

## 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 pavaes, 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.

(Adapted from Wikipedia.)

## 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 Clinkscals. 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

## Printing Instructions

This pdf is one of two, which together comprise the part books for the 4-part fantasias (unbarred version) 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 centers 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, another pdf is provided which can be printed on heavier paper to make covers. This pdf is designed for larger 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 if desired. 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

Tenor Viol 1

John Jenkins (1592-1678)

Edited by Martha Bishop

Musical score for Tenor Viol 1, Fantasia No. 1 by John Jenkins. The score is written in 12/8 time, with a key signature of two flats (B-flat and E-flat). The notation is on a single staff with a C-clef (soprano clef). The score consists of 25 measures, grouped into five systems of five measures each. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staff. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The key signature is maintained throughout the piece.

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This musical score is for the Tenor Viol 1 part, spanning measures 30 to 55. The music is written in 12/8 time and B-flat major. The notation is spread across ten staves. Measures 30-34 show a melodic line with eighth and quarter notes. Measures 35-39 continue the melody with some rests. Measures 40-44 feature a more active melodic line with eighth notes. Measures 45-49 show a continuation of the melody with some rests. Measures 50-54 are characterized by a more rhythmic pattern with eighth notes and rests. Measure 55 concludes the section with a final note and a double bar line.

Tenor Viol 1

# Fantasia No. 2

John Jenkins (1592-1678)  
Edited by Martha Bishop

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This musical score is for the Tenor Viol 1 part, spanning measures 35 to 50. The music is written in 12/8 time and B-flat major. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. Measure numbers 35, 40, 45, and 50 are indicated at the beginning of their respective staves. The score concludes with a double bar line at the end of measure 50.

Tenor Viol 1

Fantasia No. 3

John Jenkins (1592-1678)  
Edited by Martha Bishop

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Tenor Viol 1

# Fantasia No. 4

John Jenkins (1592-1678)  
Edited by Martha Bishop

Musical score for Tenor Viol 1, Fantasia No. 4 by John Jenkins. The score is written in 13/8 time and B-flat major. It consists of 25 measures, divided into five systems of five measures each. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps and flats). Measure numbers 5, 10, 15, 20, and 25 are indicated above the staff lines.

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Tenor Viol 1

# Fantasia No. 5

John Jenkins (1592-1678)  
Edited by Martha Bishop

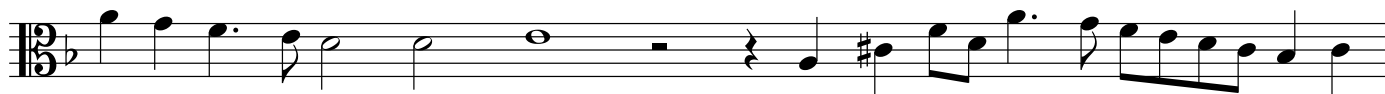
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Tenor Viol 1

# Fantasia No. 6

John Jenkins (1592-1678)  
Edited by Martha Bishop

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Tenor Viol 1

# Fantasia No. 7

John Jenkins (1592-1678)

Edited by Martha Bishop

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This musical score is for the Tenor Viol 1 part, spanning measures 40 to 75. The music is written in 12/8 time and B-flat major. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and accidentals. Measure numbers 45, 50, 55, 60, 65, 70, and 75 are indicated at the start of their respective staves. The score concludes with a double bar line at the end of measure 75.

Tenor Viol 1

## Fantasia No. 8

John Jenkins (1592-1678)

Edited by Martha Bishop

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The musical score is written for Tenor Viol 1 in 13/8 time, featuring a key signature of two flats (B-flat and E-flat). The piece consists of 25 measures. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is divided into systems, with measure numbers 5, 10, 15, 20, and 25 marking the beginning of new systems. The final measure (25) ends with a double bar line and repeat dots.



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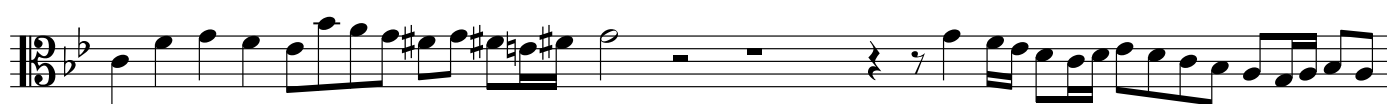
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Tenor Viol 1

# Fantasia No. 9

John Jenkins (1592-1678)

