

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

Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop

Musical score for Bass viol 1, Fantasia No. 1 by John Jenkins. The score is written in bass clef, 4/2 time signature, and B-flat major. It consists of ten staves of music. The first staff begins with a whole rest. The second staff starts with a measure number '5'. The third staff has a measure number '10'. The fourth staff has a measure number '15'. The fifth staff has a measure number '20'. The sixth staff has a measure number '25'. The seventh staff has a measure number '30'. The eighth staff has a measure number '35'. The score includes various musical notations such as notes, rests, and bar lines.

Fantasia No. 1: Bass viol 1

40

45

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65

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75

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Fantasia No. 2

Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop

5

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15

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Fantasia No. 2: Bass viol 1

35

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



Fantasia No. 3

Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop

4 5

10

3

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25

30

35

2

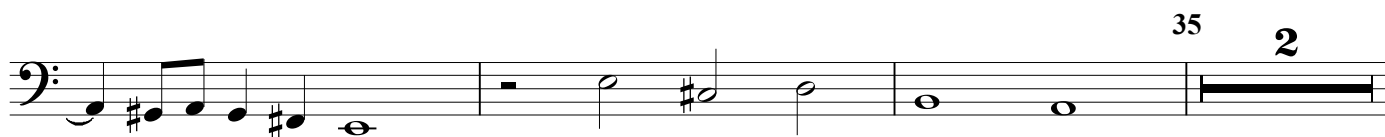
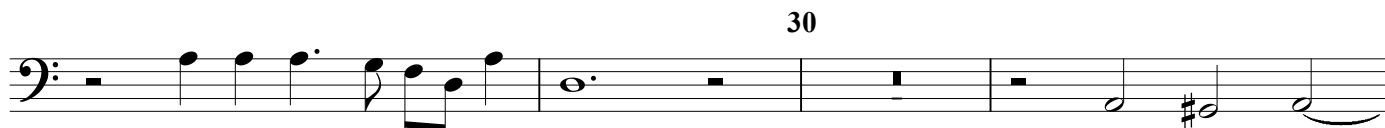
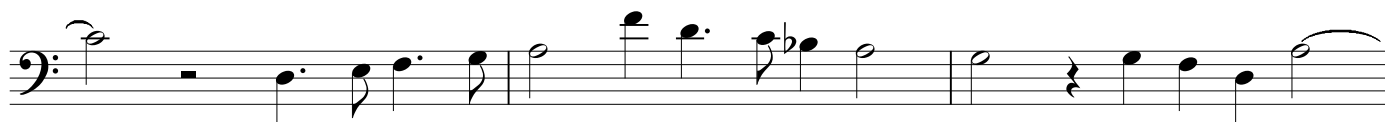
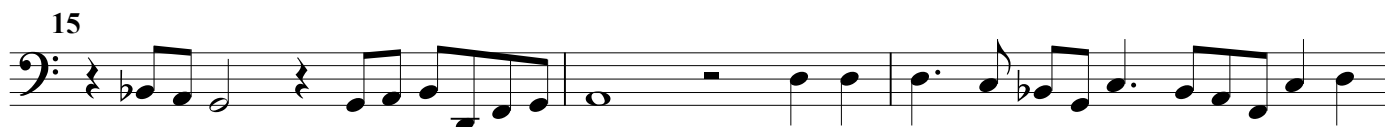
45

