John Jenkins

21 Three-part Fantasias

Arranged for tenor, tenor and
bass viol consort

Dick Yates
June 2026

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Introduction

There seems to be very little information available about John Jenkins' *21 Fantasias for Three Viols*. I have been unable to discover the source used for the few extant modern editions. They do not even appear on some lists of Jenkins works. The present edition is largely based on the Jenkins scores of Albert Folop that are one small part of his monumental and valuable collection of hundreds of viol scores. As necessary as those were to produce this edition, they also entailed considerable difficulties. His edition of the viol trio fantasias has an unusual number of errors. These are mostly missing accidentals and, especially, enharmonic misspellings. The latter are particularly noticeable because a common, even idiosyncratic, compositional technique used by Jenkins in these fantasias is frequent modulation, often to very remote keys before returning to the original tonic. The correct spelling of notes through these remote modulations can be difficult to sort out. One fantasia, #10, even continues modulating upwards at the interval of a fifth without ever descending so that, if that harmonic pattern is notated consistently, the piece would start at the key of D minor and end at C double-sharp minor. The only sane way to notate this is to switch from sharps to flats somewhere and continue the upward modulation by shedding flats. In this edition I selected measure 77 for that turning point so that a cadence aiming for G# sharp major is notated as A flat major. Folop, by contrast, spread this transition erratically over five measures resulting in some cryptic notation. In his measure 63, the second treble part, what should be a smooth, downward, diatonic line of F#-E#-D# C#-B#, is notated as F#-F♮-E♭-C#-C♮ which is certainly incorrect harmonically.

While the original score is for two trebles and bass viol, this edition is for transposed down for two tenors and one bass viol. The intent is to make the music accessible for those viol players with only those instruments. The scores are transposed down a fifth or more. This, of course, involved modifications to the original bass part, primarily transpositions up an octave. But to do this and preserve the musical structure requires more than jumping those too-low notes up as in most cases of stepwise movement this would destroy the continuity of the line, not to mention adding unnecessary difficulty. So, often whole phrases must be transposed. Jenkins, as is the case in much of the Baroque trio

literature, leaves a substantial interval between the two bottom voices and so crossing into the top two parts is not usually a problem. As work on the edition progressed, I found that I sometimes liked the upward, octave transpositions better than the original as it moderated the “two-piccolos-and-tuba” effect that bare trios without continuo can sometimes fall into, and it allows the bottom line to blend in closer consort with the tenors which intertwine in the slightly higher tessitura.

A second type of modification, potentially more controversial, is to transpose from the original key. In the original, the treble parts very often ascend beyond the frets to a high B or C with the attendant necessity of shifts and careful pitch adjustments. Examining the scores and doing some experiments showed that in many cases a transposition down an additional second or even a third substantially improved the playability. The range of the treble parts in the original rarely reached down even to the G fifth string, so the parts do not suffer at that lower end in transposition. This procedure was employed in most of the 21 fantasias.

While others’ preferences may vary and purists may shudder at the changes made in this edition, I would be happy to consider the arguments of any purists who have asked Mr. Jenkins directly how he feels about this, but in the absence of such communications, I must assume only that he would astonished and delighted that the music was being played at all after 400 years.

The Folop Editions are widely available on the internet, in particular at imslp.org where they are distributed under a
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Salem, Oregon
June 2026

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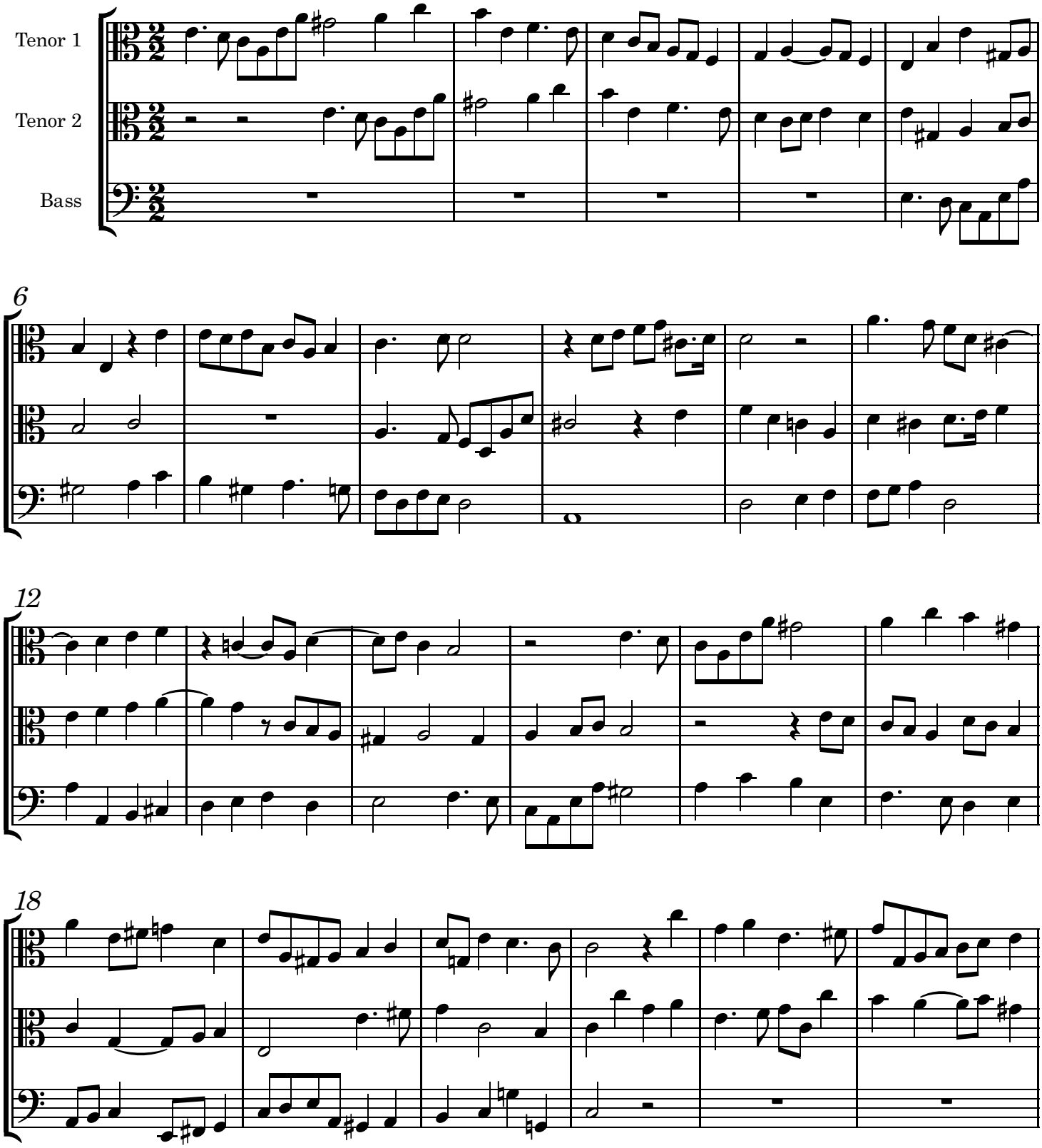
Three Part Fantasias

Fantasia no. 1

John Jenkins (1592-1678)



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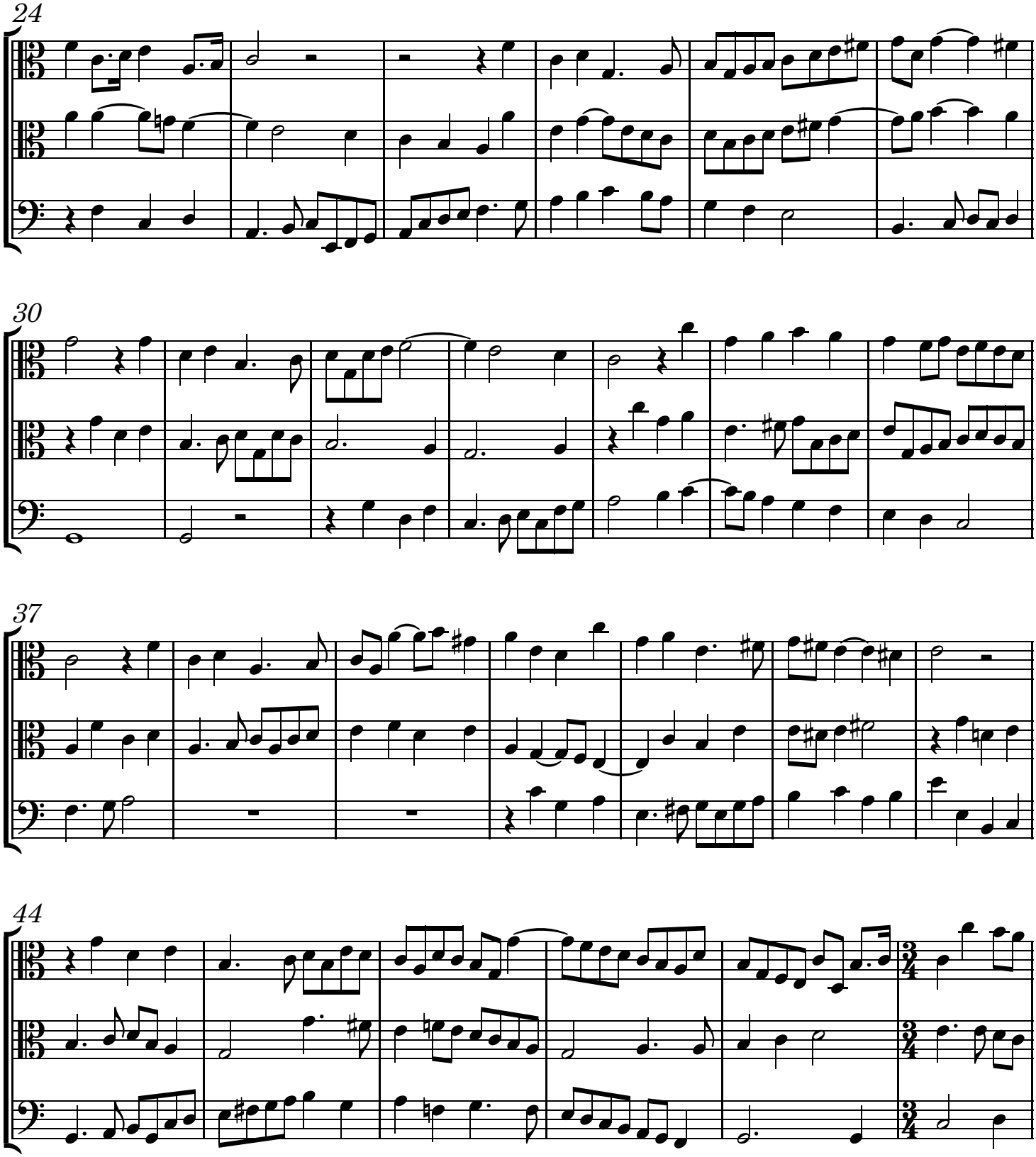
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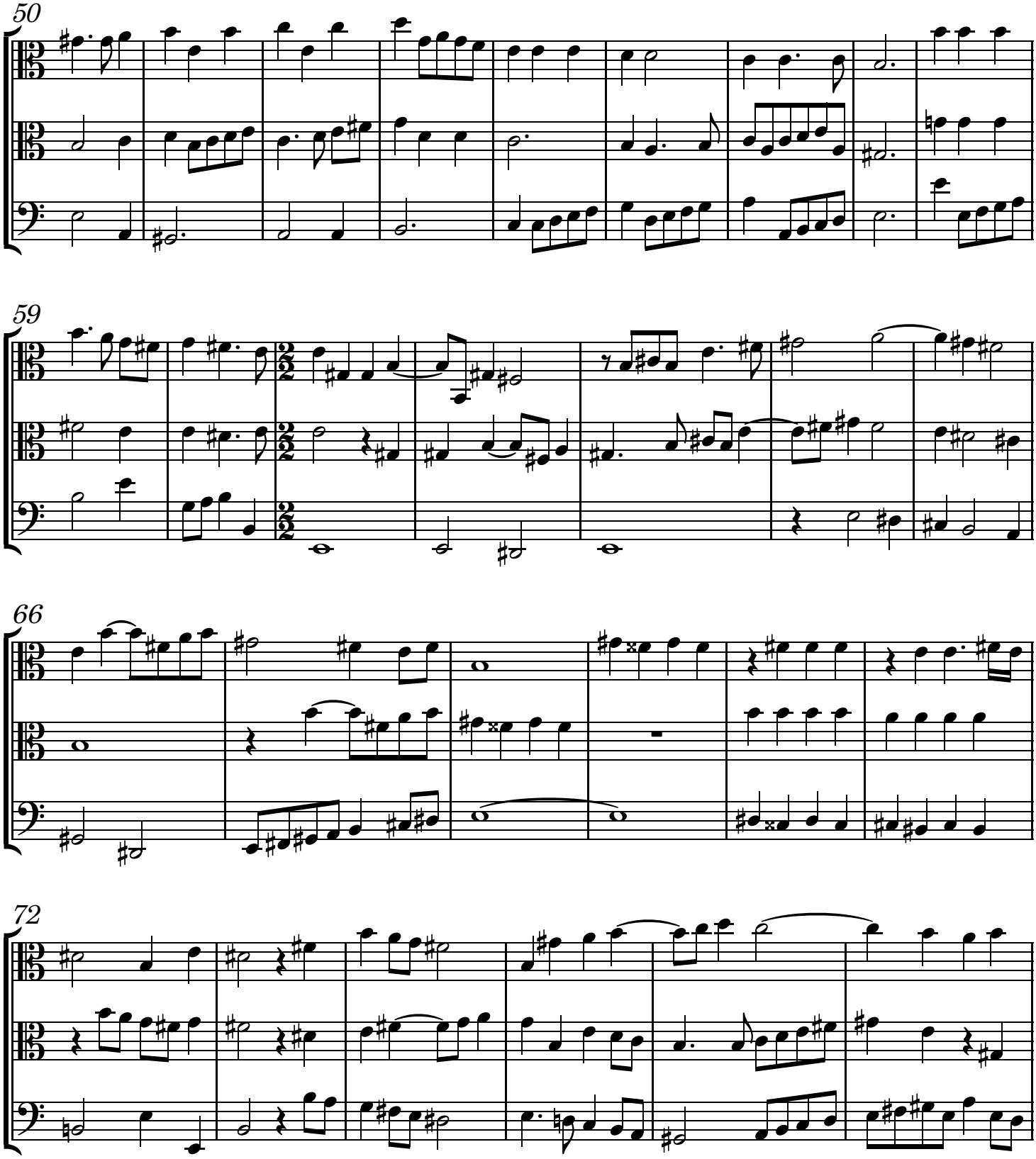
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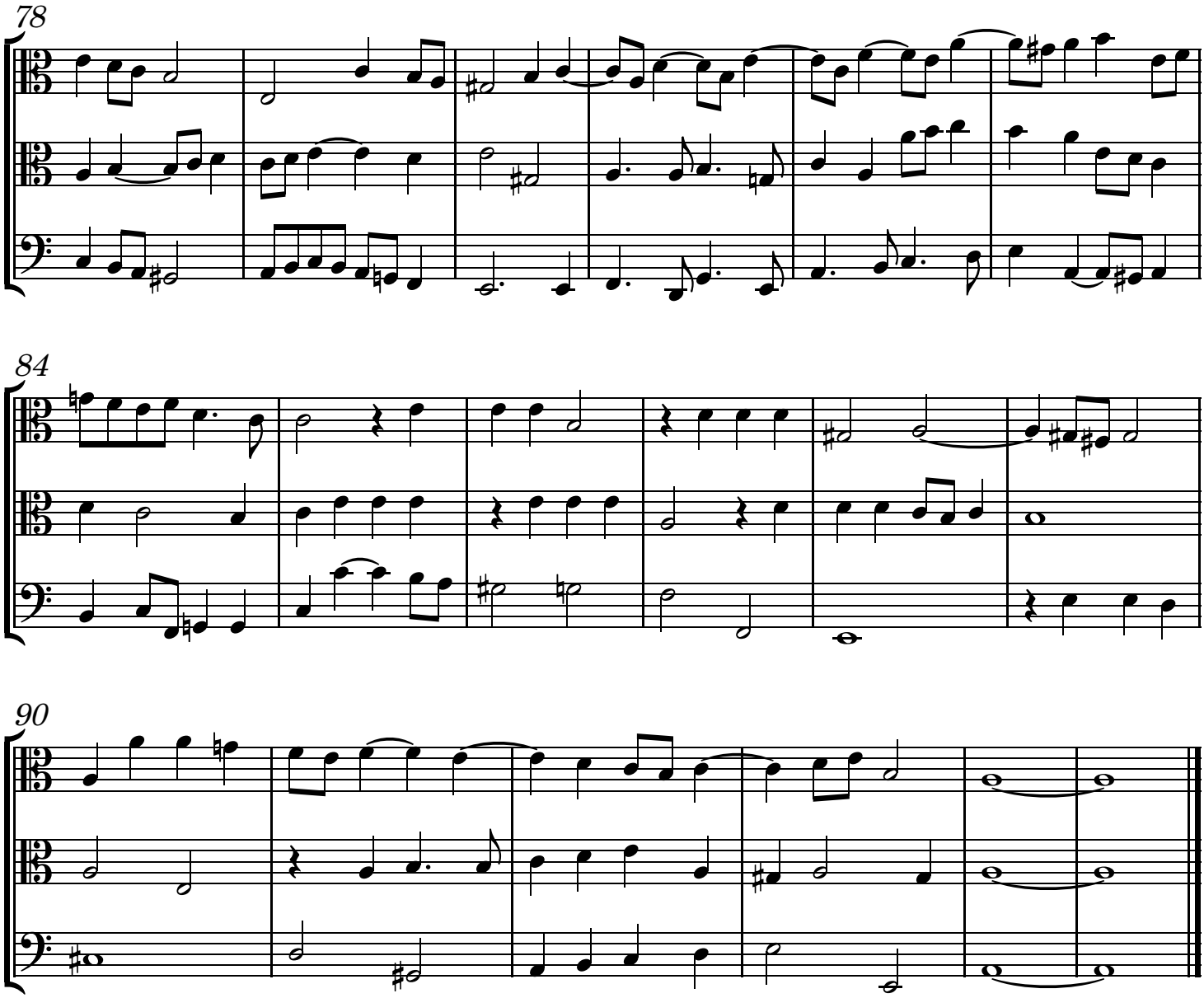
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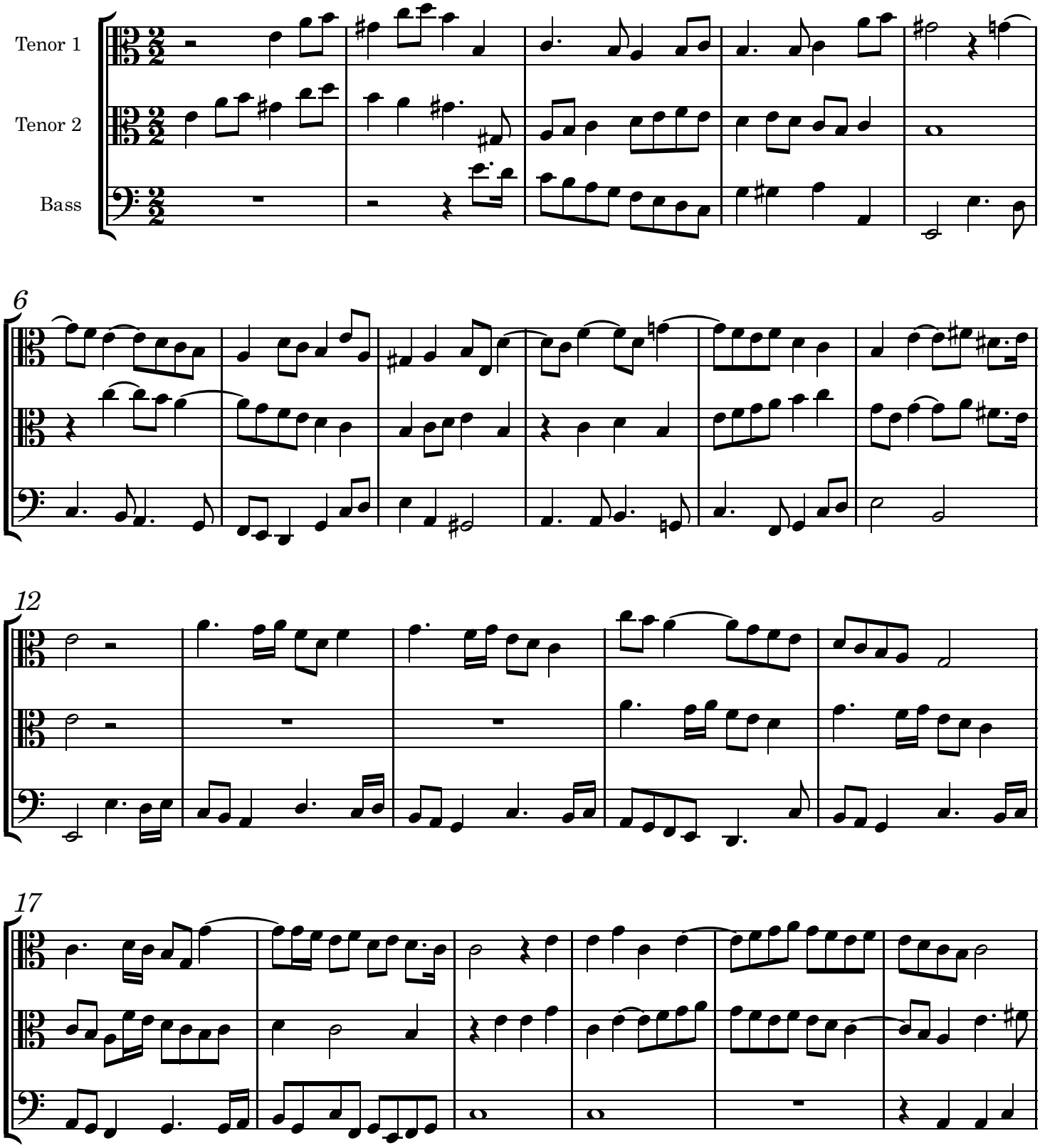

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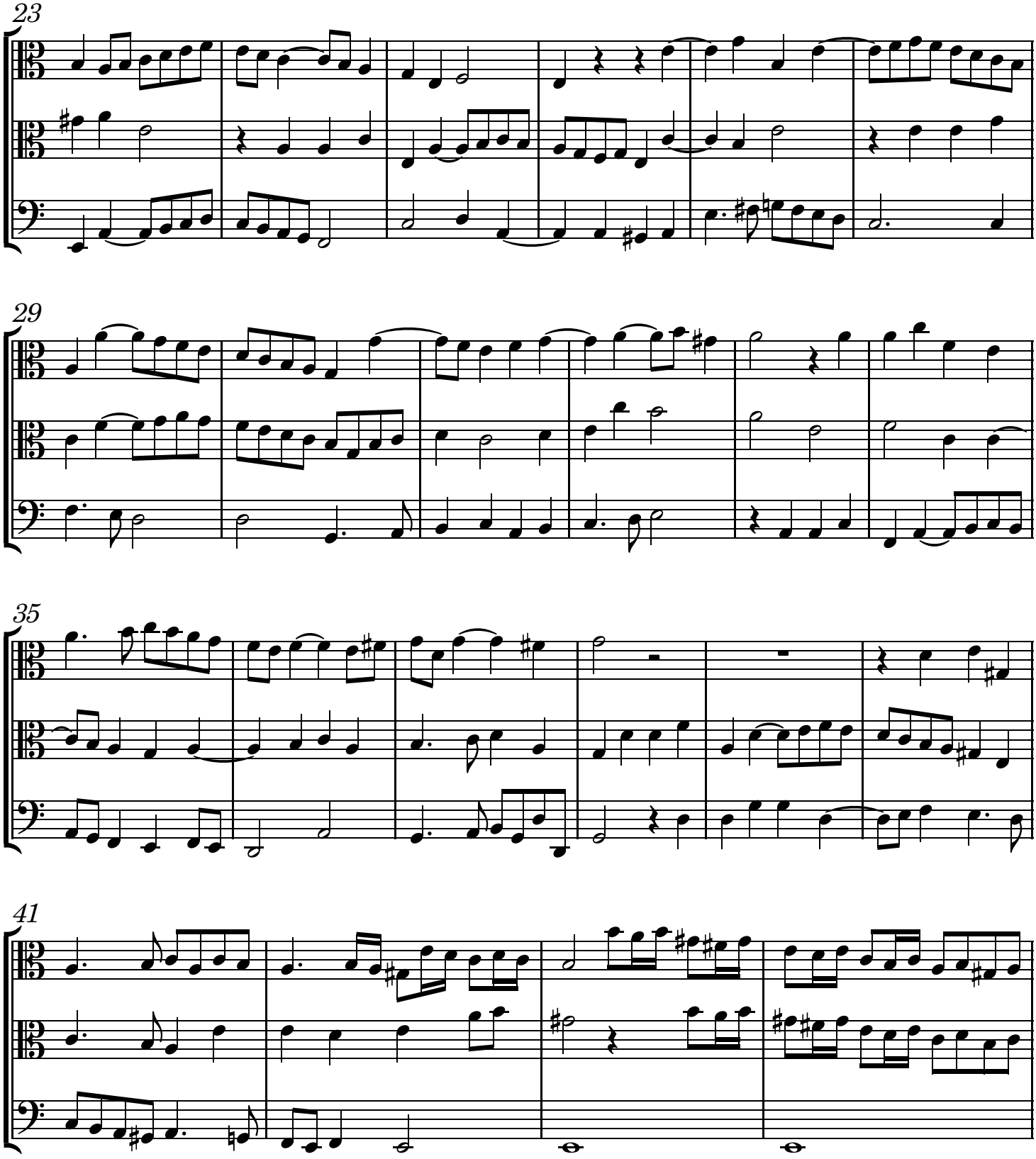
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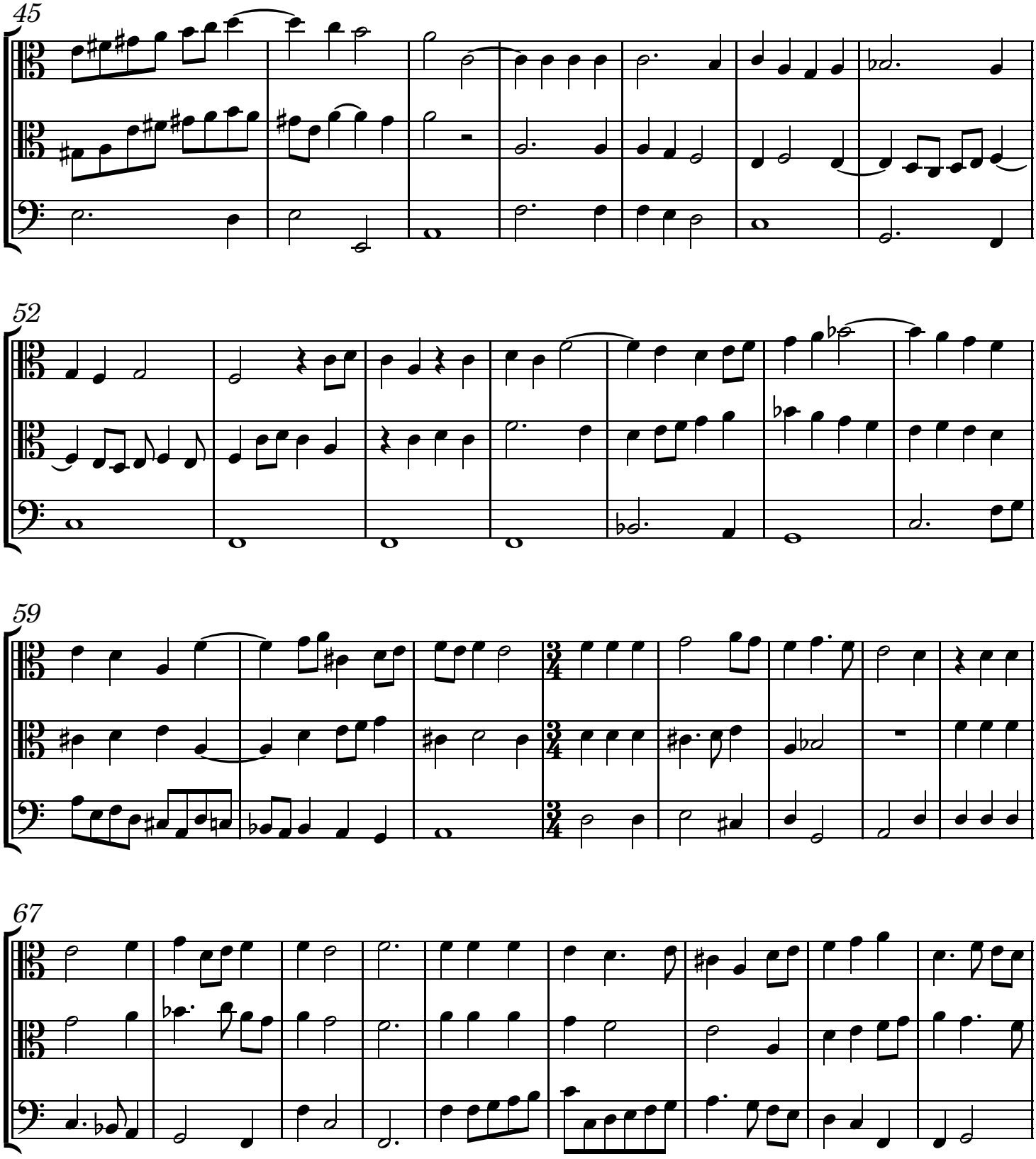
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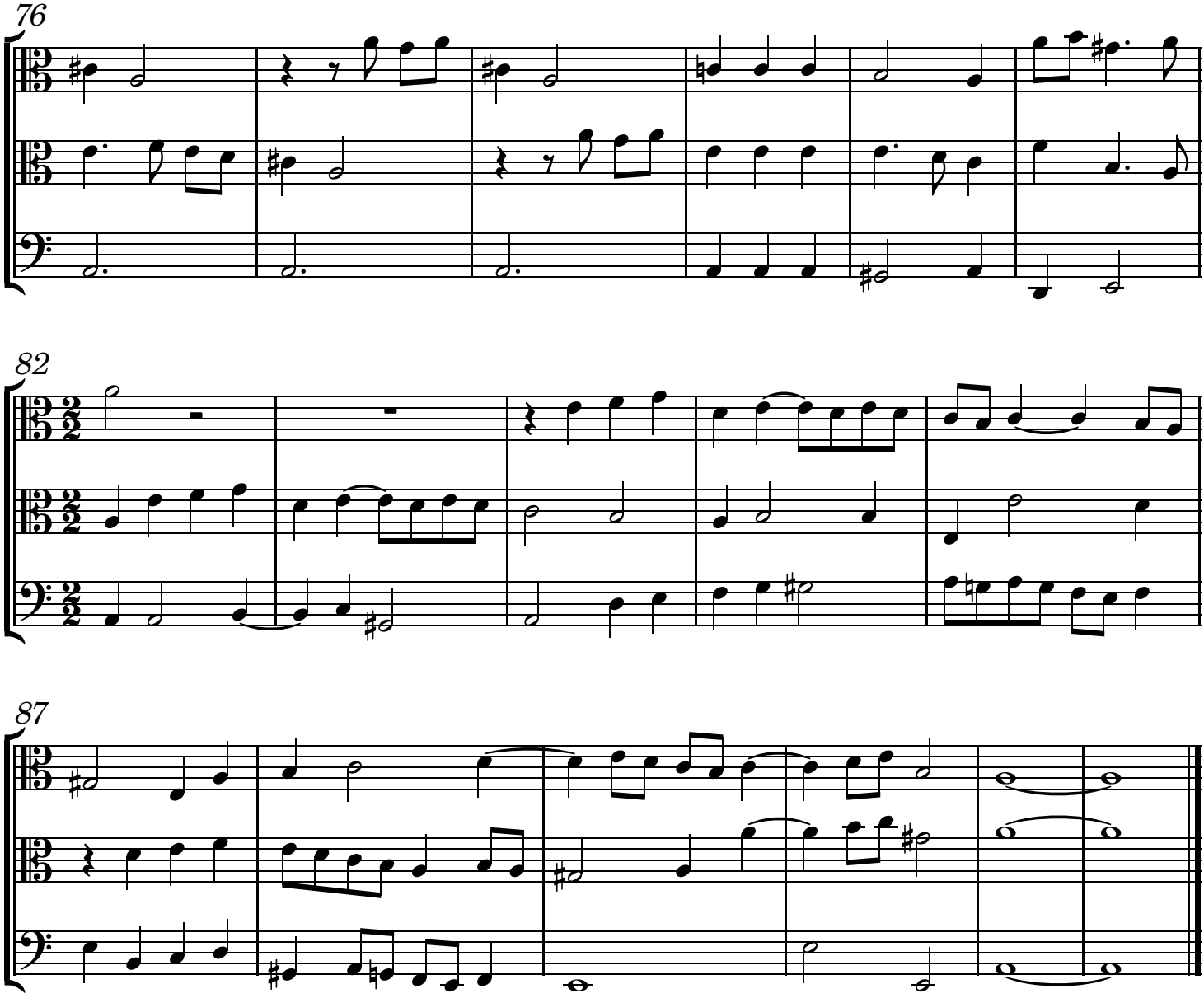
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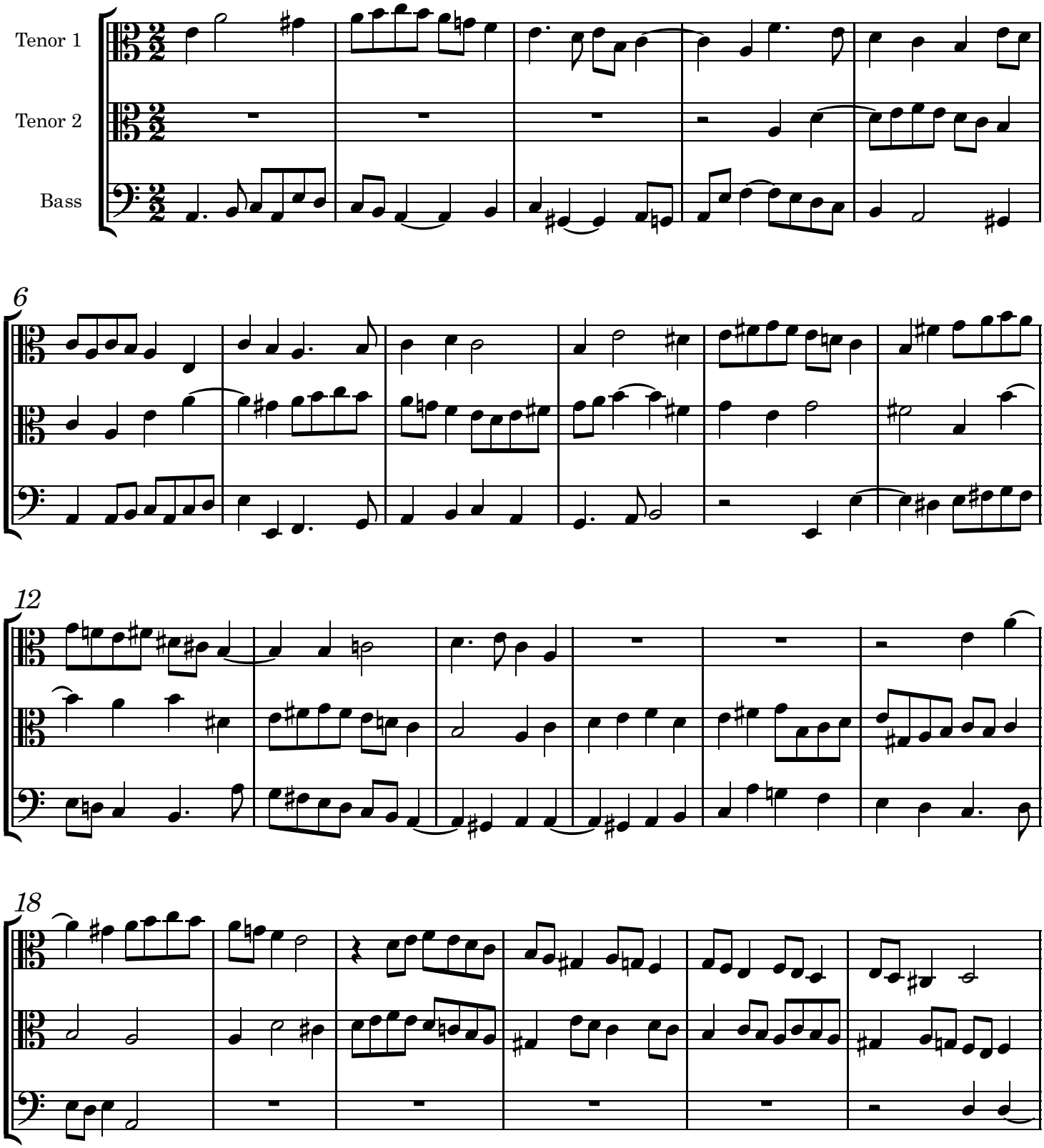

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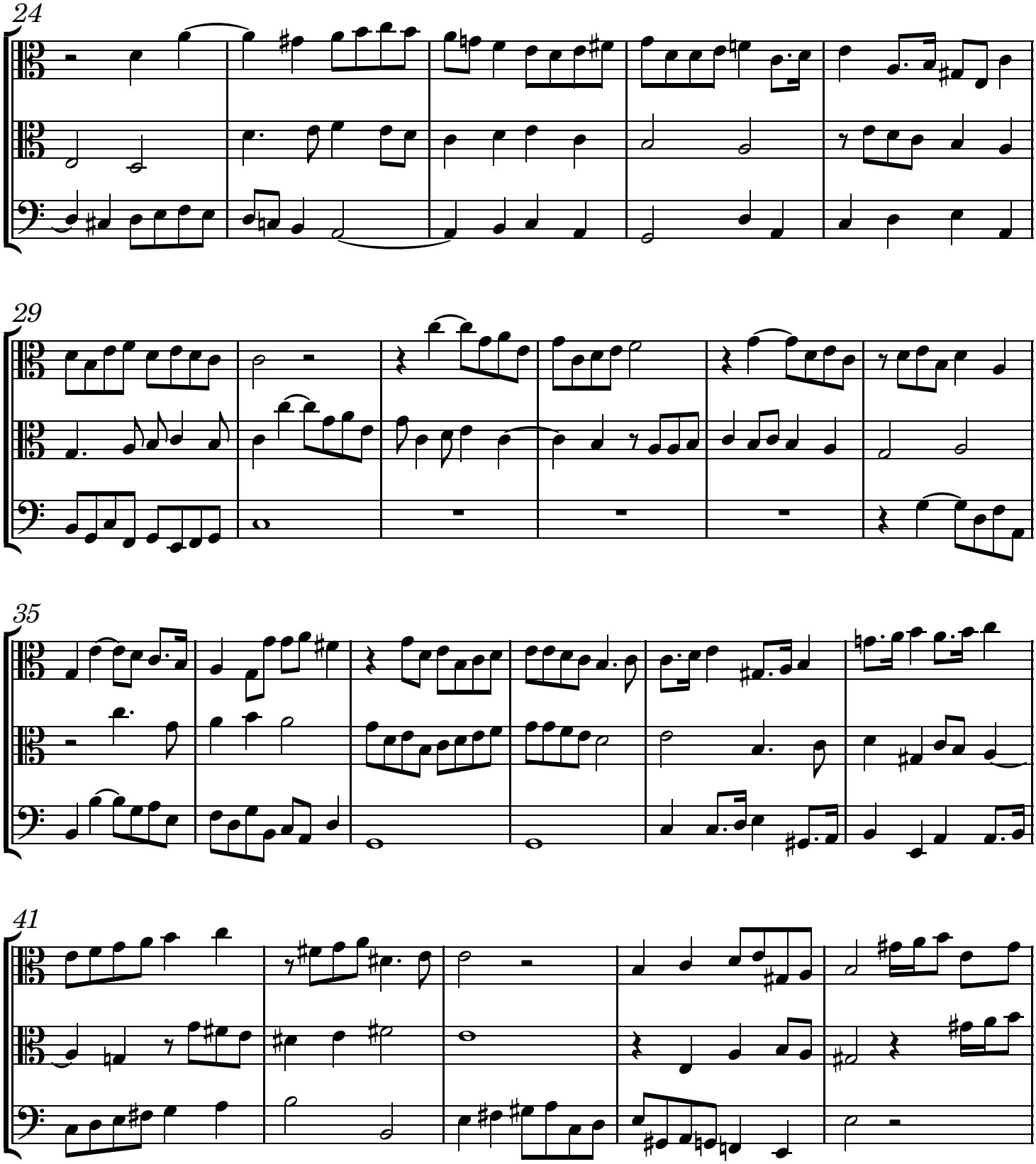
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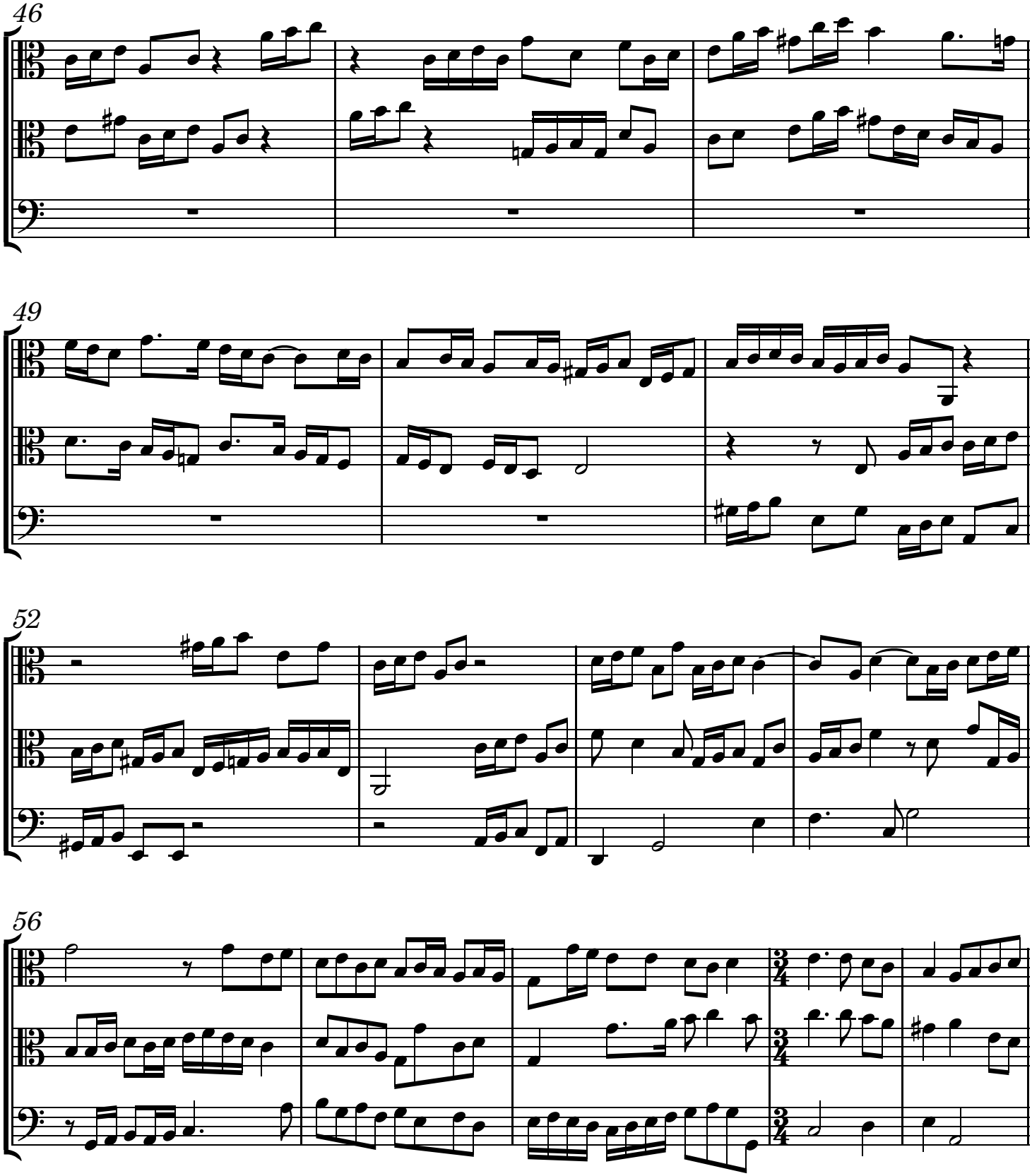
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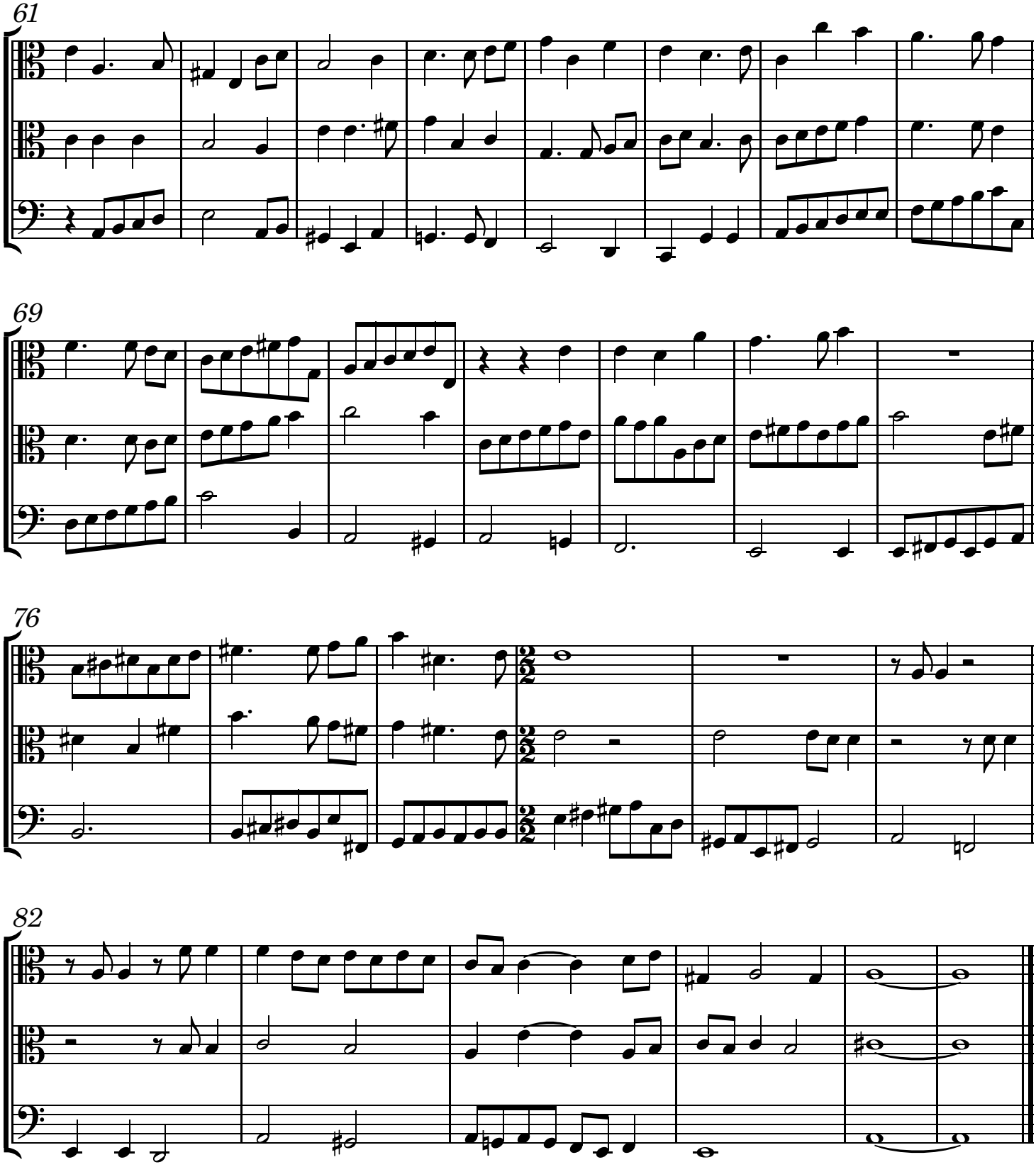
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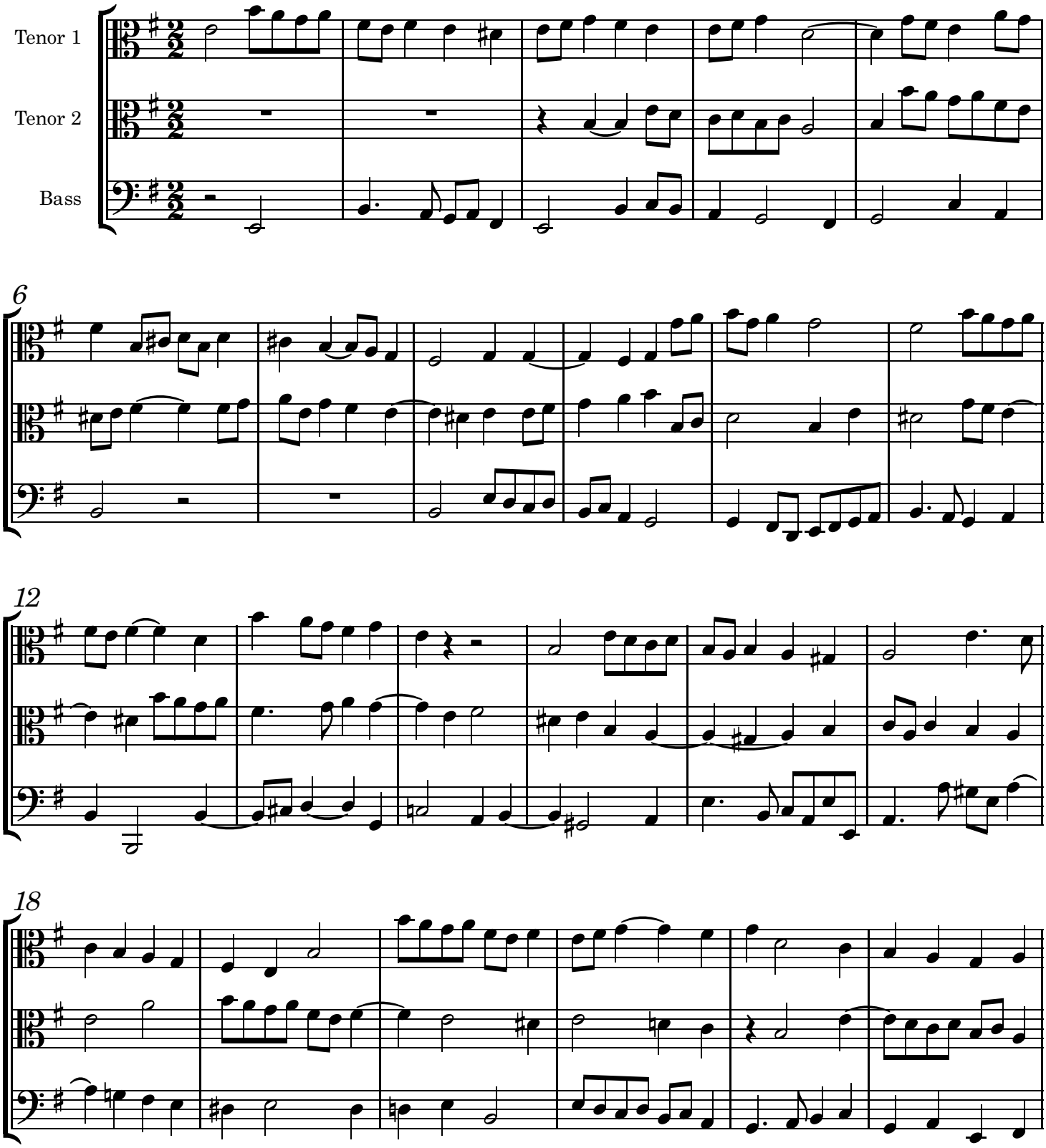

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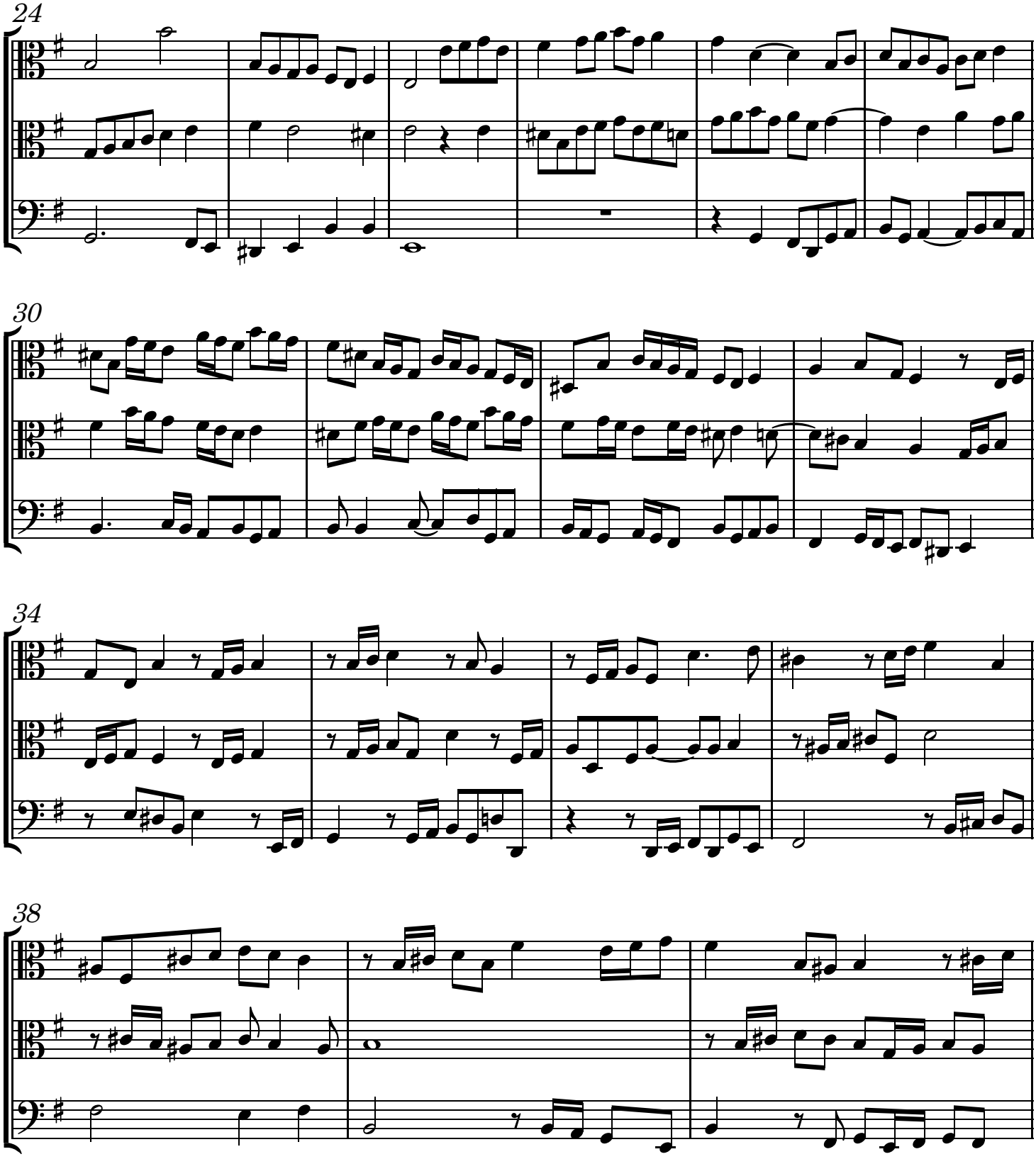
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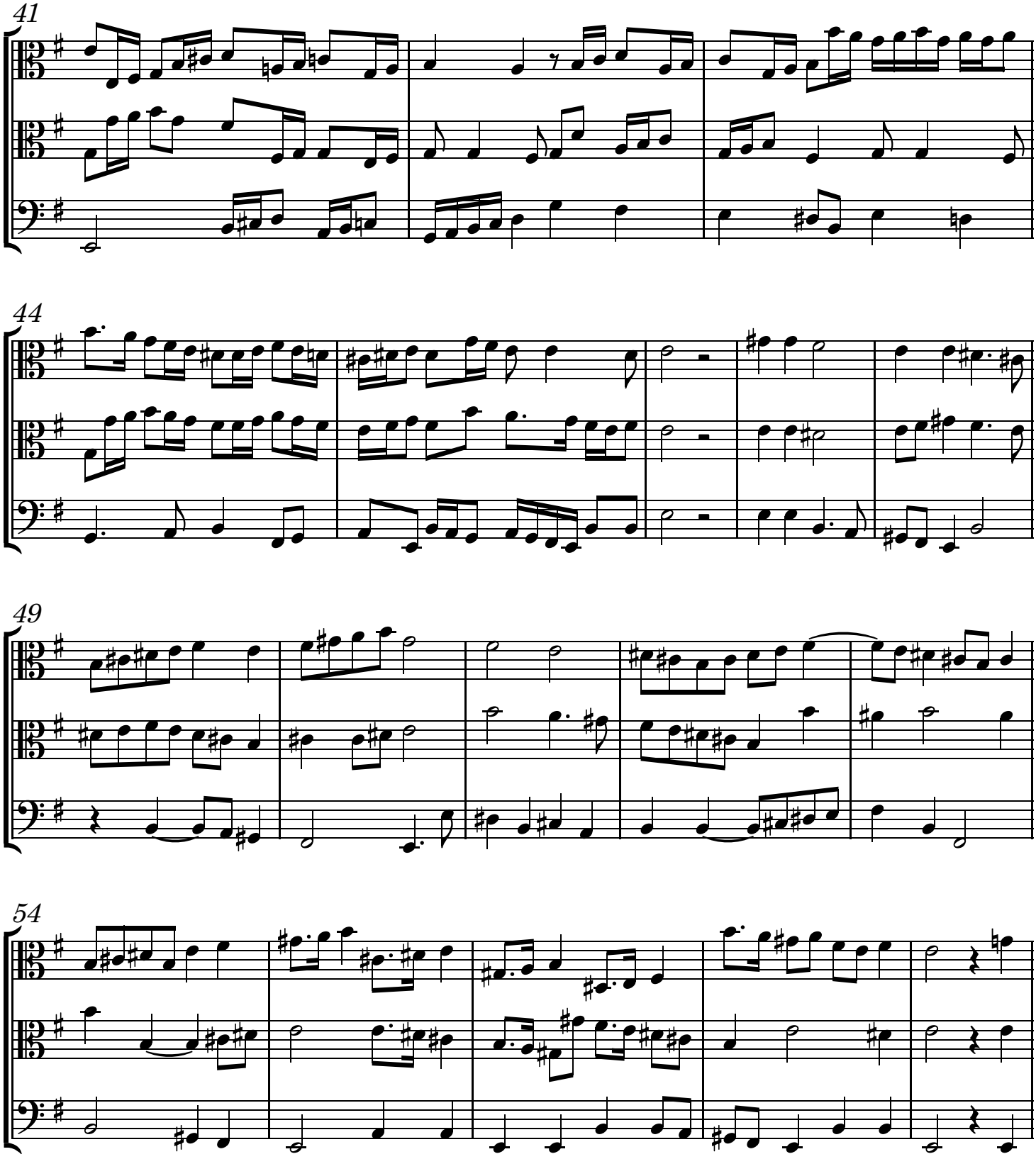
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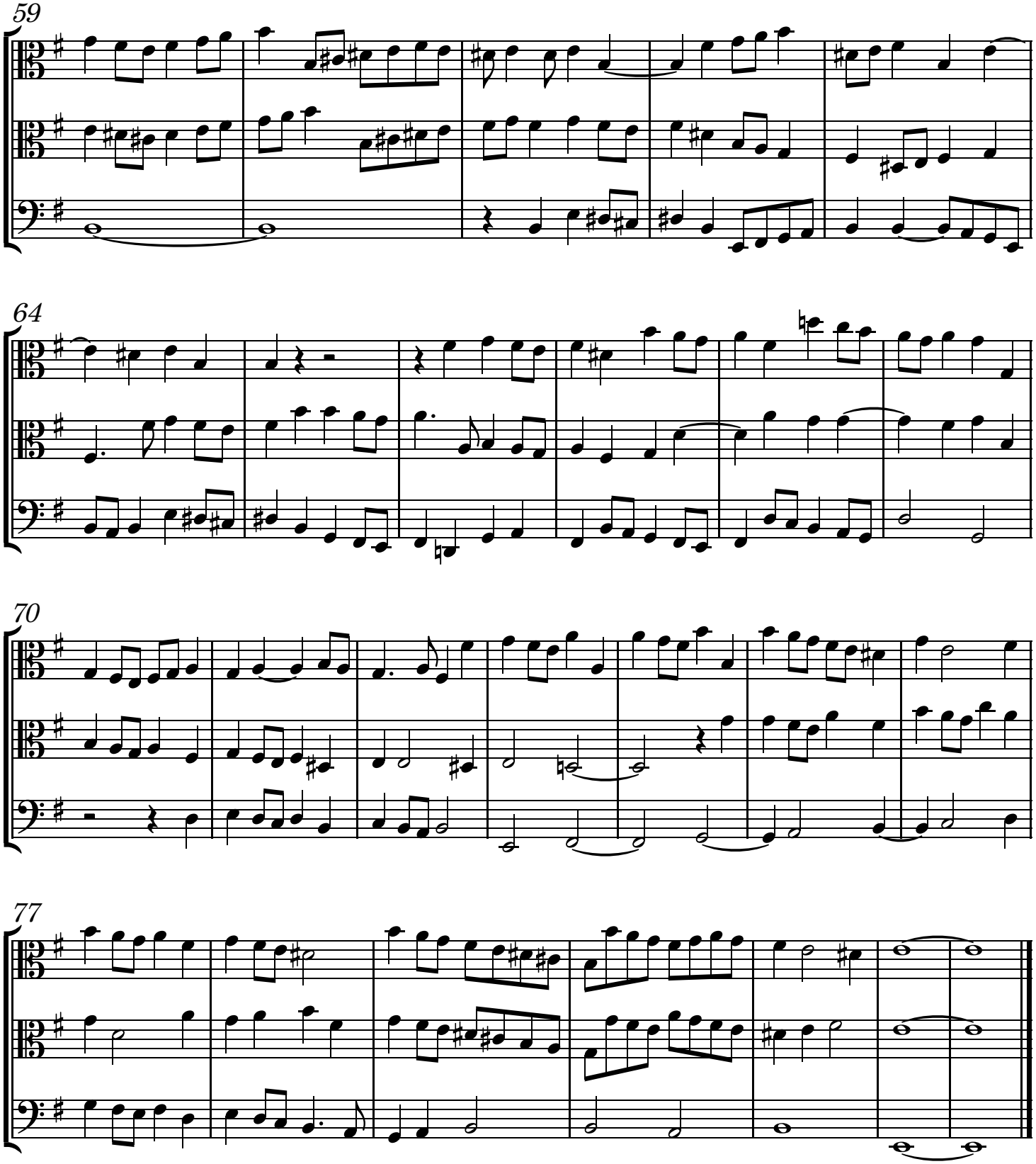
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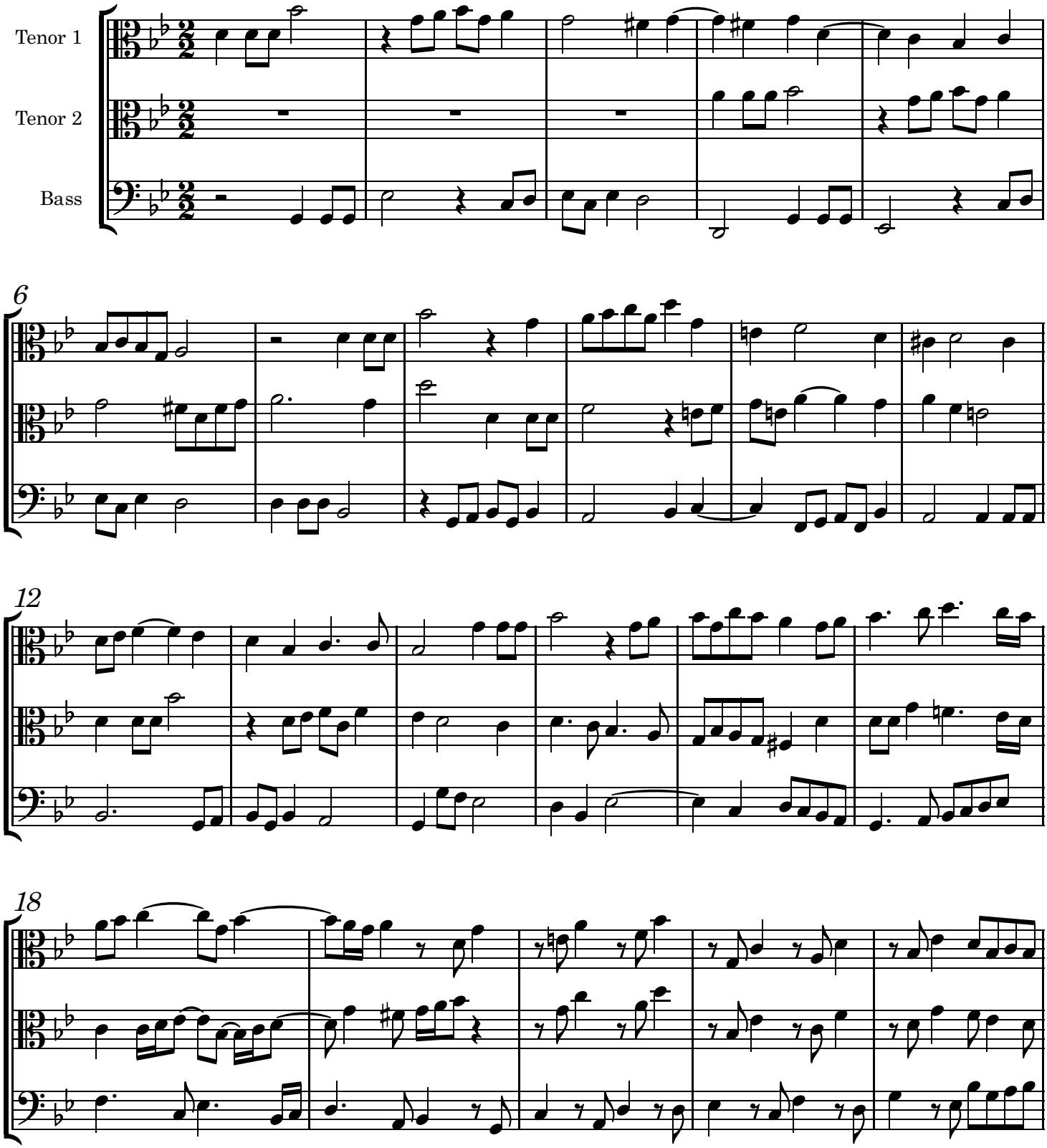
John Jenkins (1592-1678)



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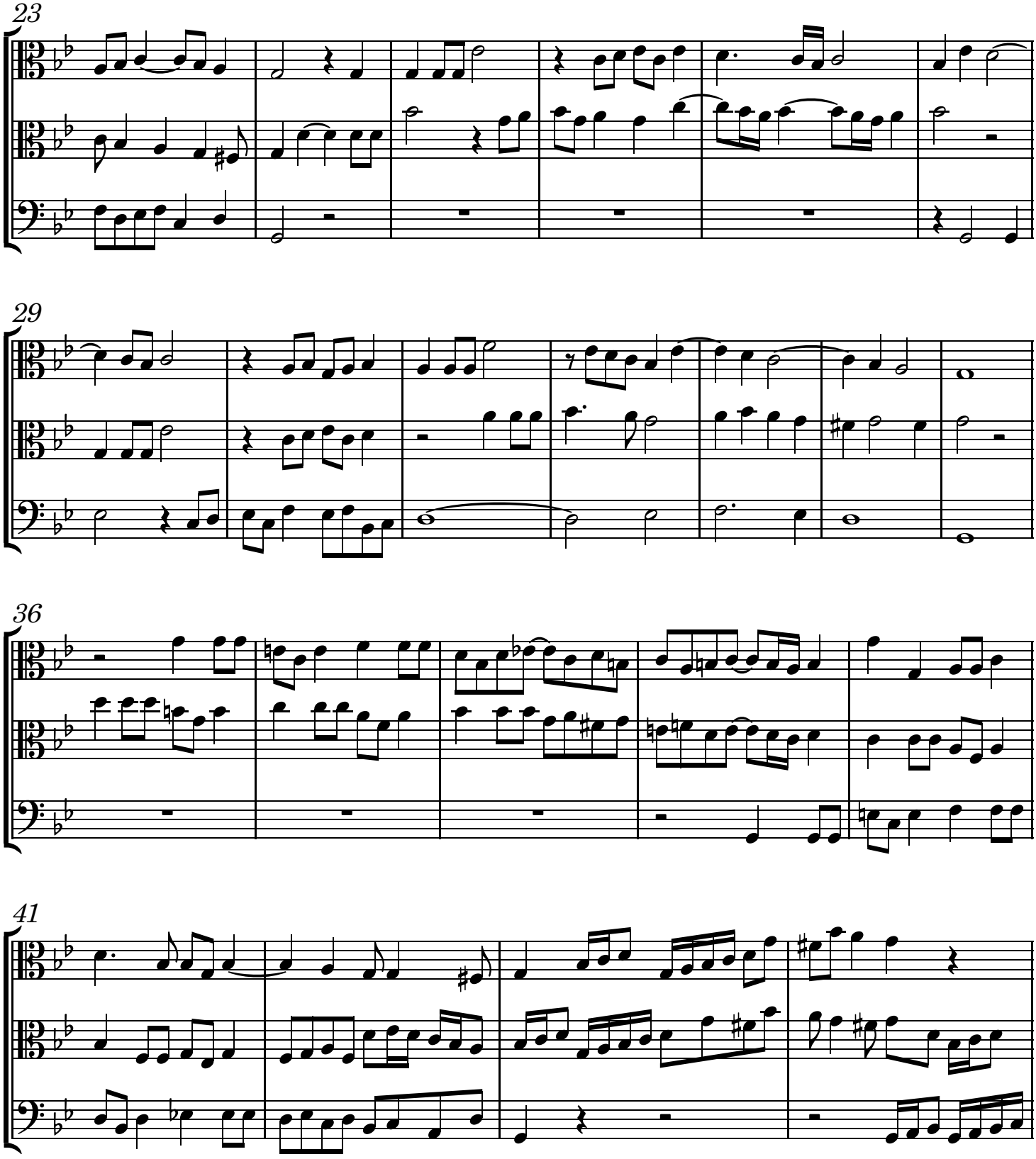
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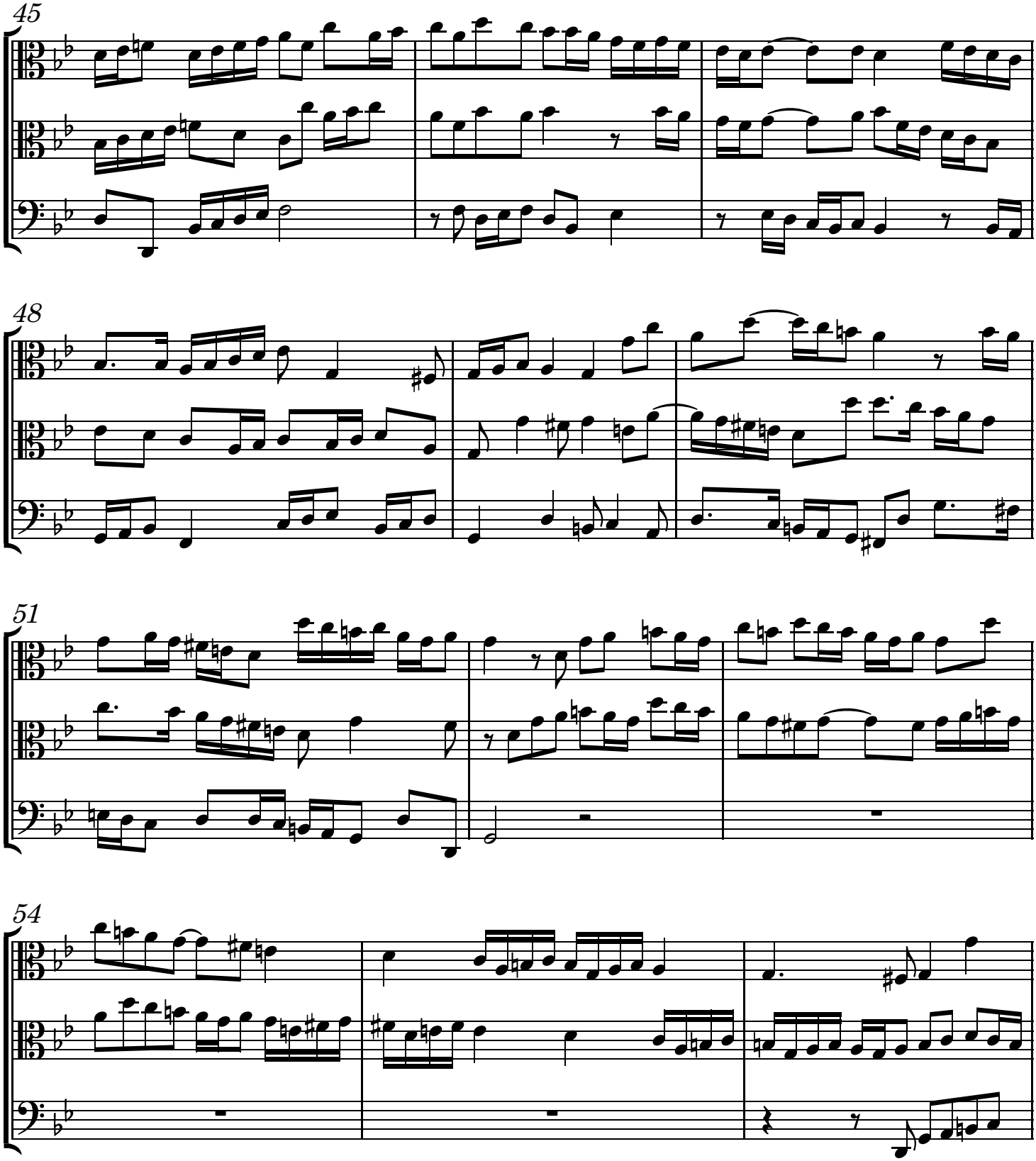
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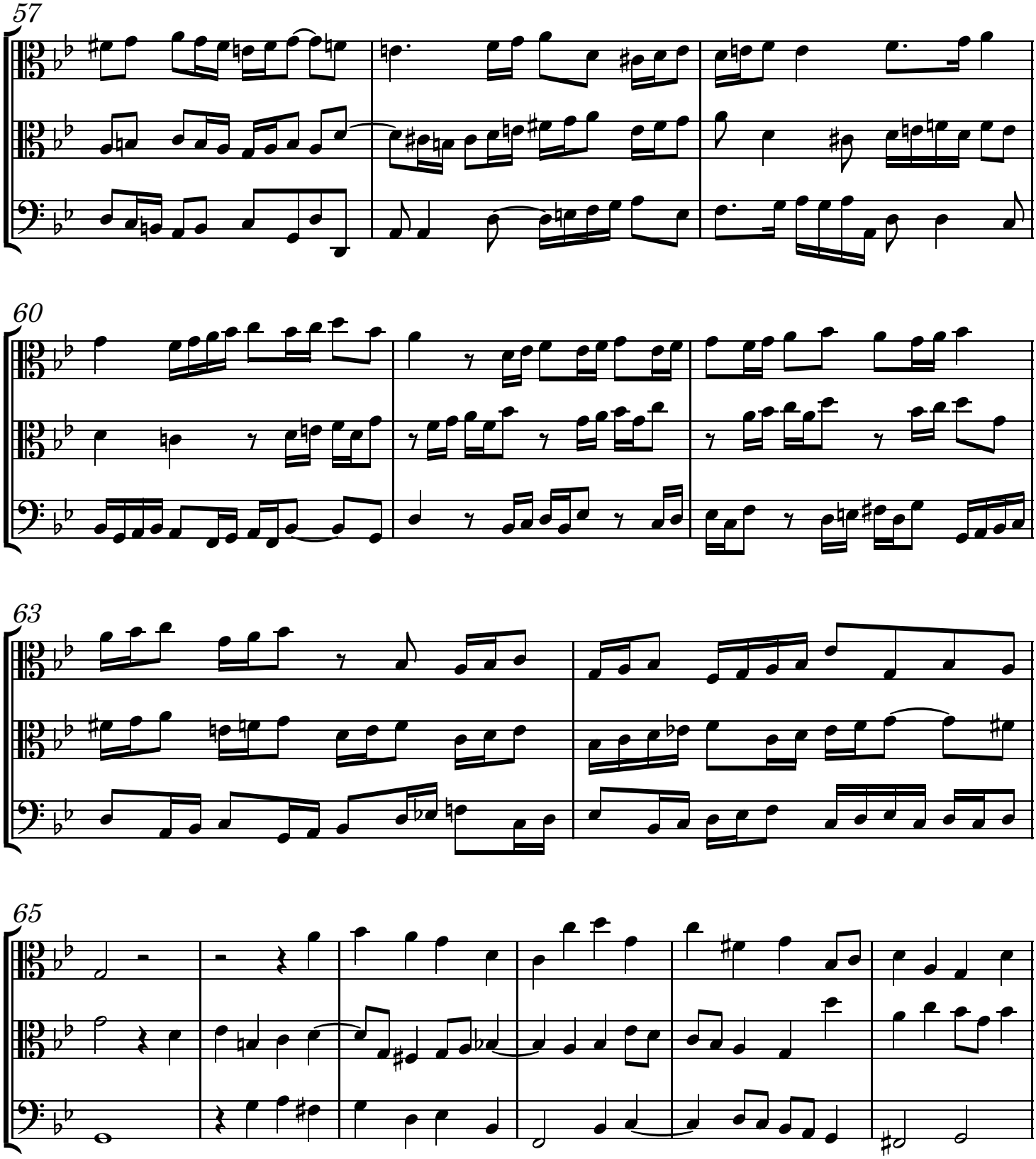
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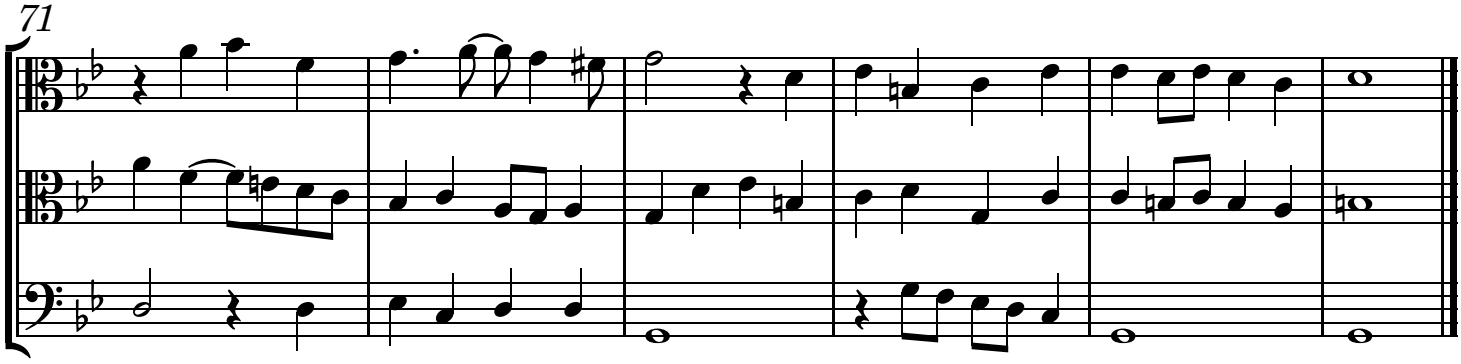
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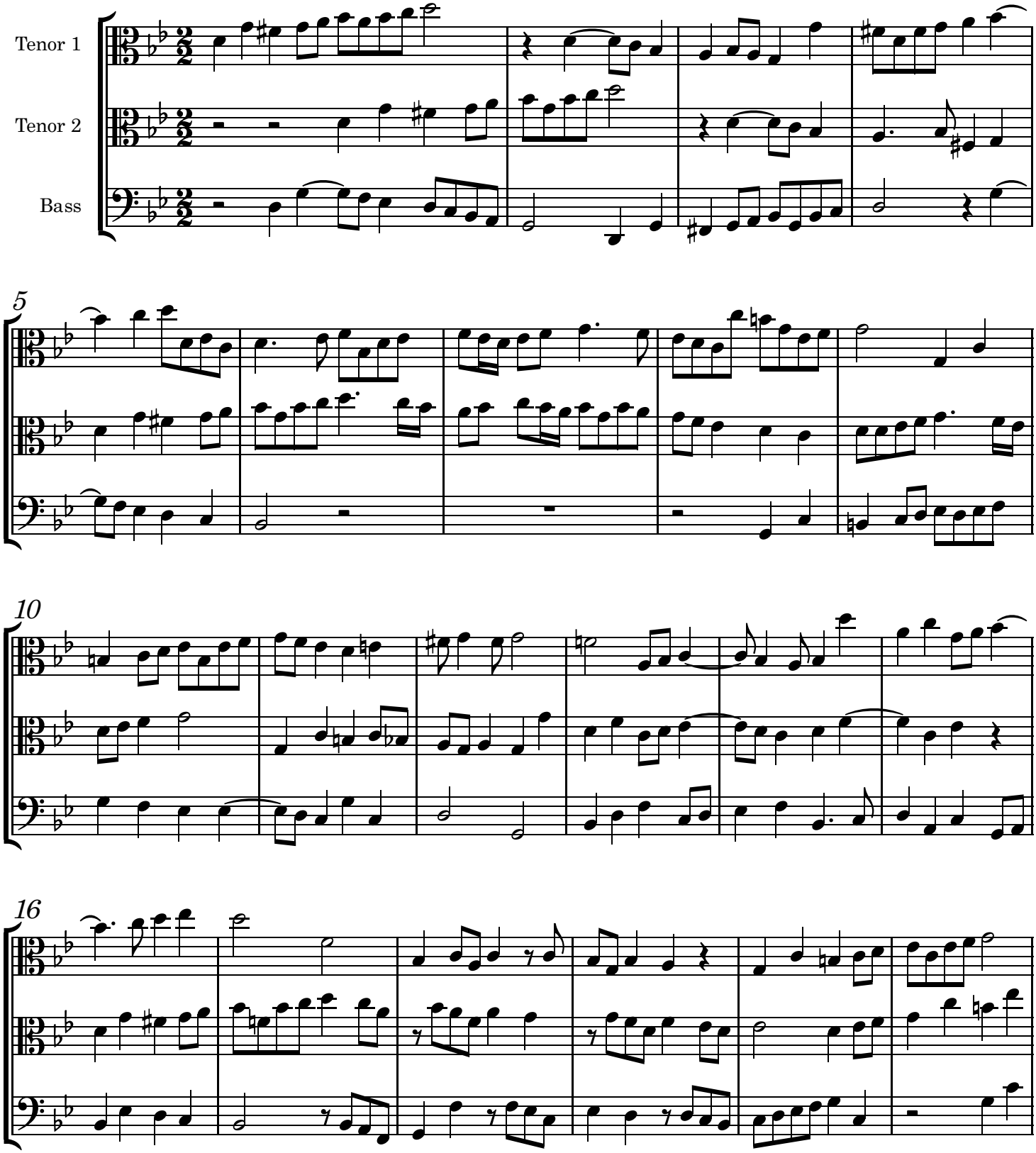

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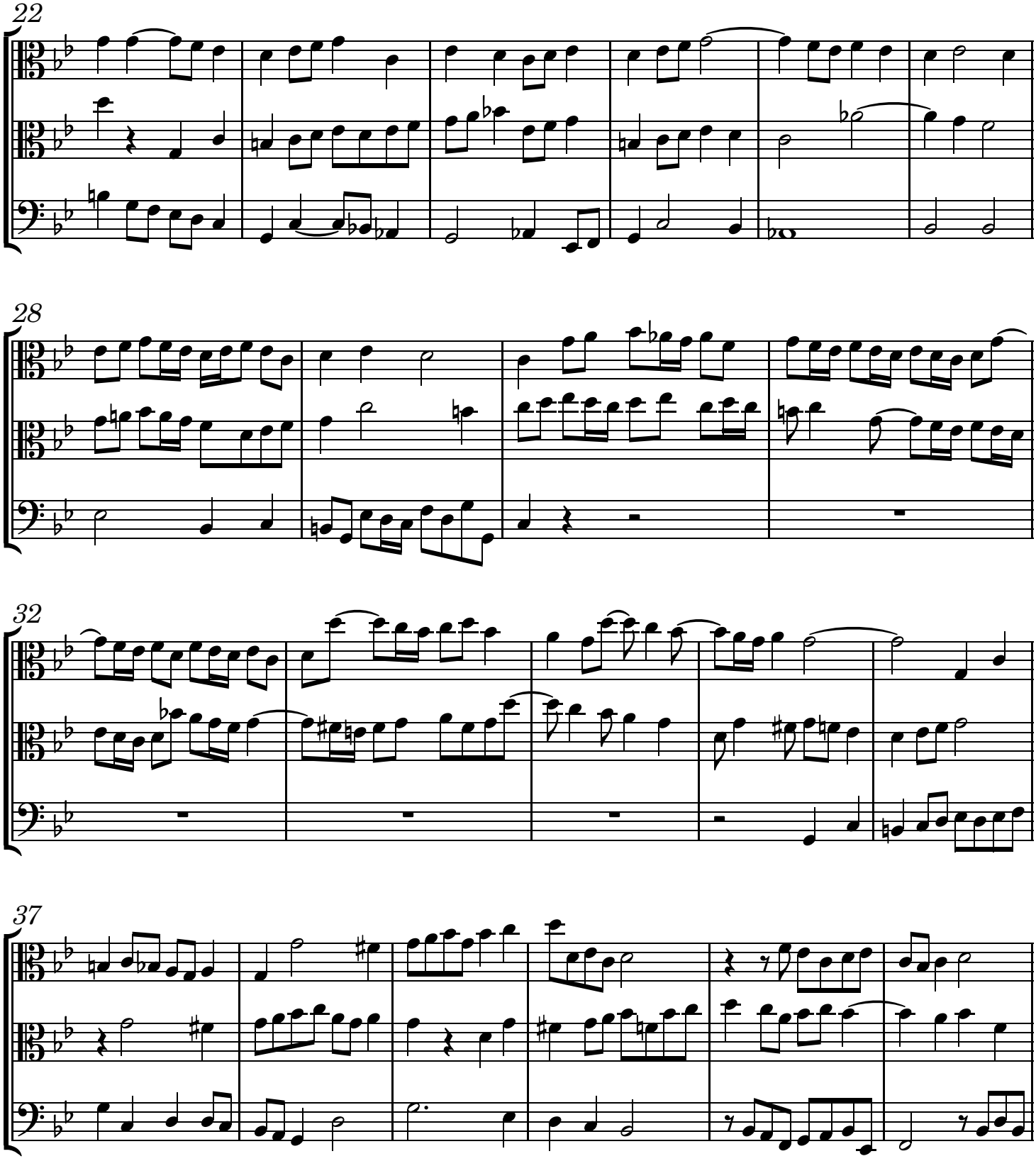
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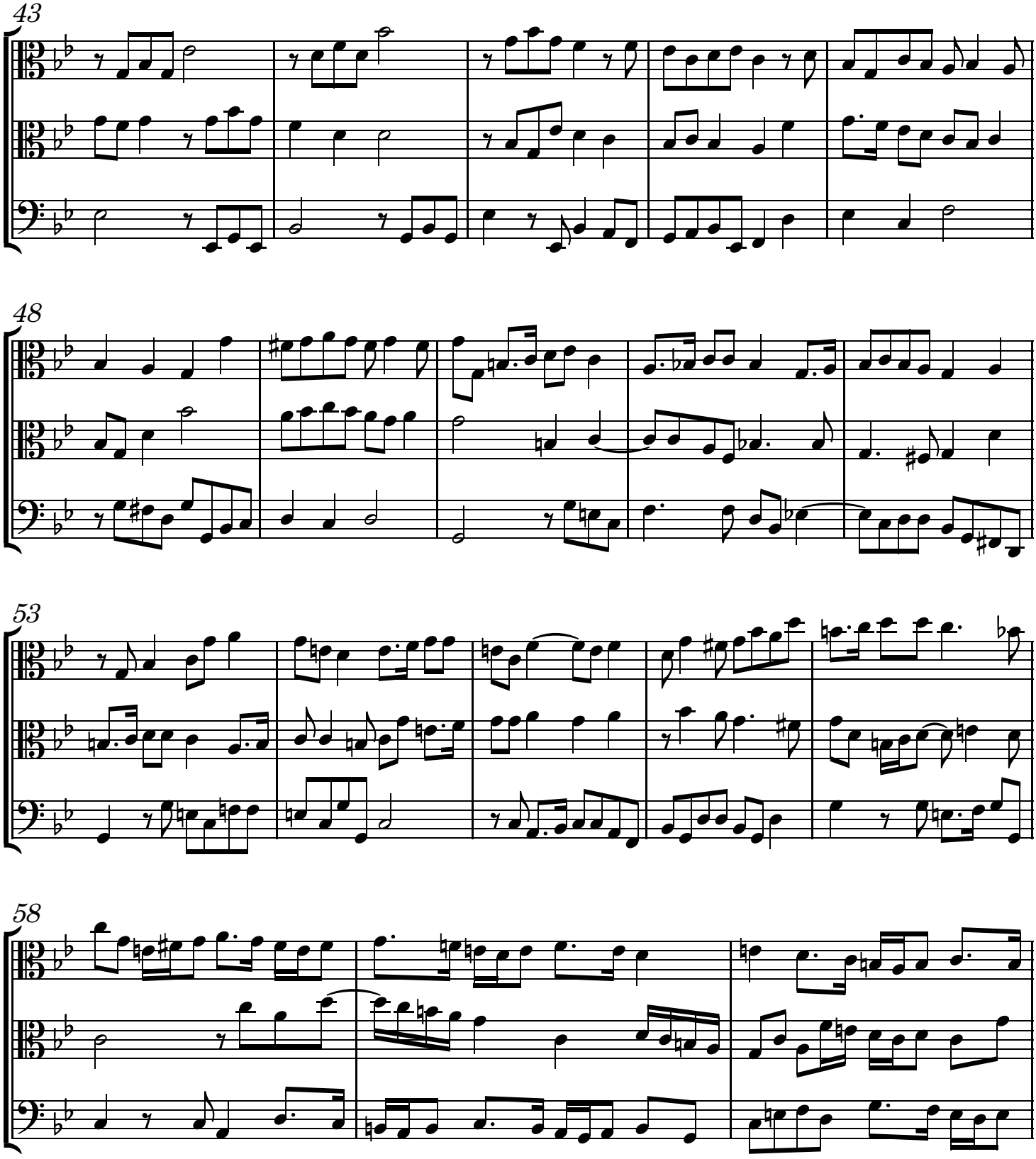
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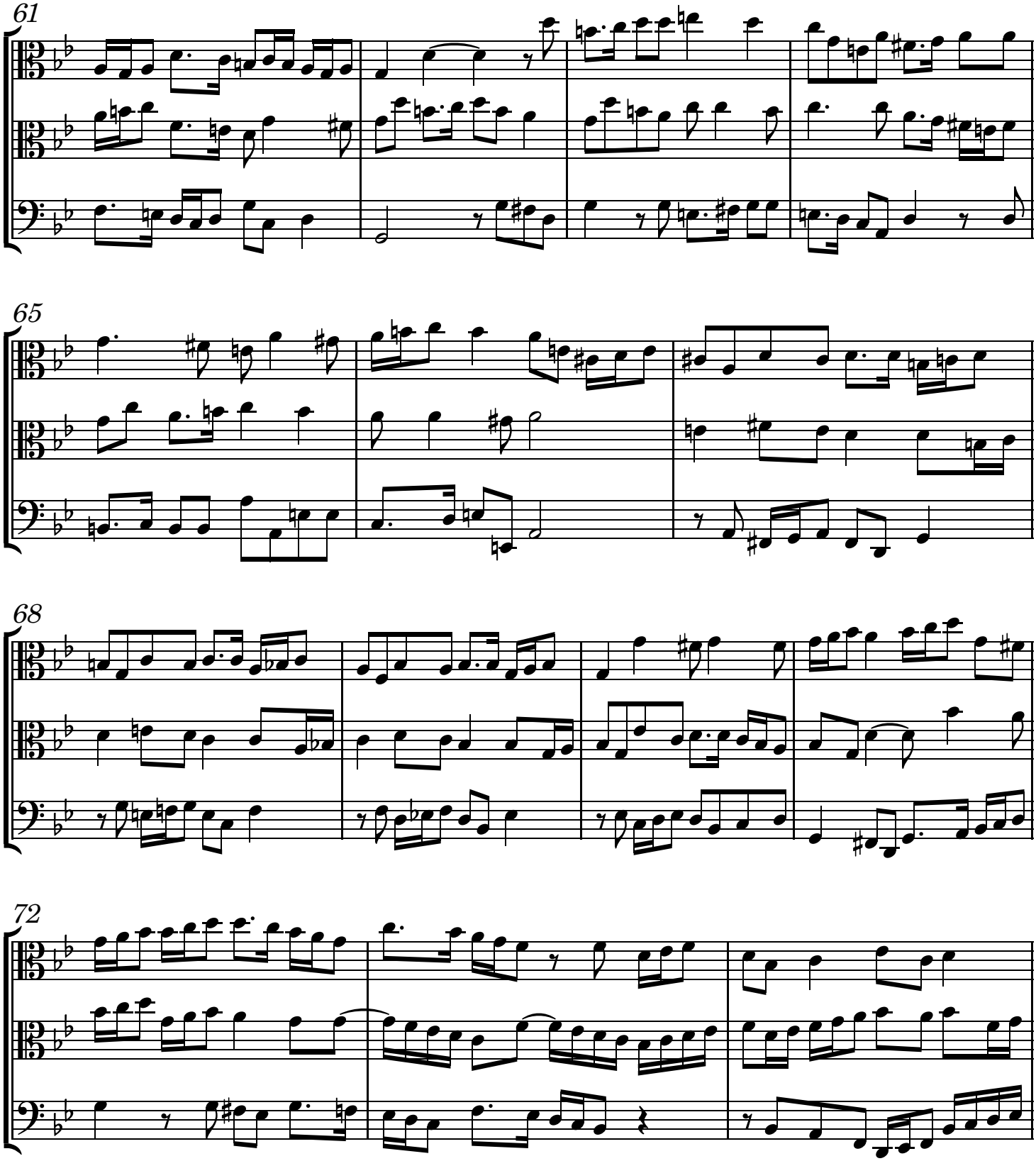
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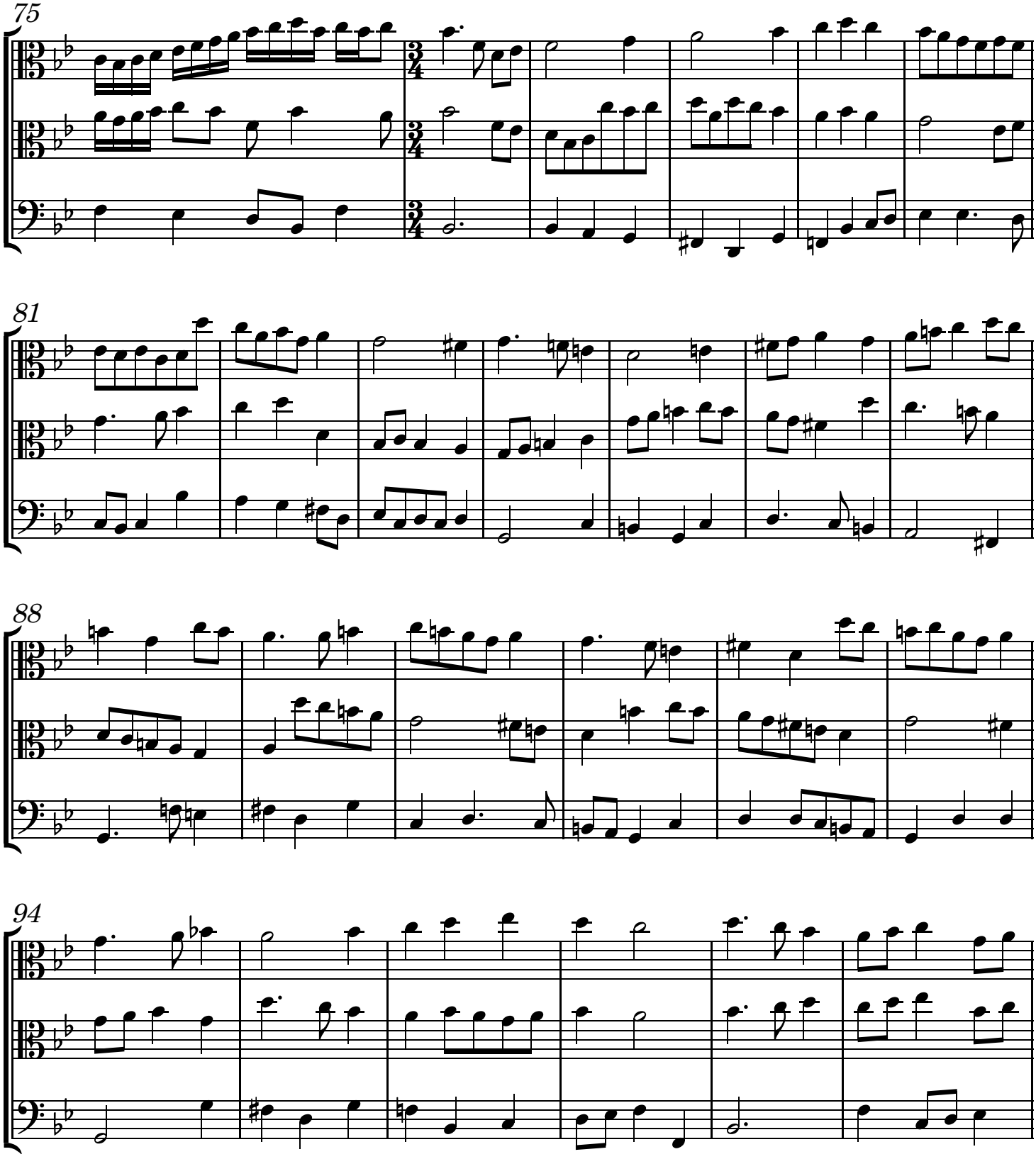
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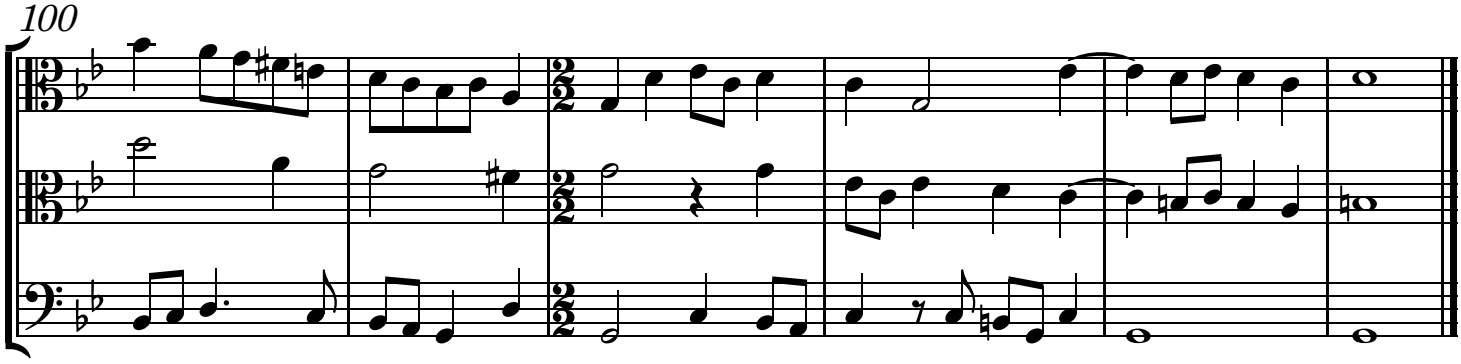
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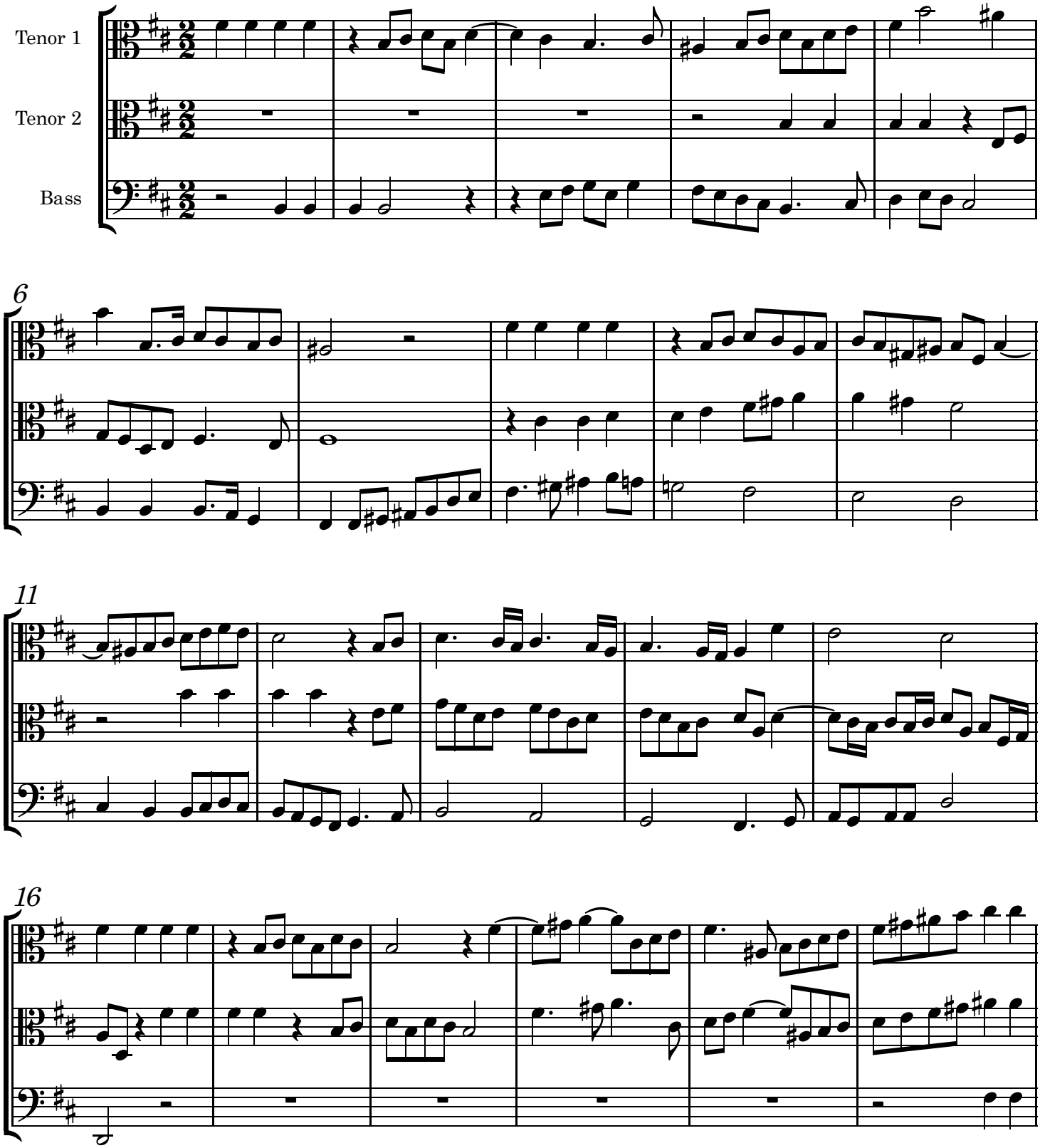
John Jenkins (1592-1678)



