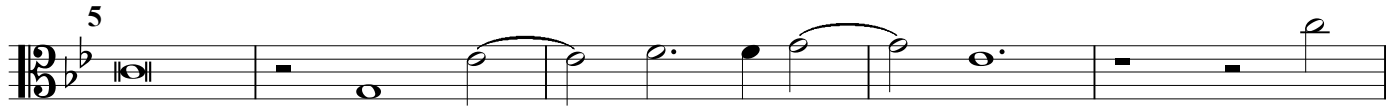
Musical staff 6: Tenor viol 1, measures 46-50. The staff continues with eighth and sixteenth notes, ending with a quarter rest. A slur is placed over measures 48-50, with the number 40 written above the first note of the slur.

Musical staff 7: Tenor viol 1, measures 51-55. The staff continues with eighth and sixteenth notes, ending with a quarter rest. A slur is placed over measures 53-55, with the number 45 written above the first note of the slur.

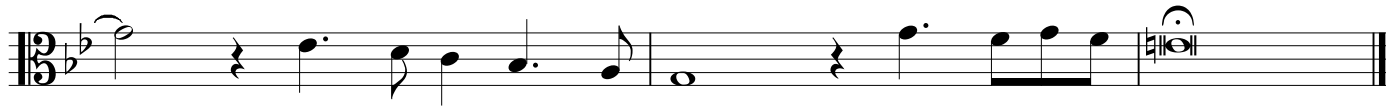
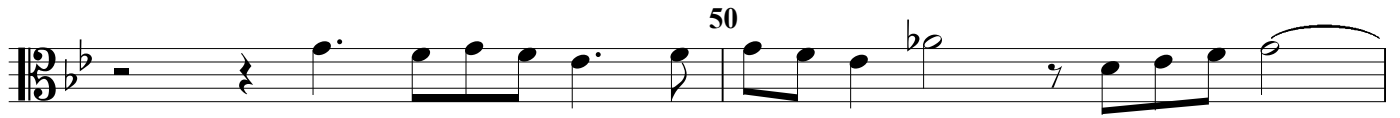
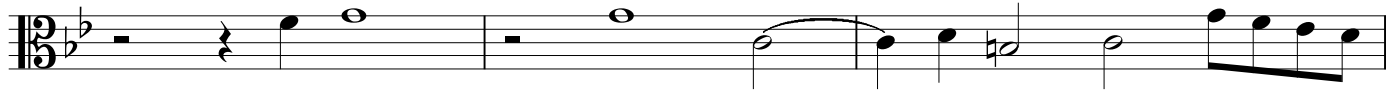
# Fantasia No. 3

Tenor viol I

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Fantasia No. 3: Tenor viol 1*







*Fantasia No. 4: Tenor viol 1*

35



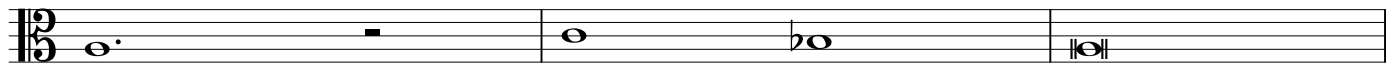
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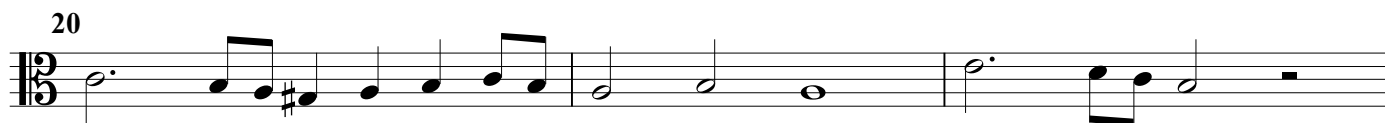
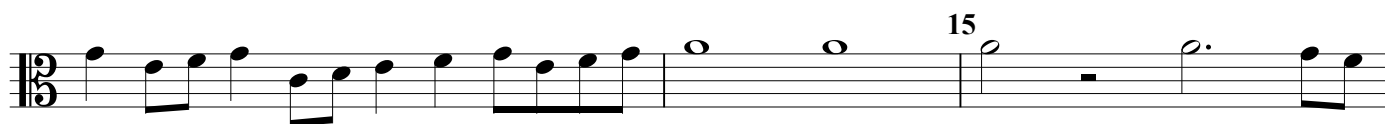
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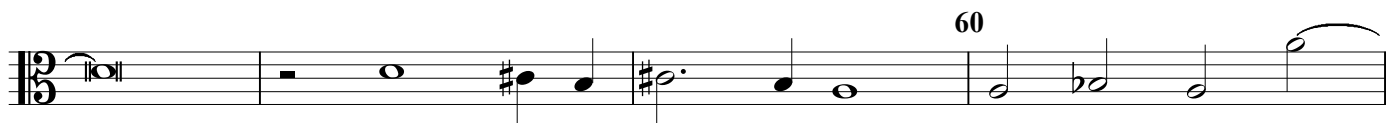
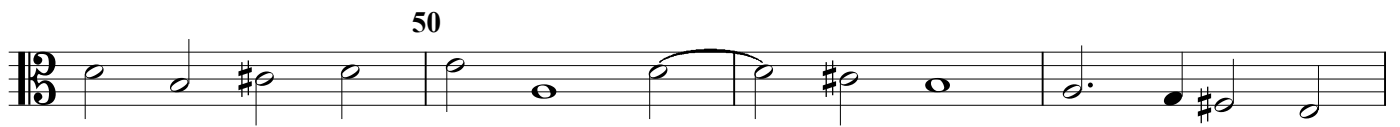