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Fantasia No. 4

Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop



Fantasia No. 4: Bass viol I

45

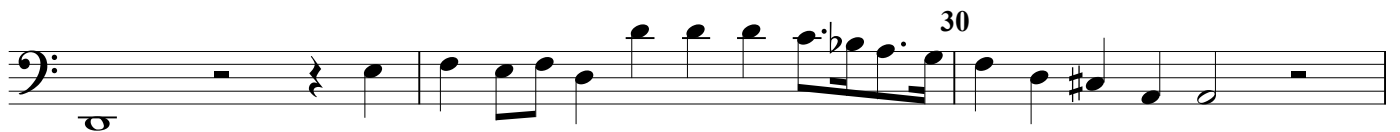
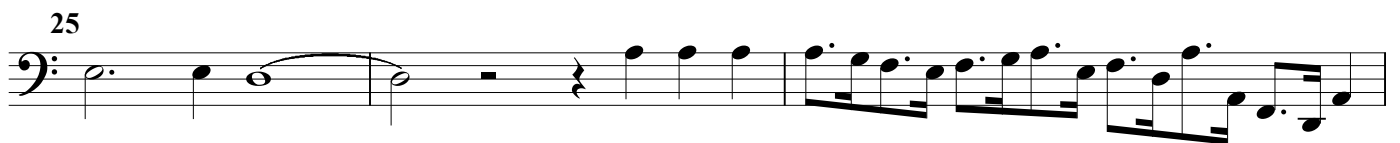
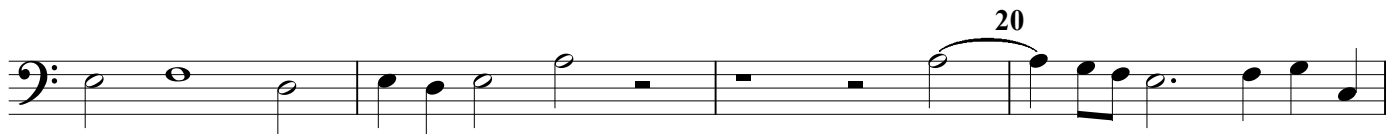
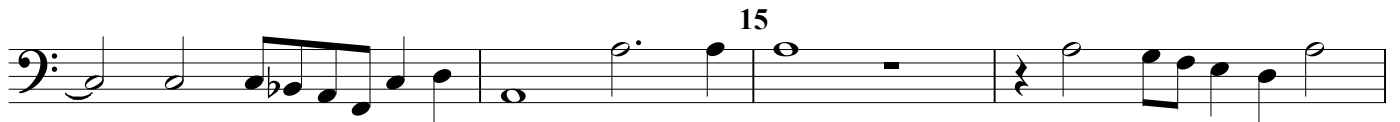
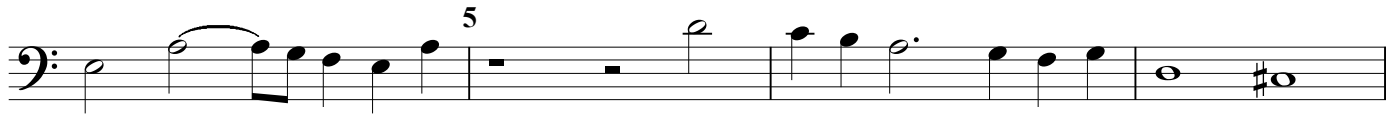
50

The image shows three staves of musical notation for Bass viol I. The first staff begins with a double bar line and a key signature of one sharp (F#). It contains measures 45 through 49. The second staff contains measures 50 through 54. The third staff contains measures 55 through 60. The notation includes various note values, rests, and a fermata over the final measure (60). The piece concludes with a double bar line.

Bass viol 1

Fantasia No. 5

John Jenkins (1592-1678)
Edited by Martha Bishop



Fantasia No. 5: Bass viol 1

Musical staff 1: Bass clef, starting with a measure rest, followed by a sequence of eighth notes. Measure 35 is marked above the staff.

Musical staff 2: Bass clef, starting with a measure rest, followed by a sequence of eighth notes and quarter notes.

Musical staff 3: Bass clef, starting with a quarter note, followed by a sequence of quarter notes and eighth notes. Measure 40 is marked above the staff. The staff ends with a triplet of eighth notes marked with a '3'.

Musical staff 4: Bass clef, starting with a measure rest, followed by a sequence of quarter notes and eighth notes. Measure 45 is marked above the staff. A double bar line is followed by a measure with a '2' above it. A slur over two notes is marked with a '50'.