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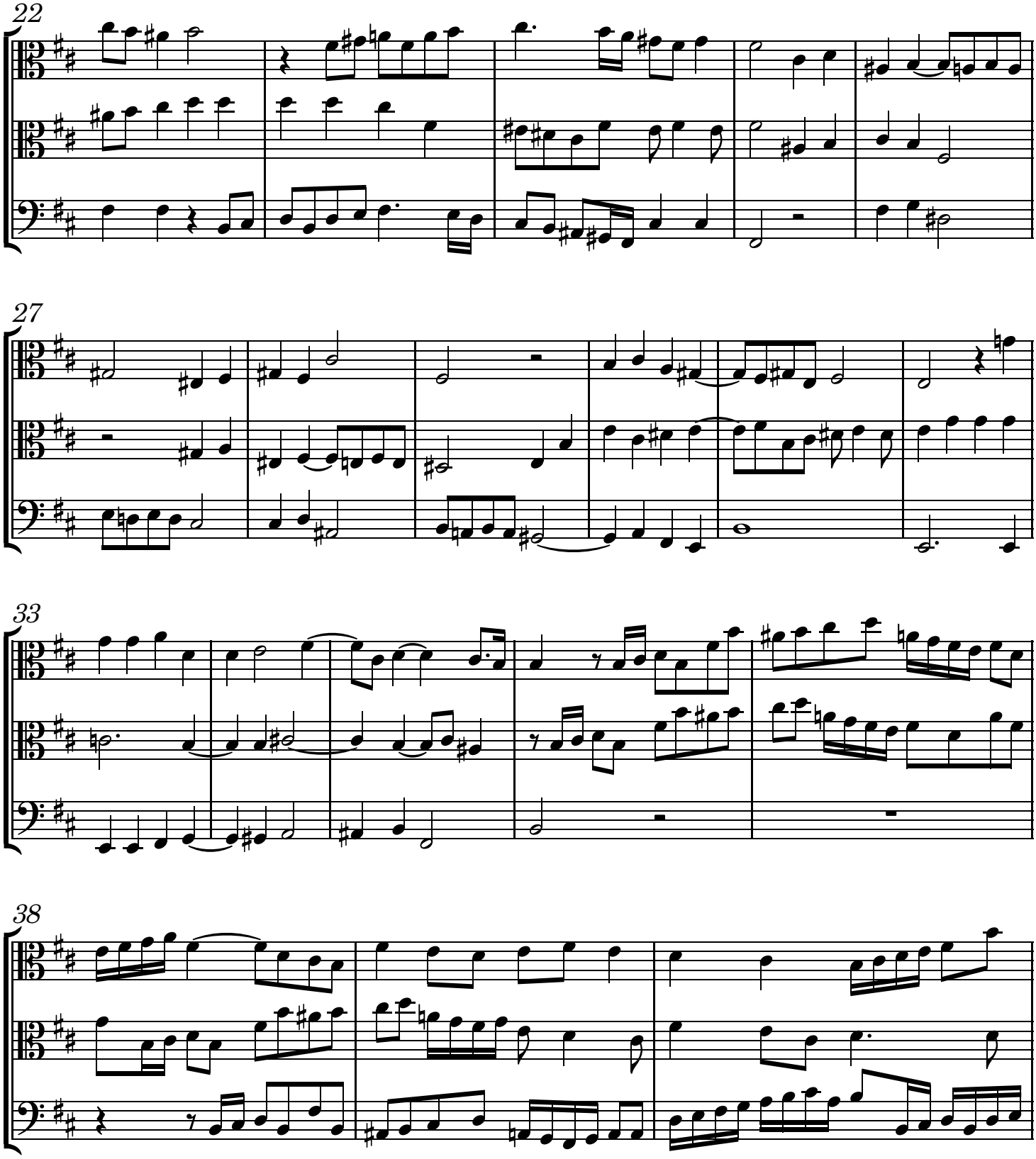
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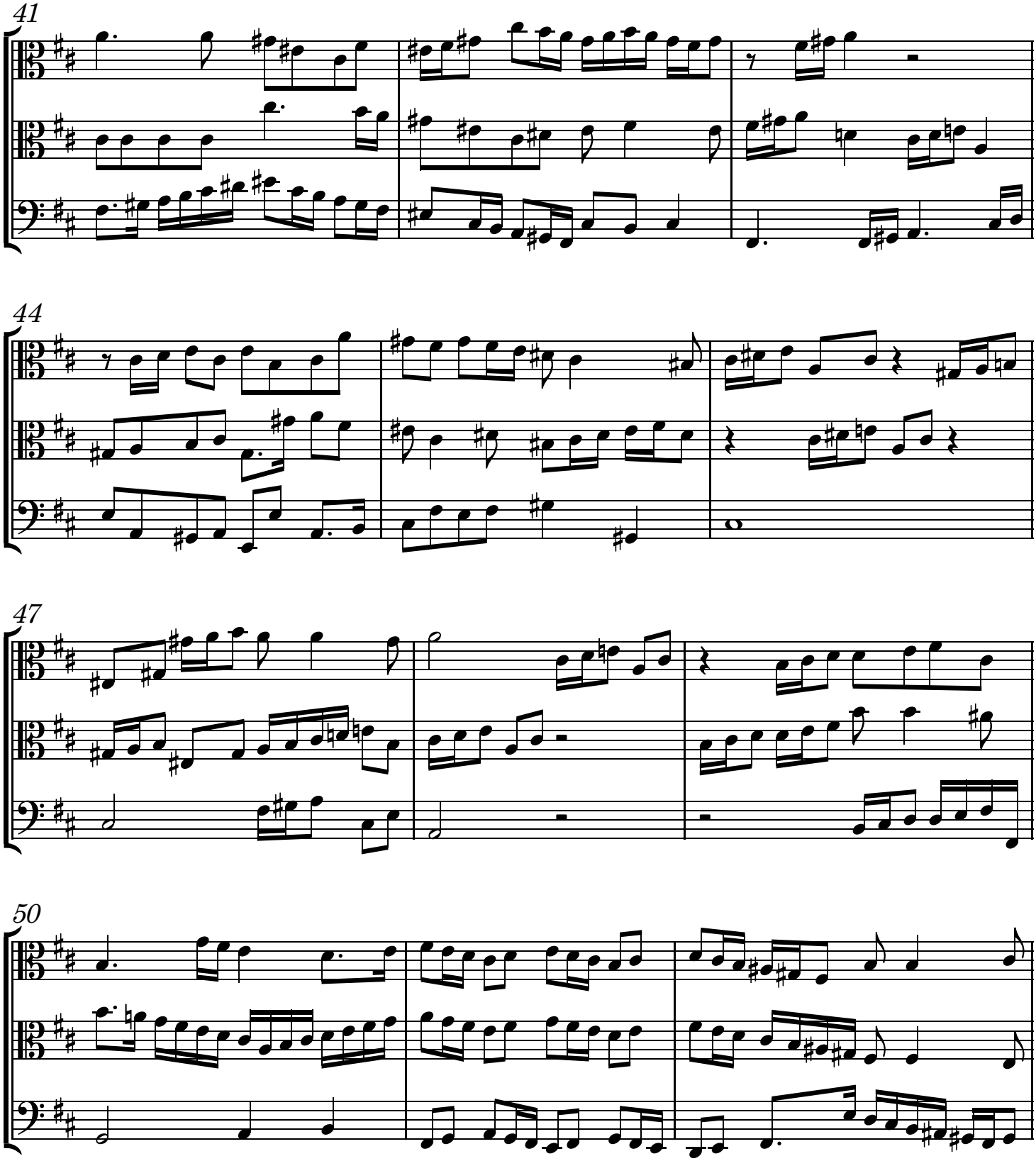
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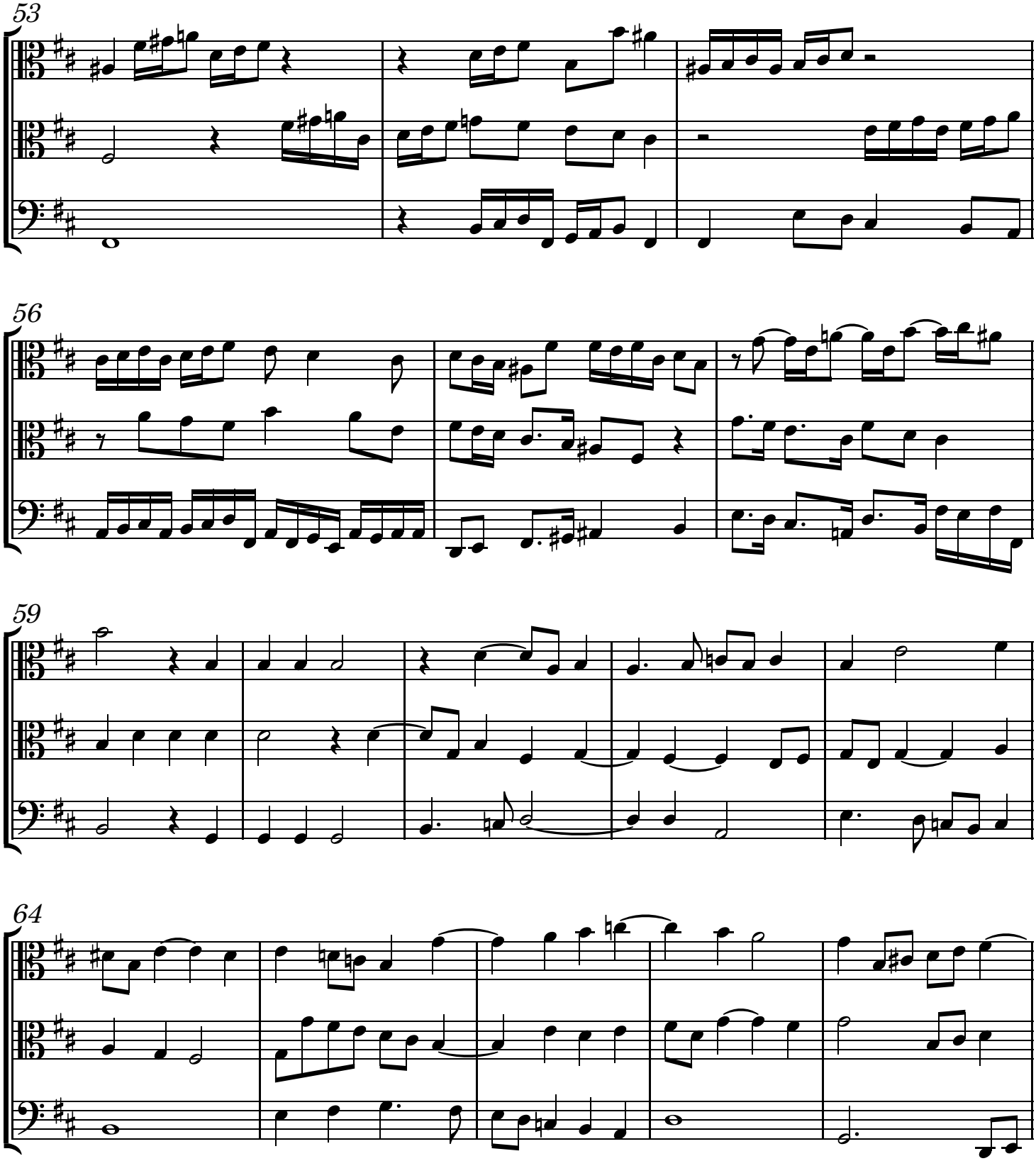
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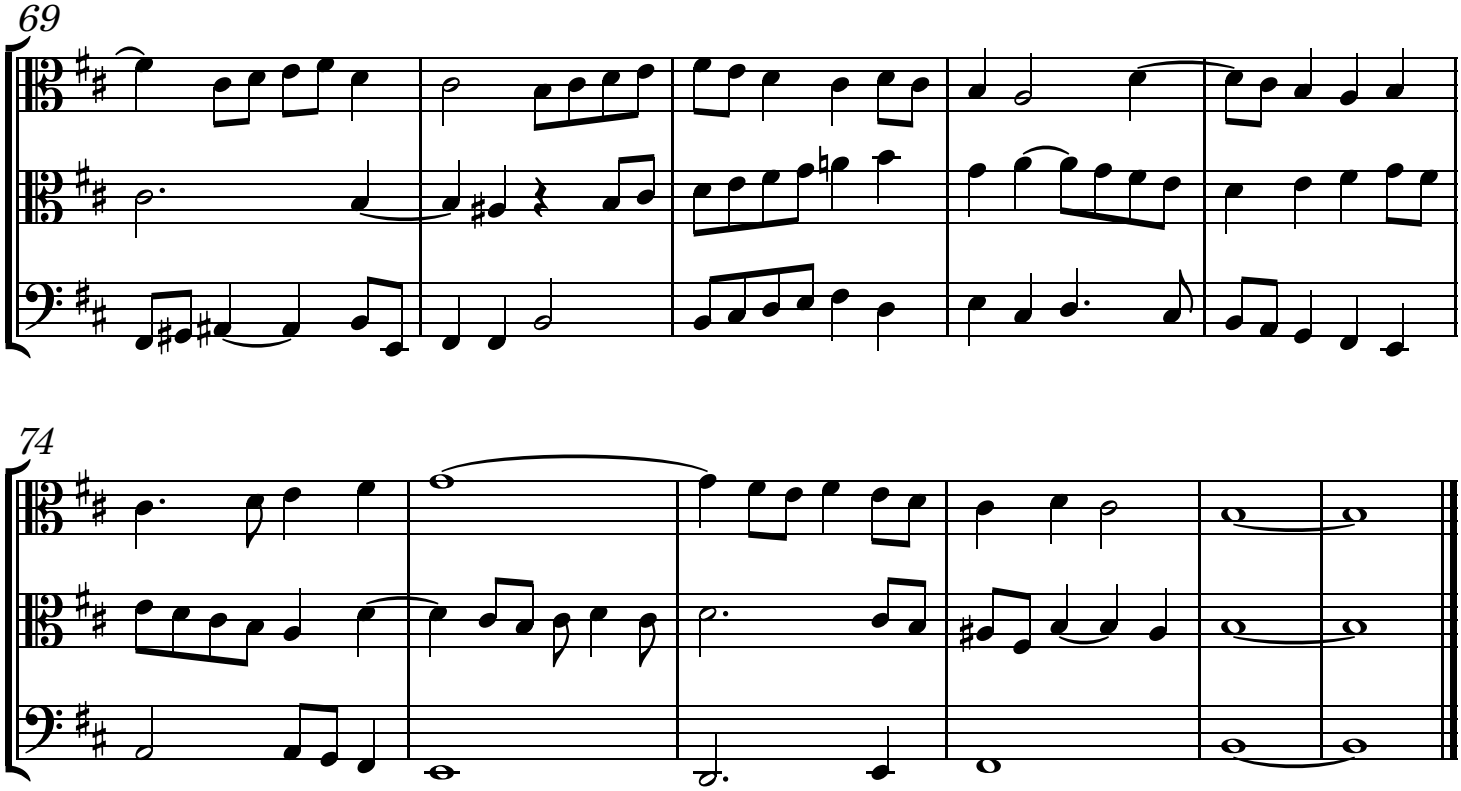
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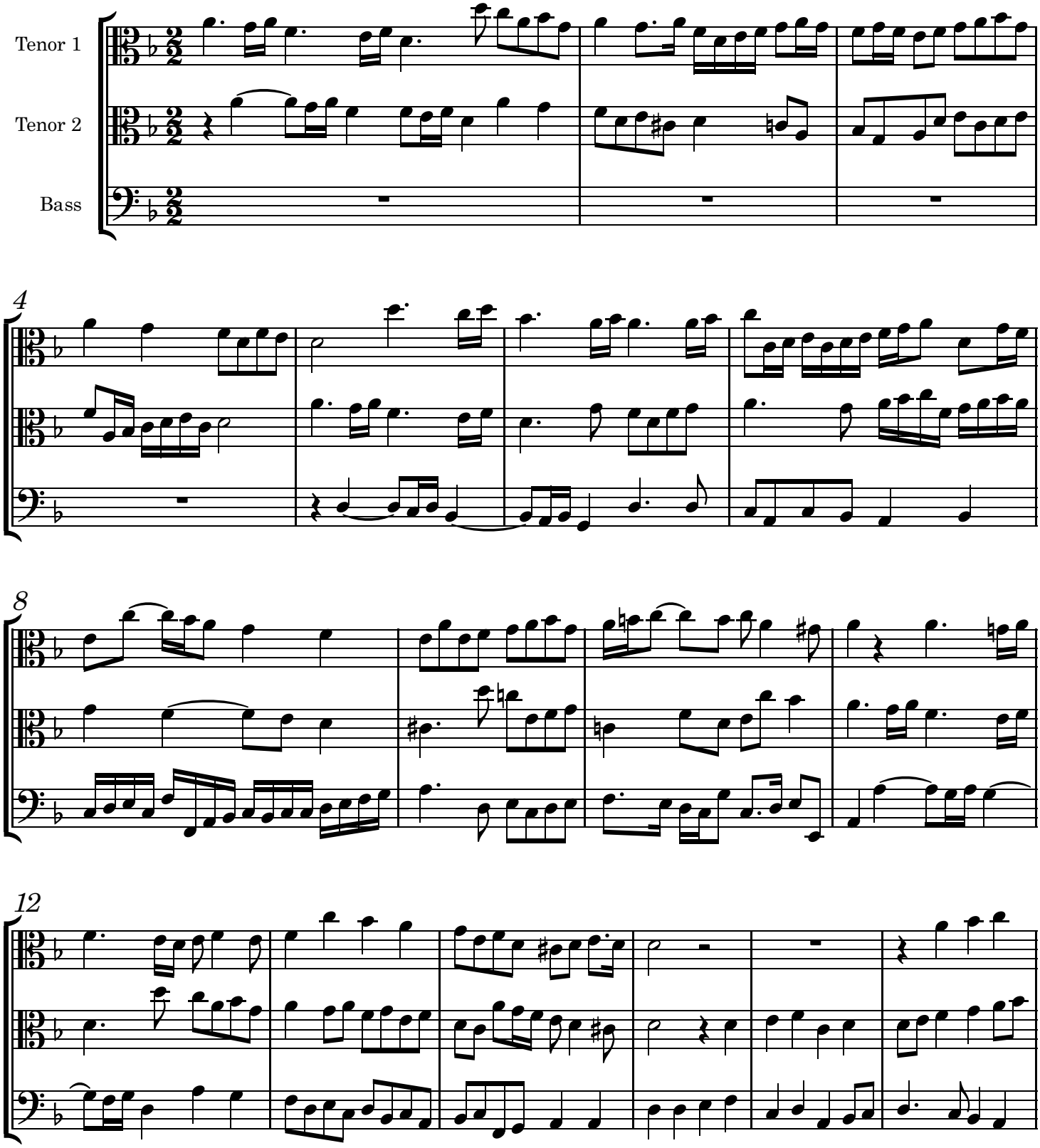
Fantasia no. 8

John Jenkins (1592-1678)



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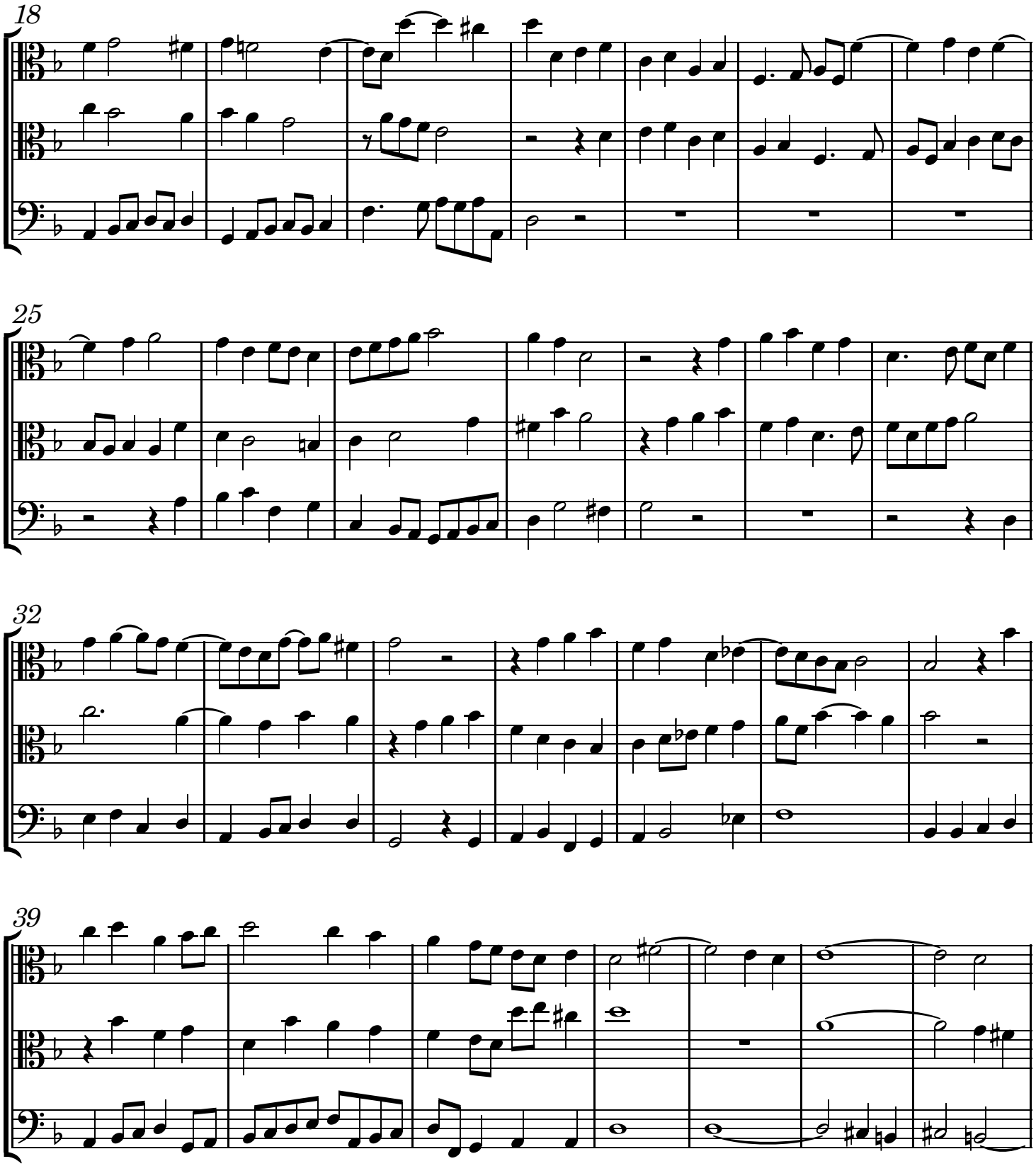
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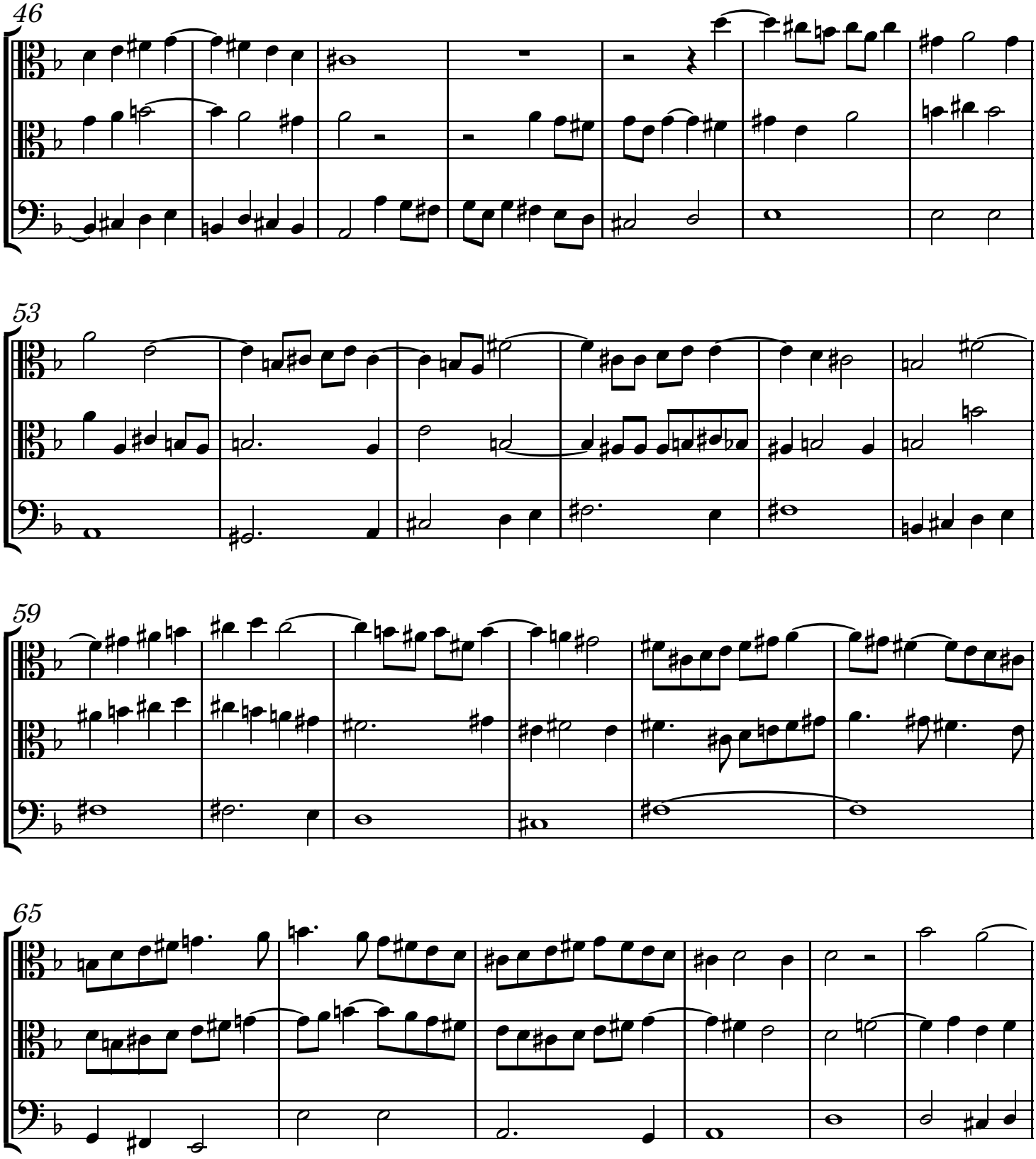
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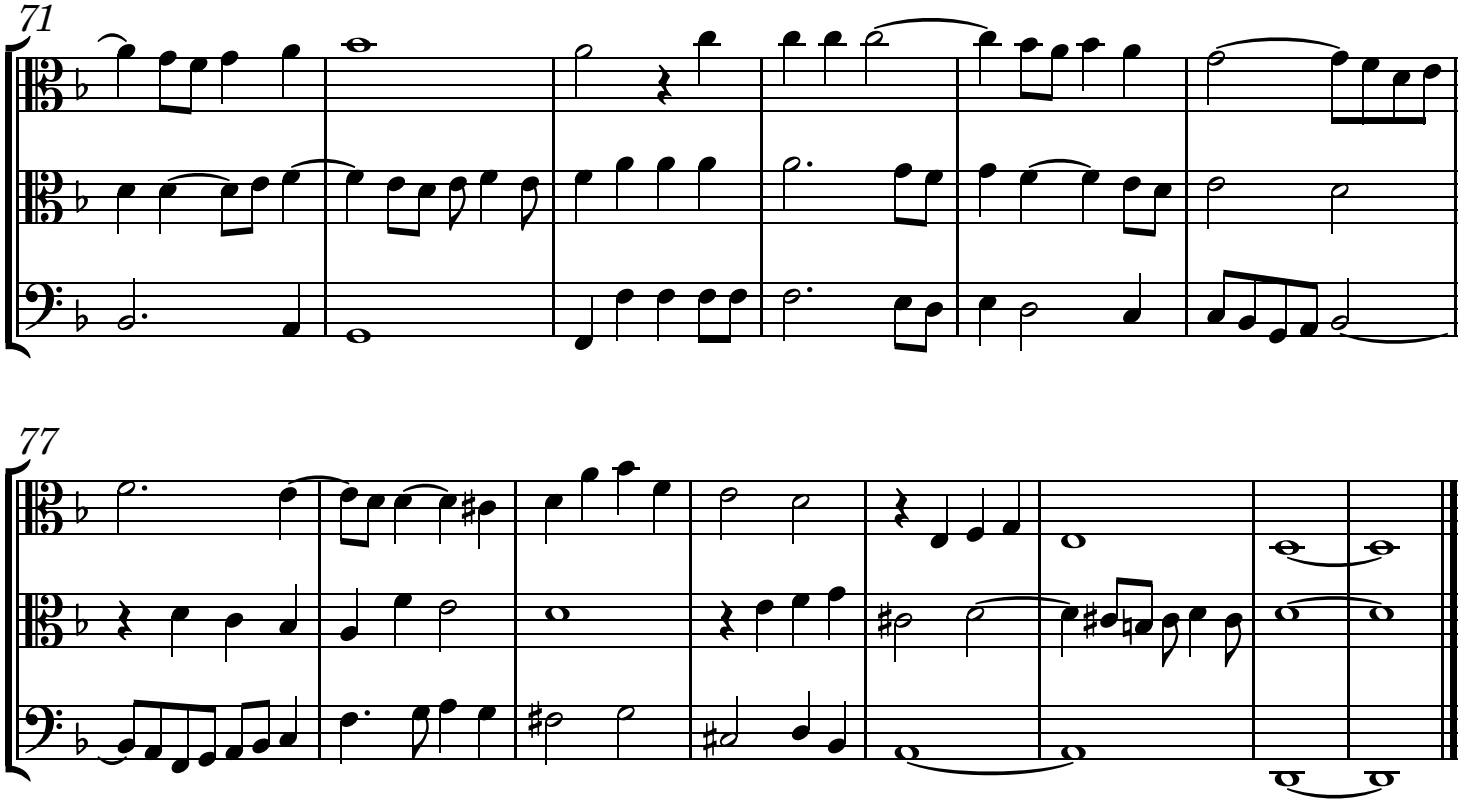
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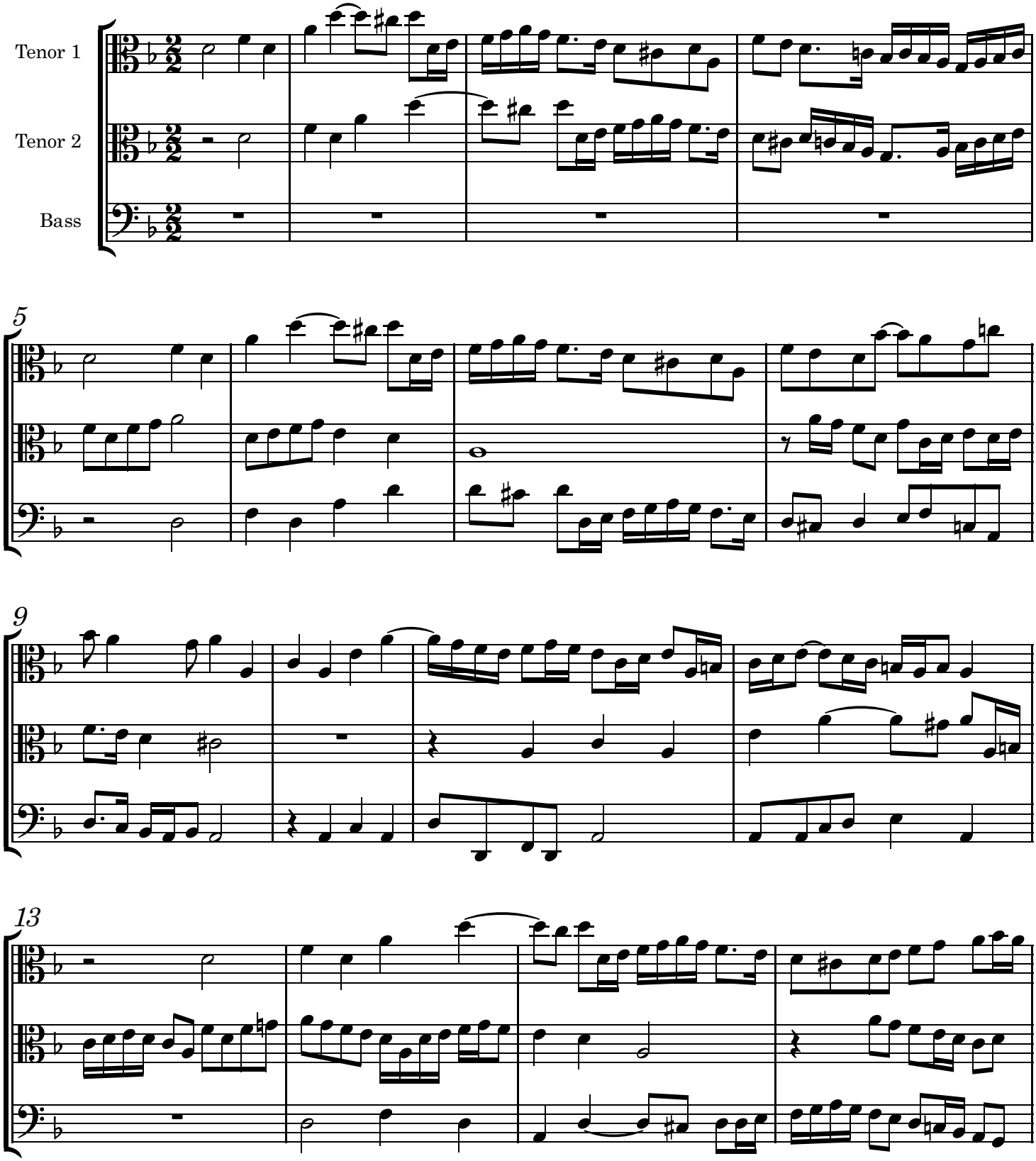
John Jenkins (1592-1678)



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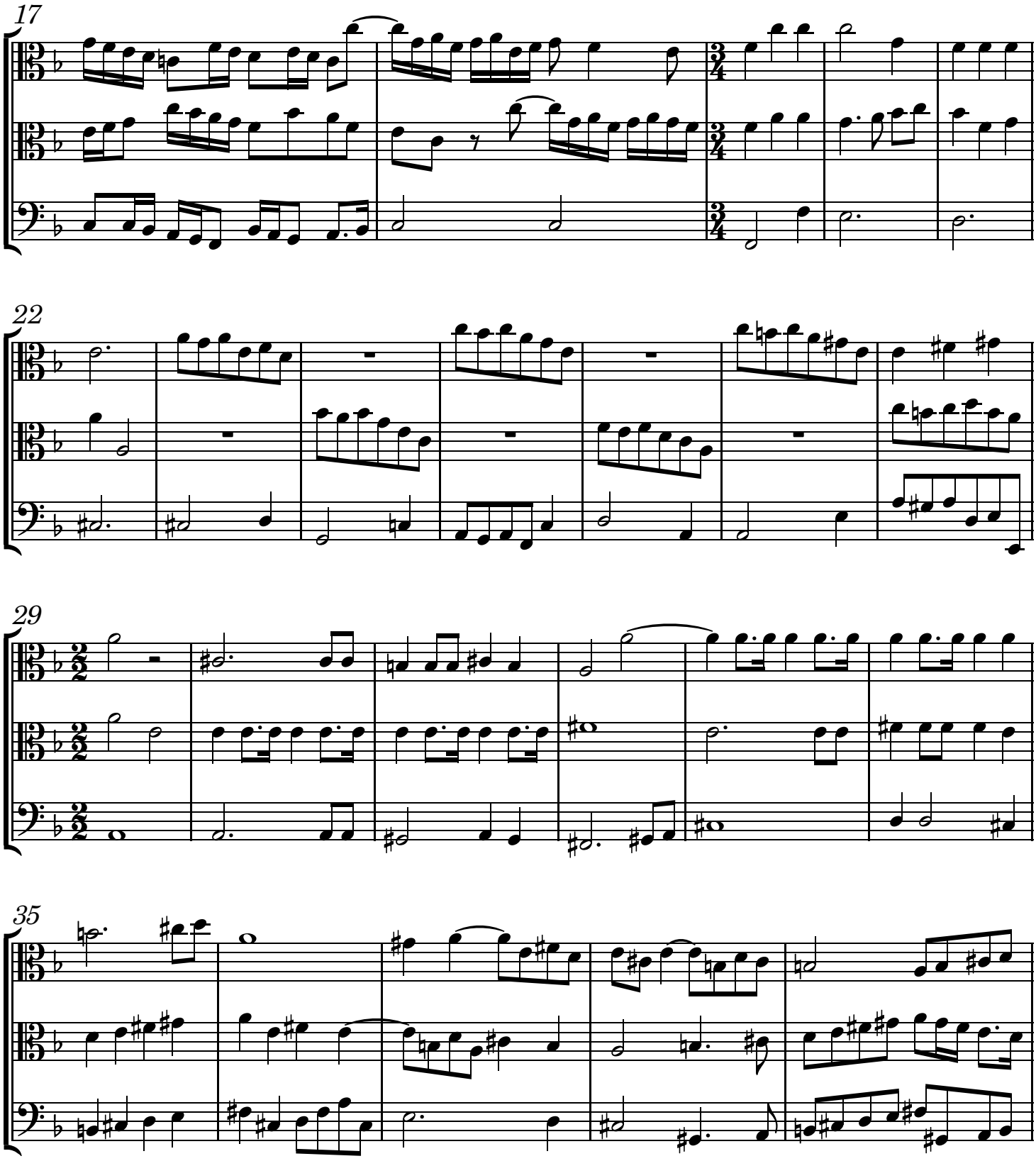
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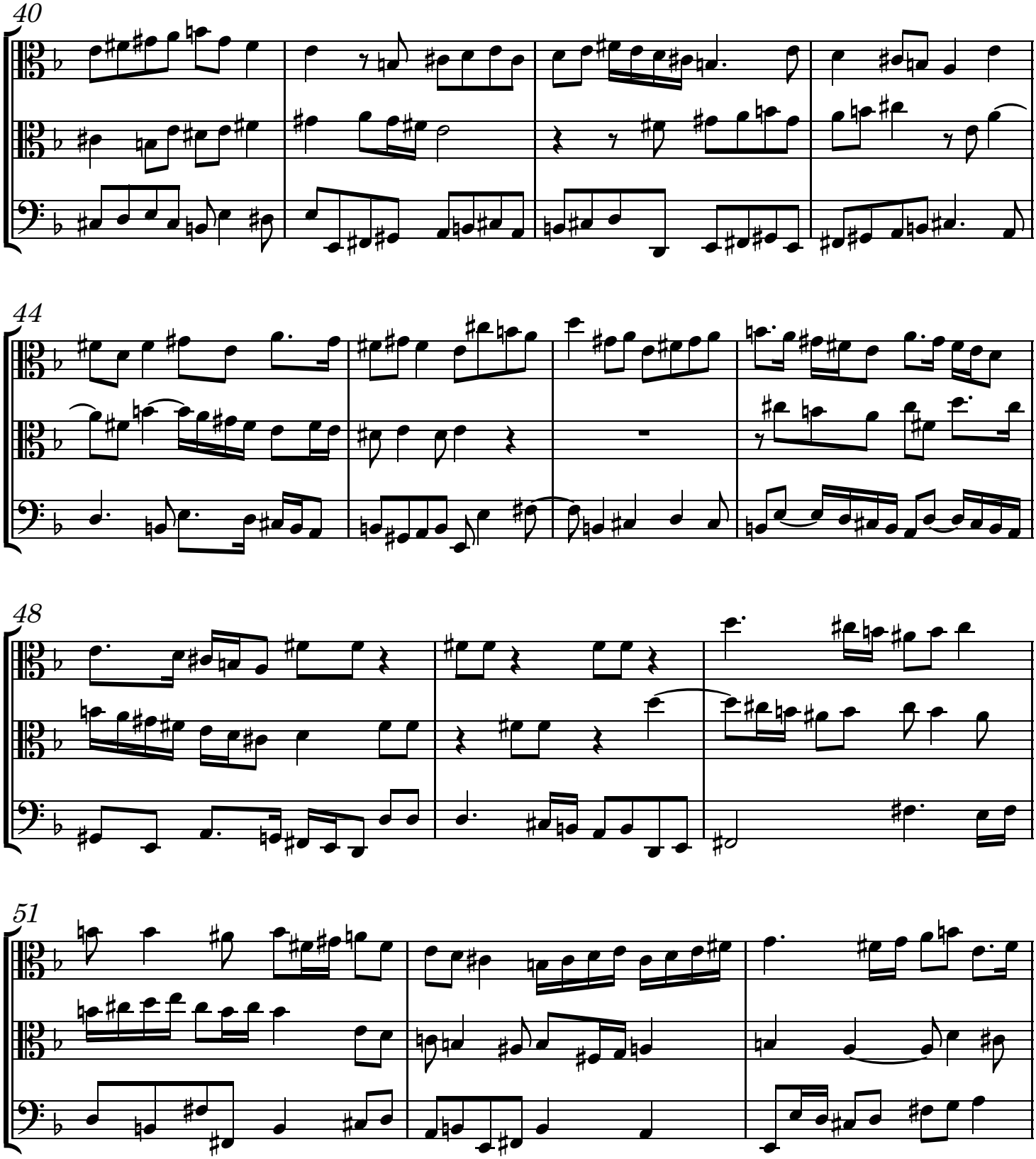
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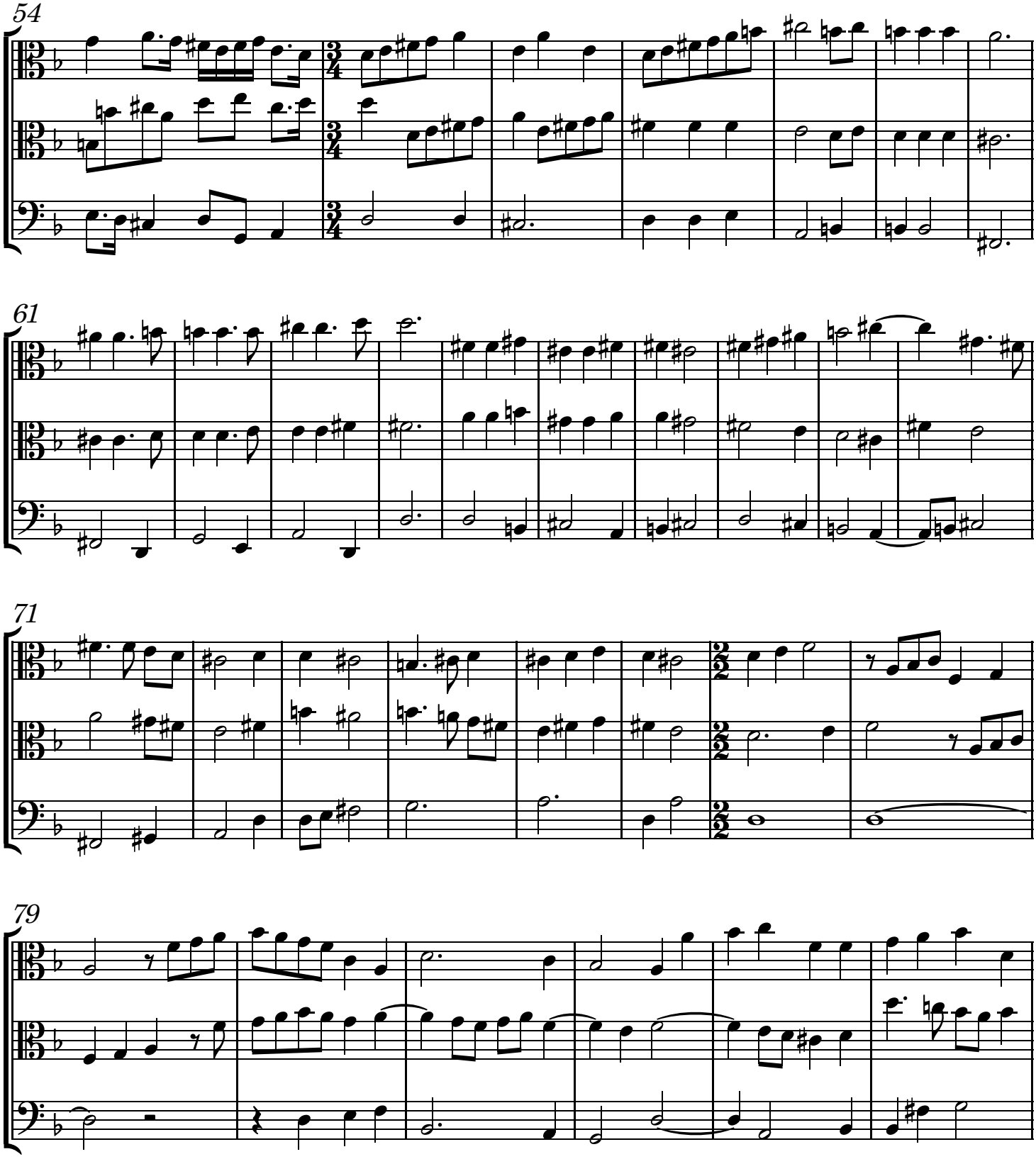
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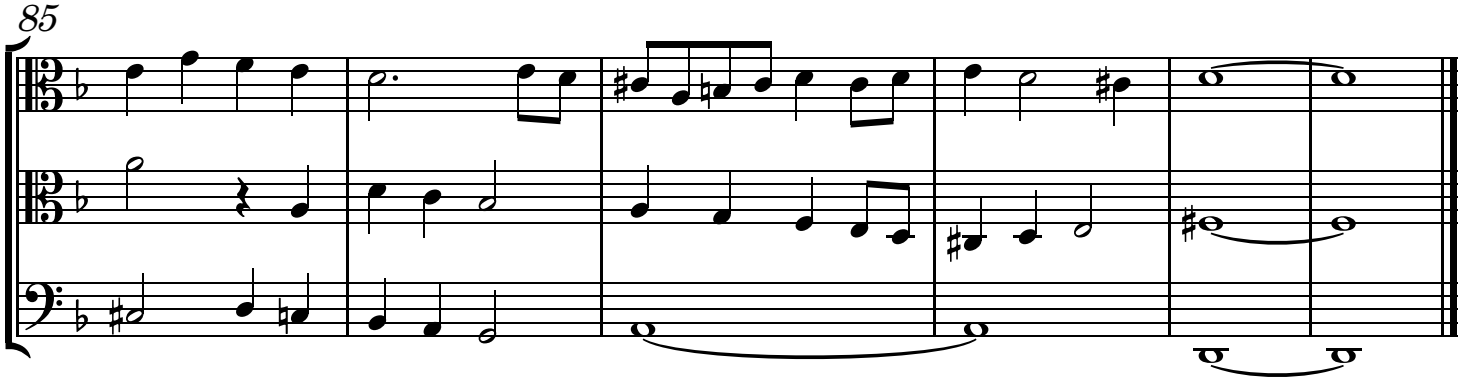
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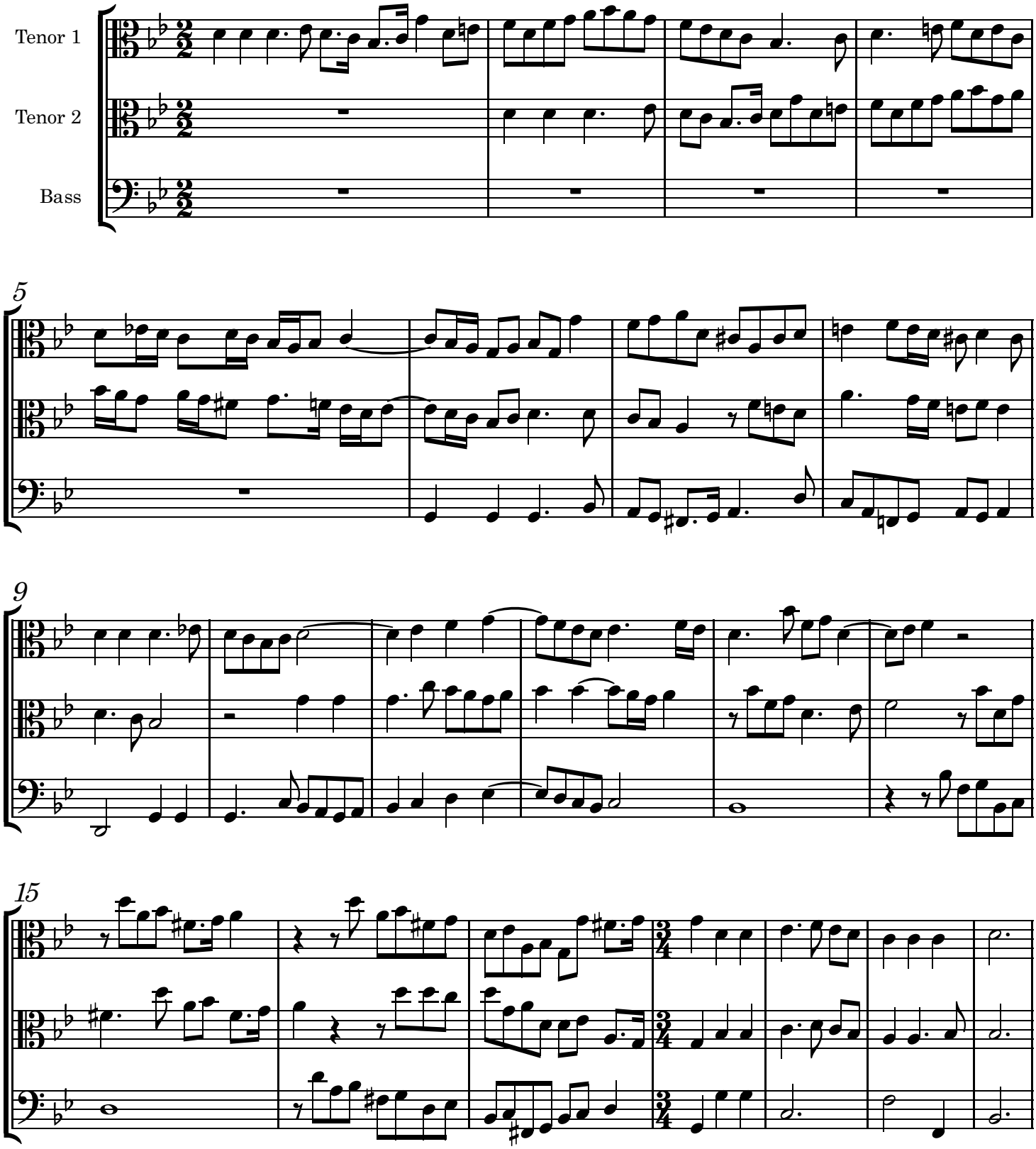
Fantasia no. 10

John Jenkins (1592-1678)



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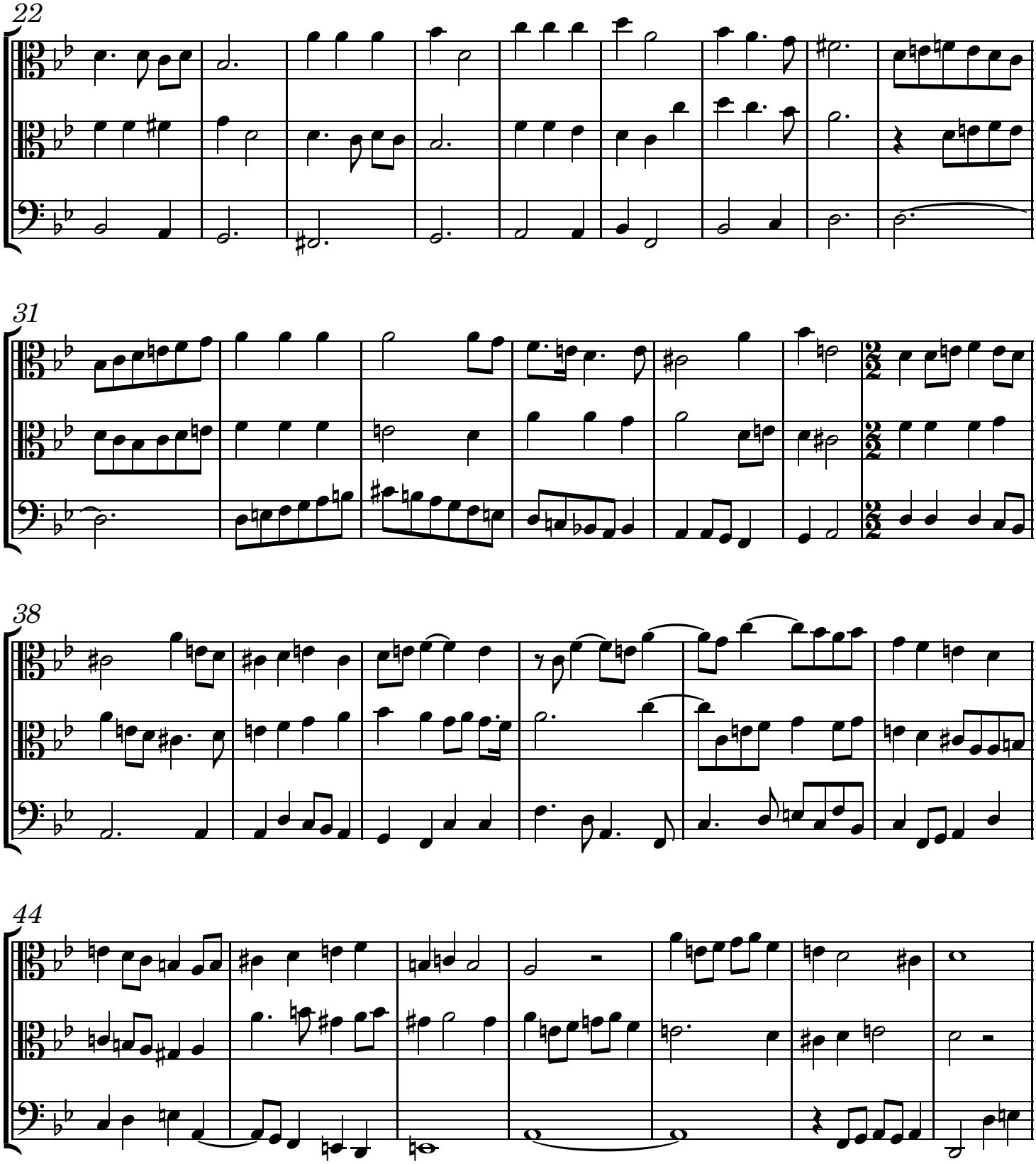
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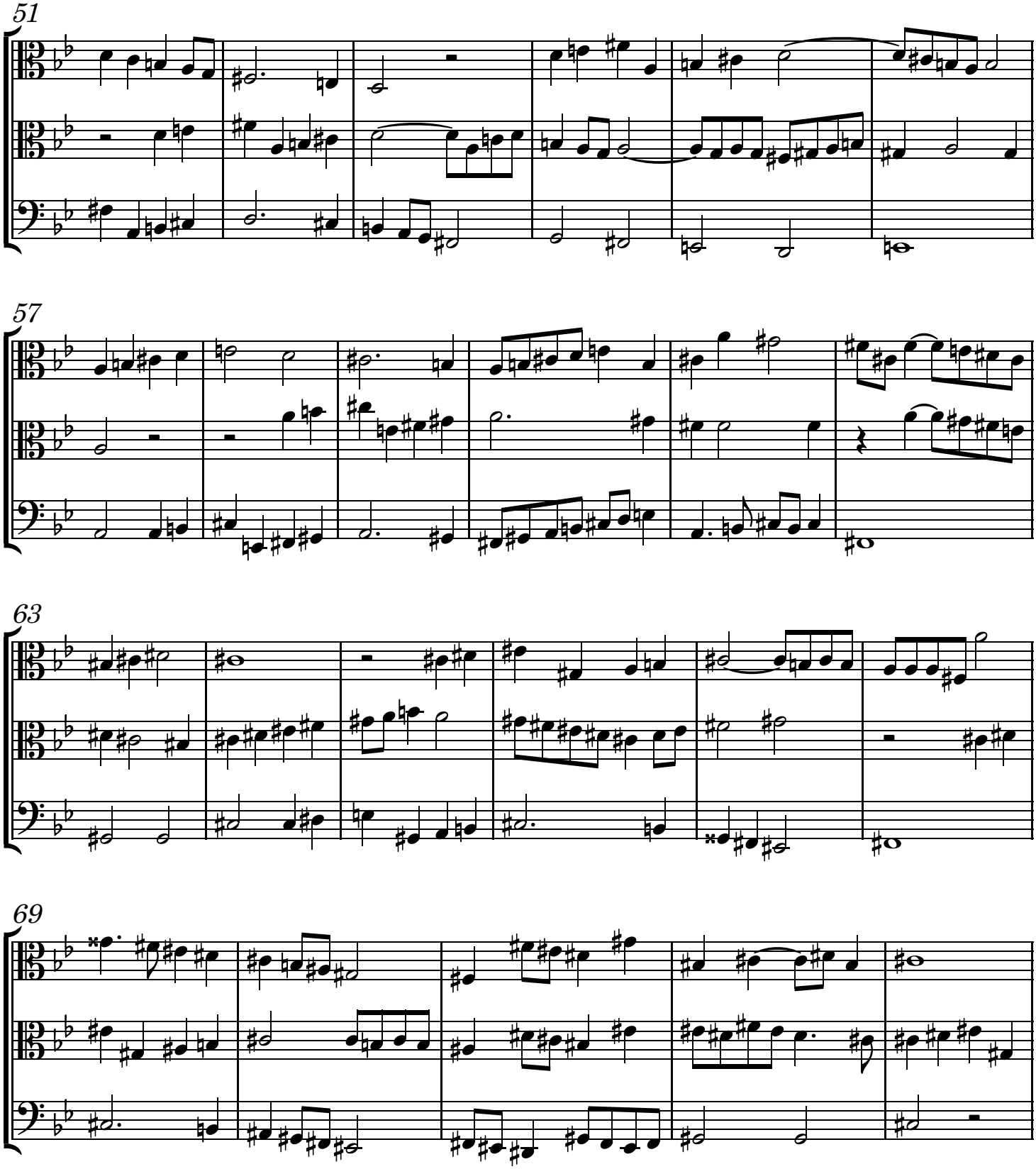
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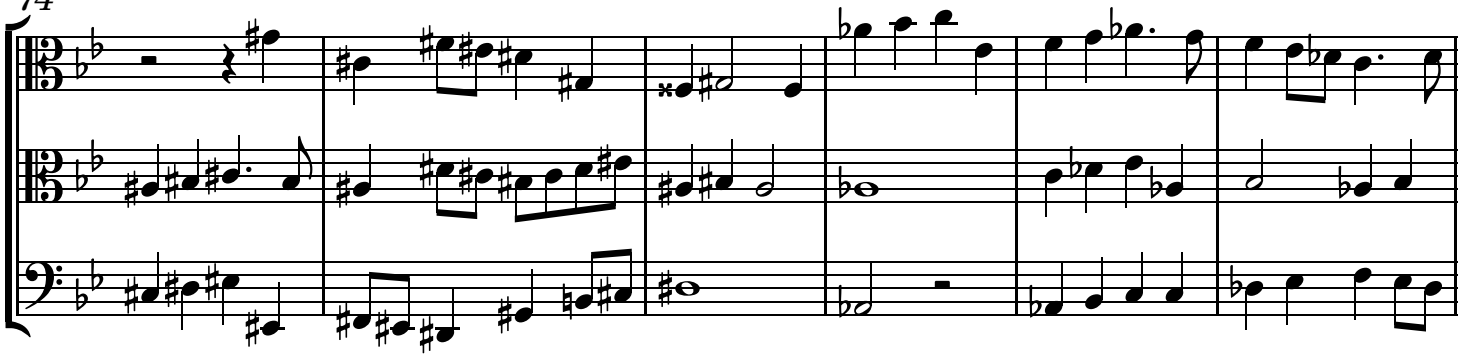
G sharp = A flat

74



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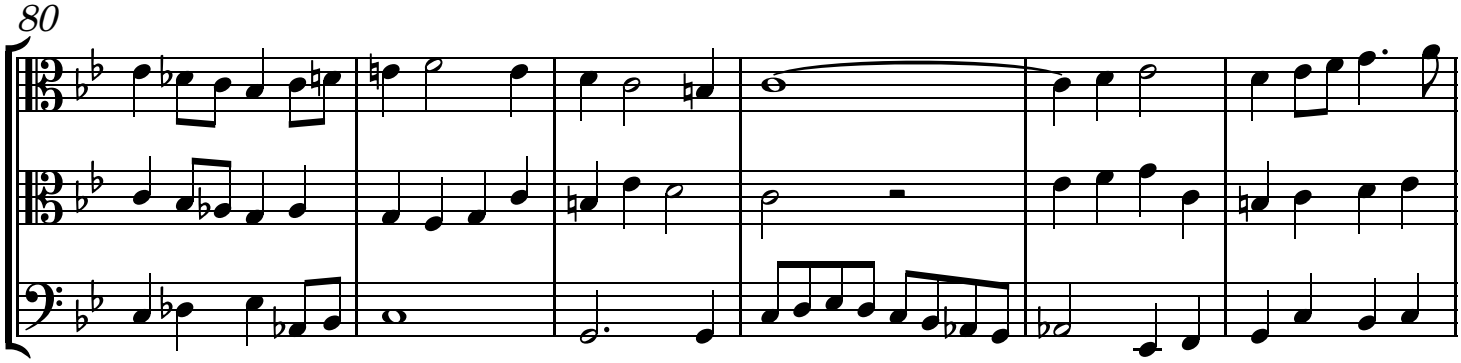

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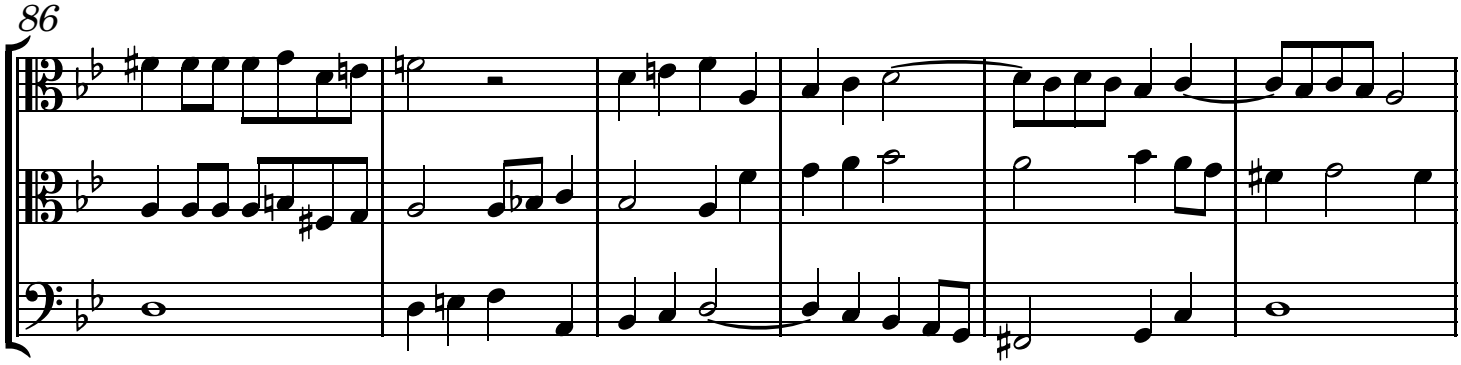

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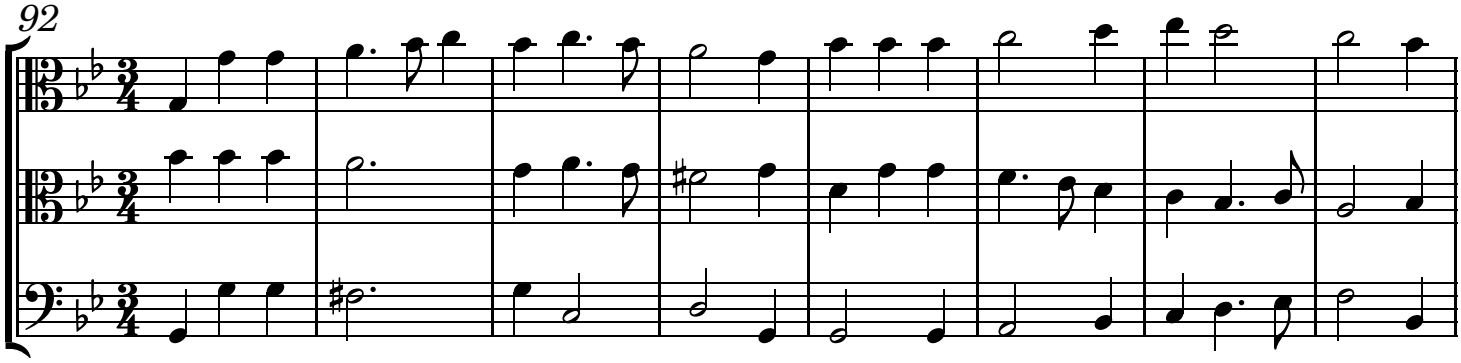

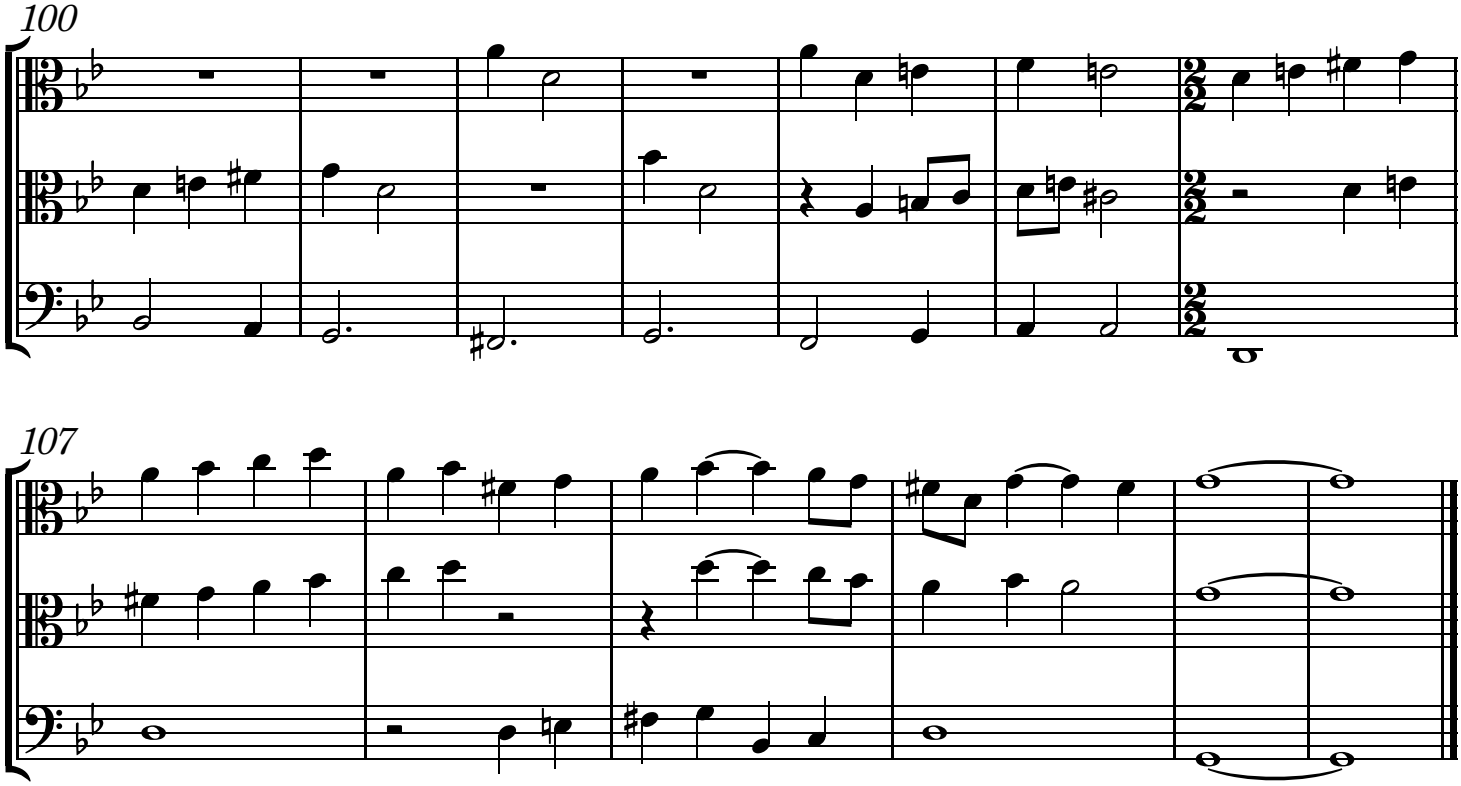
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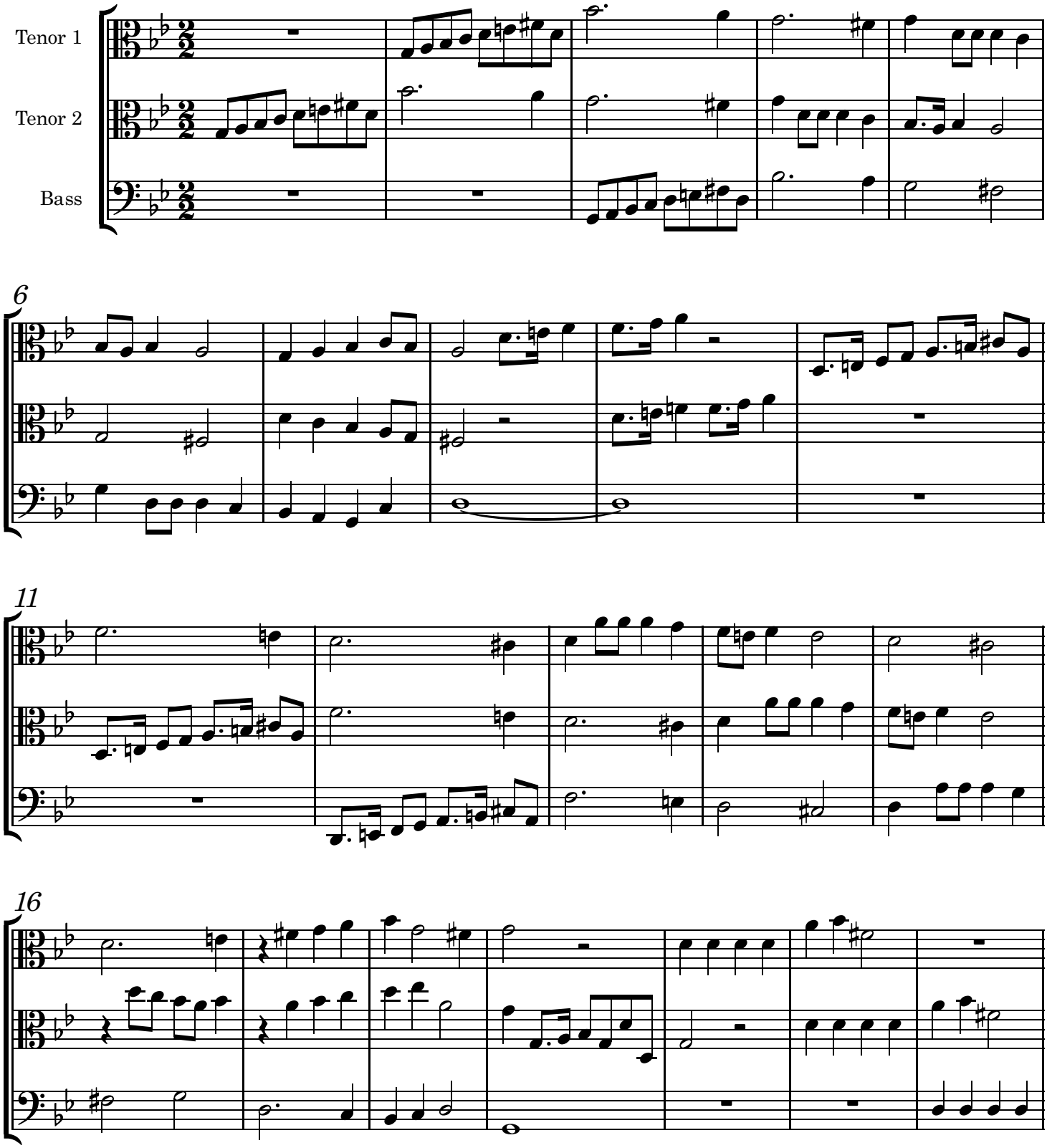
Fantasia no. 11

John Jenkins (1592-1678)



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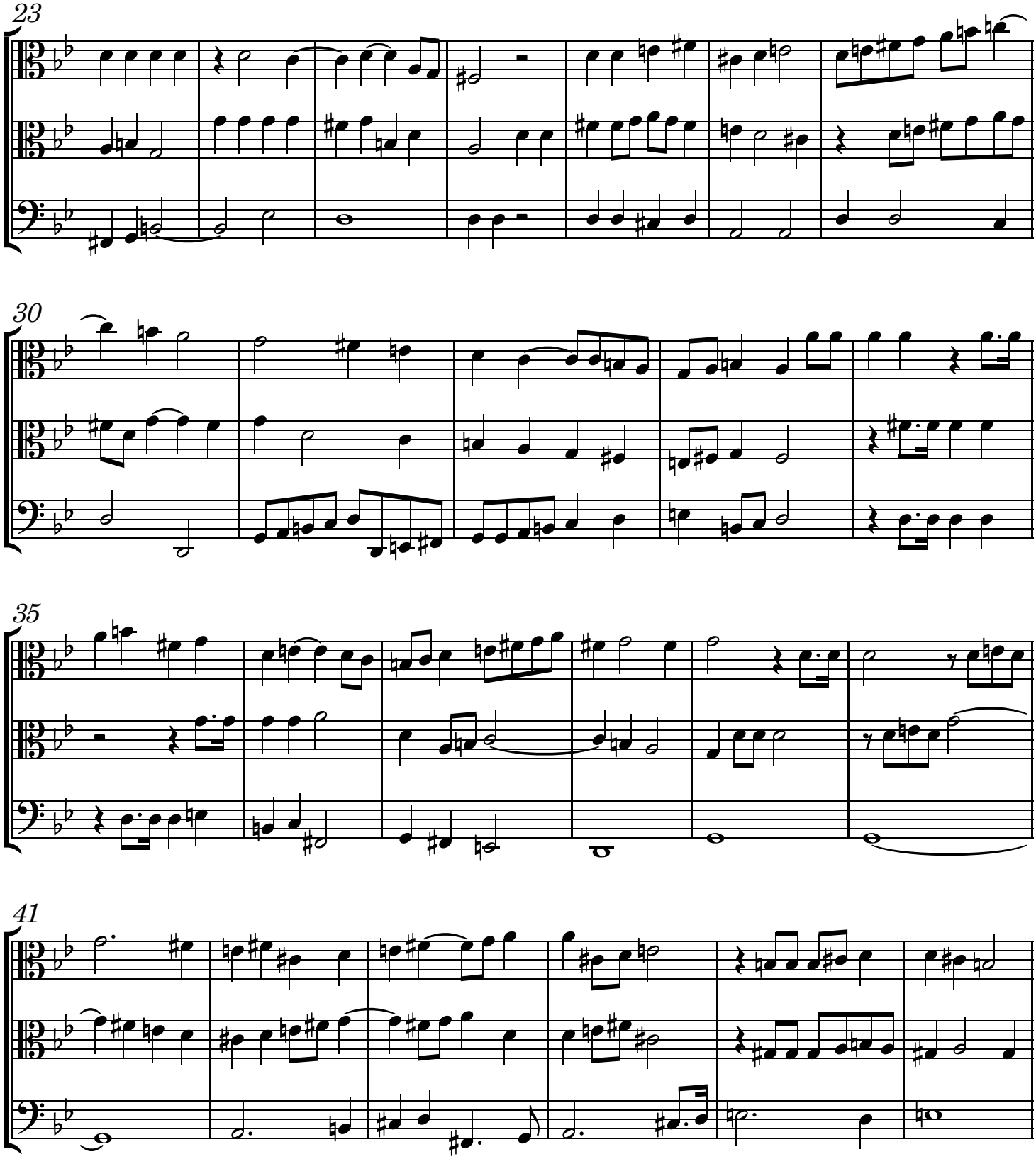
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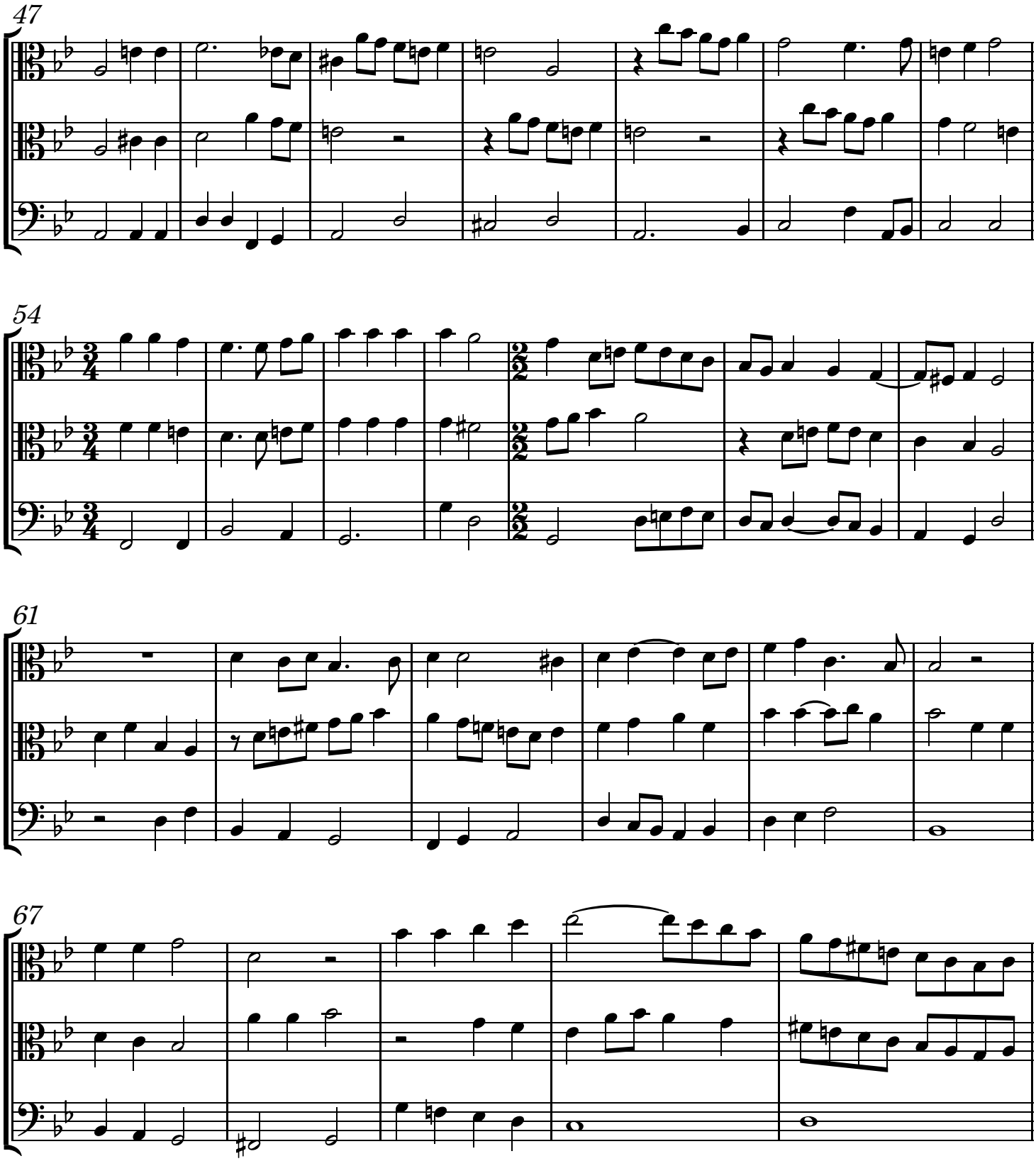
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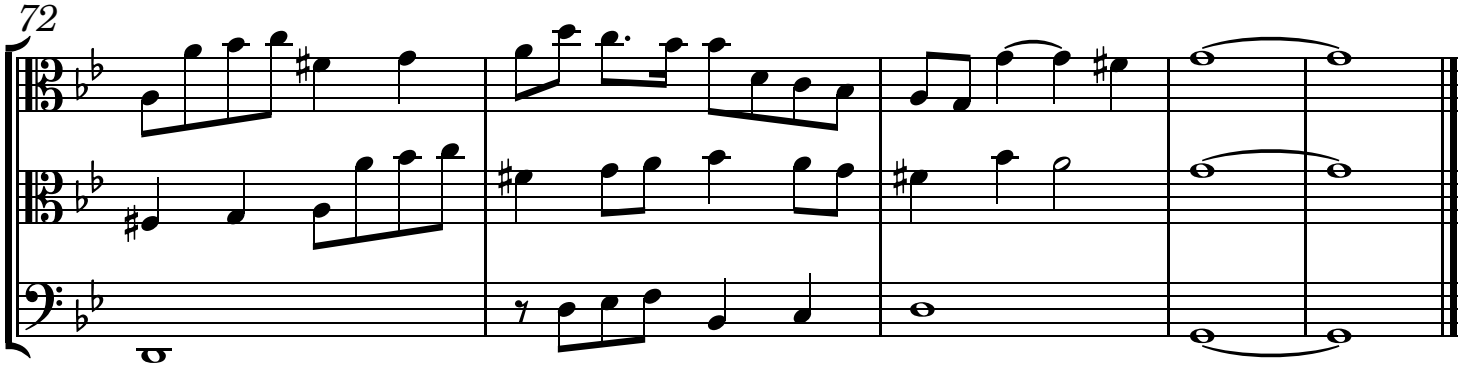
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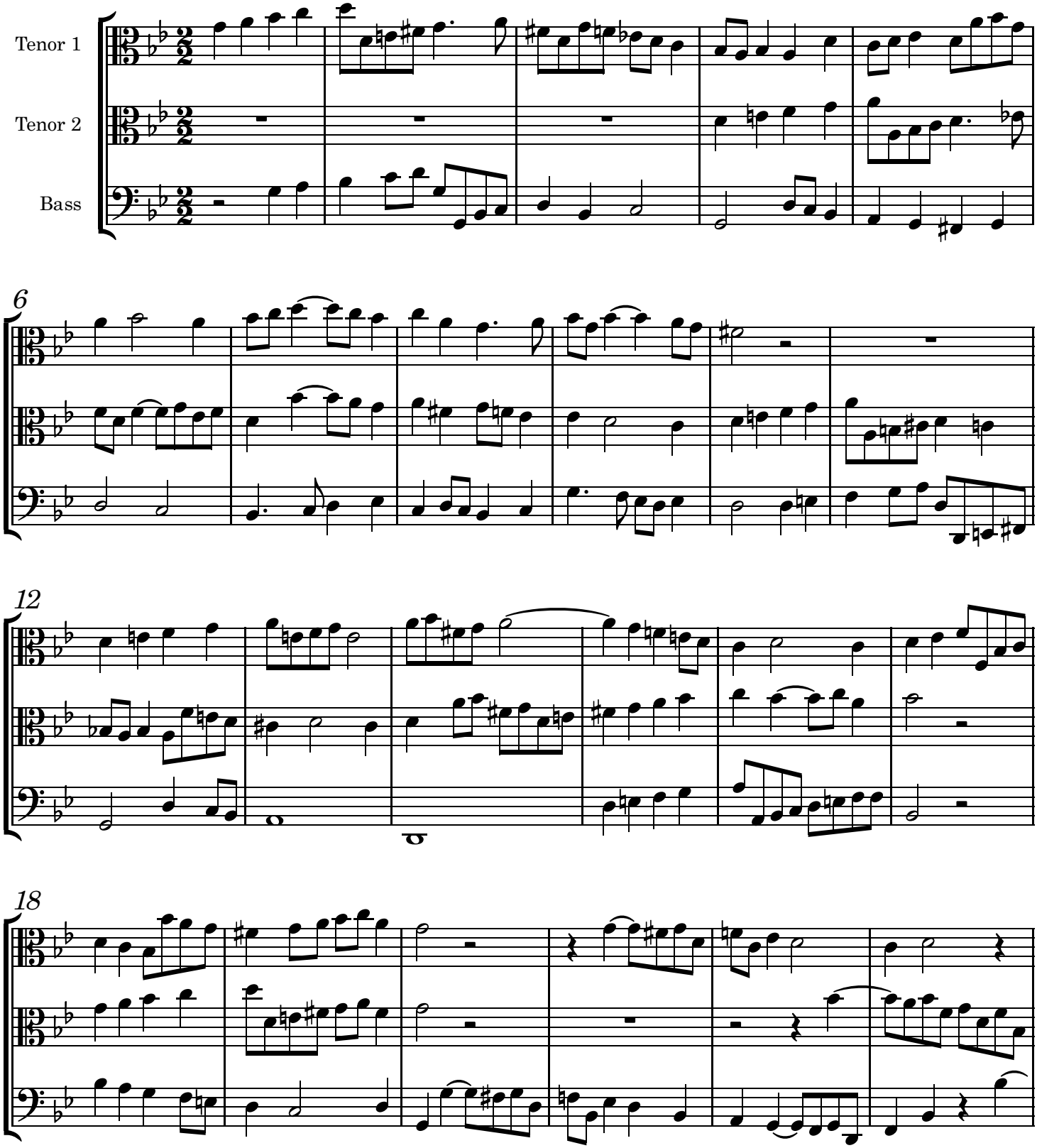
Fantasia no. 12

John Jenkins (1592-1678)



