

## 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.

Bass viol 2

# Fantasia No. 1

John Jenkins (1592-1678)  
Edited by Martha Bishop

3

5

10

15

20

25

4

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35

40

*Fantasia No. 1: Bass viol 2*

45

2 50

55

60

65

70

75

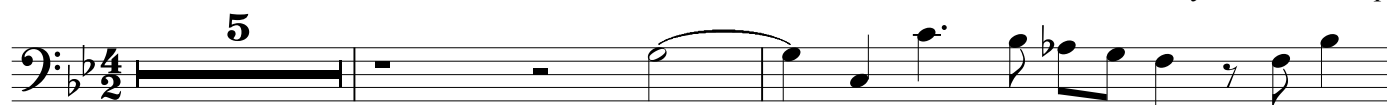
80

Bass viol 2

# Fantasia No. 2

John Jenkins (1592-1678)

Edited by Martha Bishop



*Fantasia No. 2: Bass viol 2*



35



40



45



*Forma Chelyos utraque Minuritonibus apta,  
sed Prima resonantior.*



# Fantasia No. 3

Bass viol 2

John Jenkins (1592-1678)  
Edited by Martha Bishop

2

5

10

3

20

25

30

3 35

40

45

50

# Fantasia No. 4

Bass viol 2

John Jenkins (1592-1678)  
Edited by Martha Bishop

5

10

15

20

25

30

35

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 flat (B-flat). The score is marked with measure numbers 5, 10, 15, 20, 25, 30, and 35. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece.

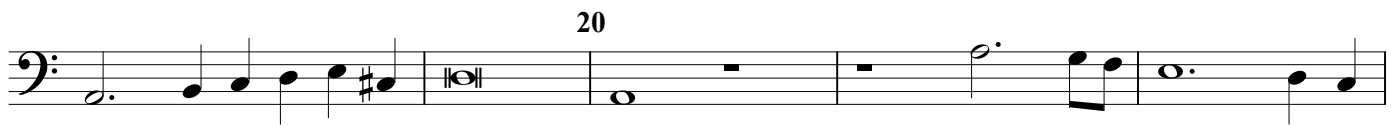
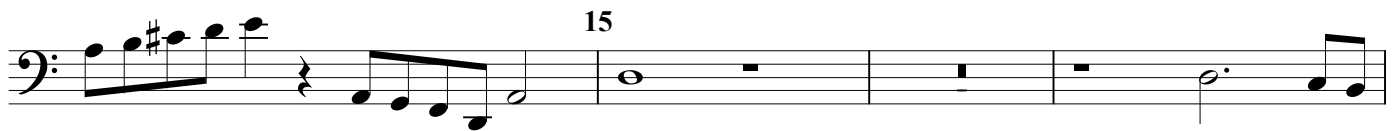
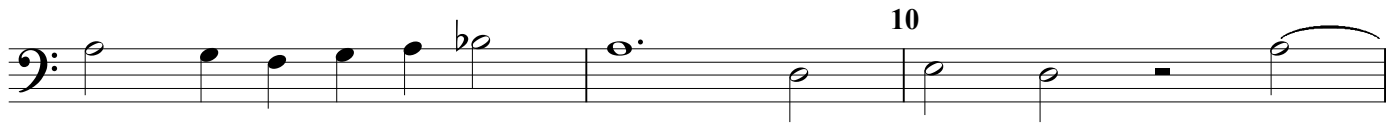


Musical score for Bass Viol 2, measures 40-55. The score is written in bass clef with a key signature of one sharp (F#). Measure 40 features a triplet of eighth notes. Measure 45 begins a melodic line with a slur. Measure 50 starts with a fermata over a half note. The piece concludes with a final cadence in measure 55.