Musical staff 5: Bass clef, starting with a measure rest, followed by a sequence of quarter notes and eighth notes.

Musical staff 6: Bass clef, starting with a quarter note, followed by a sequence of quarter notes and eighth notes. Measure 55 is marked above the staff.

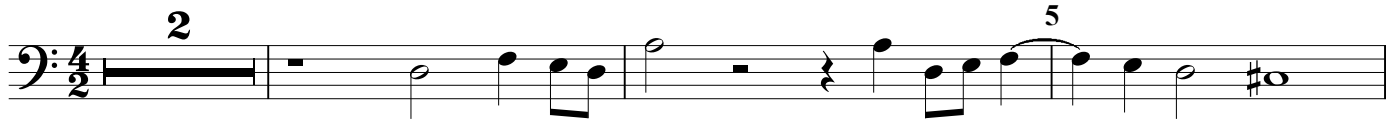
Musical staff 7: Bass clef, starting with a quarter note, followed by a sequence of quarter notes and eighth notes. Measure 60 is marked above the staff.

Musical staff 8: Bass clef, starting with a quarter note, followed by a sequence of quarter notes and eighth notes. Measure 65 is marked above the staff. The staff ends with a double bar line.

Bass viol 1

Fantasia No. 6

John Jenkins (1592-1678)
Edited by Martha Bishop



Fantasia No. 6: Bass viol I

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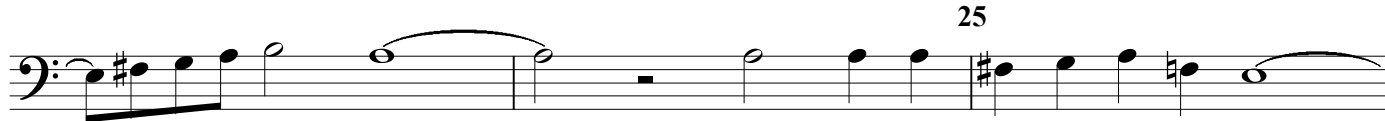
55

Detailed description of the musical score: The score is written for Bass Viol I in a single system. It consists of nine staves of music. The first staff begins at measure 30 with a half note G2, followed by quarter notes A2, B2, C3, and D3. The second staff starts at measure 35 with a half note D3, followed by quarter notes E3, F3, G3, and A3. The third staff continues from measure 35 with a half note B3, followed by quarter notes C4, D4, E4, and F4. The fourth staff begins at measure 40 with a half note G4, followed by quarter notes A4, B4, C5, and D5. The fifth staff starts at measure 45 with a half note E5, followed by quarter notes F5, G5, and A5. The sixth staff continues from measure 45 with a half note B5, followed by quarter notes C6, D6, and E6. The seventh staff begins at measure 50 with a half note F6, followed by quarter notes G6, A6, and B6. The eighth staff starts at measure 55 with a half note C7, followed by quarter notes D7, E7, and F7. The ninth staff concludes the piece at measure 59 with a half note G7, followed by quarter notes A7, B7, and C8.

Fantasia No. 7

Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop



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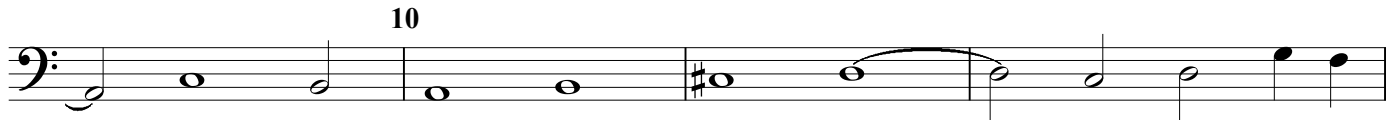
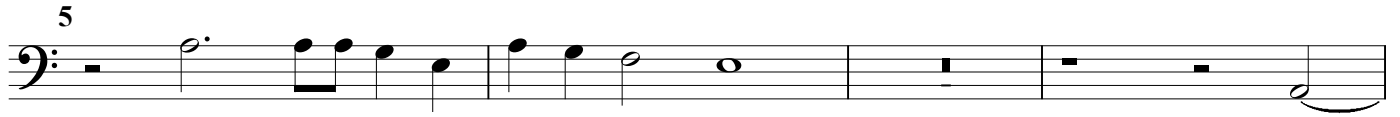
65