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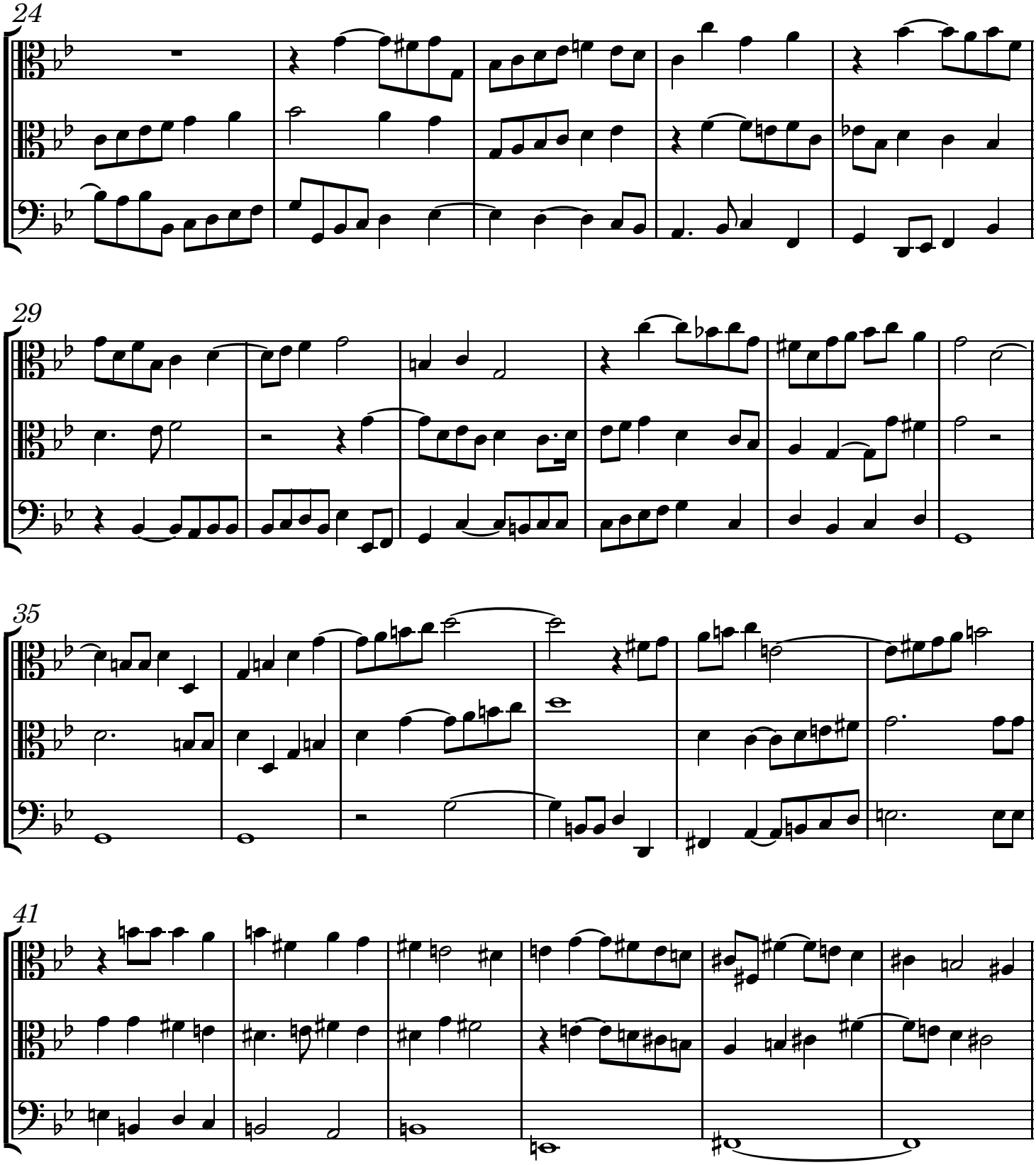
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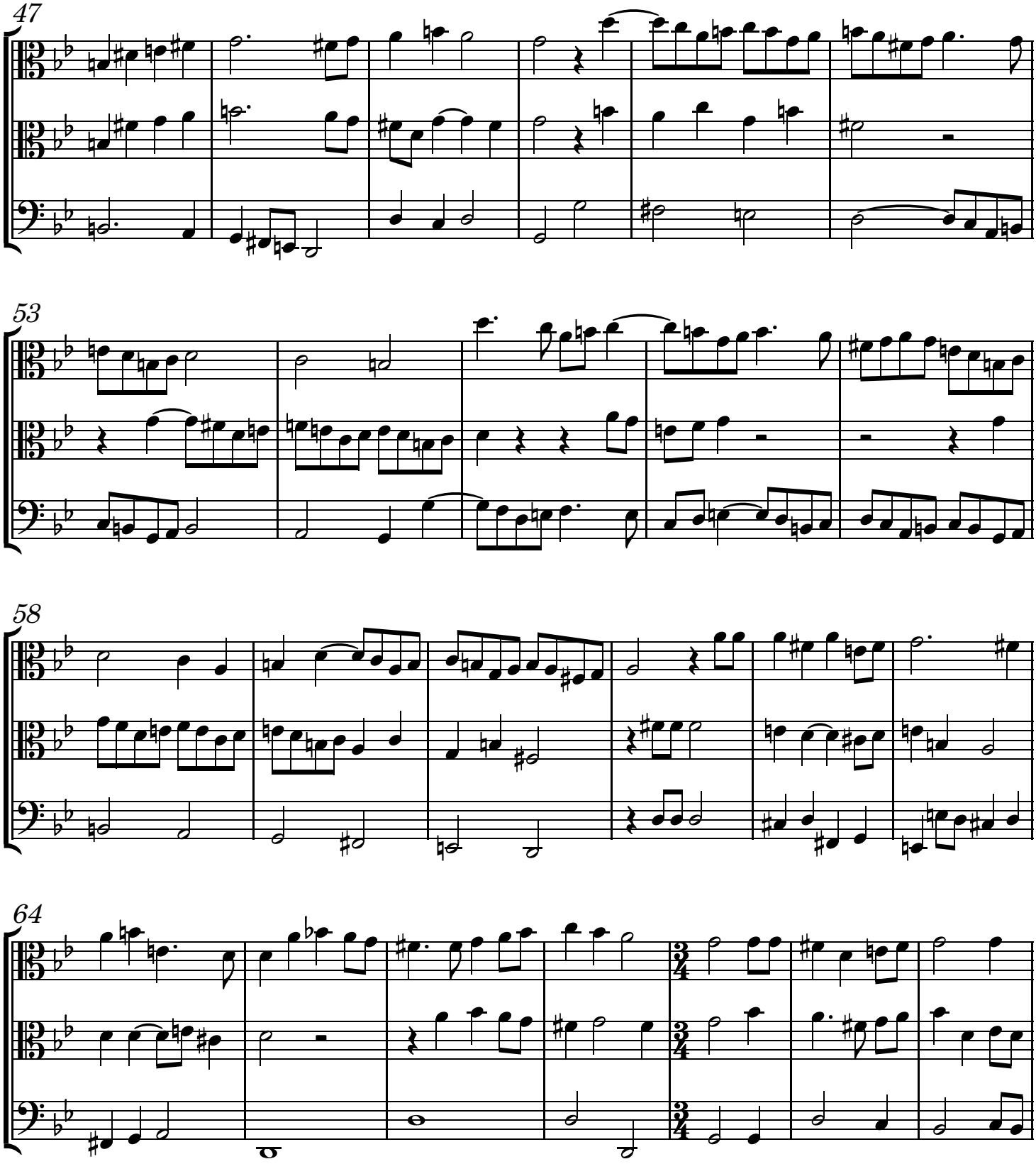
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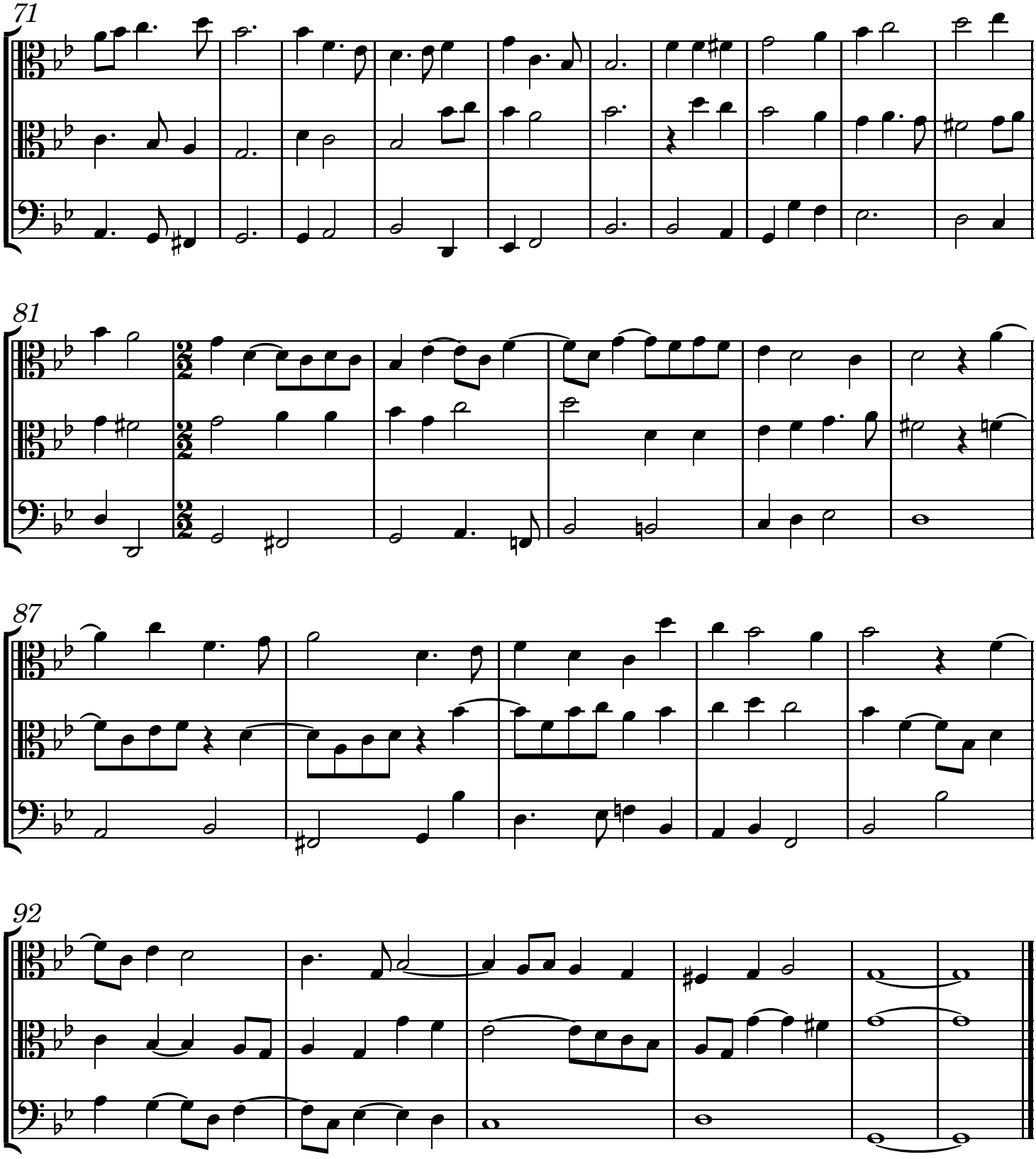
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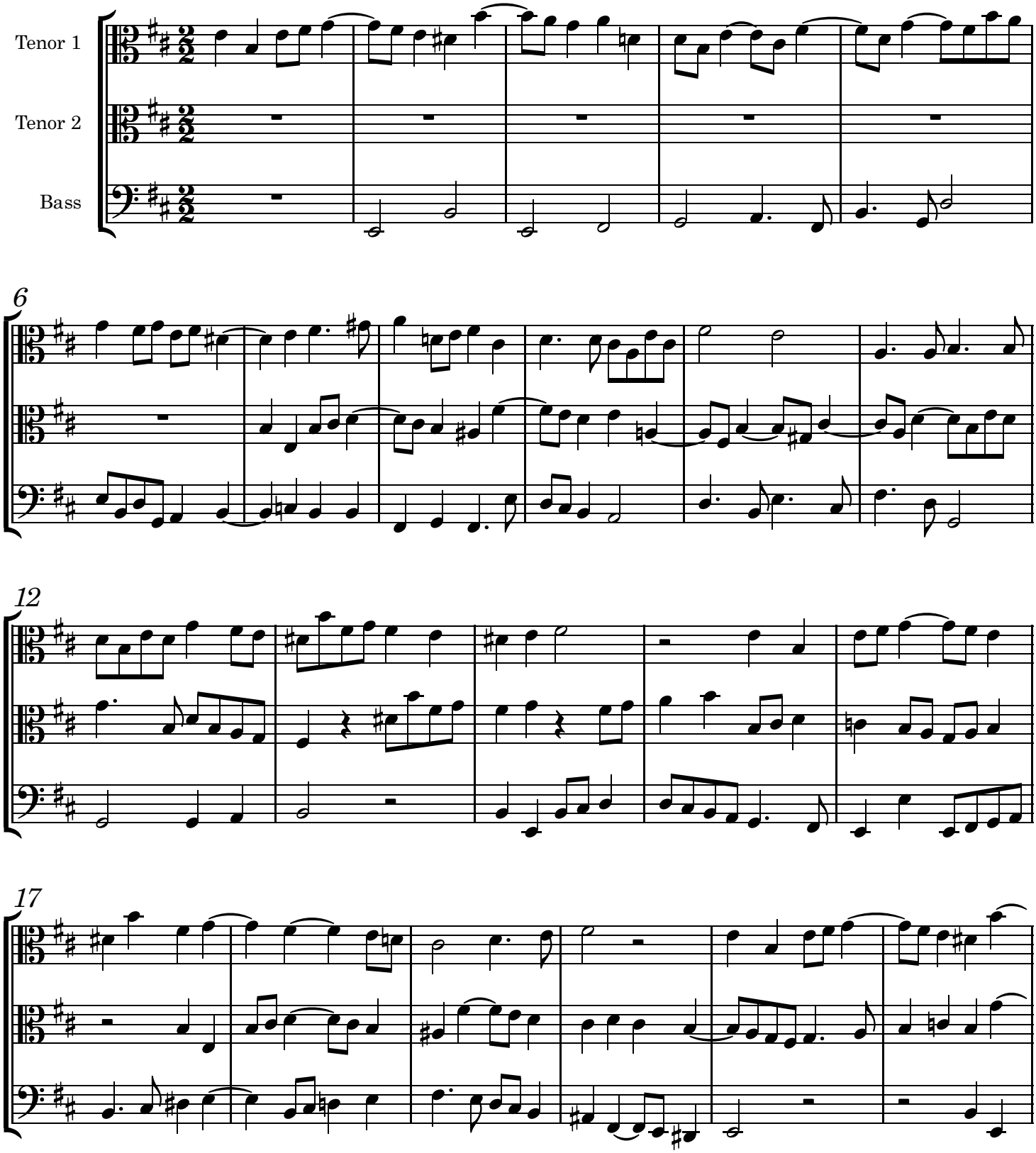
Fantasia no. 13

John Jenkins (1592-1678)



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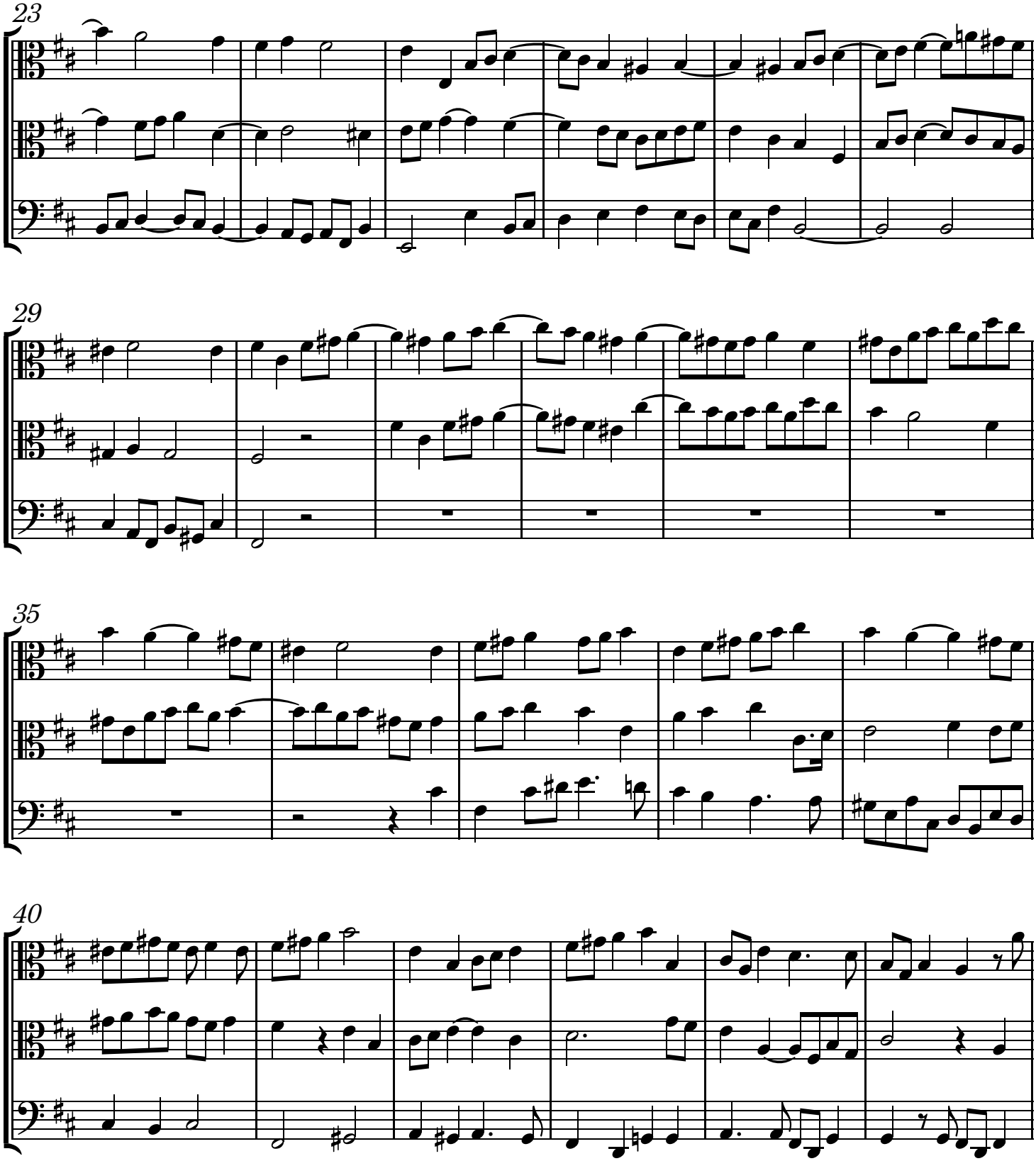
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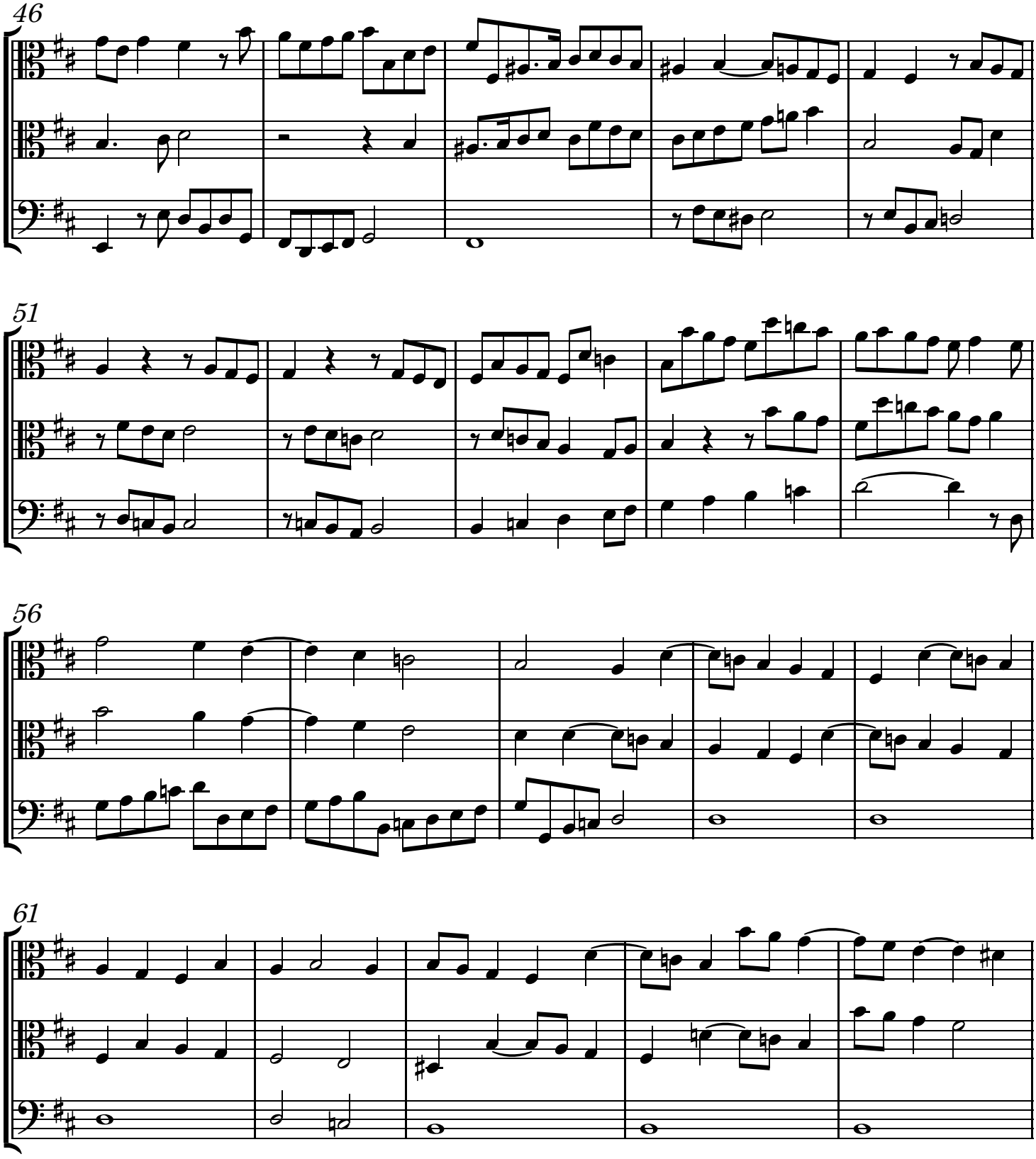
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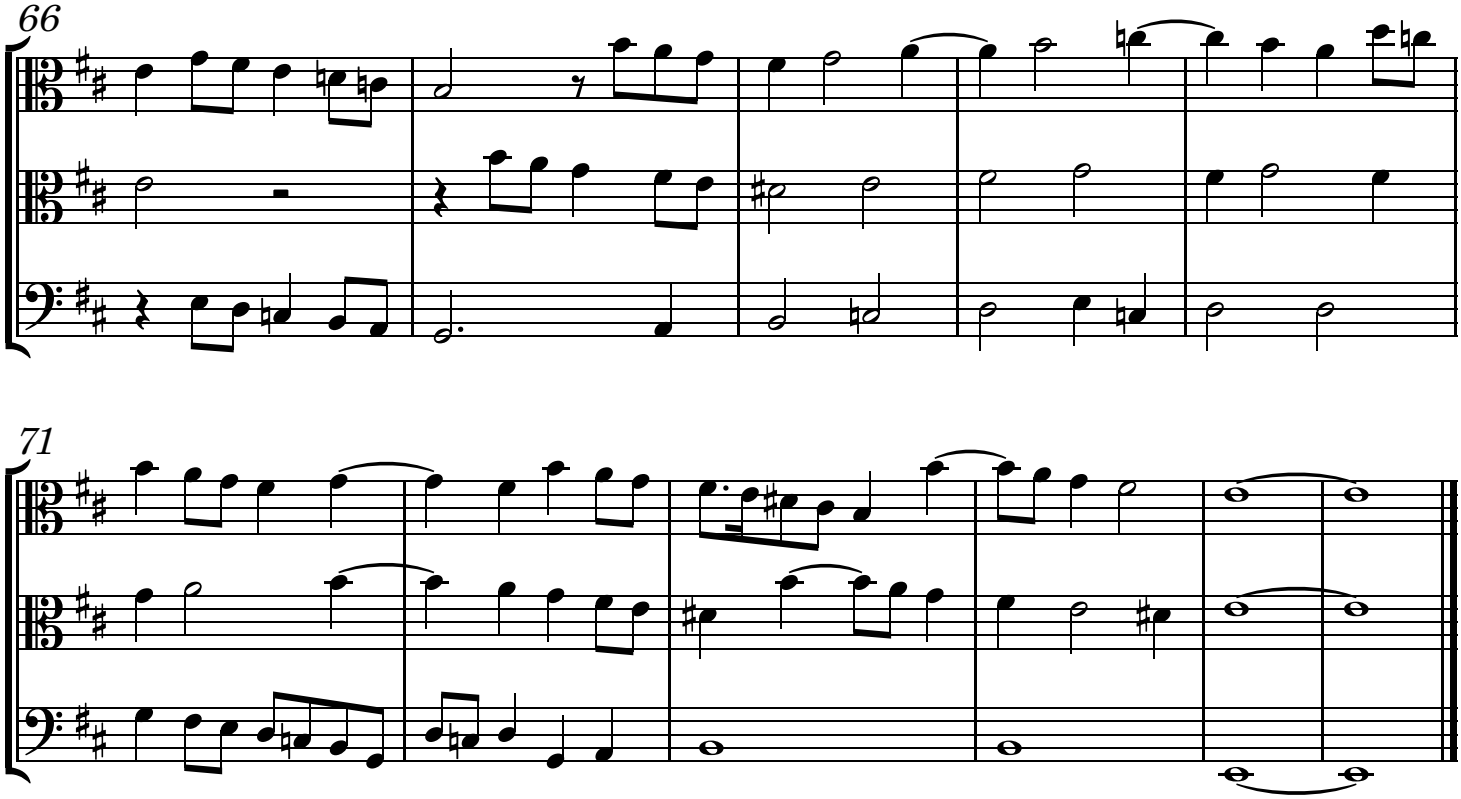
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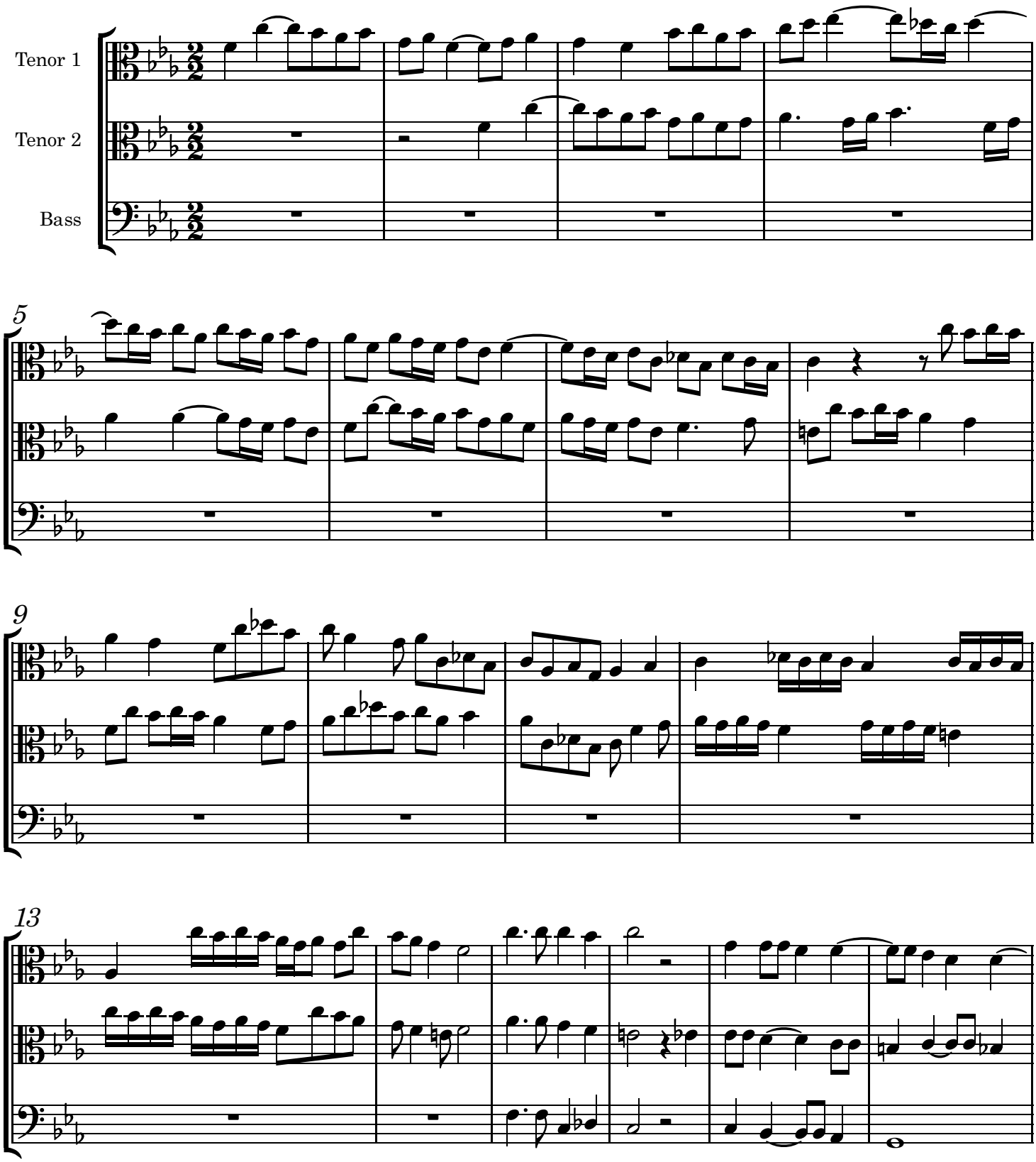
Fantasia no. 14

John Jenkins (1592-1678)



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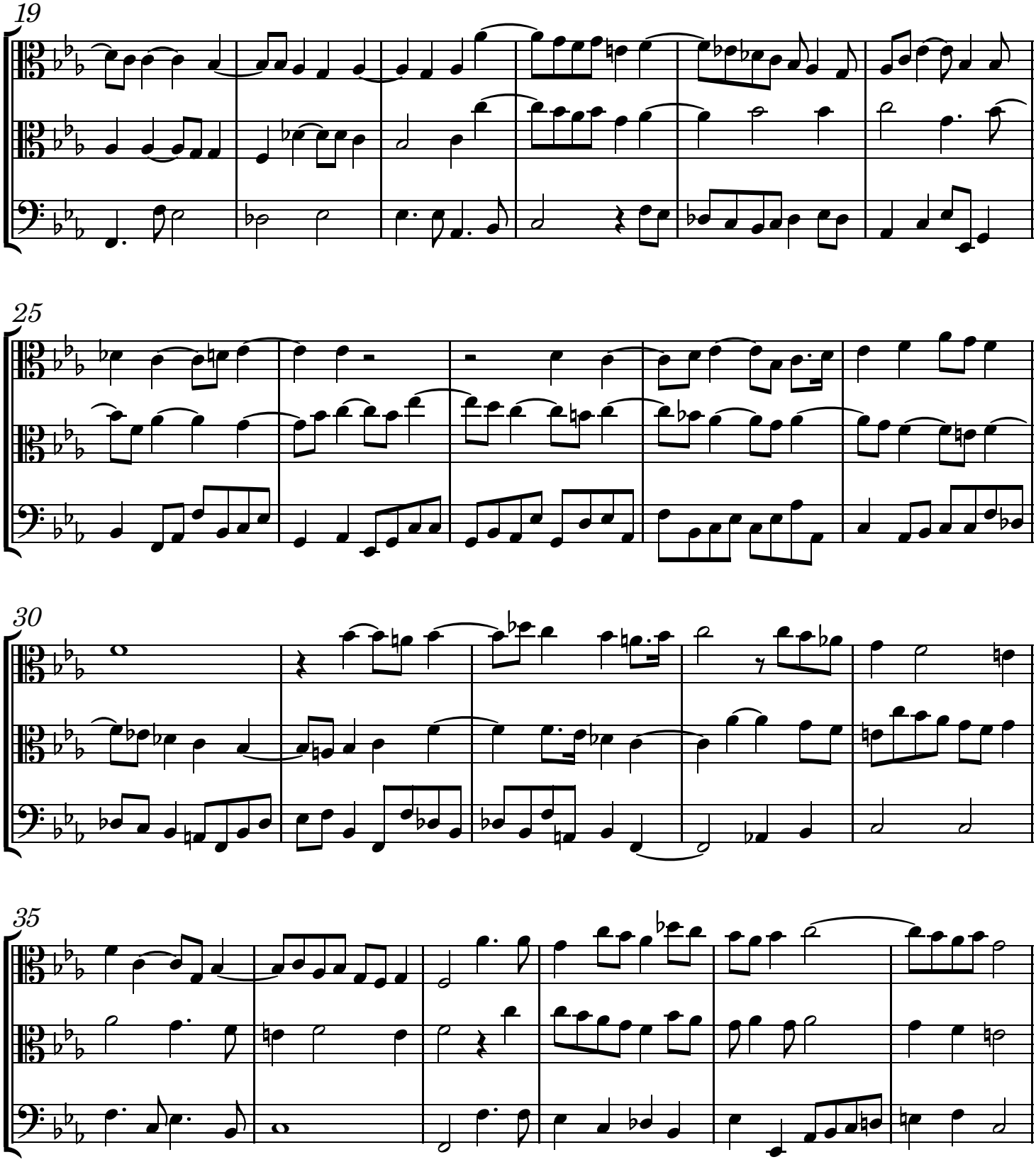
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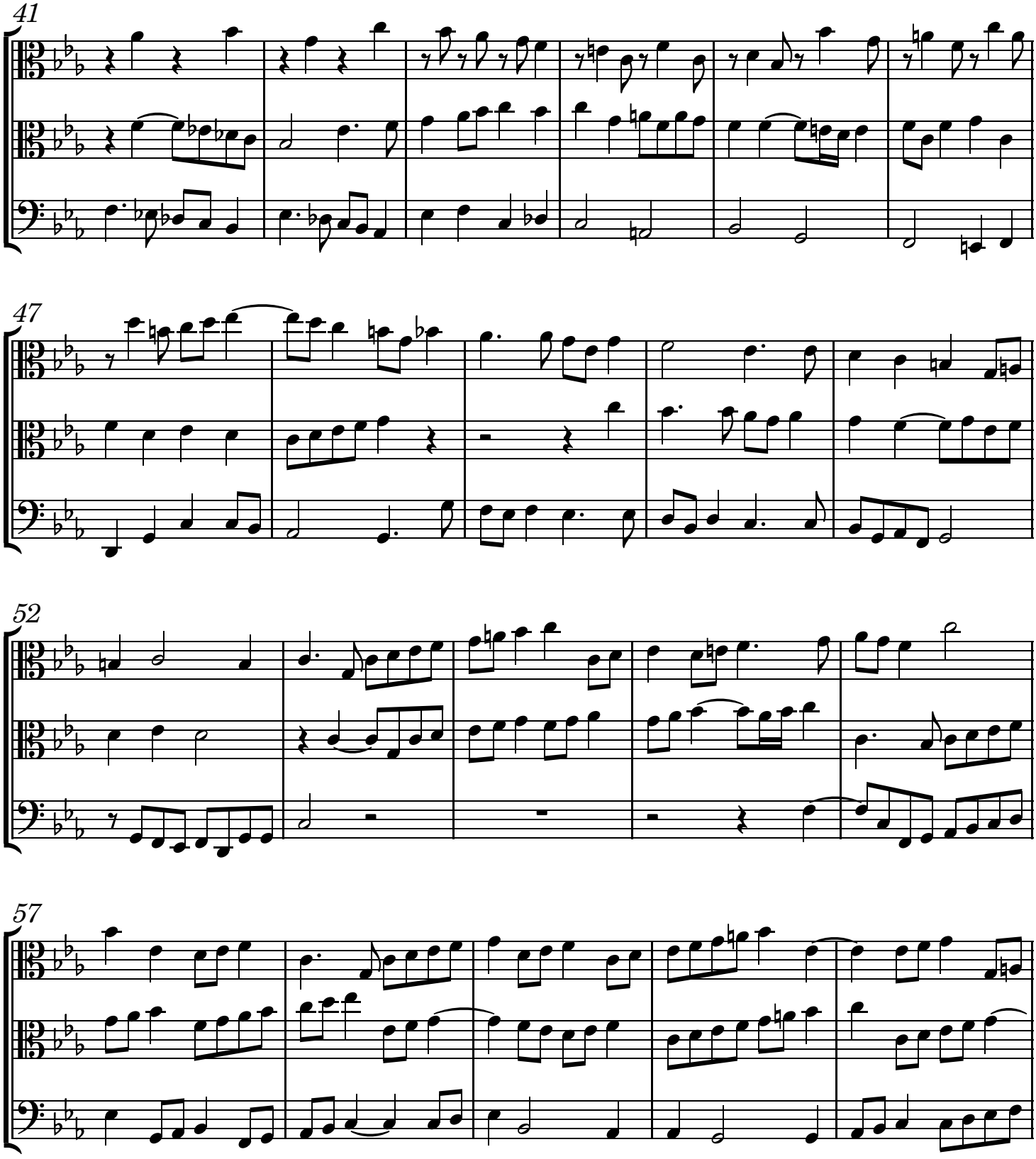
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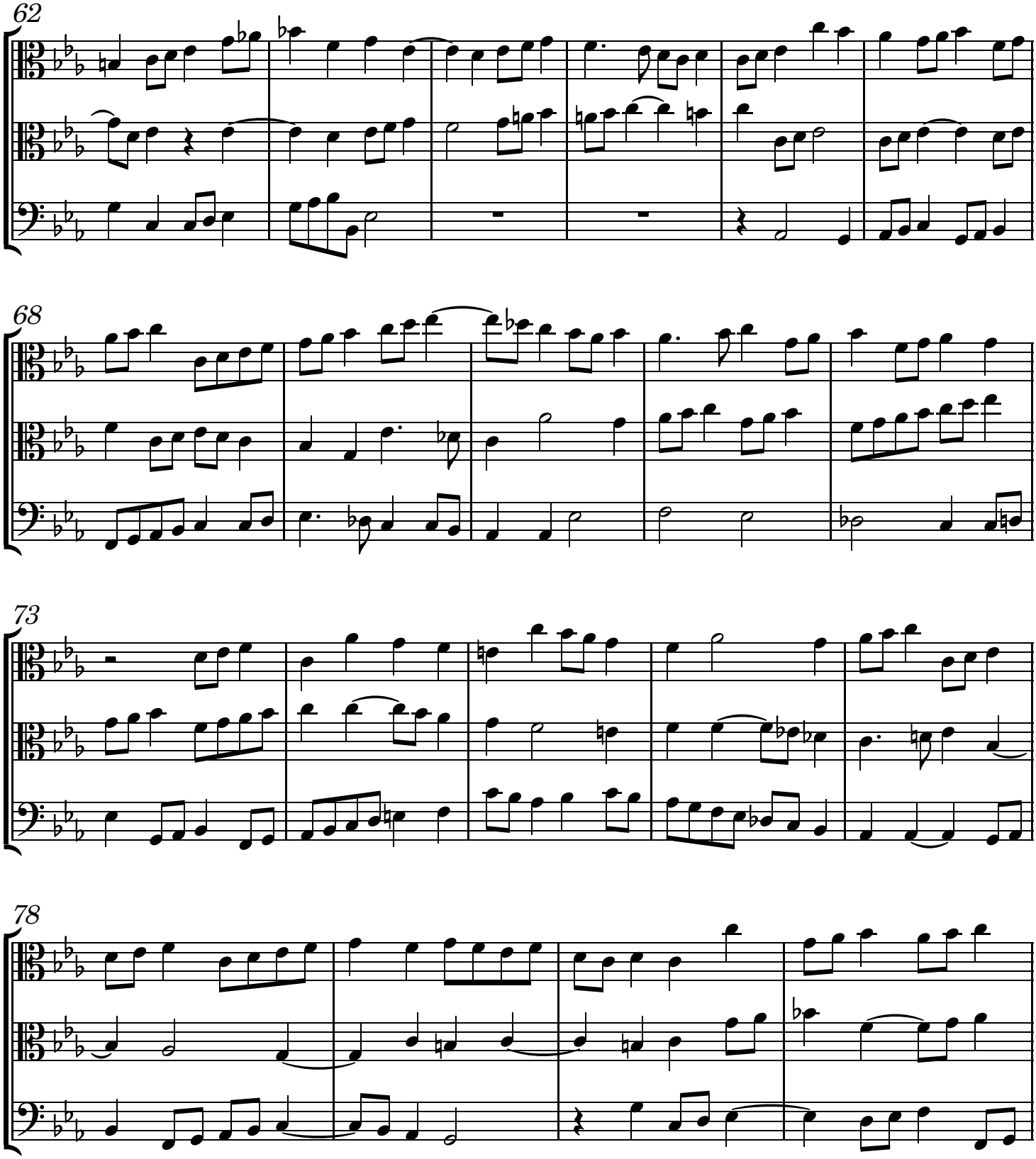
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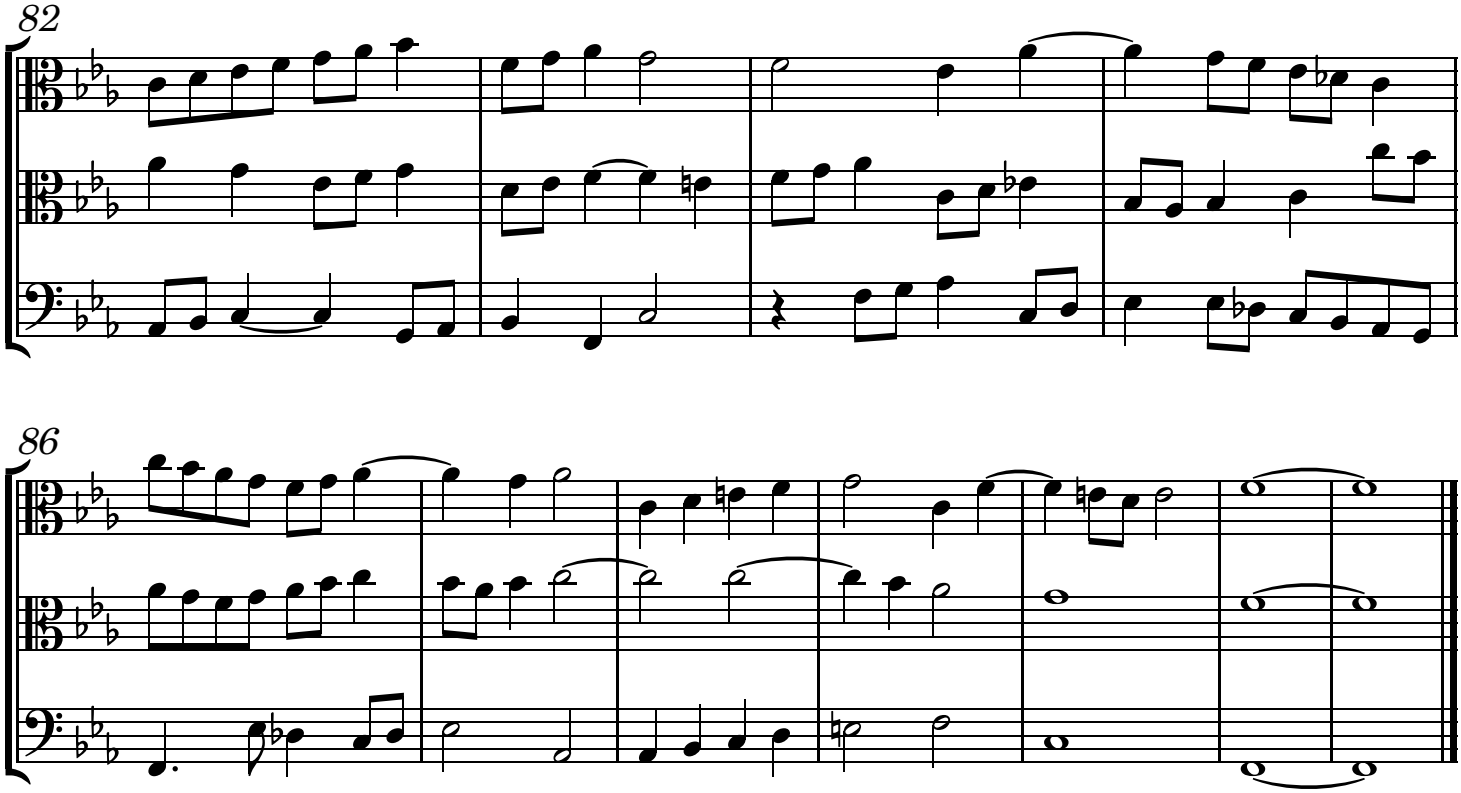
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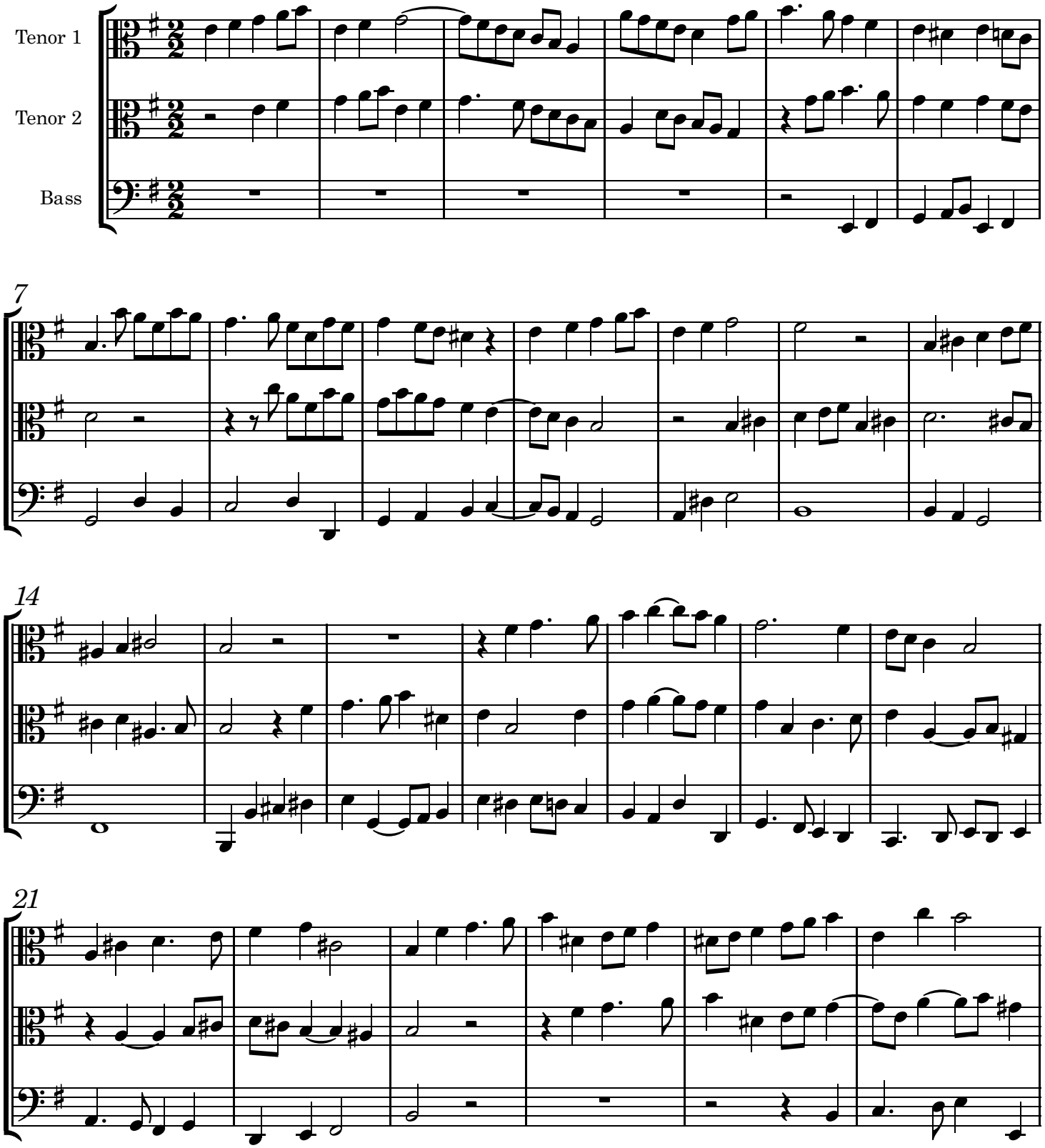
Fantasia no. 15

John Jenkins (1592-1678)



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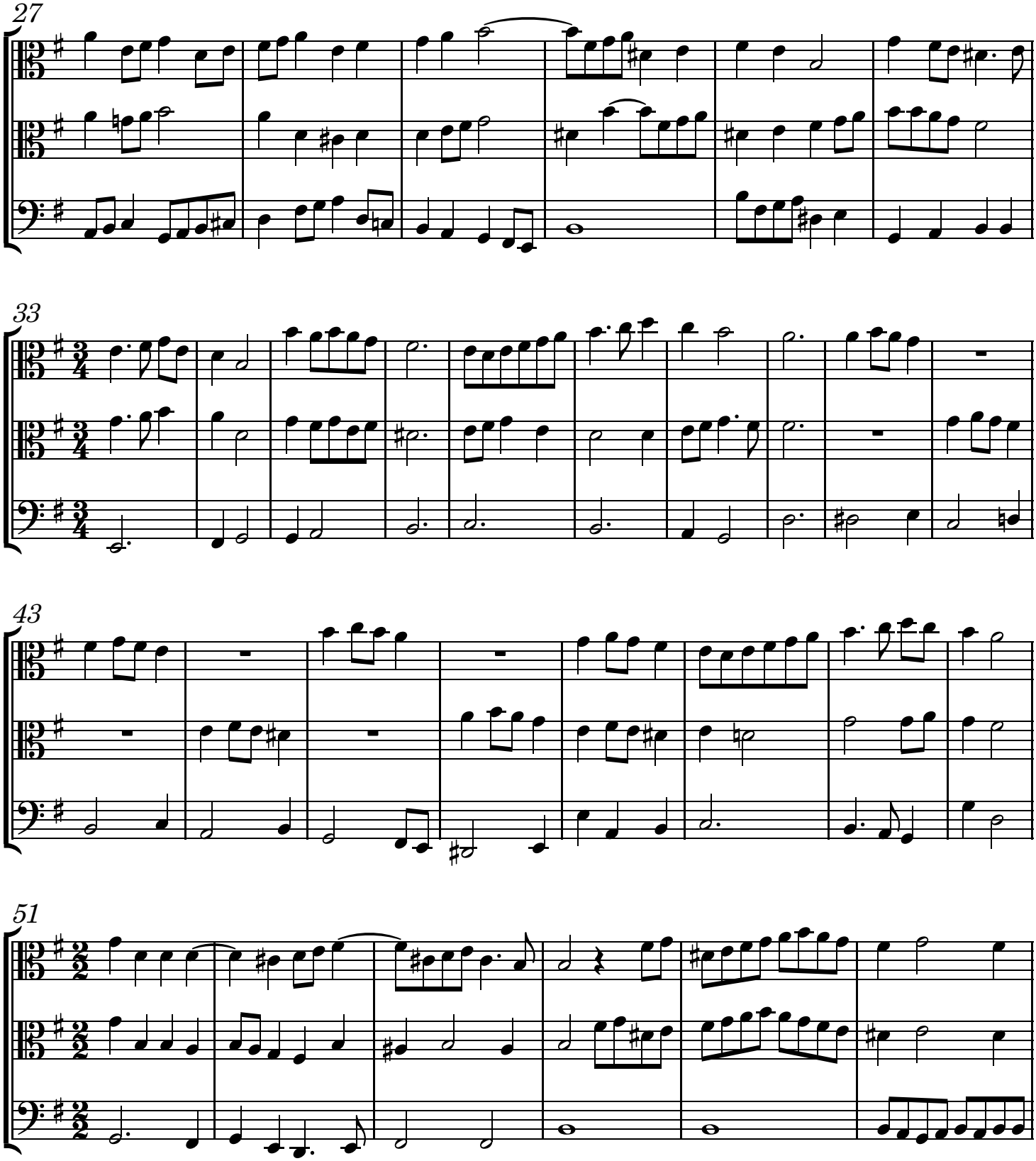
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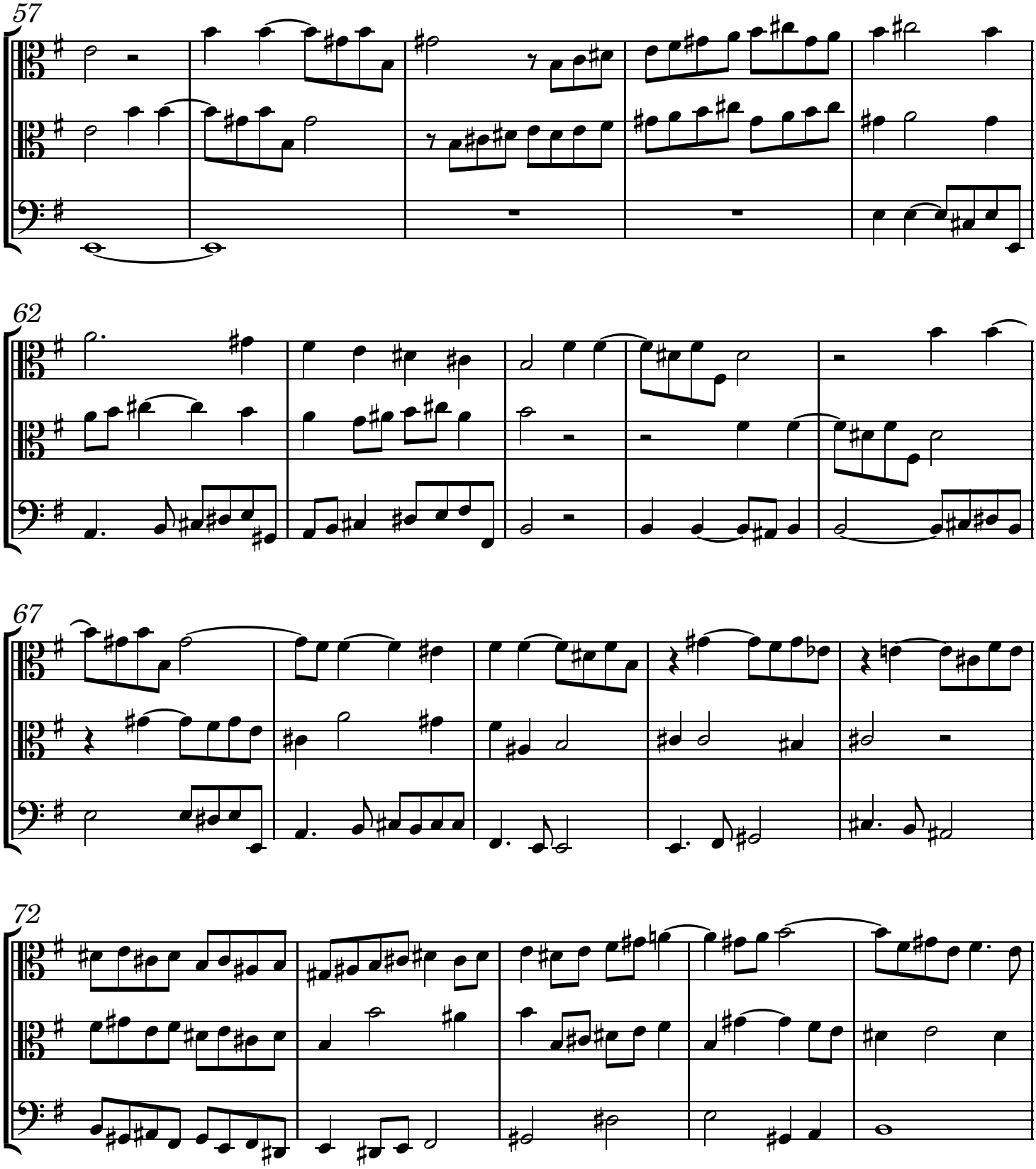
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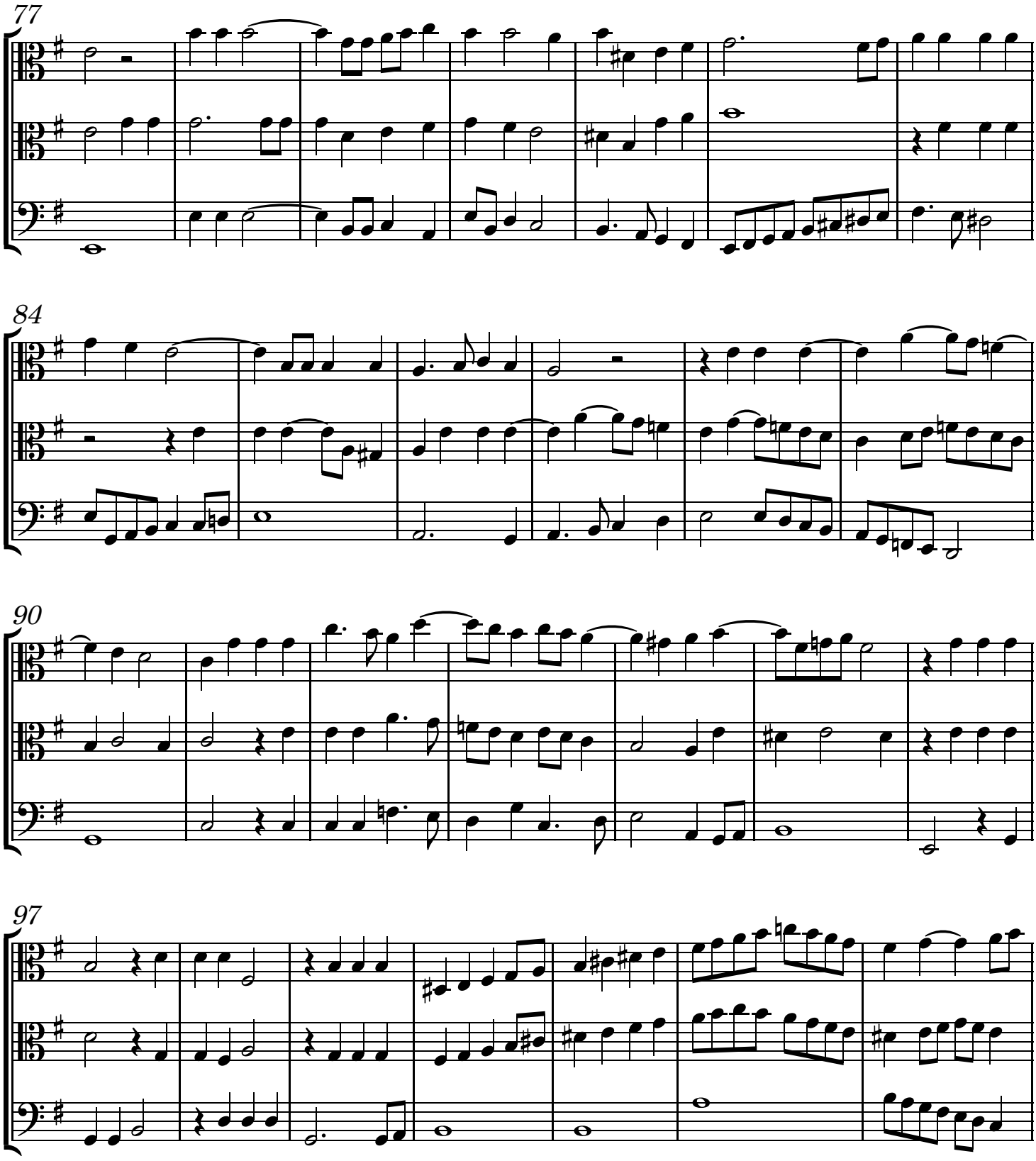
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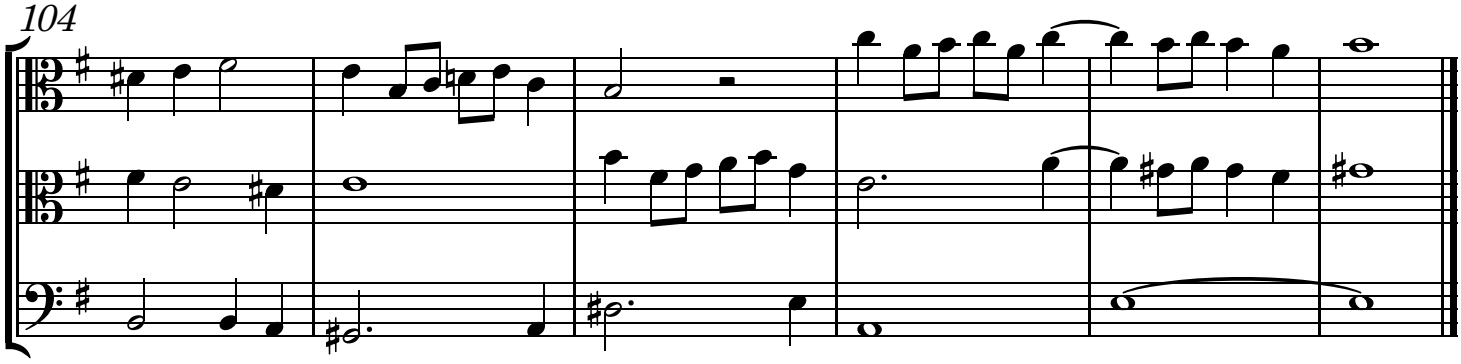
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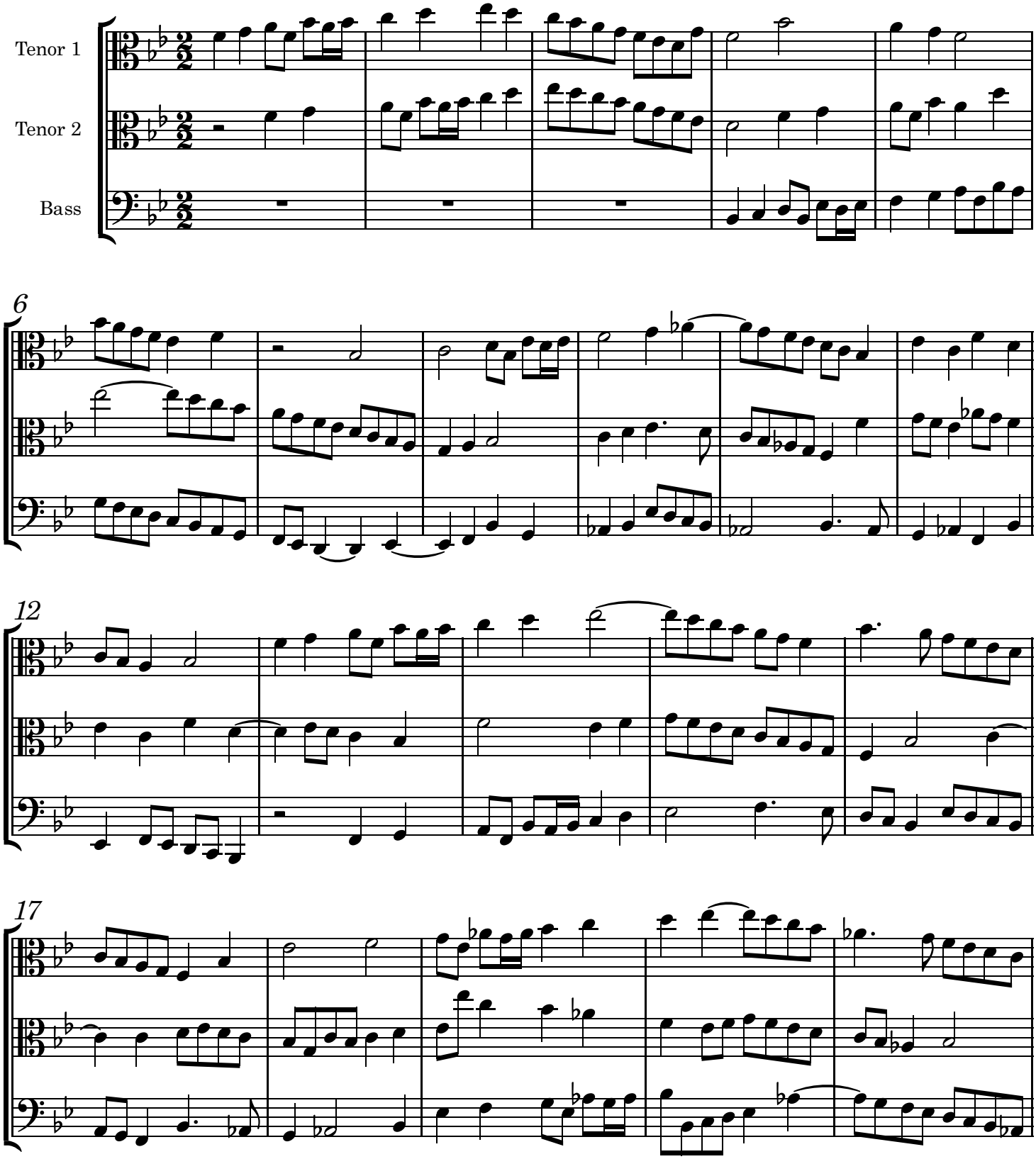
Fantasia no. 16

John Jenkins (1592-1678)



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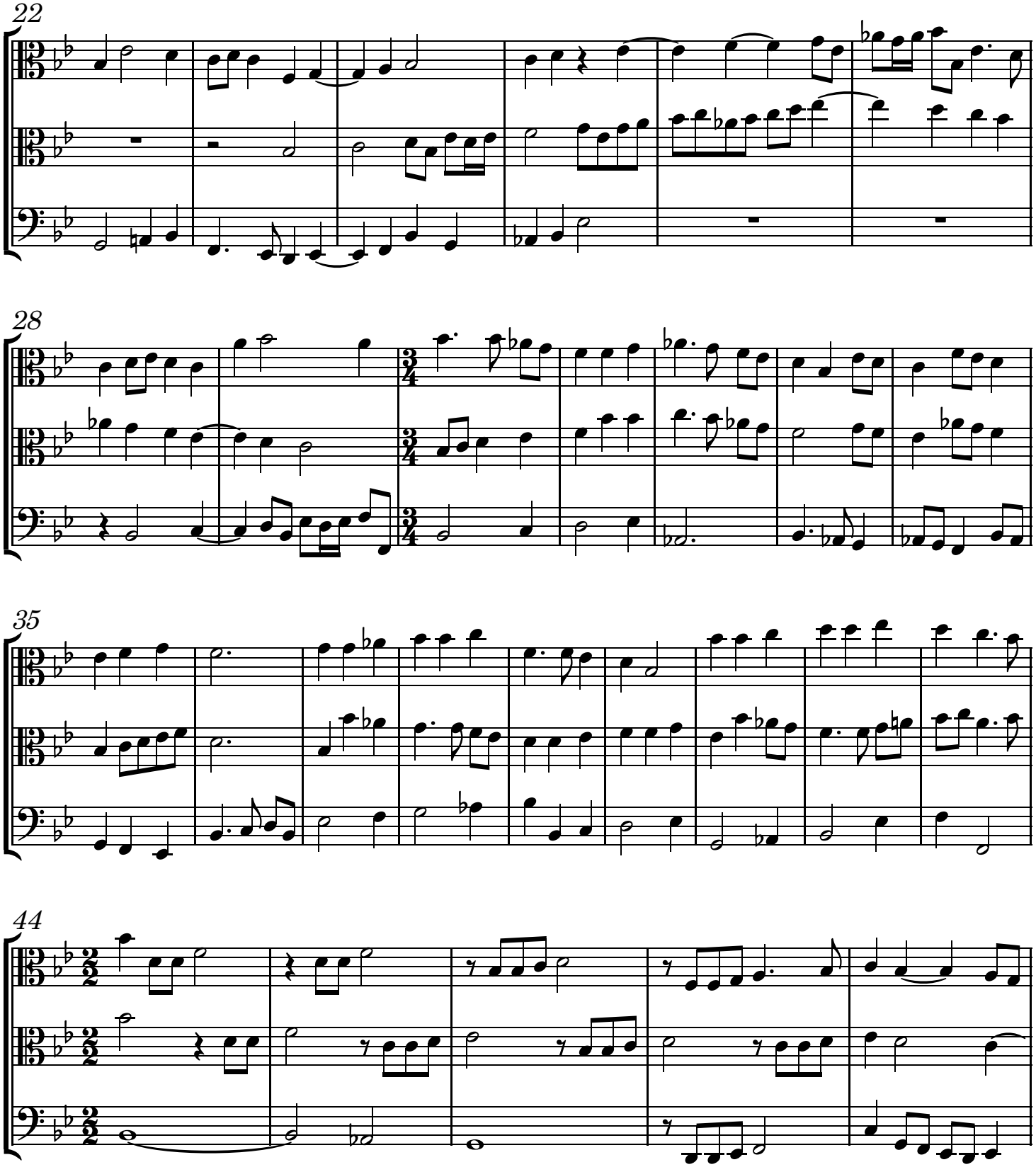
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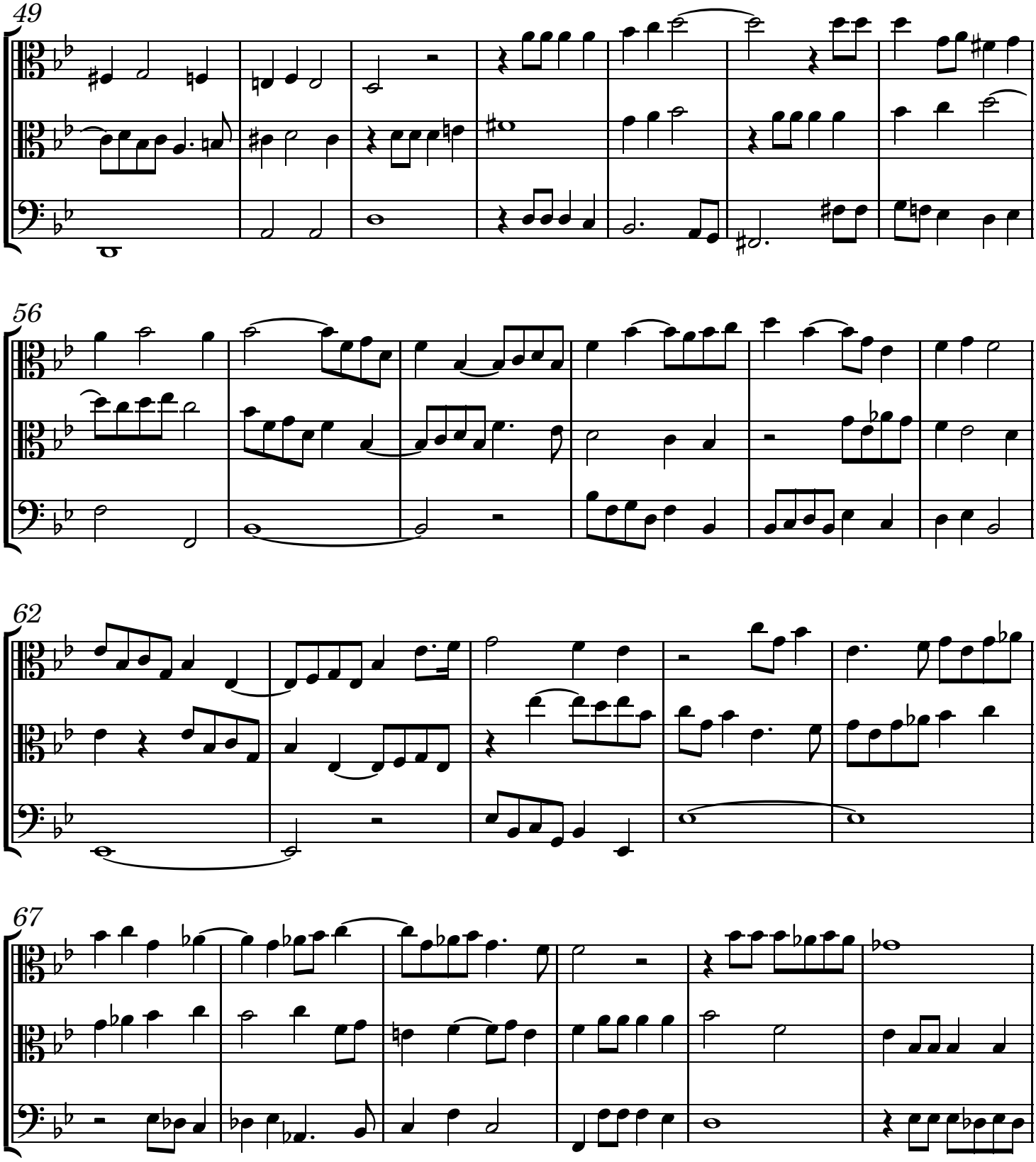
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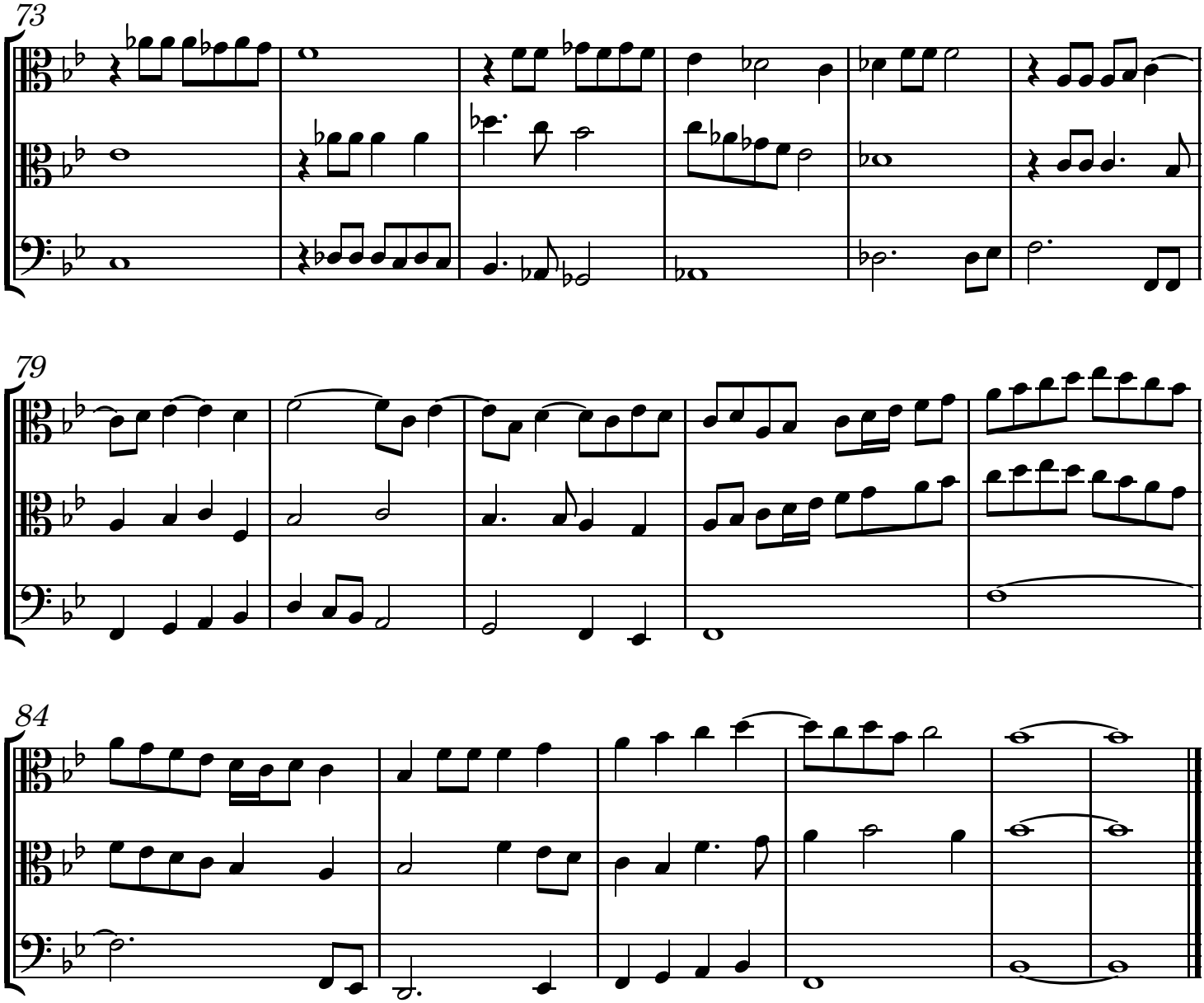
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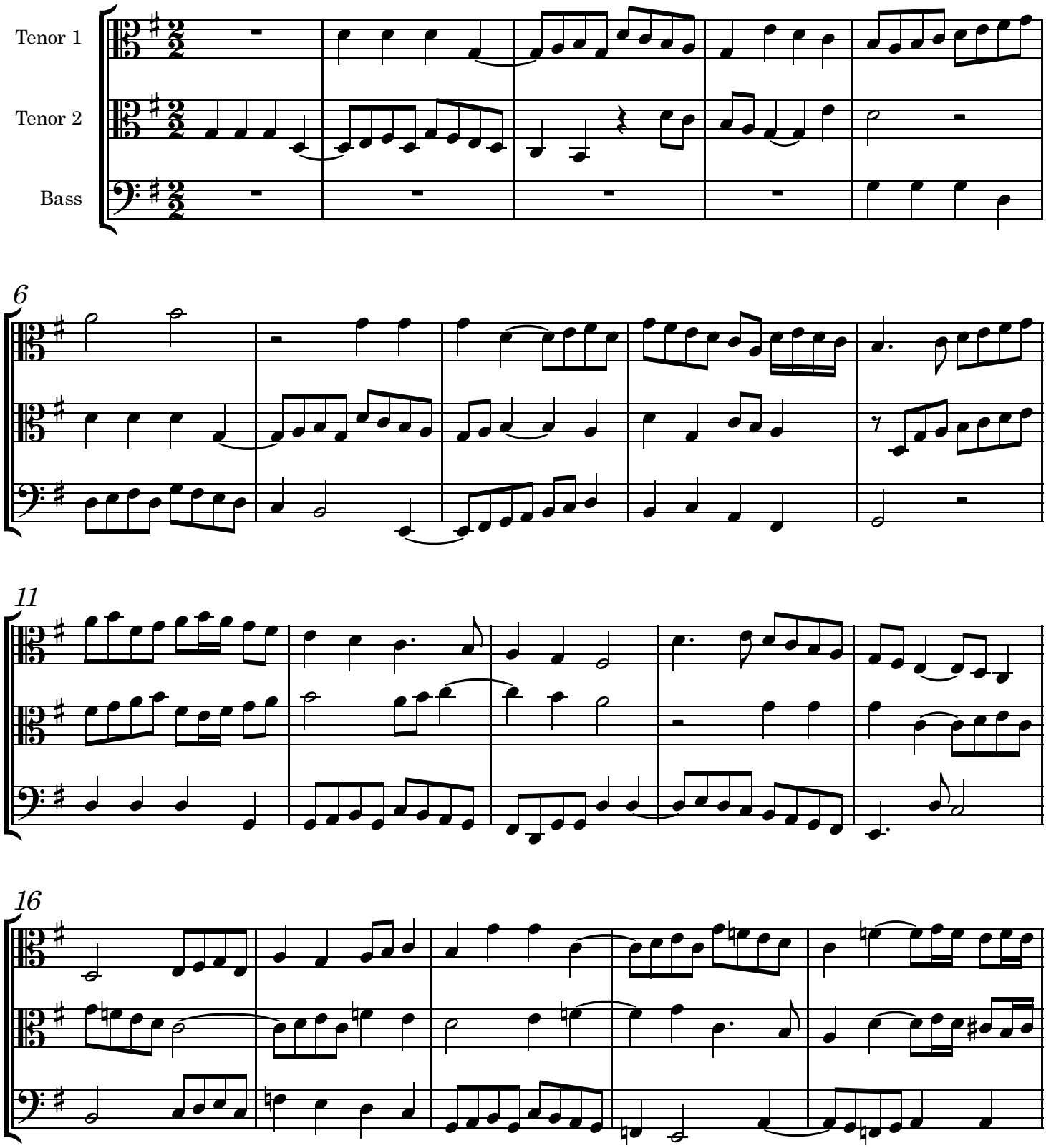
Fantasia no. 17

John Jenkins (1592-1678)



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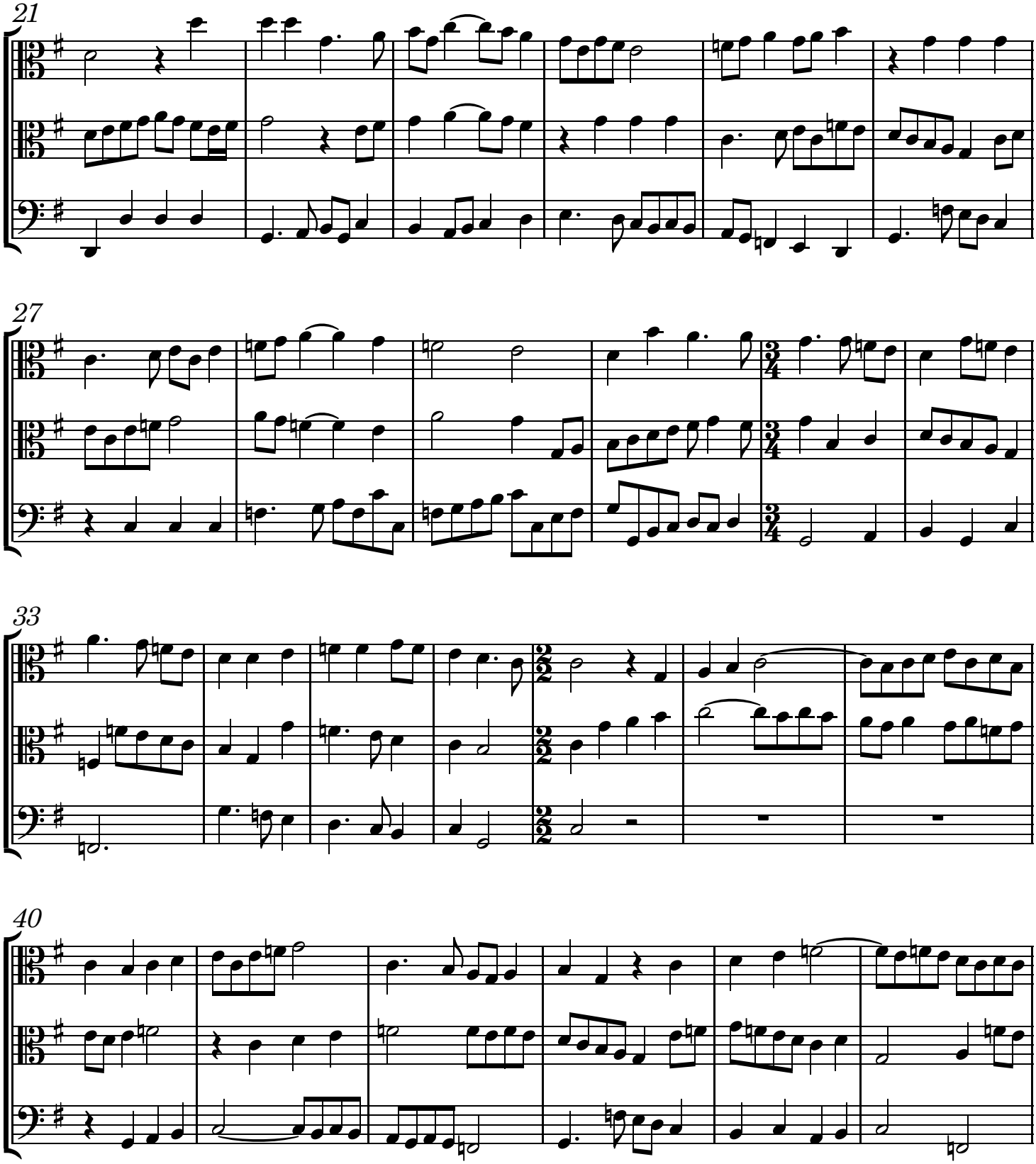
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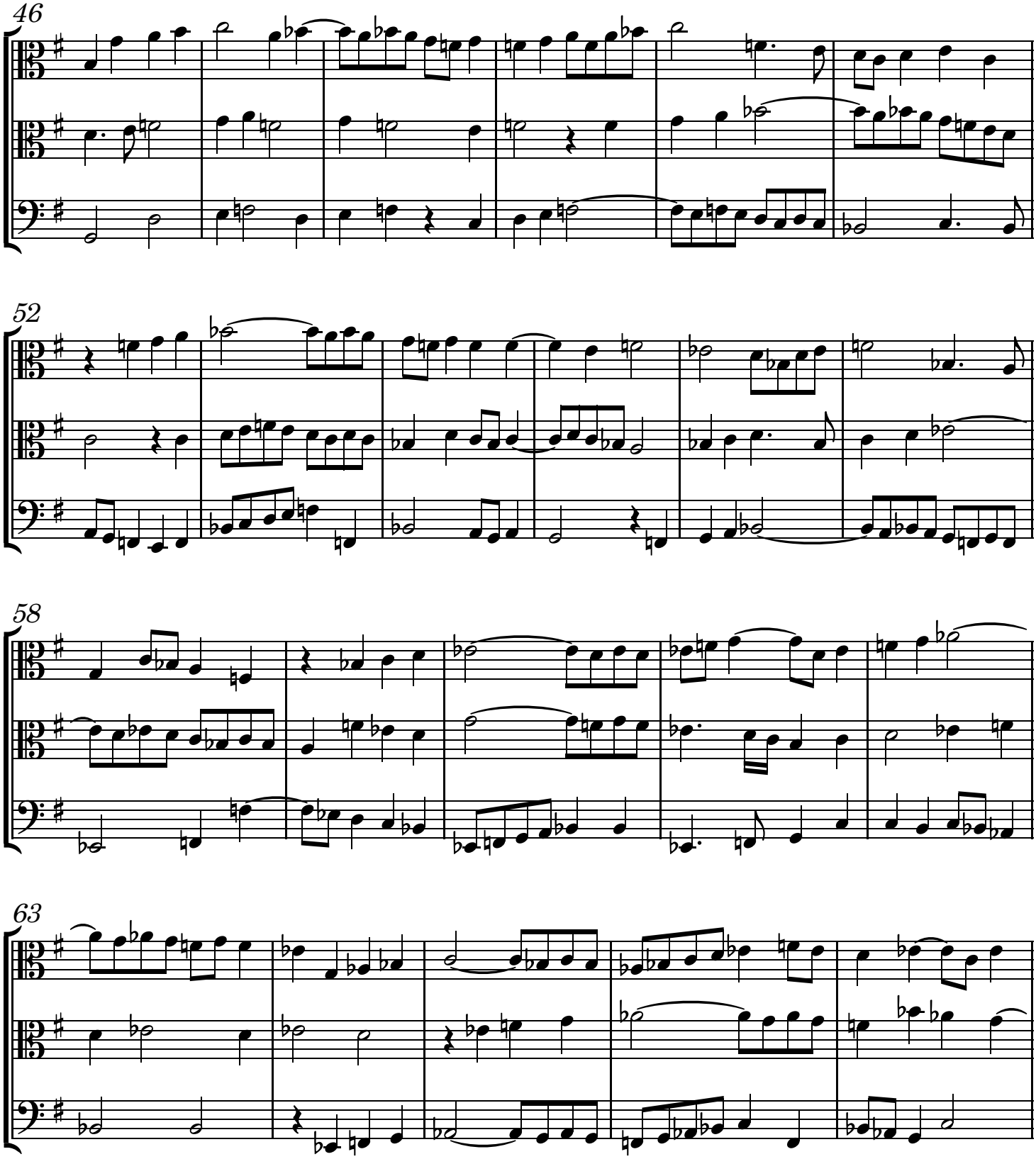
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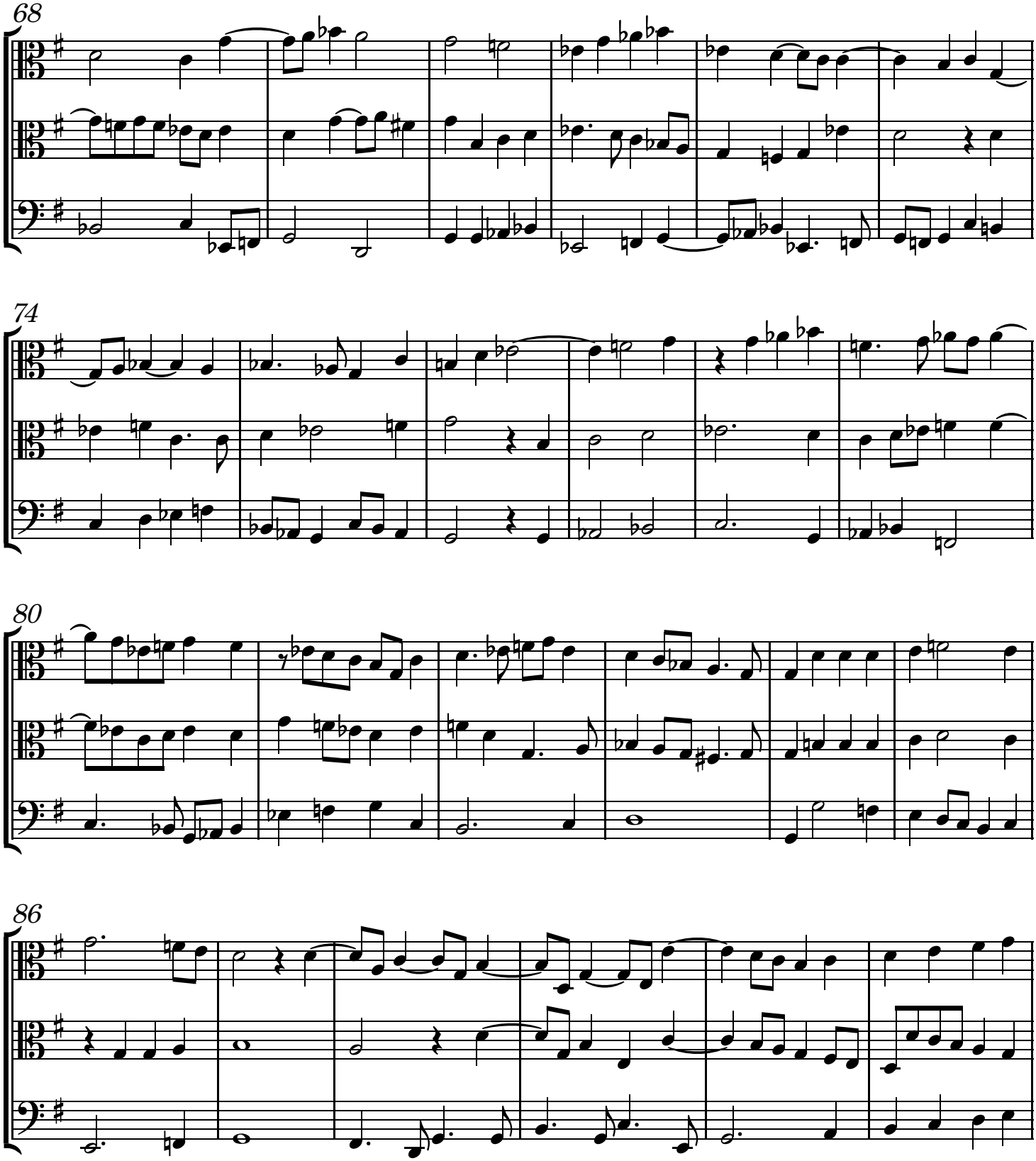
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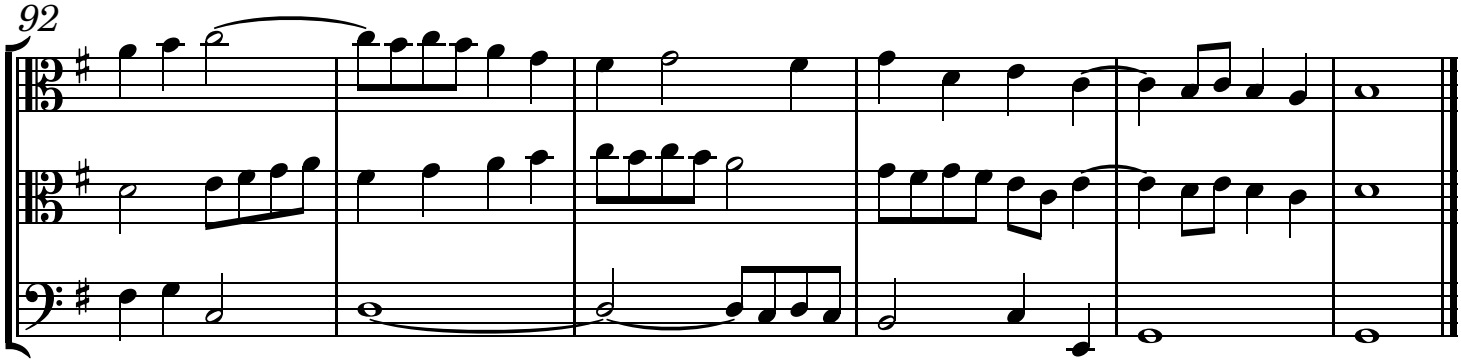
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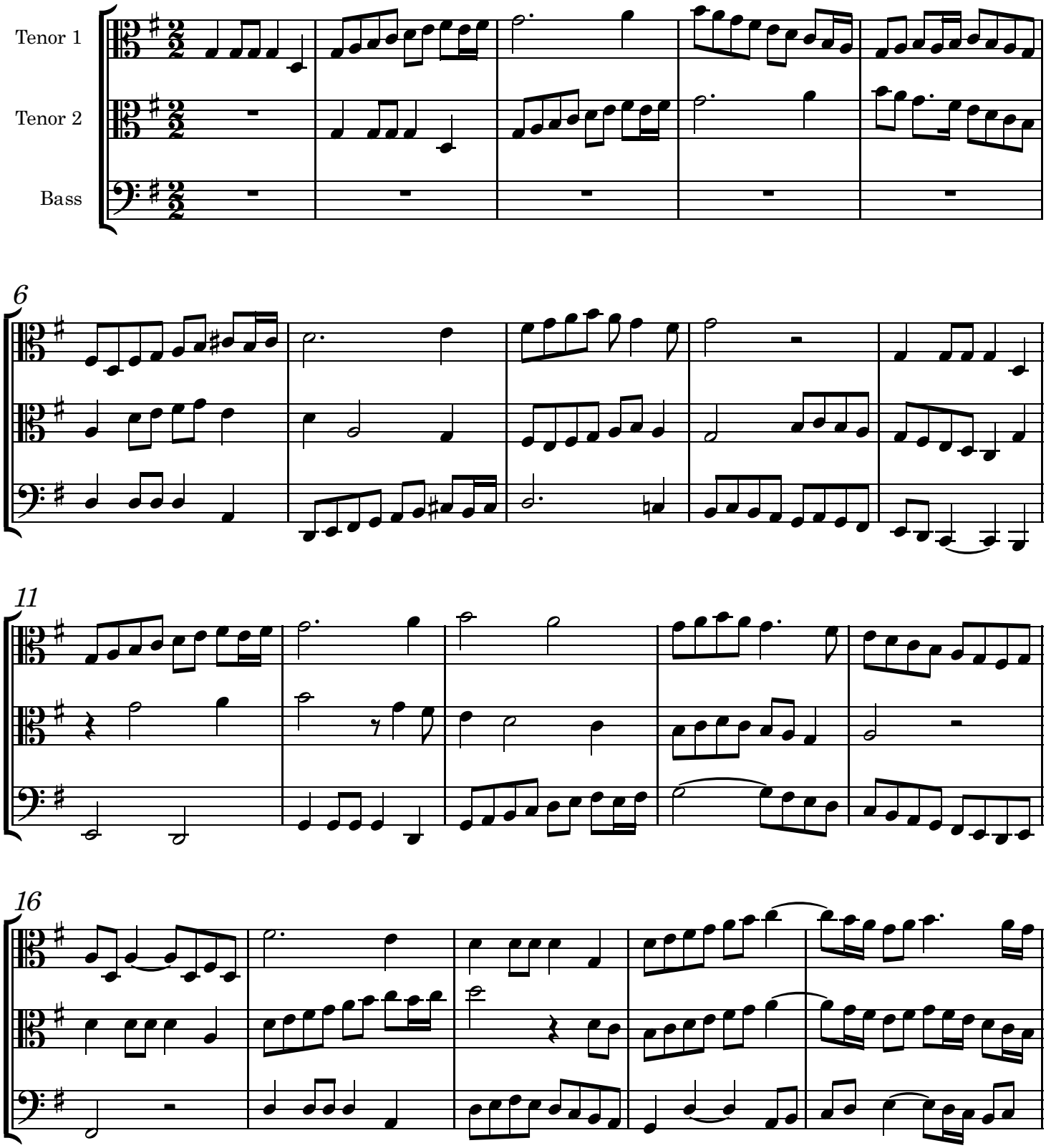
Fantasia no. 18

John Jenkins (1592-1678)