Bass viol 2

# Fantasia No. 5

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Fantasia No. 5: Bass viol 2*

30

35

40

3 45 2

50

55

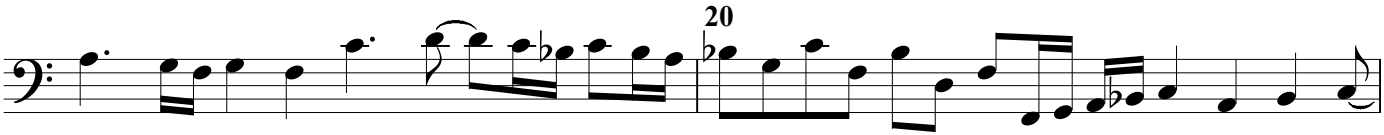
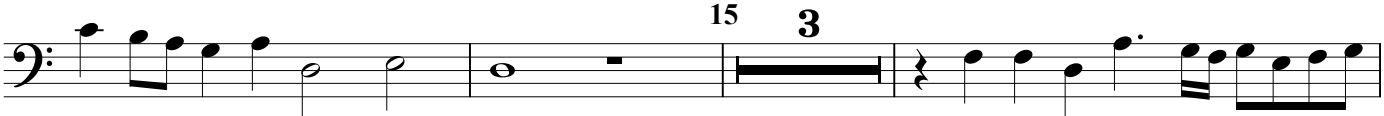
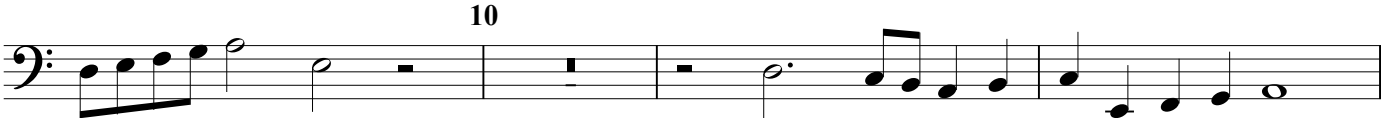
60

65

Bass viol 2

# Fantasia No. 6

John Jenkins (1592-1678)  
Edited by Martha Bishop

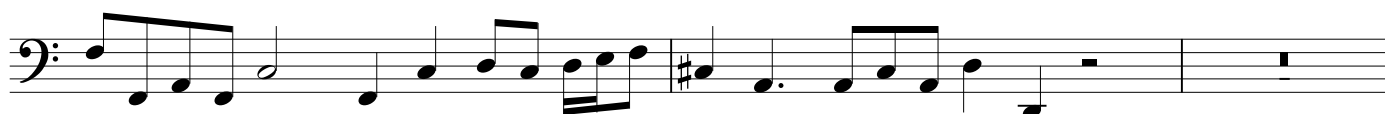
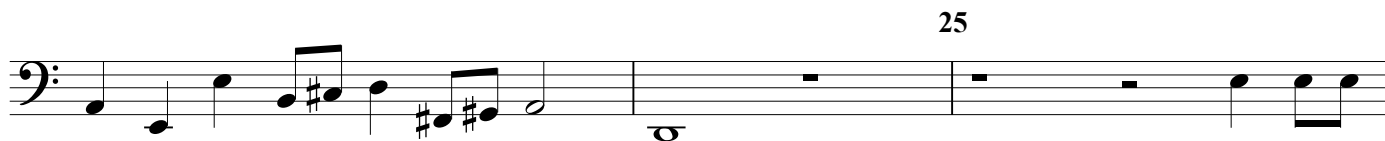
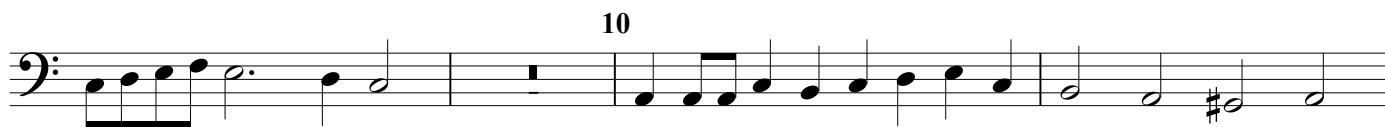




Bass viol 2

# Fantasia No. 7

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Fantasia No. 7: Bass viol 2*