The image shows a page of musical notation for the Bass viol part of Fantasia No. 7. The score is written in bass clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff begins at measure 35. The second staff continues the melody. The third staff starts at measure 40 and features a whole rest. The fourth staff continues the piece. The fifth staff begins at measure 45 and includes slurs. The sixth staff starts at measure 50 and contains a sixteenth-note run. The seventh staff begins at measure 55 and includes a slur. The eighth staff starts at measure 60 and ends with a double bar line. The ninth staff begins at measure 65 and concludes the page with a double bar line and repeat dots.

Fantasia No. 8

Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop



Fantasia No. 8: Bass viol 1

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Bass viol 1

Fantasia No. 9

John Jenkins (1592-1678)
Edited by Martha Bishop

3

5

10

15

20

25

30

2

Fantasia No. 9: Bass viol 1



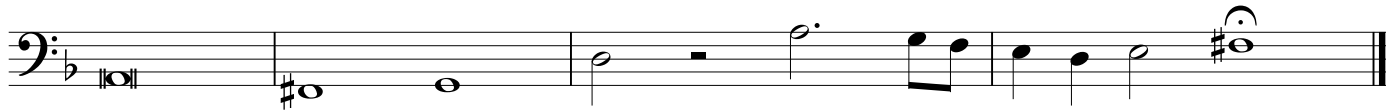
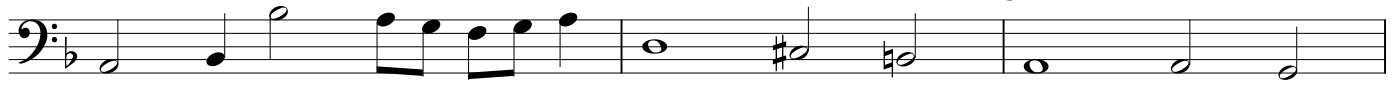
35



40



45



Bass viol 1

Fantasia No. 10

John Jenkins (1592-1678)
Edited by Martha Bishop

4 5

10

15

20

25

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35 3

Fantasia No. 10: Bass viol 1

40

45

2

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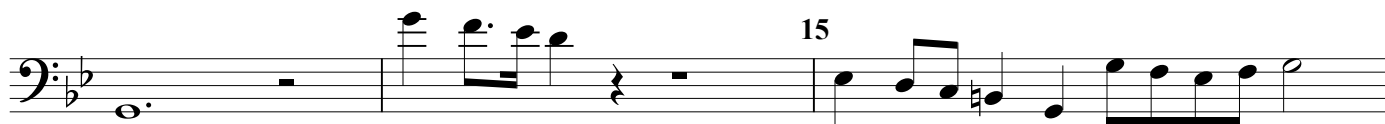
55

Detailed description: This is a musical score for Bass viol 1, consisting of five staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score begins at measure 40. The first staff contains measures 40-44, featuring a melodic line with eighth and quarter notes. The second staff contains measures 45-49, including a measure with a fermata and a measure with a double bar line and a '2' above it, indicating a second ending. The third staff contains measures 50-54, with a melodic line of eighth notes. The fourth staff contains measures 55-58, ending with a double bar line. The music is written in a bass clef with a sharp sign on the F line.

Bass viol 1

Fantasia No. 11

John Jenkins (1592-1678)
Edited by Martha Bishop



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The musical score is written for Bass viol I in a key signature of two flats (B-flat and E-flat). The piece is in common time. The score consists of ten staves of music. Measure numbers 25, 30, 35, 40, 45, 50, and 55 are indicated above the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the final staff.