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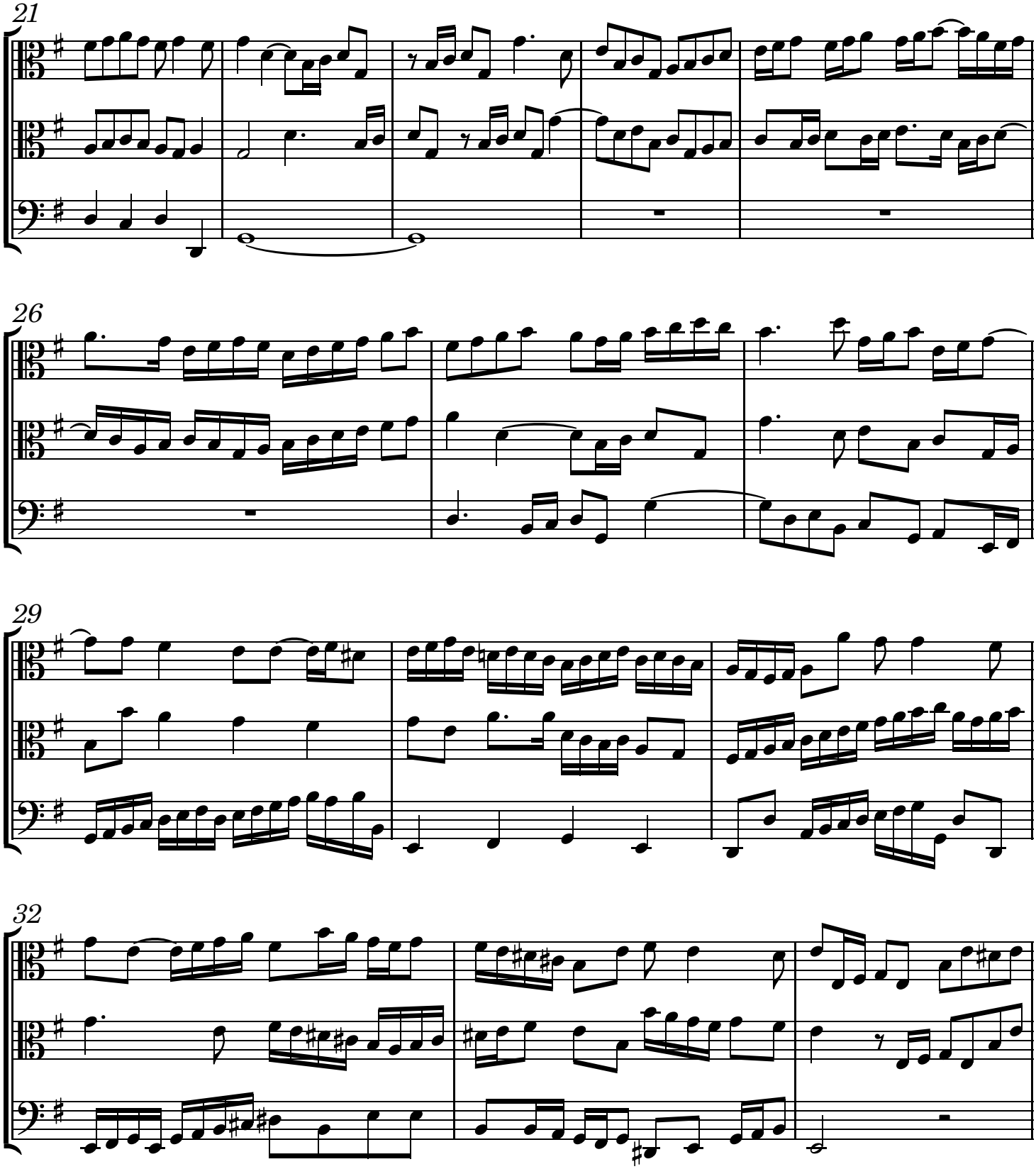
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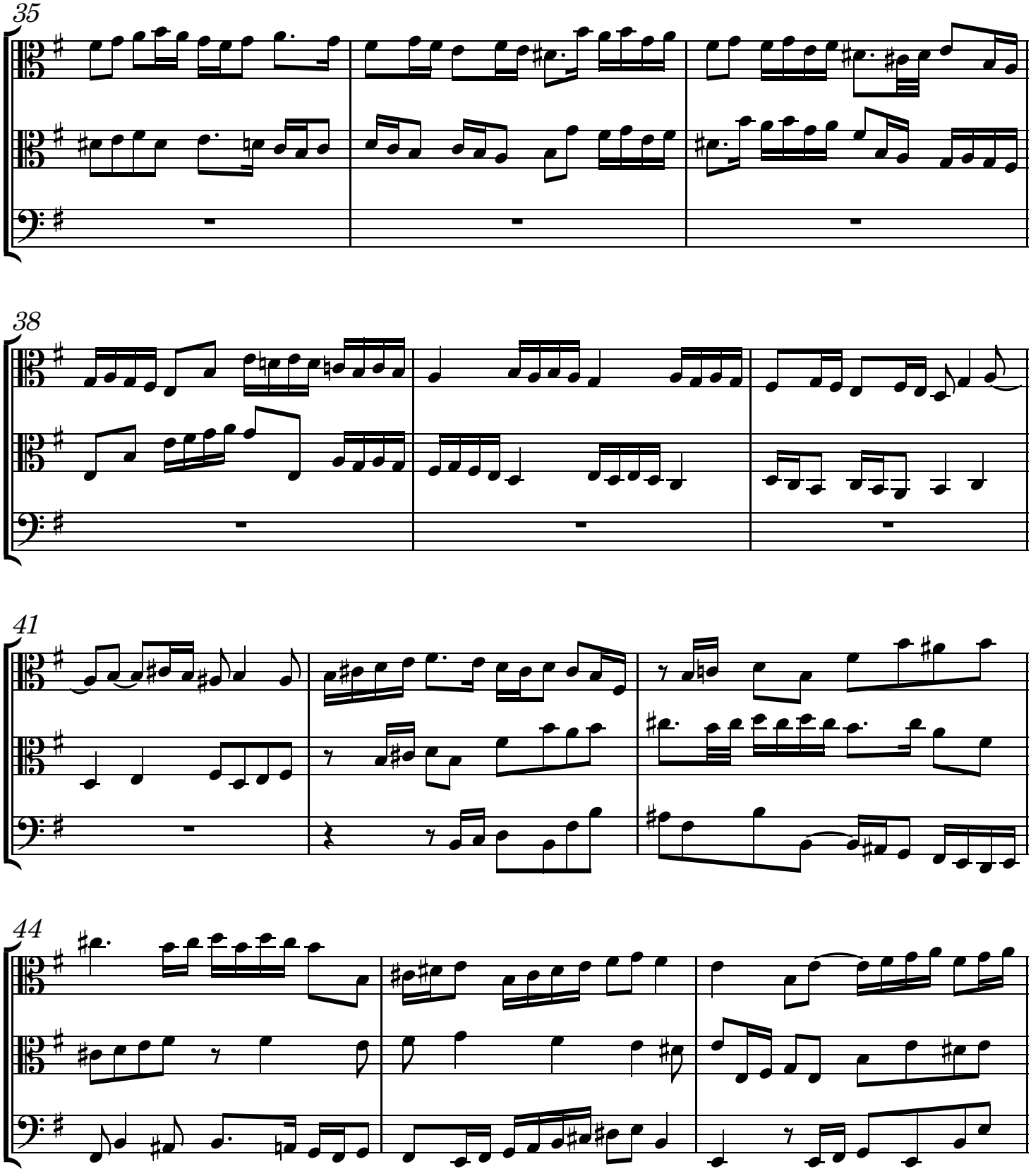
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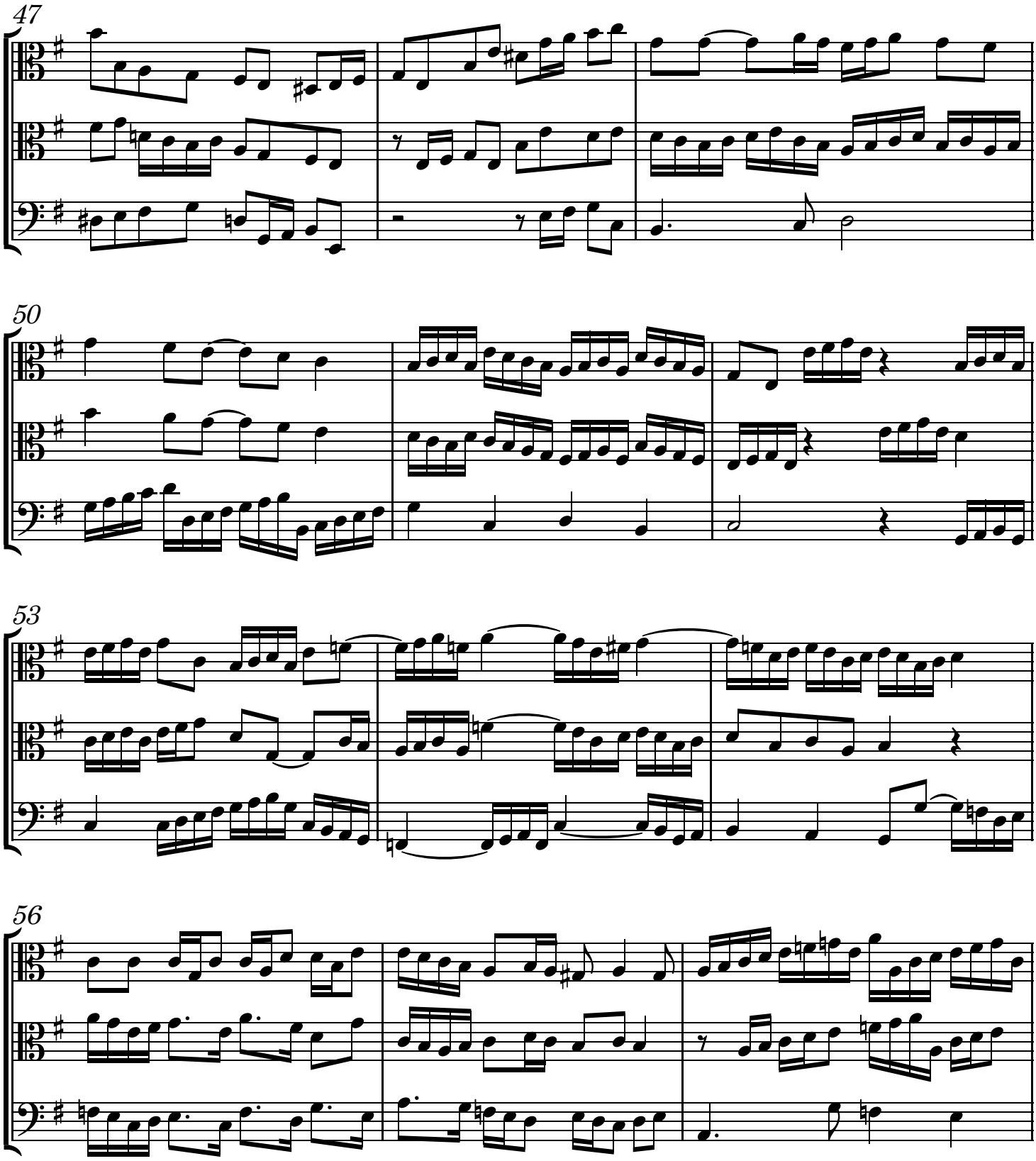
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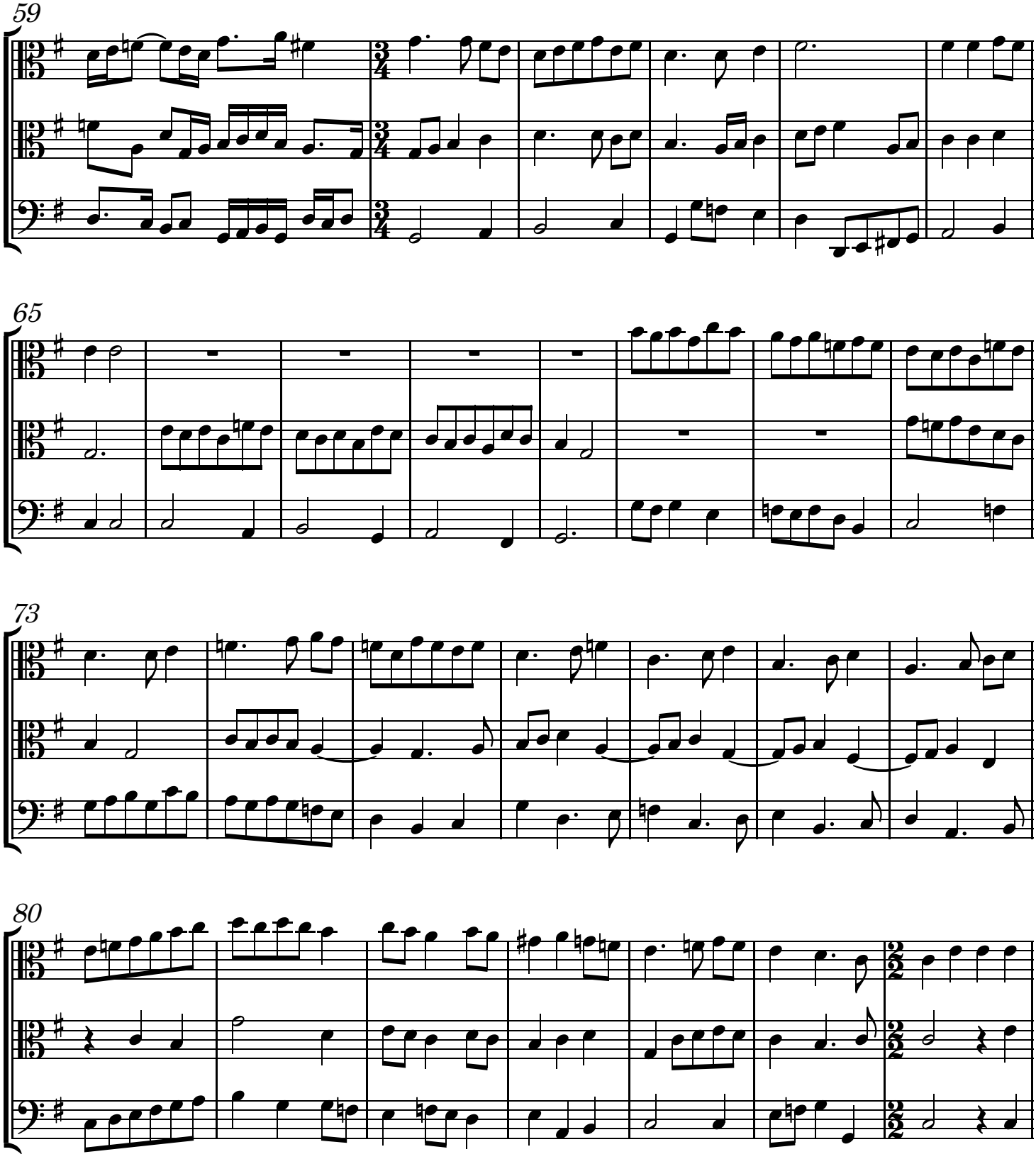
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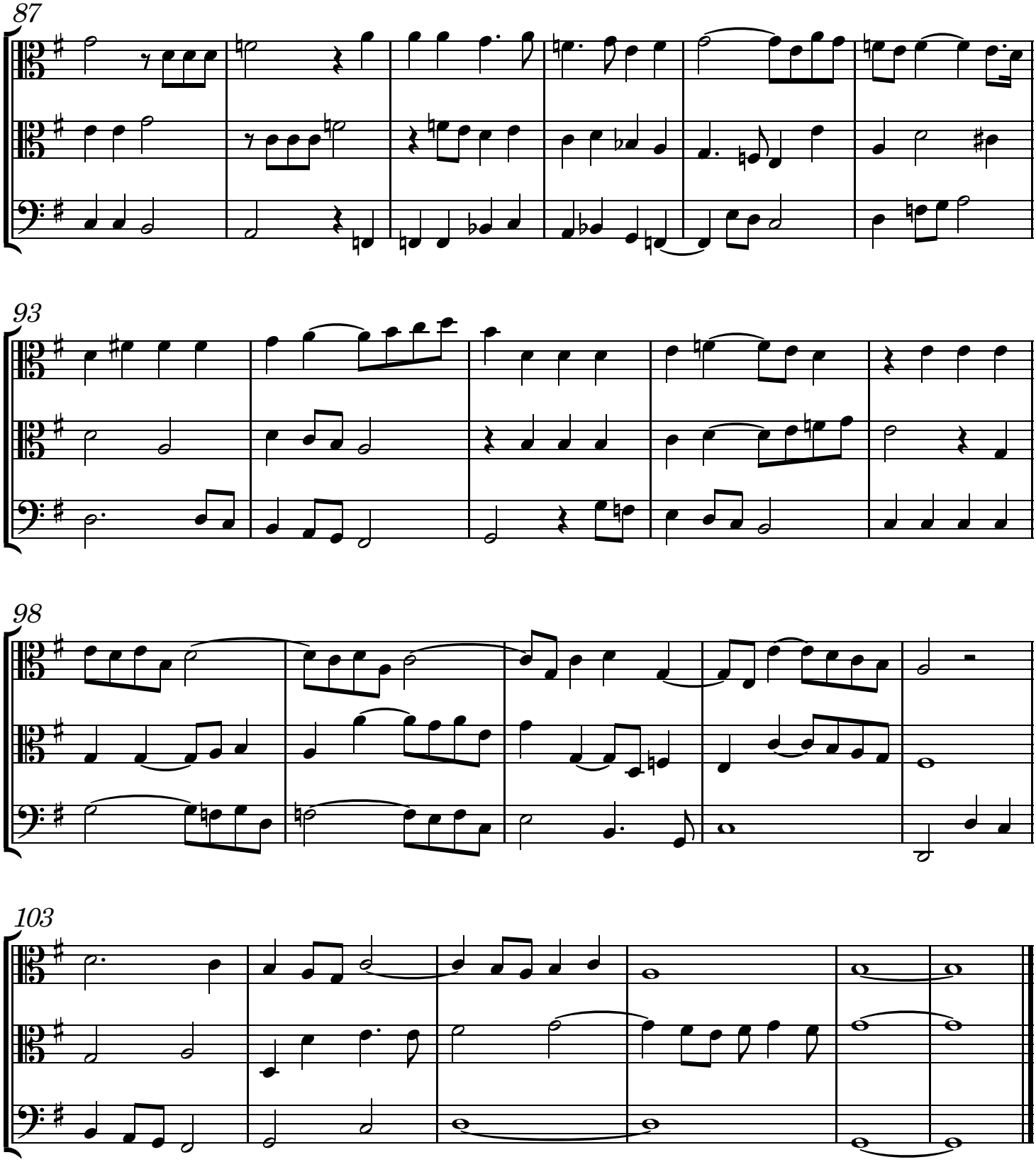
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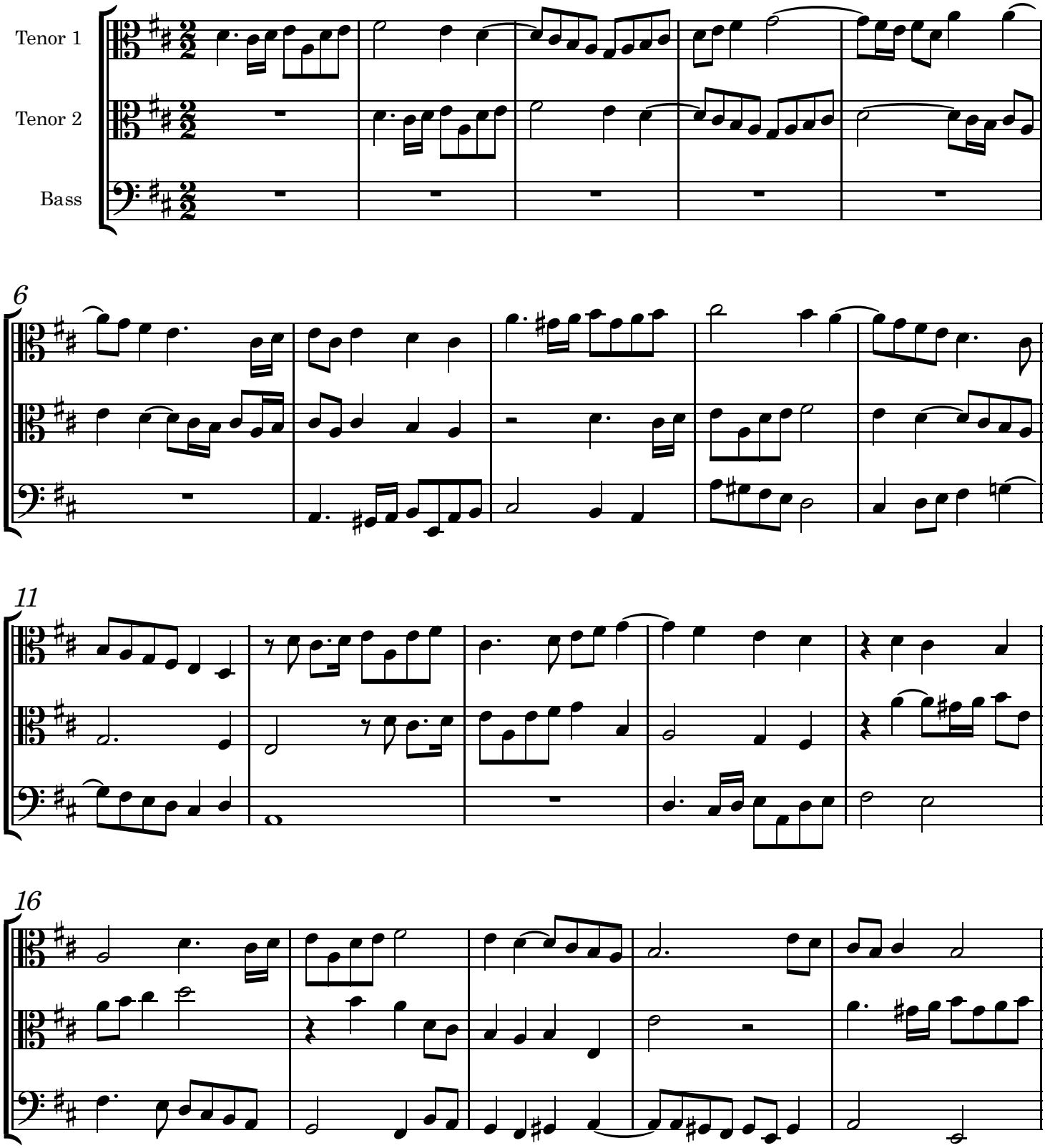
Fantasia no. 19

John Jenkins (1592-1678)



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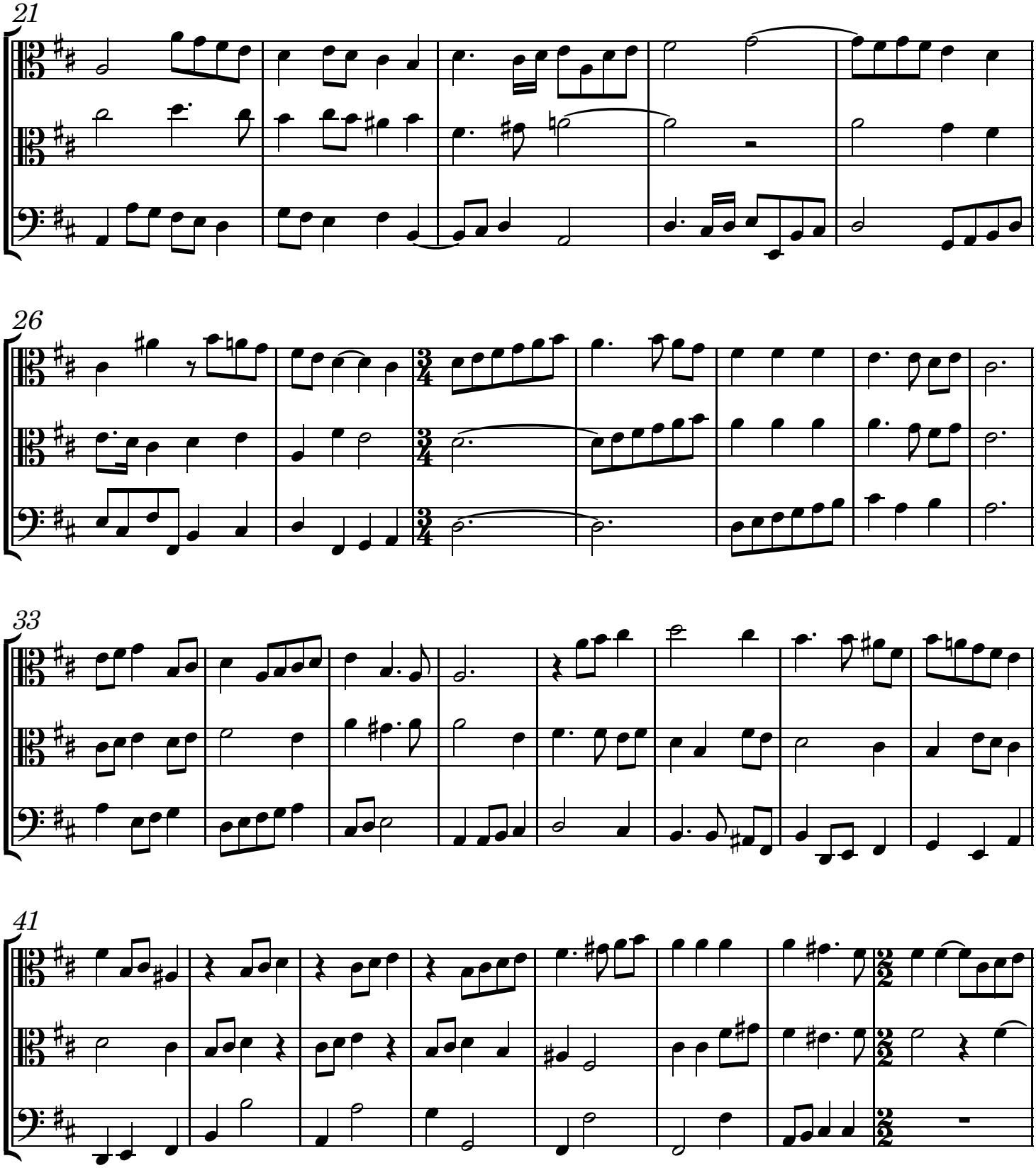
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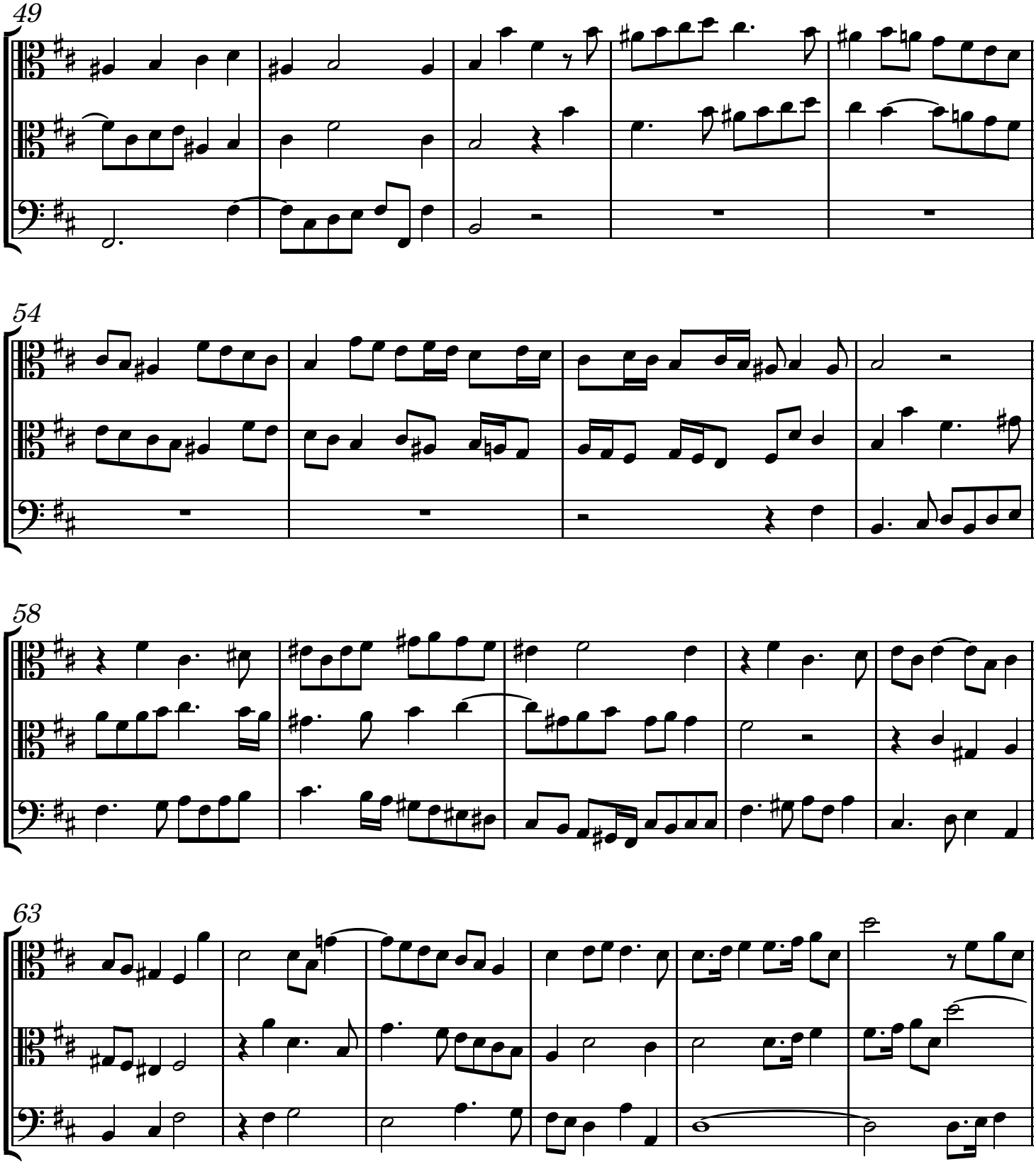
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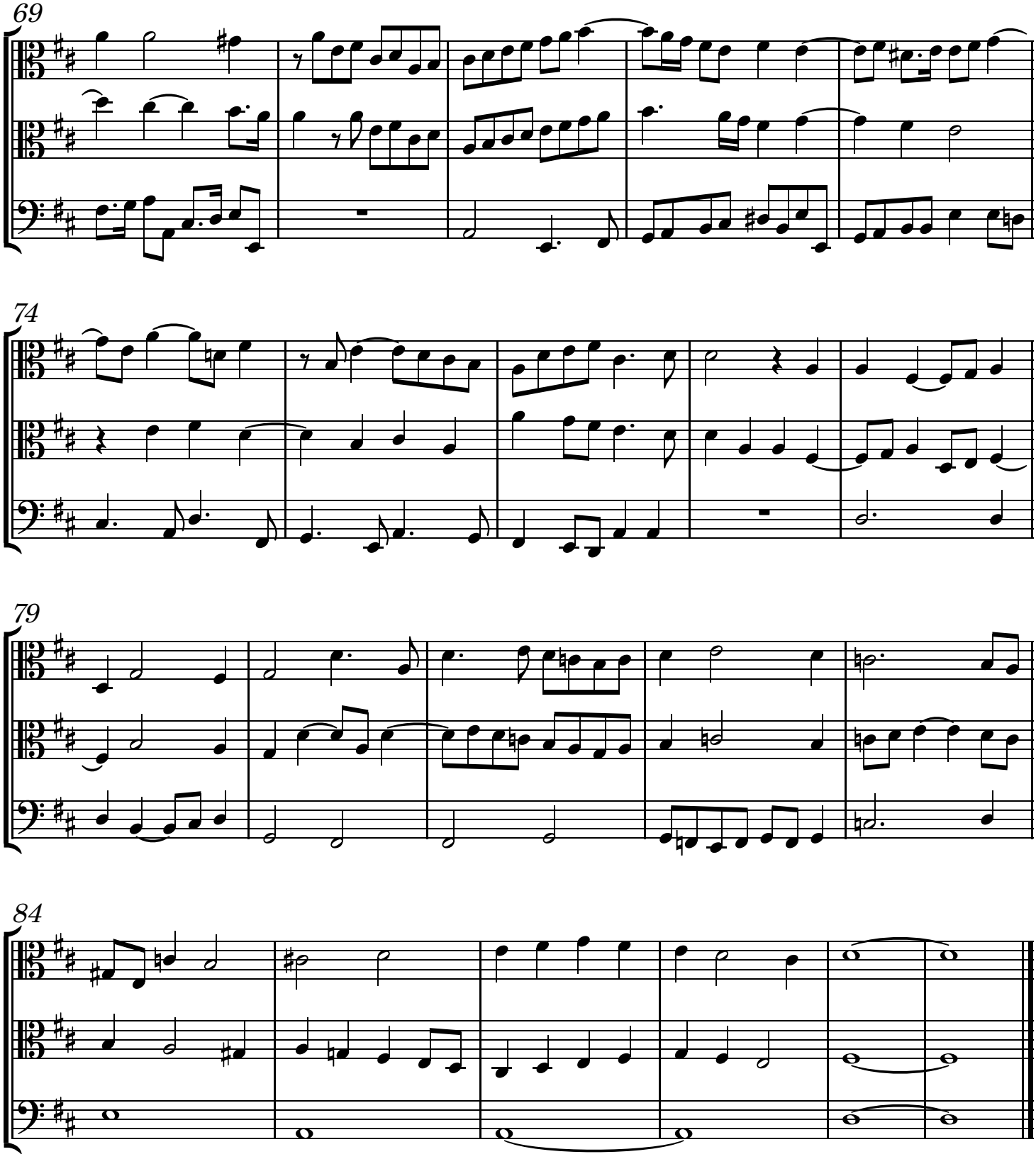
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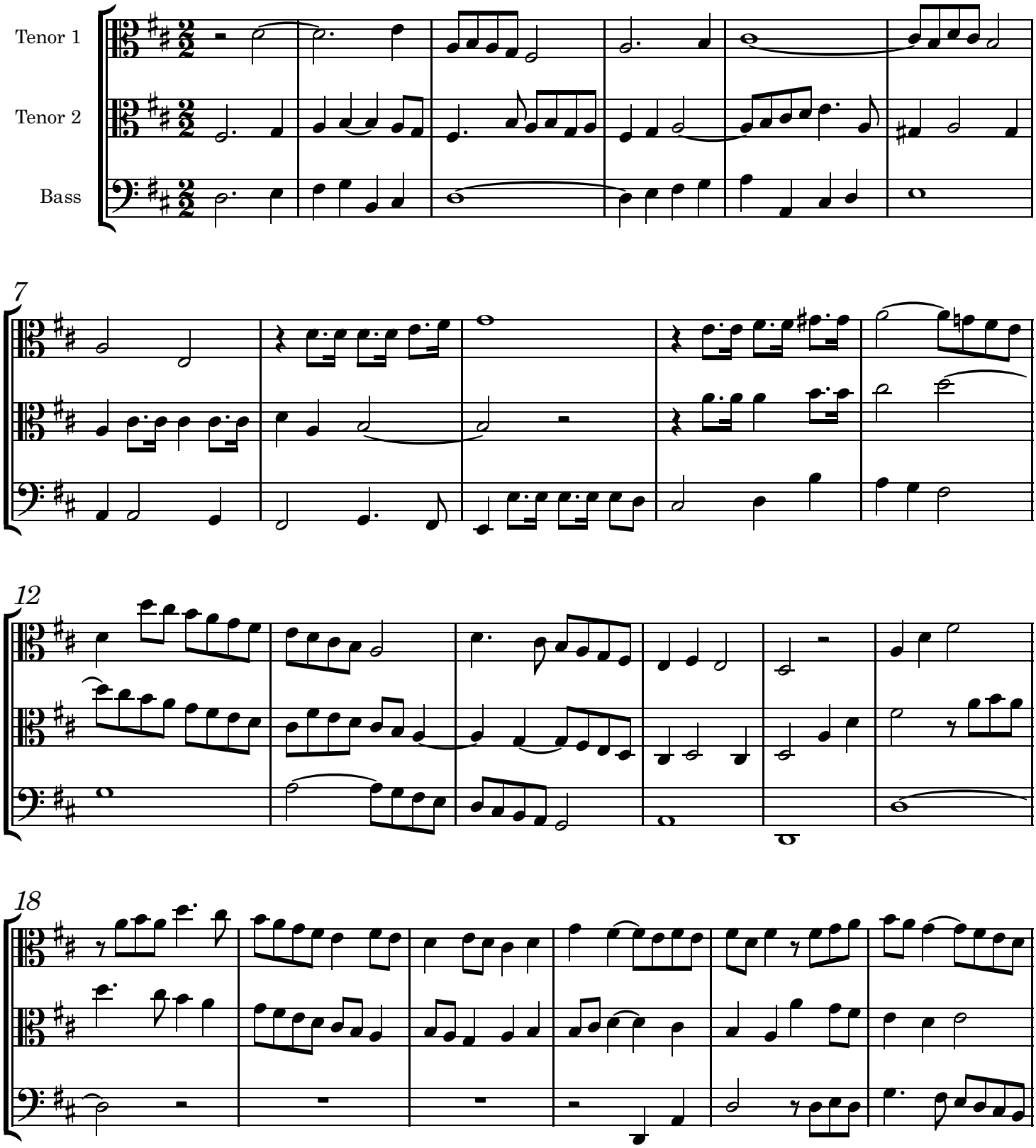
Fantasia no. 20

John Jenkins (1592-1678)



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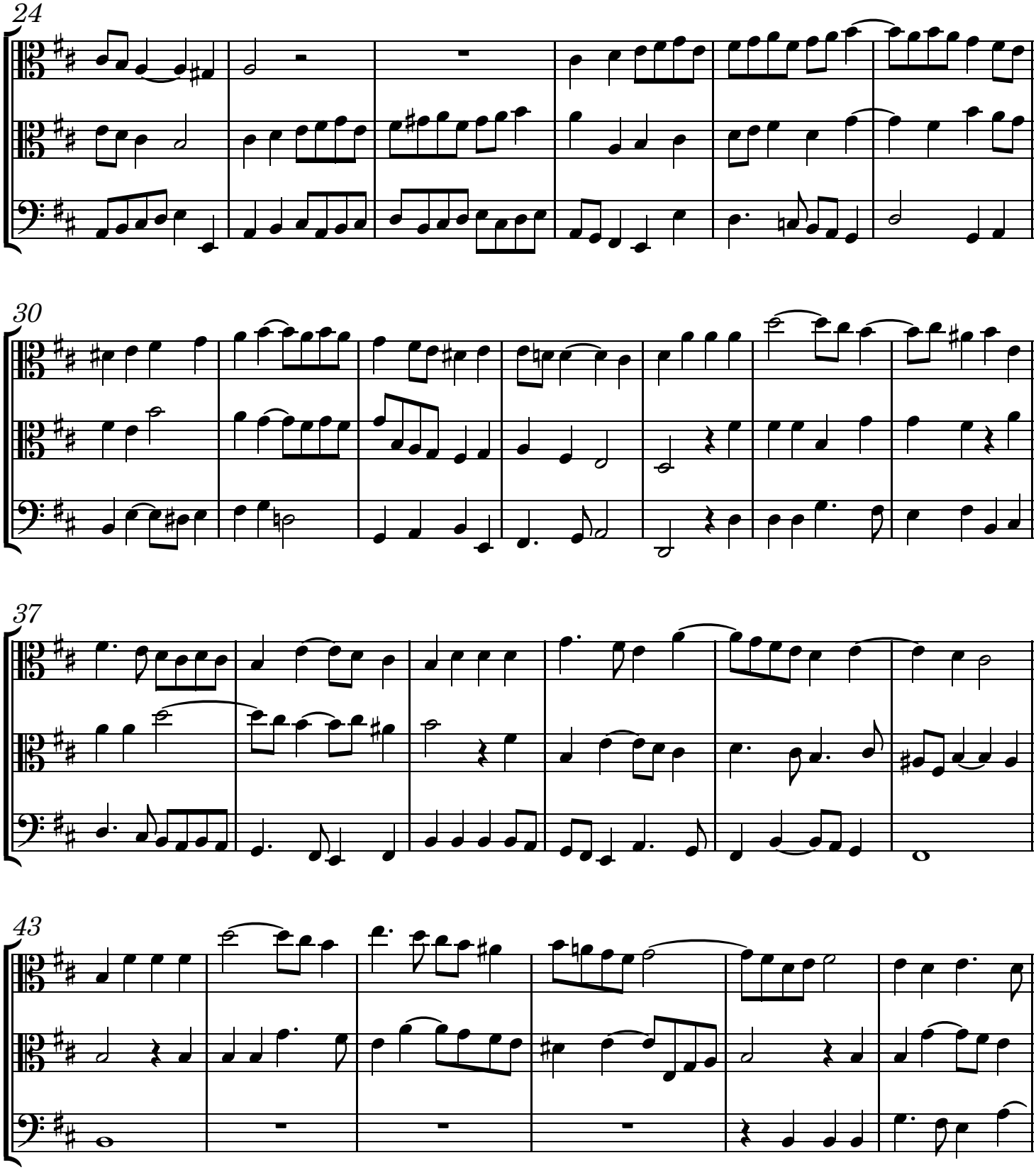
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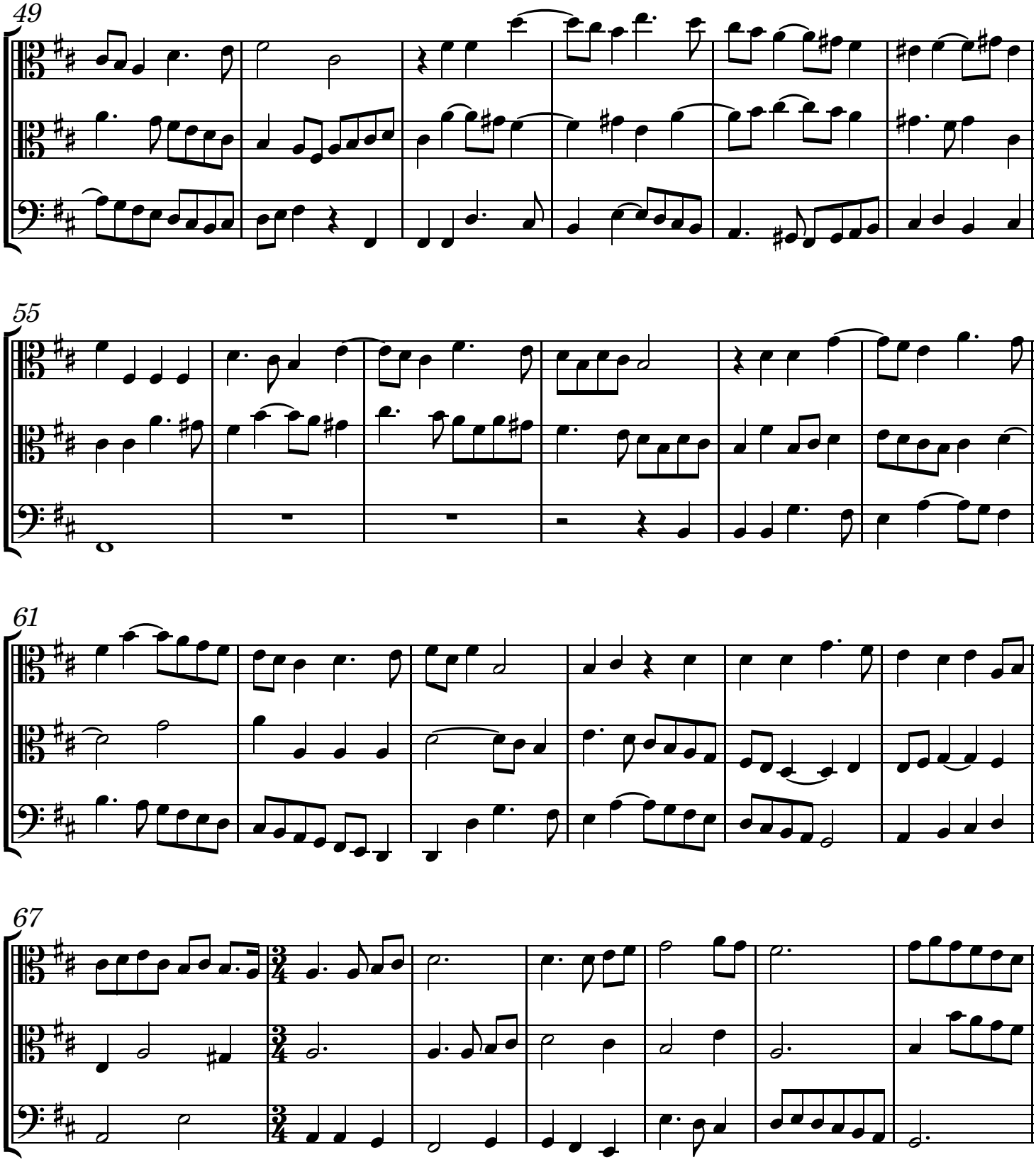
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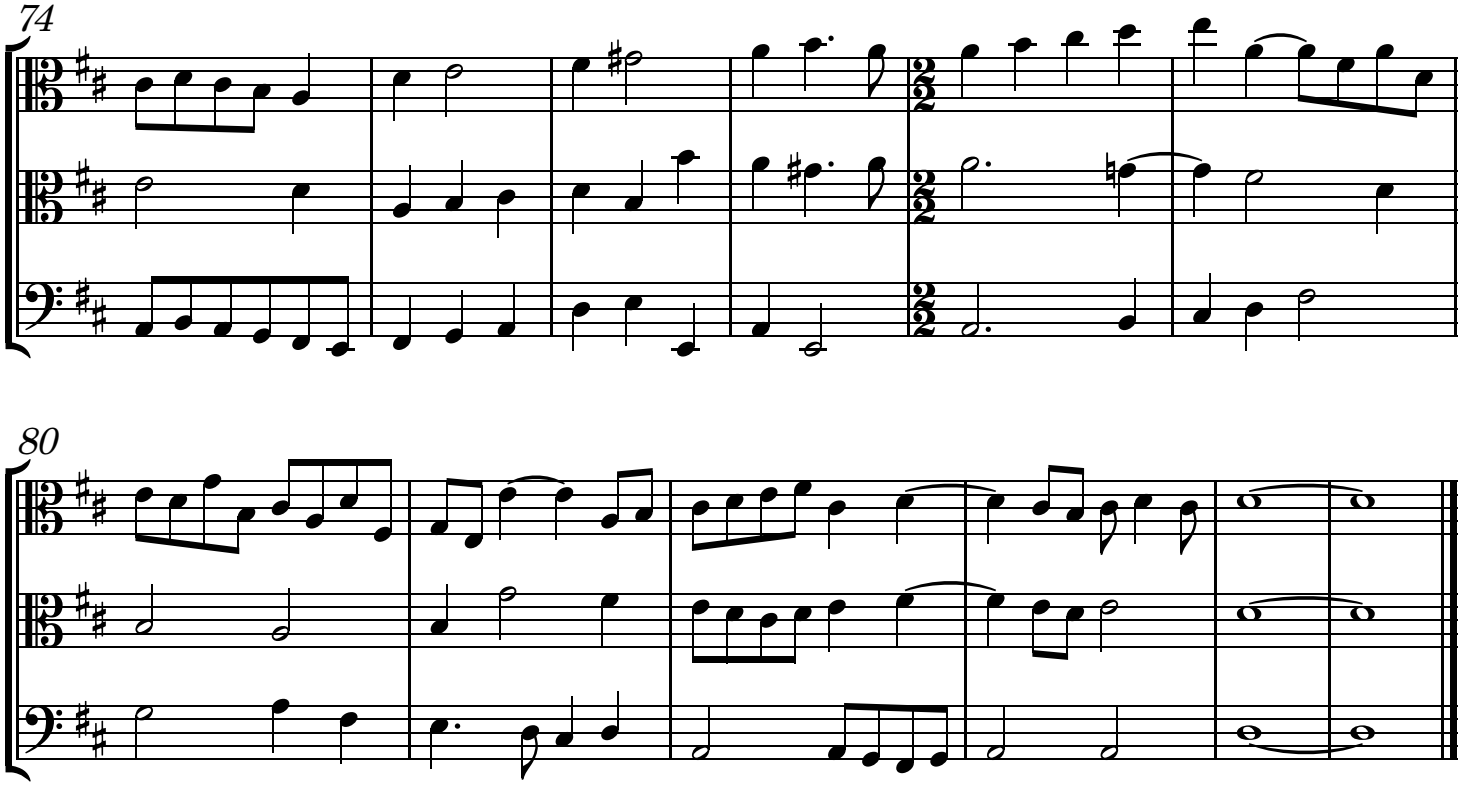
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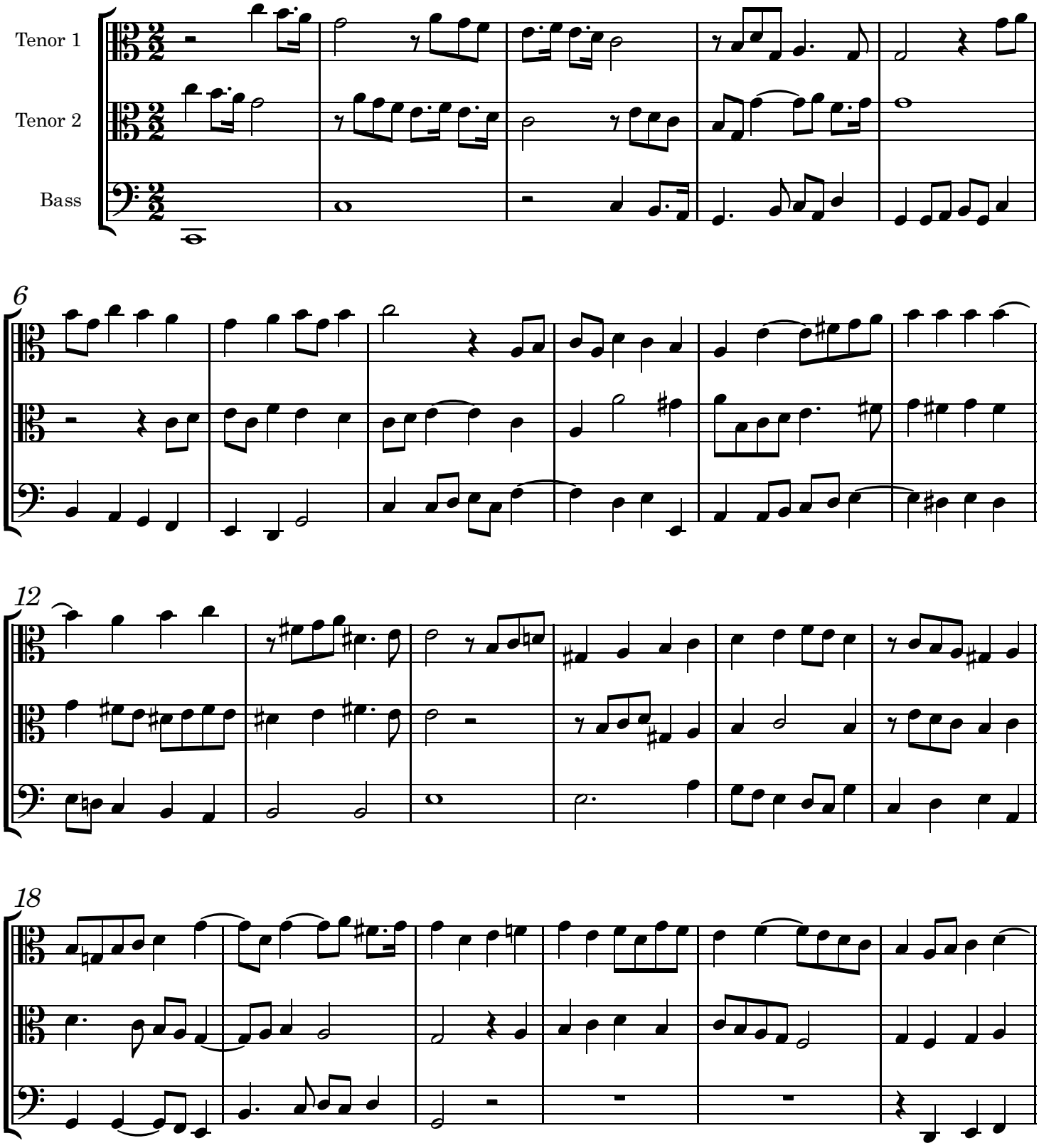
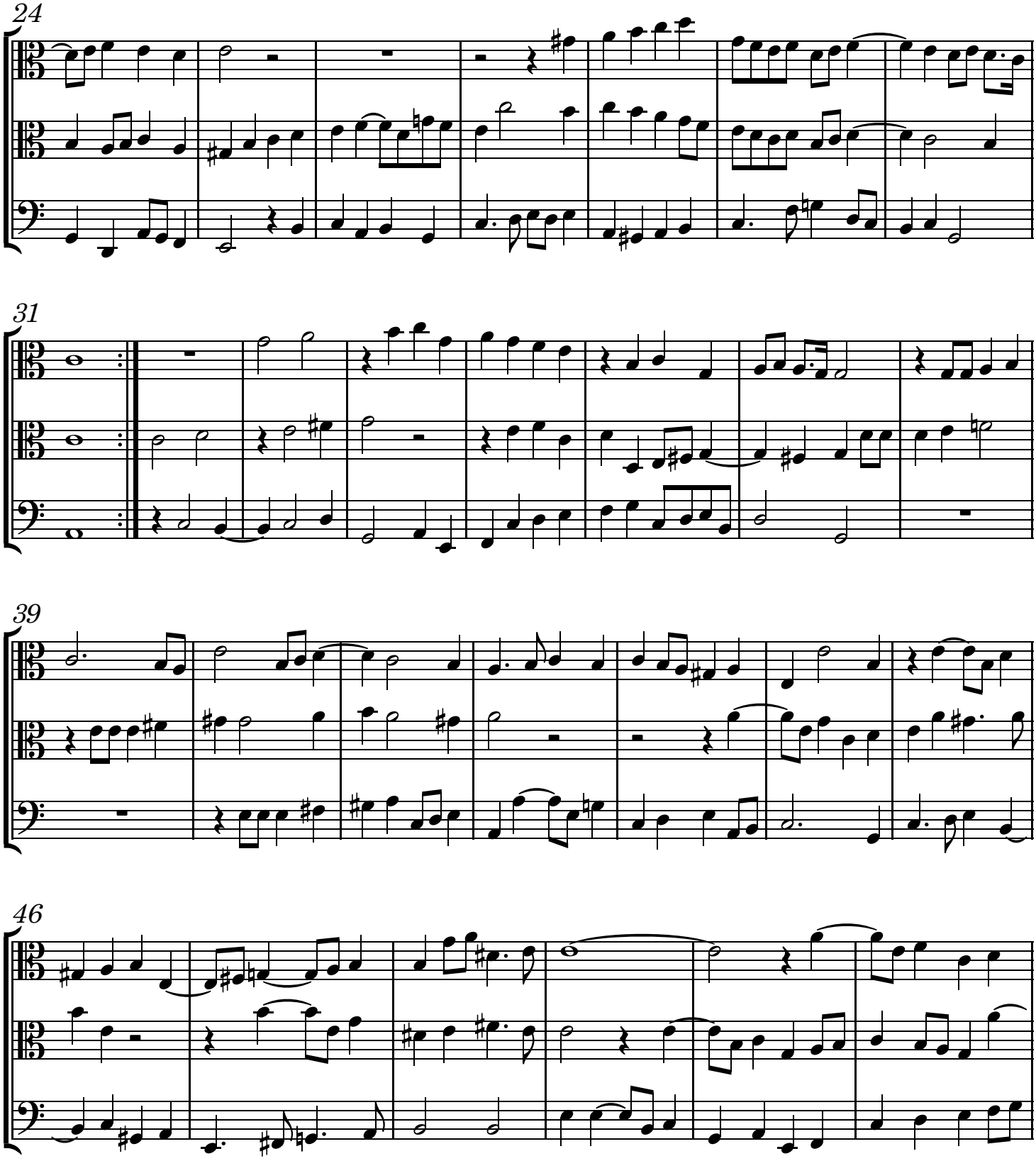
Fantasia no. 21

John Jenkins (1592-1678)



2025, Dick Yates, www.musicforviols.org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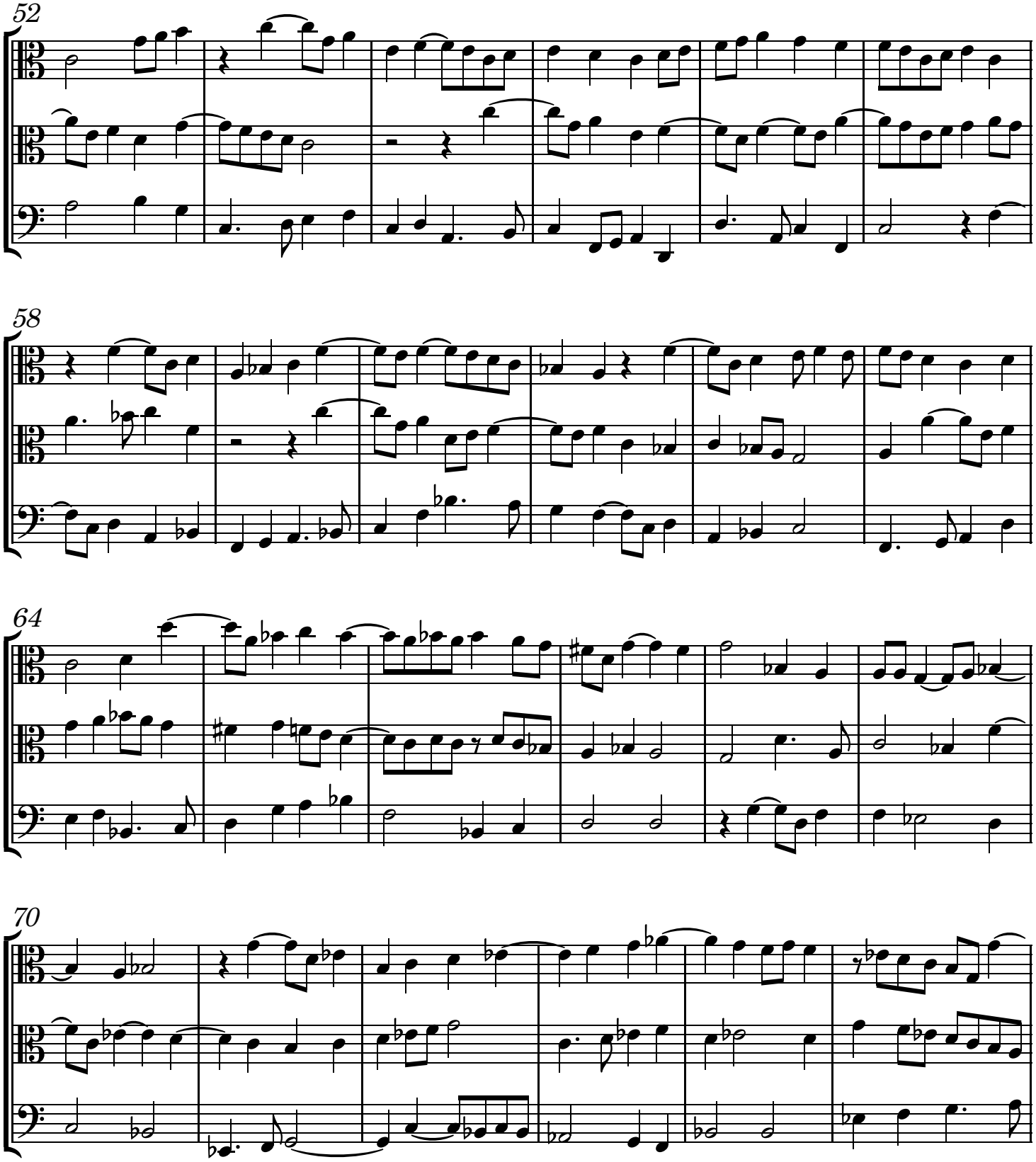
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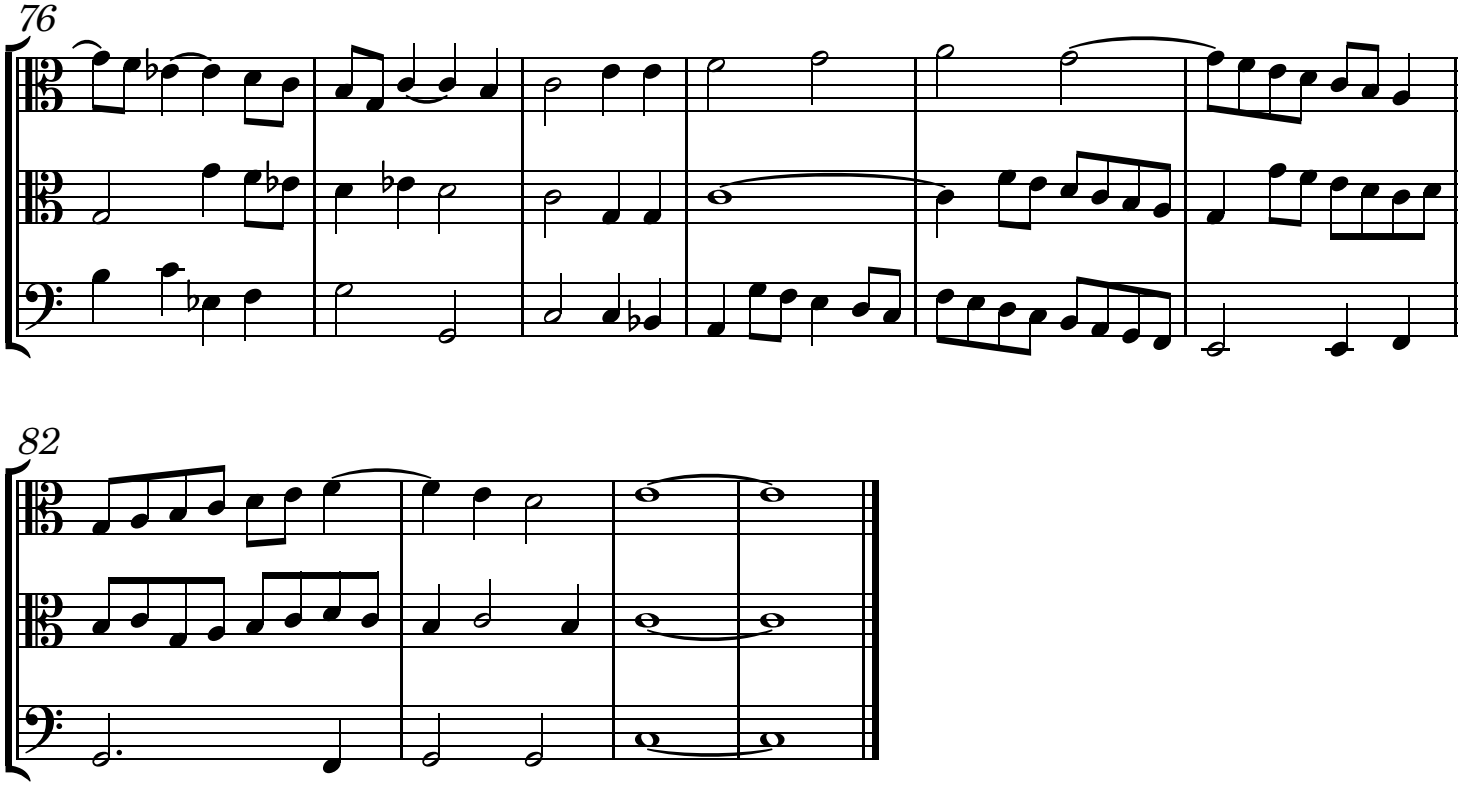
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Tenor 1

Three Part Fantasias

John Jenkins (1592-1678)

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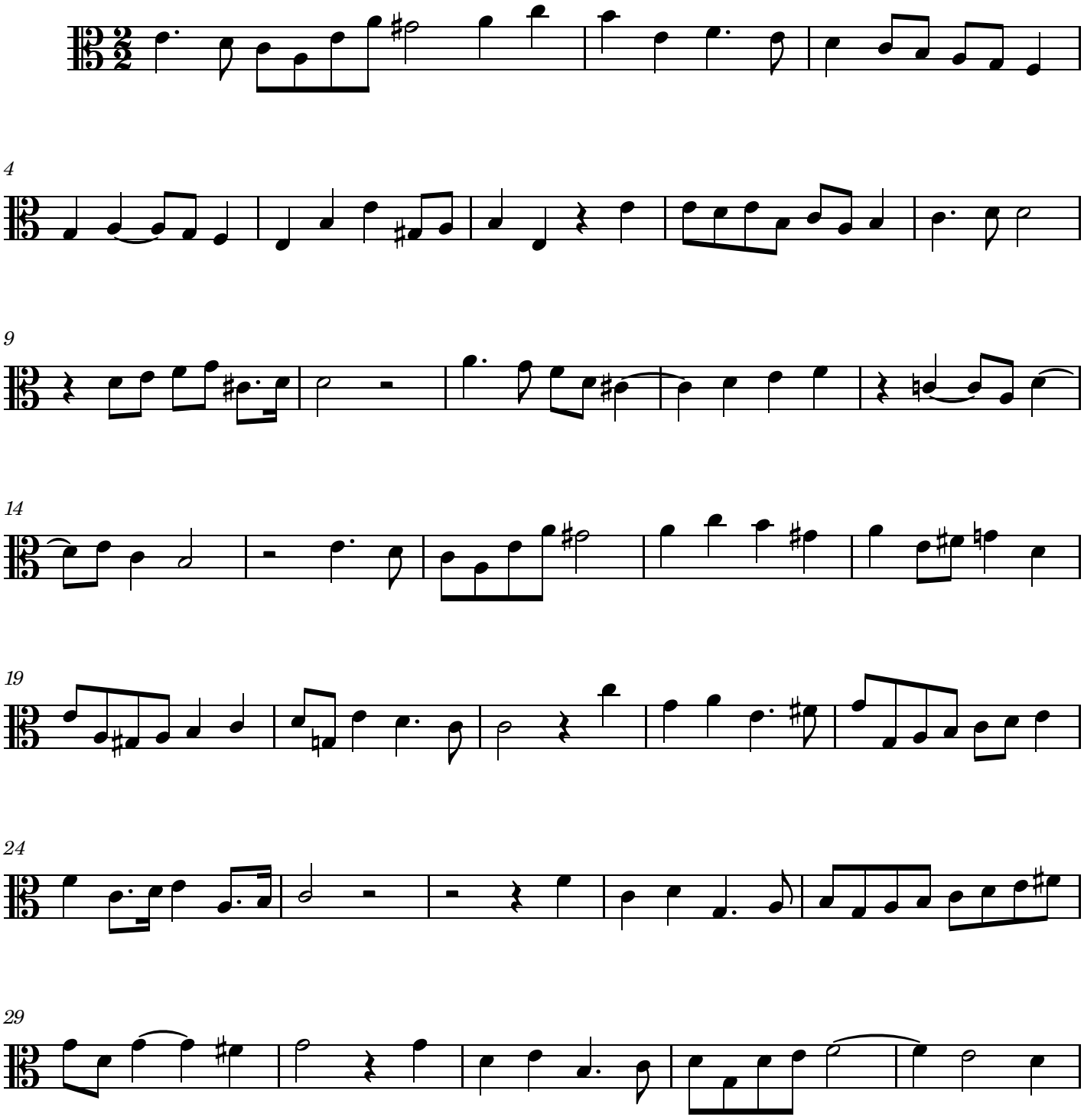
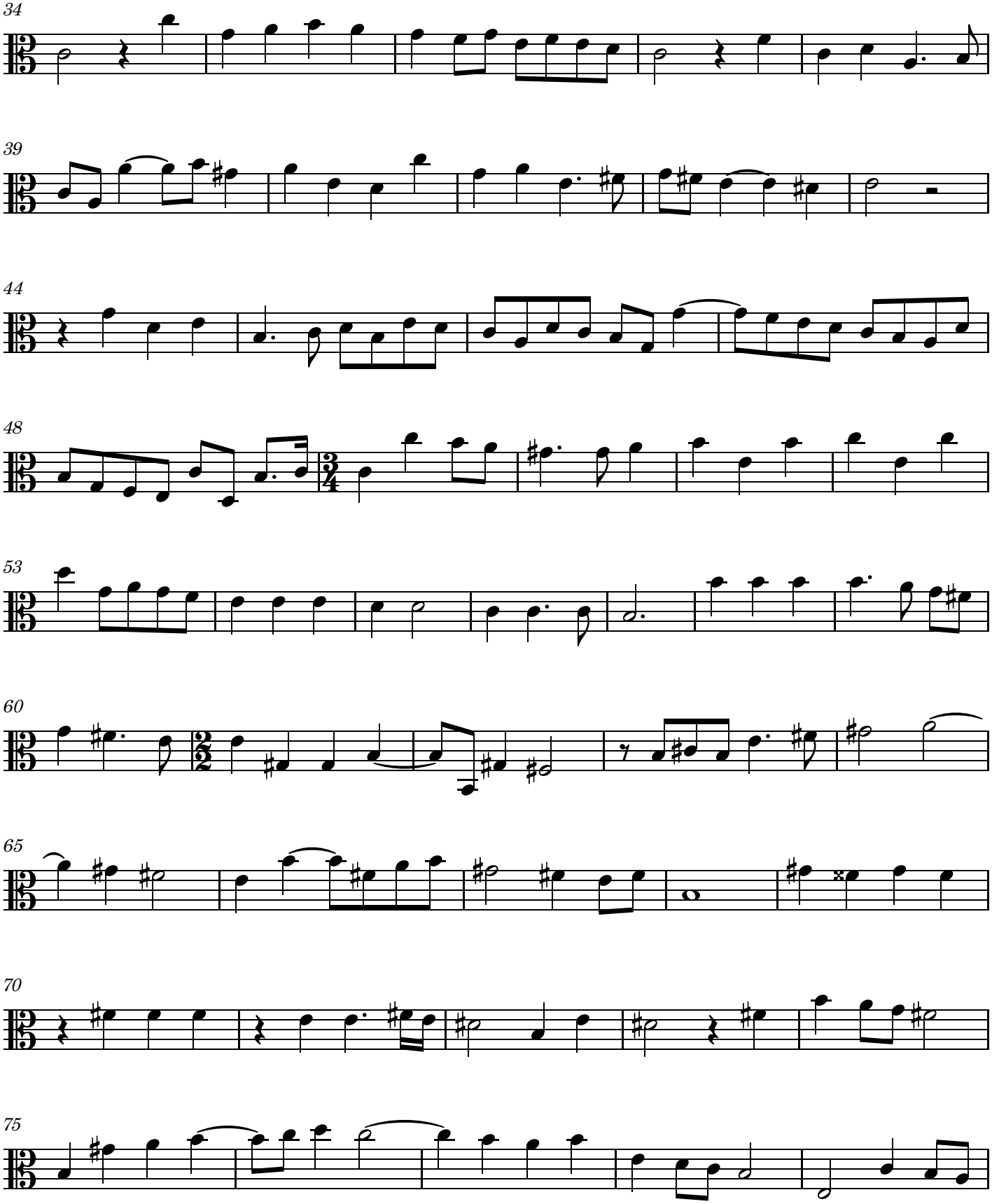


2025, Dick Yates, www.musicforviols.org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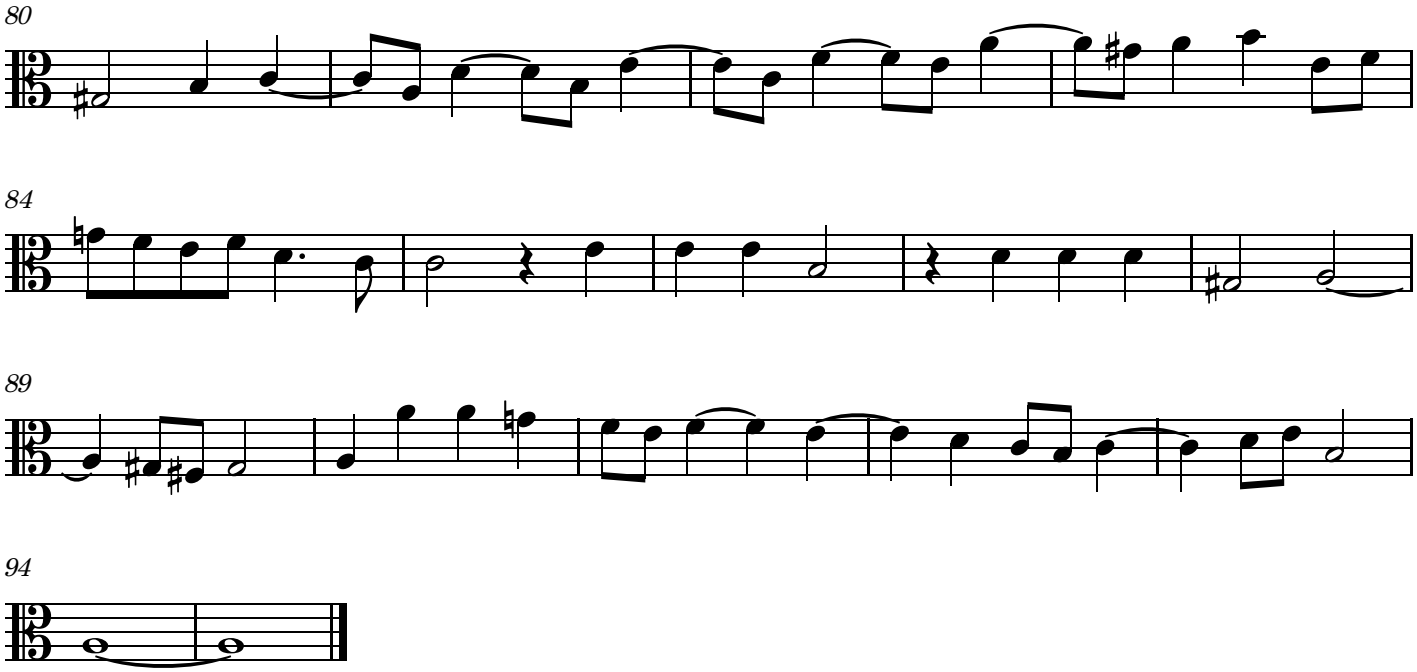

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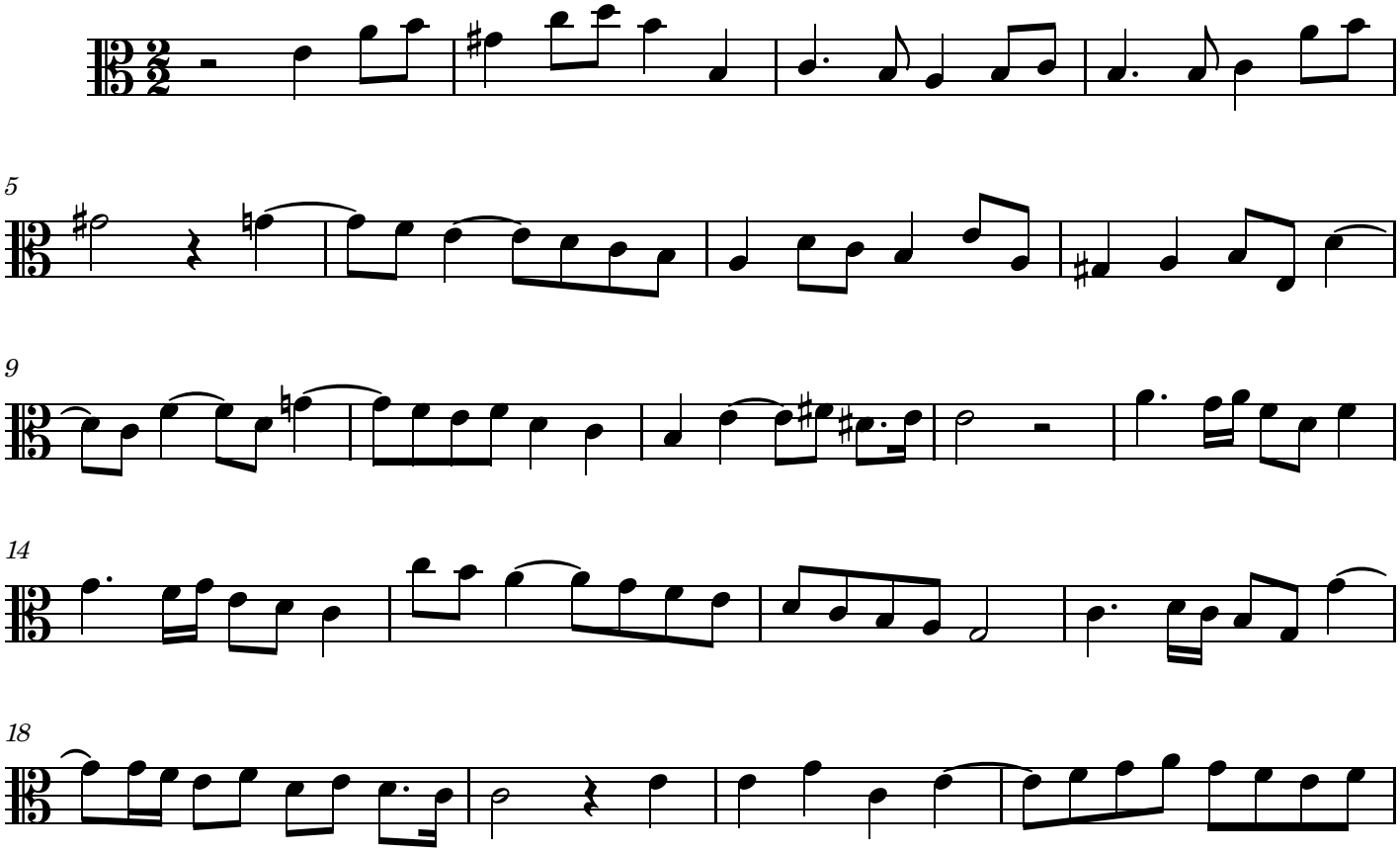

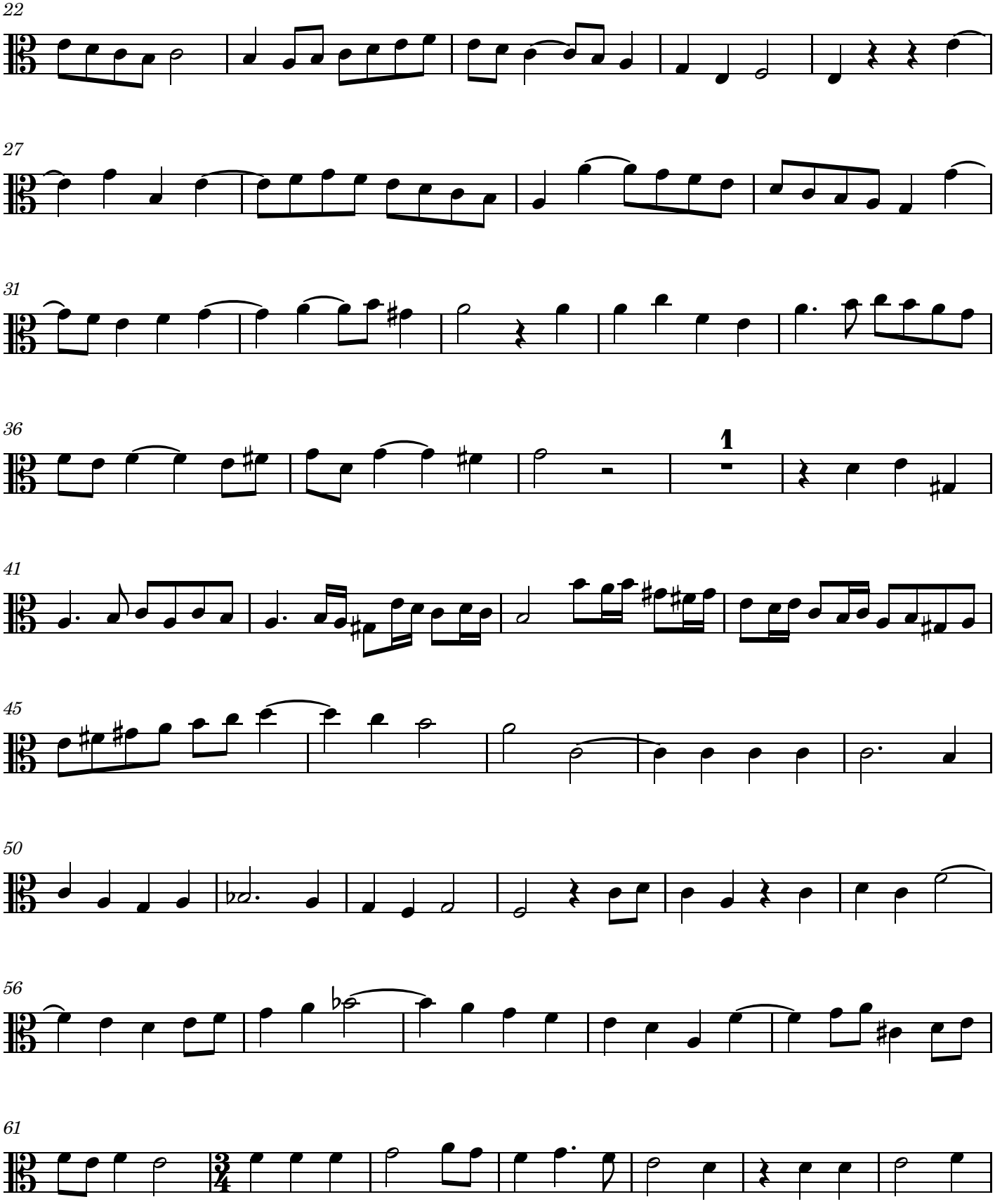
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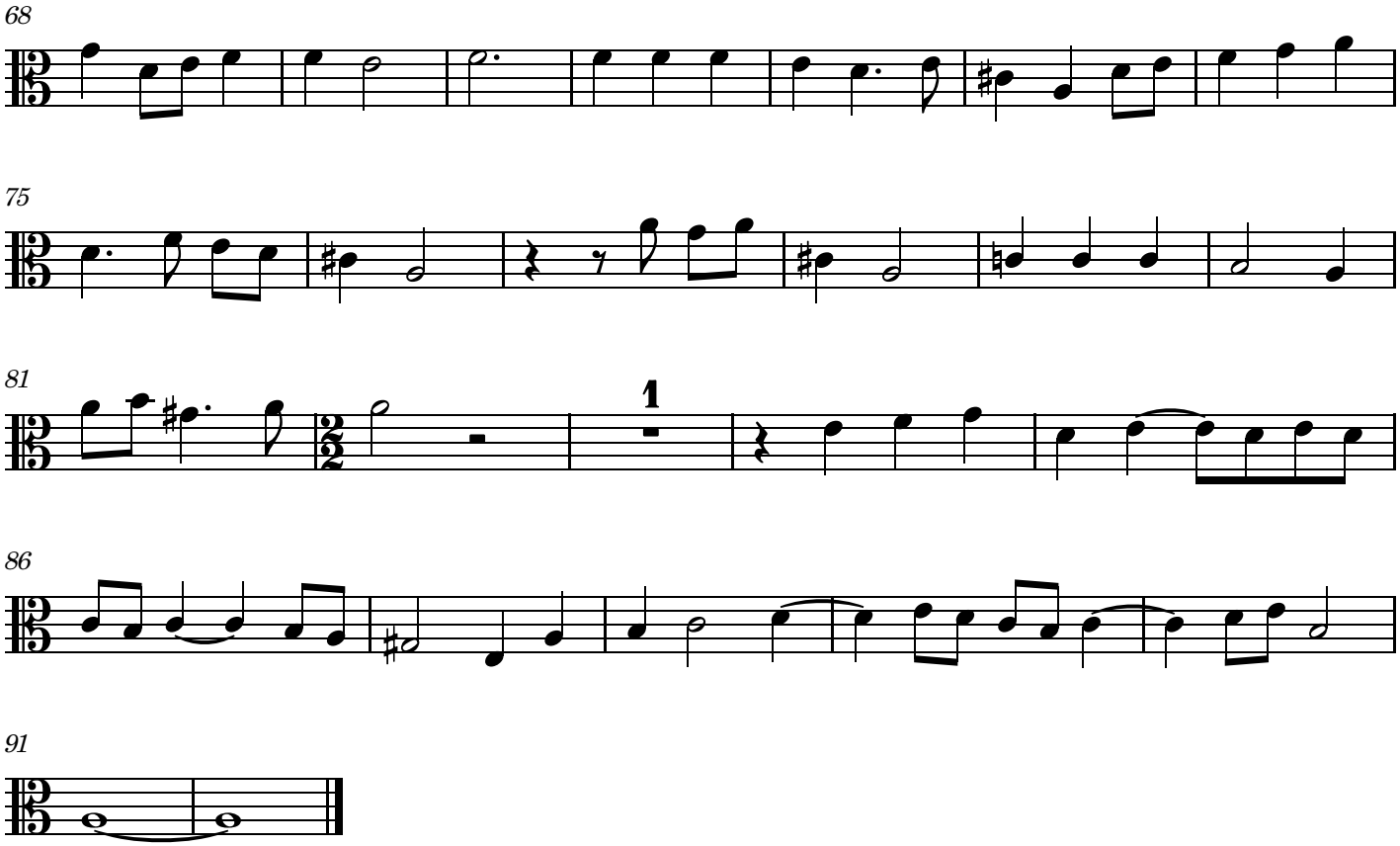

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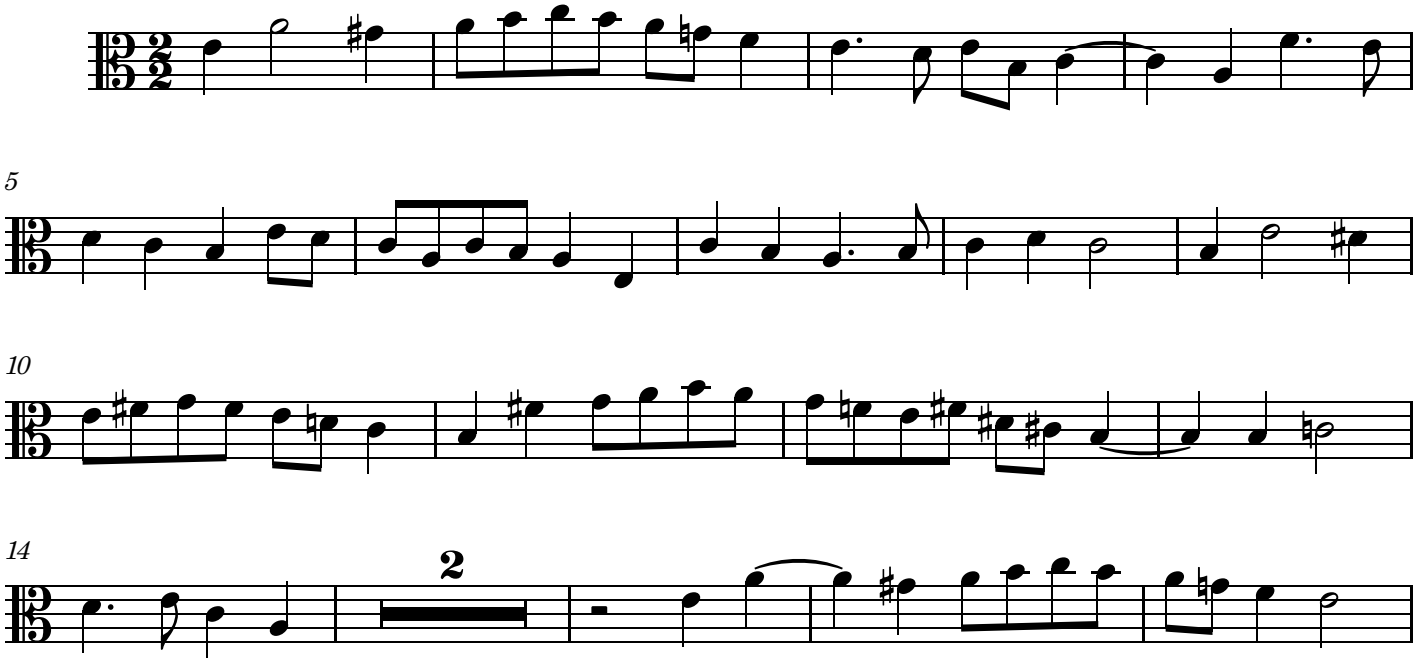

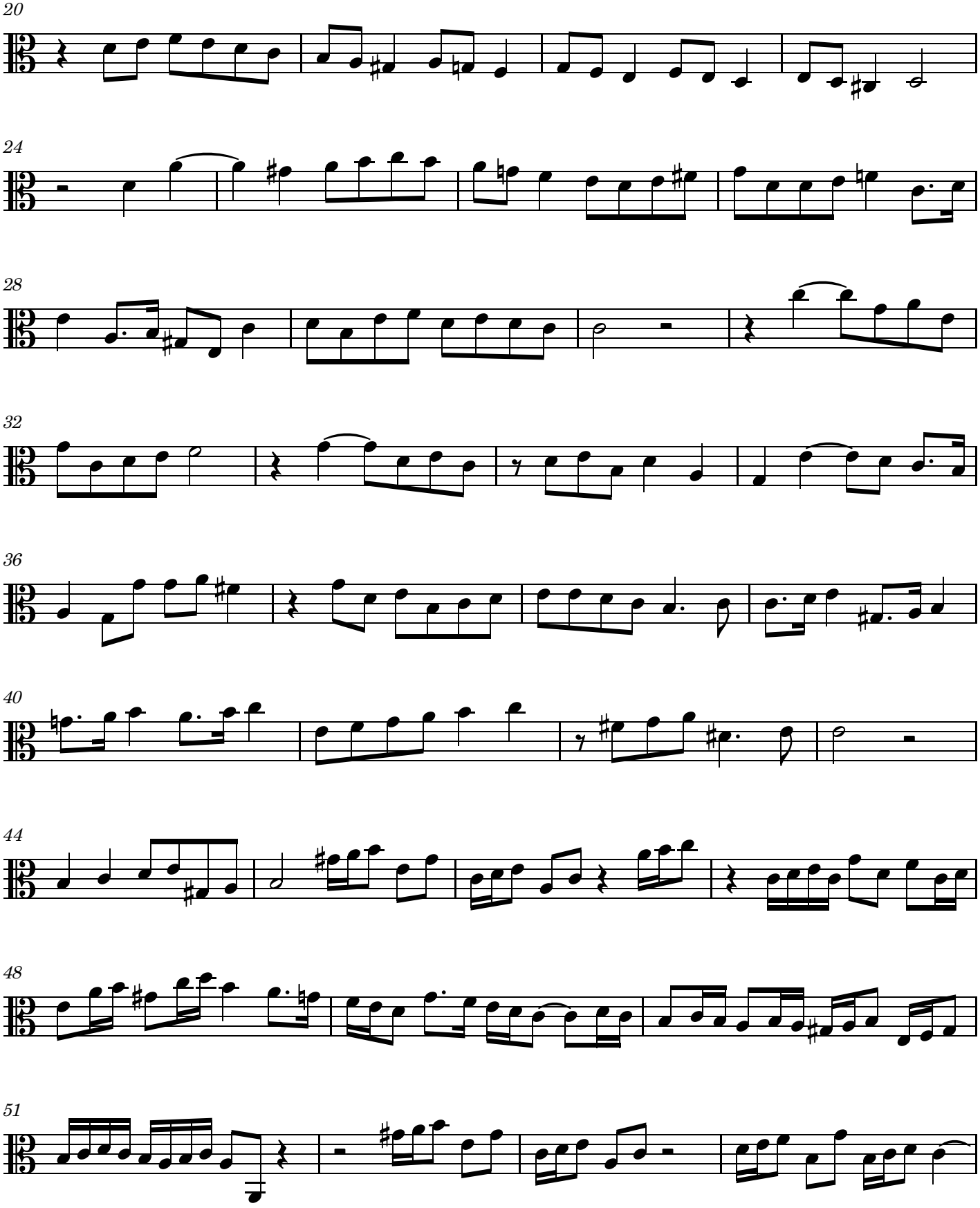
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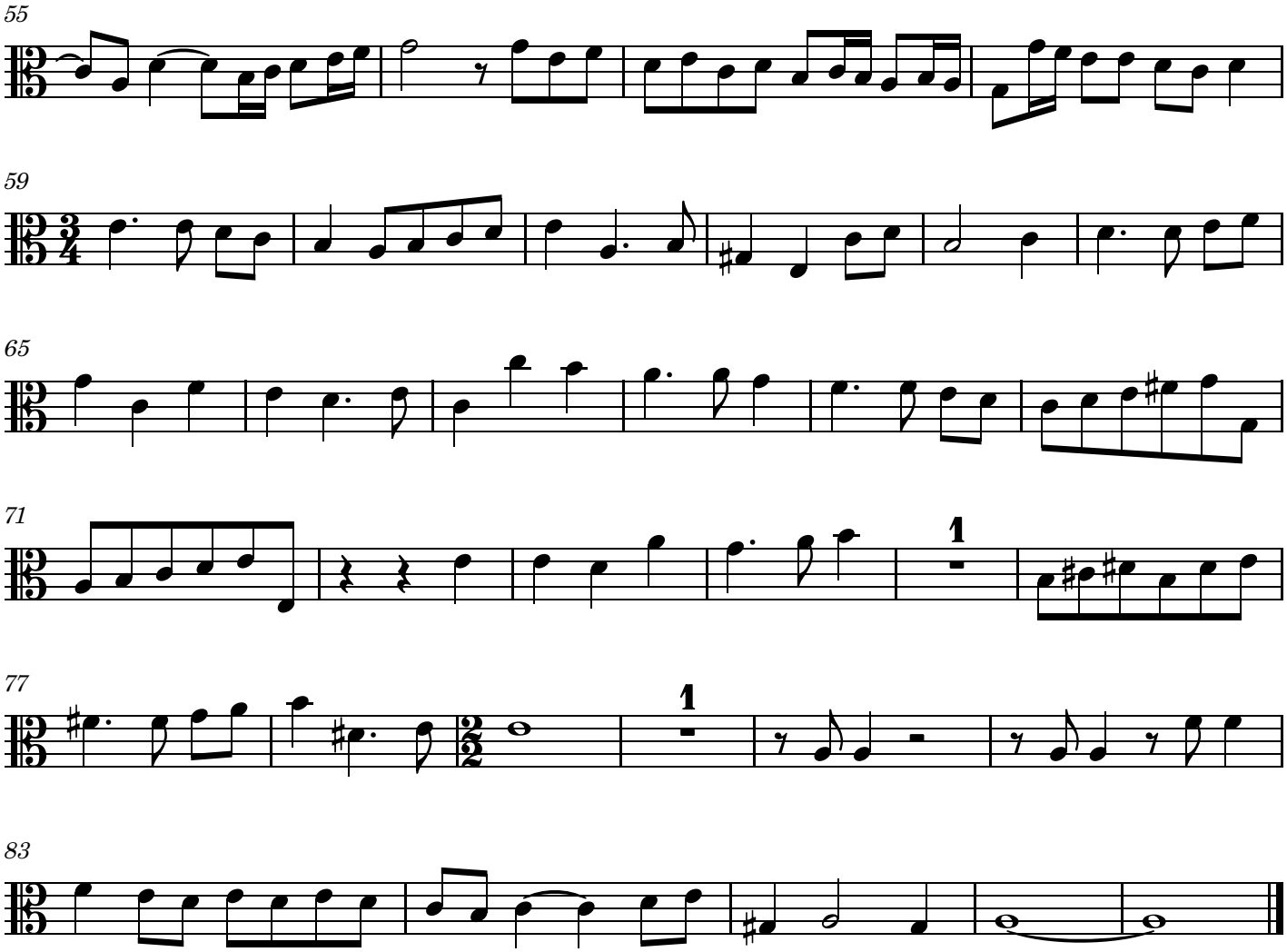

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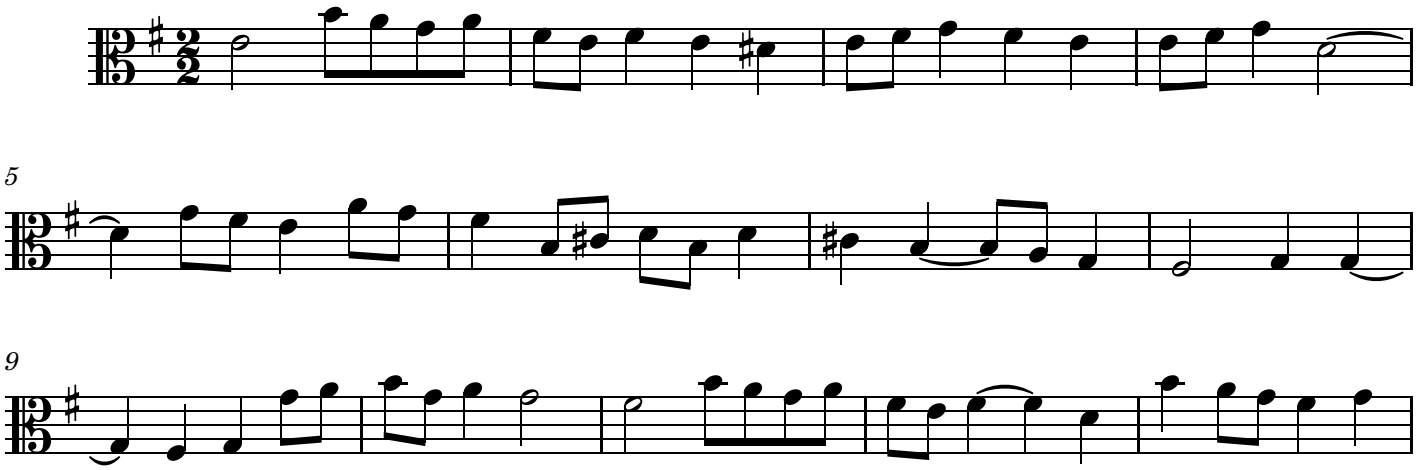

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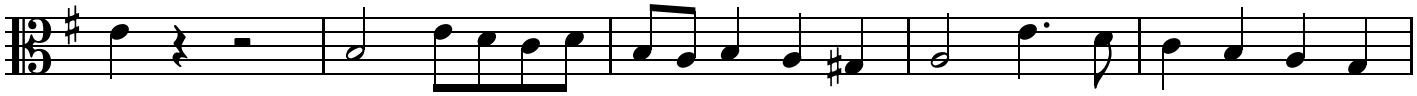

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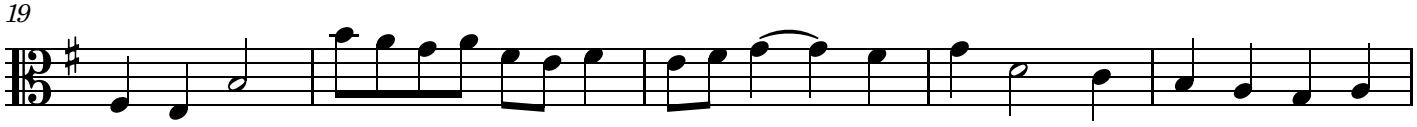

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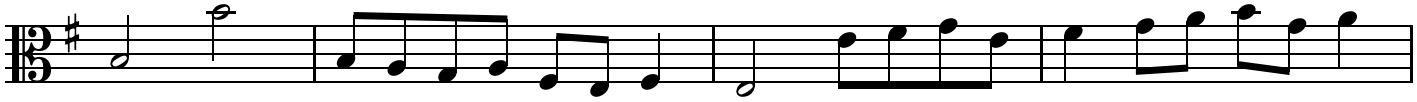

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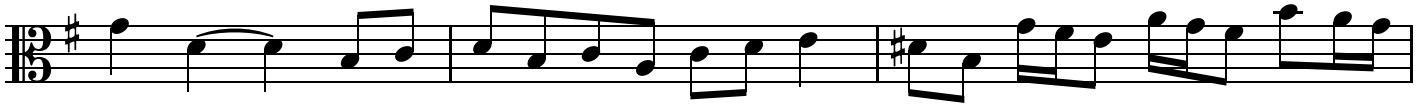

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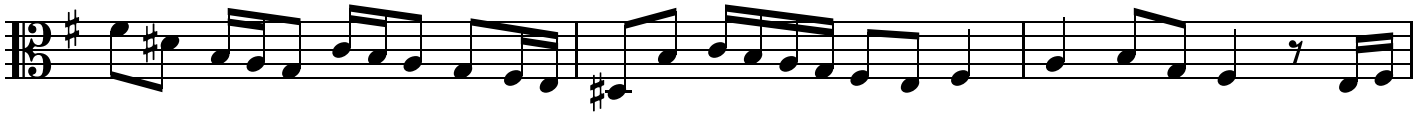

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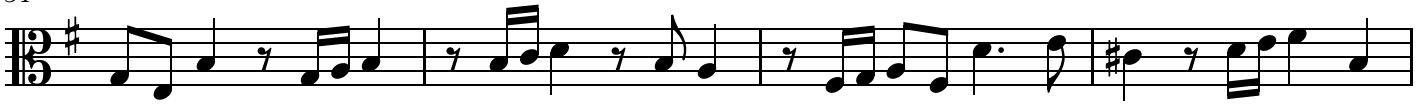

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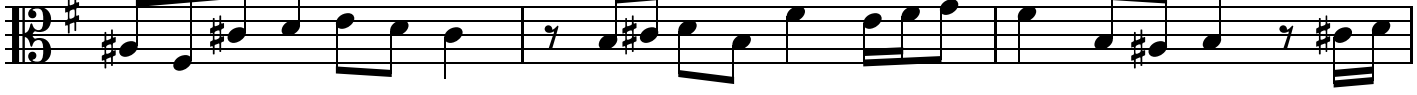

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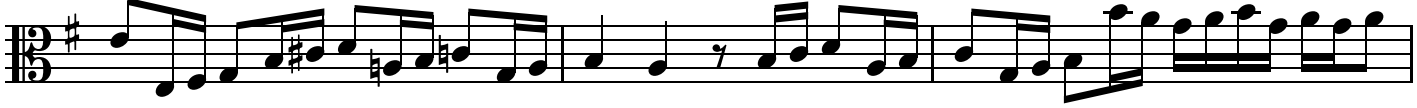

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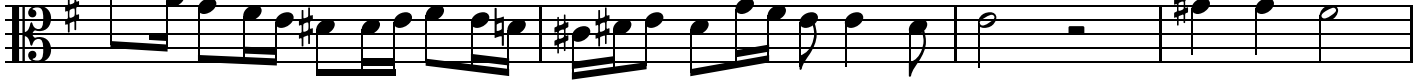

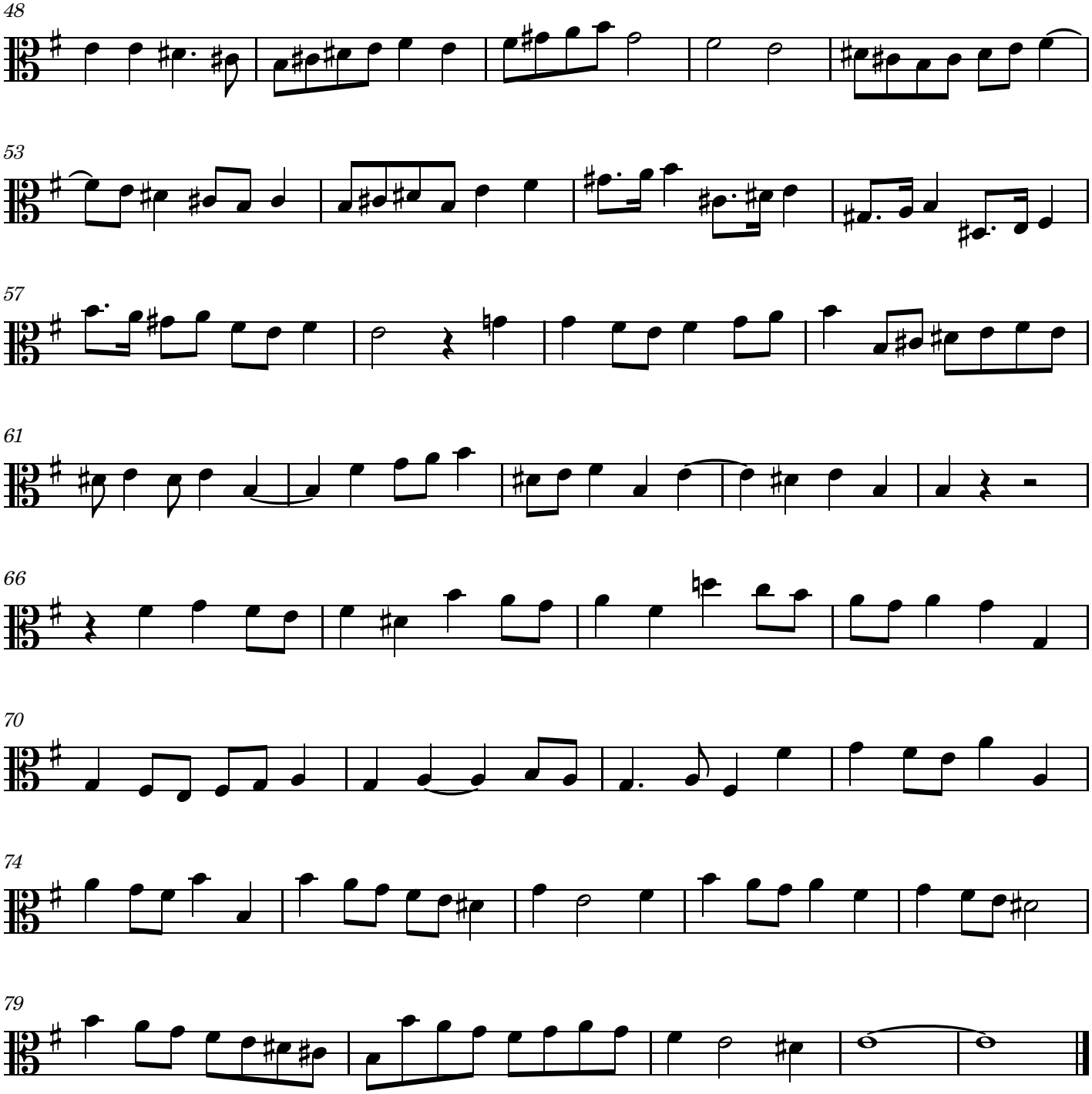

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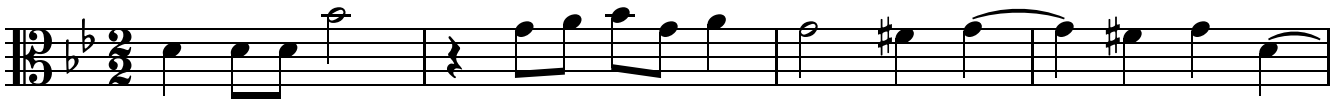