# Fantasia No. 5

Tenor viol I

John Jenkins (1592-1678)  
Edited by Martha Bishop

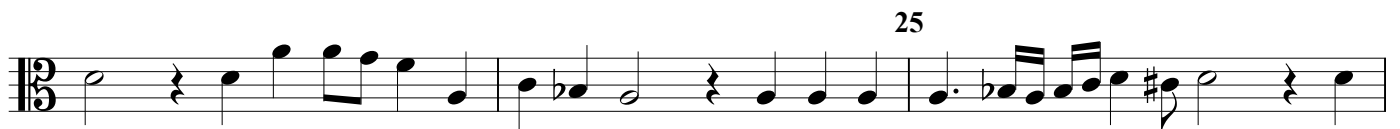
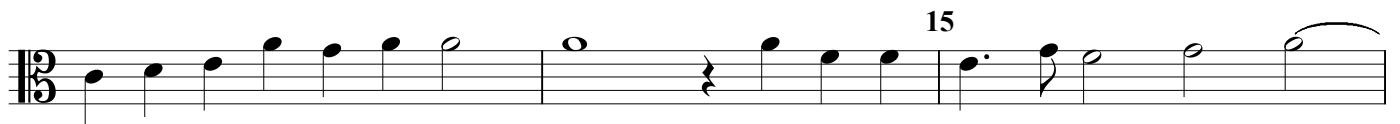
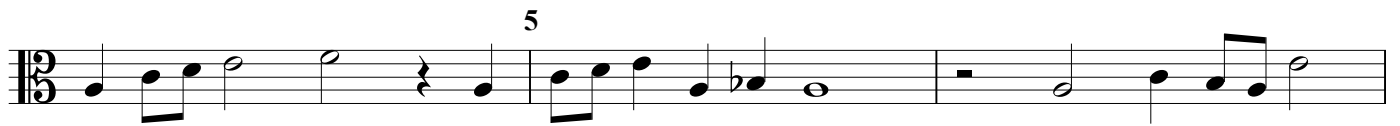


*Fantasia No. 5: Tenor viol I*

Tenor viol I

# Fantasia No. 6

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Fantasia No. 6: Tenor viol 1*

2

30

35

40

45

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55

The musical score is written for Tenor viol 1 in 3/2 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a whole rest followed by a double bar line with a '2' above it, indicating a second ending. The second staff starts at measure 30. The third staff starts at measure 35. The fourth staff starts at measure 40. The fifth staff starts at measure 45. The sixth staff starts at measure 50. The seventh staff starts at measure 55. The eighth staff continues the piece. The ninth staff concludes with a double bar line.

# Fantasia No. 7

Tenor viol I

John Jenkins (1592-1678)  
Edited by Martha Bishop

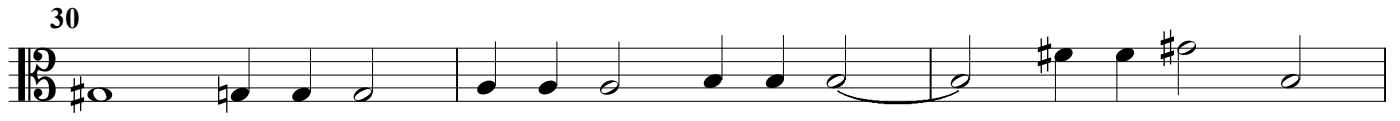
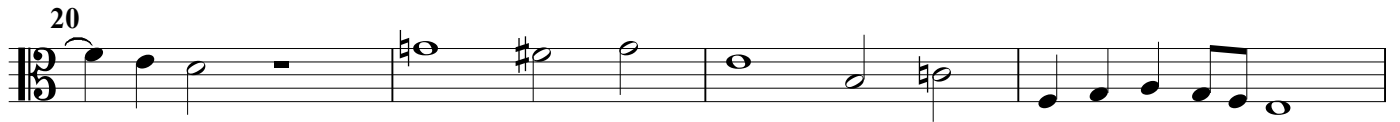
The musical score is written for Tenor viol I in 3/4 time. It consists of ten staves of music. The key signature has one sharp (F#). Measure numbers are indicated above the staves: 2, 5, 10, 15, 20, 25, and 30. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as accents and slurs.