35

40

45

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55

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65

Bass viol 2

# Fantasia No. 8

John Jenkins (1592-1678)  
Edited by Martha Bishop

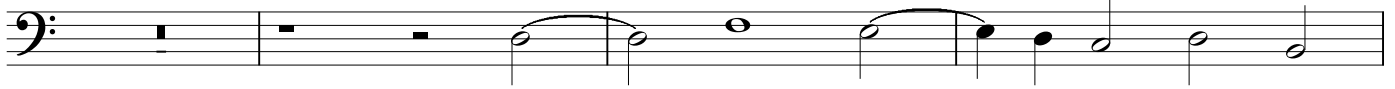
5



10



15

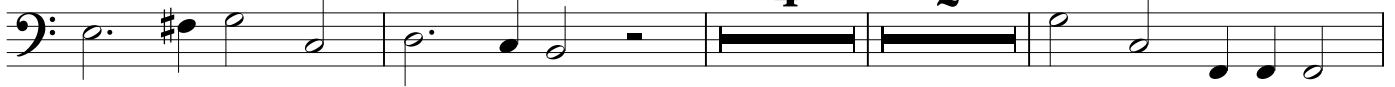


20

4

25

2



30



35



40





*Fantasia No. 8: Bass viol 2*

45

50

55

This musical score is for the Bass viol 2 part of Fantasia No. 8. It consists of five staves of music in bass clef. The first staff begins at measure 45, marked with a fermata. The second staff starts at measure 50, also with a fermata. The third staff continues the piece. The fourth staff begins at measure 55, marked with a fermata. The fifth and final staff concludes the piece at measure 59 with a double bar line and repeat dots.

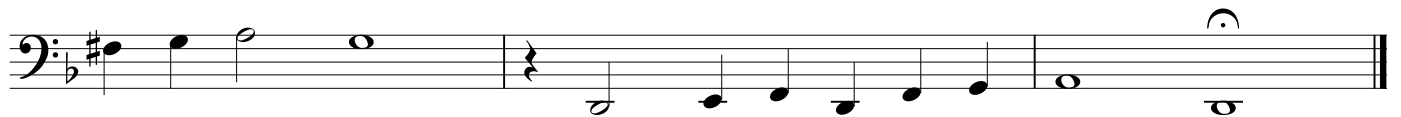
Bass viol 2

# Fantasia No. 9

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 flat (B-flat). The piece consists of seven staves of music. The first staff begins with a measure rest followed by a measure containing a fermata and the number 5. The second staff has a measure rest followed by a measure with a fermata and the number 10. The third staff begins with a measure rest followed by a measure with a fermata and the number 15. The fourth staff begins with a measure rest followed by a measure with a fermata and the number 20. The fifth staff begins with a measure rest followed by a measure with a fermata and the number 25. The sixth staff begins with a measure rest followed by a measure with a fermata and the number 3. The seventh staff begins with a measure rest followed by a measure with a fermata and the number 3. The piece concludes with a final measure rest.

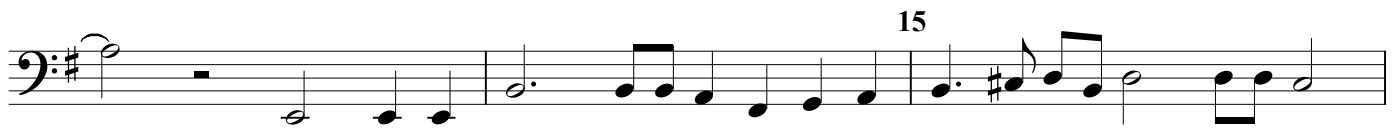
*Fantasia No. 9: Bass viol 2*

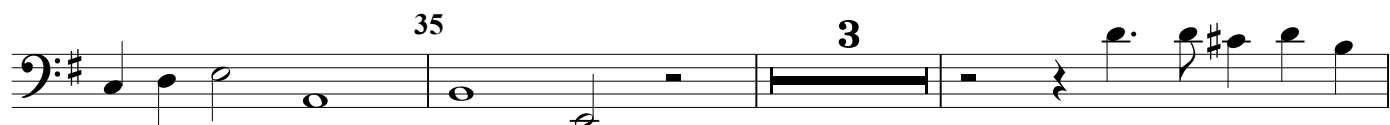


Bass viol 2

# Fantasia No. 10

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Fantasia No. 10: Bass viol 2*

