

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.

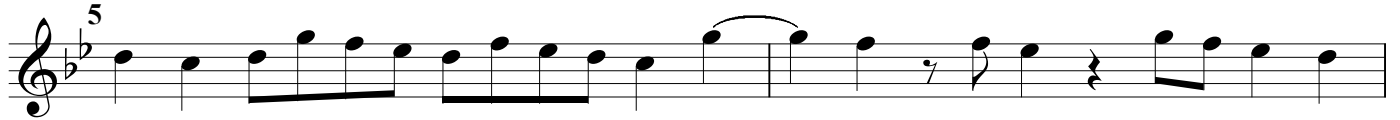
Fantasia No. 1: Treble viol 2

Musical score for Treble Viol 2, Fantasia No. 1, measures 40-80. The score is written in G minor (two flats) and 4/4 time. The key signature is G minor (two flats). The score consists of 12 staves of music. Measure numbers 40, 45, 50, 55, 60, 65, 70, 75, and 80 are indicated above the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece. The score ends with a double bar line at measure 80.

Treble viol 2

Fantasia No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop



Musical score for Treble Viol 2, measures 20-45. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of eight staves of notation. Measure numbers 20, 25, 30, 35, 40, and 45 are indicated above the staves. 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 eighth staff.

Fantasia No. 3

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

3 5 10 15 20 25 30 35

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 measures, with measure numbers 3, 5, 10, 15, 20, 25, 30, and 35 indicated above the staff. The notation includes various rhythmic values such as quarter notes, half notes, and eighth notes, along with rests and accidentals. The score is presented in a single system with ten staves.

Fantasia No. 3: Treble viol 2

40

45

50

The musical score is written for Treble Viol 2 in G minor (one flat). It consists of five staves of music. The first staff begins at measure 40 and ends with a double bar line. The second staff continues from measure 40. The third staff begins at measure 45 and features a rapid sixteenth-note passage. The fourth staff continues from measure 45 and includes measure 50. The fifth staff concludes the piece with a final cadence.

Fantasia No. 4

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

Musical score for Treble viol 2, Fantasia No. 4 by John Jenkins. The score is written in treble clef, 4/2 time signature, and consists of ten staves of music. The key signature is one flat (B-flat). The score includes measure numbers 4, 5, 10, 15, 20, 25, 30, and 35. 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 signs at measure 30.

Fantasia No. 4: Treble viol 2

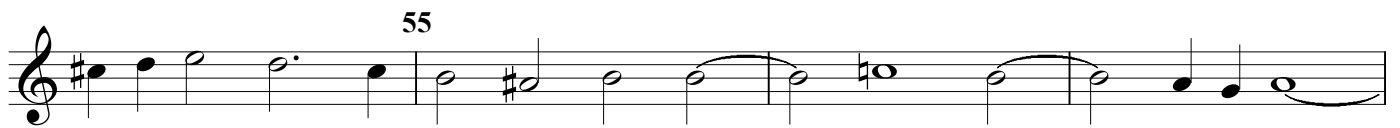
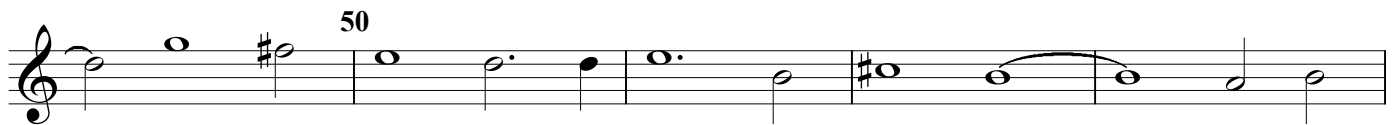
Musical score for Treble Violin 2, Fantasia No. 4. The score consists of six staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various rhythmic values including eighth and sixteenth notes, and rests. Measure numbers 40, 45, and 50 are indicated above the staves. The piece concludes with a double bar line and repeat dots.

Fantasia No. 5

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 sharp (F#). Measure numbers are indicated at the beginning of certain staves: 4, 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 repeat signs and fermatas throughout the piece.