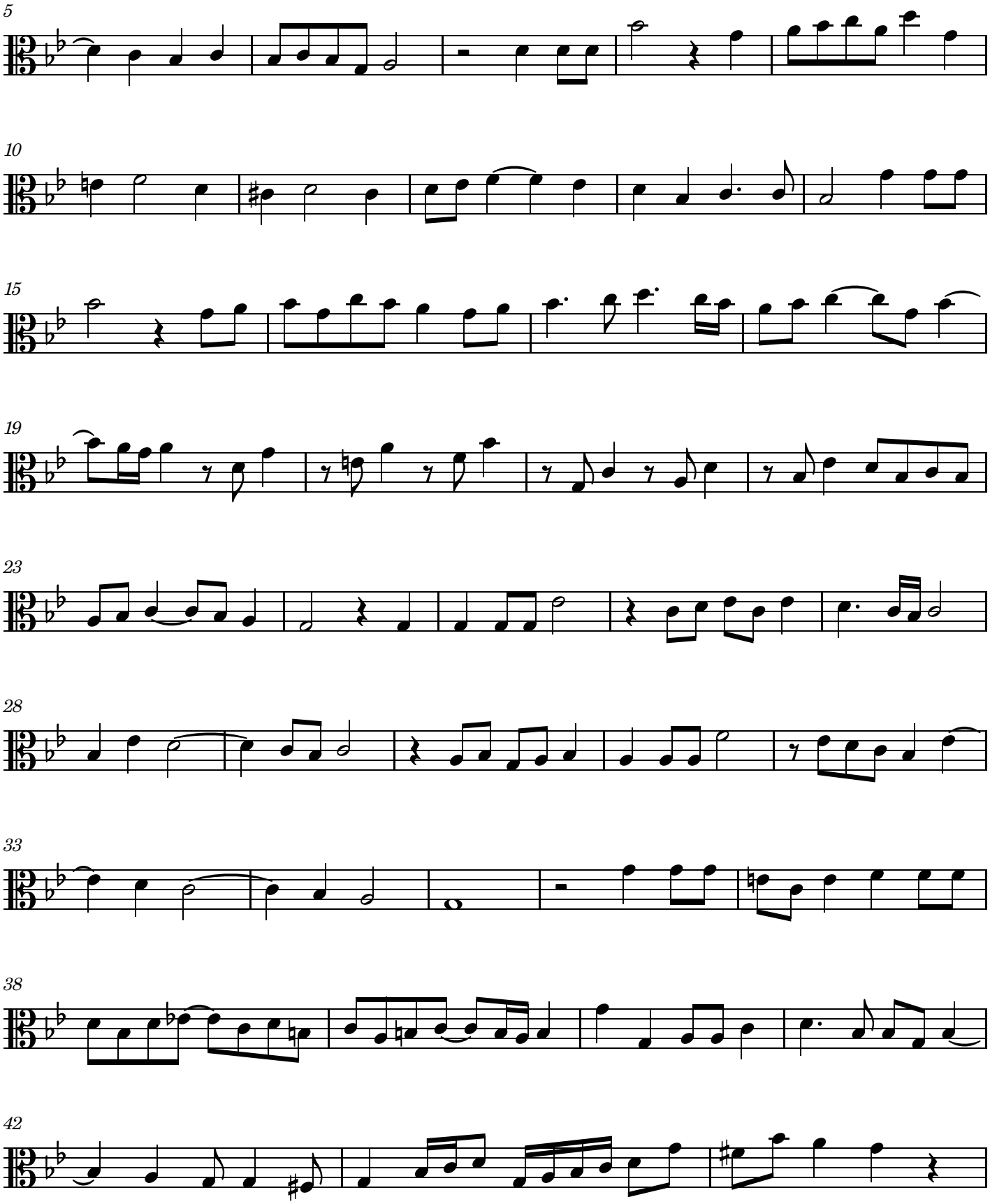
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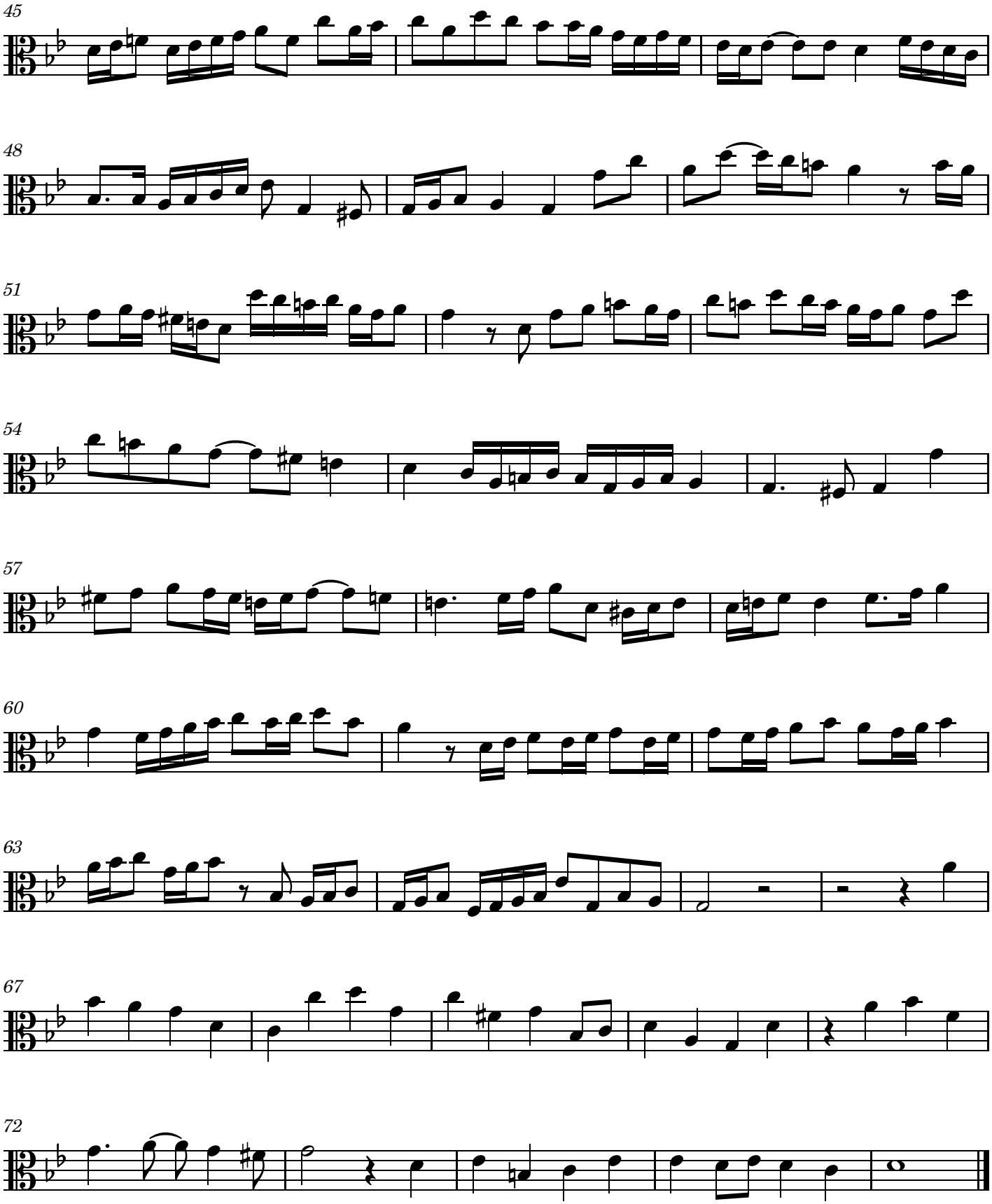
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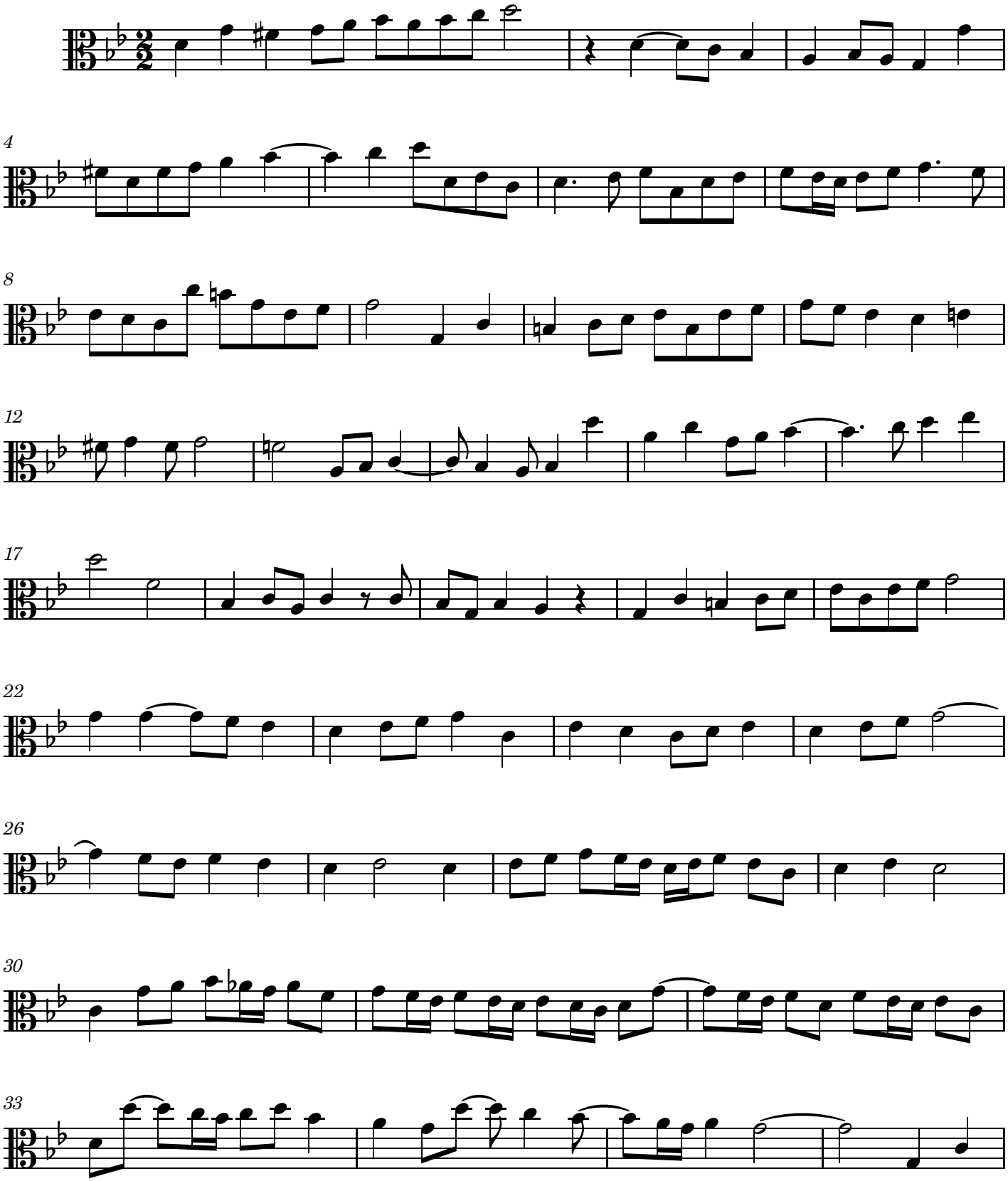

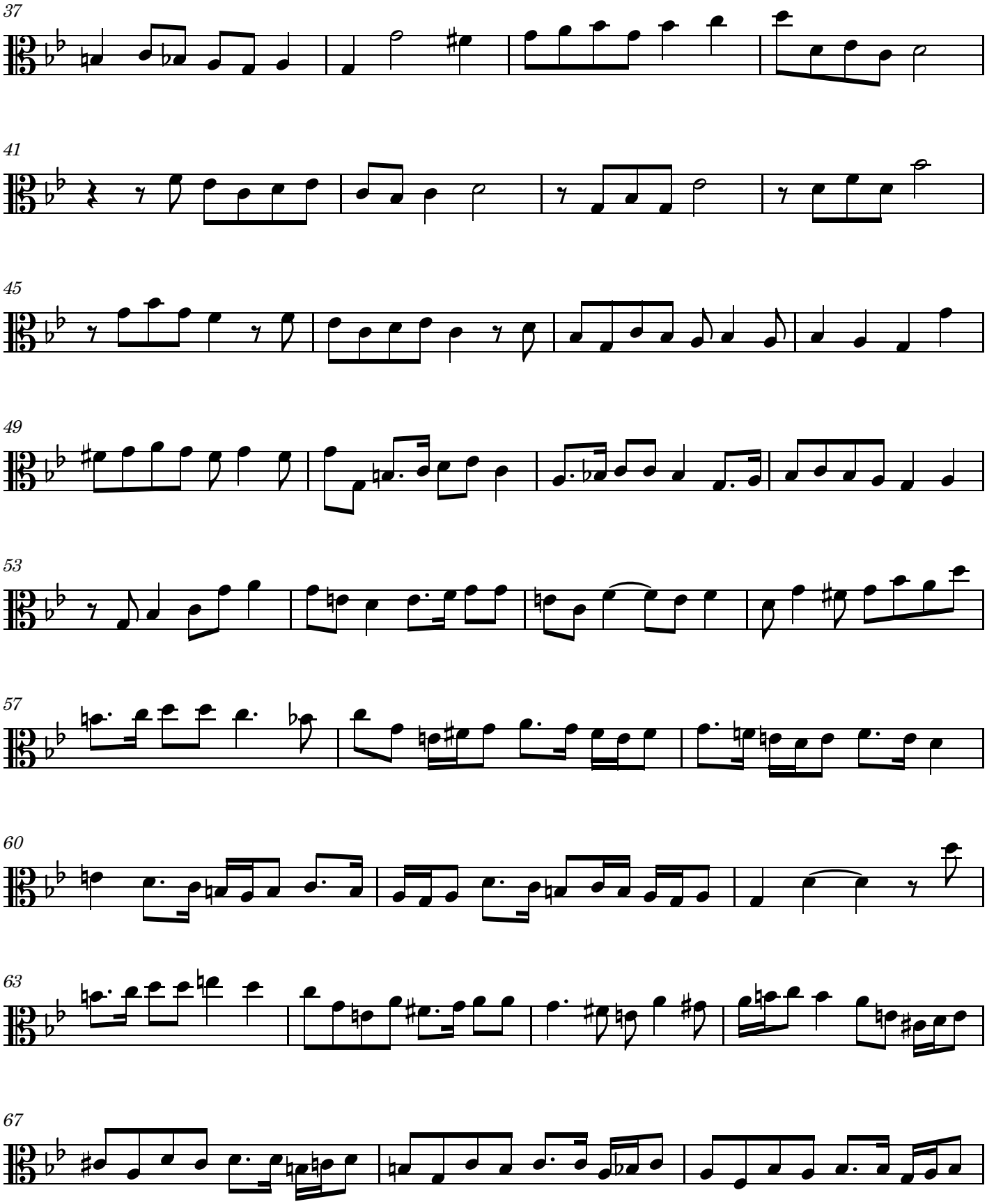
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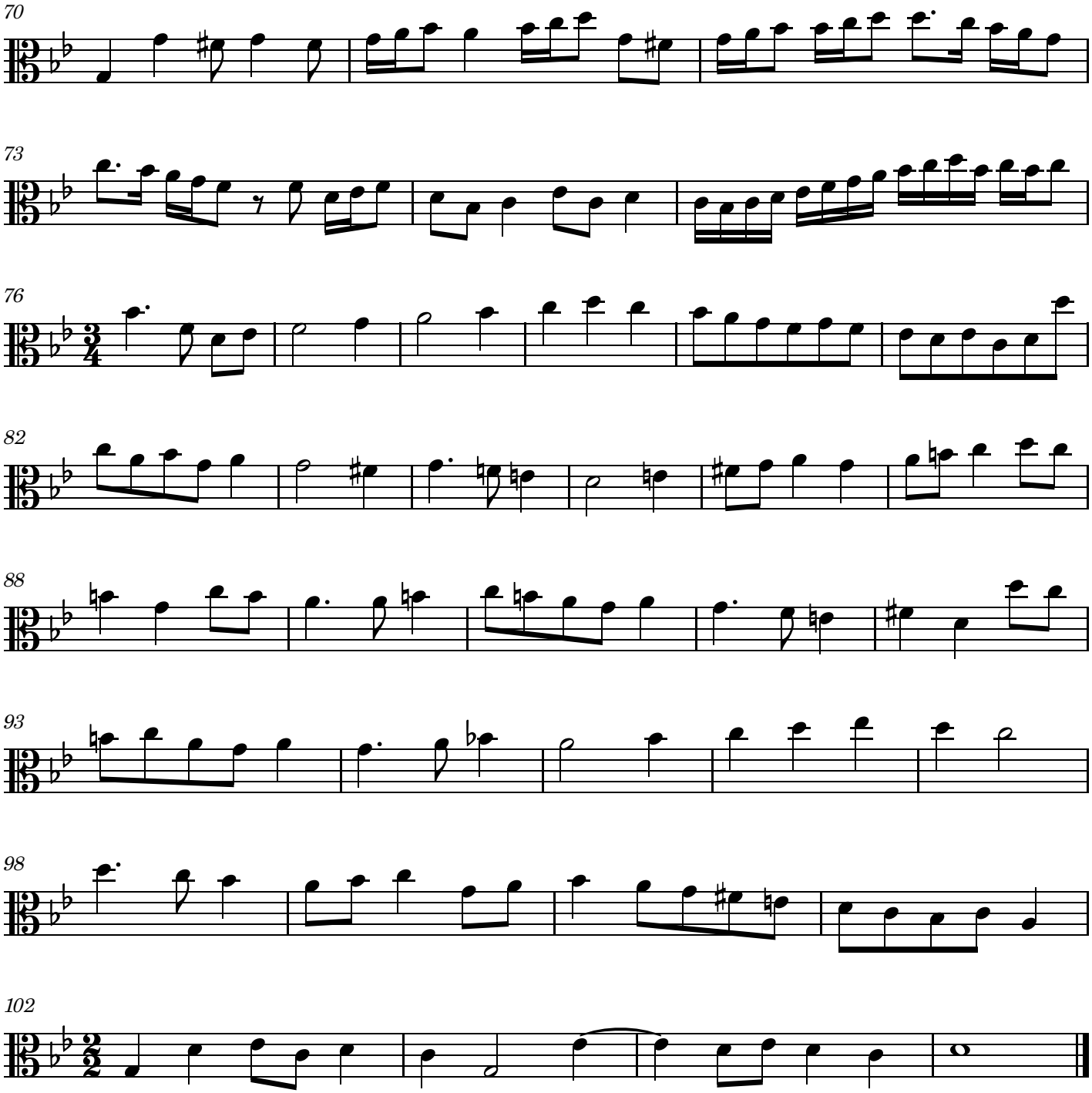

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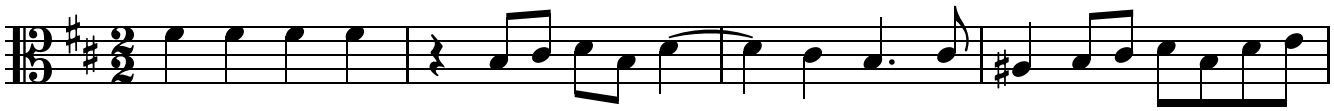

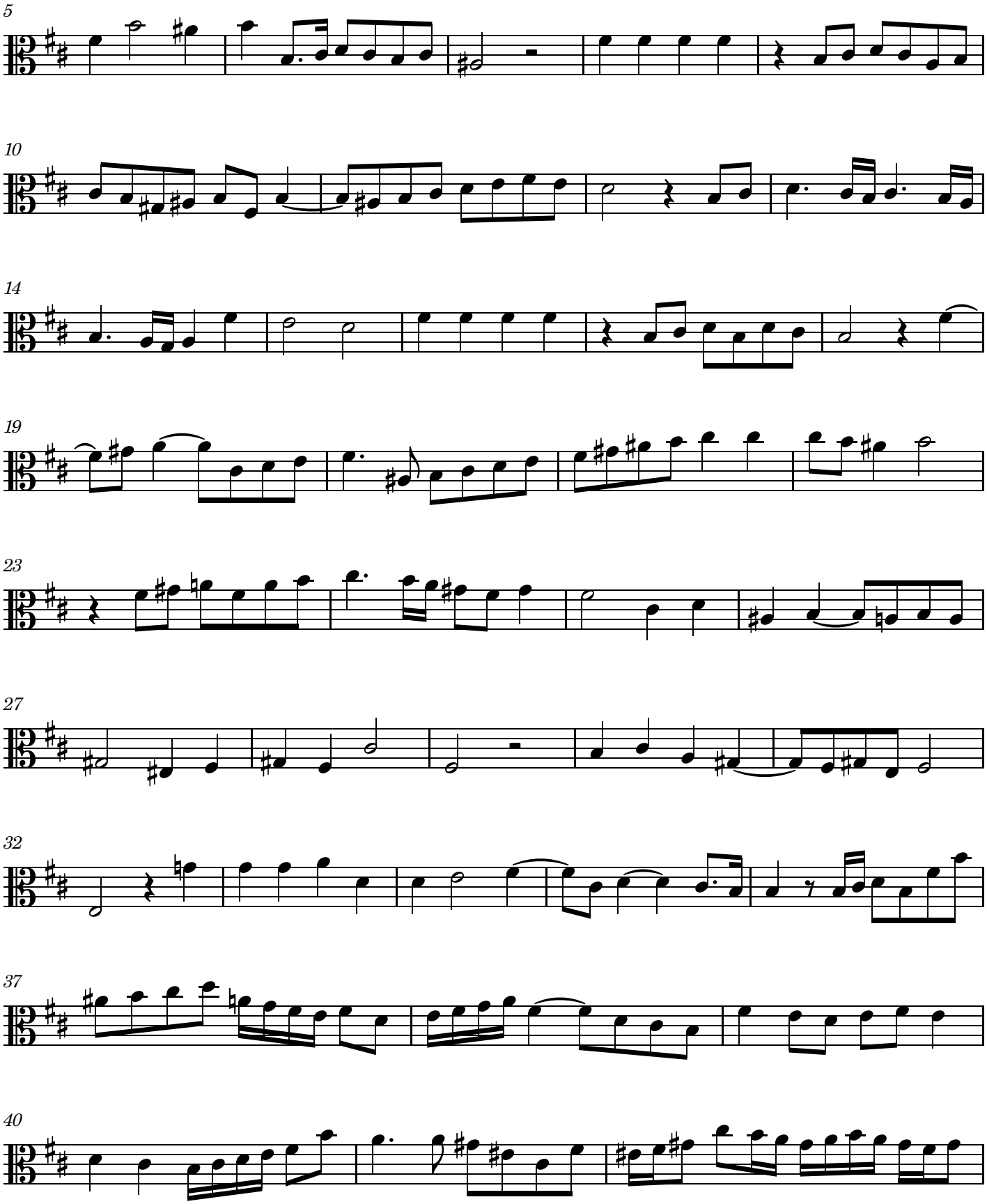
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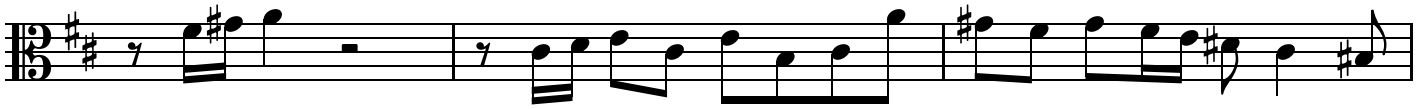

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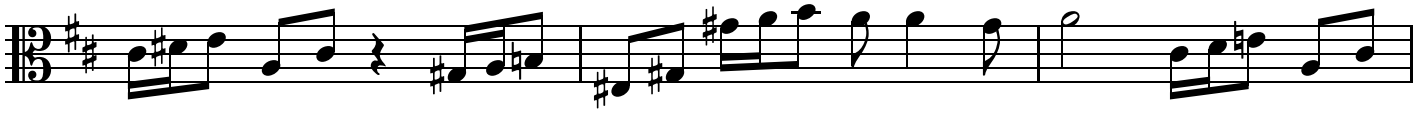

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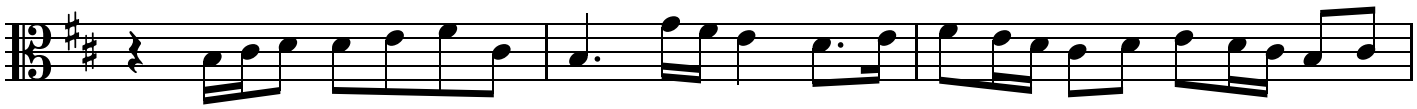

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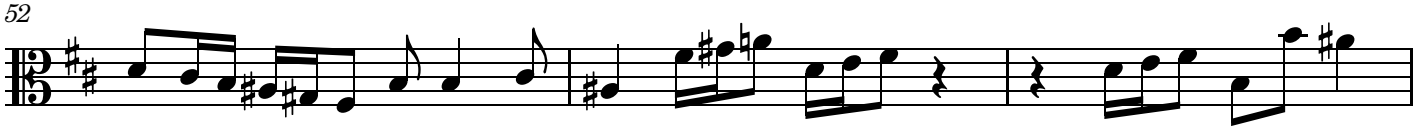

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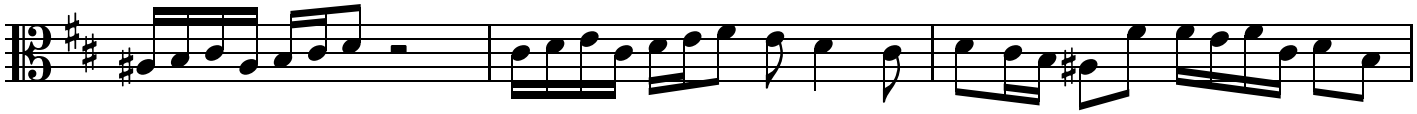

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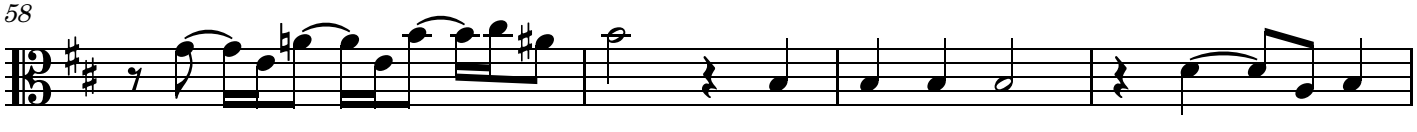

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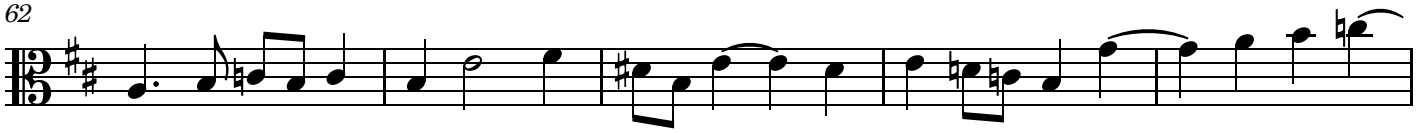

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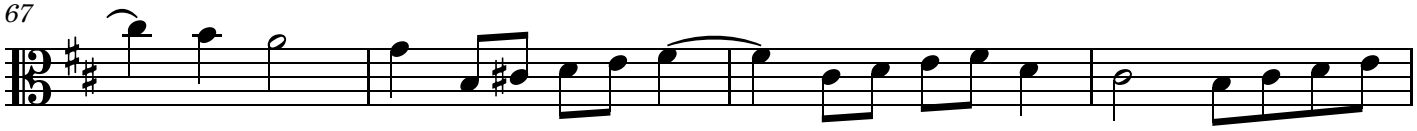

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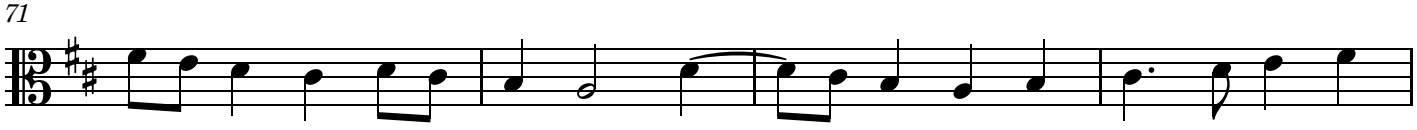

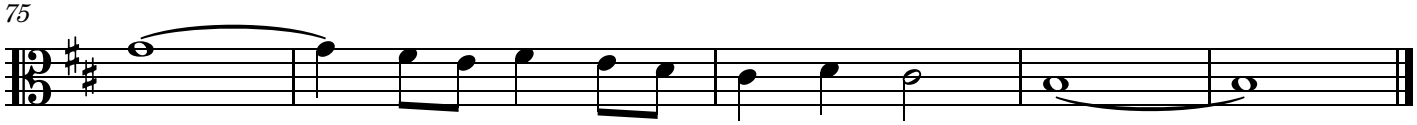

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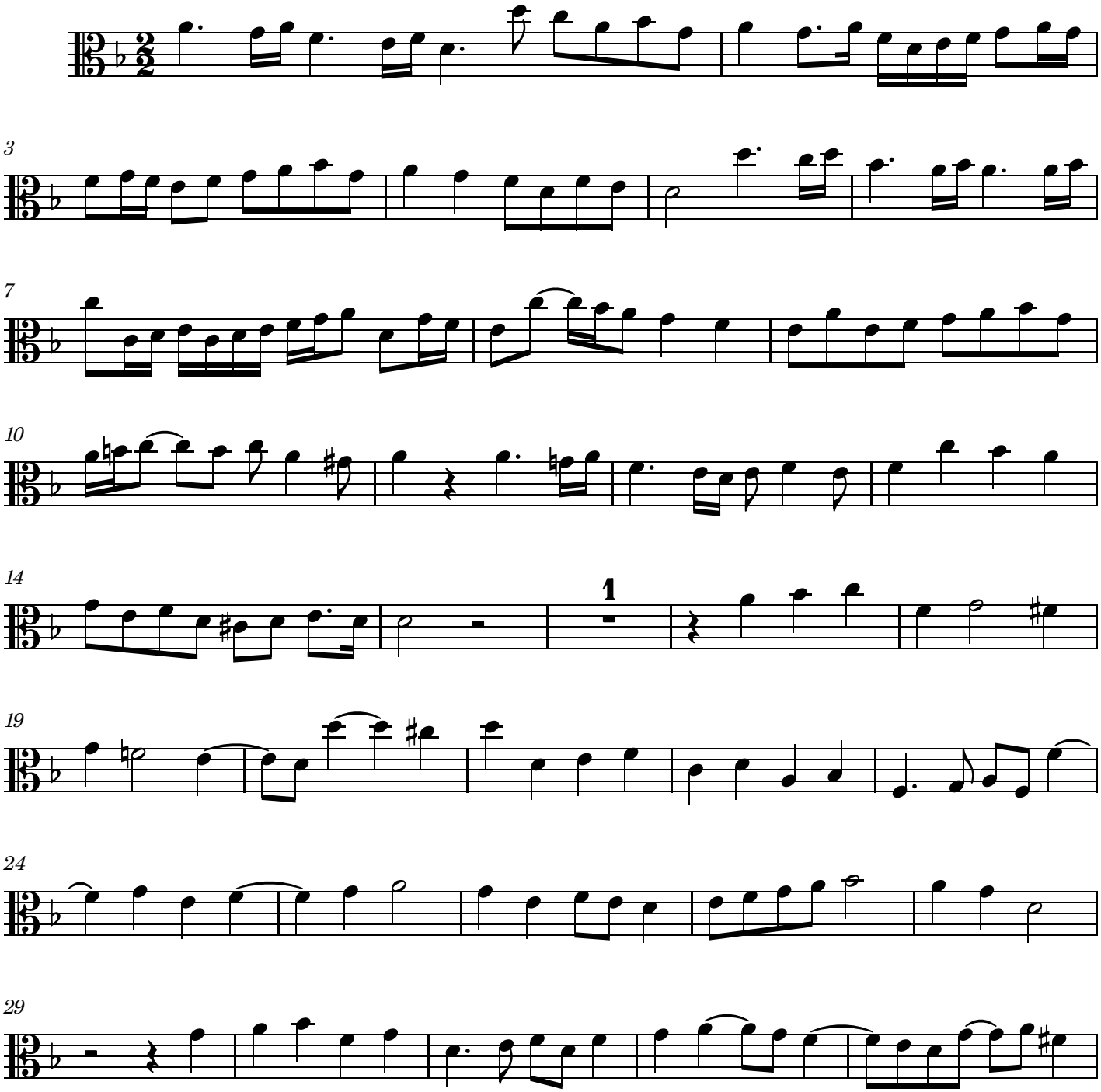

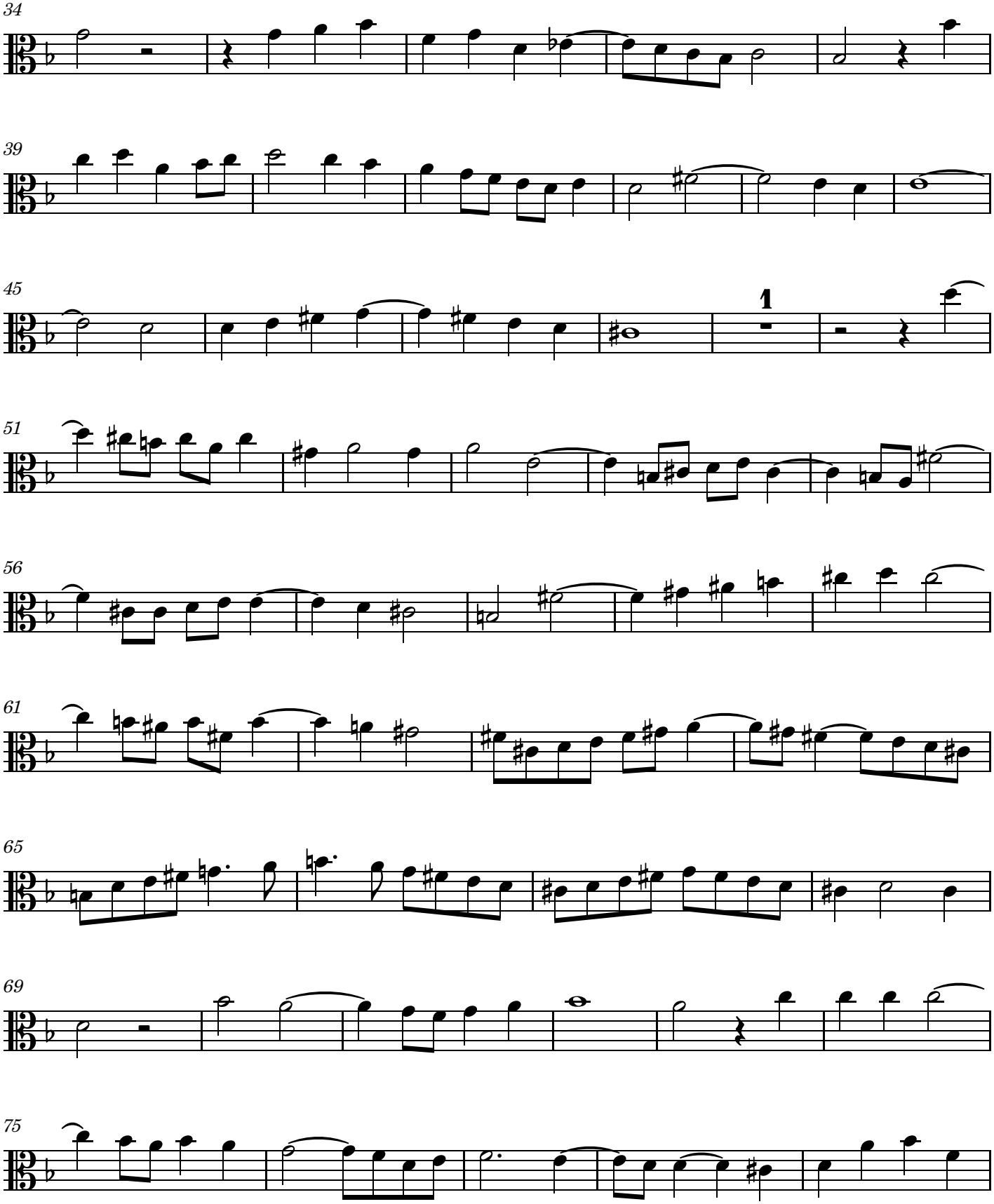
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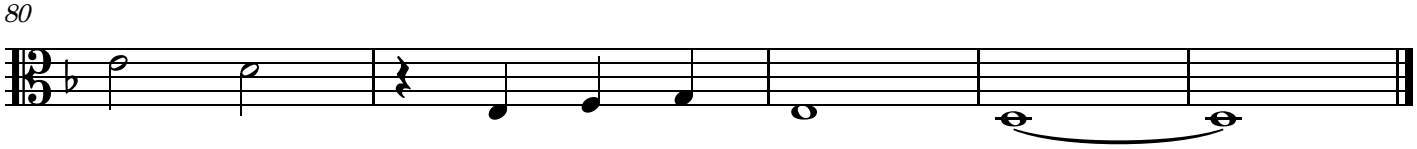

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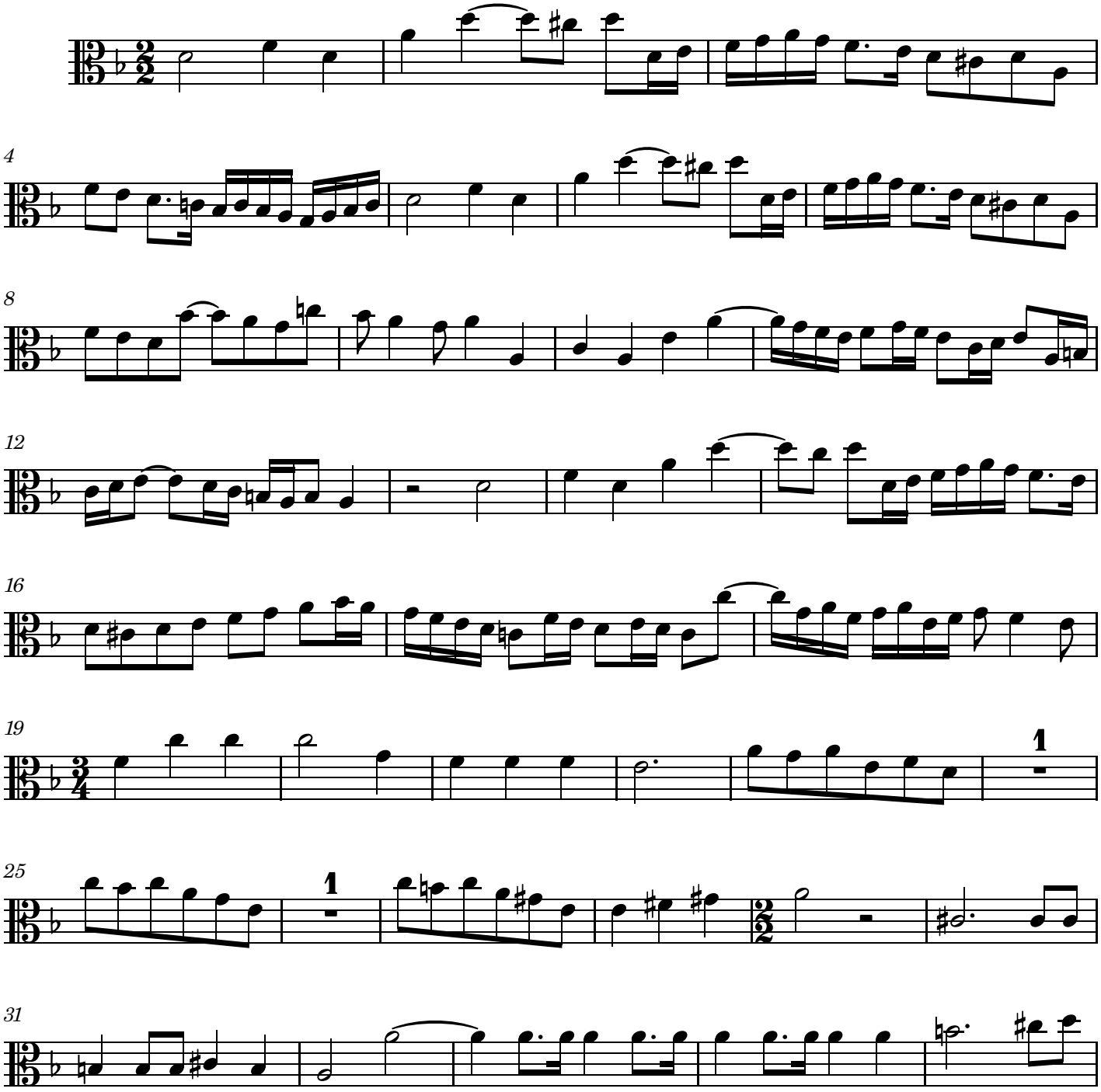

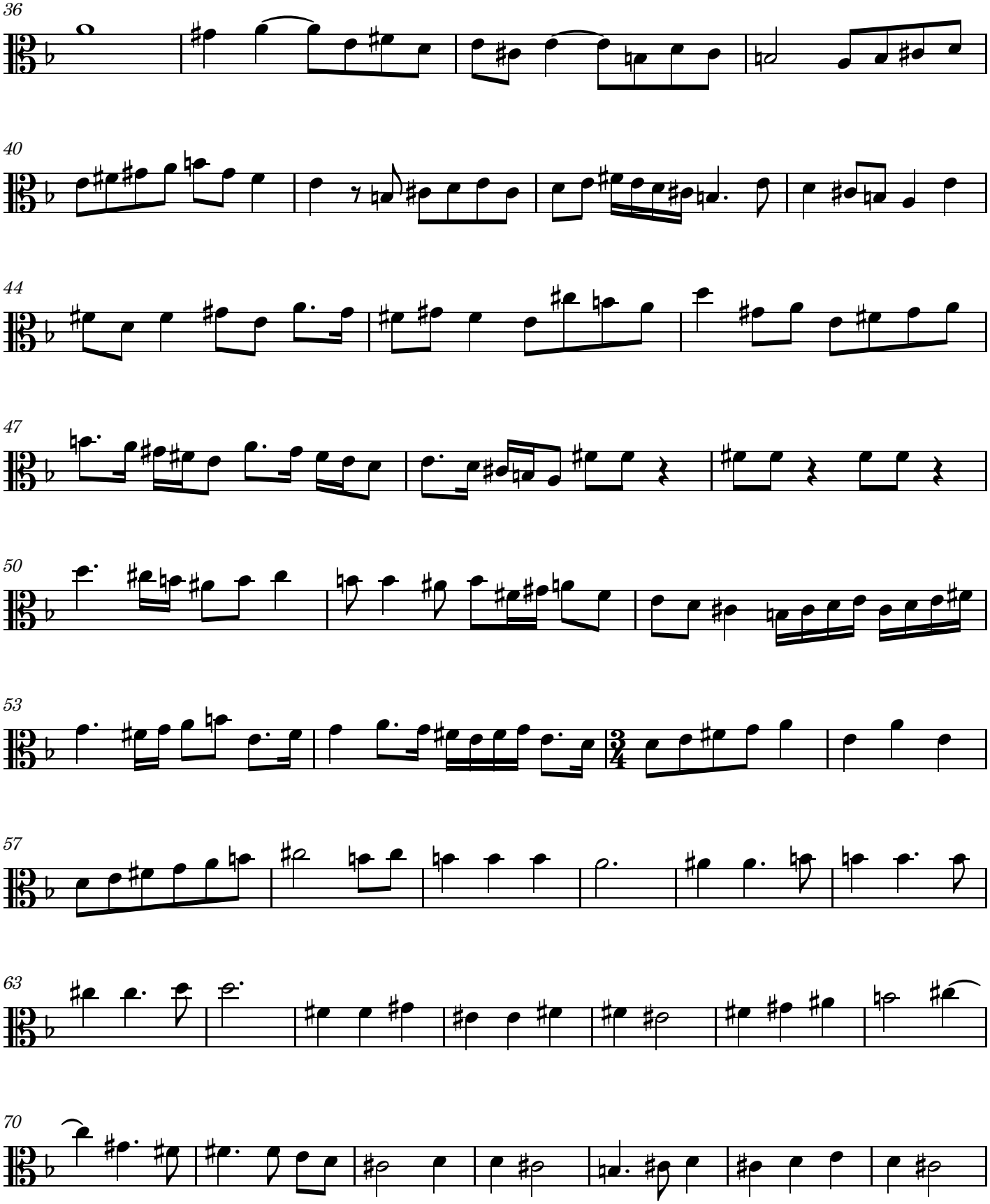
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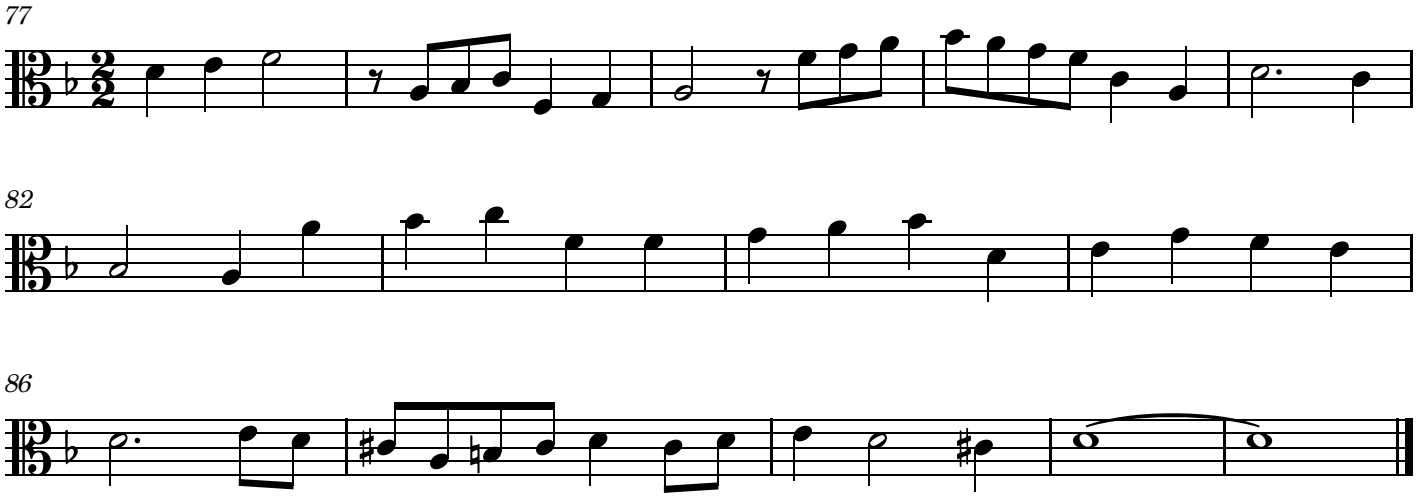

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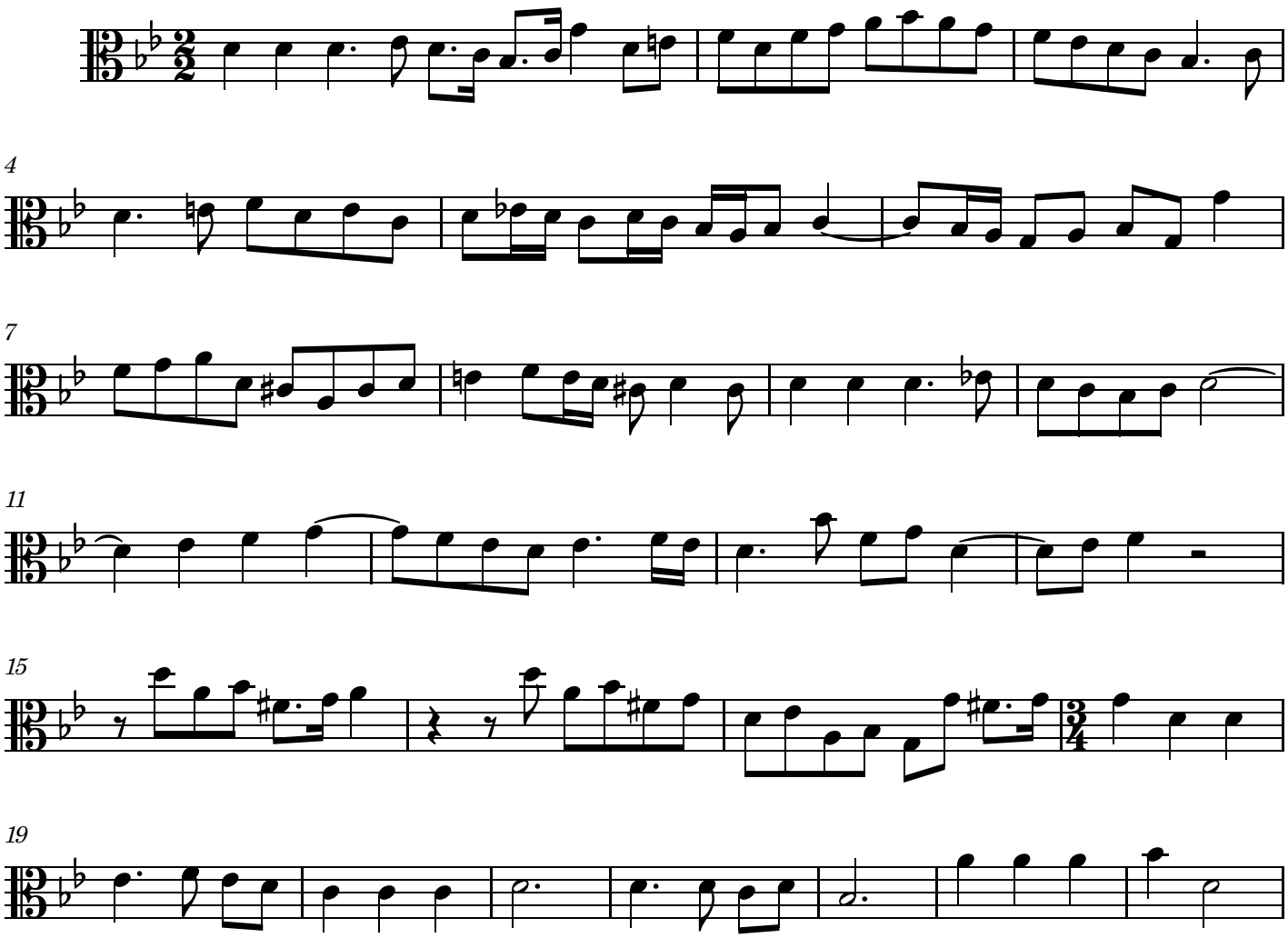

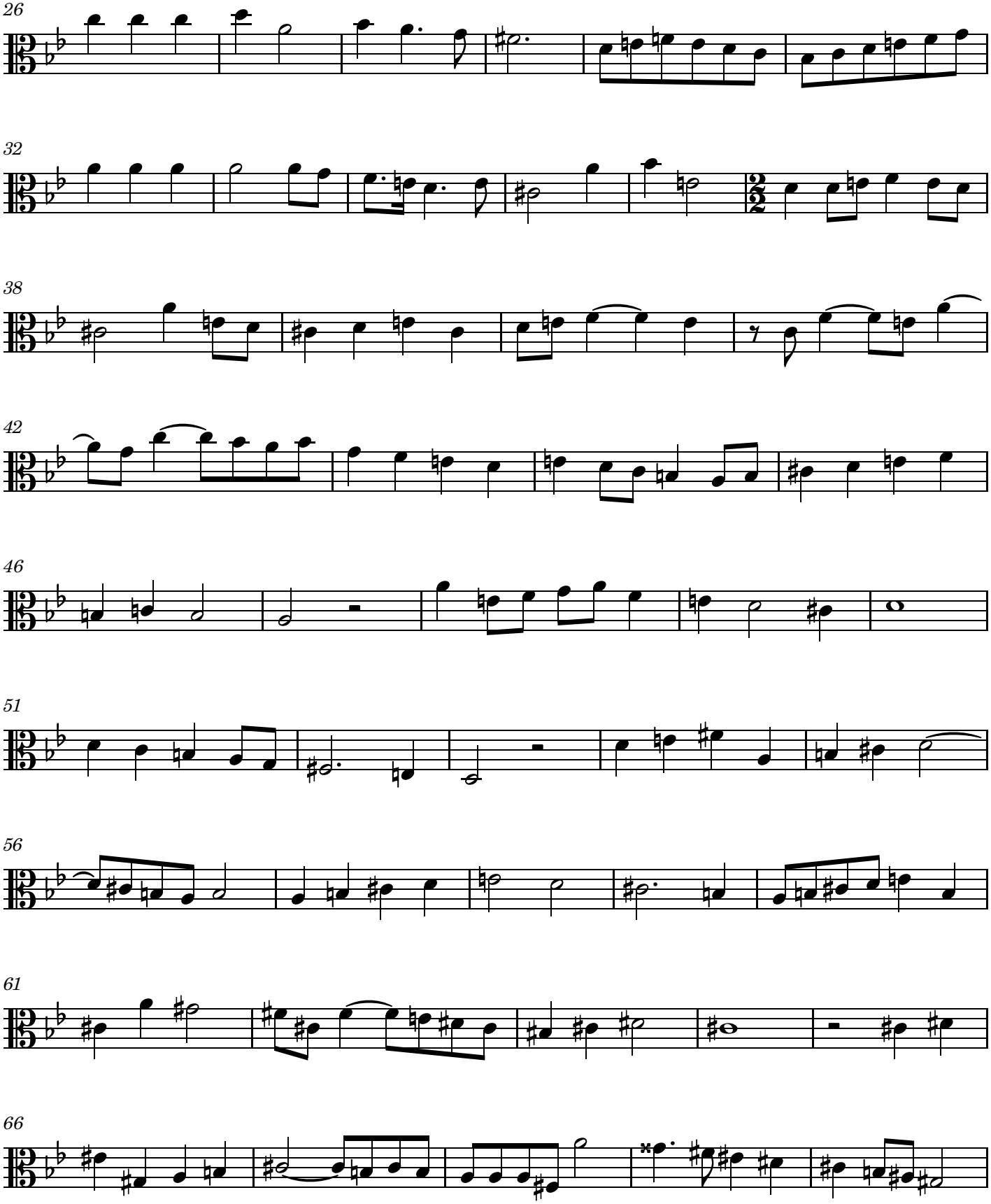
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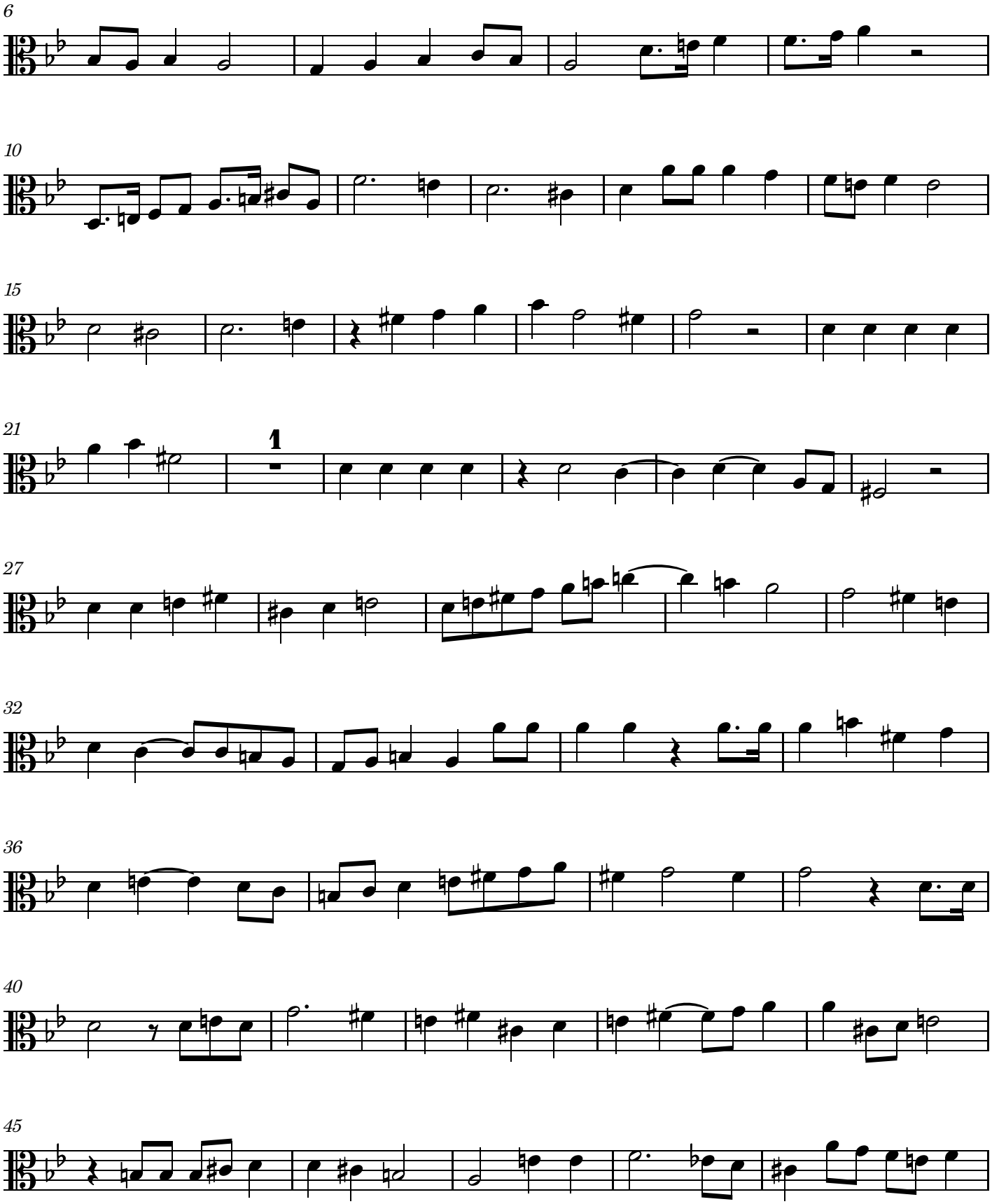
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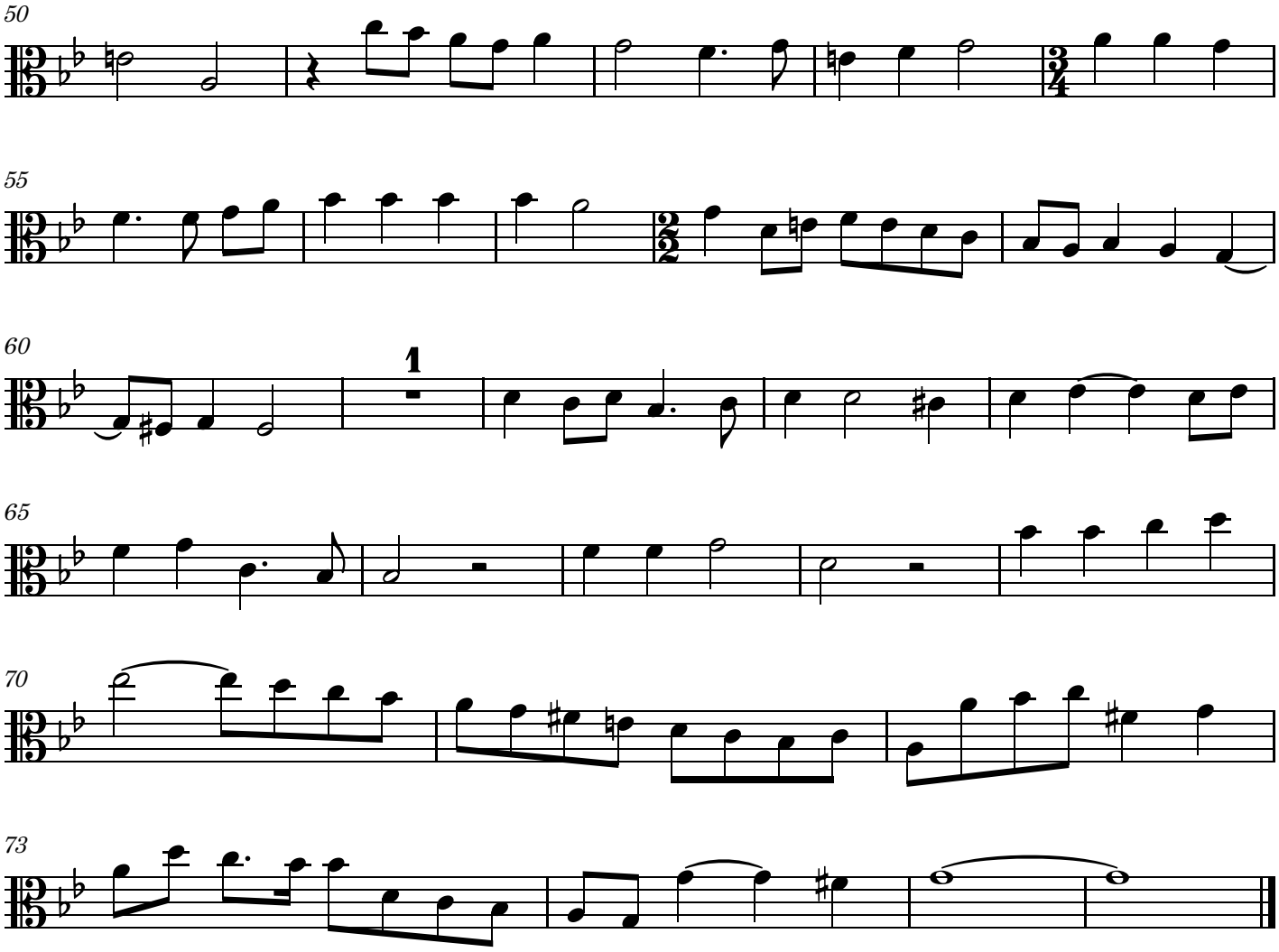

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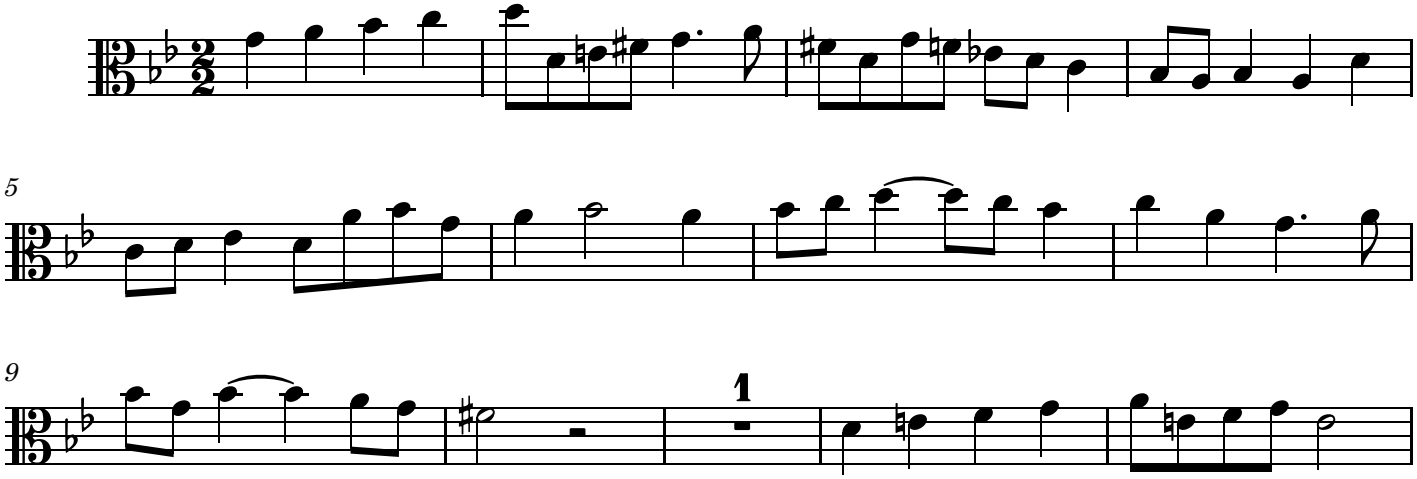

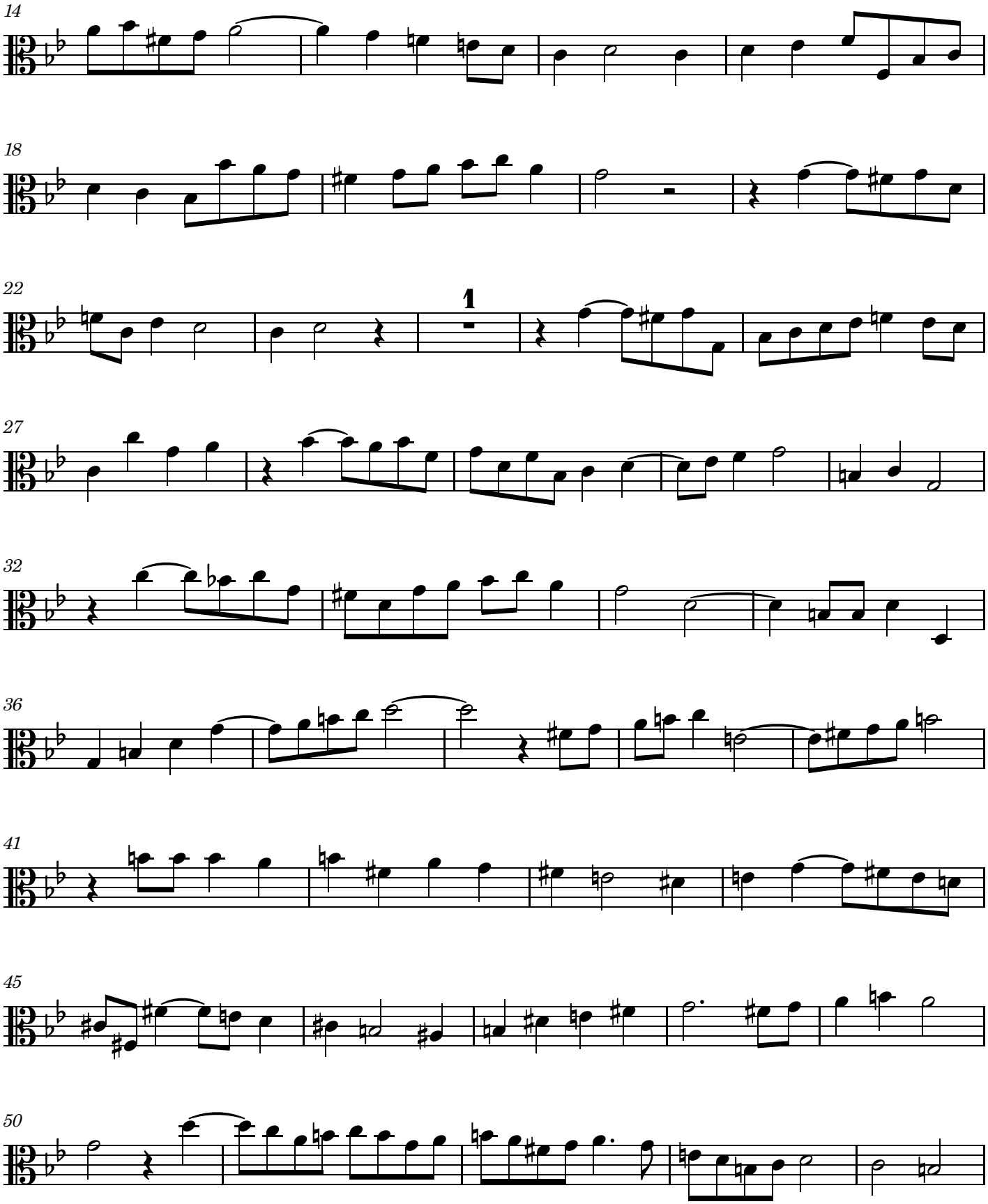
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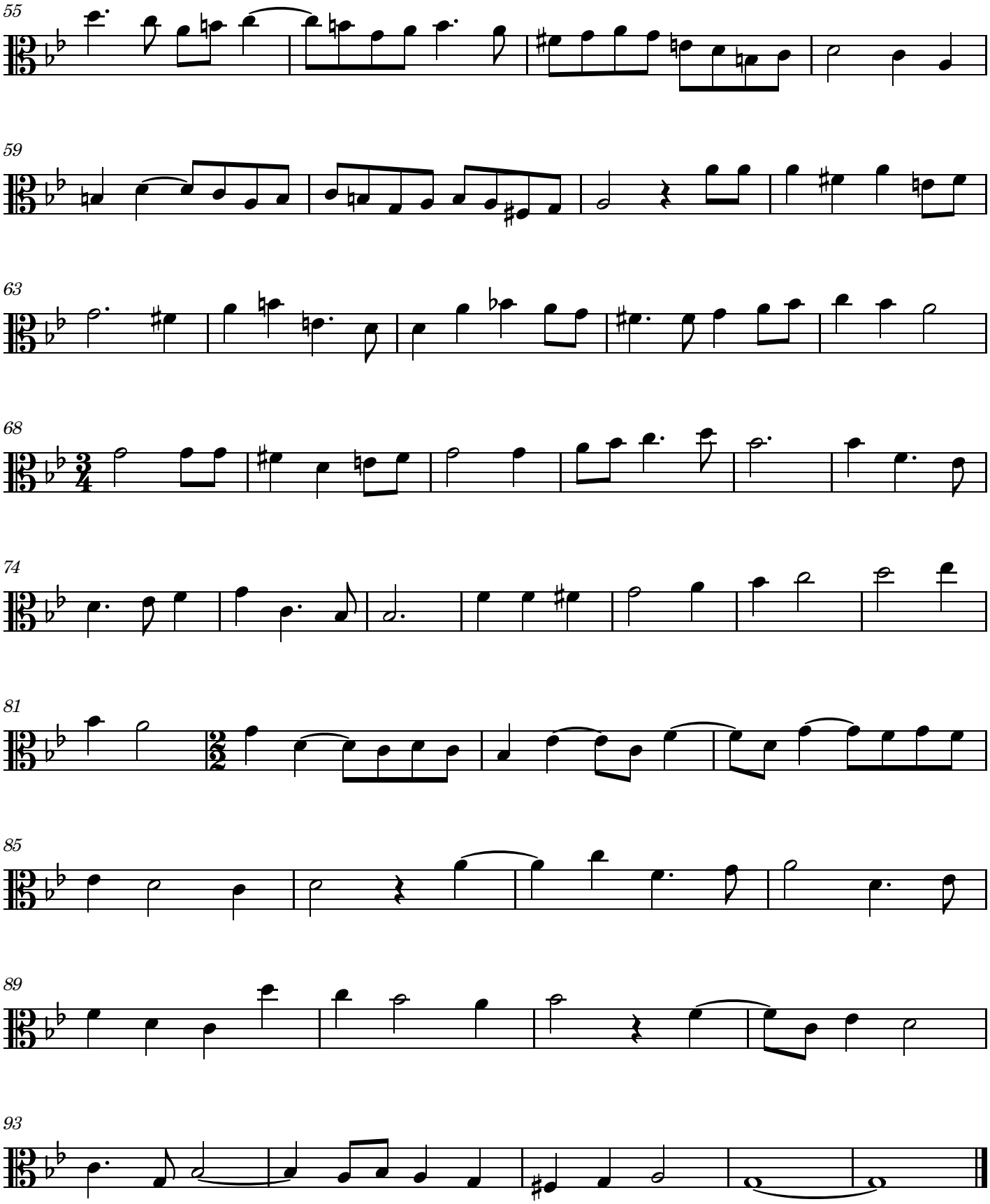
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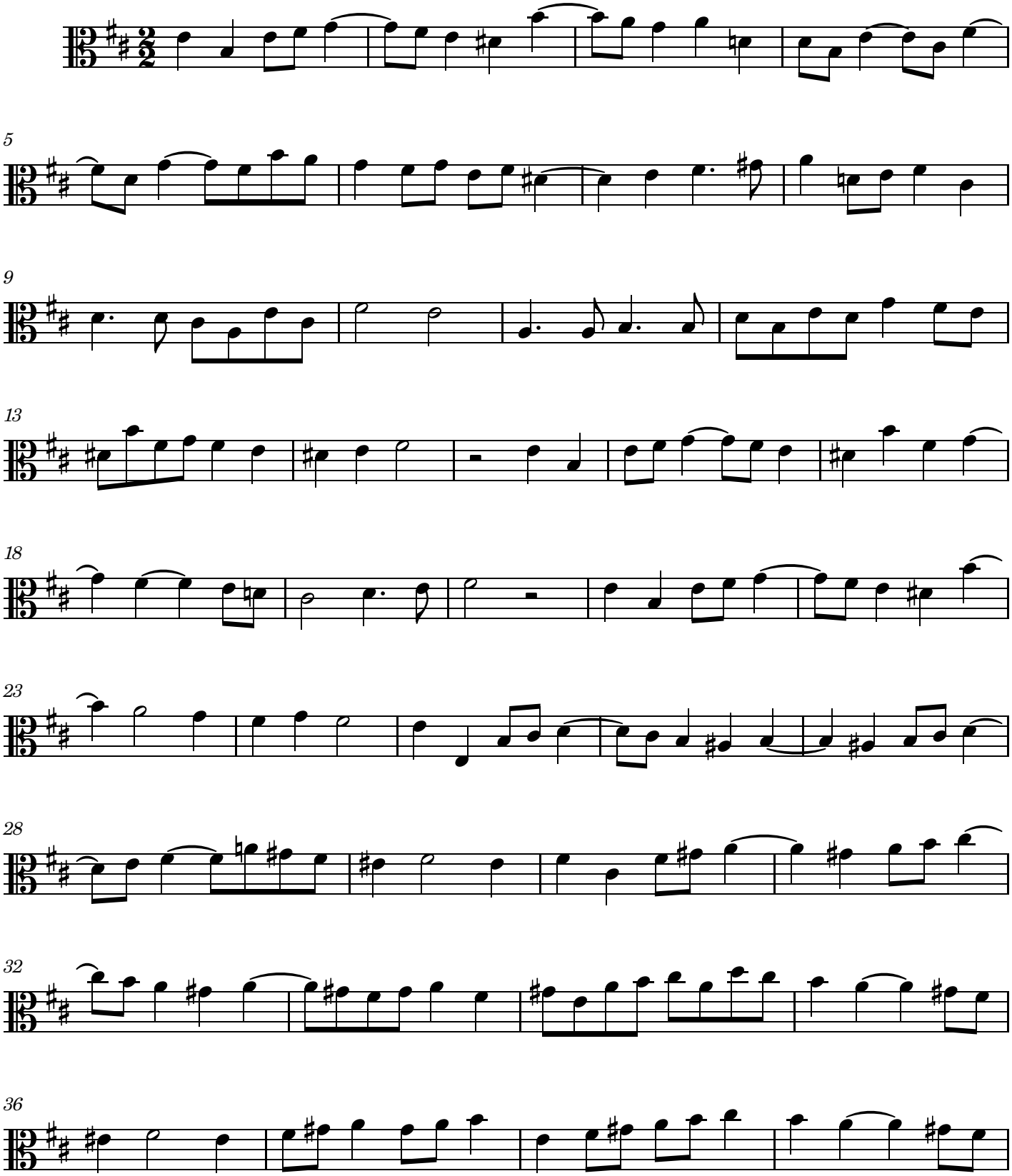

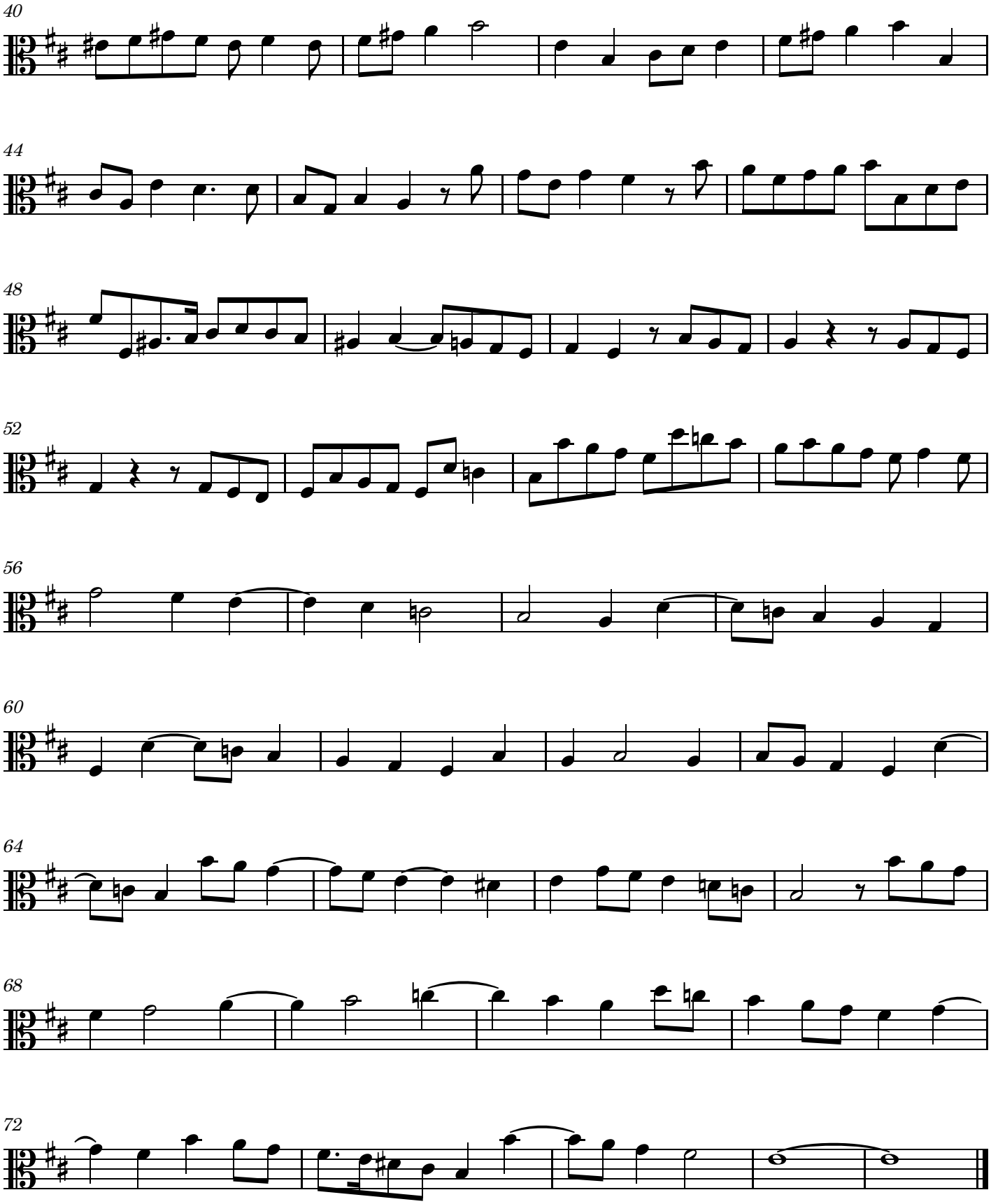
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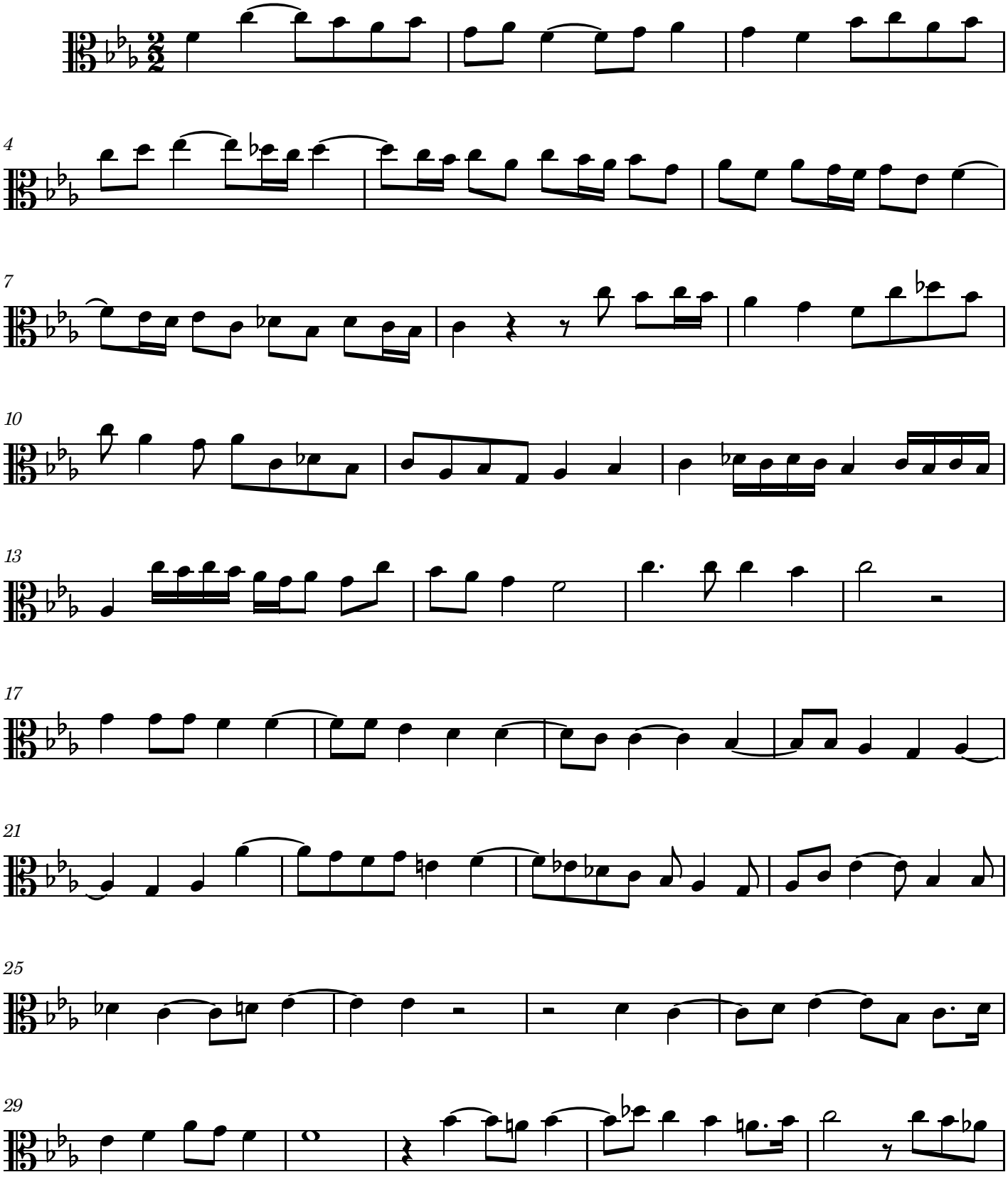

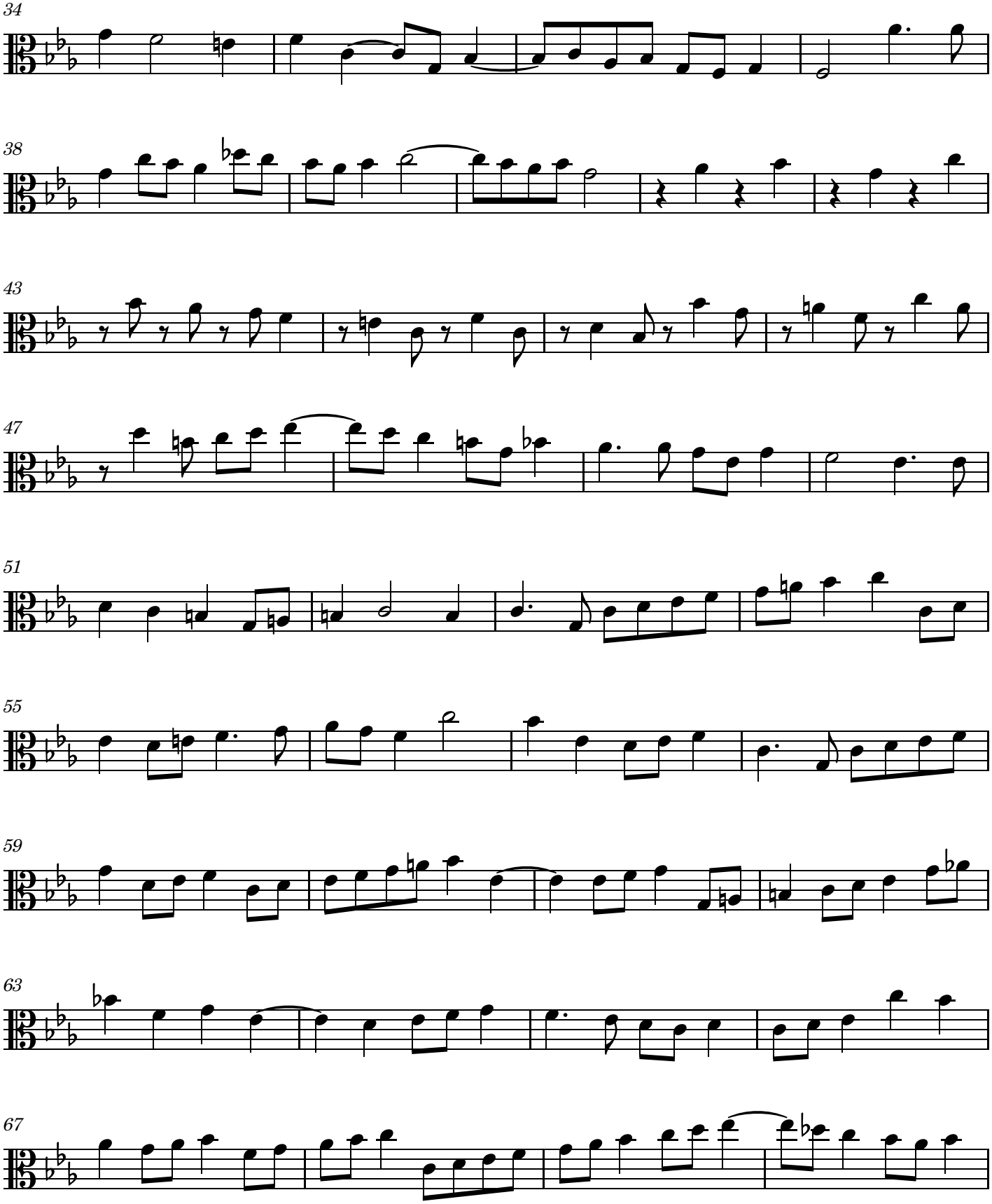
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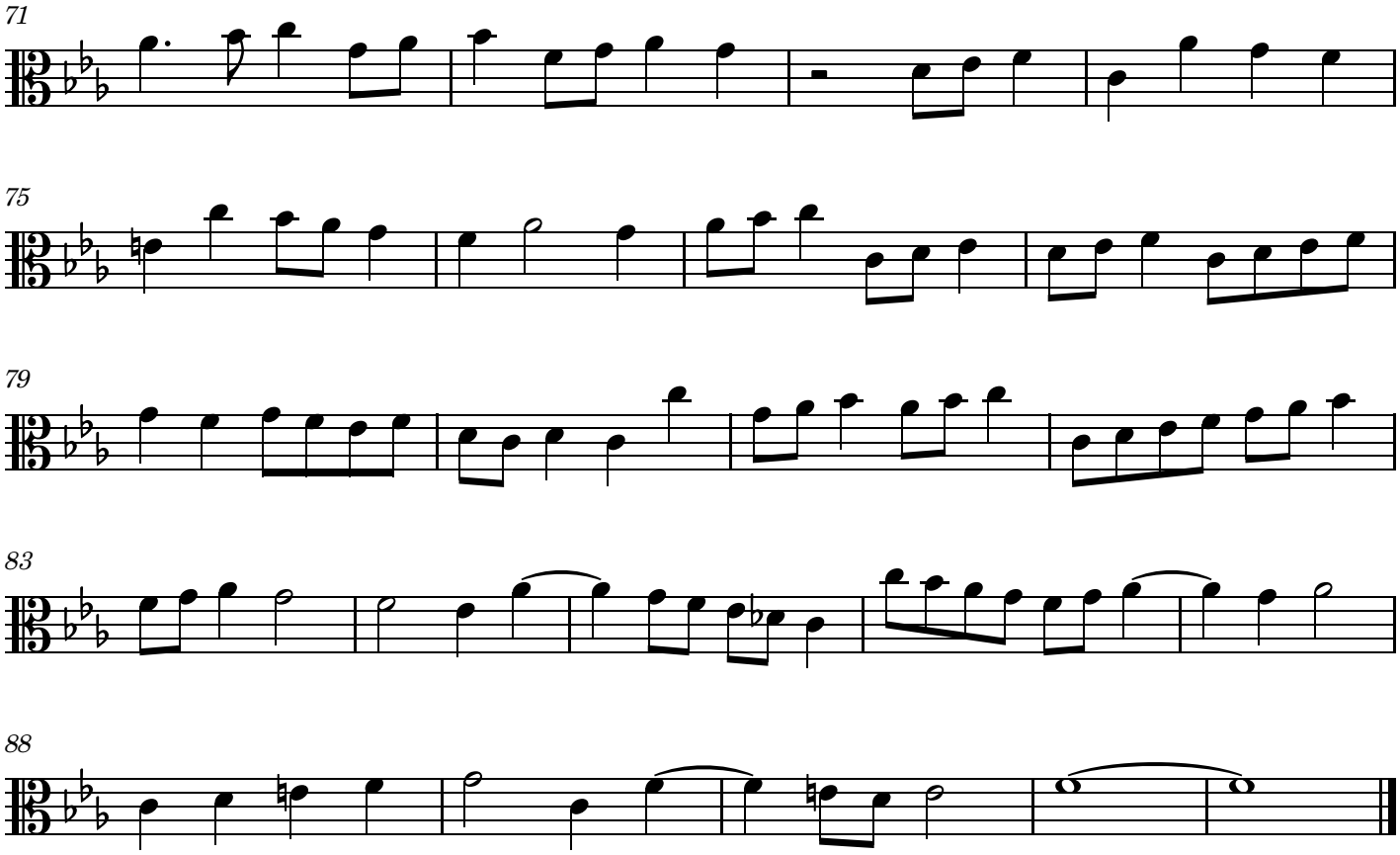

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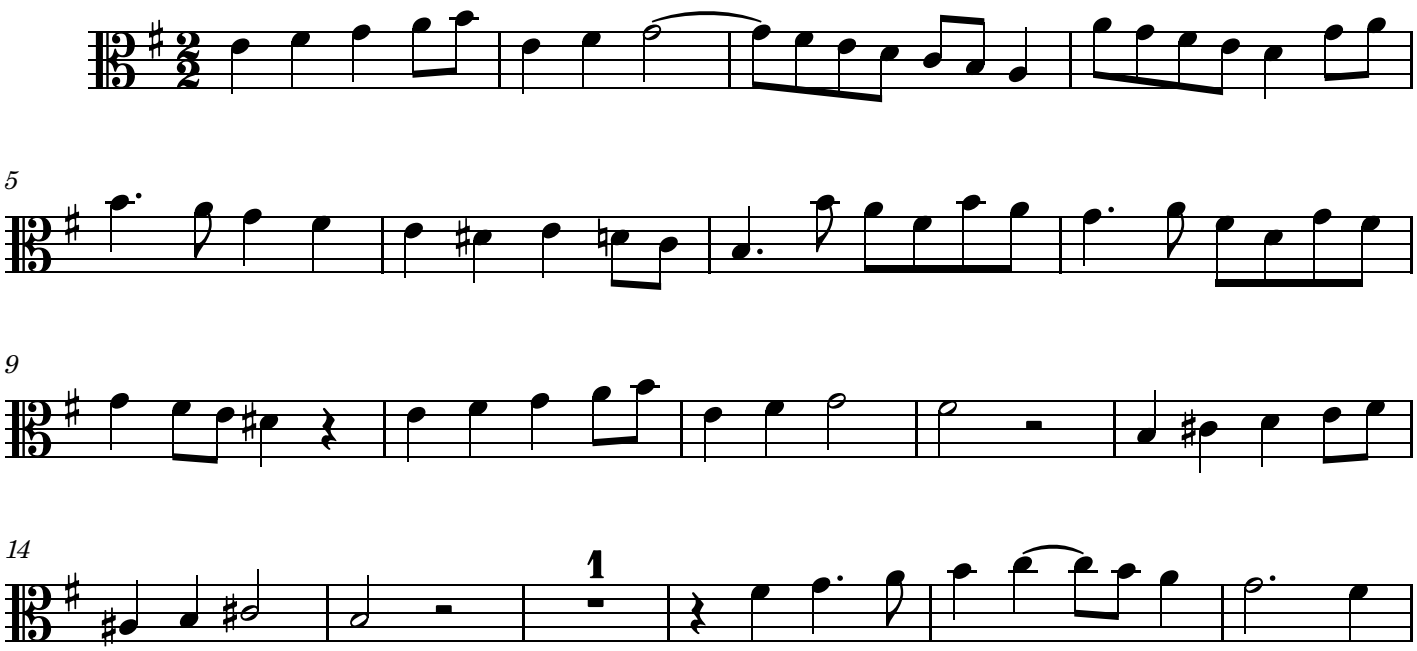

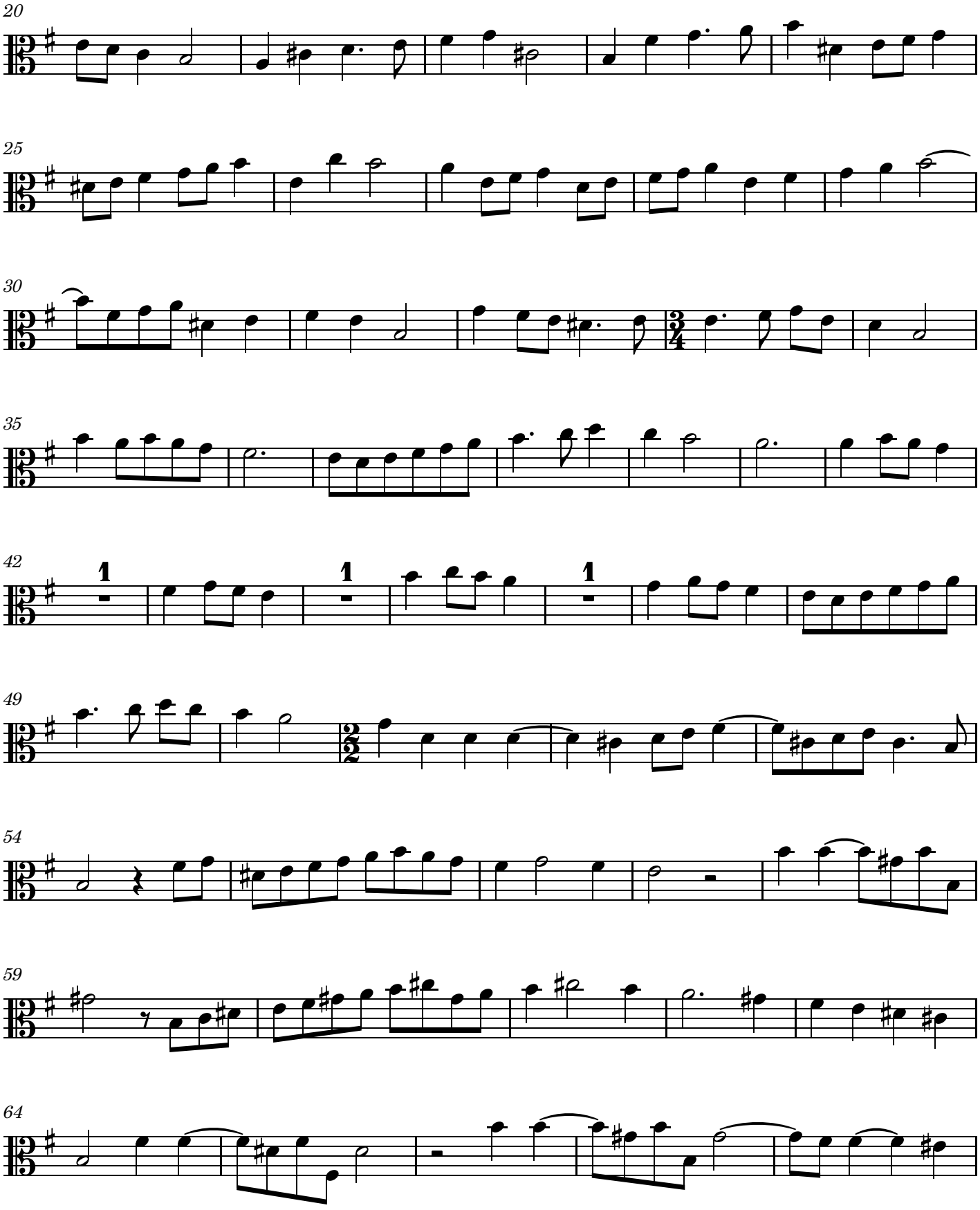
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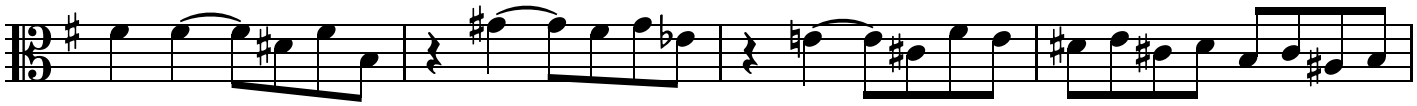