Edited by Martha Bishop

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Tenor Viol 1

# Fantasia No. 10

John Jenkins (1592-1678)  
Edited by Martha Bishop

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Tenor Viol 1

# Fantasia No. 11

John Jenkins (1592-1678)  
Edited by Martha Bishop

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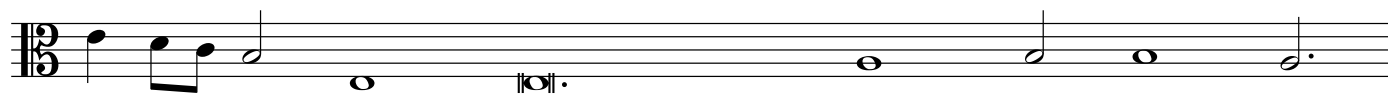
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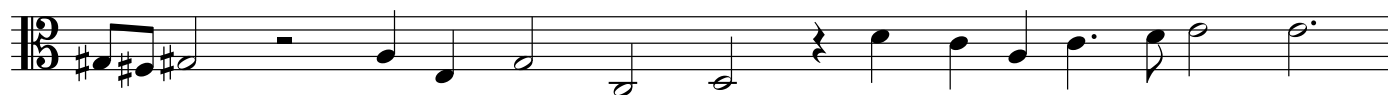
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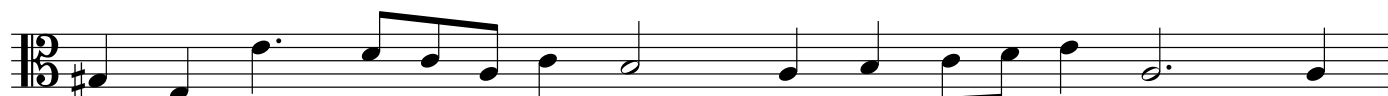
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Tenor Viol 1

# Fantasia No. 12

John Jenkins (1592-1678)  
Edited by Martha Bishop

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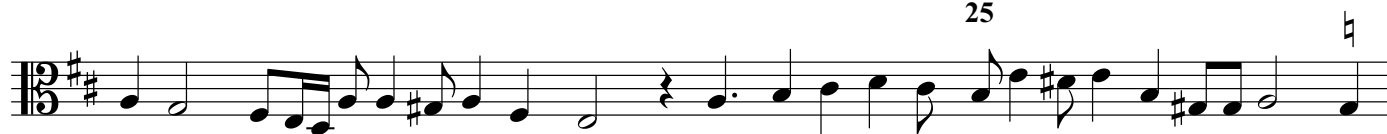
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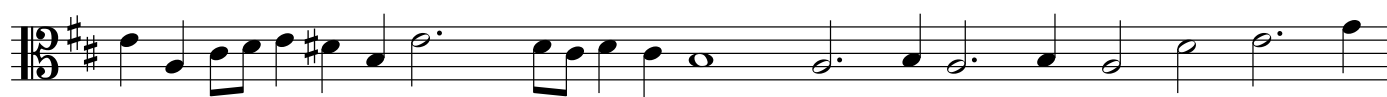
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Tenor Viol 1

# Fantasia No. 13

John Jenkins (1592-1678)

Edited by Martha Bishop

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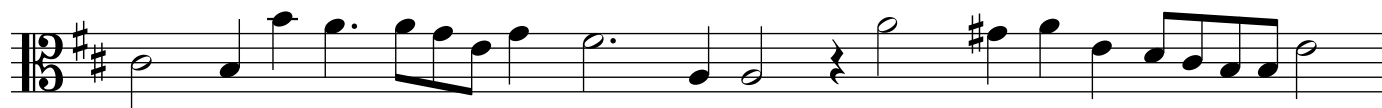
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This musical score is for the Tenor Viol part of Fantasia No. 13 by John Jenkins. It is written in G major (one sharp) and 4/2 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/2. The music is written in a single system. The score includes measure numbers 5, 10, and 15, which are placed above the staves. The notation includes various note values, rests, and accidentals, with some notes beamed together. The final staff ends with a double bar line.



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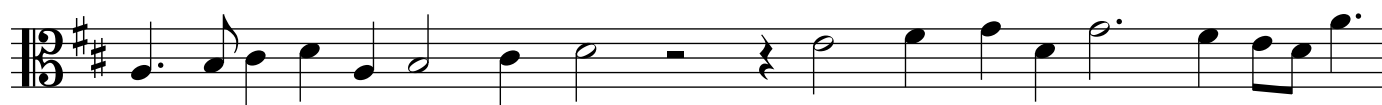
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# Fantasia No. 14

Tenor Viol 1

John Jenkins (1592-1678)  
Edited by Martha Bishop

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The musical score is written for Tenor Viol 1 in G major (one sharp) and 12/8 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music is a single melodic line. The score is divided into measures by bar lines. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps and naturals). The piece concludes with a final double bar line.

