

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

John Jenkins (1592-1678)

Edited by Martha Bishop

Tenor Viol 2

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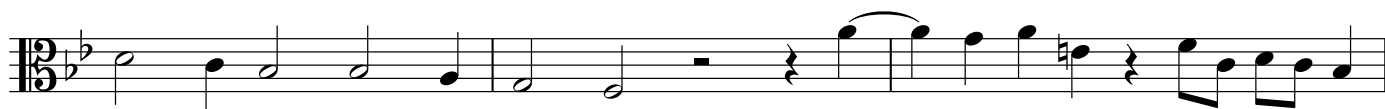
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This musical score is for the Tenor Viol 2 part of 'Fantasia No. 1' by John Jenkins. It is written in 12/8 time with a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The music features a mix of melodic lines and rhythmic patterns, with some measures containing ties and slurs.

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Tenor Viol 2

Fantasia No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop

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Tenor Viol 2

Musical score for Tenor Viol 2, measures 35-50. The score is written on ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 12/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Measures 35-40: The first staff (measure 35) begins with a half note G3, followed by quarter notes A3, B3, and C4. A slur covers measures 36-37, containing a half note D4 and a half note E4. Measure 38 has a whole rest. Measure 39 has a half note F4 and a half note G4. Measure 40 has a half note A4 and a half note B4.

Measures 41-45: The second staff (measure 41) has a half note C5, followed by quarter notes D5, E5, and F5. A slur covers measures 42-43, containing a half note G5 and a half note A5. Measure 44 has a whole rest. Measure 45 has a half note B5 and a half note C6.

Measures 46-50: The third staff (measure 46) has a half note D6, followed by quarter notes E6, F6, and G6. A slur covers measures 47-48, containing a half note A6 and a half note B6. Measure 49 has a whole rest. Measure 50 has a half note C7 and a half note D7.

Measures 51-55: The fourth staff (measure 51) has a half note E7, followed by quarter notes F7, G7, and A7. A slur covers measures 52-53, containing a half note B7 and a half note C8. Measure 54 has a whole rest. Measure 55 has a half note D8 and a half note E8.

Measures 56-60: The fifth staff (measure 56) has a half note F8, followed by quarter notes G8, A8, and B8. A slur covers measures 57-58, containing a half note C9 and a half note D9. Measure 59 has a whole rest. Measure 60 has a half note E9 and a half note F9.

Measures 61-65: The sixth staff (measure 61) has a half note G9, followed by quarter notes A9, B9, and C10. A slur covers measures 62-63, containing a half note D10 and a half note E10. Measure 64 has a whole rest. Measure 65 has a half note F10 and a half note G10.

Measures 66-70: The seventh staff (measure 66) has a half note A10, followed by quarter notes B10, C11, and D11. A slur covers measures 67-68, containing a half note E11 and a half note F11. Measure 69 has a whole rest. Measure 70 has a half note G11 and a half note A11.

Measures 71-75: The eighth staff (measure 71) has a half note B11, followed by quarter notes C12, D12, and E12. A slur covers measures 72-73, containing a half note F12 and a half note G12. Measure 74 has a whole rest. Measure 75 has a half note A12 and a half note B12.

Measures 76-80: The ninth staff (measure 76) has a half note C13, followed by quarter notes D13, E13, and F13. A slur covers measures 77-78, containing a half note G13 and a half note A13. Measure 79 has a whole rest. Measure 80 has a half note B13 and a half note C14.

Measures 81-85: The tenth staff (measure 81) has a half note D14, followed by quarter notes E14, F14, and G14. A slur covers measures 82-83, containing a half note A14 and a half note B14. Measure 84 has a whole rest. Measure 85 has a half note C15 and a half note D15.

Tenor Viol 2

Fantasia No. 3

John Jenkins (1592-1678)
Edited by Martha Bishop

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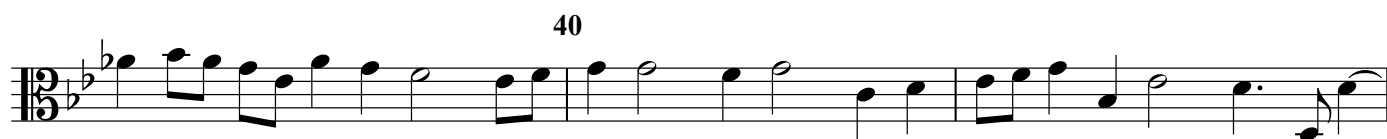
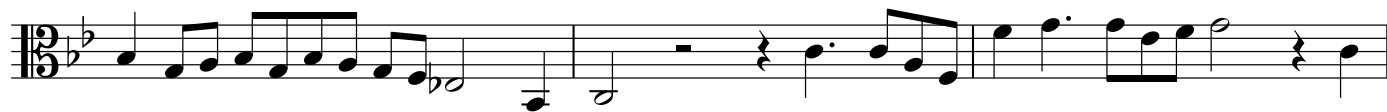
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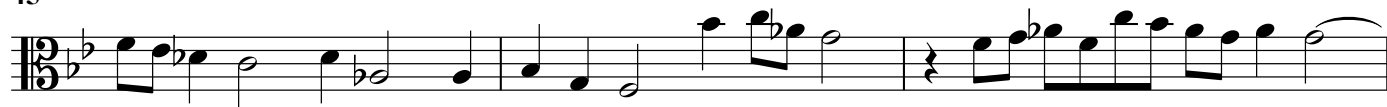
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Tenor Viol 2