Tenor viol I

# Fantasia No. 8

John Jenkins (1592-1678)  
Edited by Martha Bishop





Musical staff 1, measures 35-40. The staff is in 3/2 time with a key signature of one sharp (F#). It begins with a melodic line of eighth and quarter notes. At measure 35, there is a measure rest. At measure 36, there is a five-measure rest indicated by a horizontal line with the number '5' above it. The staff resumes with a melodic line in measure 40.

Musical staff 2, measures 41-44. The staff continues the melodic line from the previous staff, featuring eighth and quarter notes.

Musical staff 3, measures 45-48. The staff begins with a measure rest at measure 45, followed by a melodic line of eighth and quarter notes.

Musical staff 4, measures 49-52. The staff continues the melodic line with eighth and quarter notes.

Musical staff 5, measures 53-56. The staff begins with a measure rest at measure 53, followed by a melodic line of eighth and quarter notes.

Musical staff 6, measures 57-60. The staff continues the melodic line with eighth and quarter notes.

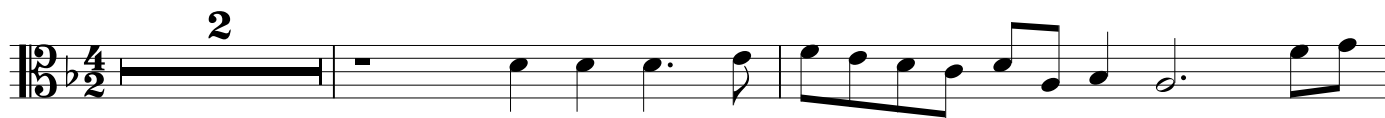
Musical staff 7, measures 61-64. The staff begins with a measure rest at measure 61, followed by a melodic line of eighth and quarter notes.

Musical staff 8, measures 65-68. The staff continues the melodic line with eighth and quarter notes, ending with a fermata over the final note.

Tenor viol I

# Fantasia No. 9

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Fantasia No. 9: Tenor viol 1*

25

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35

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45

The image displays a musical score for the Tenor viol 1 part of Fantasia No. 9. The score is written in 3/8 time and begins with a treble clef and a key signature of one flat (B-flat). The music is divided into measures, with measure numbers 25, 30, 35, 40, and 45 indicated above the staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece concludes with a double bar line at the end of the final measure.

# Fantasia No. 10

Tenor viol 1

John Jenkins (1592-1678)  
Edited by Martha Bishop

2

5

10

15

20

25

30

*Fantasia No. 10: Tenor viol 1*

35

3

40

45

50

55

# Fantasia No. 11

Tenor viol 1

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Fantasia No. 11: Tenor viol 1*

30

35

40

45

50

55

×

× *The notes within parentheses are composed by the editor to fill in the missing section*

# In Nomine No. 1

Tenor viol 1

John Jenkins (1592-1678)  
Edited by Martha Bishop

The image displays a musical score for the Tenor viol 1 part of 'In Nomine No. 1' by John Jenkins. The score is written in 3/4 time with a key signature of one flat (B-flat). It consists of ten staves of music, each beginning with a measure number: 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a final cadence on the tenth staff.



*In Nomine No. 1: Tenor viol 1*

55

60

65

70

75

80

85

Tenor viol 1

In Nomine No. 2

John Jenkins (1592-1678)  
Edited by Martha Bishop

5

10

15

20

♩ = ♩

25

30

35

*In Nomine No. 2: Tenor viol 1*

40

45

50

55

60

65

70

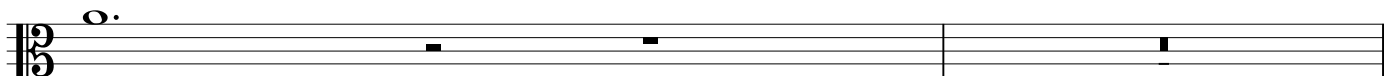
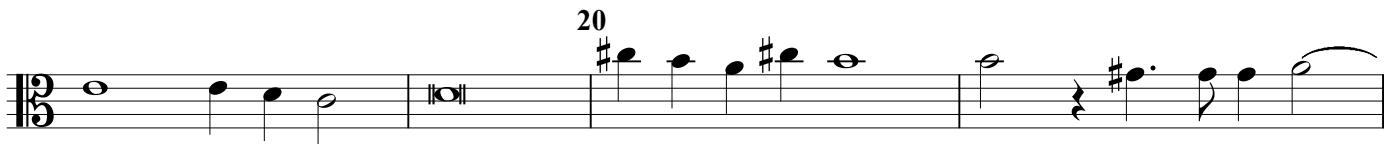
75  $\text{♩} = \text{♩}$