Bass viol 2

# Fantasia No. 11

John Jenkins (1592-1678)  
Edited by Martha Bishop

5

10

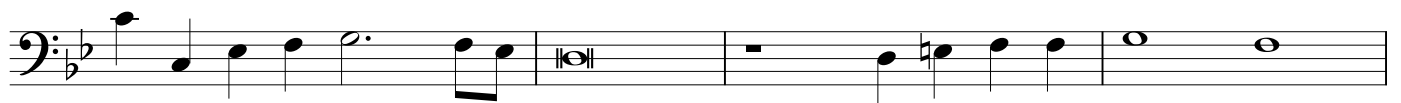
15

20

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2

Detailed description of the musical score: The score is written for Bass viol 2 in a 4/2 time signature with a key signature of one flat (B-flat major). It consists of seven staves of music. The first staff begins with a measure rest followed by a series of eighth and quarter notes. The second staff continues with a melodic line, featuring a slur over measures 7-9 and a fermata over measure 10. The third staff shows a change in texture with some notes in the lower register. The fourth staff contains a measure rest followed by a series of quarter notes, ending with a double bar line and a '2' above it. The fifth staff starts with a measure rest and a slur over measures 19-21. The sixth staff begins with a measure rest and a slur over measures 24-26. The seventh staff concludes the piece with a series of quarter notes.



# In Nomine No. 1

Bass Viol 2

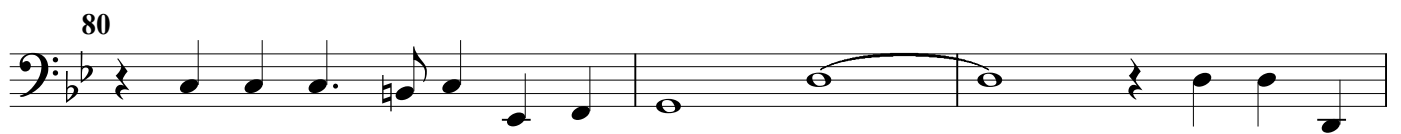
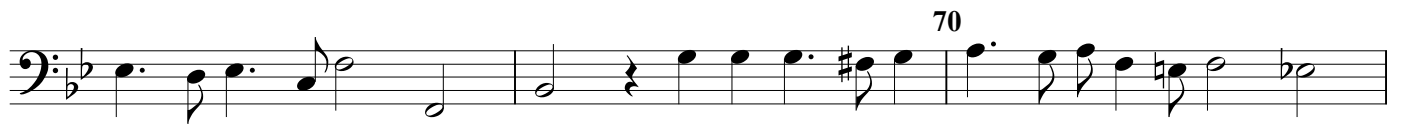
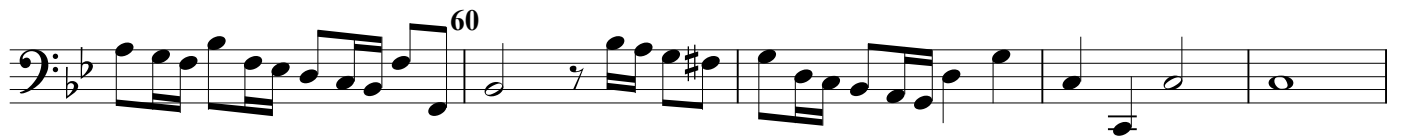
John Jenkins (1592-1678)  
Edited by Martha Bishop