Fantasia No. 4

John Jenkins (1592-1678)
Edited by Martha Bishop

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Tenor Viol 2

Fantasia No. 5

John Jenkins (1592-1678)
Edited by Martha Bishop

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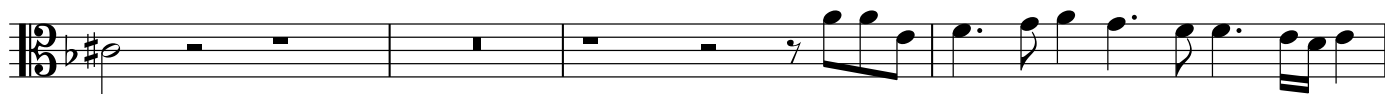
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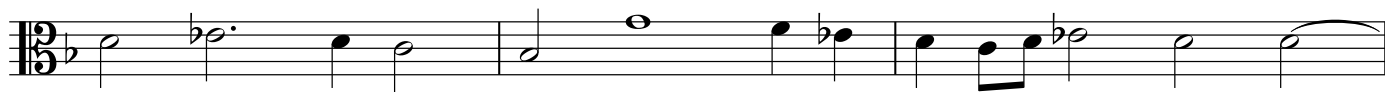
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Fantasia No. 6

John Jenkins (1592-1678)
Edited by Martha Bishop

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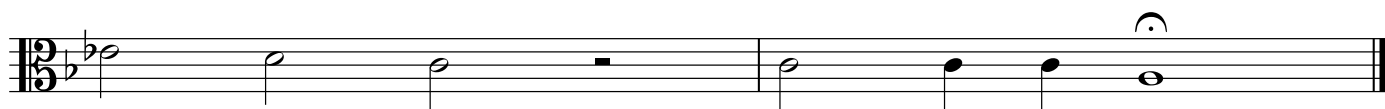
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Tenor Viol 2

Fantasia No. 7

John Jenkins (1592-1678)
Edited by Martha Bishop

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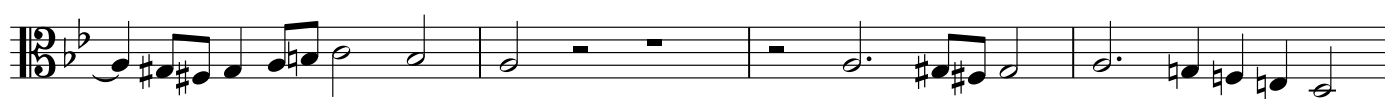
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Fantasia No. 8

John Jenkins (1592-1678)
Edited by Martha Bishop

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Fantasia No. 9

John Jenkins (1592-1678)
Edited by Martha Bishop

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Tenor Viol 2

Fantasia No. 10

John Jenkins (1592-1678)
Edited by Martha Bishop

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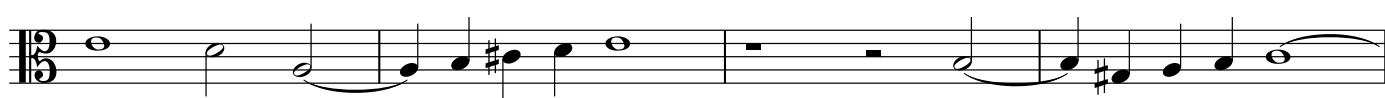
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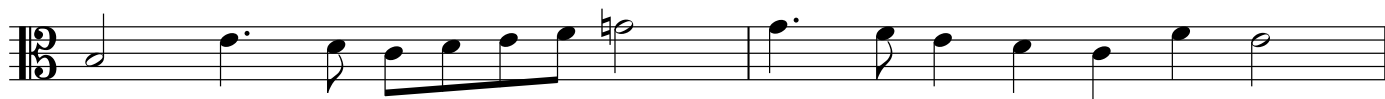
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Tenor Viol 2

Fantasia No. 11

John Jenkins (1592-1678)
Edited by Martha Bishop

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Tenor Viol 2

Fantasia No. 12

John Jenkins (1592-1678)
Edited by Martha Bishop

This musical score is for the Tenor Viol 2 part of Fantasia No. 12 by John Jenkins. It is written in 13/24 time with a key signature of two sharps (F# and C#). The score consists of nine staves of music. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes natural signs, sharps, and flats to indicate pitch and accidentals.