80

# The Bell Pavin

Tenor viol 1

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Bell Pavin: Tenor viol I*

35

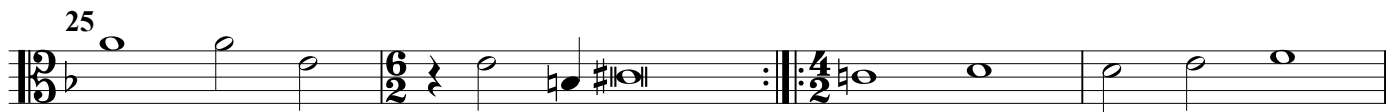
40

The musical score consists of three staves of music. The first staff begins at measure 35 and ends with a double bar line. The second staff continues from measure 35 and ends with a double bar line. The third staff begins at measure 40 and ends with a double bar line. The key signature is one sharp (F#) and the time signature is 3/4. The first staff contains measures 35 and 36. The second staff contains measures 37, 38, and 39. The third staff contains measures 40 and 41. The notation includes various note values (quarter, eighth, and dotted notes), rests, and a fermata over the final note of measure 41.

Tenor viol 1

# Pavin No. 2

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Pavin No. 2: Tenor viol I*

35

40

45

50

The musical score is written for Tenor Viol I in 3/8 time. It begins with a key signature of one flat (B-flat). The score consists of six staves of music. Measure numbers 35, 40, 45, and 50 are indicated above the staves. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The piece concludes with a double bar line and repeat dots.

## About the *In Nomine*

*In Nomine* is a title given to a large number of pieces of English polyphonic, predominantly instrumental music, first composed during the 16th century.

This form of music originated in the early 16th century from a six-voice mass composed before 1530 by John Taverner on the plainchant *Gloria Tibi Trinitas*. In the *Benedictus* section of this mass, the Latin phrase *in nomine Domini* was sung in a reduced, four-part counterpoint, with the plainchant melody in the alto part.

This attractive passage became popular as a basis for instrumental pieces, though there is no evidence that Taverner himself was responsible for any of these arrangements. Over the next 150 years, English composers worked this melody into *In Nomine* pieces of ever greater stylistic range.

*In Nomines* are typically consort pieces for four or five instruments, especially consorts of viols. One instrument plays the theme as a cantus firmus with each note lasting one or even two measures; often this is the second part from the top. The other parts play more complex lines, often in imitative counterpoint. Usually they take

up several new motifs in turn, using each one as a point of imitation. In addition to compositions for viols, there are *In Nomines* composed for solo or duo keyboard instruments and even one for the lute, a fantasy titled *Farewell* by John Dowland.

Examples of the genre include compositions by Christopher Tye (the most prolific composer of *In Nomines*, with 24 surviving settings), Thomas Tallis, William Byrd, Orlando Gibbons, William Lawes, and Henry Purcell, among many others.

They can vary in mood from melancholy to serene, exultant, or even playful or hectic (as in Tye's *In Nomine "Crye,"* in which the viols seem to imitate the call of a street hawker). Composition of *In Nomines* lapsed in the eighteenth century but was revived in the twentieth century, an early notable example being Richard Strauss's opera *Die schweigsame Frau*, which quotes a keyboard *In nomine* by John Bull. Later examples are found in works by Peter Maxwell Davies and Roger Smalley (Edwards 2001).

*Adapted from Wikipedia*

This is the beginning of the Treble 1 part in an *In Nomine* as written by Jenkins. The famous theme starts in measure three and continues to the double bar.

The image shows a musical score for the beginning of the Treble 1 part in an *In Nomine* by Jenkins. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into three systems of staves. The first system starts at measure 2 and ends at measure 5. The second system starts at measure 10 and ends at measure 15. The third system starts at measure 20 and ends at measure 25. The music consists of a series of whole notes, with the first note being a half note (F#) and the subsequent notes being whole notes (G, A, B, C, D, E, F#). The first system shows the first two measures of the piece, with a double bar line at the end of measure 2. The second system shows measures 10 through 15, with a double bar line at the end of measure 15. The third system shows measures 20 through 25, with a double bar line at the end of measure 25. The time signature changes from 2/4 to 4/4 at the beginning of measure 24.