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Tenor Viol 1

# Fantasia No. 15

John Jenkins (1592-1678)  
Edited by Martha Bishop

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Tenor Viol 1

# Fantasia No. 16

John Jenkins (1592-1678)  
Edited by Martha Bishop

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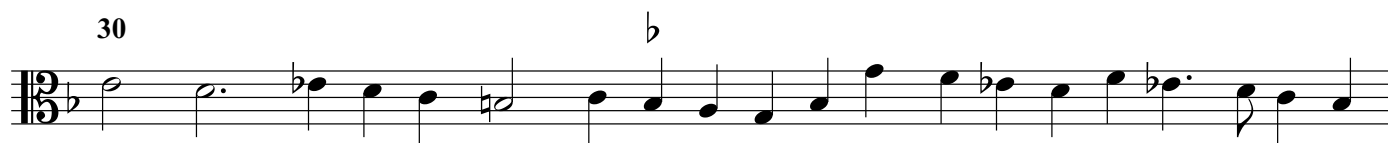


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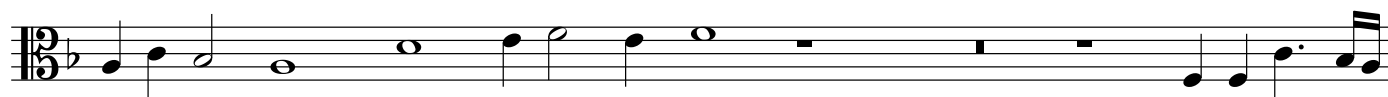
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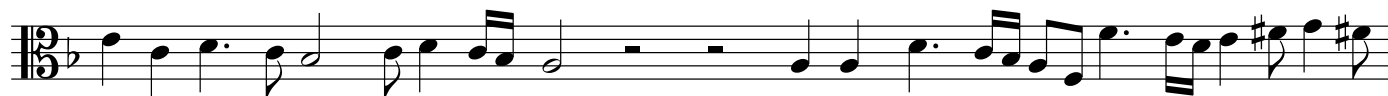
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Tenor Viol 1

# Fantasia No. 17

John Jenkins (1592-1678)  
Edited by Martha Bishop



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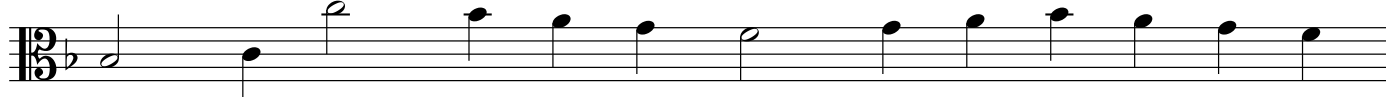
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Tenor Viol 1

## 2. Pavan in E Minor

John Jenkins (1592-1678)  
Edited by Martha Bishop



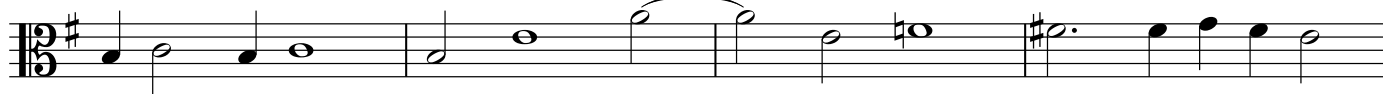
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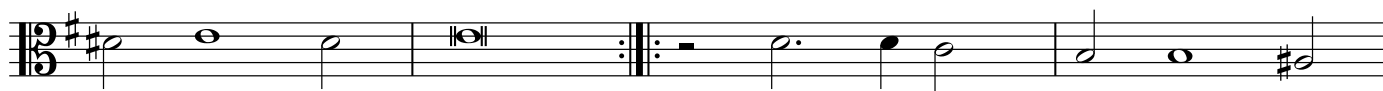
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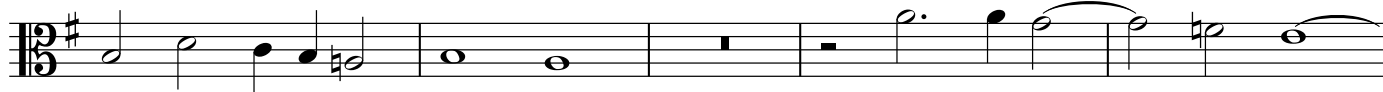
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Tenor Viol 1

Pavan in D Minor

John Jenkins (1592-1678)  
Edited by Martha Bishop

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