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Tenor Viol 2

Fantasia No. 13

John Jenkins (1592-1678)
Edited by Martha Bishop

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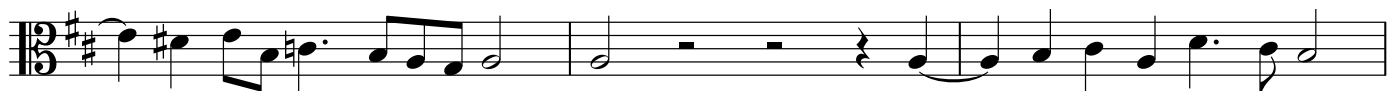
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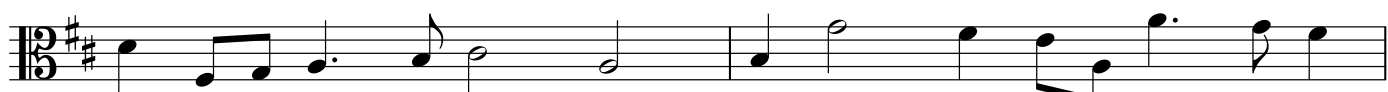
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Tenor Viol 2

Fantasia No. 14

John Jenkins (1592-1678)
Edited by Martha Bishop

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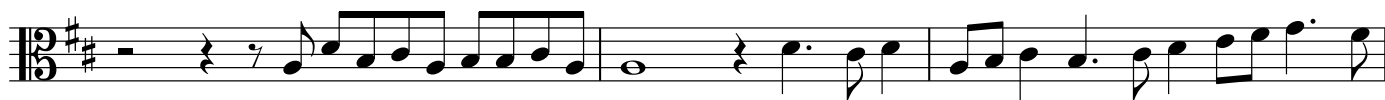
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Tenor Viol 2

Fantasia No. 15

John Jenkins (1592-1678)

Edited by Martha Bishop

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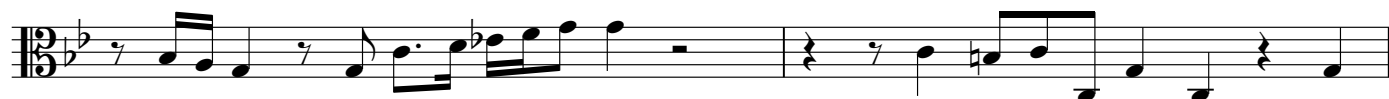
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Tenor Viol 2

Fantasia No. 16

John Jenkins (1592-1678)
Edited by Martha Bishop

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Tenor Viol 2

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Fantasia No. 17

John Jenkins (1592-1678)
Edited by Martha Bishop



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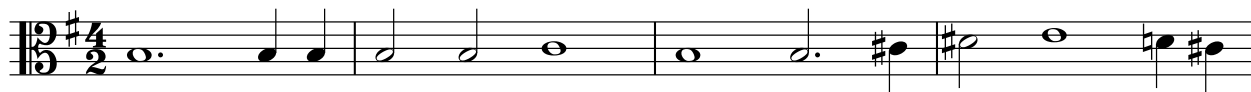
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Tenor Viol 2

2. Pavan in E Minor

John Jenkins (1592-1678)
Edited by Martha Bishop



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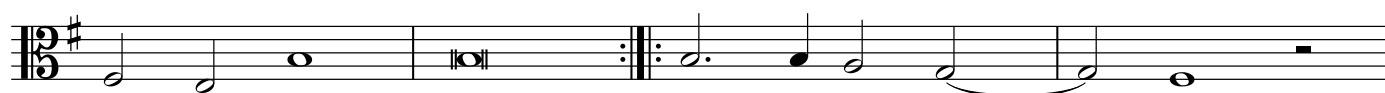
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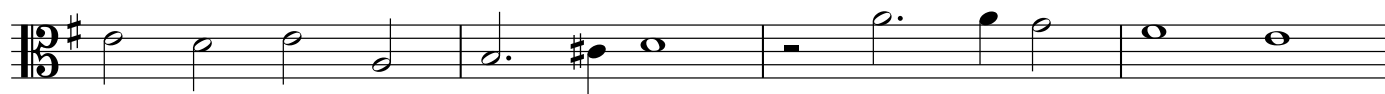
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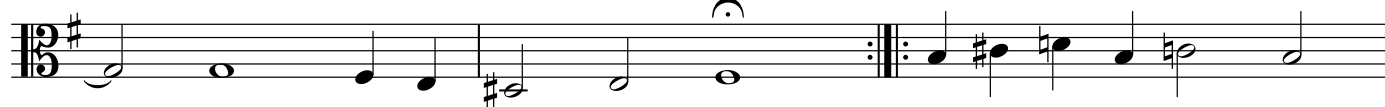
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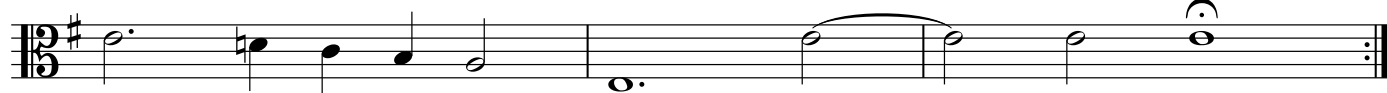
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Tenor Viol 2

Pavan in D Minor

John Jenkins (1592-1678)

Edited by Martha Bishop

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