6 10 15 20 25 30 35 40 45 50

2



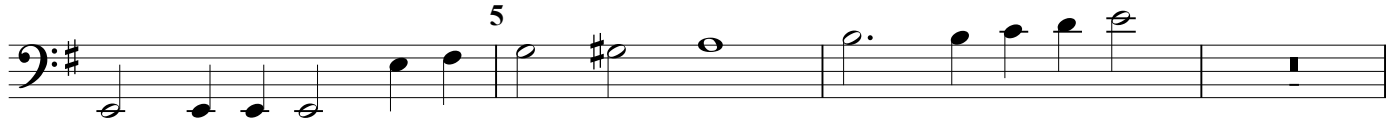
## Bass Viol 2



Bass Viol 2

# In Nomine No. 2

John Jenkins (1592-1678)  
Edited by Martha Bishop



*In Nomine No. 2: Bass Viol 2*

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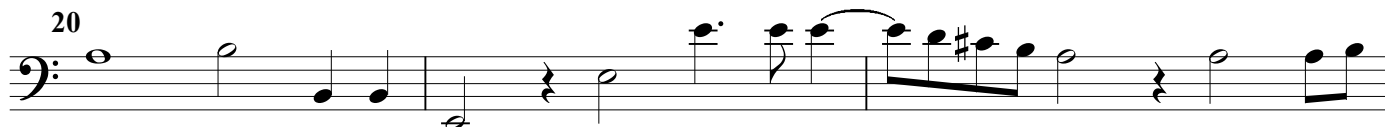
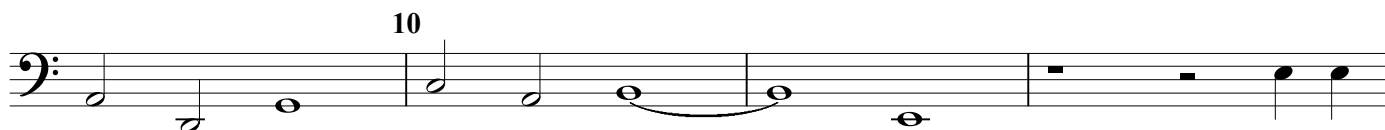
75  $\text{♩} = \text{♩}$

80

# The Bell Pavin

Bass Viol 2

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Bell Pavin: Bass Viol 2*

30

Musical staff 1: Bass clef, 6/8 time signature. Measures 1-3. Measure 1: whole note G2. Measure 2: dotted quarter note F2, eighth note G2. Measure 3: quarter note G2, quarter note F#2, quarter note G2.

35

Musical staff 2: Bass clef, 6/8 time signature. Measures 4-6. Measure 4: dotted quarter note G2, eighth note F2. Measure 5: quarter note G2, quarter note F#2, quarter note G2. Measure 6: quarter note G2, quarter note F#2, quarter note G2. Ends with a double bar line and a 4/2 time signature change.

Musical staff 3: Bass clef, 4/2 time signature. Measures 7-10. Measure 7: whole rest. Measure 8: quarter note G2, quarter note F2. Measure 9: quarter note G2, quarter note F#2, quarter note G2. Measure 10: quarter note G2, quarter note F2, quarter note G2.

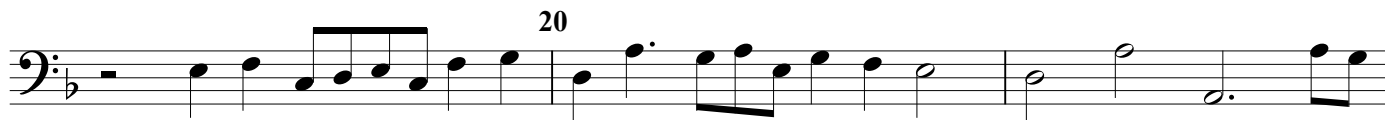
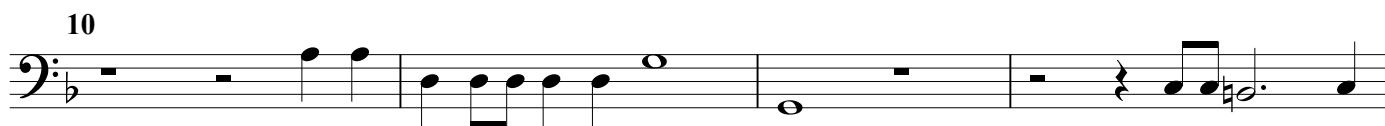
40

Musical staff 4: Bass clef, 4/2 time signature. Measures 11-13. Measure 11: quarter note G2, quarter note F2. Measure 12: quarter note G2, quarter note F2, quarter note G2. Measure 13: quarter note G2, quarter note F2, quarter note G2. Ends with a repeat sign.

Bass Viol 2

# Pavin No. 2

John Jenkins (1592-1678)  
Edited by Martha Bishop



*Pavin No. 2: Bass Viol 2*

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## 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 three staves of musical notation for the Treble 1 part of an *In Nomine* by Jenkins. The first staff starts at measure 2, marked with a '2' above the staff. The second staff starts at measure 10, marked with a '10' above the staff. The third staff starts at measure 20, marked with a '20' above the staff, and includes a tempo marking '♩ = ♩' above the staff. The notation consists of a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of dotted half notes, with a double bar line at the end of the third staff.