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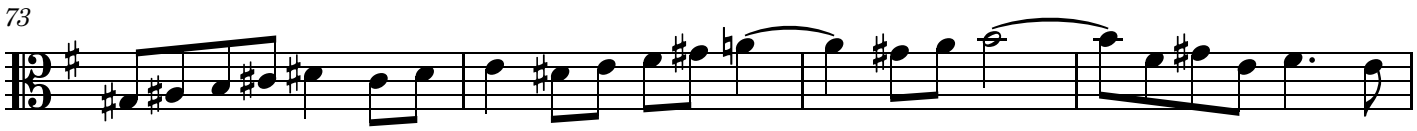

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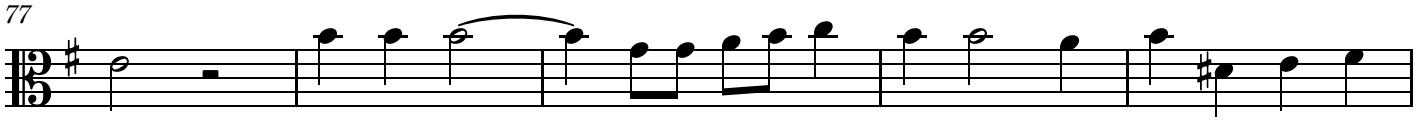

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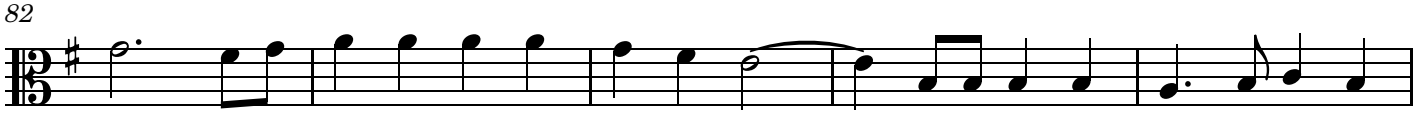

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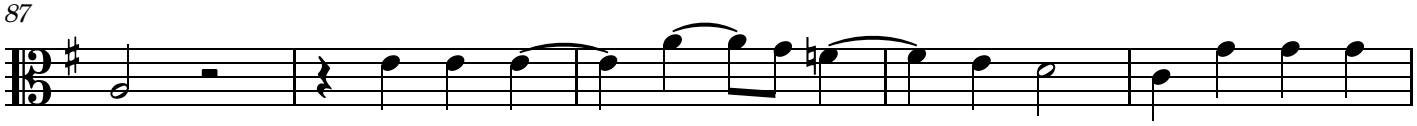

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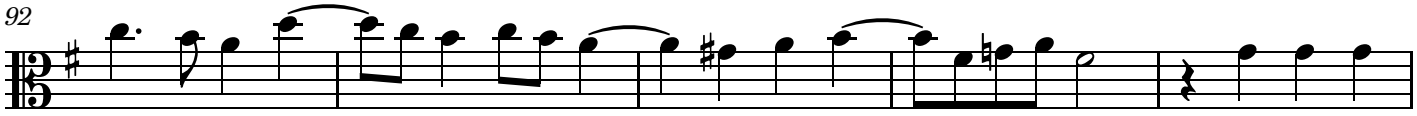

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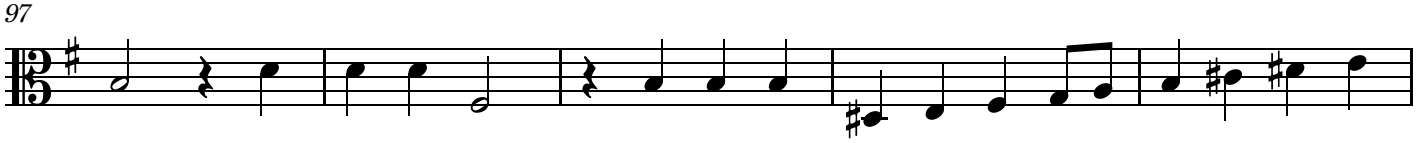

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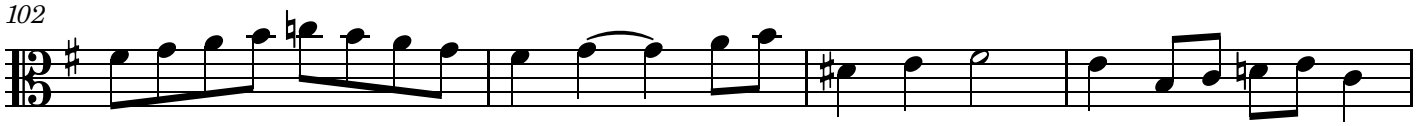

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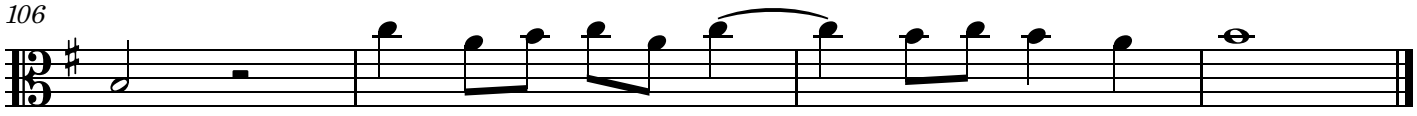

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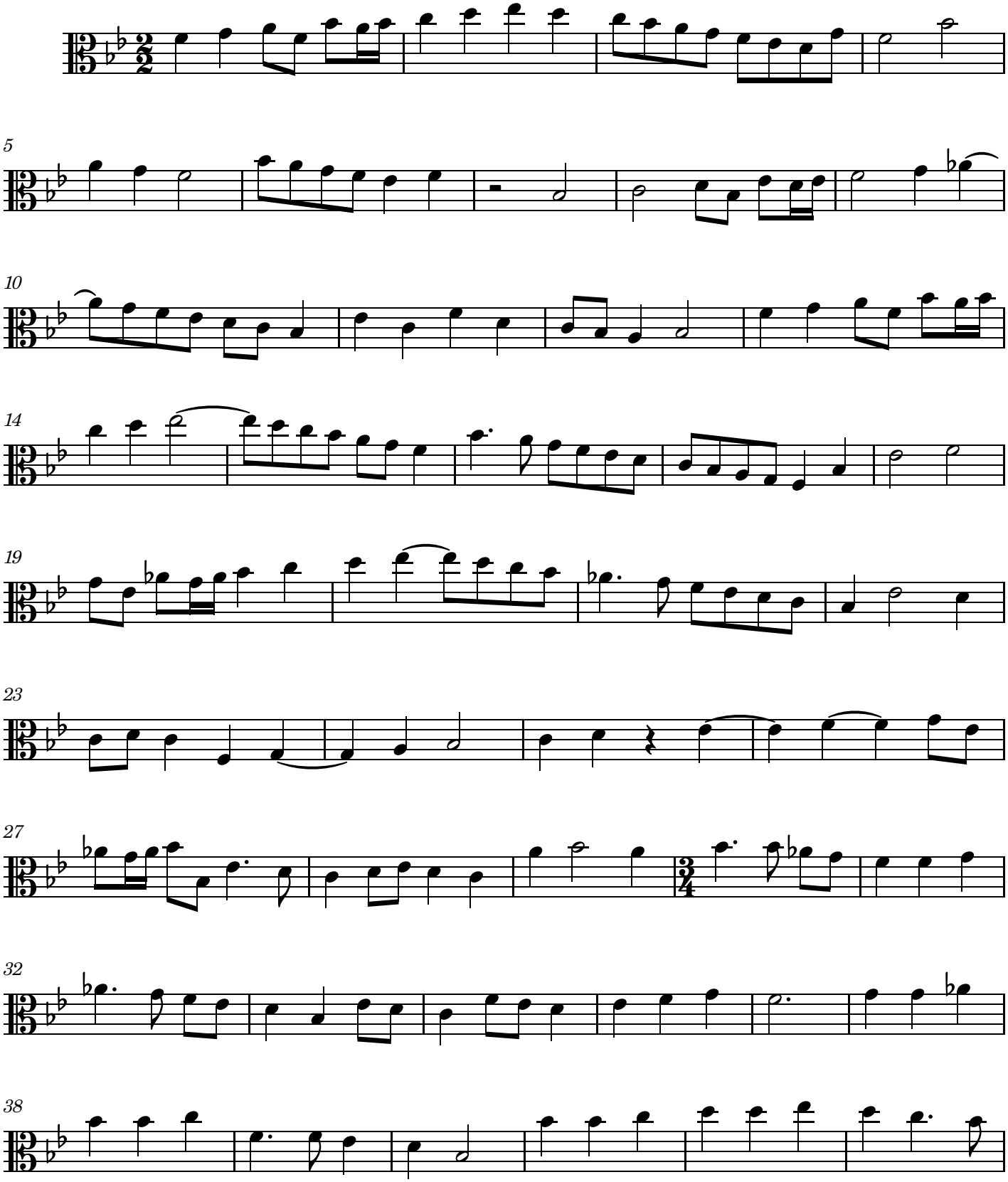

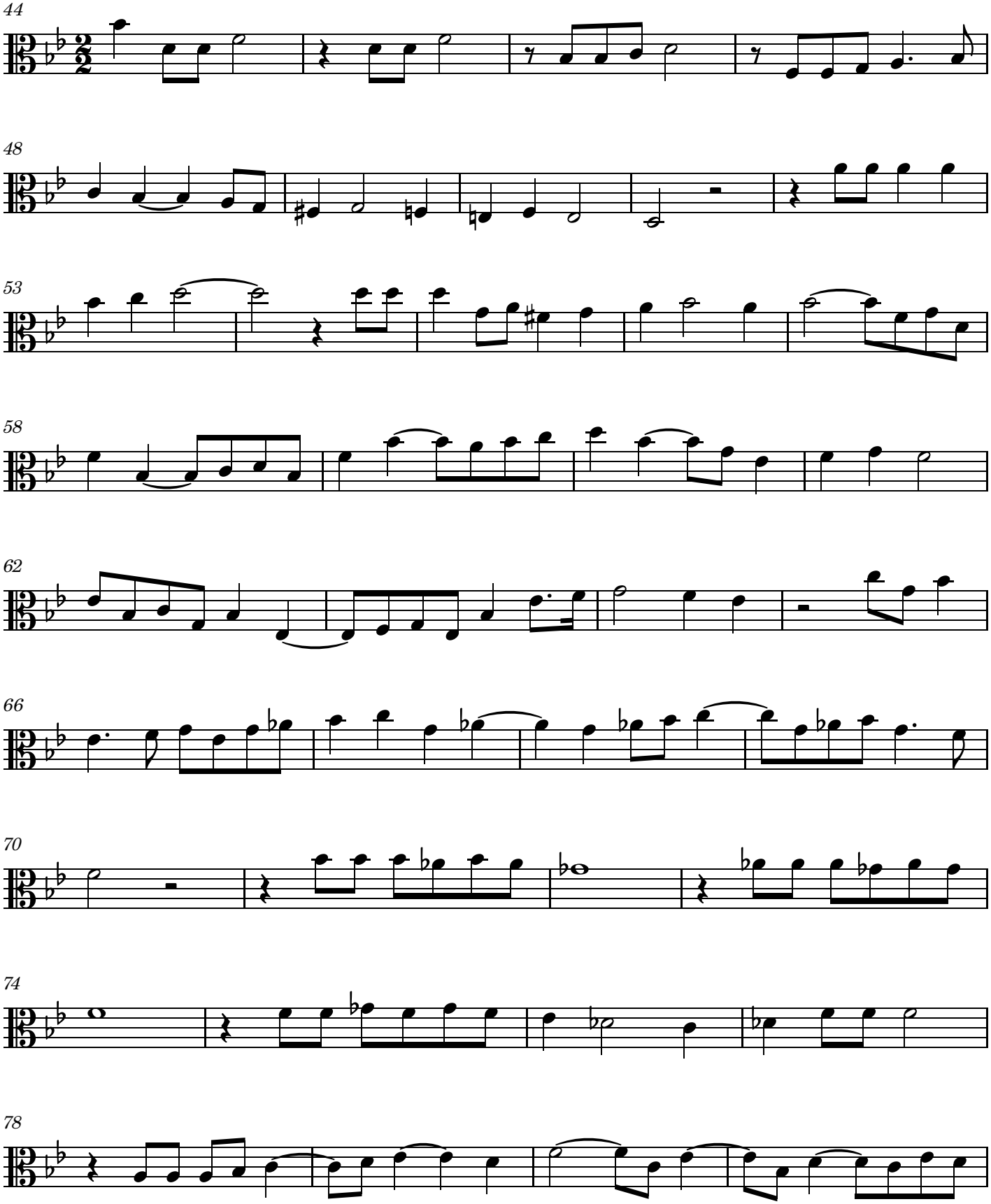
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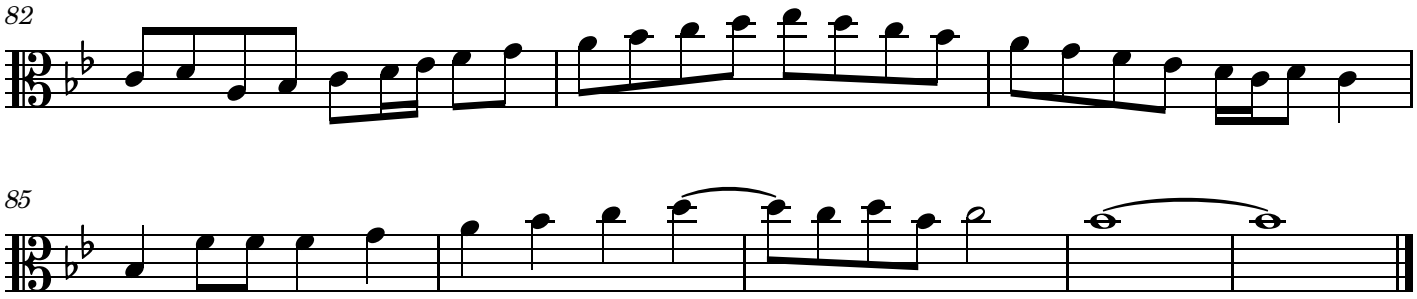

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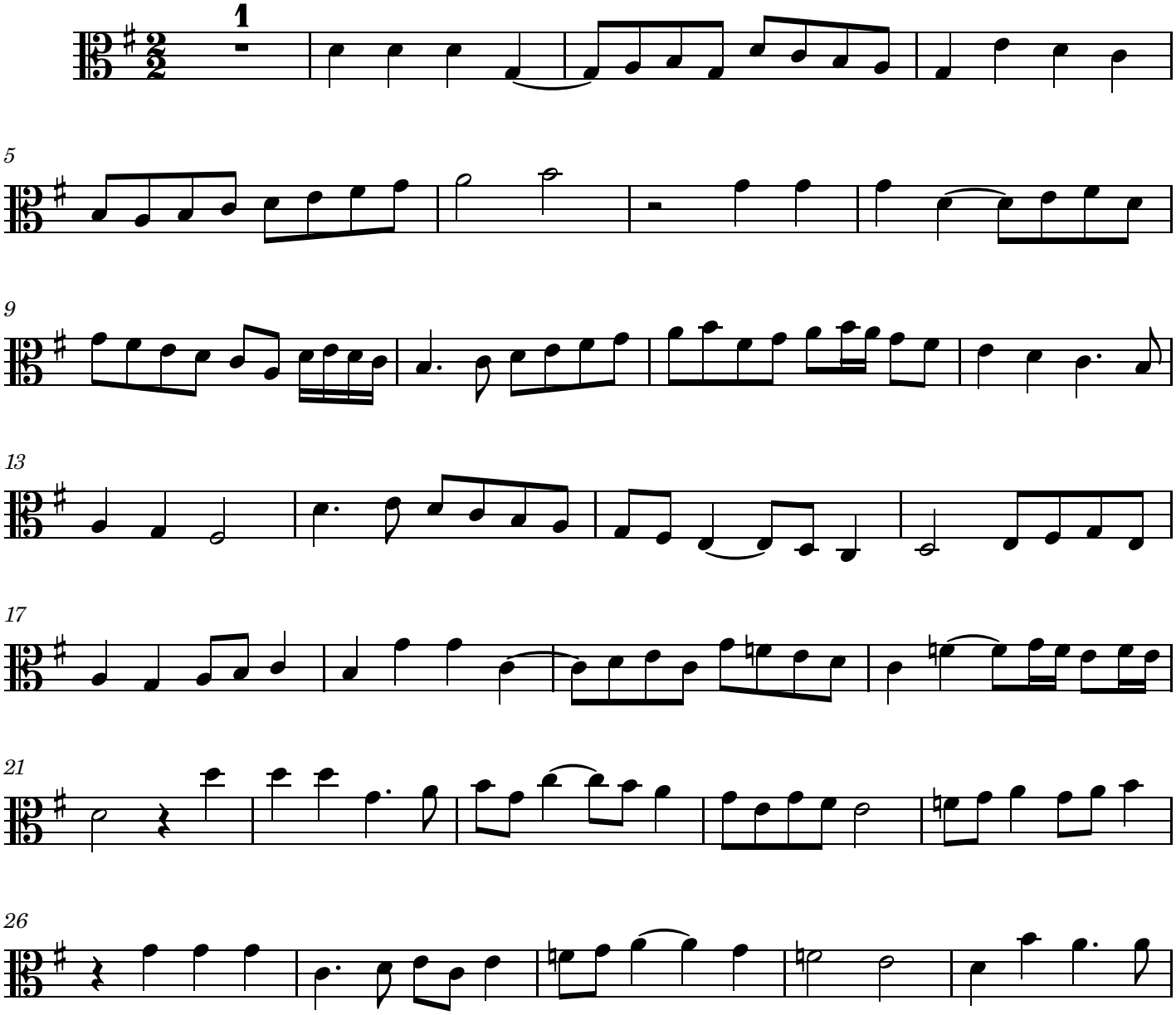

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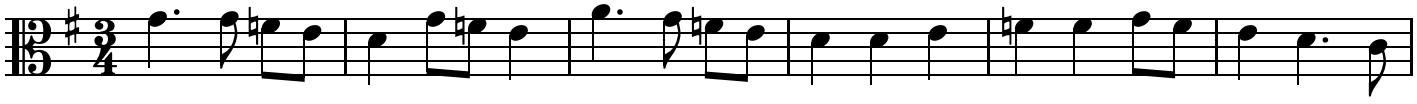

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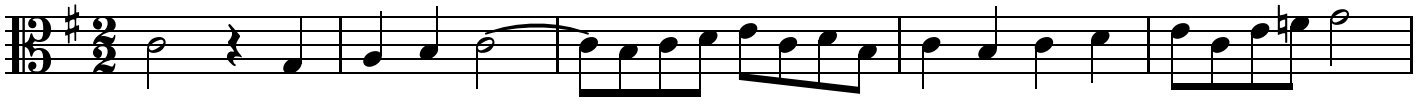

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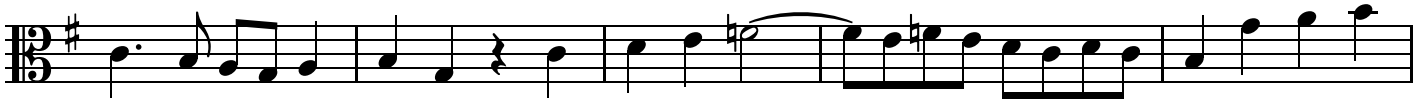

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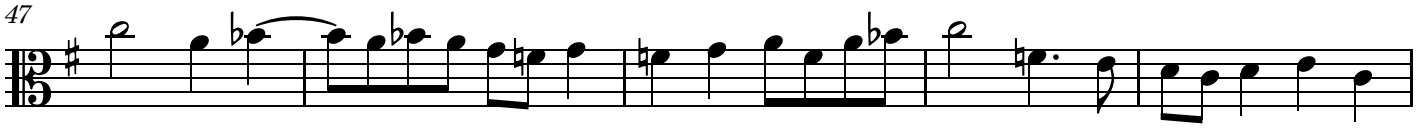

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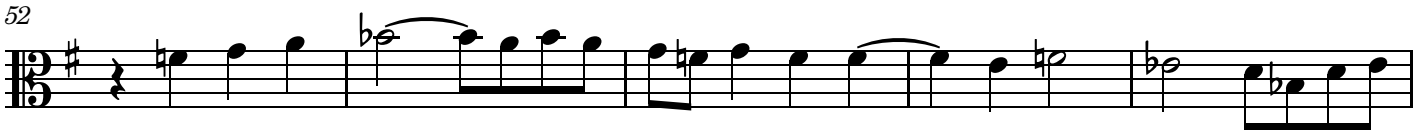

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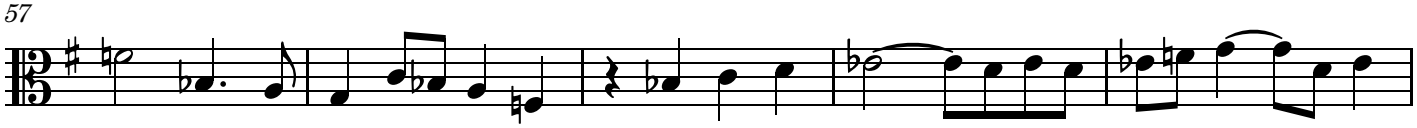

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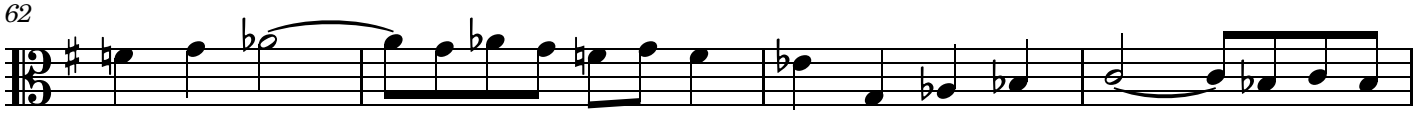

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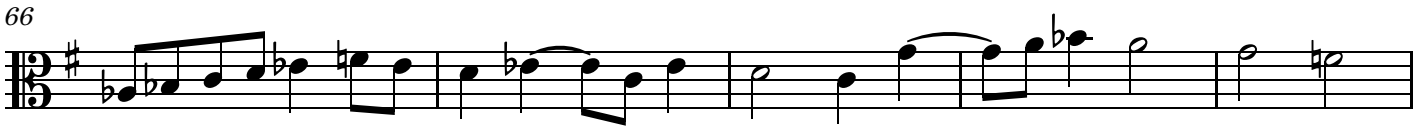

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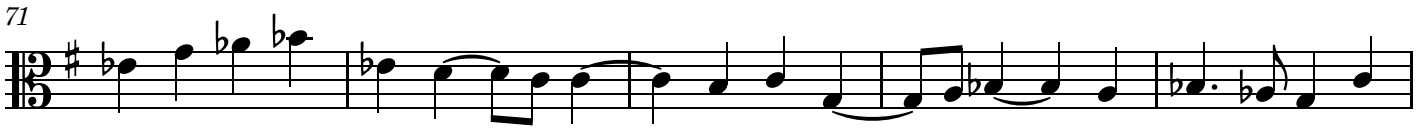

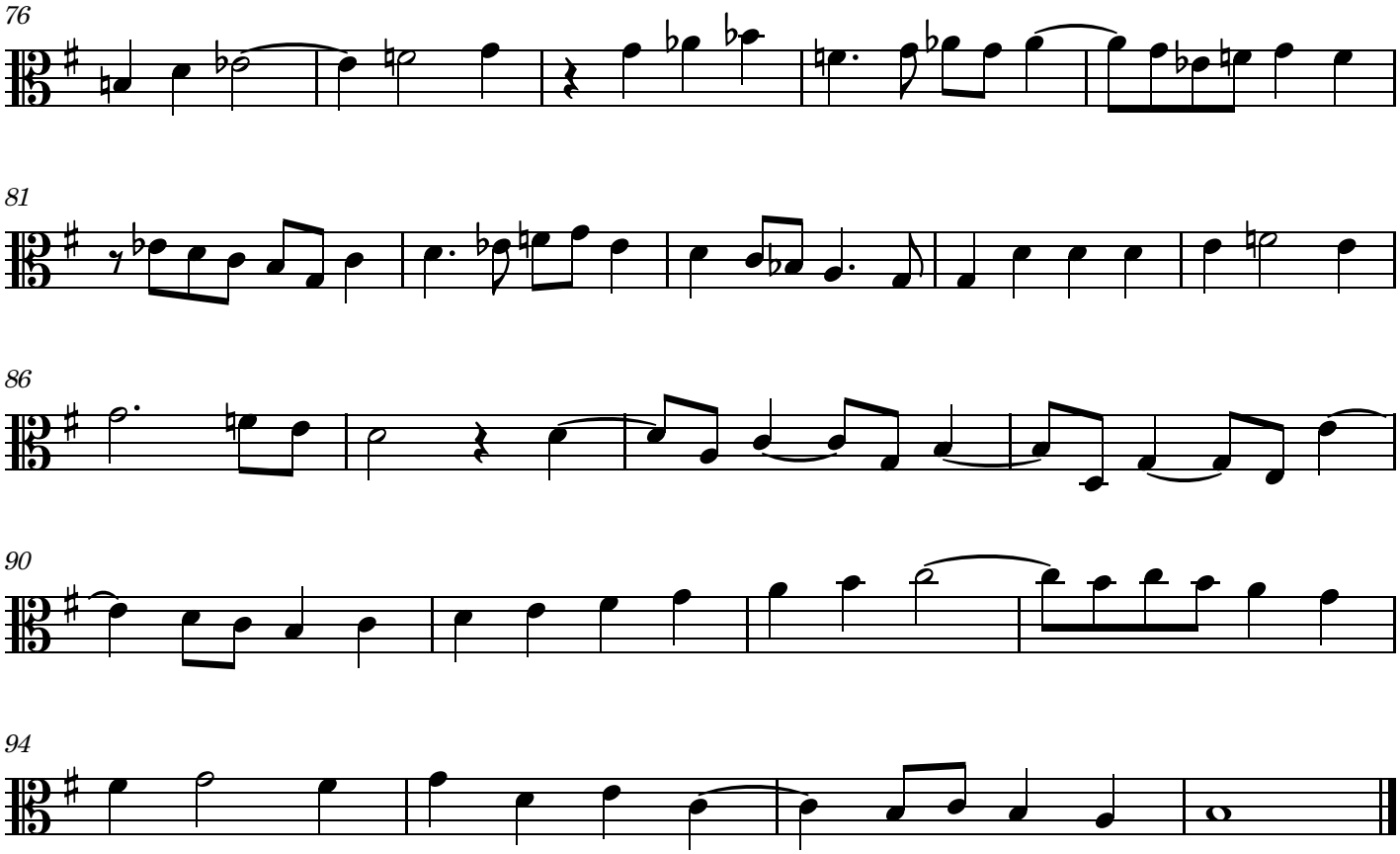

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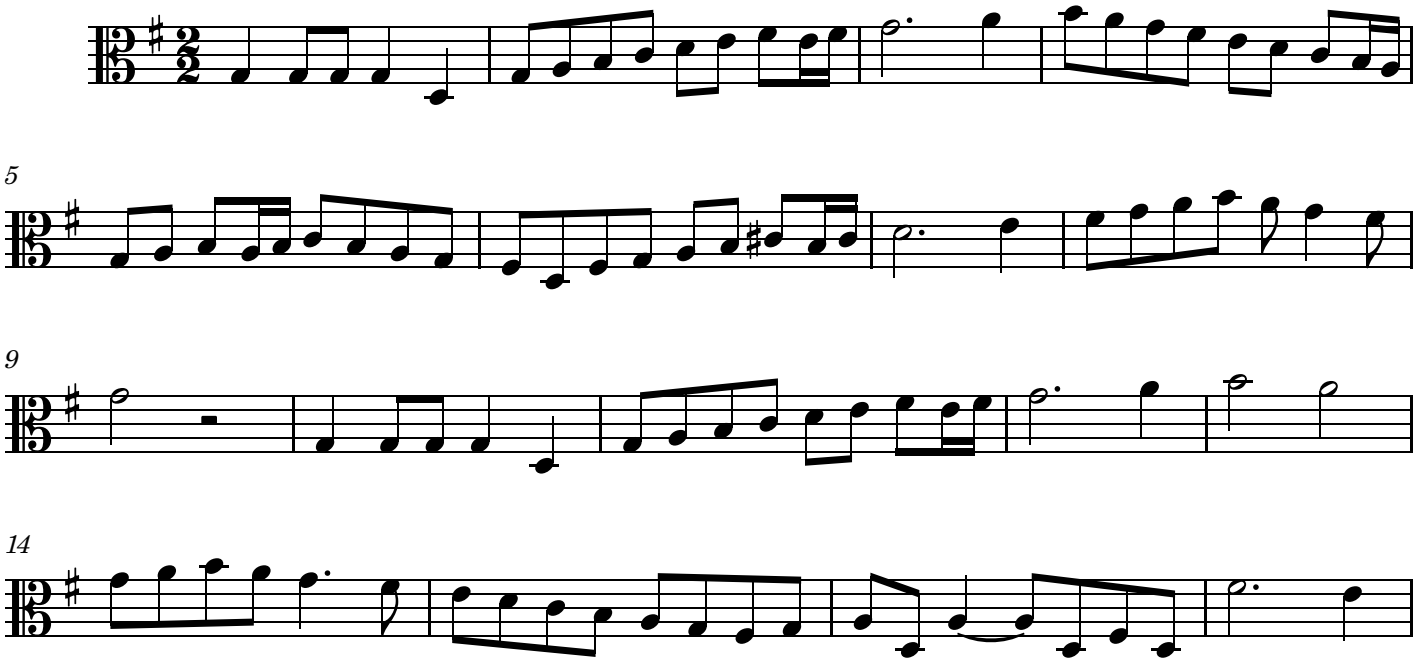

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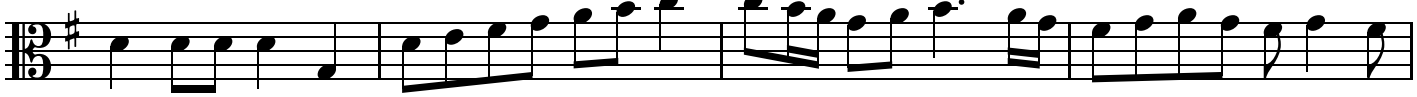

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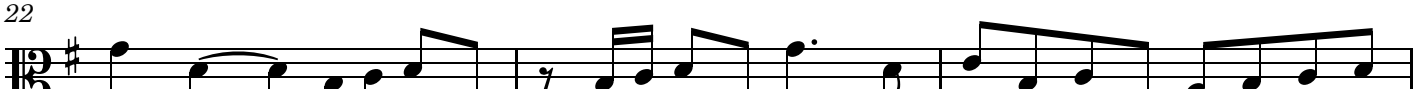

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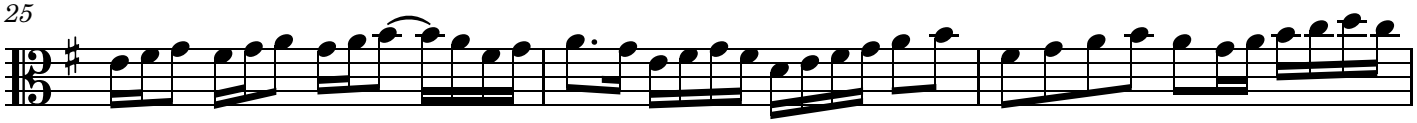

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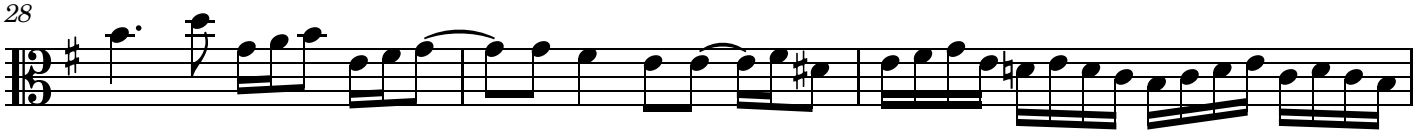

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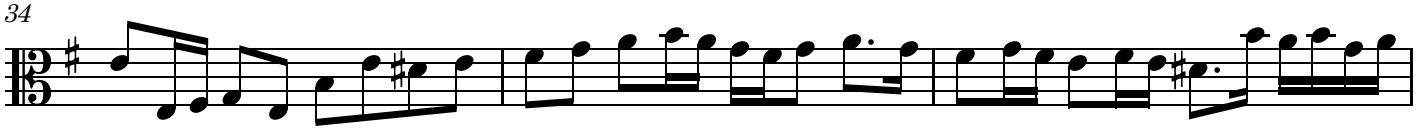

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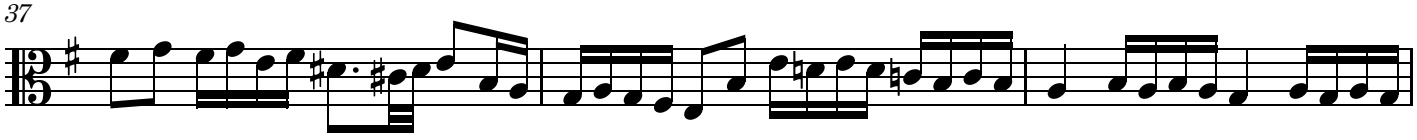

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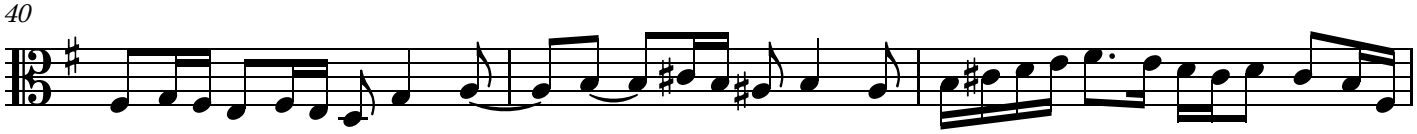

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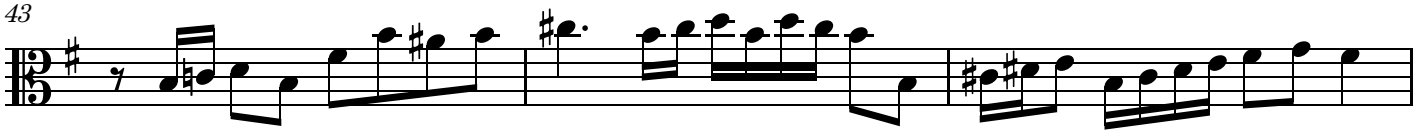

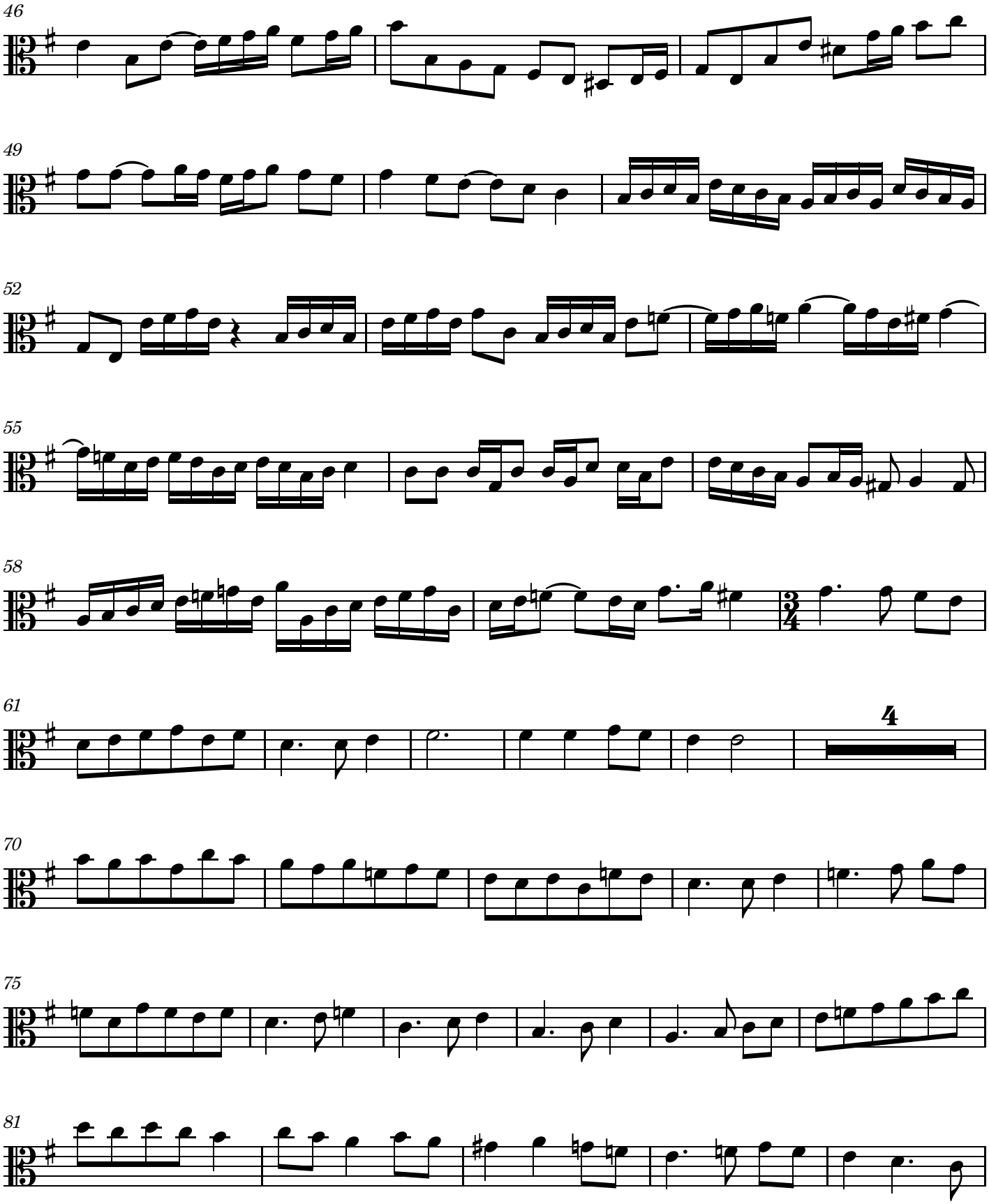
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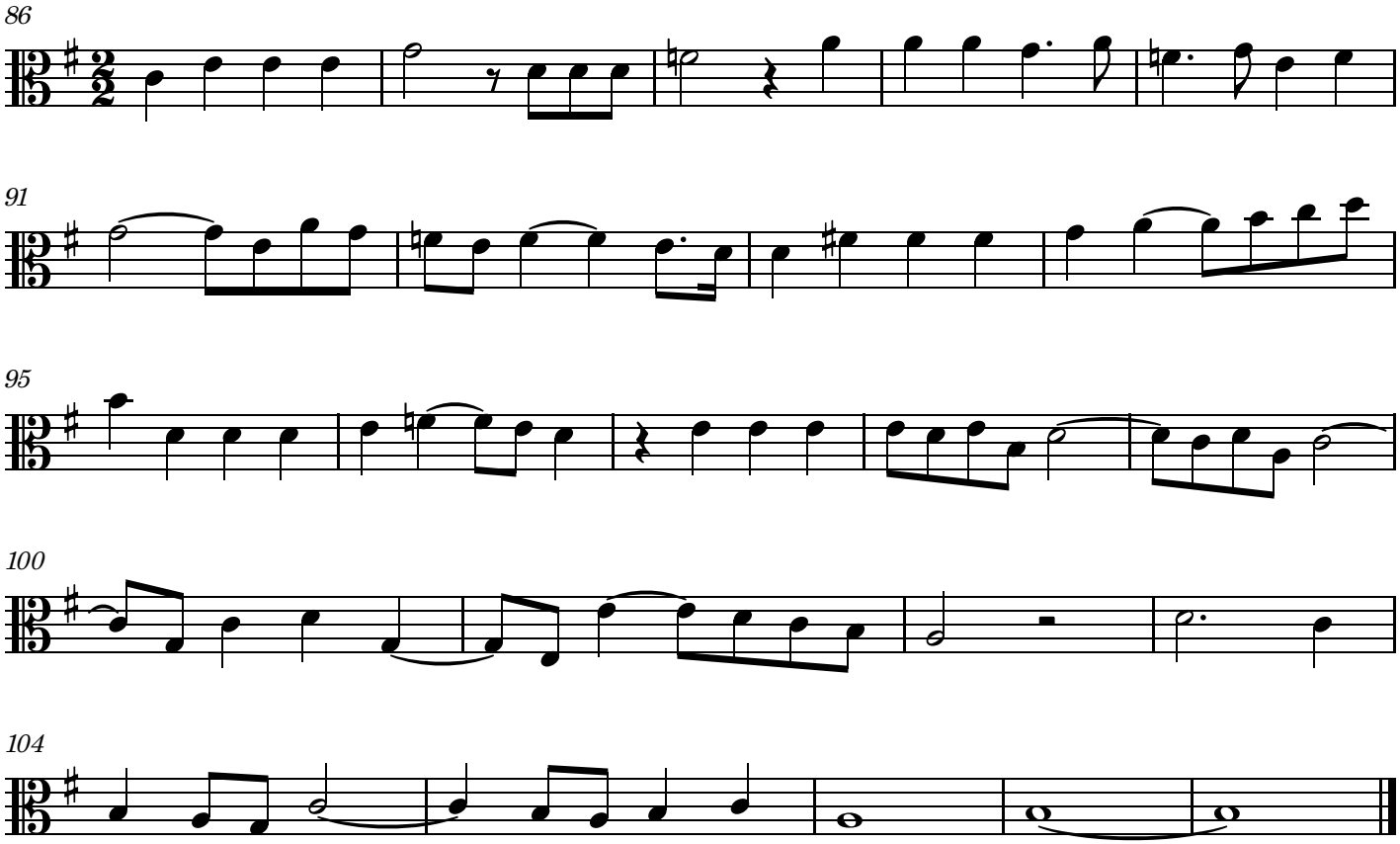

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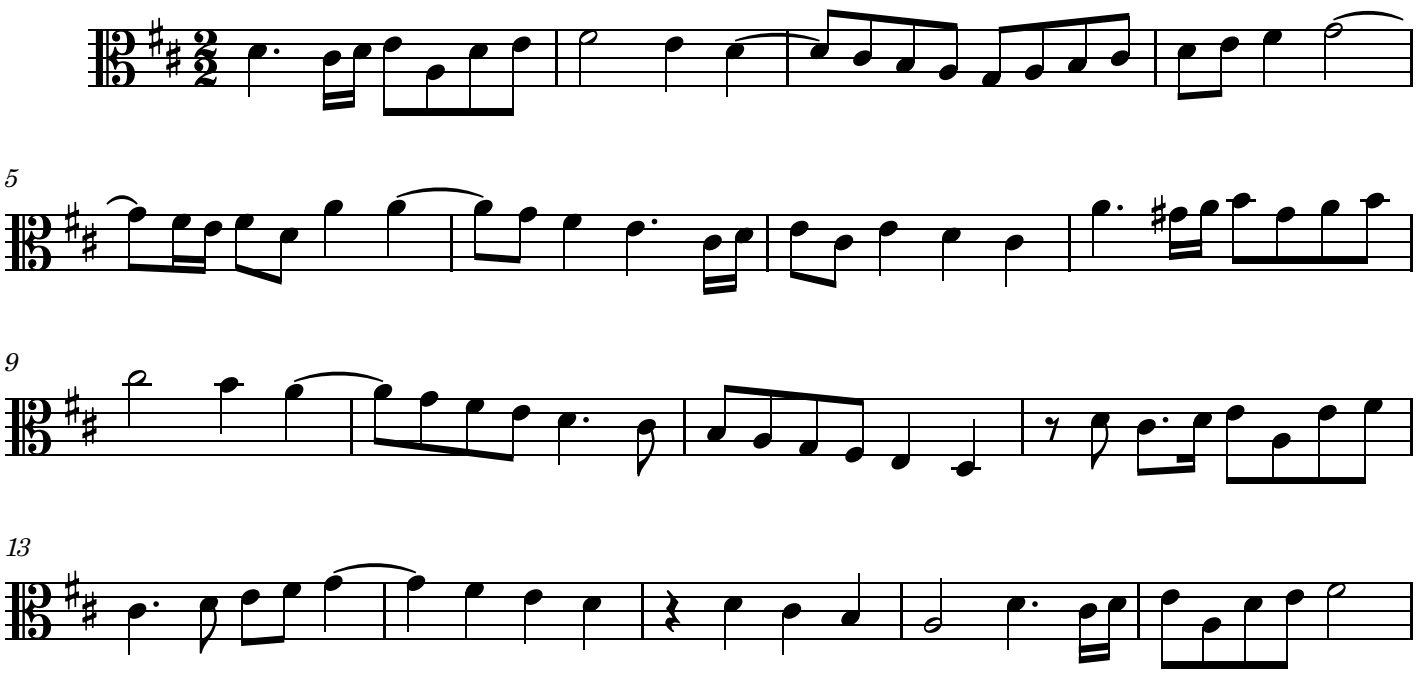

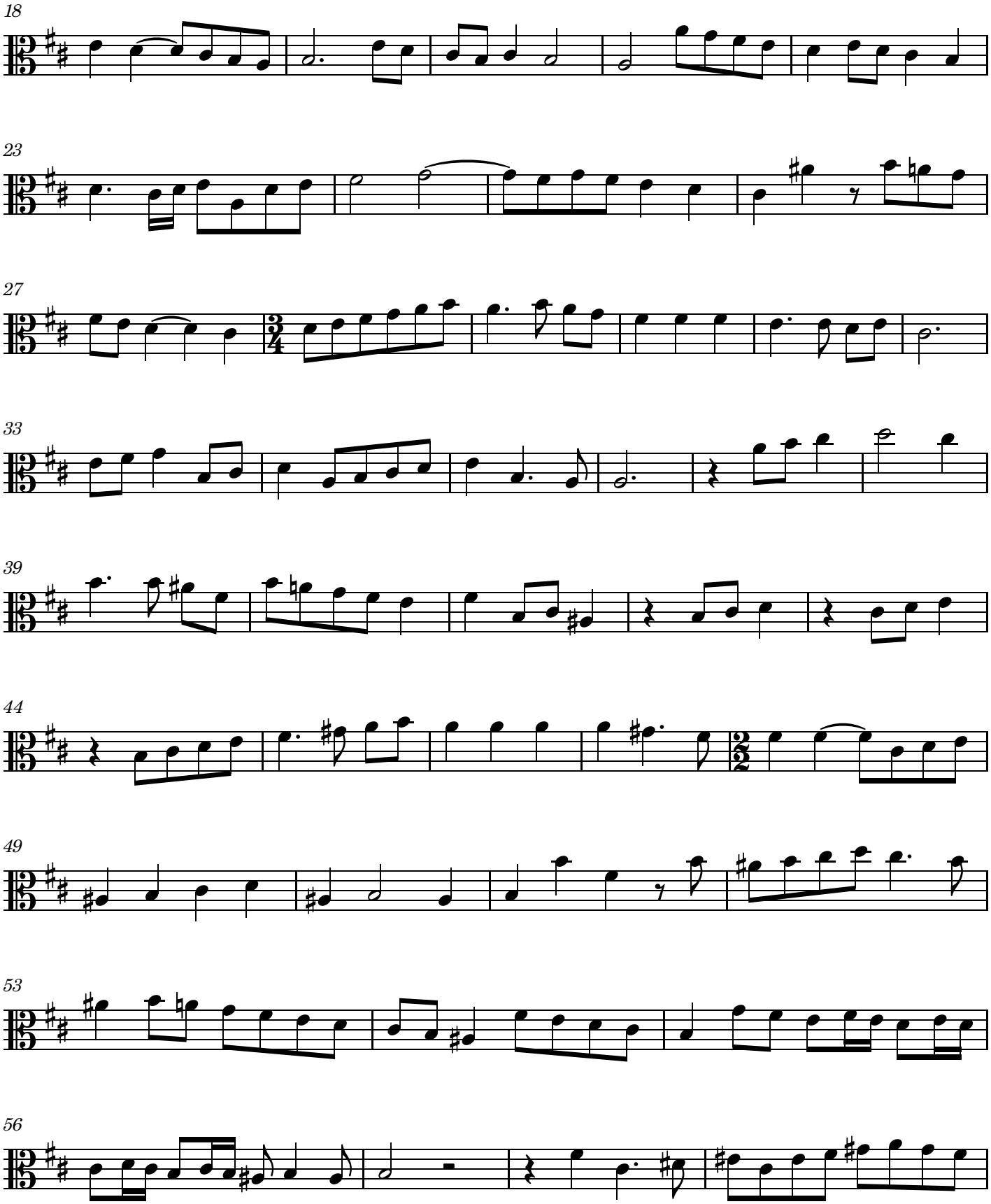
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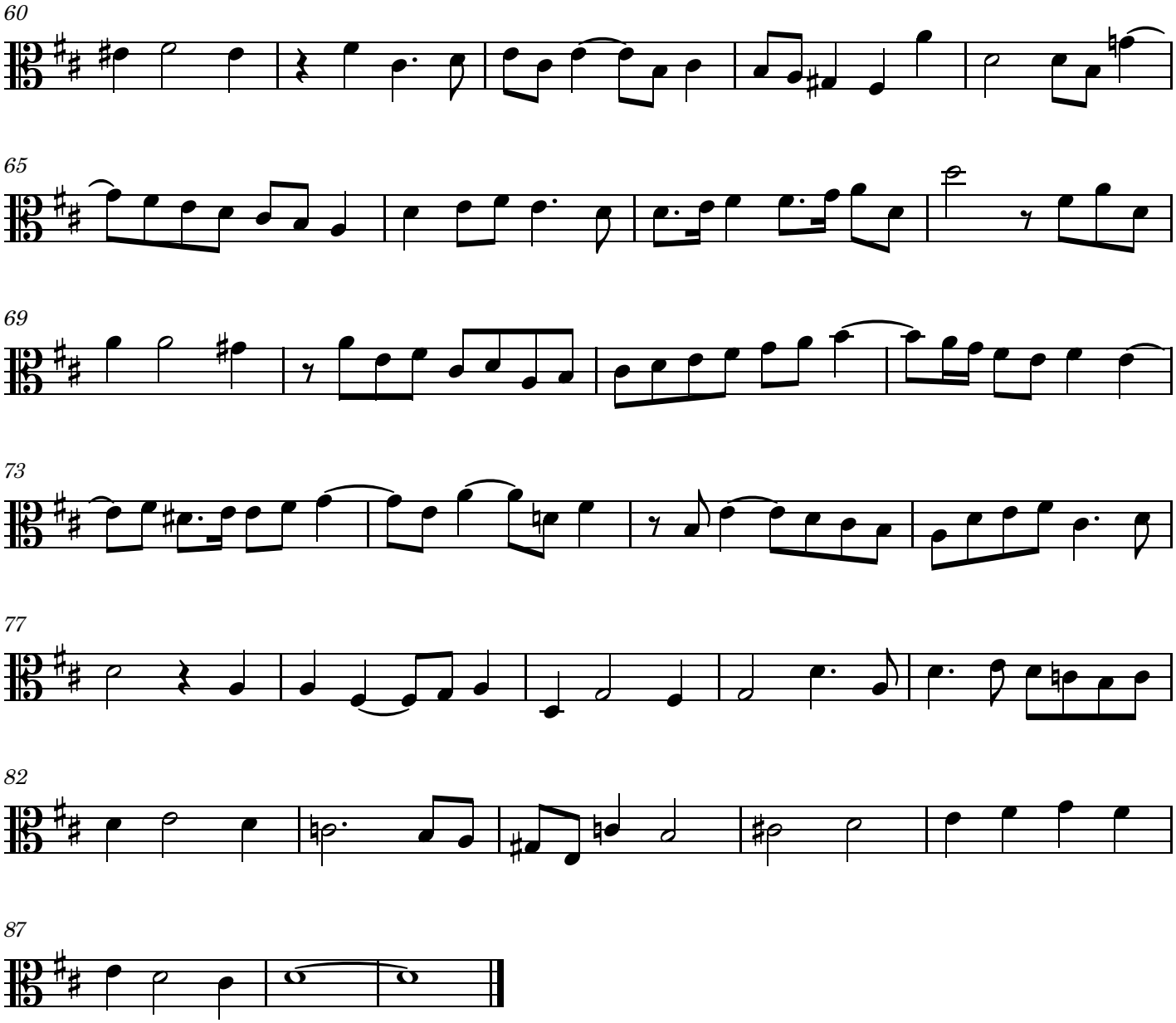

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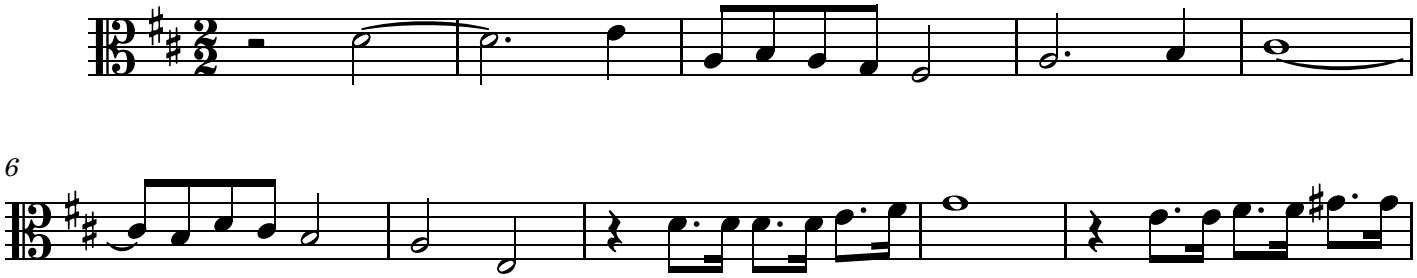

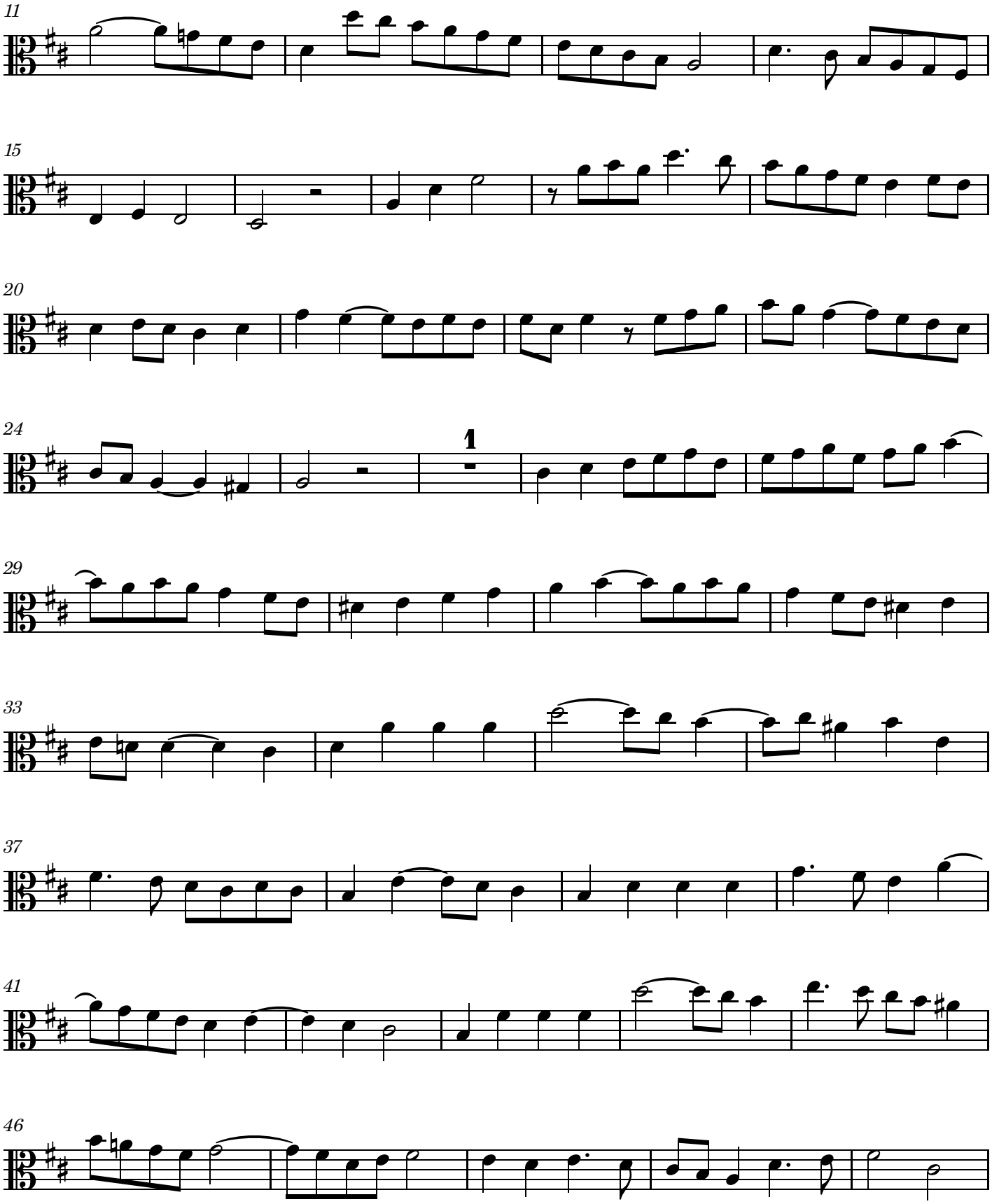
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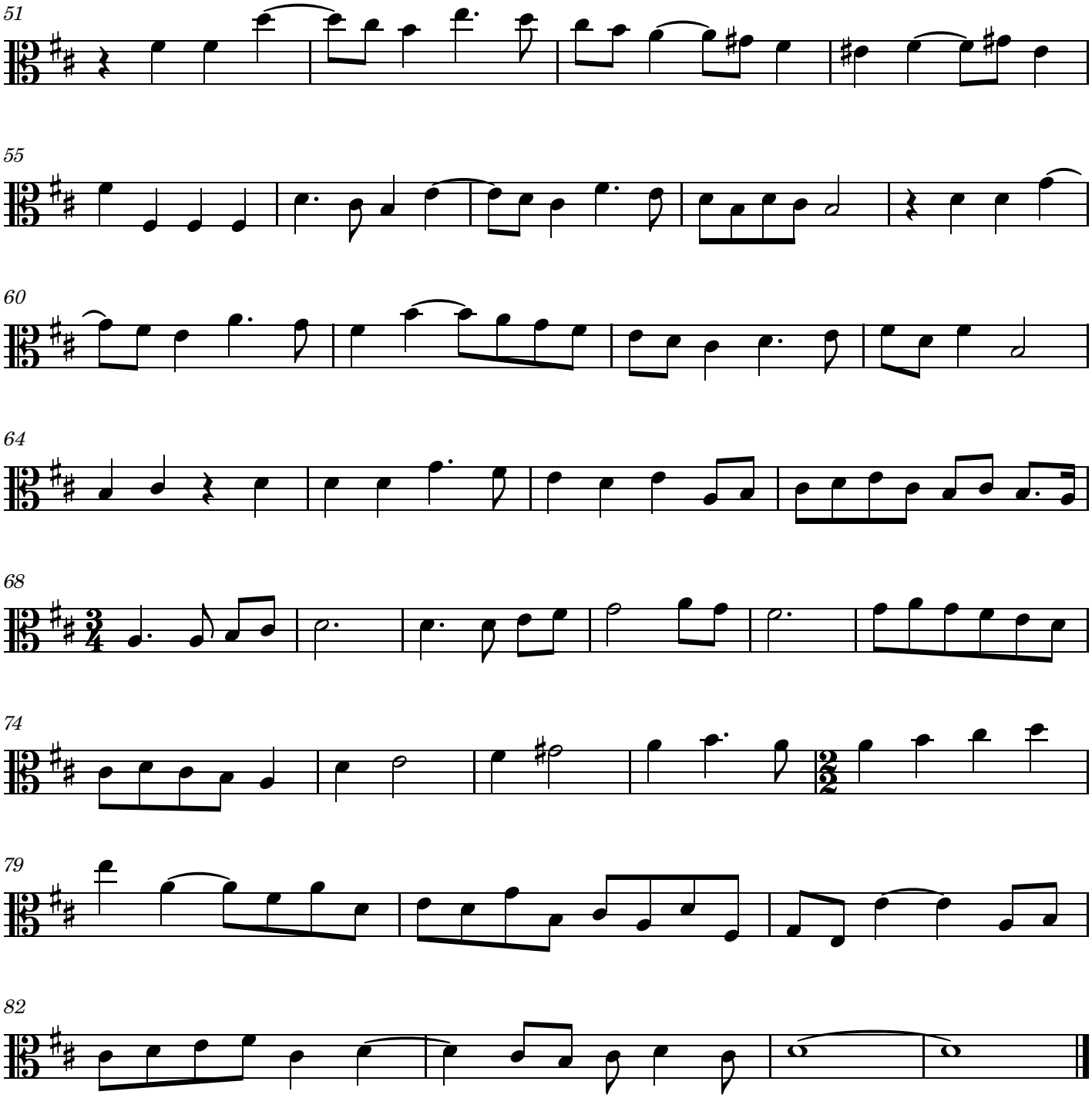

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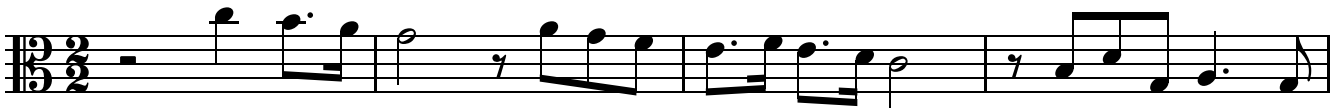

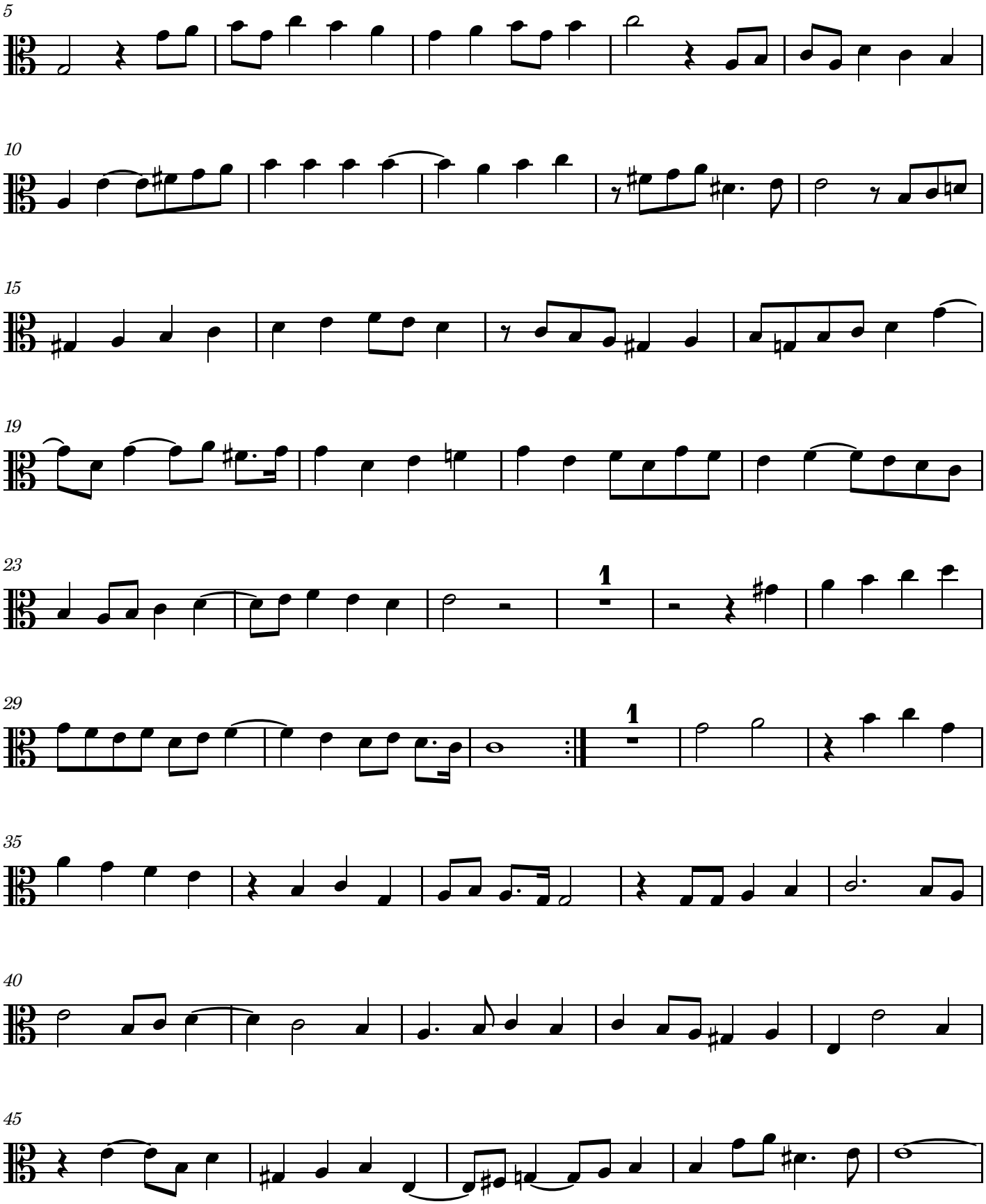
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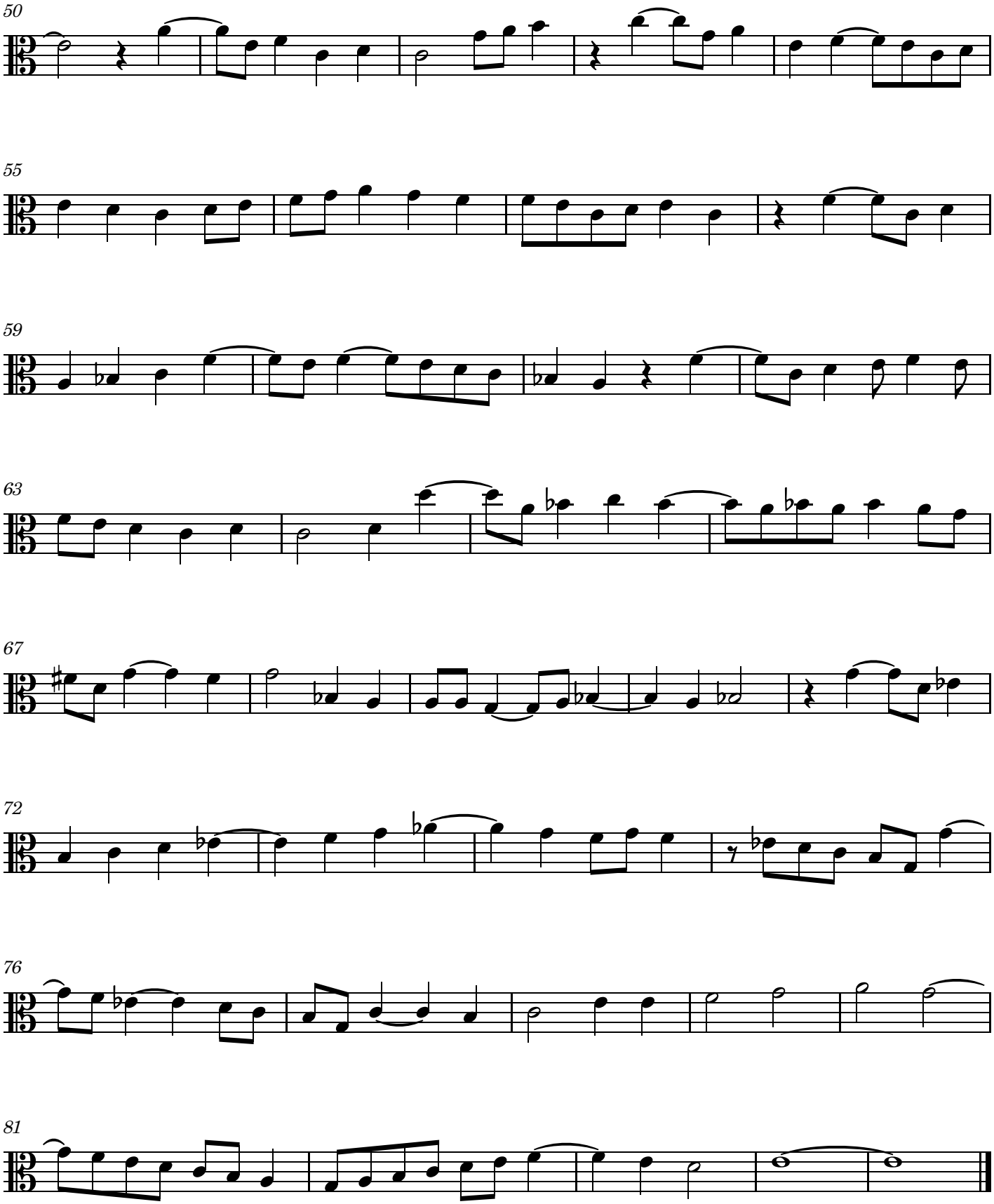
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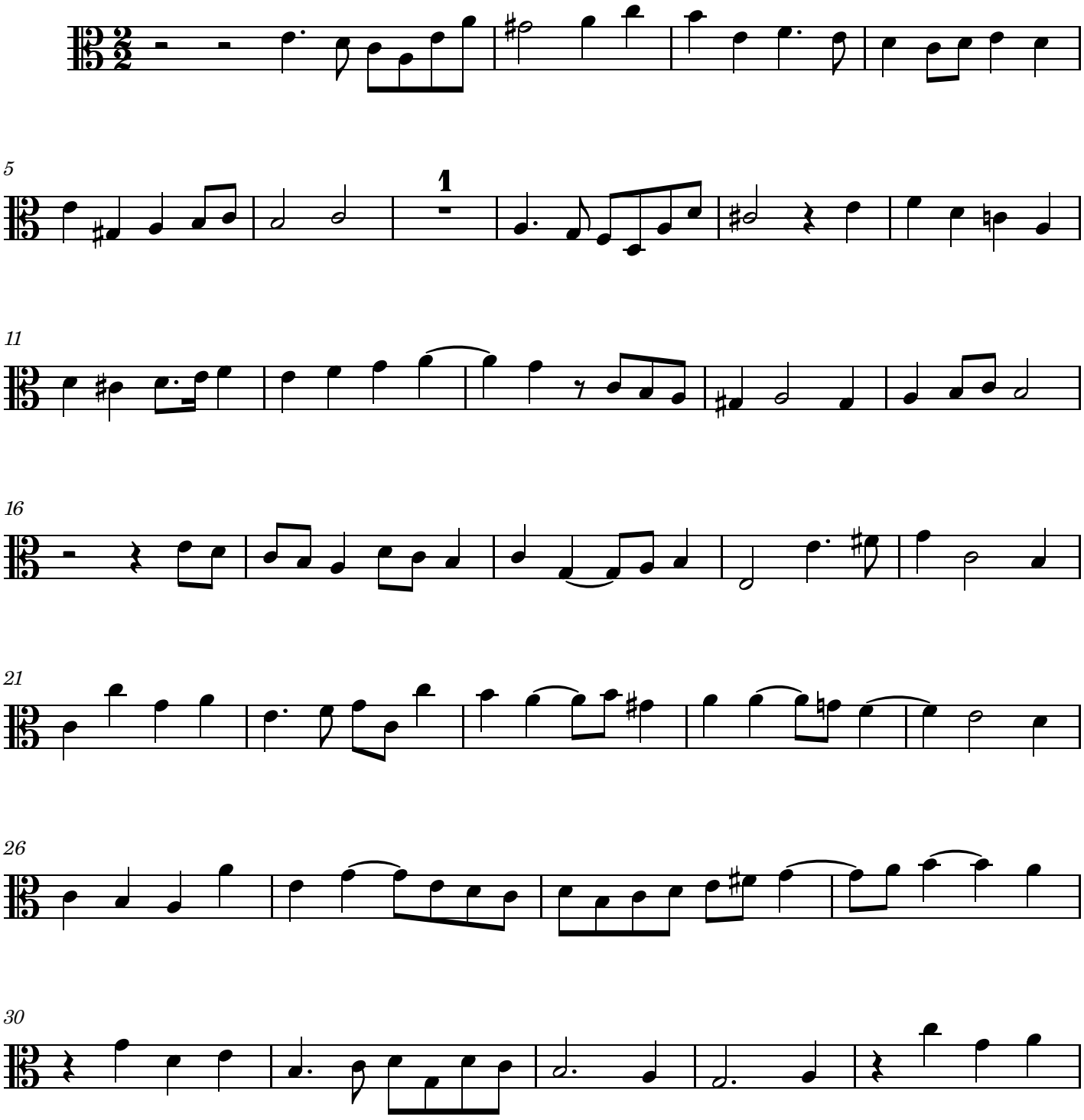
Tenor 2

Three Part Fantasias

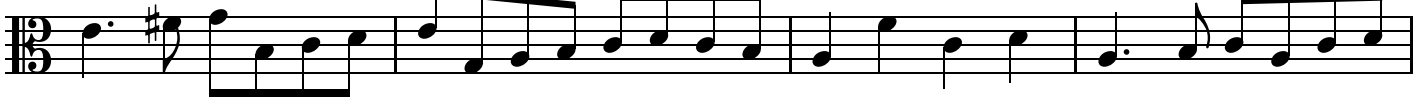
John Jenkins (1592-1678)

1. Fantasia no. 1



2025, Dick Yates, www.musicforviols.org

35



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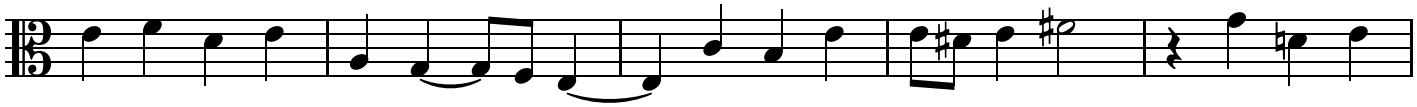

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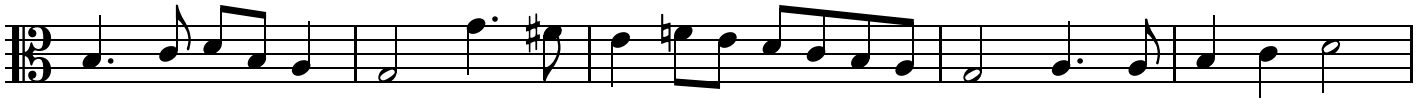

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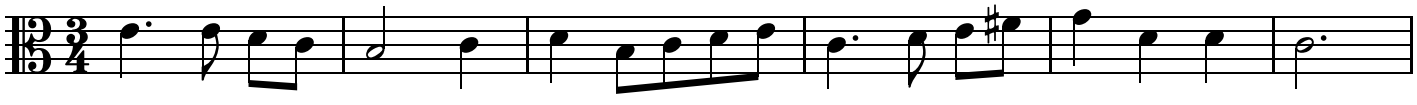

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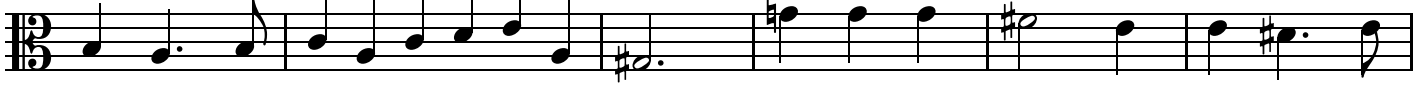

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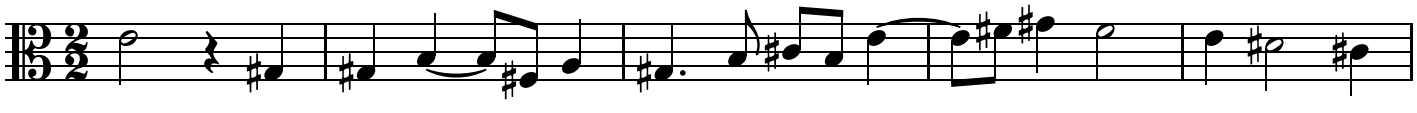

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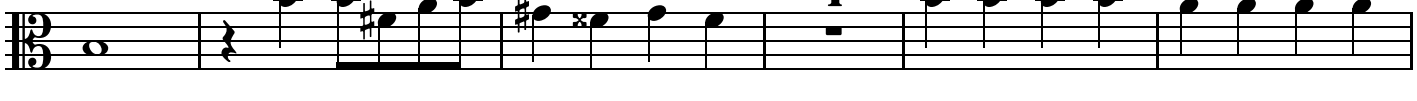

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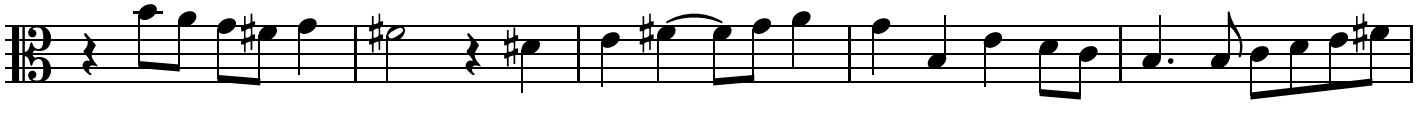

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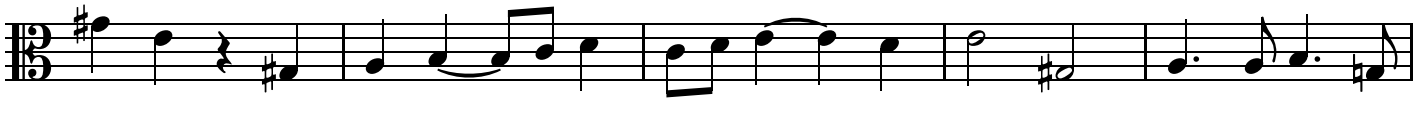

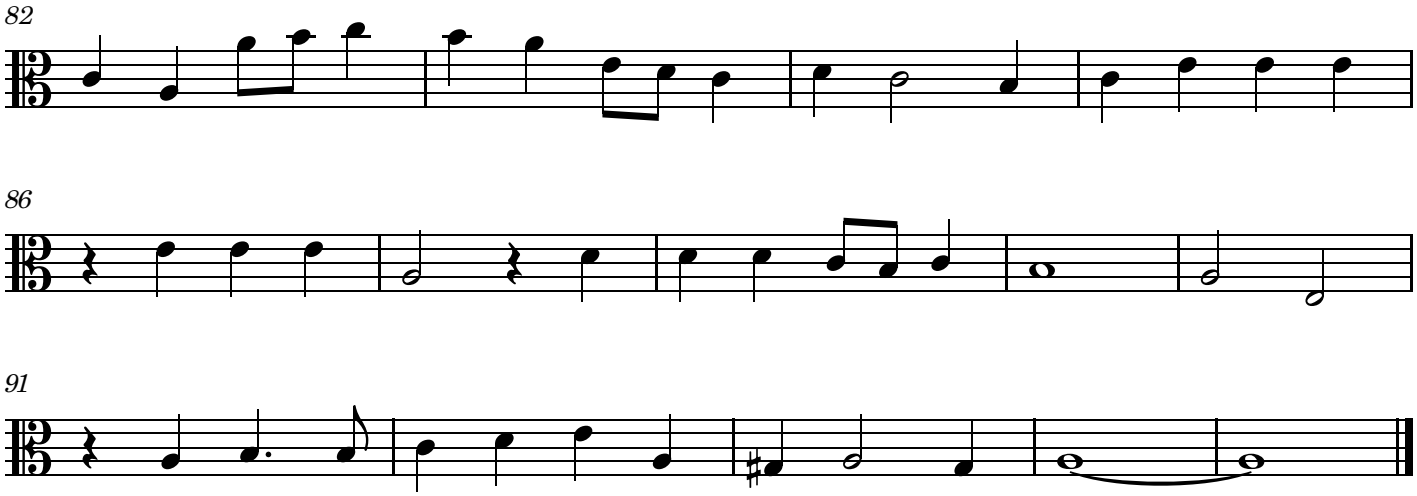

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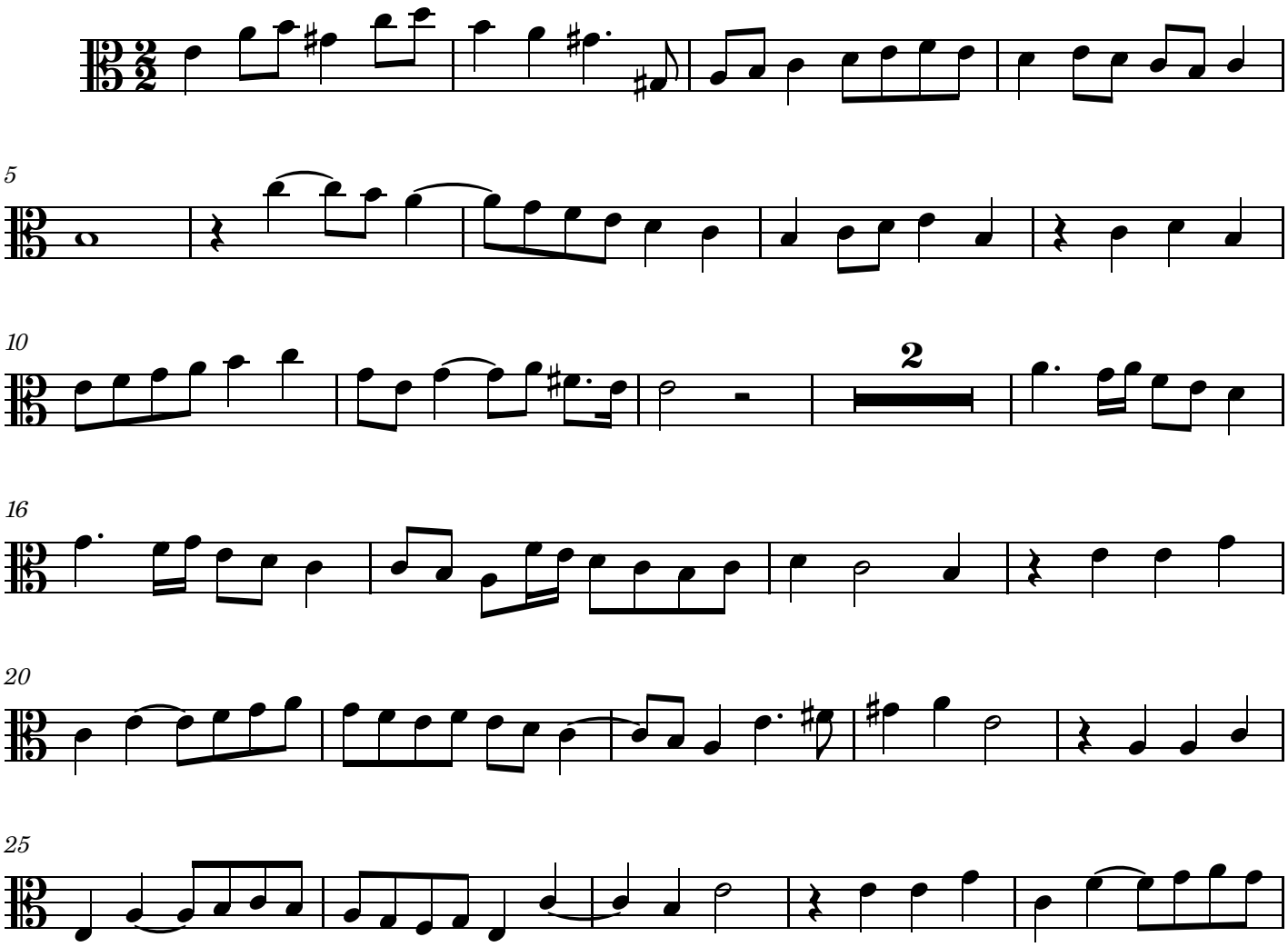

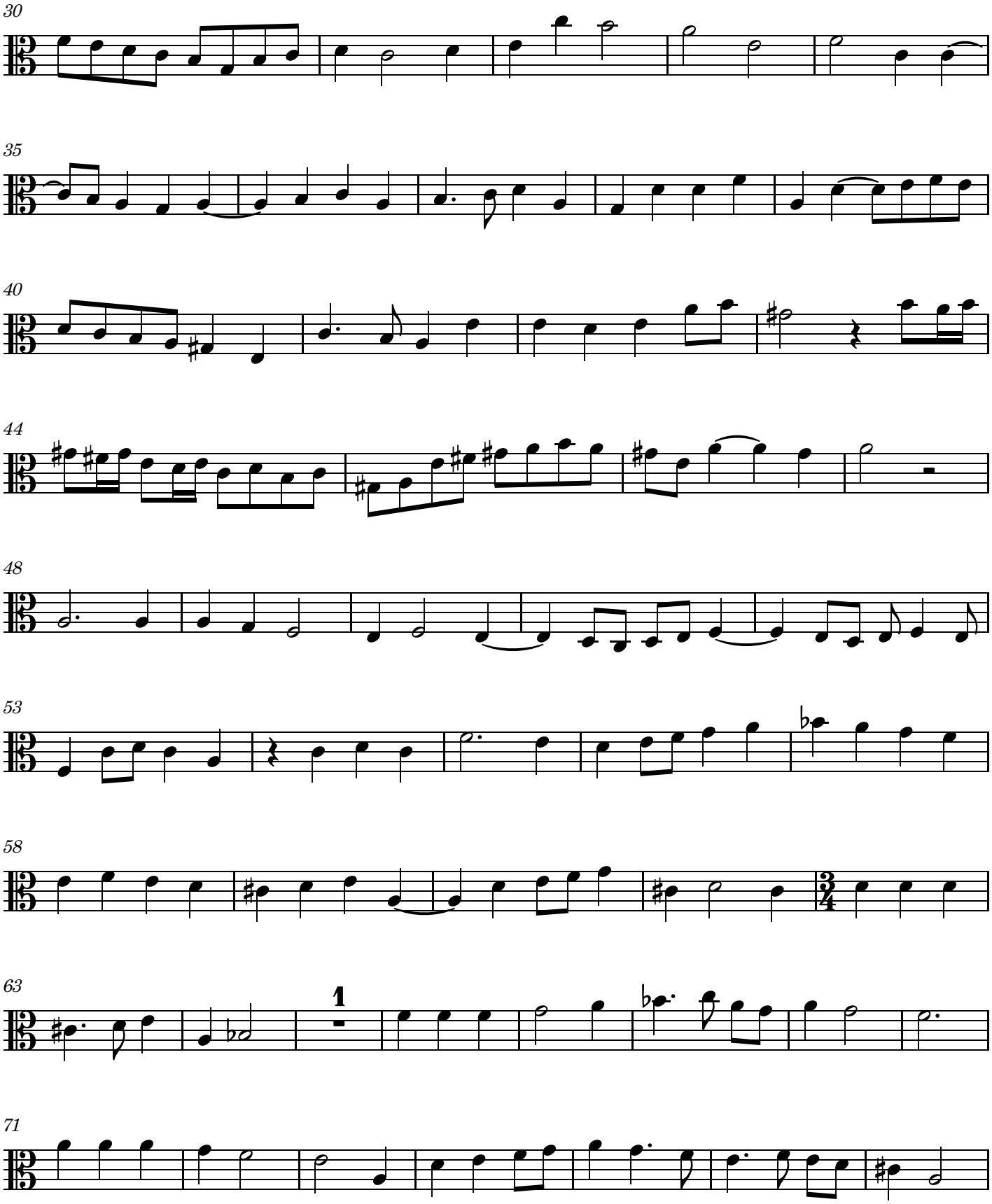
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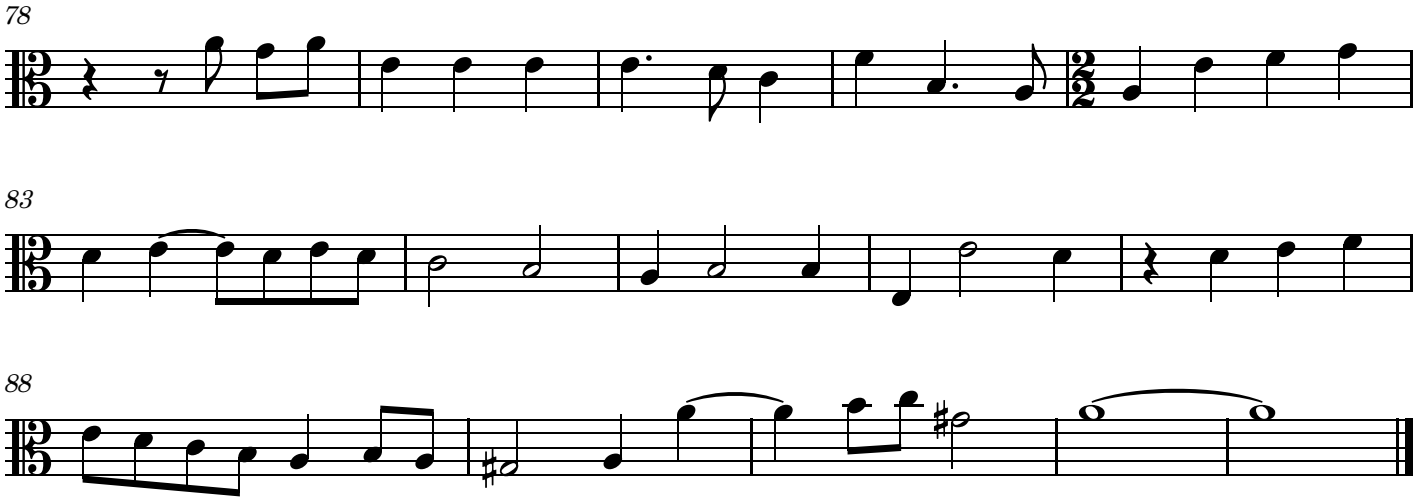

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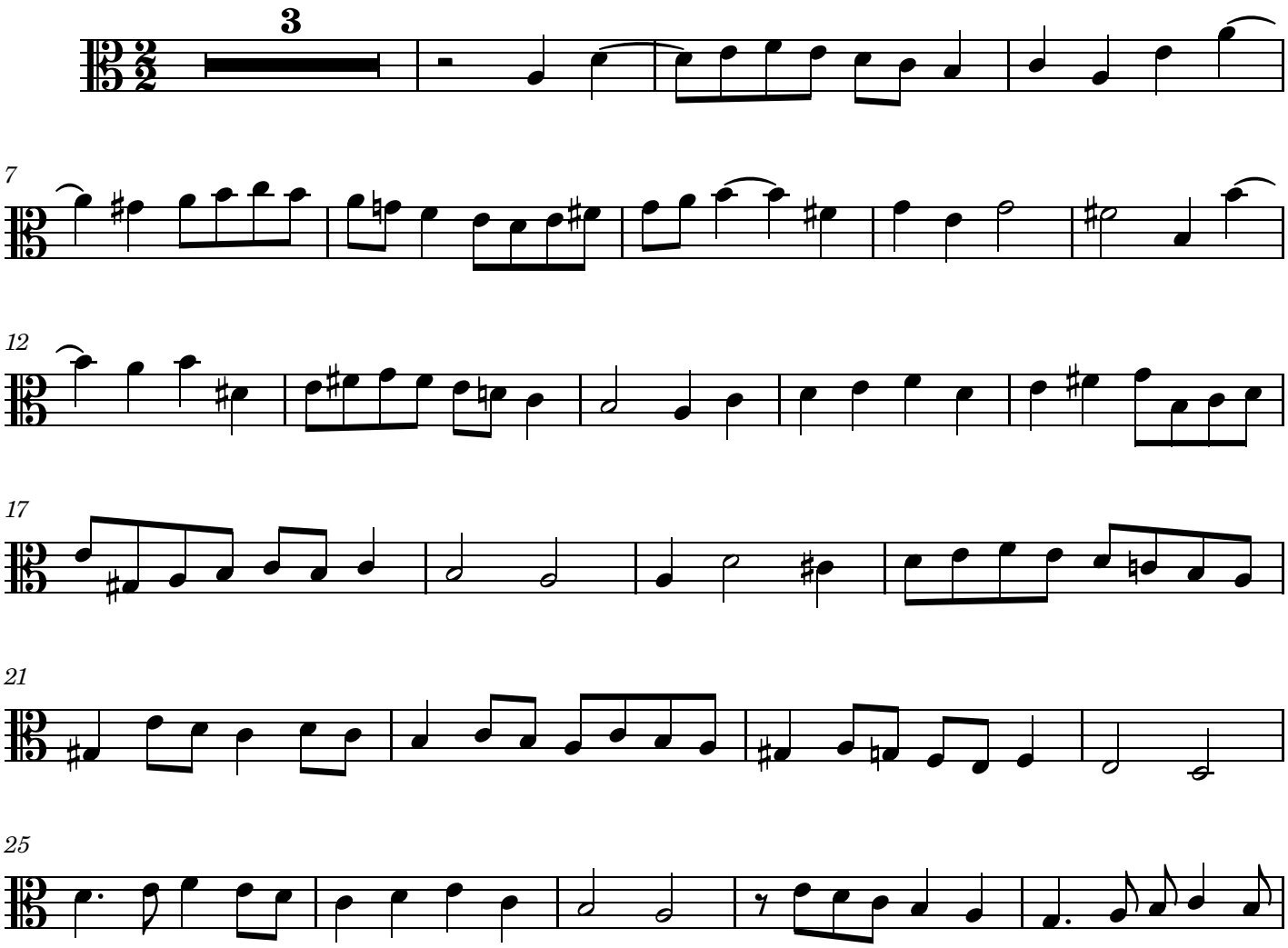

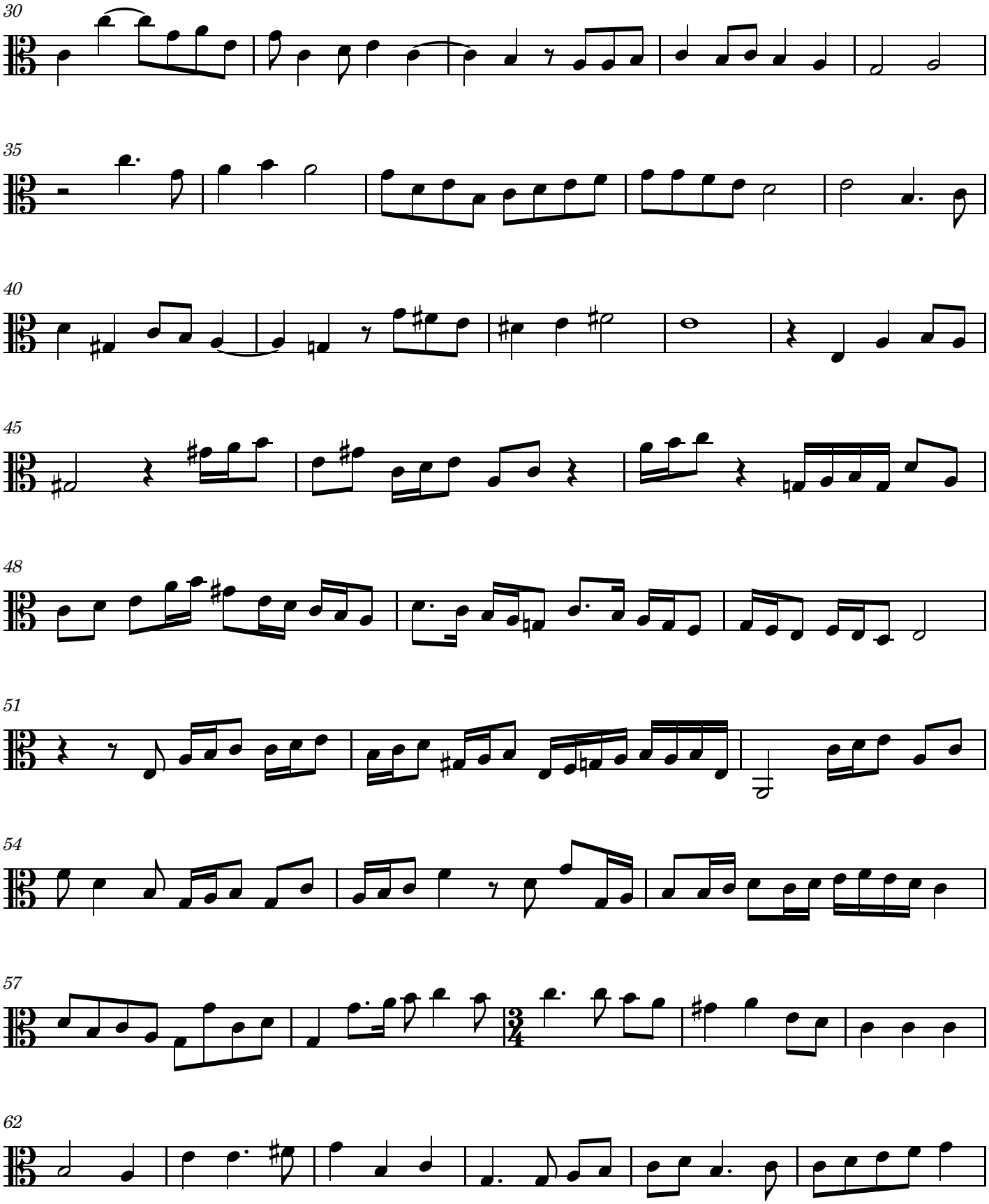
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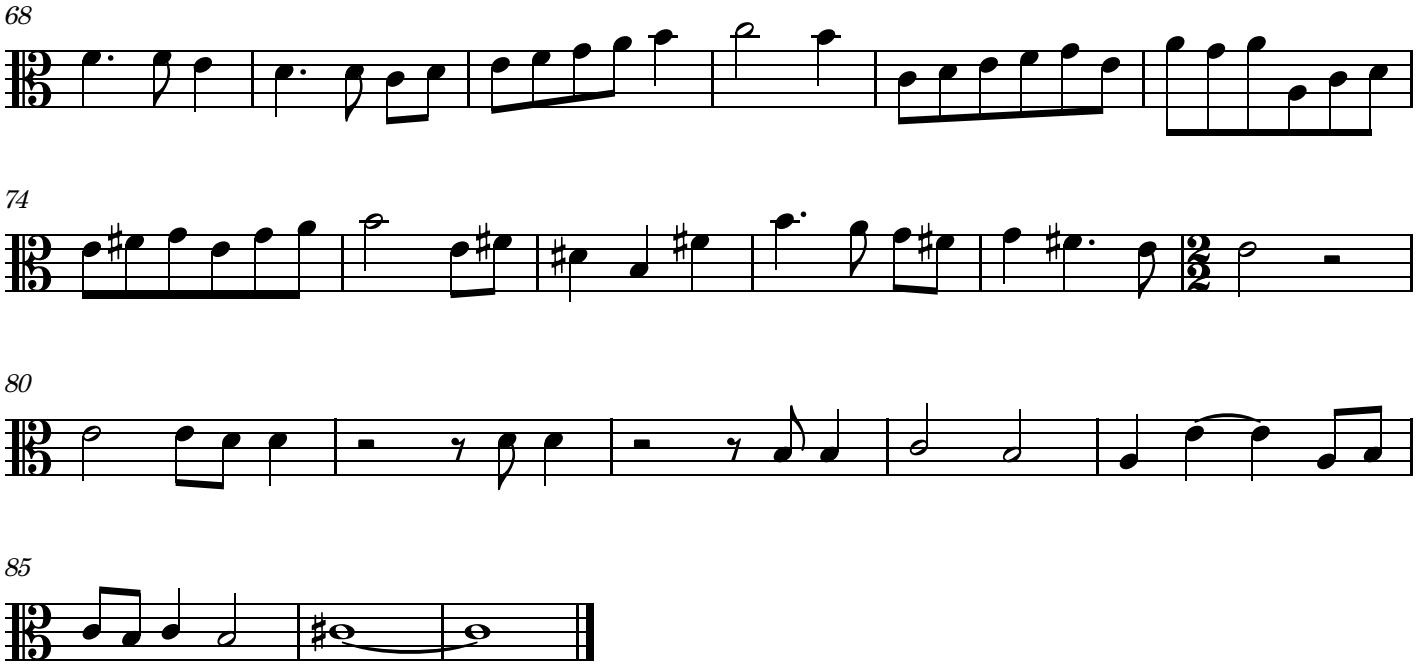