In Nomine No. 1

Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop

Musical score for Bass viol 1, In Nomine No. 1 by John Jenkins. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The piece consists of 54 measures, divided into ten systems of five measures each. Measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated at the beginning of their respective systems. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots appears at the end of measure 25, indicating a repeat section. The notation includes various accidentals, such as flats and a sharp, and dynamic markings like accents and slurs.

In Nomine No. 1: Bass viol 1

55

60

65

♩ = ♩

70

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80

85

In Nomine No. 2

Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop

2

5

10

15

20

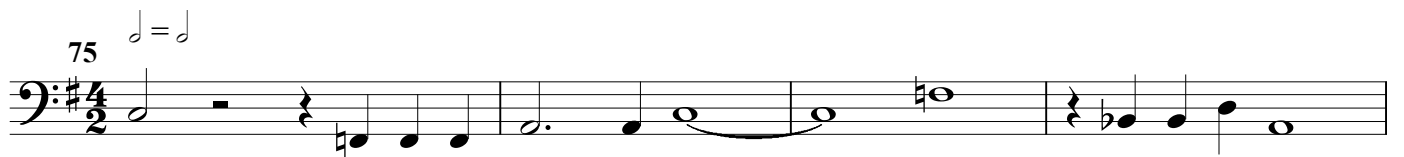
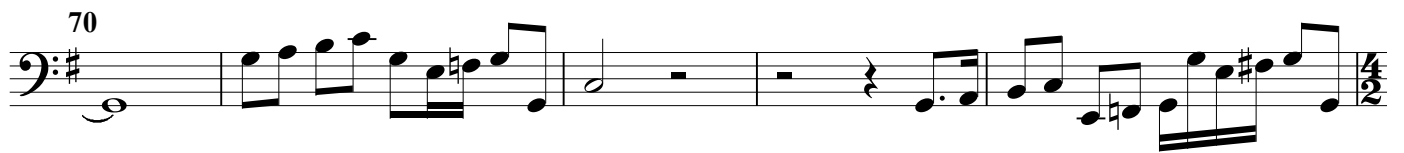
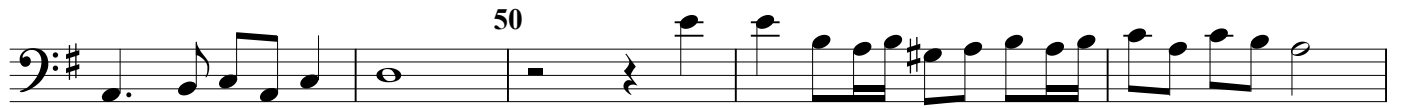
25

4

35

40

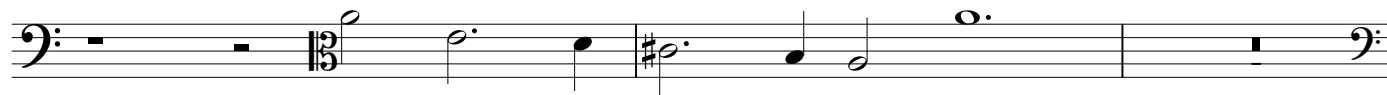
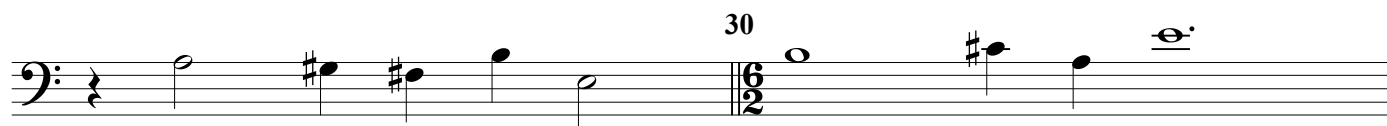
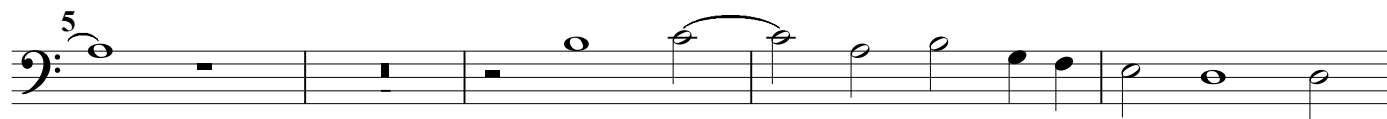
The musical score is written for Bass viol 1 in a 4/4 time signature with a key signature of one sharp (F#). The piece consists of ten staves of music. The first staff begins with a measure rest followed by a double bar line, then continues with a series of notes. A measure rest is also present at the beginning of the second staff. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 2, 5, 10, 15, 20, 25, 35, and 40 are indicated above the staves. A 4-measure rest is shown in the sixth staff, and a 4-measure rest is also present in the seventh staff. The piece concludes with a final cadence in the tenth staff.