Fantasia No. 5: Treble viol 2

Treble viol 2

Fantasia No. 6

John Jenkins (1592-1678)
Edited by Martha Bishop

3

5

10

15

20

3

25

30

Fantasia No. 7

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

Musical score for Treble viol 2, Fantasia No. 7 by John Jenkins. The score is written in 4/2 time and consists of ten staves of music. The key signature is one sharp (F#). The score includes measure numbers 4, 5, 10, 15, 20, 25, and 30. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence on the tenth staff.

Fantasia No. 7: Treble viol 2

35

40

45

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55

60

65

35

40

45

50

55

Treble viol 2

Fantasia No. 9

John Jenkins (1592-1678)
Edited by Martha Bishop

The musical score is written for Treble Viol 2 and consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The piece is titled "Fantasia No. 9" by John Jenkins (1592-1678), edited by Martha Bishop. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The music features a mix of melodic and rhythmic patterns, including some complex passages with sixteenth-note runs.

Fantasia No. 9: Treble viol 2

25

30

35

40

45

Fantasia No. 10

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

6

10

15

20

25

30

35

Fantasia No. 10: Treble viol 2

Musical score for Treble Viol 2, measures 40-55. The score is written in treble clef with a key signature of one sharp (F#). Measure 40 contains a whole note chord (F#4, A4, C5) followed by a double bar line and a fermata. Measure 41 is a whole rest. Measure 42 is a double bar line with a fermata. Measure 43 is a whole rest. Measure 44 is a whole note chord (F#4, A4, C5). Measure 45 begins with a sixteenth-note triplet (F#4, A4, C5) followed by a sixteenth note (D5), then a quarter note (E5), a quarter note (F#5), and a quarter note (G5). Measure 46 is a quarter note (A5), a quarter note (B5), a quarter note (C6), and a quarter note (D6). Measure 47 is a quarter note (E6), a quarter note (F#6), a quarter note (G6), and a quarter note (A6). Measure 48 is a quarter note (B6), a quarter note (C7), a quarter note (D7), and a quarter note (E7). Measure 49 is a quarter note (F#7), a quarter note (G7), a quarter note (A7), and a quarter note (B7). Measure 50 is a quarter note (C8), a quarter note (D8), a quarter note (E8), and a quarter note (F#8). Measure 51 is a quarter note (G8), a quarter note (A8), a quarter note (B8), and a quarter note (C9). Measure 52 is a quarter note (D9), a quarter note (E9), a quarter note (F#9), and a quarter note (G9). Measure 53 is a quarter note (A9), a quarter note (B9), a quarter note (C10), and a quarter note (D10). Measure 54 is a quarter note (E10), a quarter note (F#10), a quarter note (G10), and a quarter note (A10). Measure 55 is a quarter note (B10), a quarter note (C11), a quarter note (D11), and a quarter note (E11). The score ends with a double bar line and a fermata.

Fantasia No. 11: Treble viol 2

30

35

40

45

50

55

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, each lasting one measure. The notes are: G4 (measure 2), A4 (measure 3), B4 (measure 4), C5 (measure 5), B4 (measure 6), A4 (measure 7), G4 (measure 8), F#4 (measure 9), G4 (measure 10), A4 (measure 11), B4 (measure 12), C5 (measure 13), B4 (measure 14), A4 (measure 15), G4 (measure 16), F#4 (measure 17), G4 (measure 18), A4 (measure 19), B4 (measure 20), C5 (measure 21), B4 (measure 22), A4 (measure 23), G4 (measure 24), F#4 (measure 25). A double bar line is placed at the end of measure 25. A tempo marking of quarter note = quarter note is shown above the third system.

In Nomine No. 1

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop

10 15

20 25

30 35

40 45

50 55

60 65

70 75

80

85

♩ = ♪

4/2

Detailed description: The score is written for Treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first six staves (measures 1-65) feature a melodic line primarily composed of quarter and eighth notes, often beamed together and connected by slurs. Measure 10 contains a whole rest. Measure 65 is the end of the first section. The seventh staff (measures 66-75) begins a new section with a 4/2 time signature, indicated by a double bar line and the new time signature. This section consists of eighth notes, some with ornaments. The eighth staff (measures 76-80) continues this pattern. The ninth staff (measures 81-85) concludes the piece with a final ornamented note and a double bar line.