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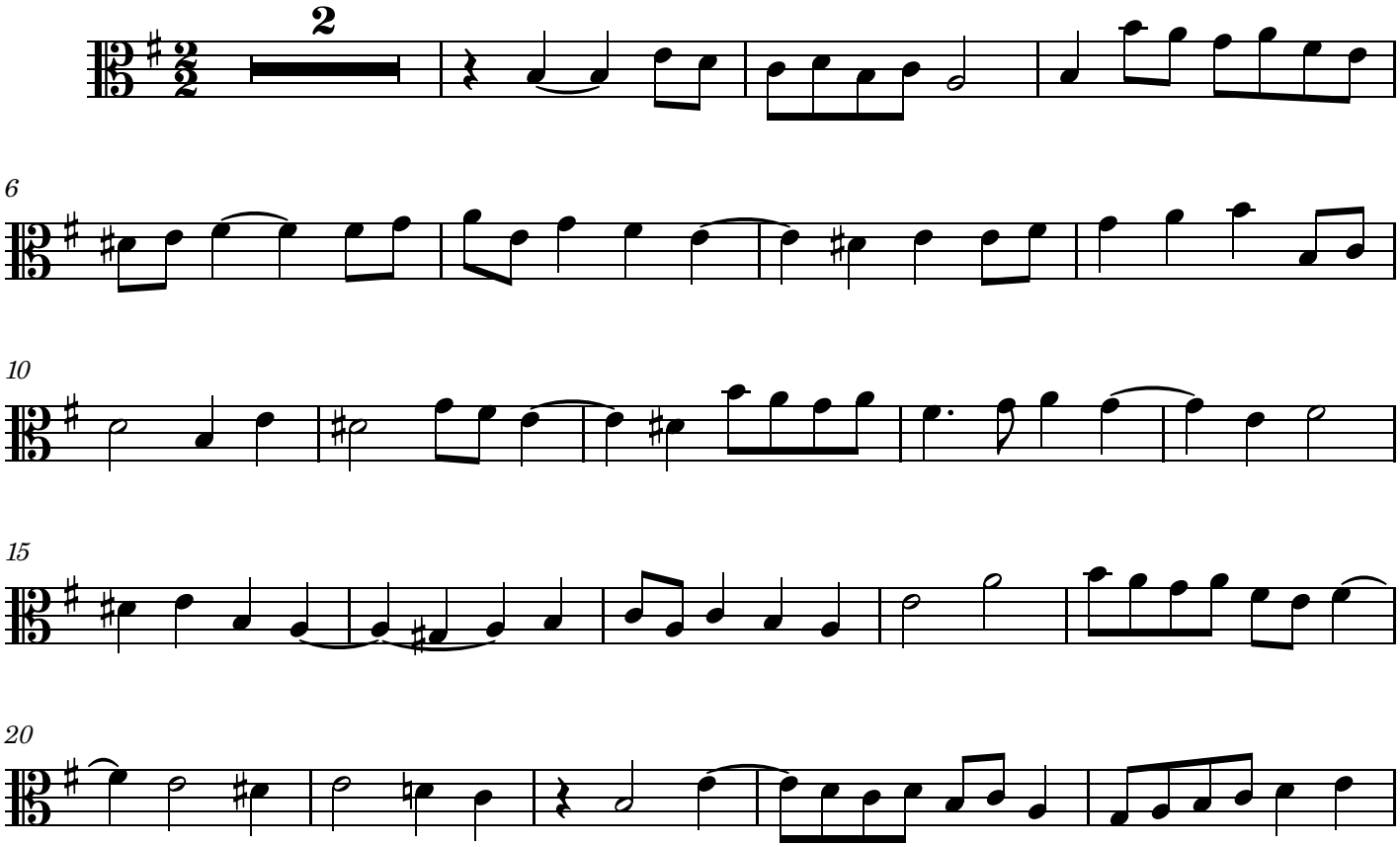

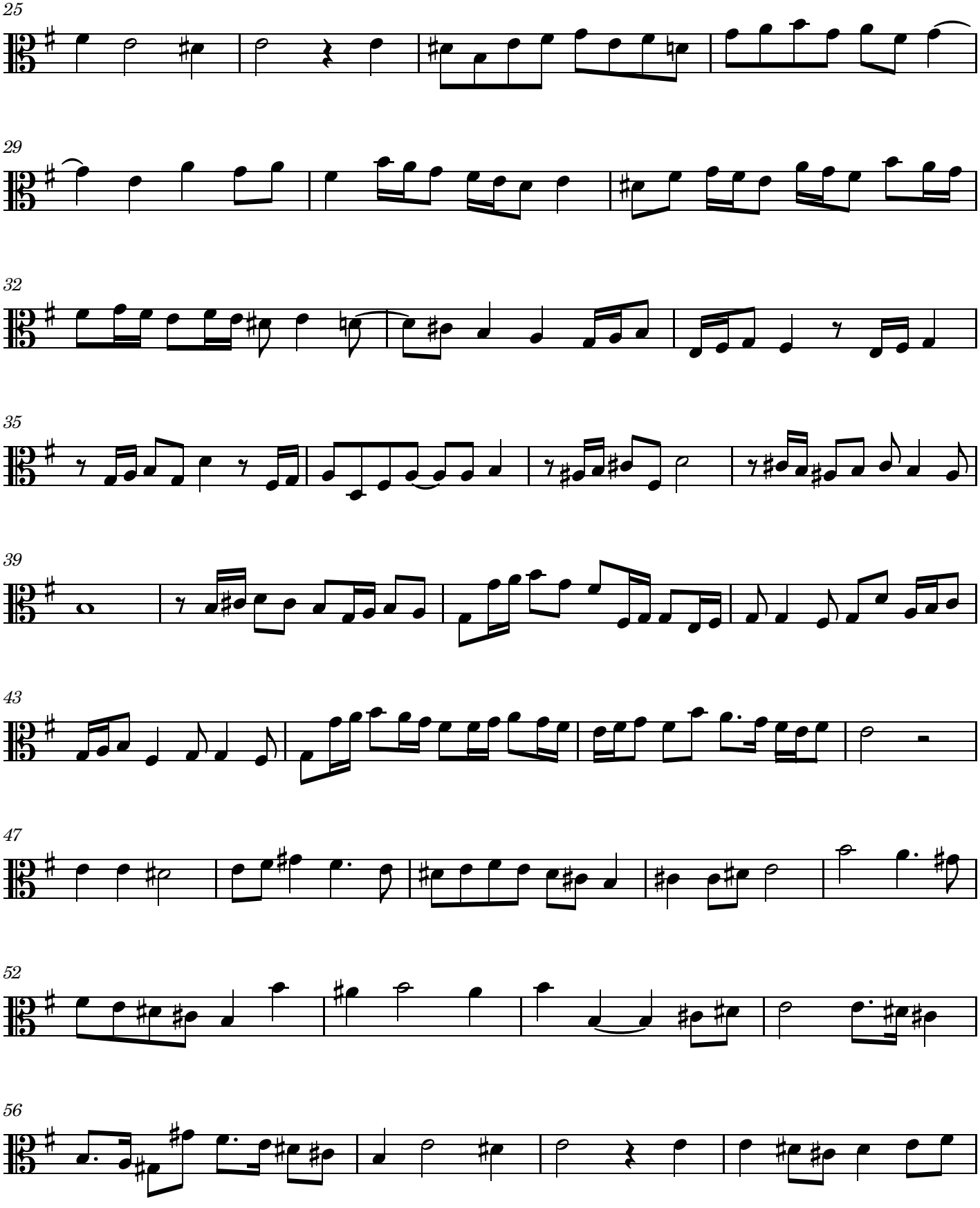
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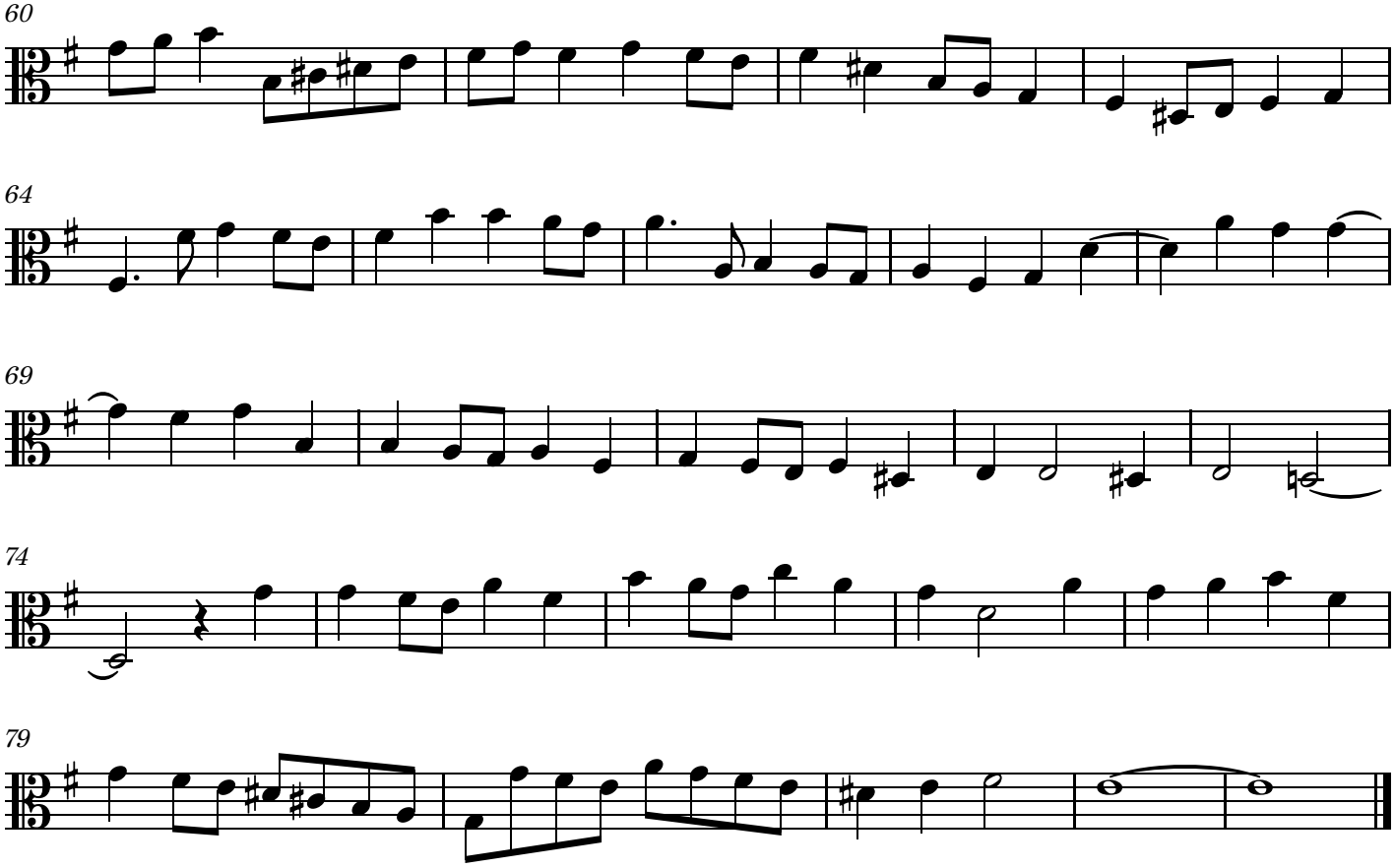

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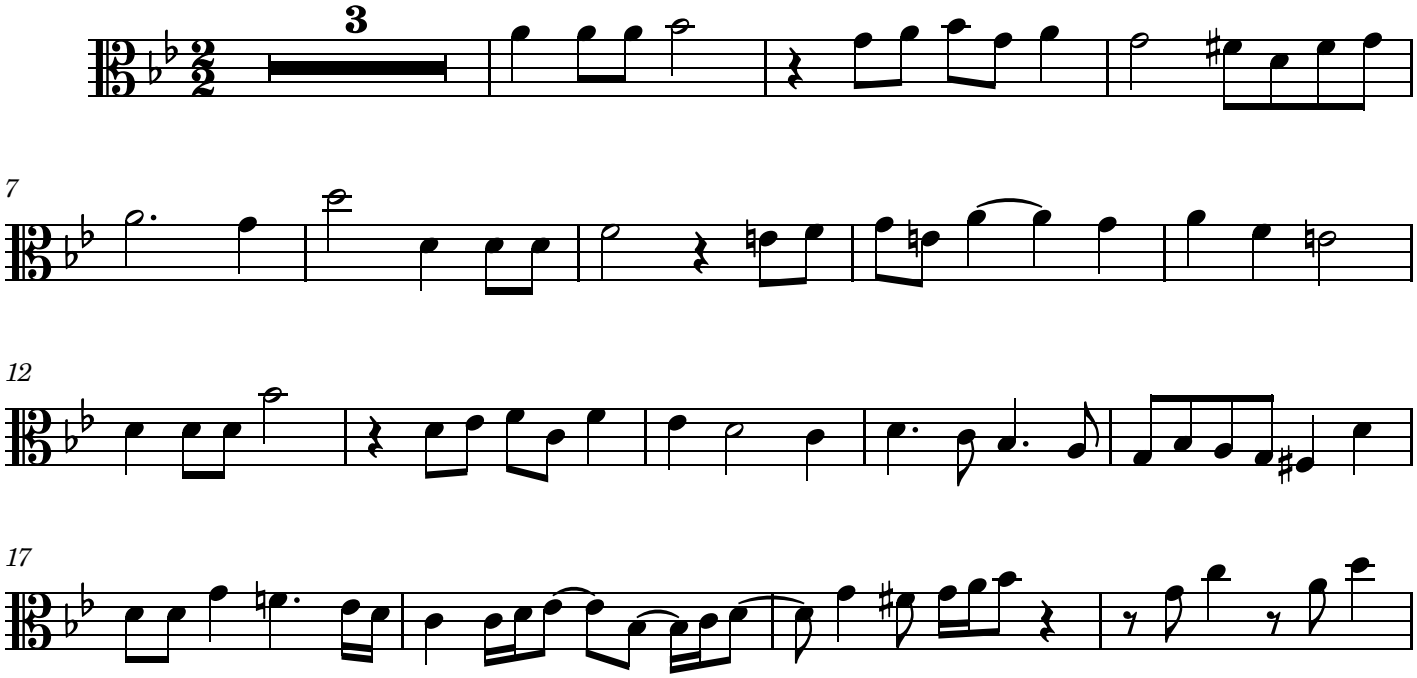

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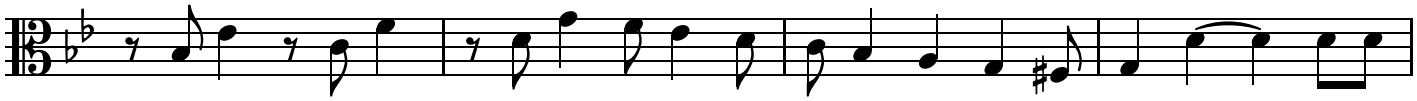

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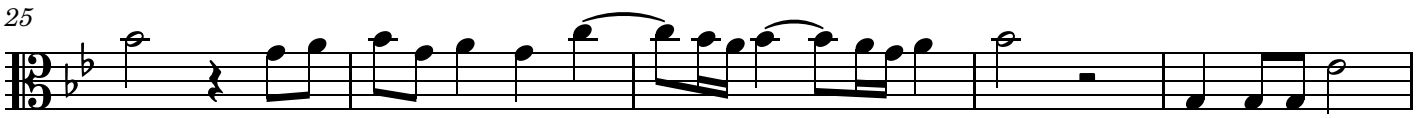

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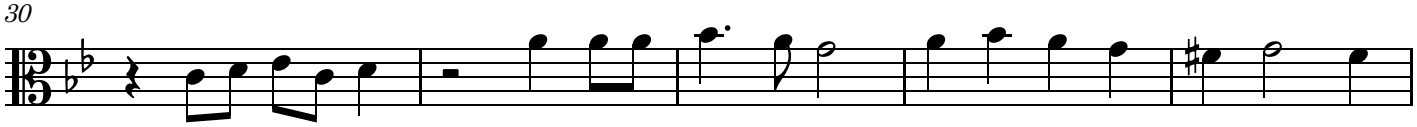

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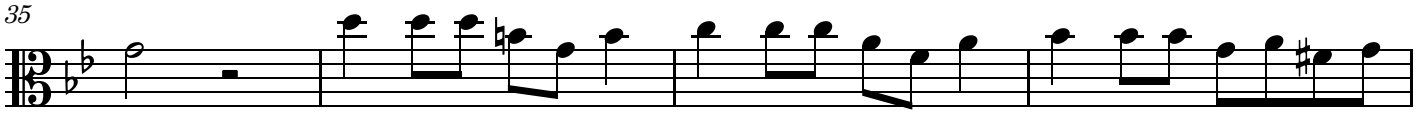

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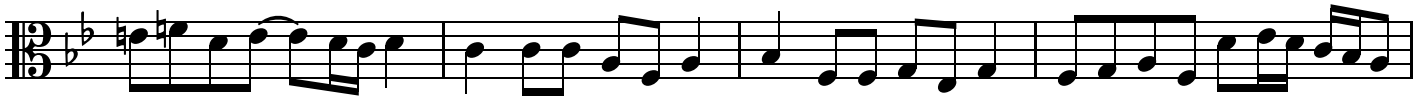

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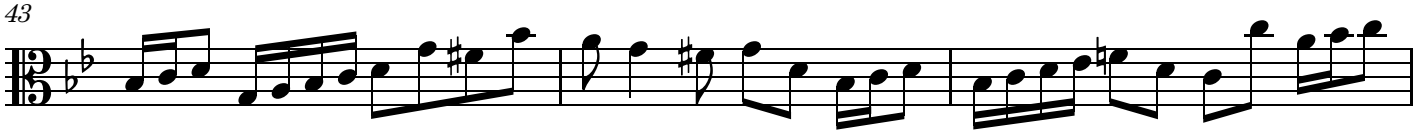

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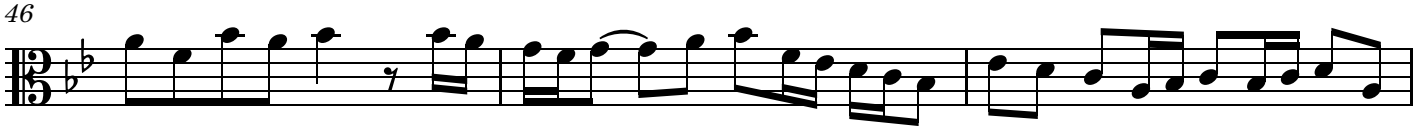

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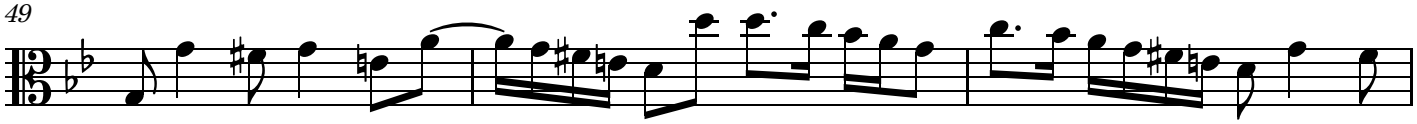

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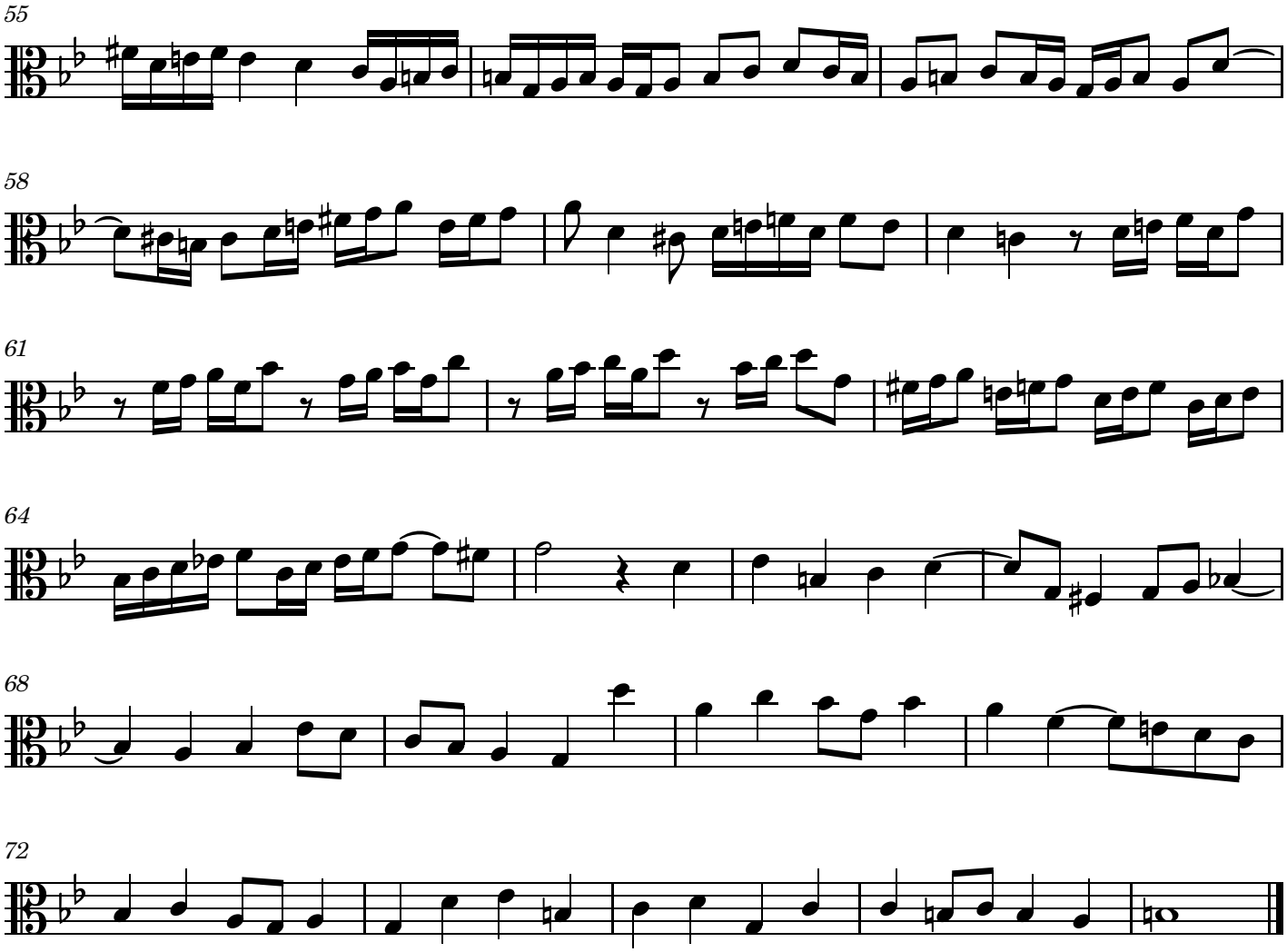

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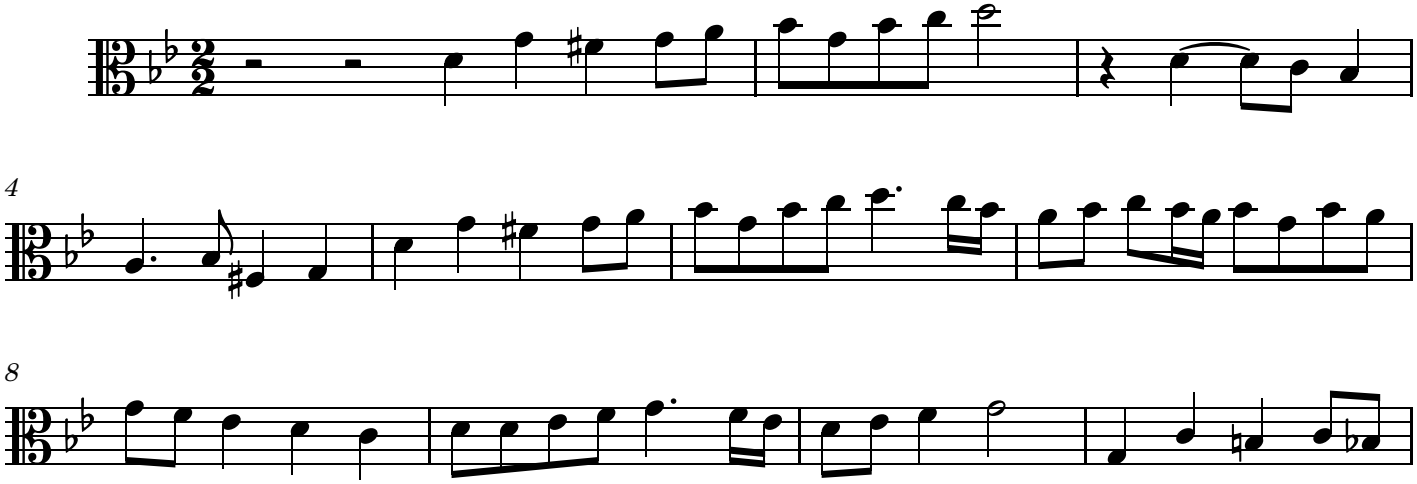

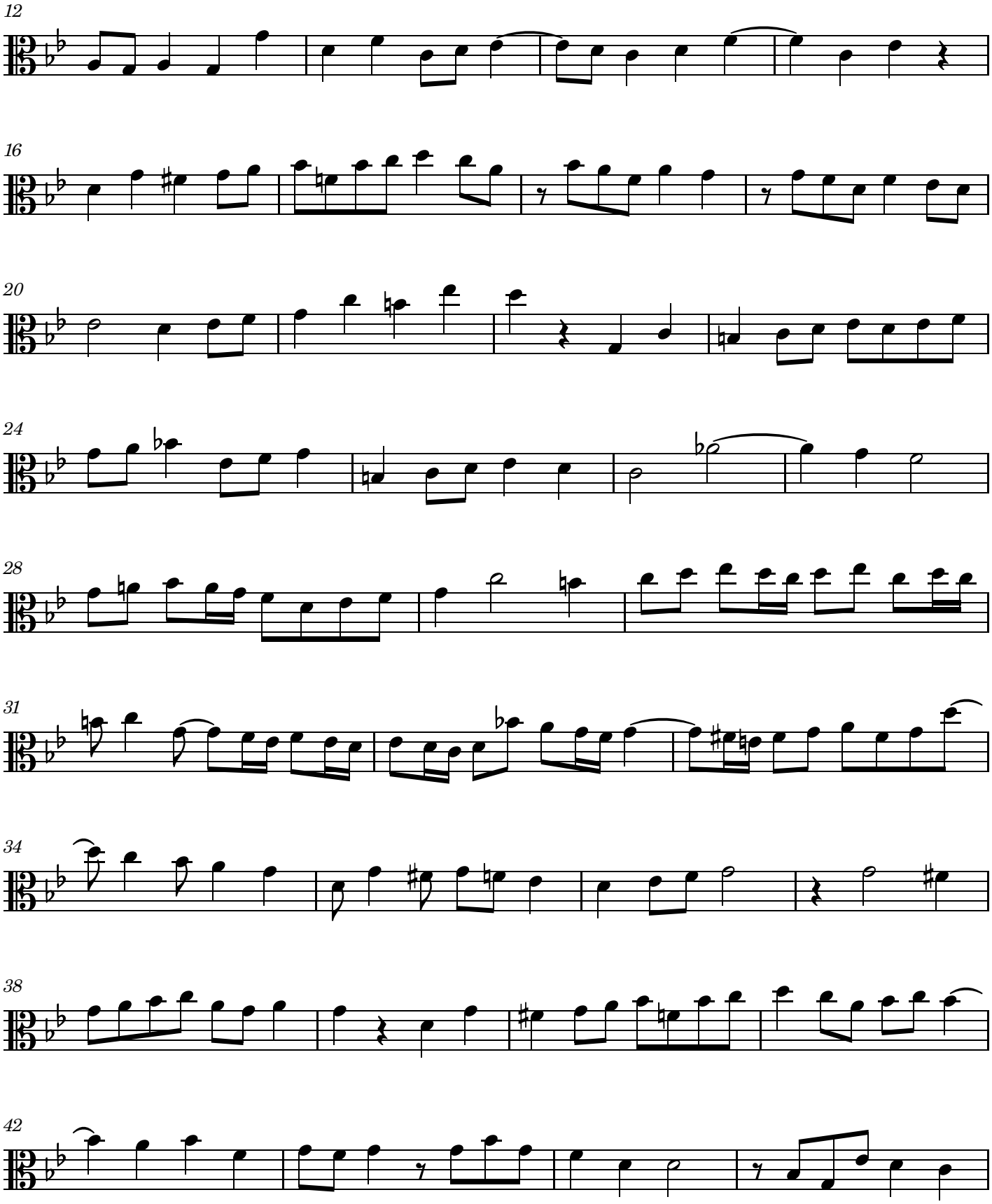
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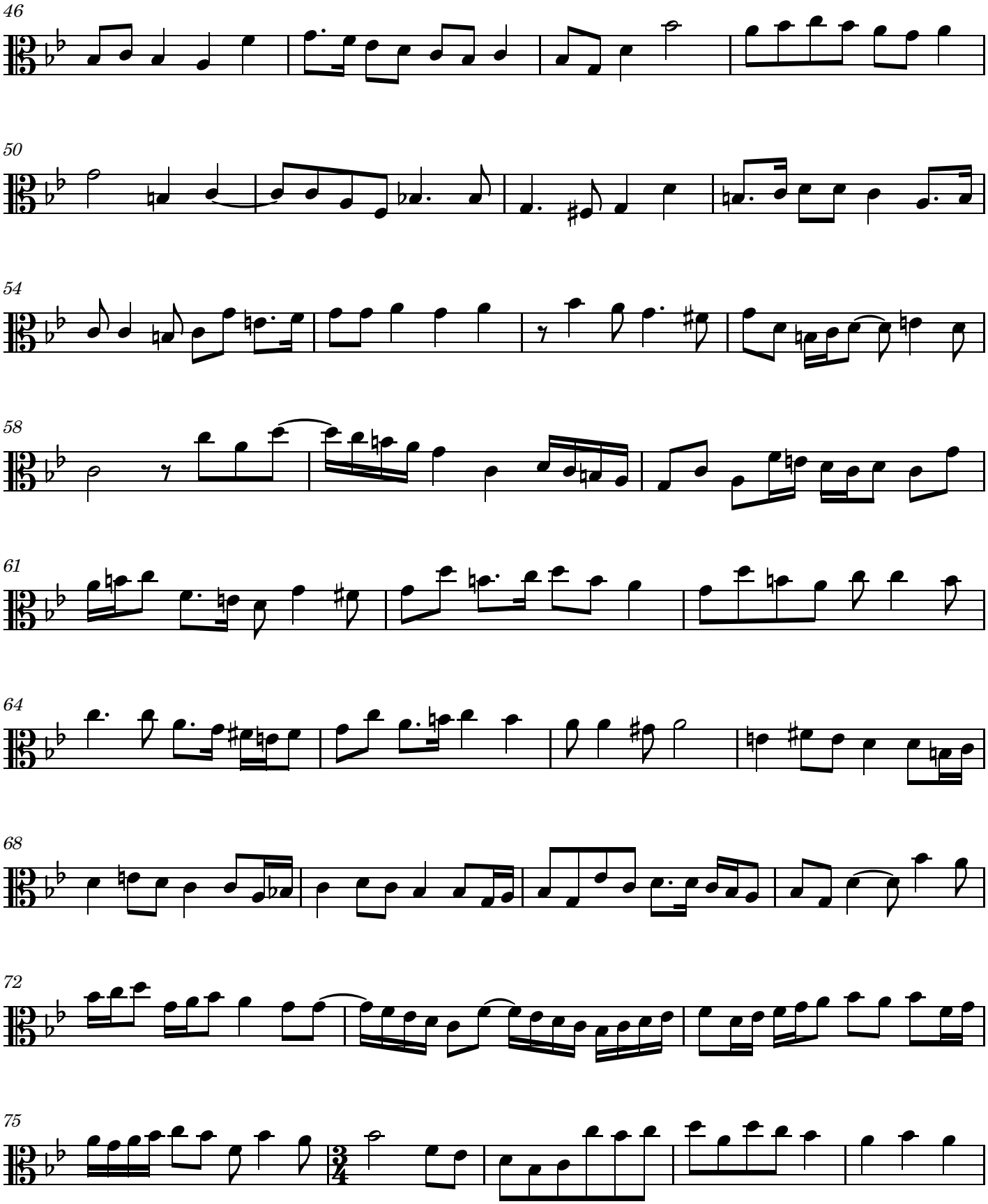
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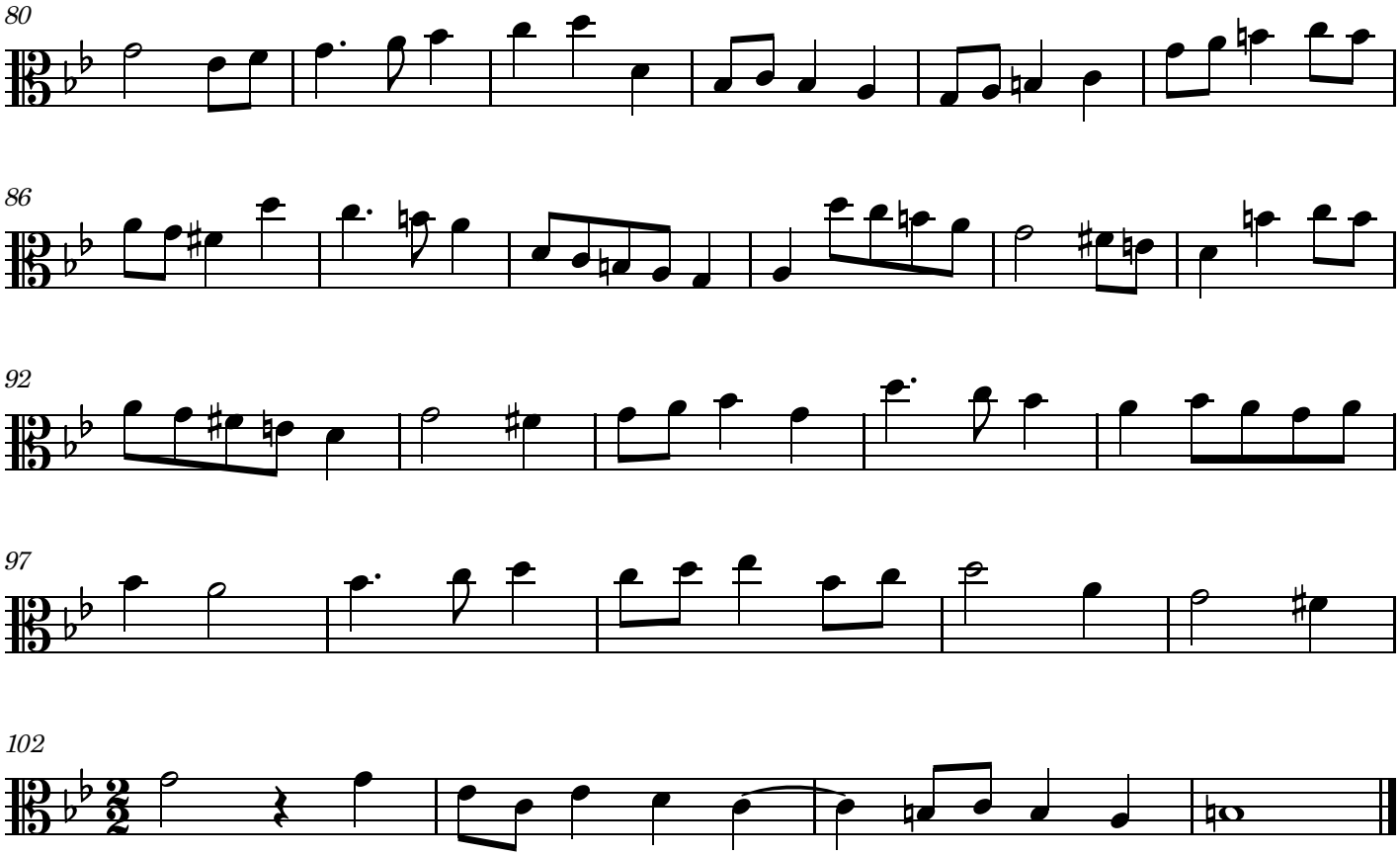

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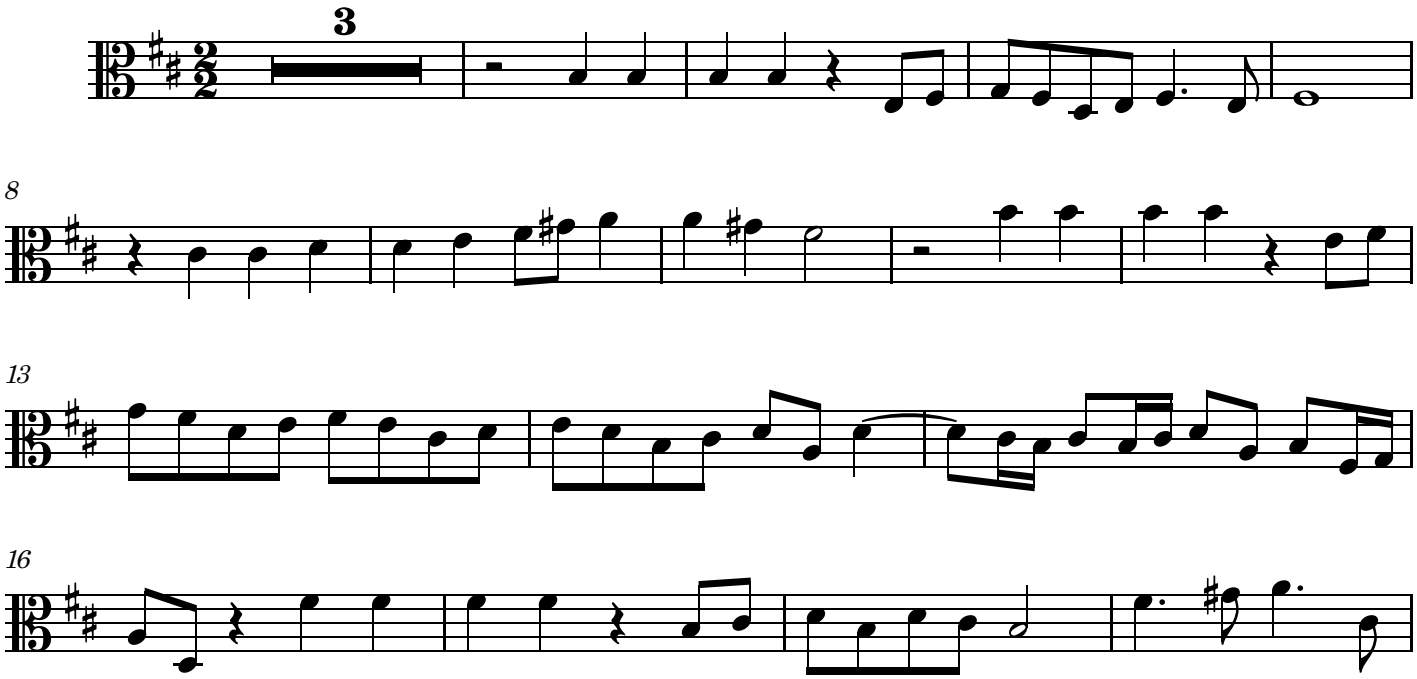

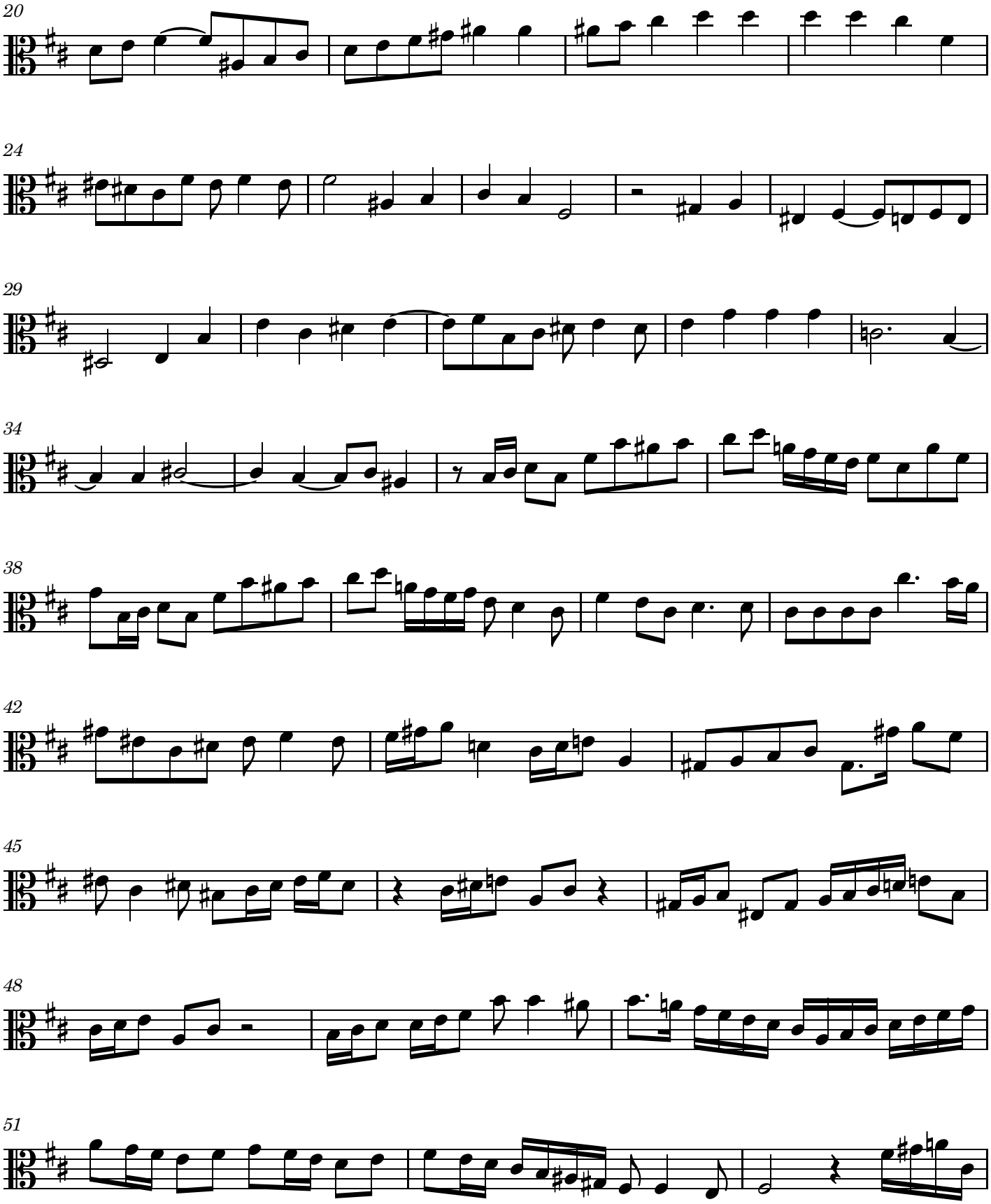
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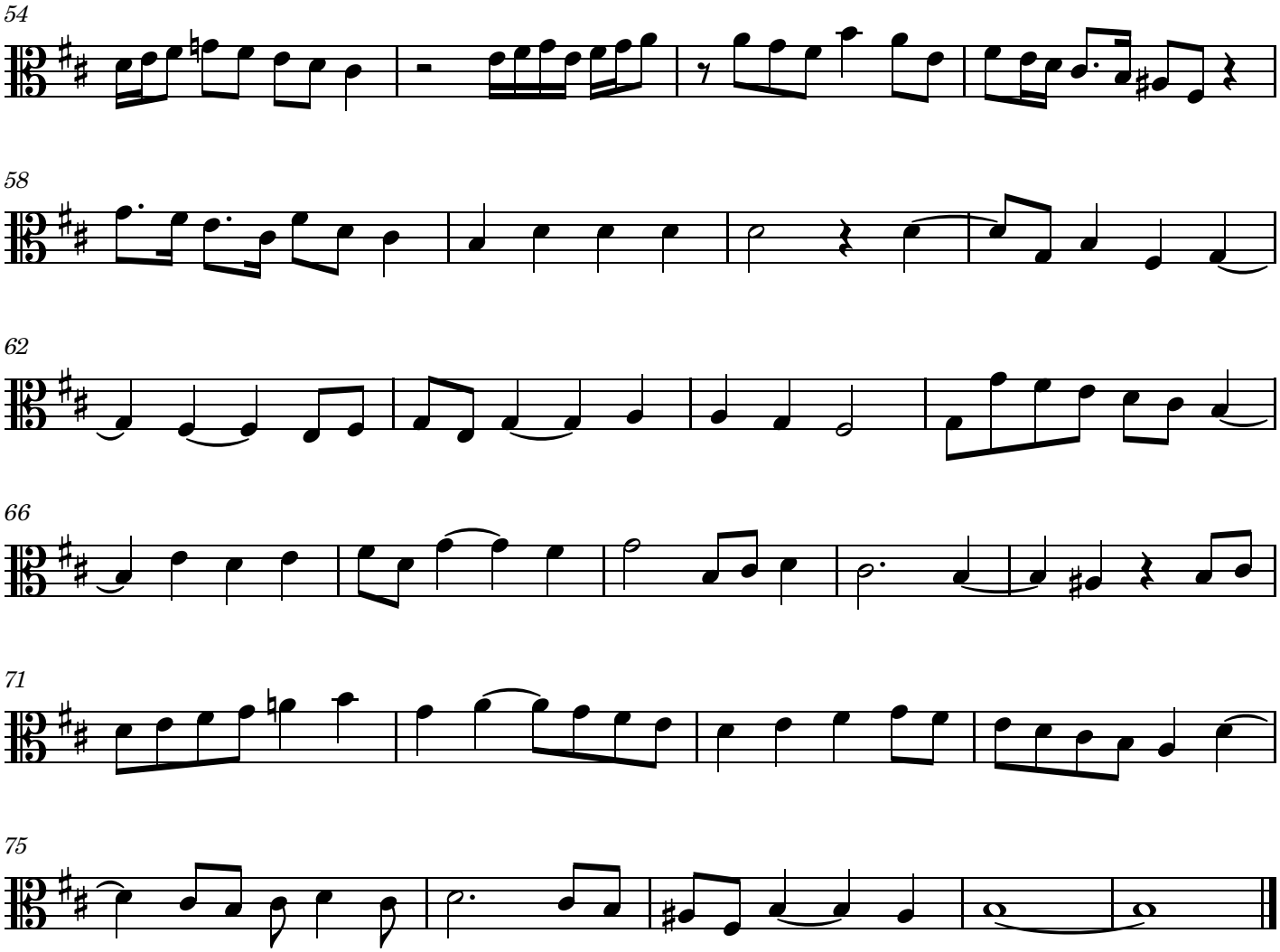

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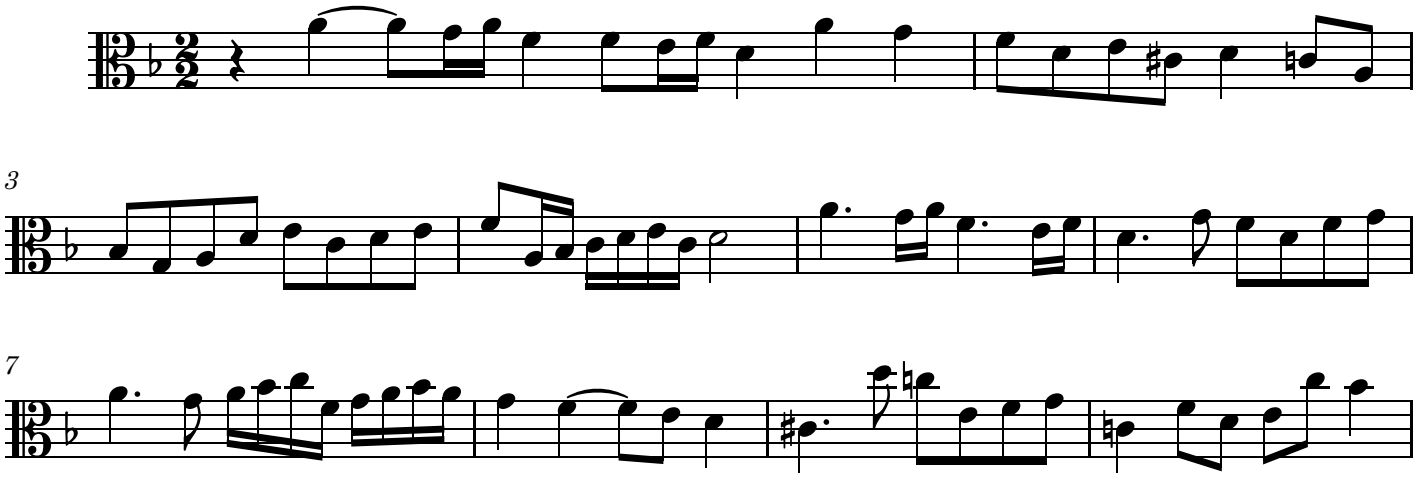

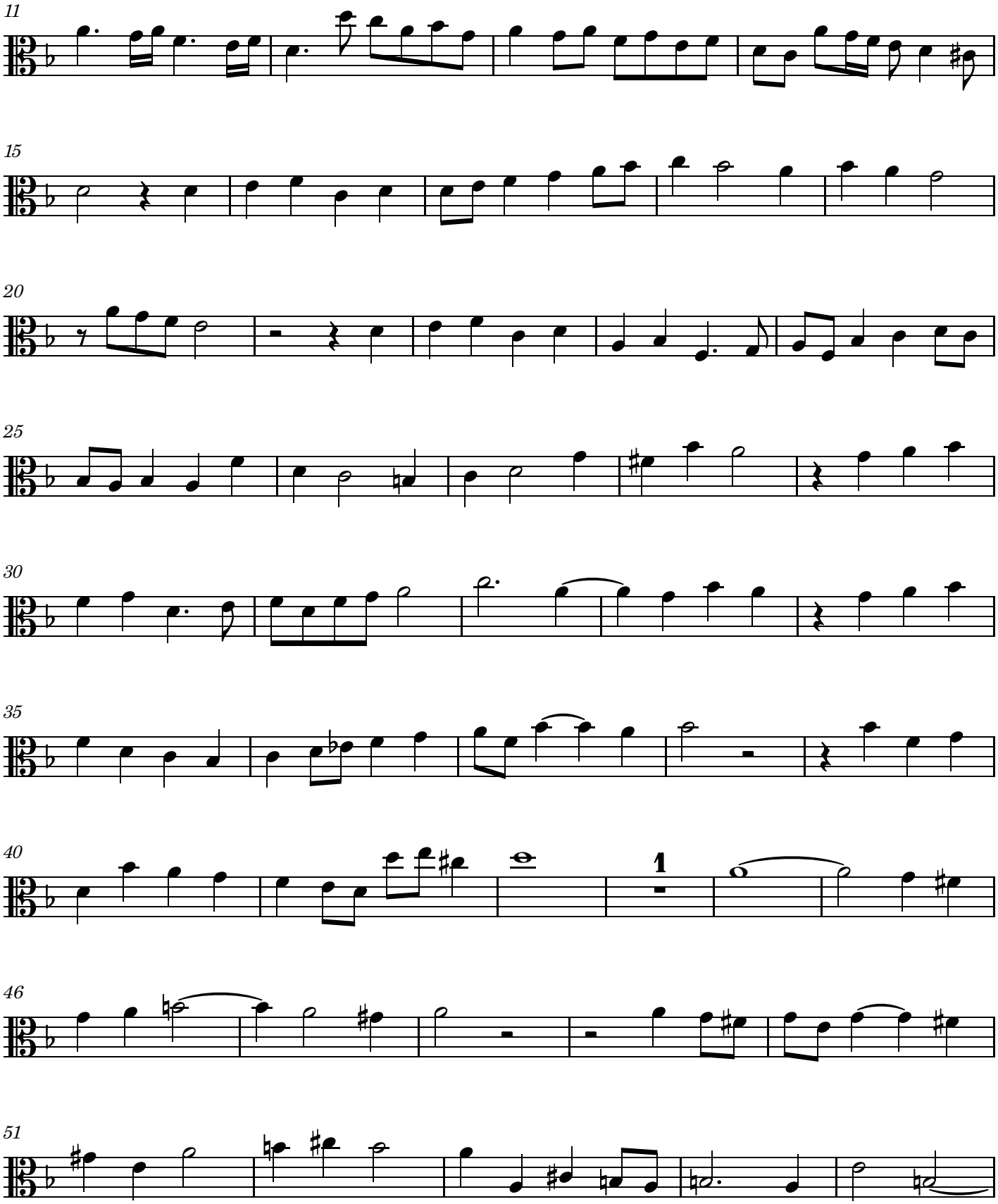
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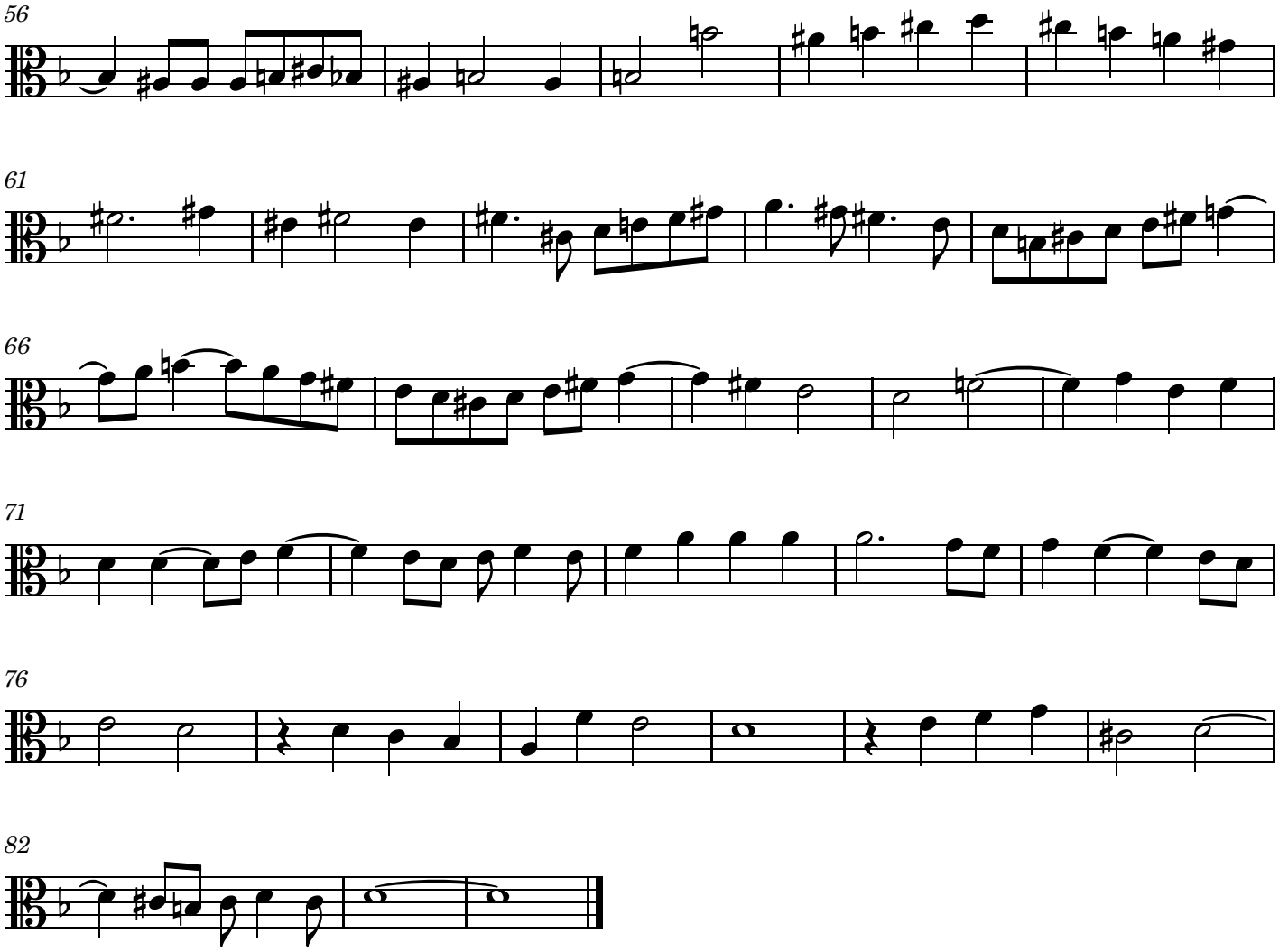

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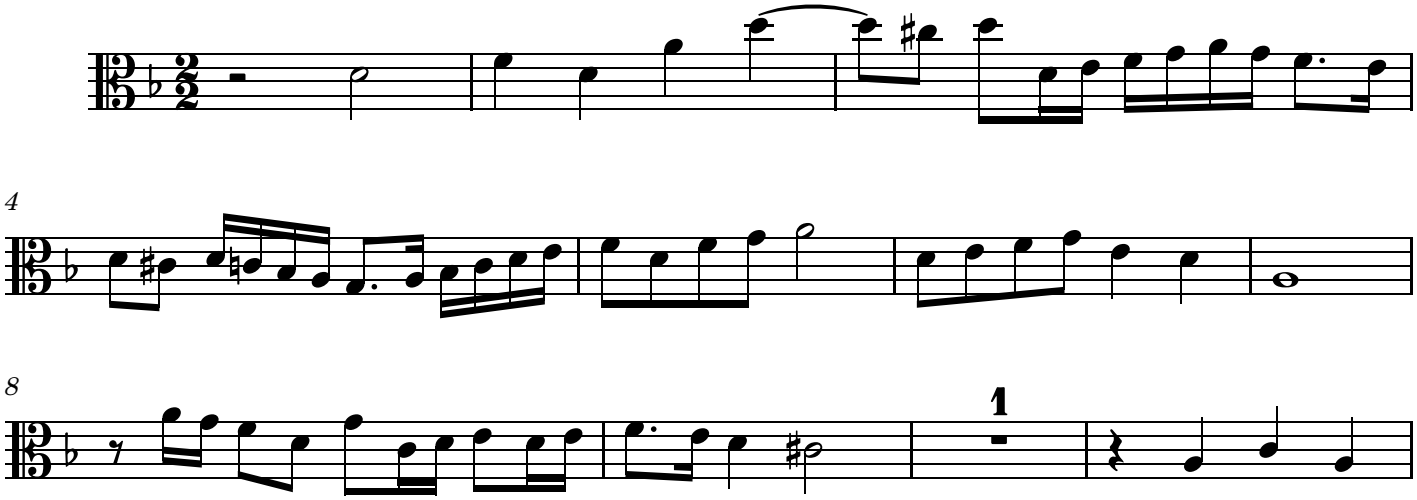

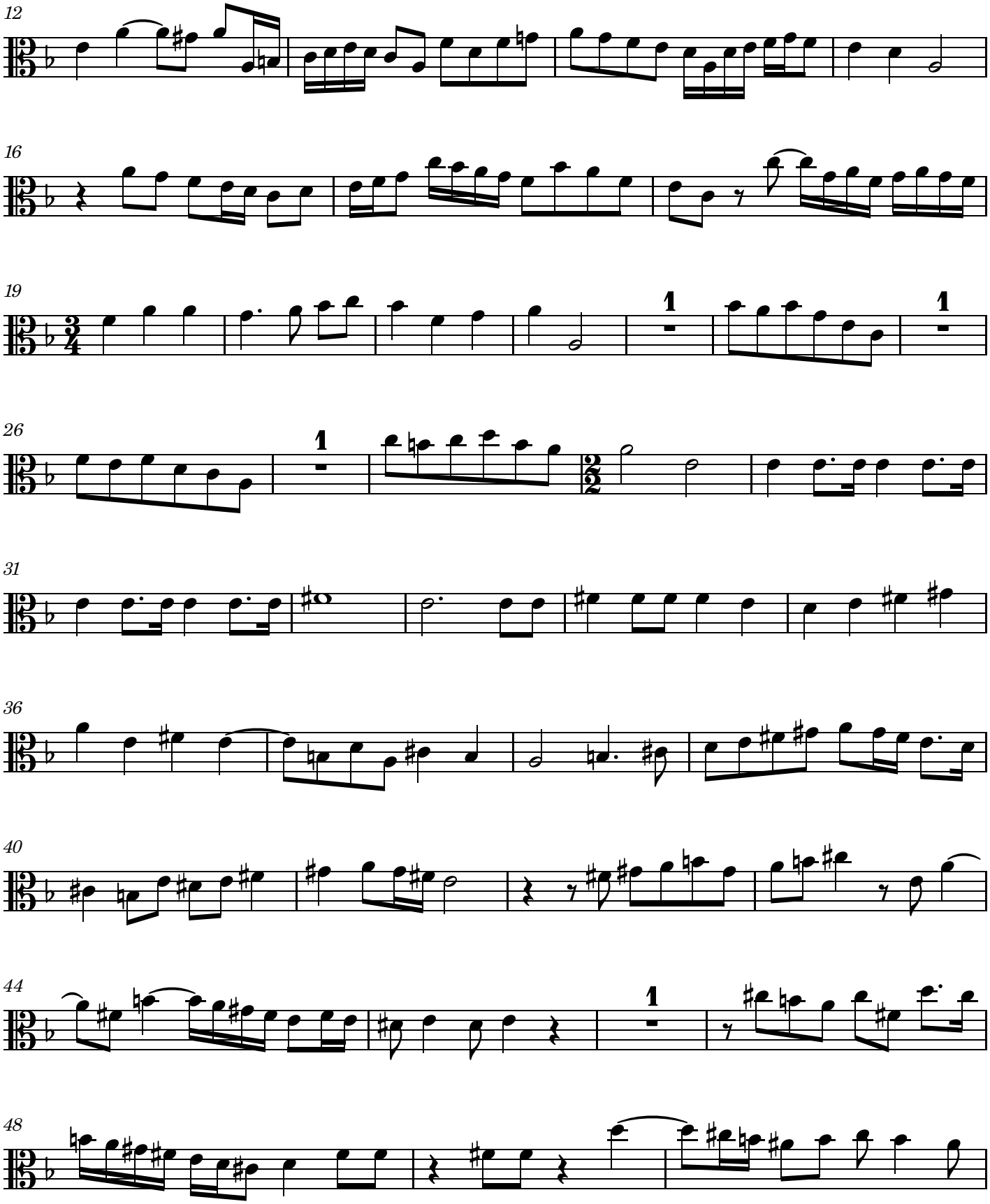
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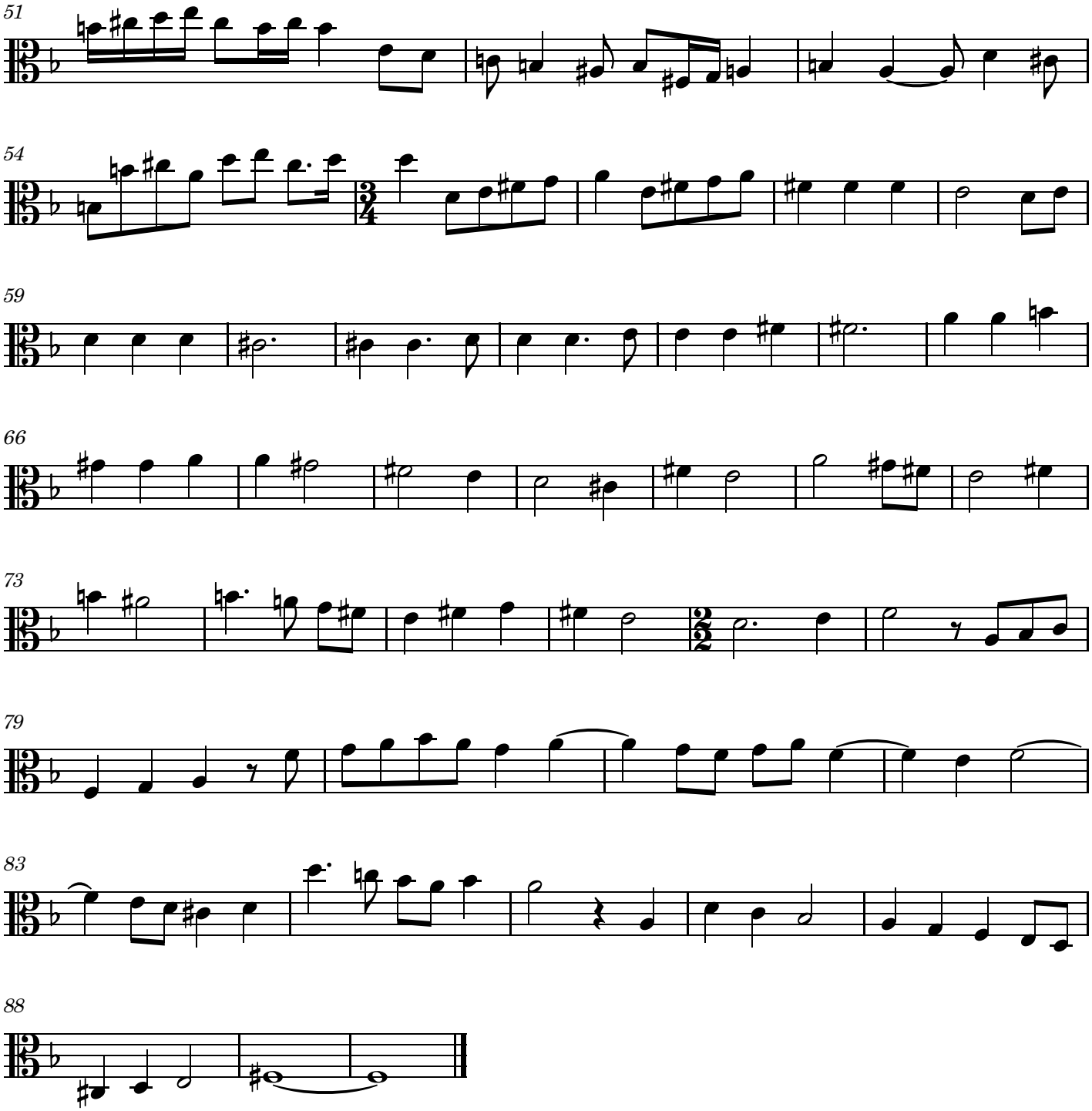

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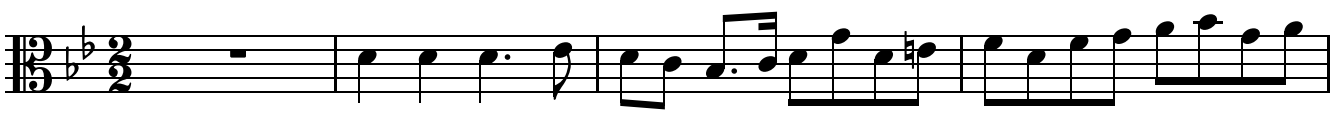

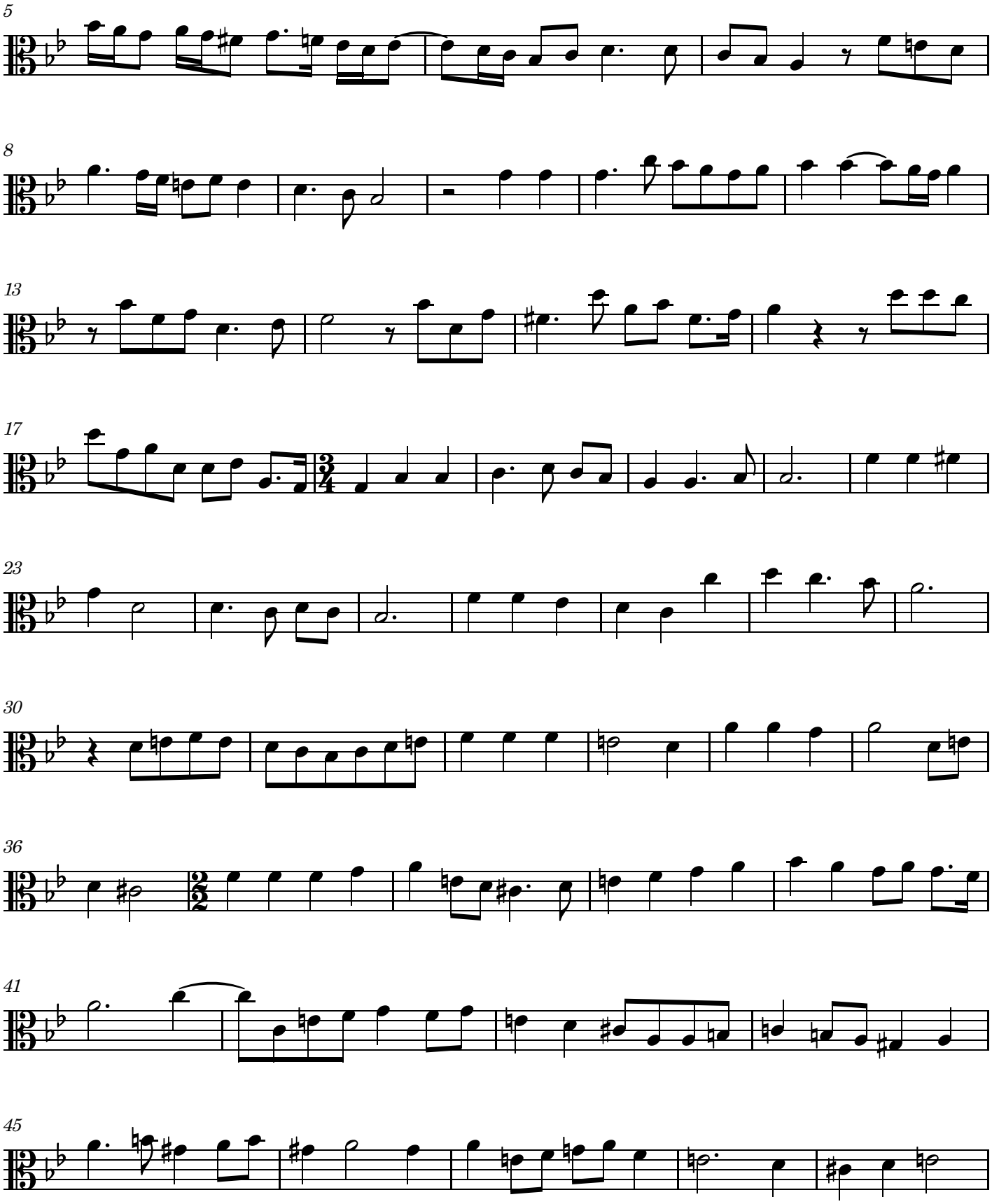
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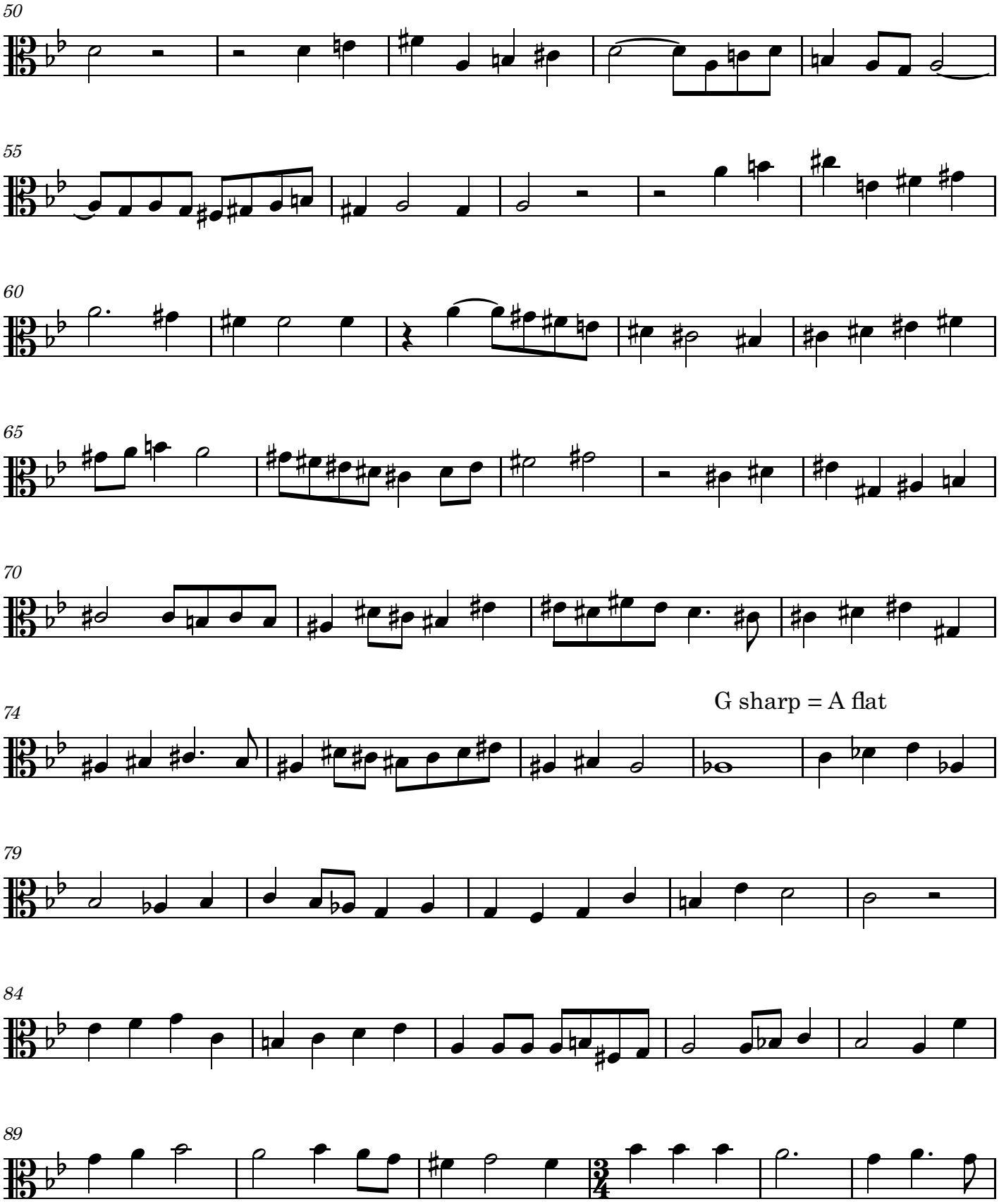
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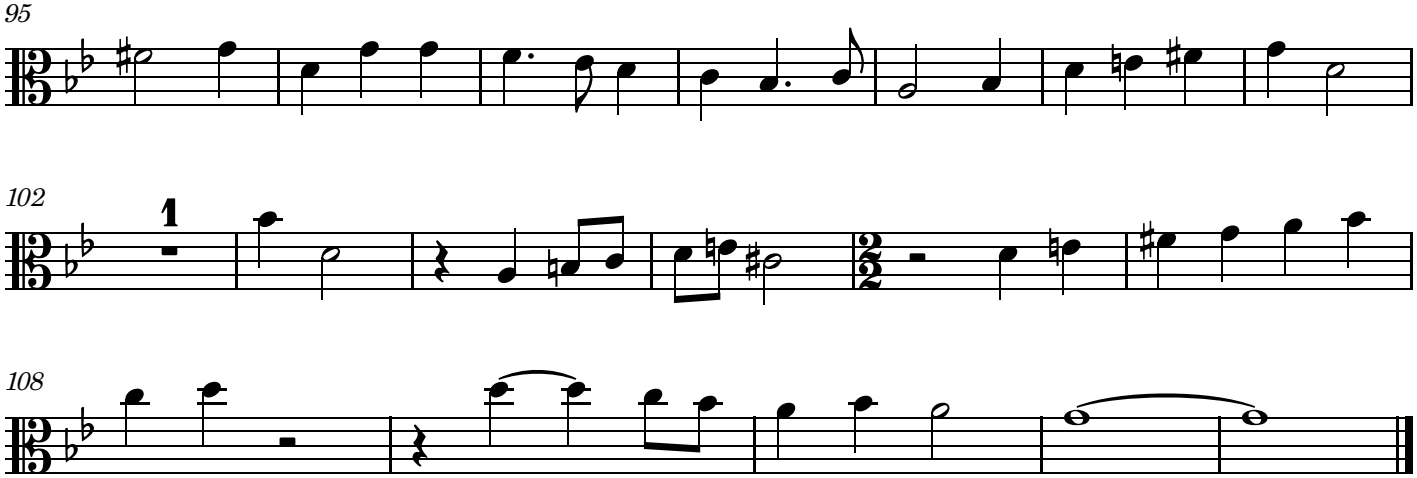

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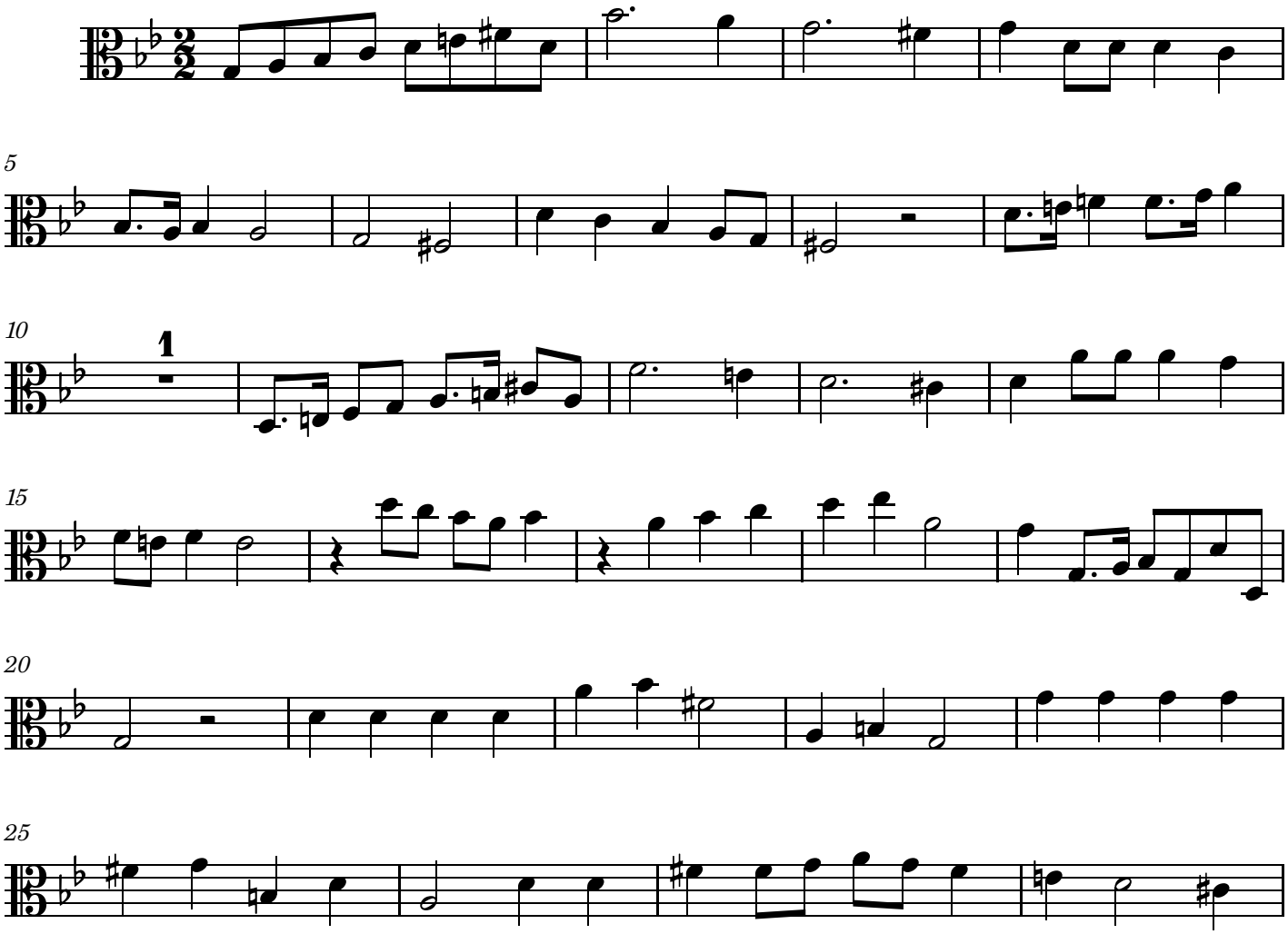

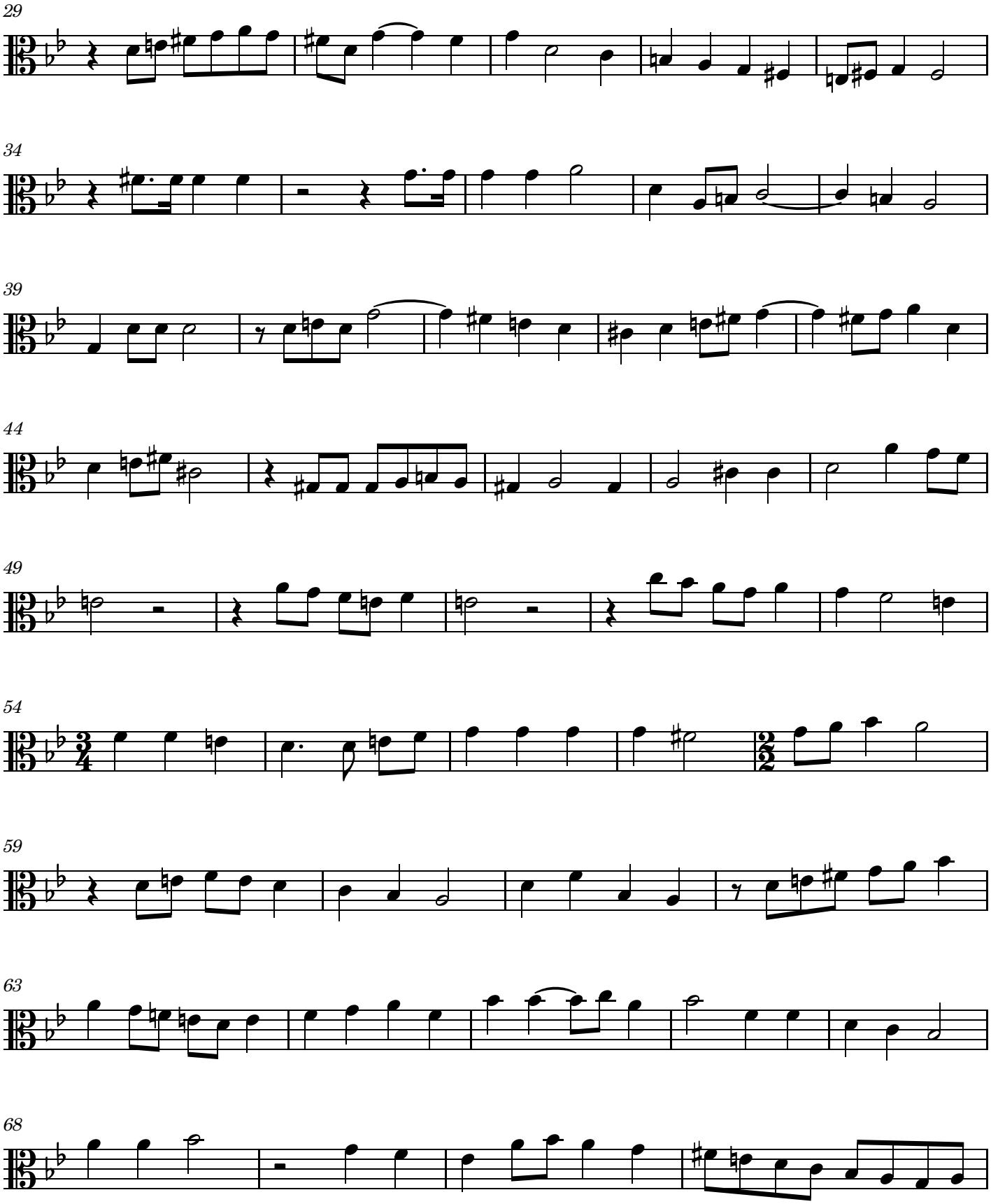
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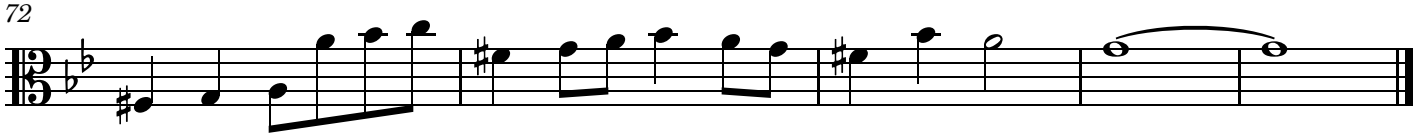

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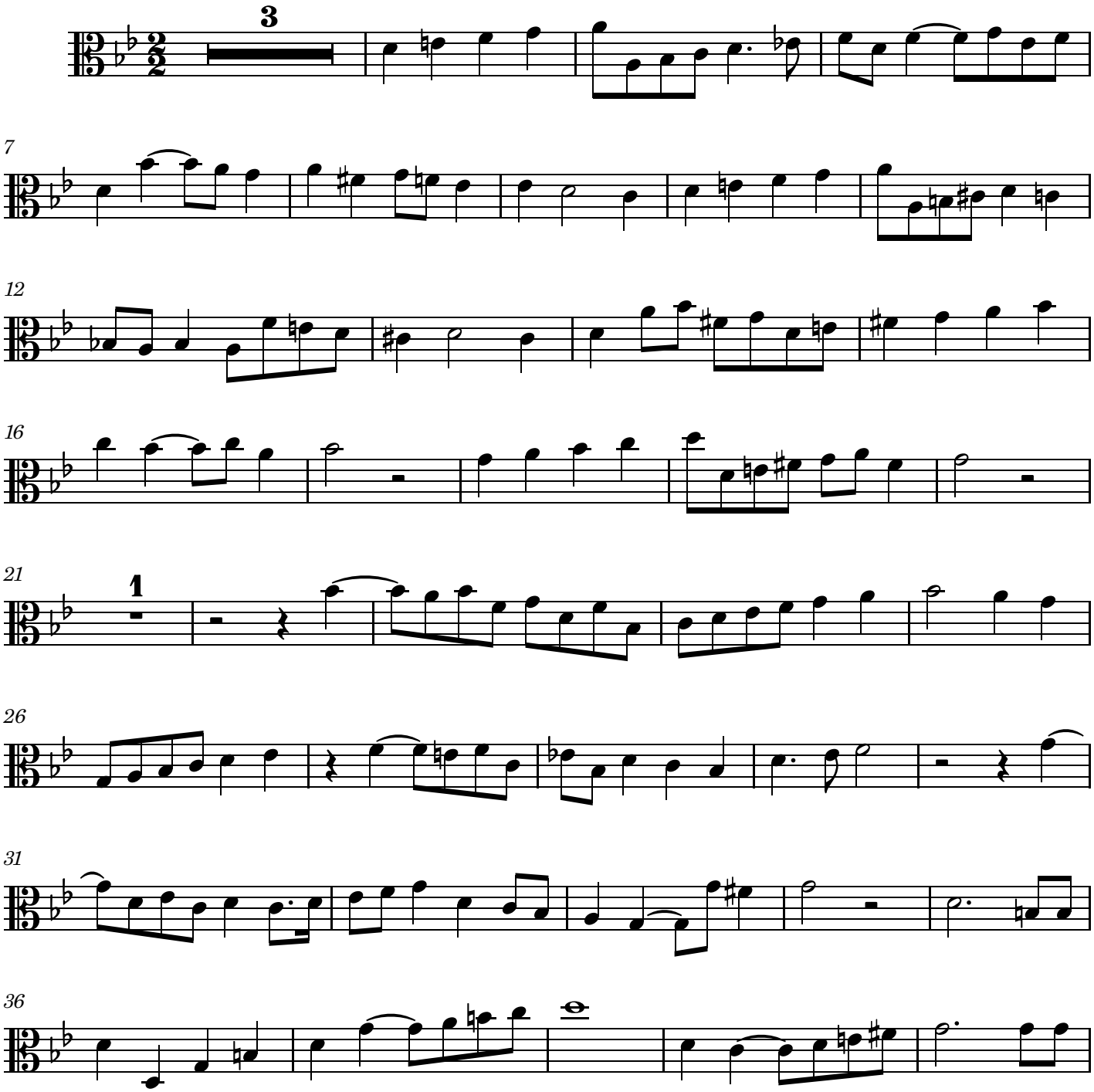

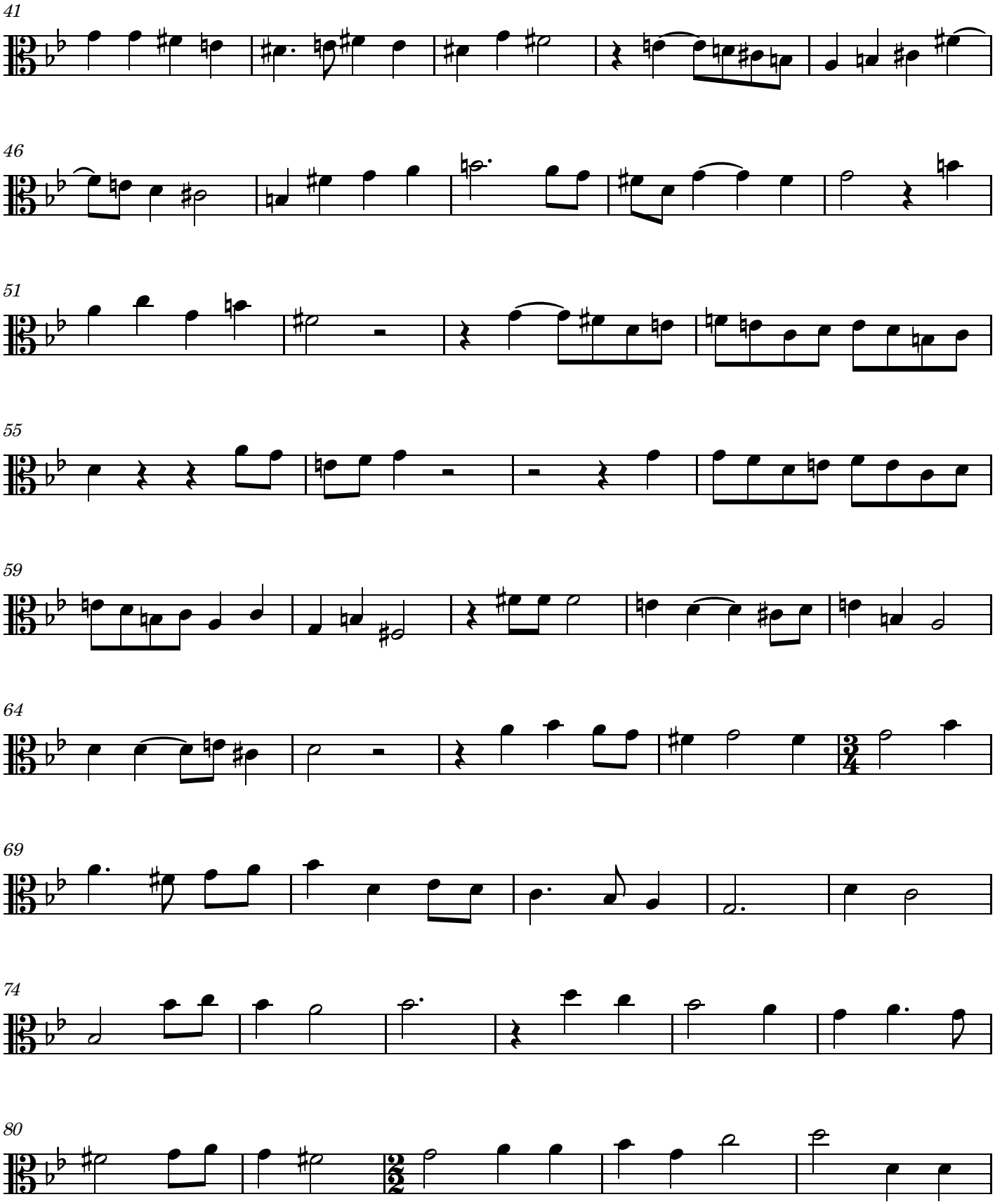
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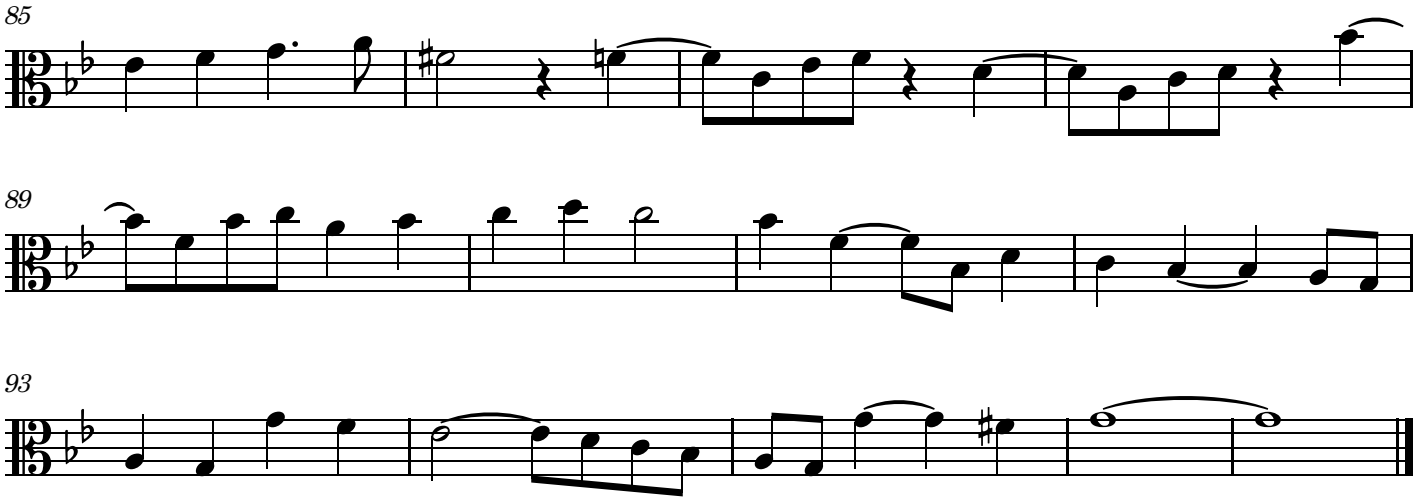

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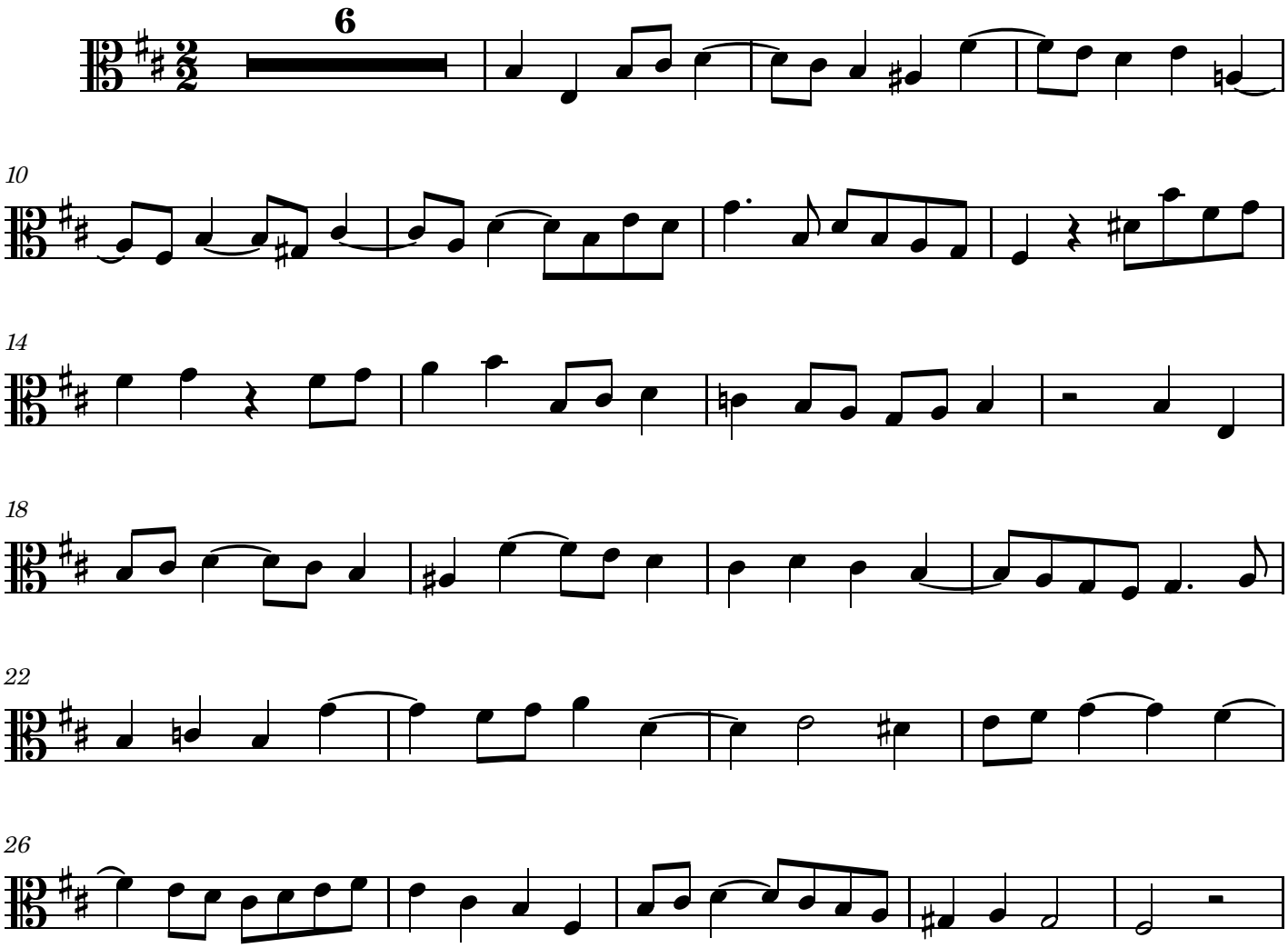