In Nomine No. 2: Bass viol I

The Bell Pavin

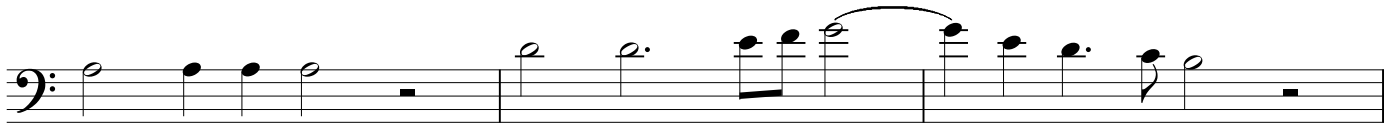
Bass viol 1

John Jenkins (1592-1678)
Edited by Martha Bishop

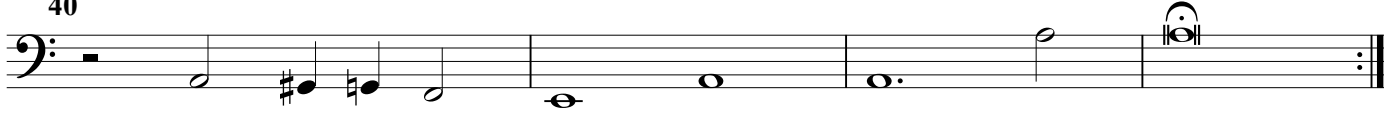


Bell Pavin: Bass viol 1

35



40



Bass viol 1

Pavin No. 2

John Jenkins (1592-1678)
Edited by Martha Bishop

The musical score is written for Bass viol 1 in 4/2 time, featuring a key signature of one flat (B-flat). The piece consists of 28 measures. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and articulation marks such as slurs and accents. Measure numbers 5, 10, 15, and 20 are clearly marked. The score concludes with a double bar line, a repeat sign, and a final 4/2 time signature.

Pavin No. 2: Bass viol 1

30

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The musical score is written for Bass viol 1 in a 4/2 time signature with one flat in the key signature. It consists of eight staves of music. The first staff begins at measure 30 and ends with a double bar line. The second staff continues from measure 30. The third staff begins at measure 35. The fourth staff begins at measure 40. The fifth staff continues from measure 40. The sixth staff begins at measure 45. The seventh staff continues from measure 45. The eighth staff begins at measure 50 and 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 three staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains measures 1 through 8, with measure numbers 2 and 5 indicated above. The second staff contains measures 9 through 16, with measure numbers 10 and 15 indicated above. The third staff contains measures 17 through 24, with measure numbers 20 and 25 indicated above. A double bar line is placed at the end of measure 24. A tempo marking '♩ = ♩' is placed above the staff between measures 20 and 25. The notation consists of a cantus firmus where each note of the theme lasts for one or two measures, with rests in the other parts.