In Nomine No. 2: Treble viol 2

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65

70

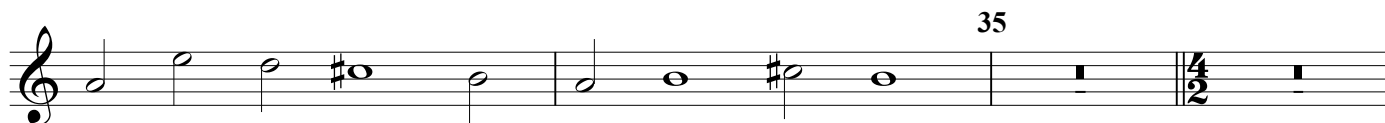
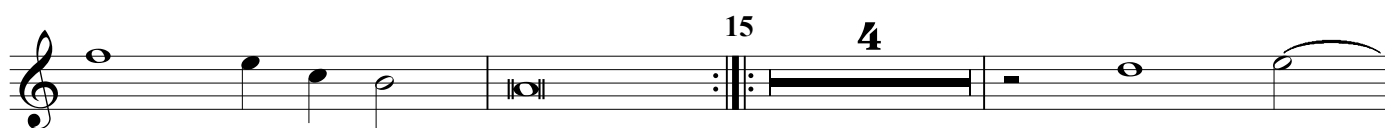
75 $\flat = \flat$

80

The Bell Pavin

Treble viol 2

John Jenkins (1592-1678)
Edited by Martha Bishop



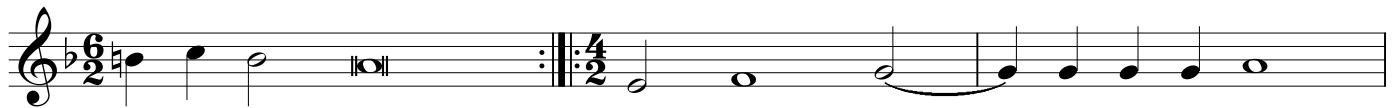
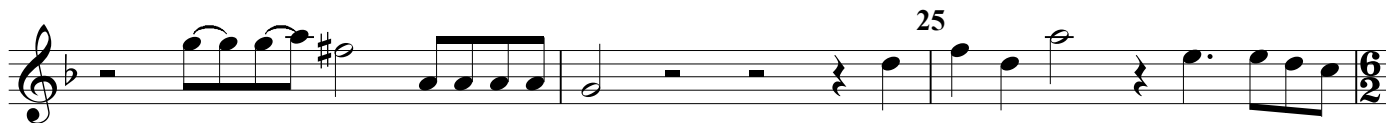
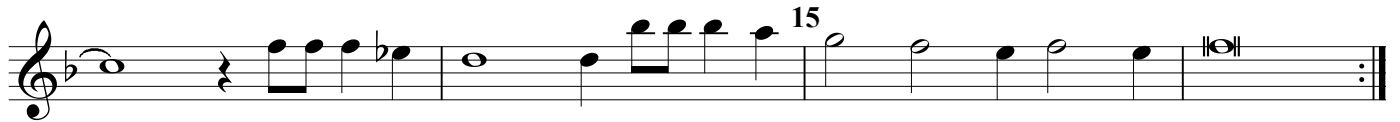
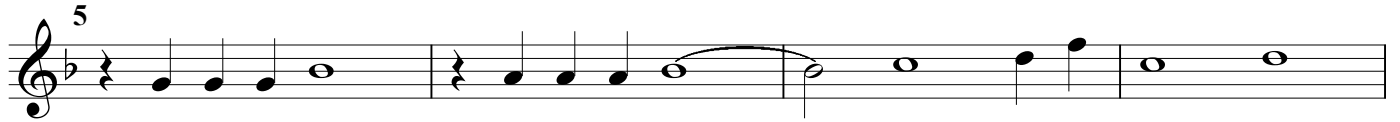
Bell Pavin: Treble viol 2

Musical score for *Bell Pavin: Treble viol 2*, measures 37-40. The score is written on two staves in treble clef with a key signature of one sharp (F#).
Measure 37: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (half).
Measure 38: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
Measure 39: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (half).
Measure 40: E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (half). The piece concludes with a double bar line and repeat dots.

Treble viol 2

Pavin No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop



Pavin 2: Treble viol 2

35 2

40

45

50

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