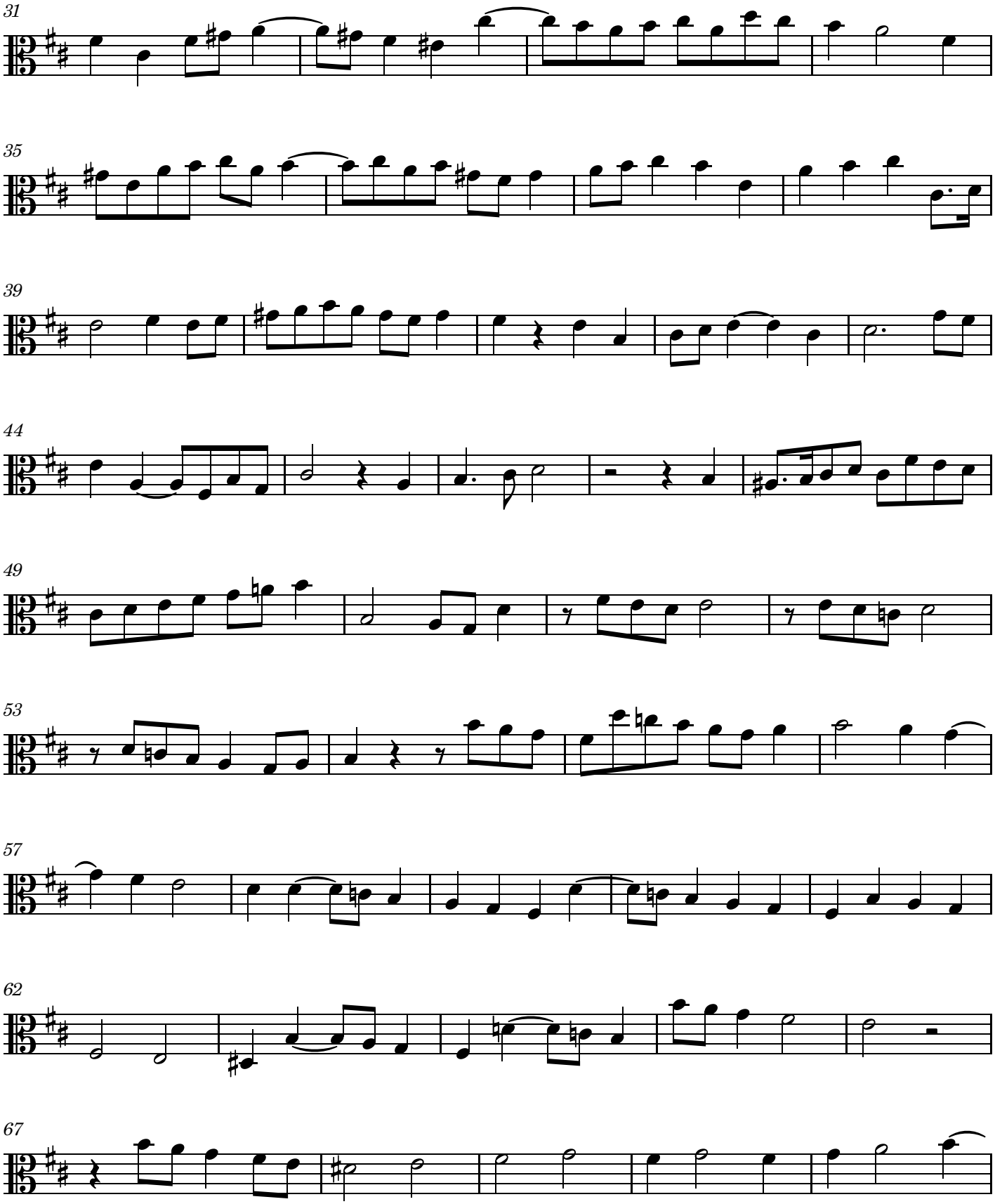
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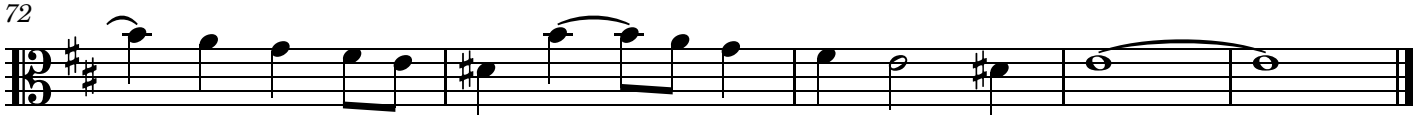

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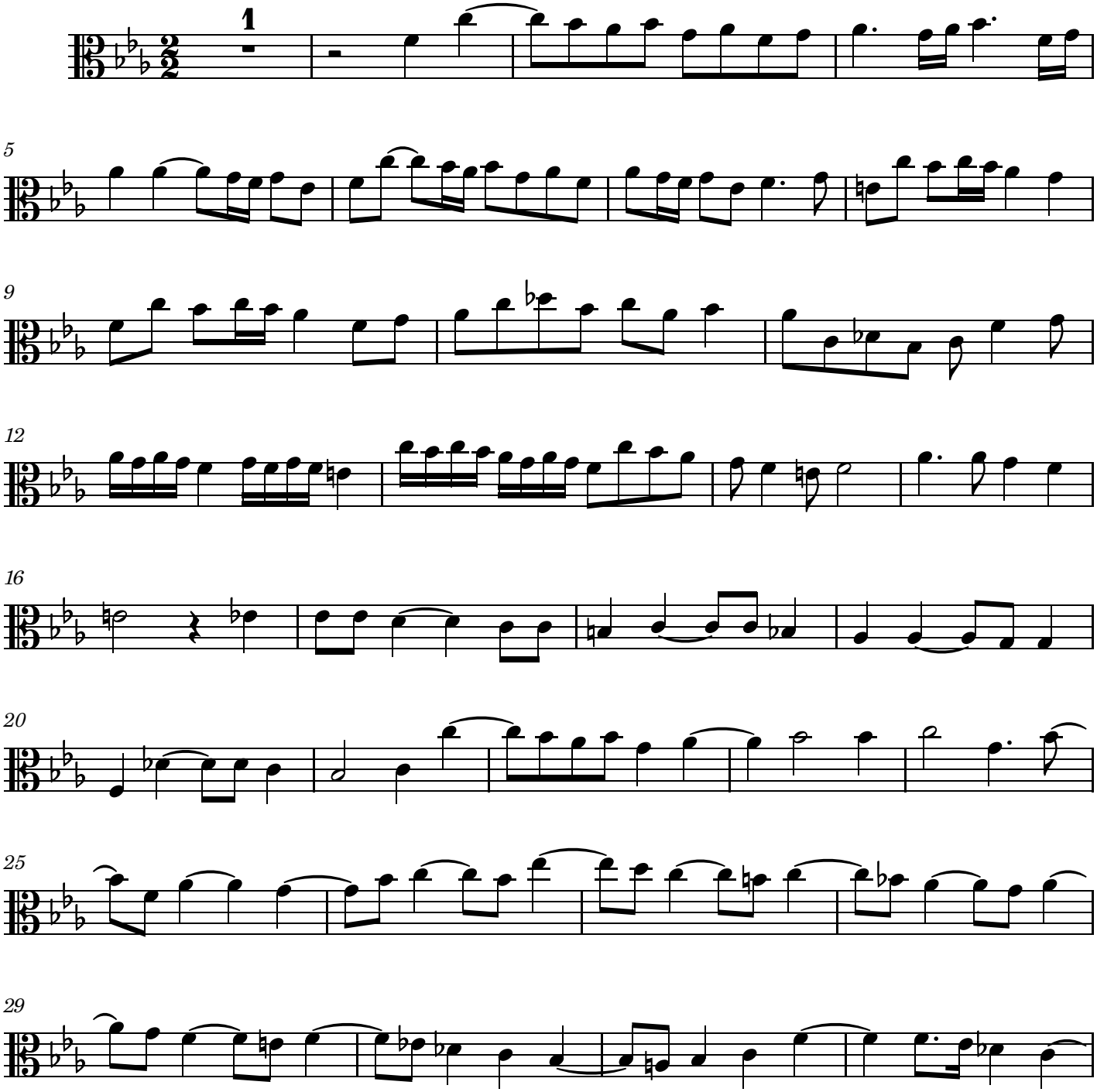

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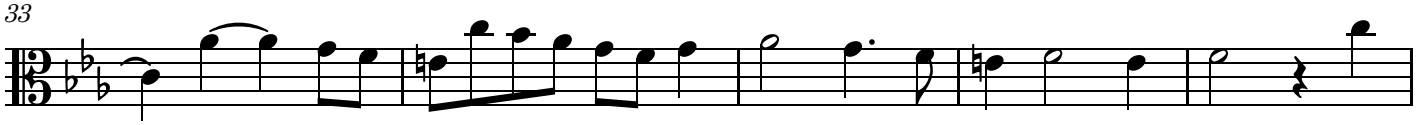

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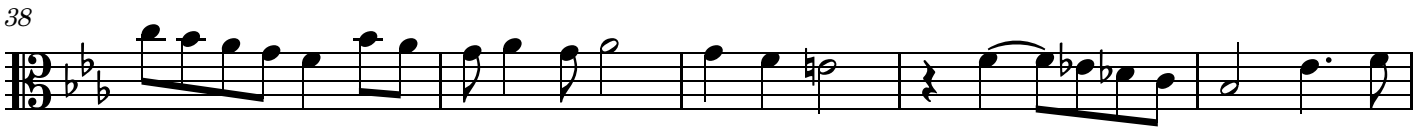

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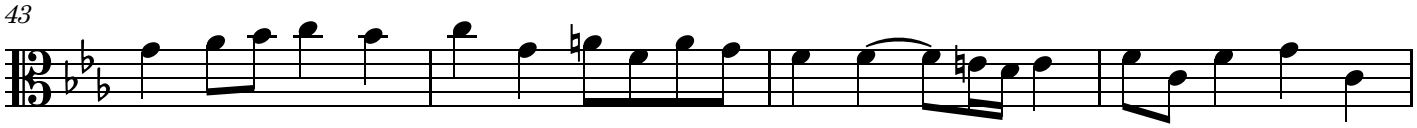

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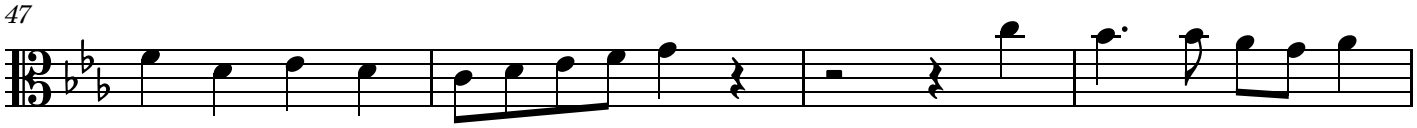

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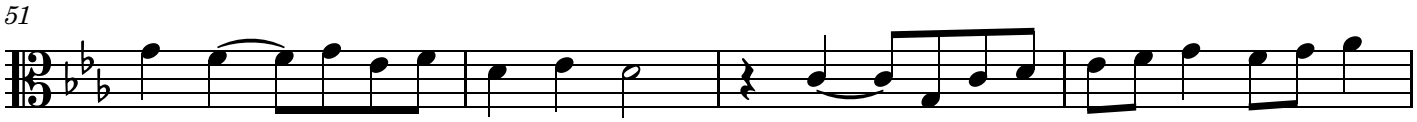

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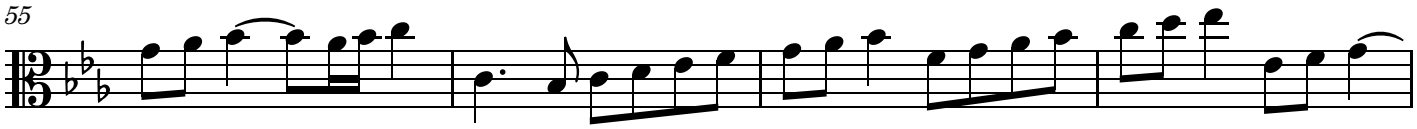

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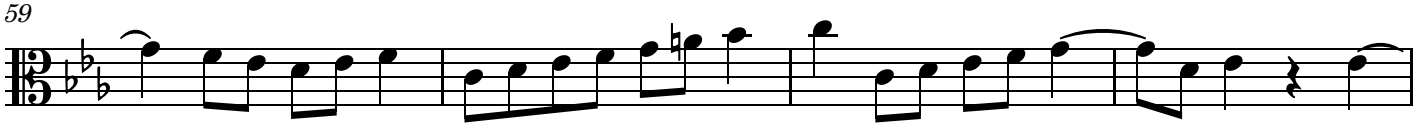

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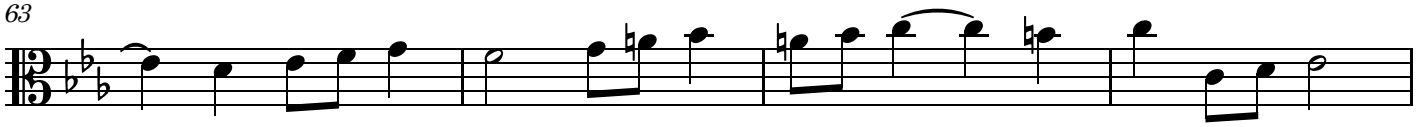

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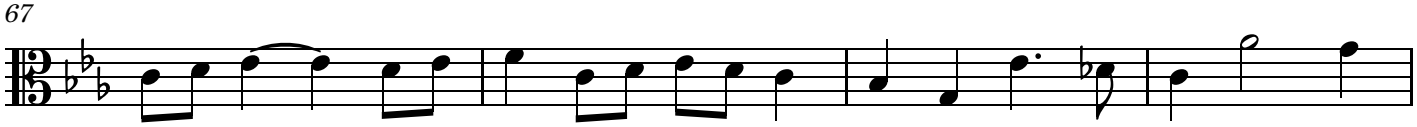

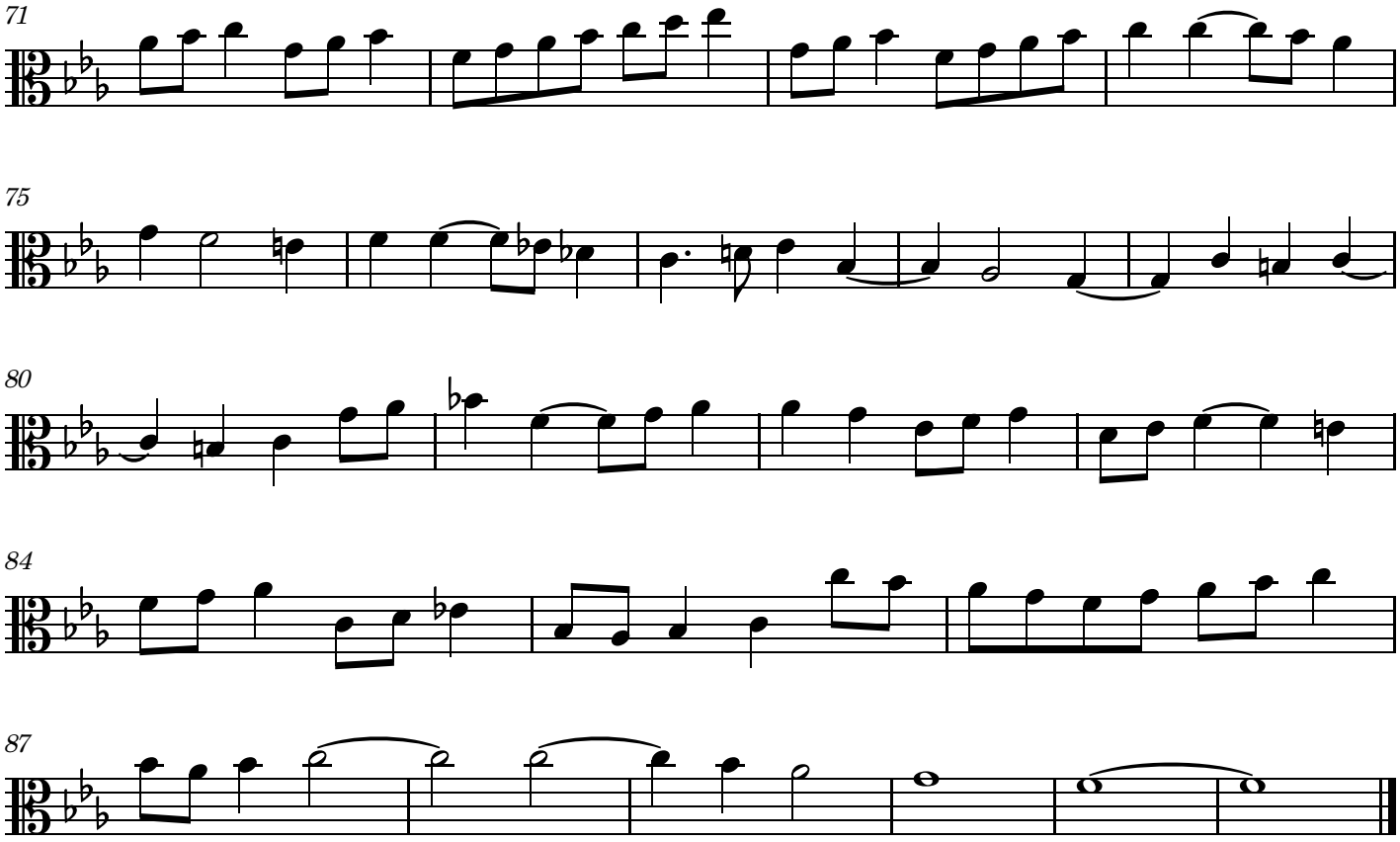

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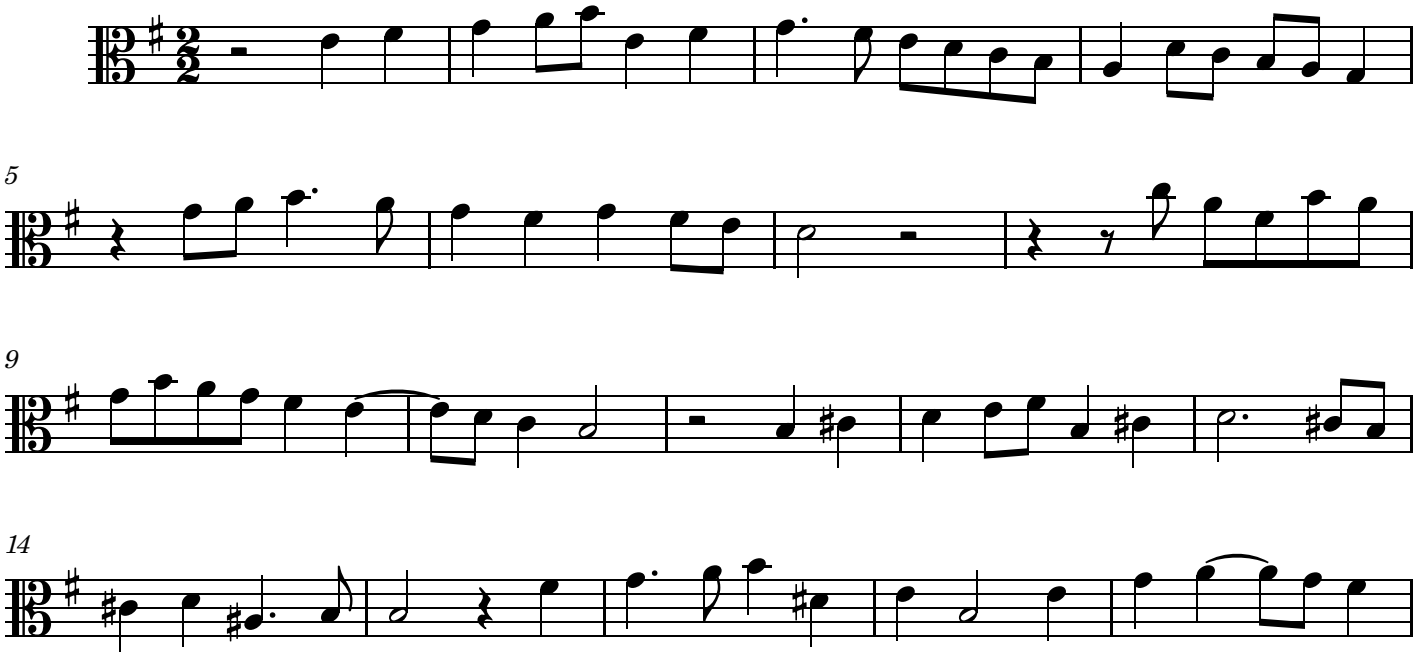

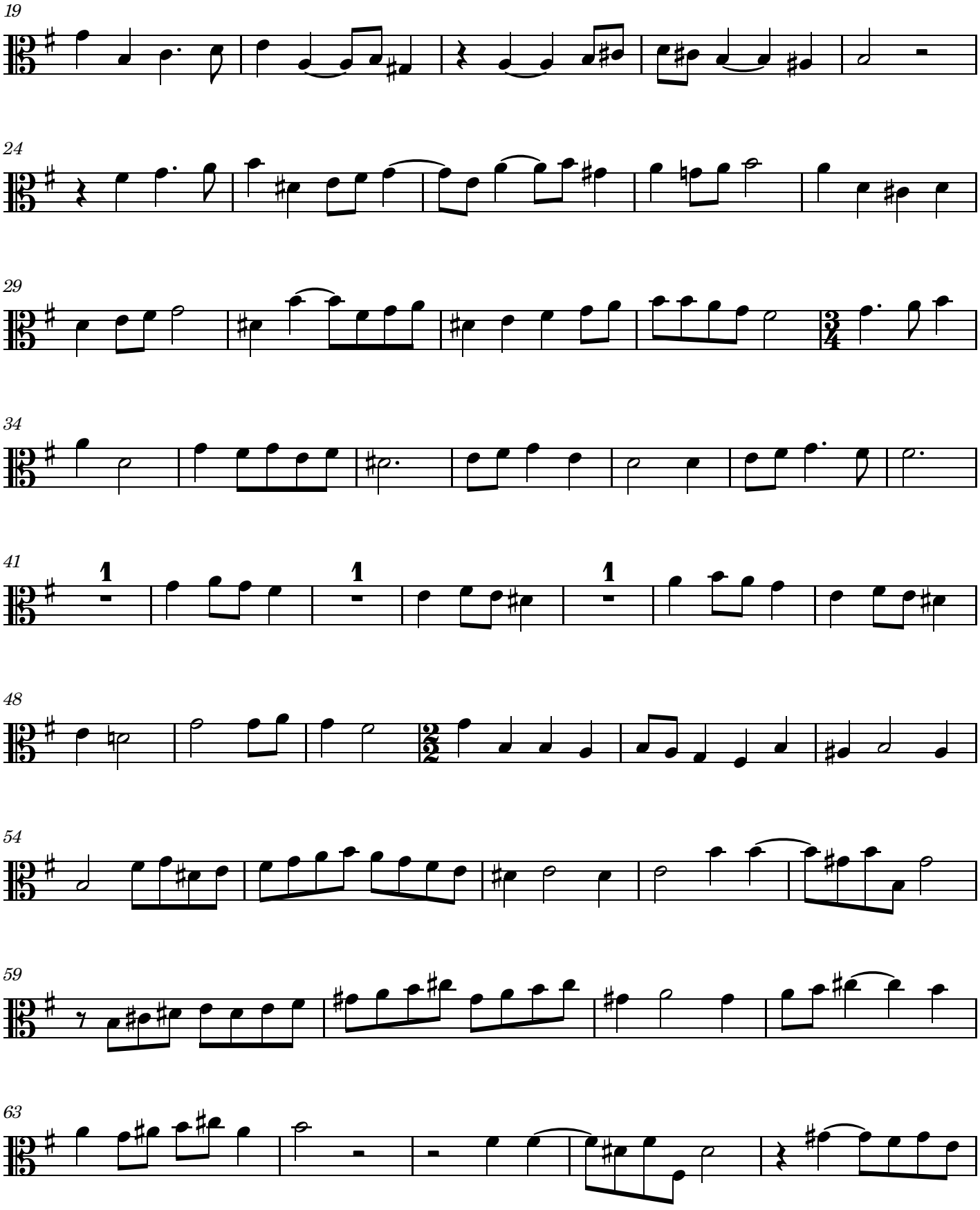
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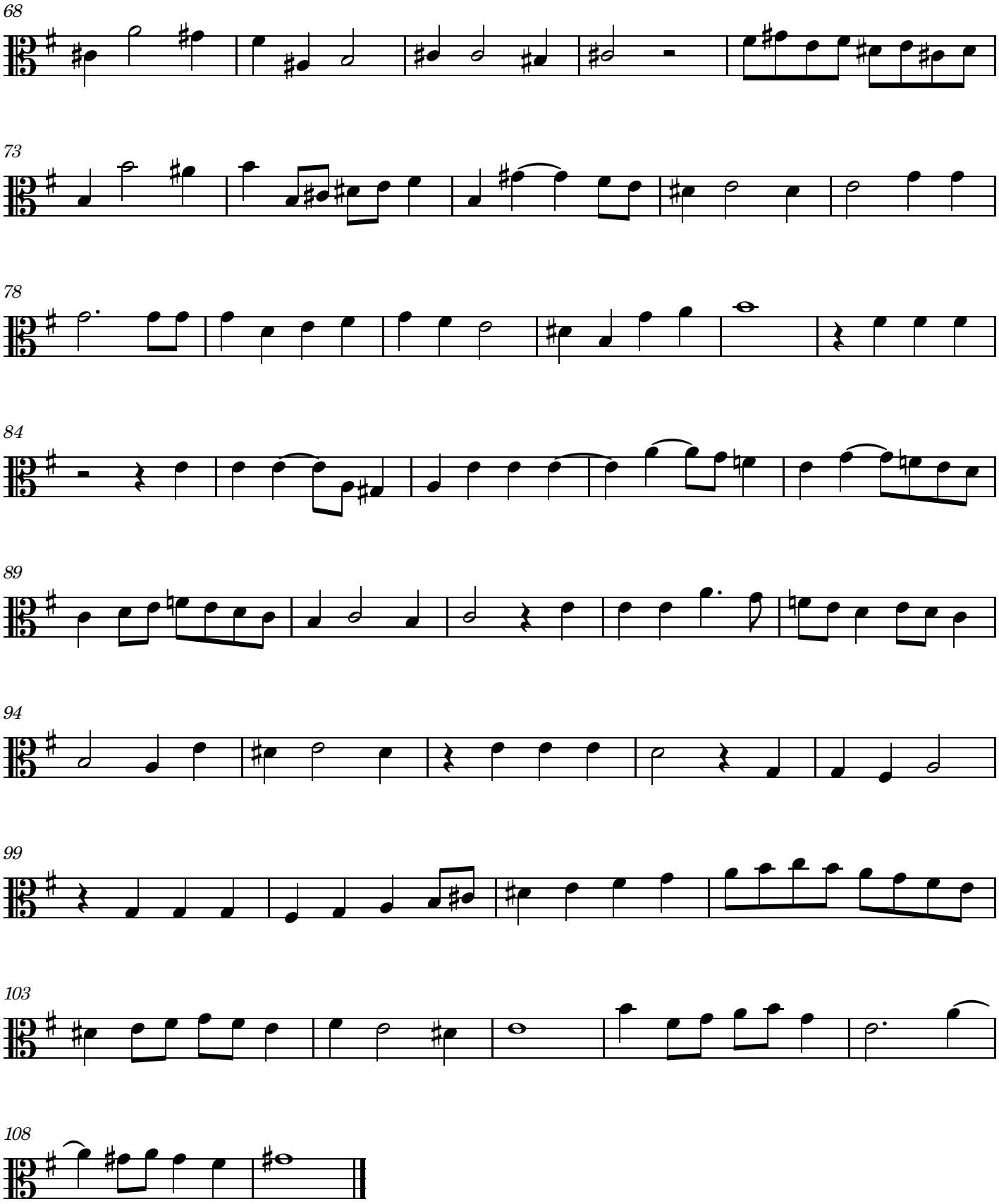
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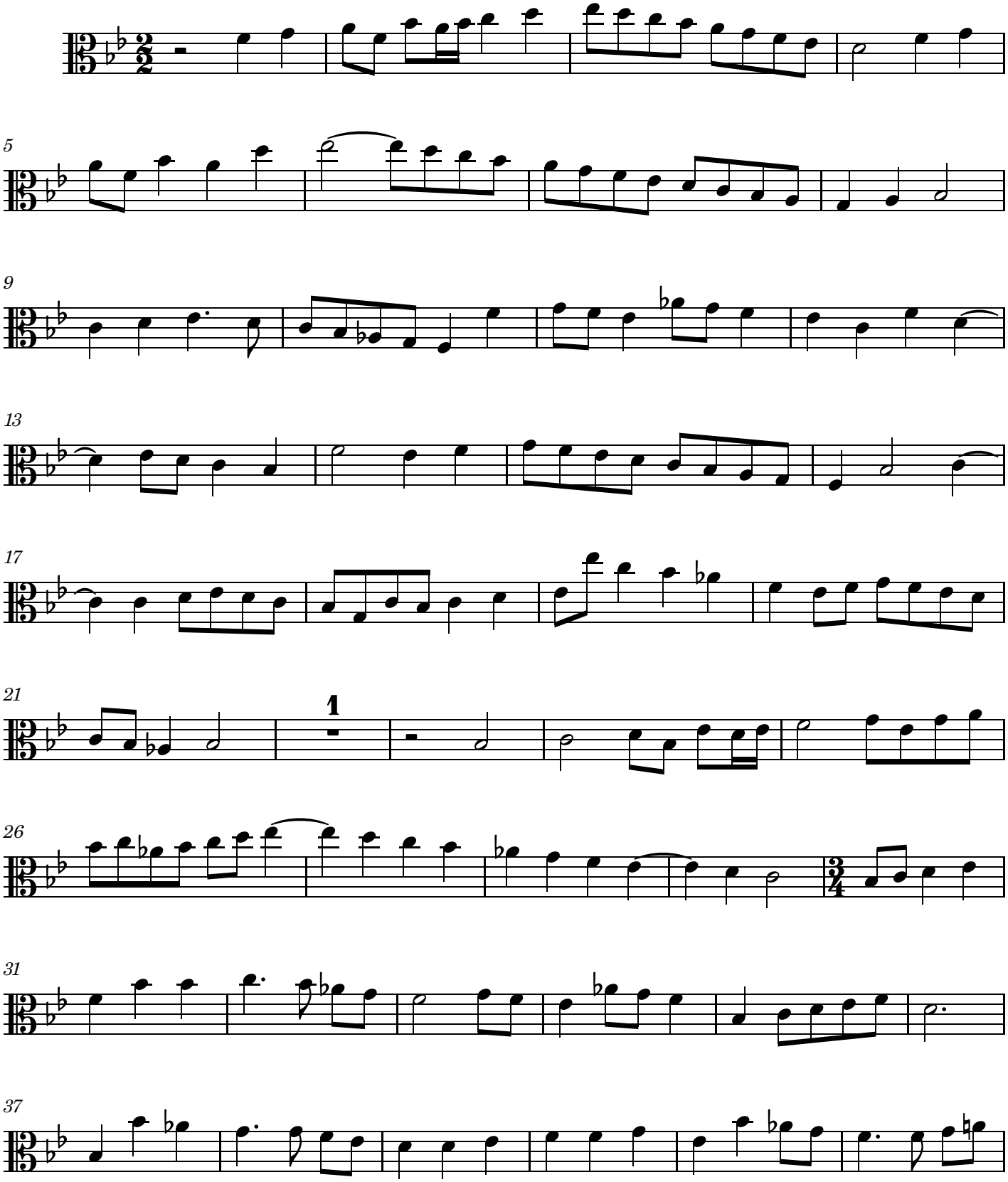

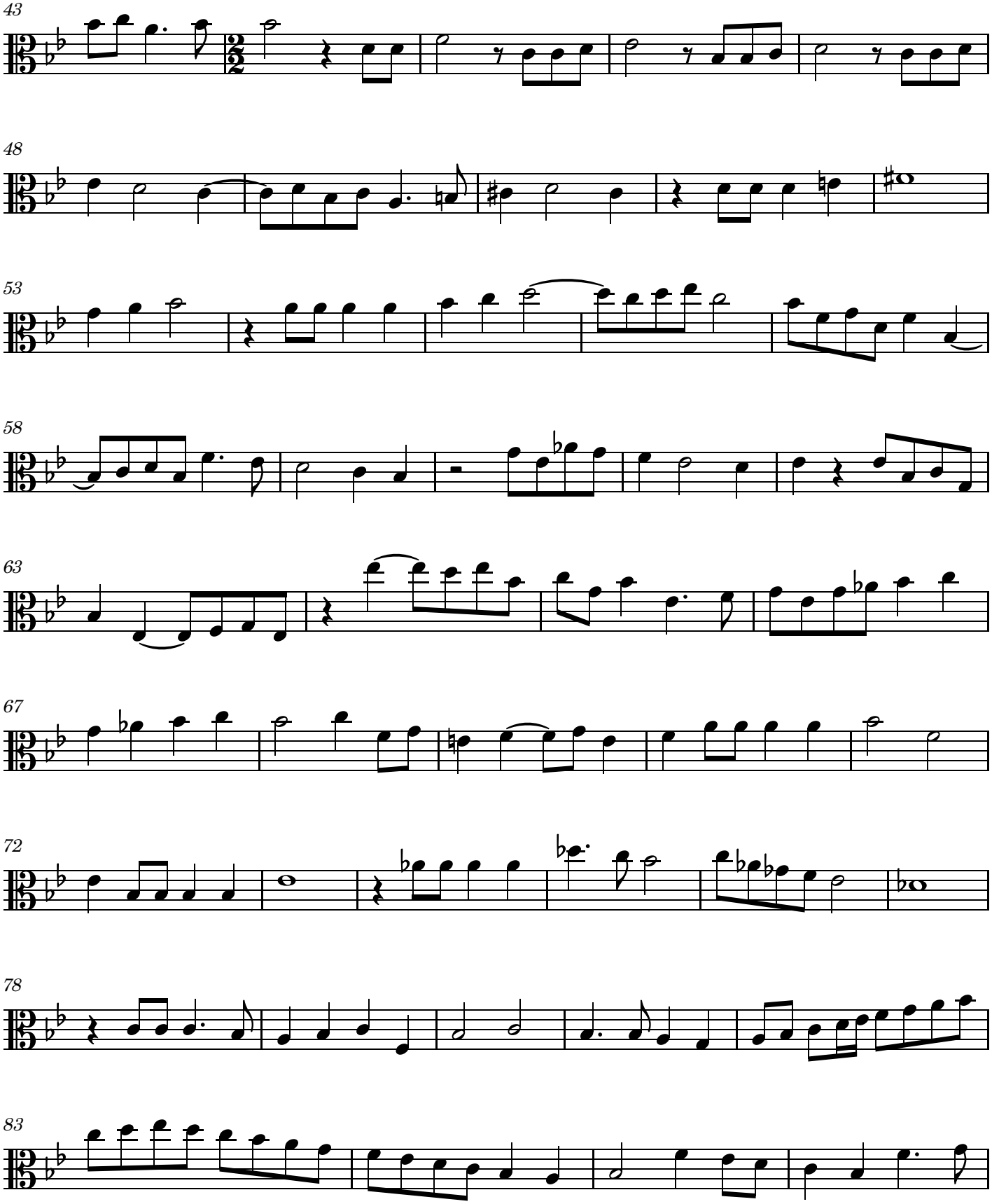
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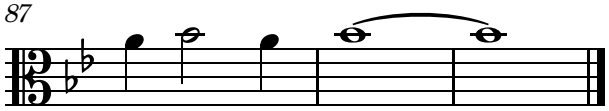

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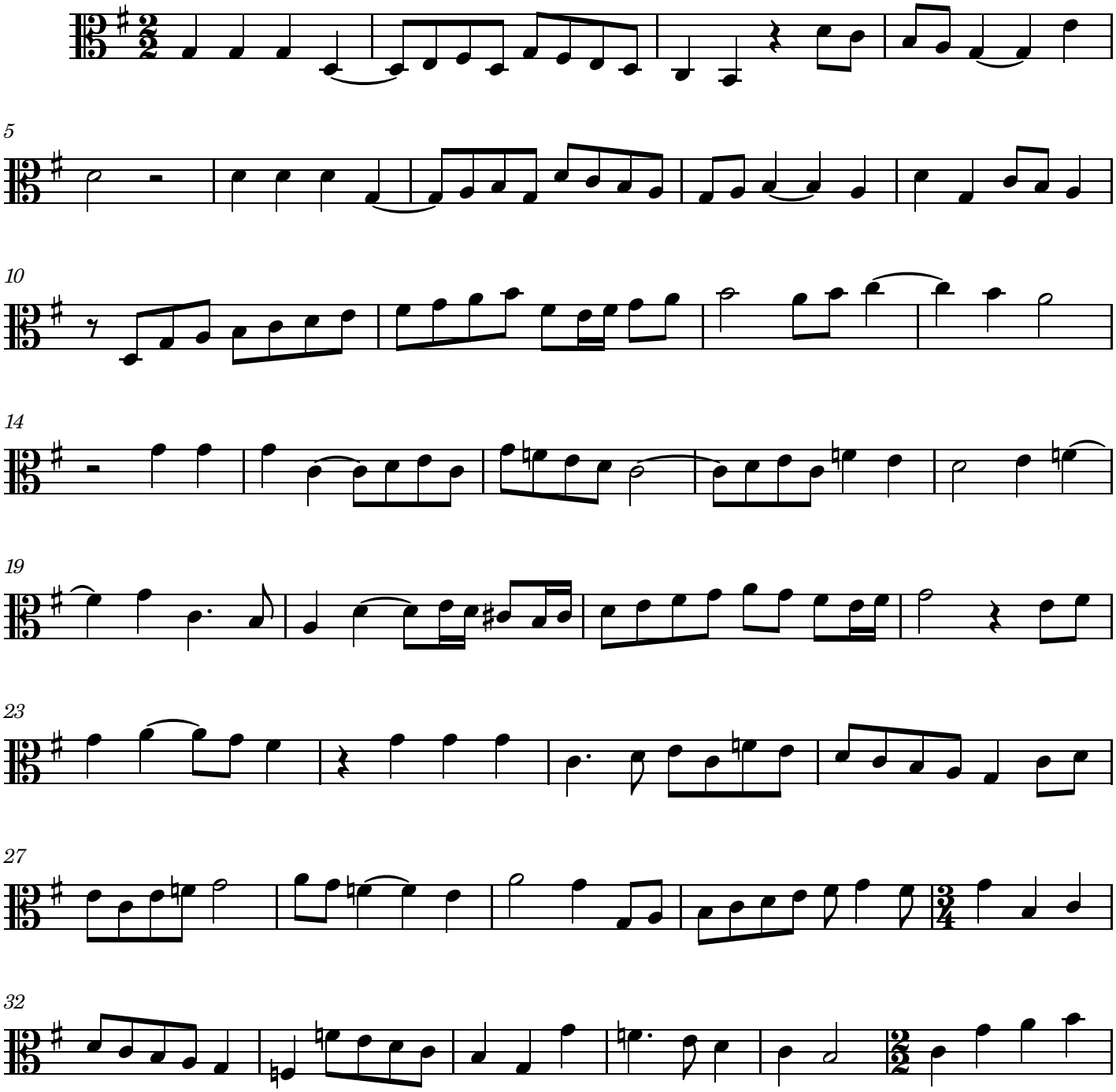

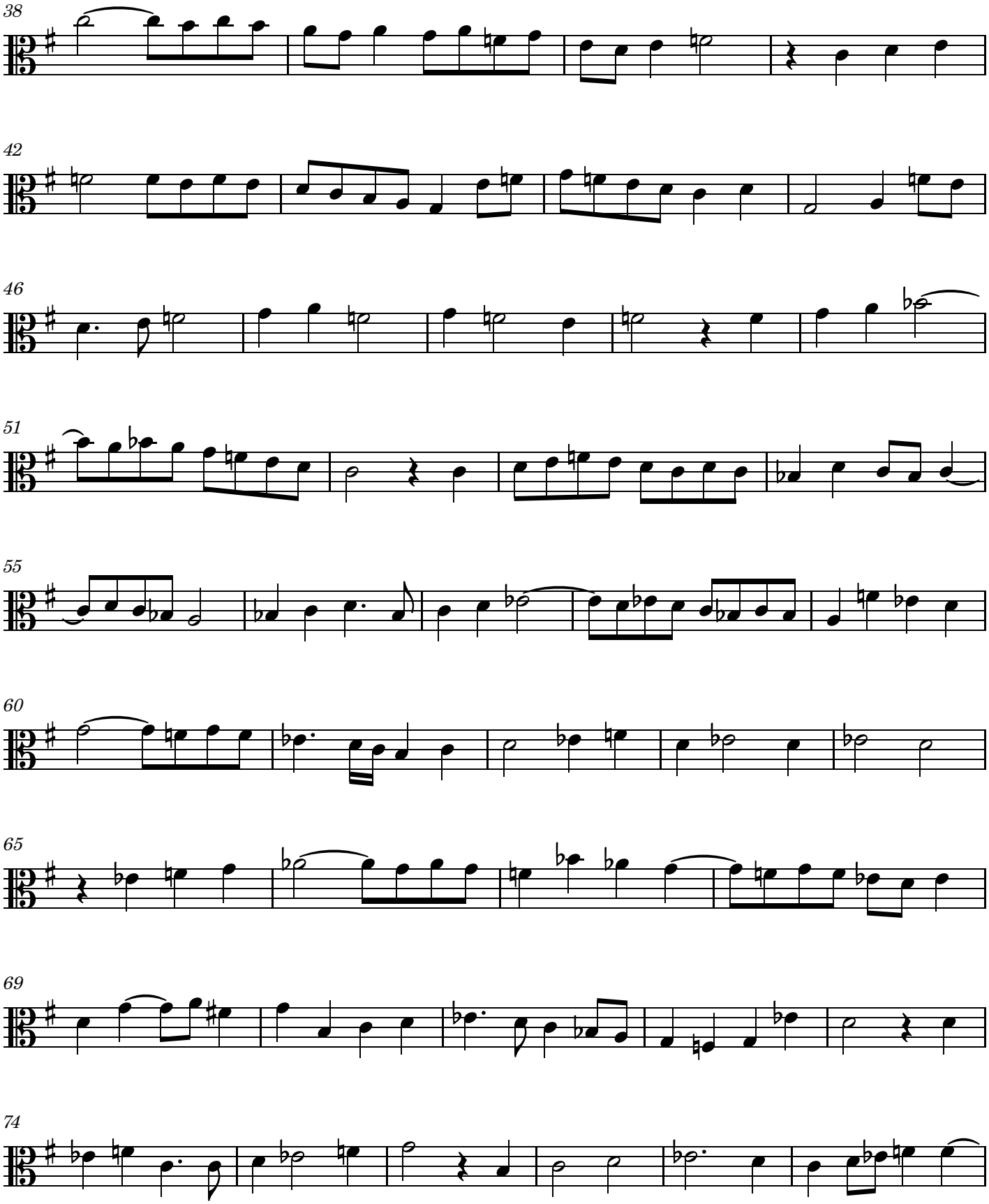
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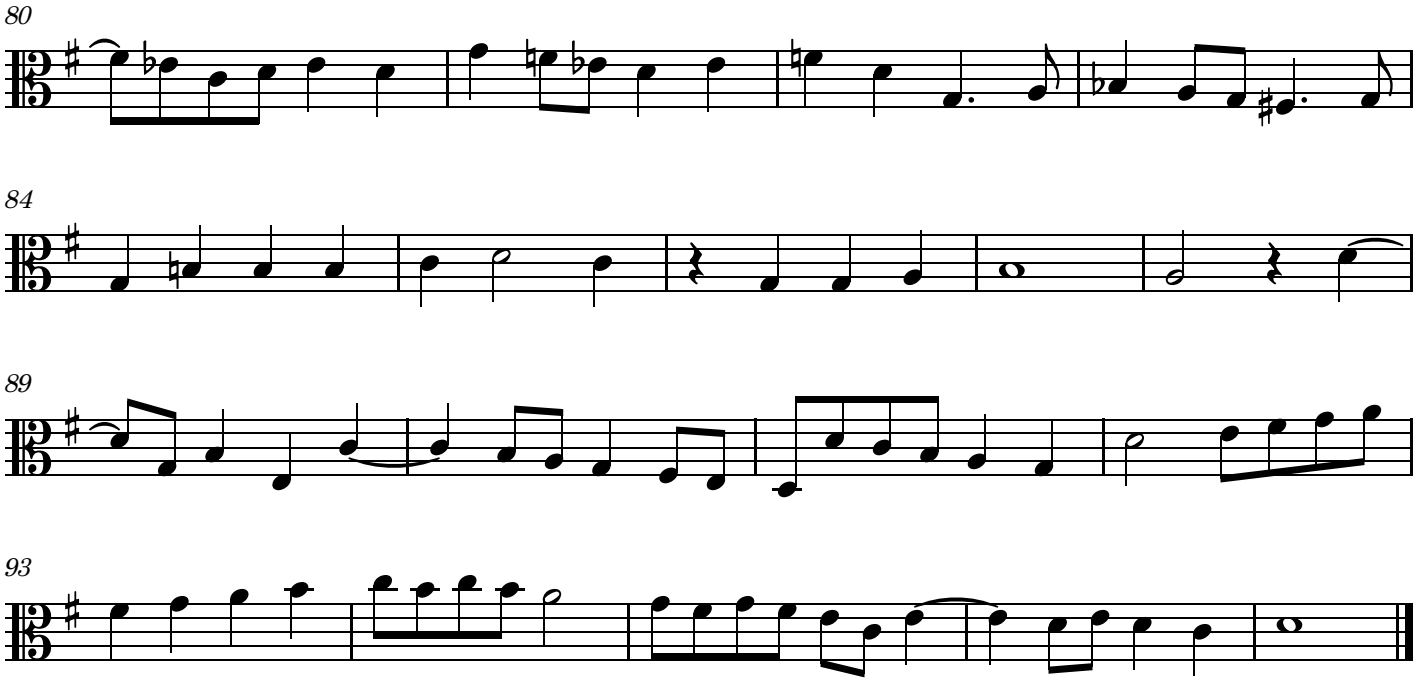

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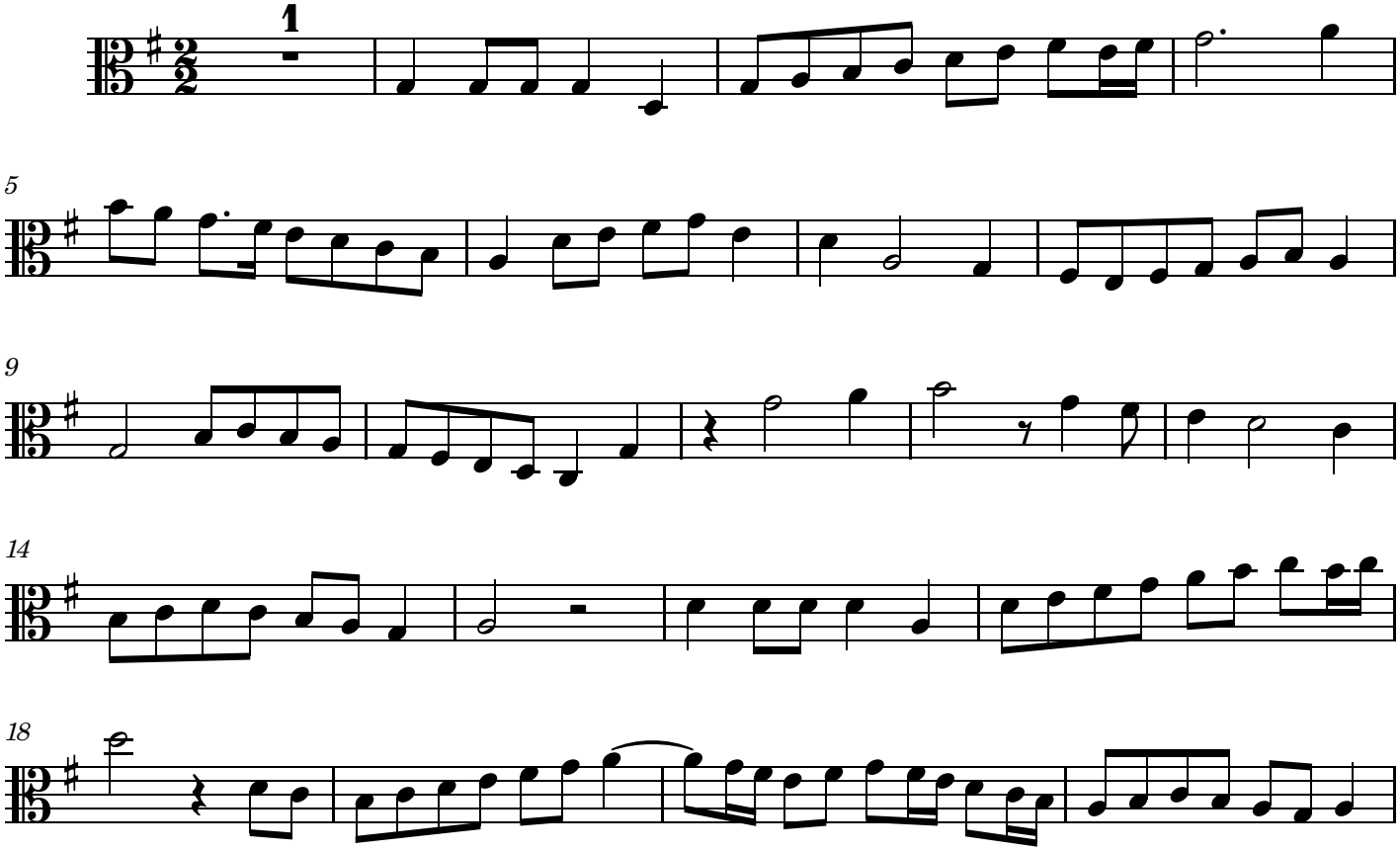

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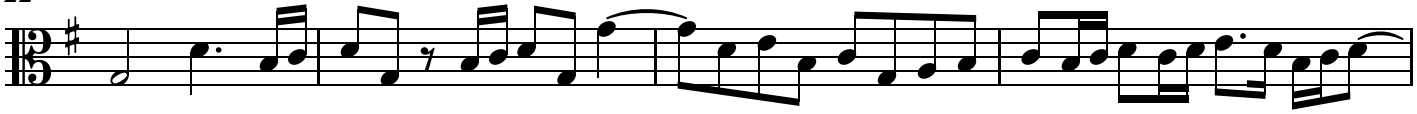

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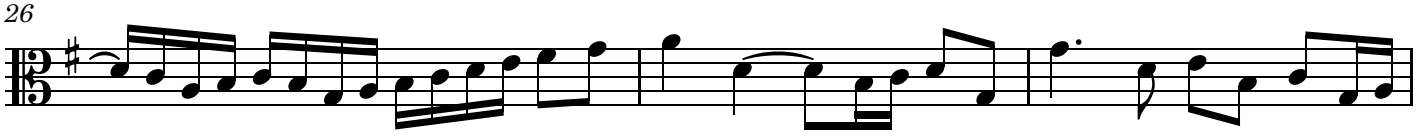

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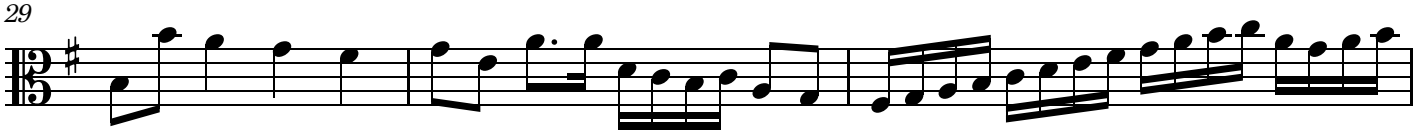

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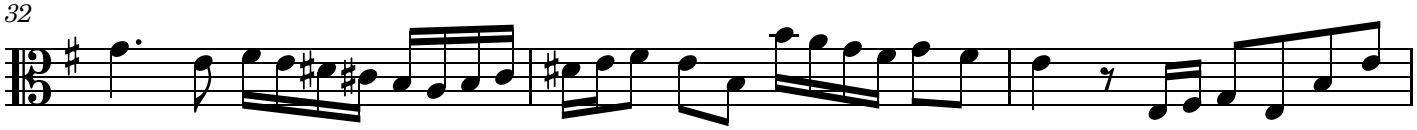

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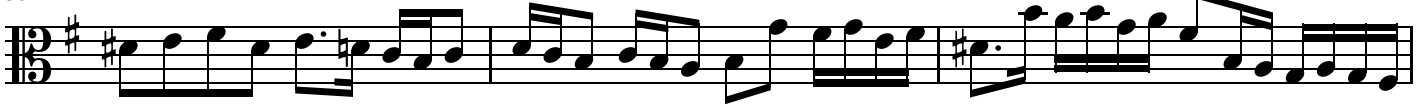

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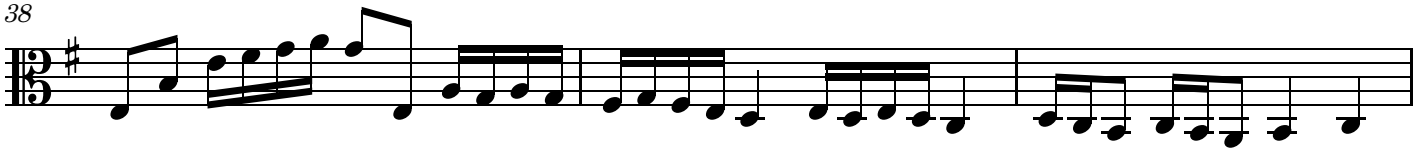

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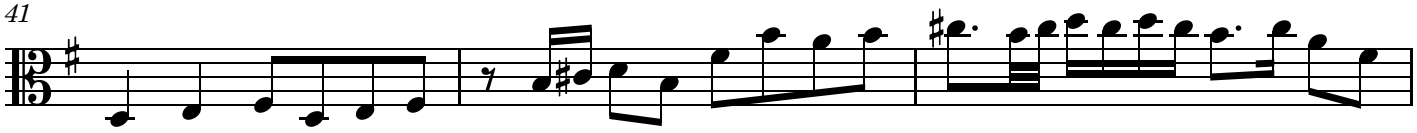

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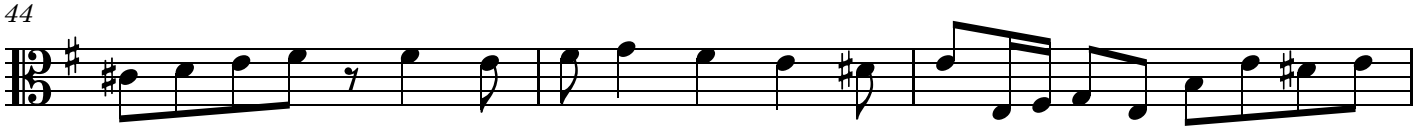

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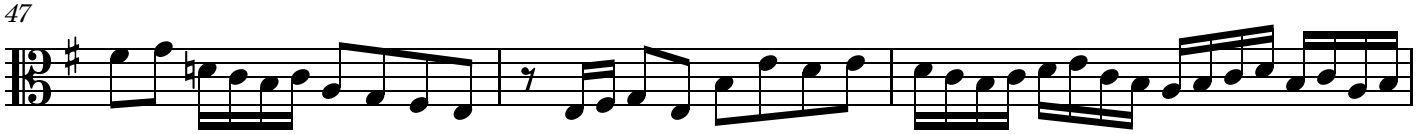

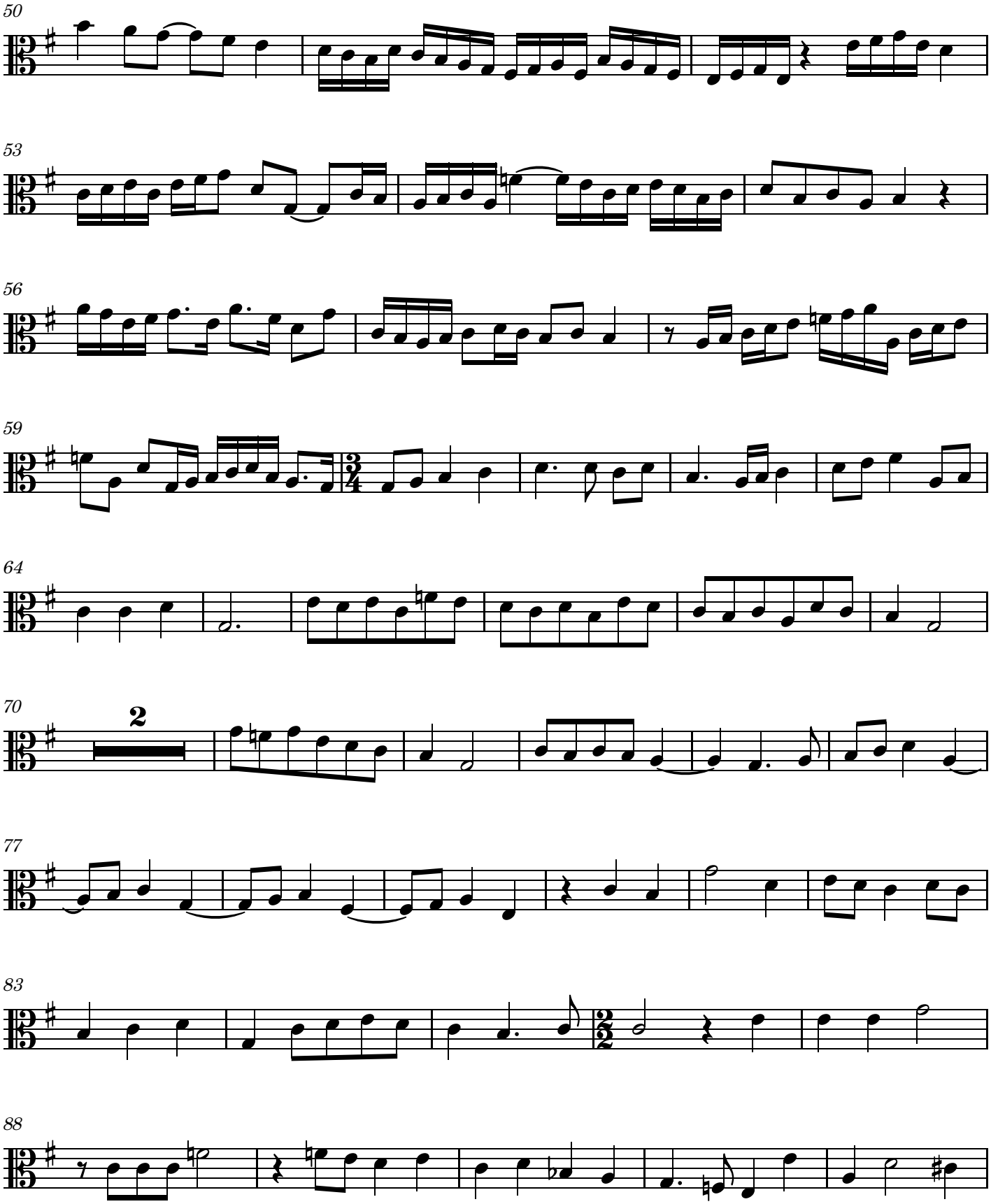
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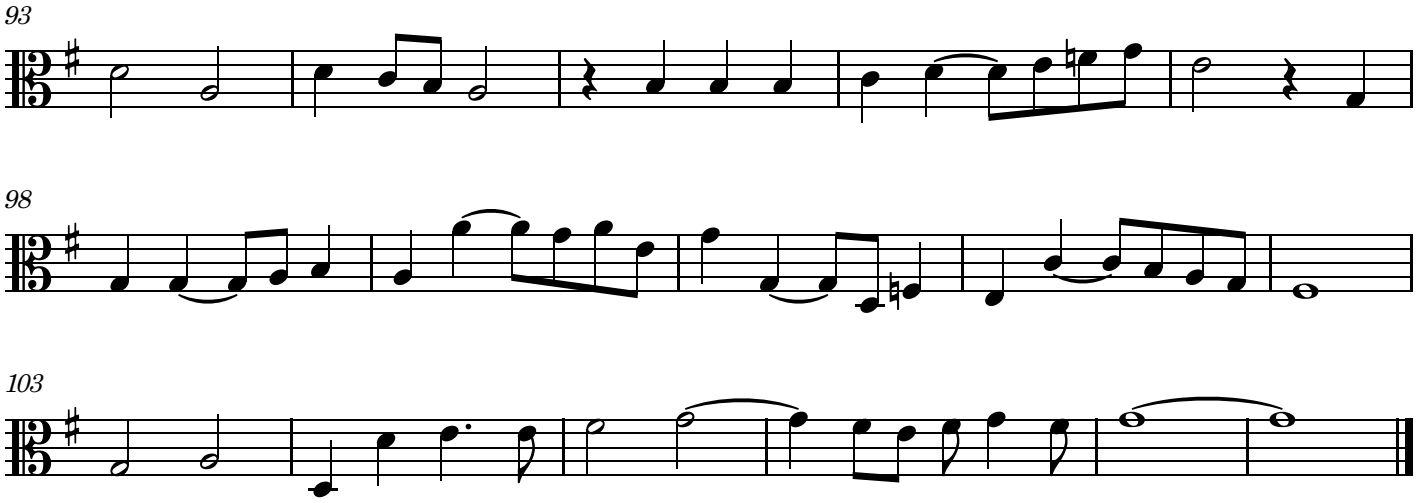

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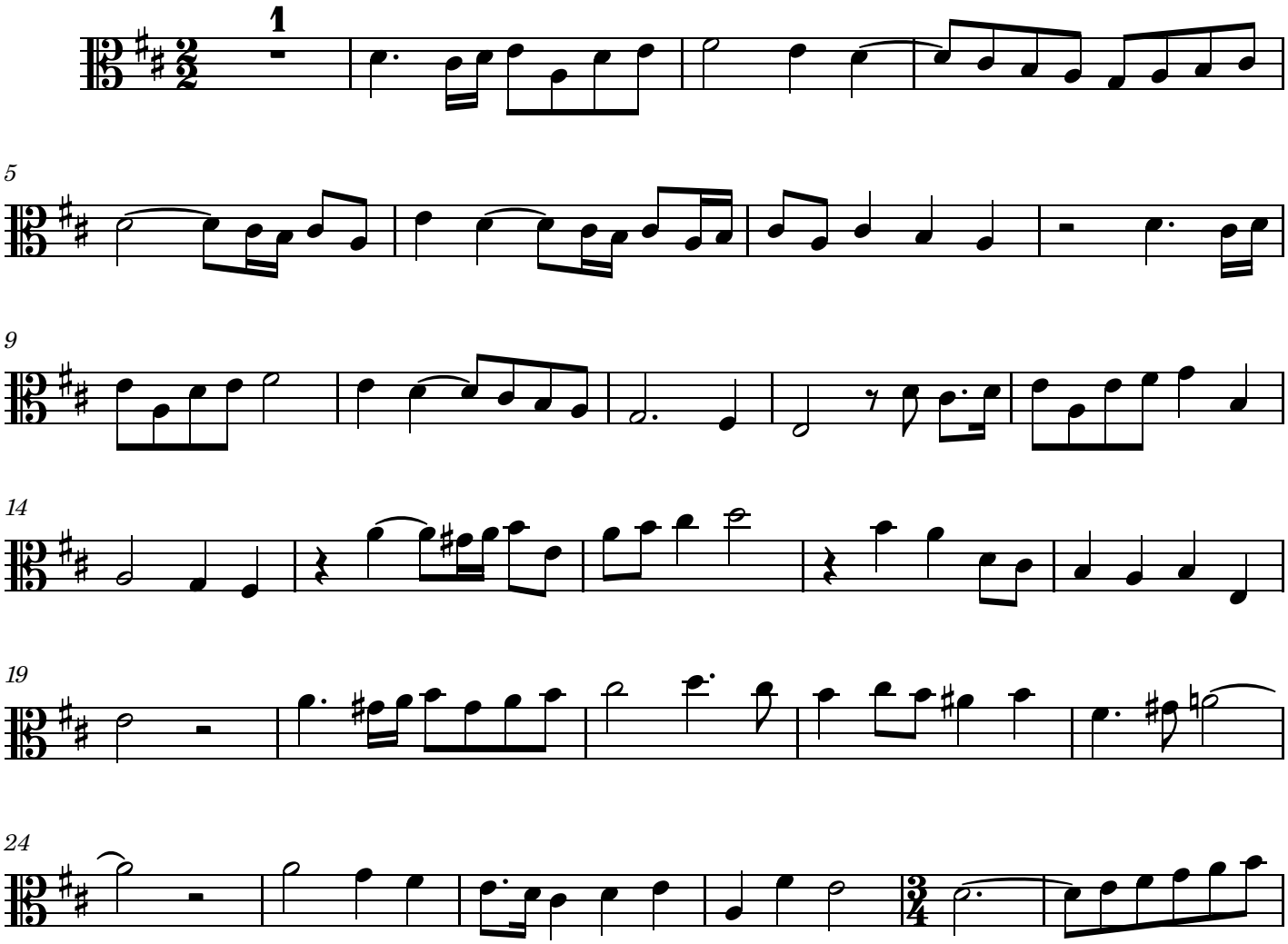

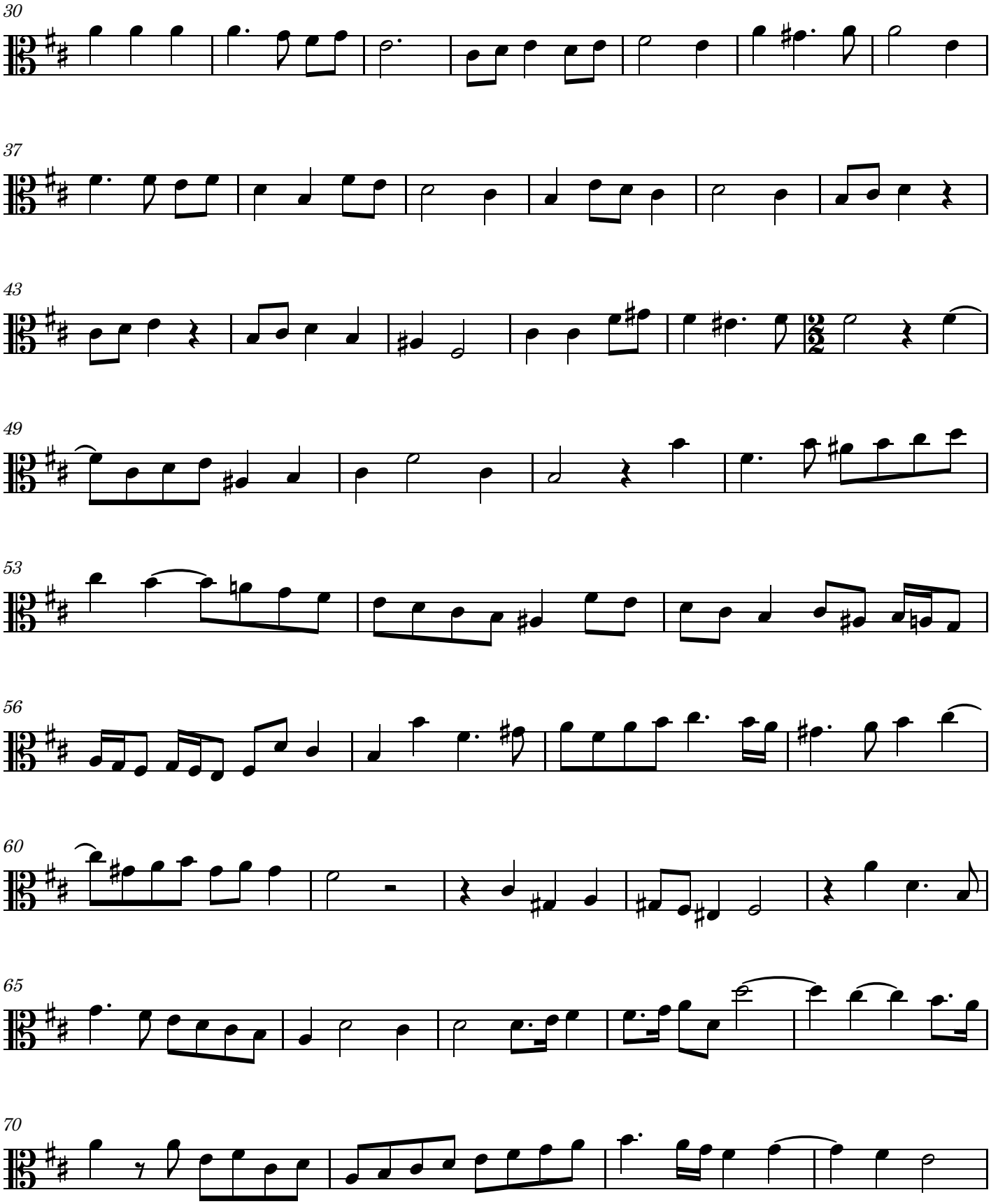
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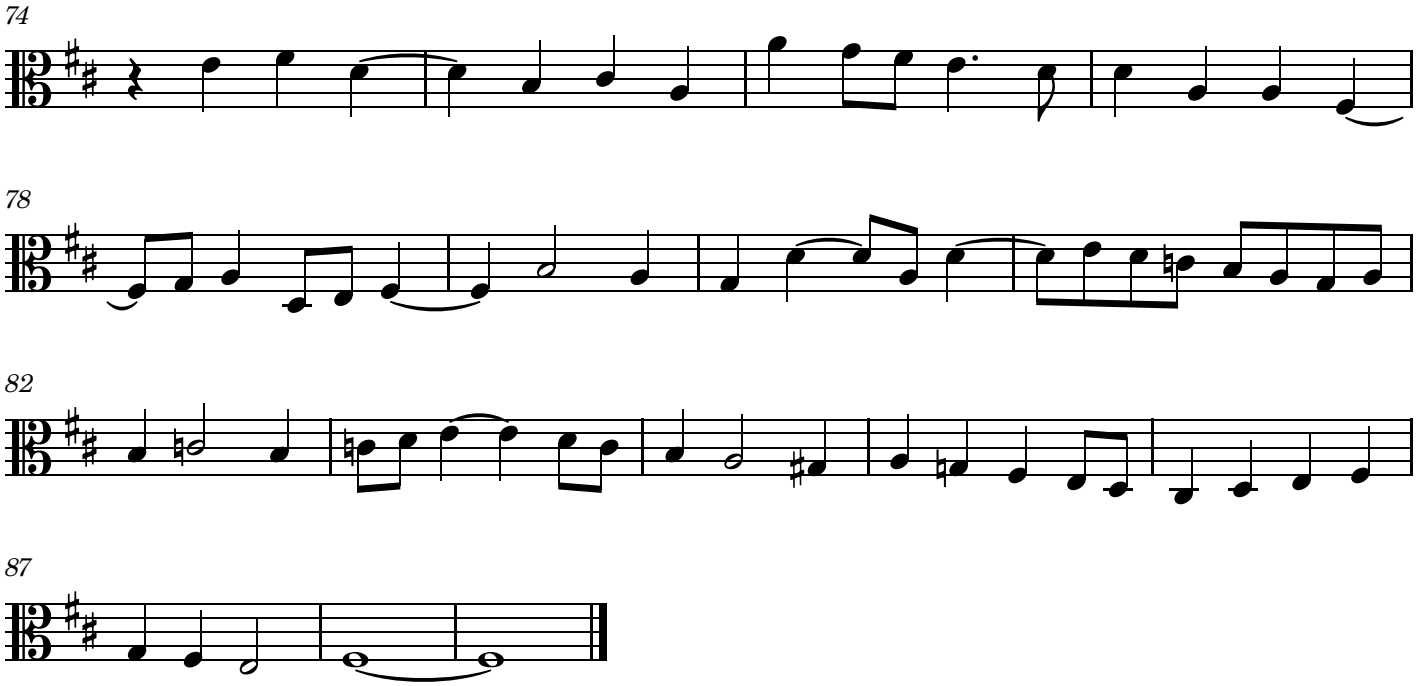

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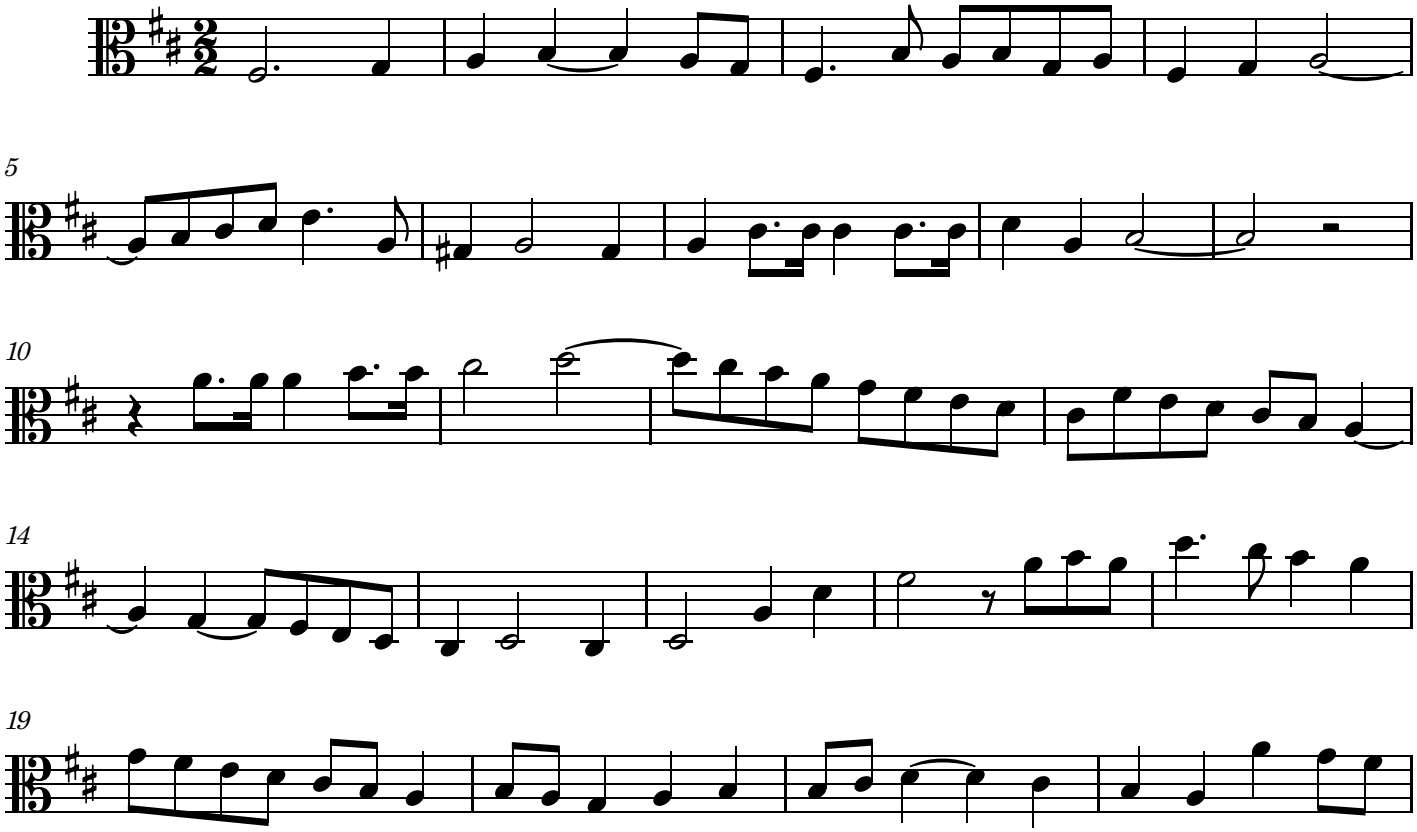

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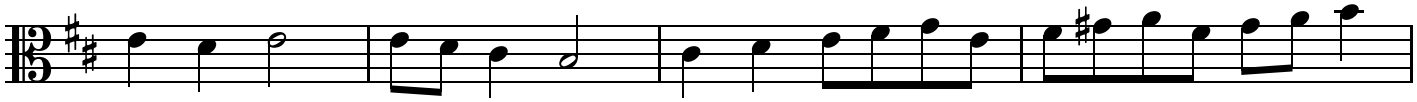

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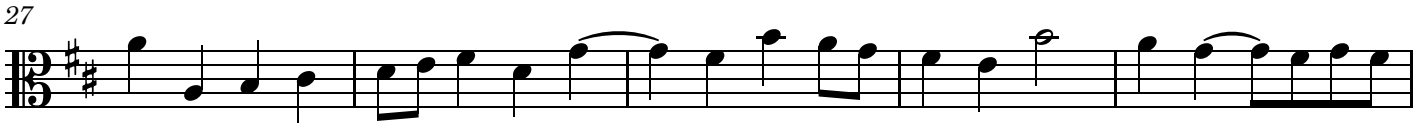

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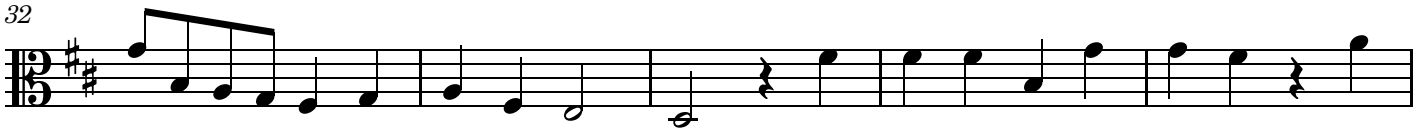

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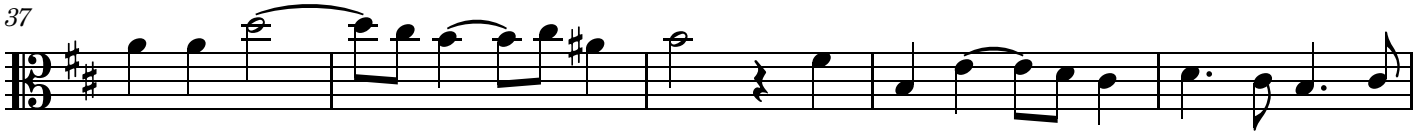

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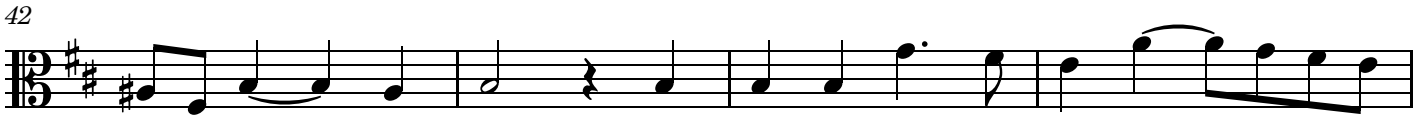

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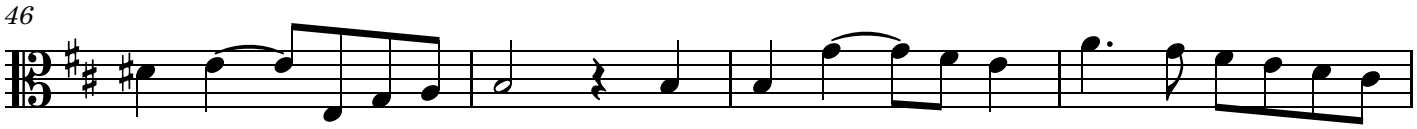

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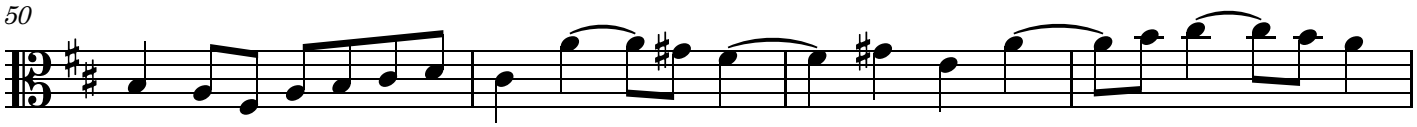

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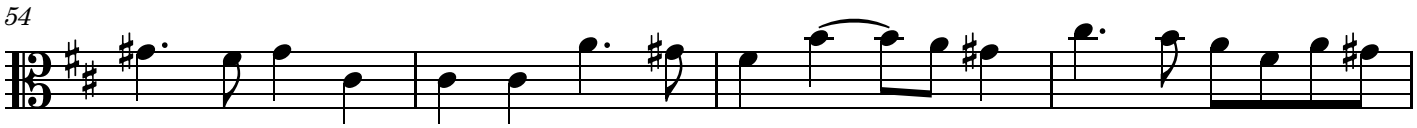

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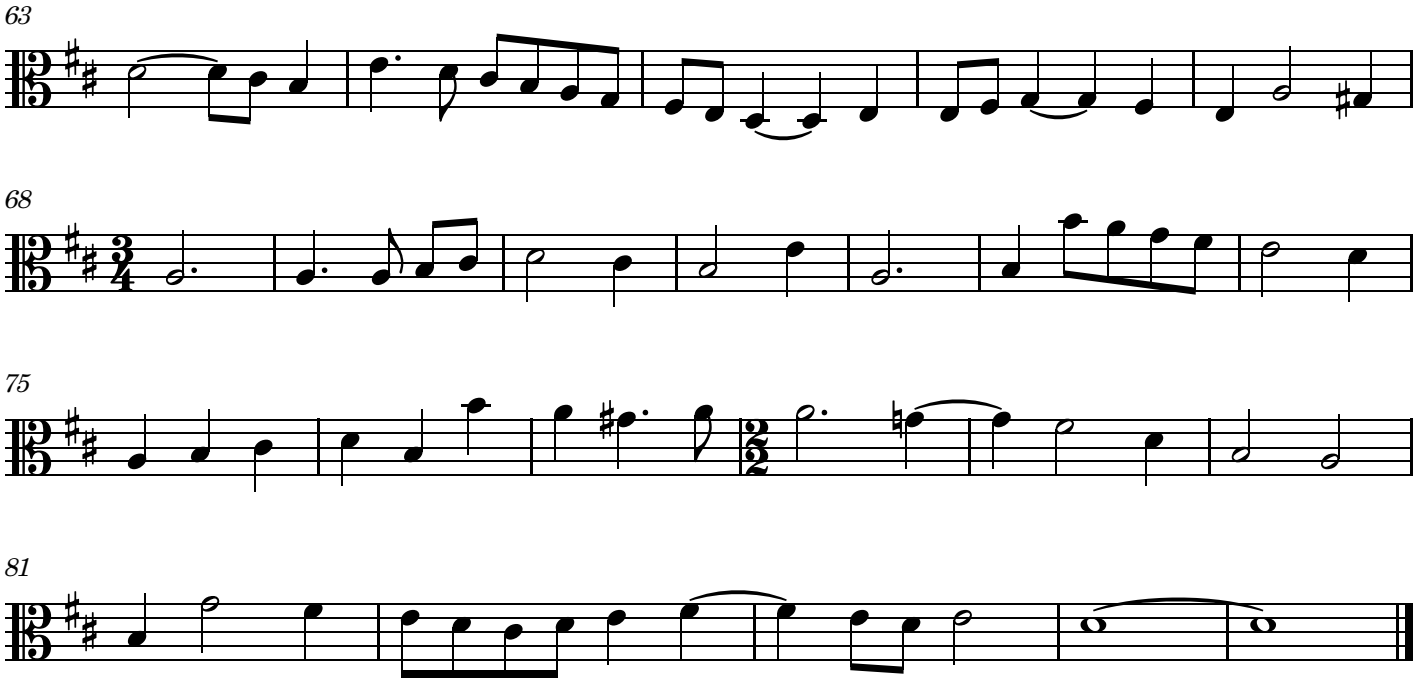

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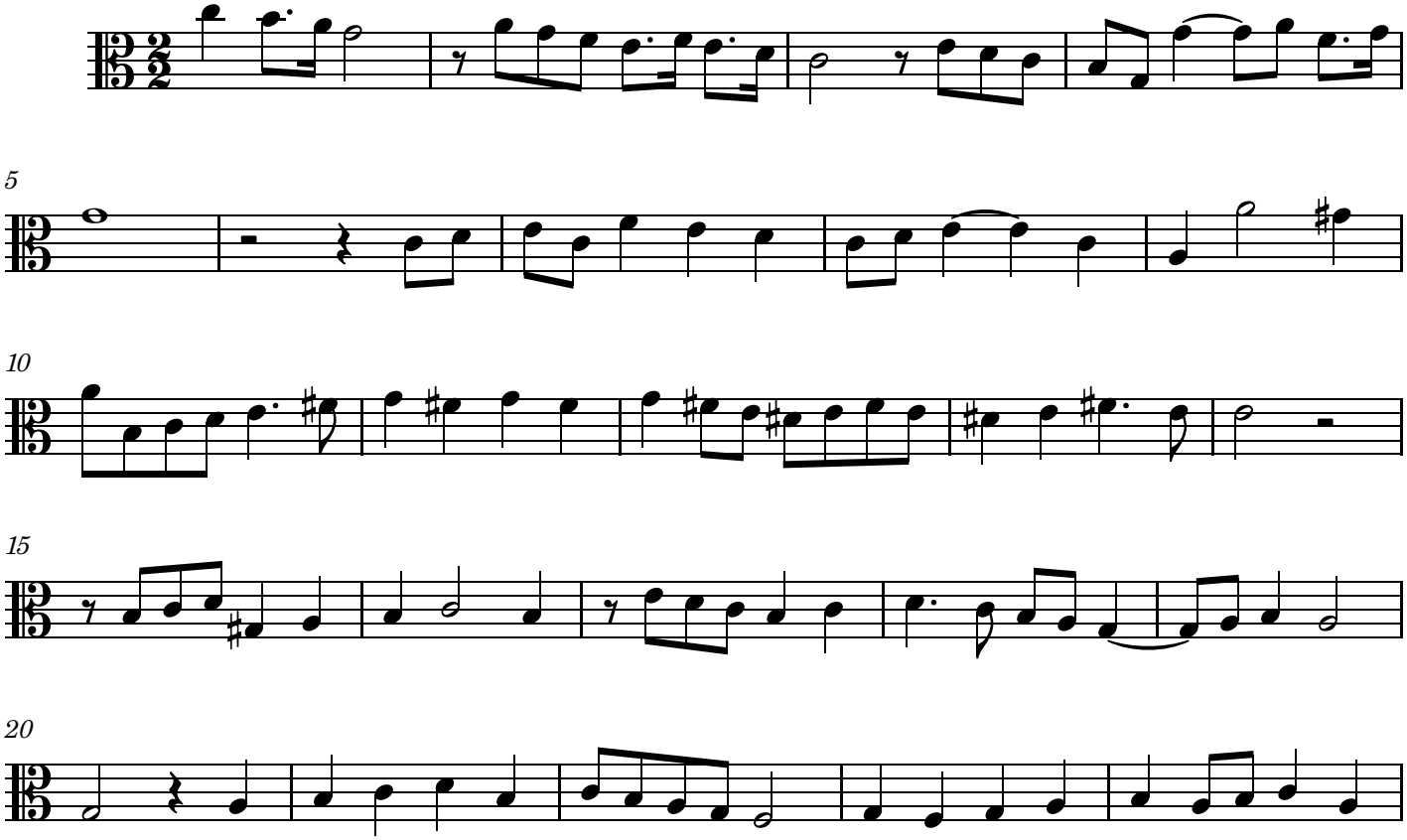

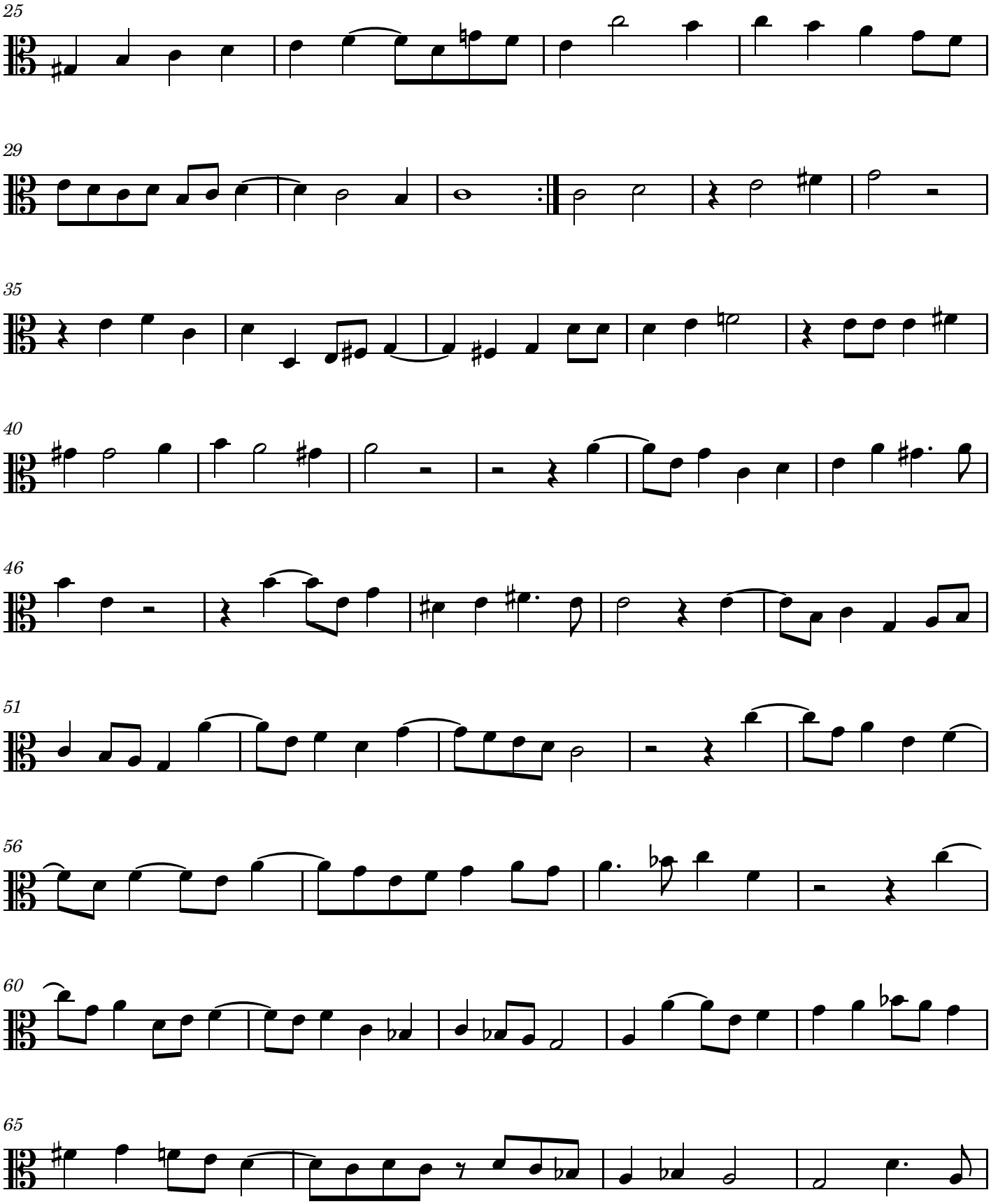
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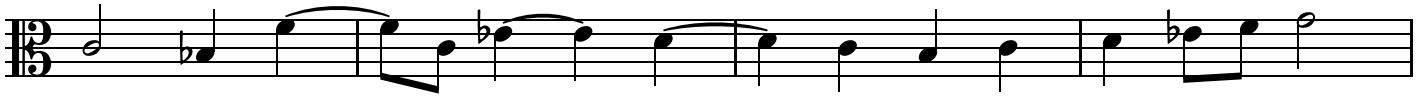

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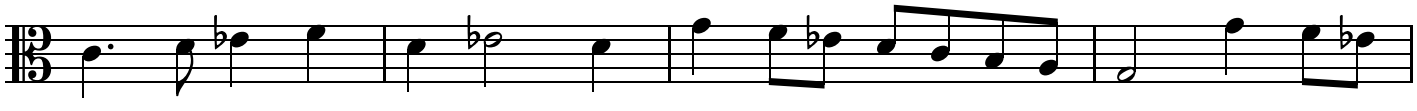

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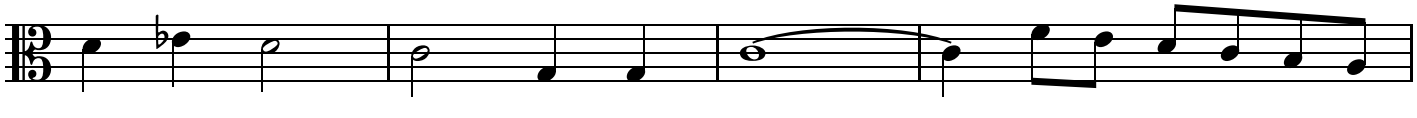

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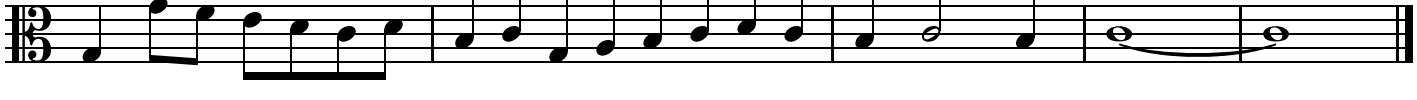
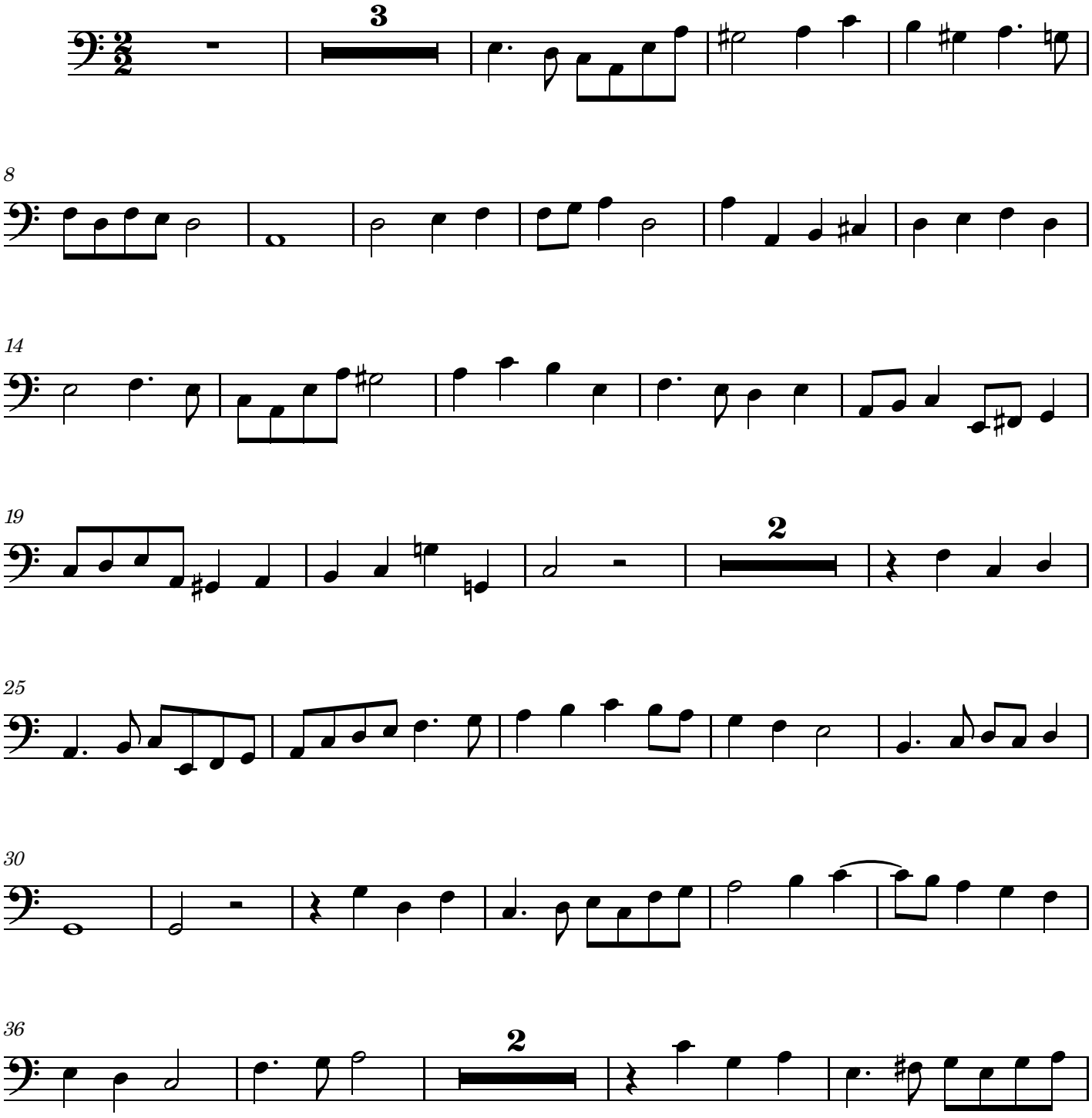


Bass

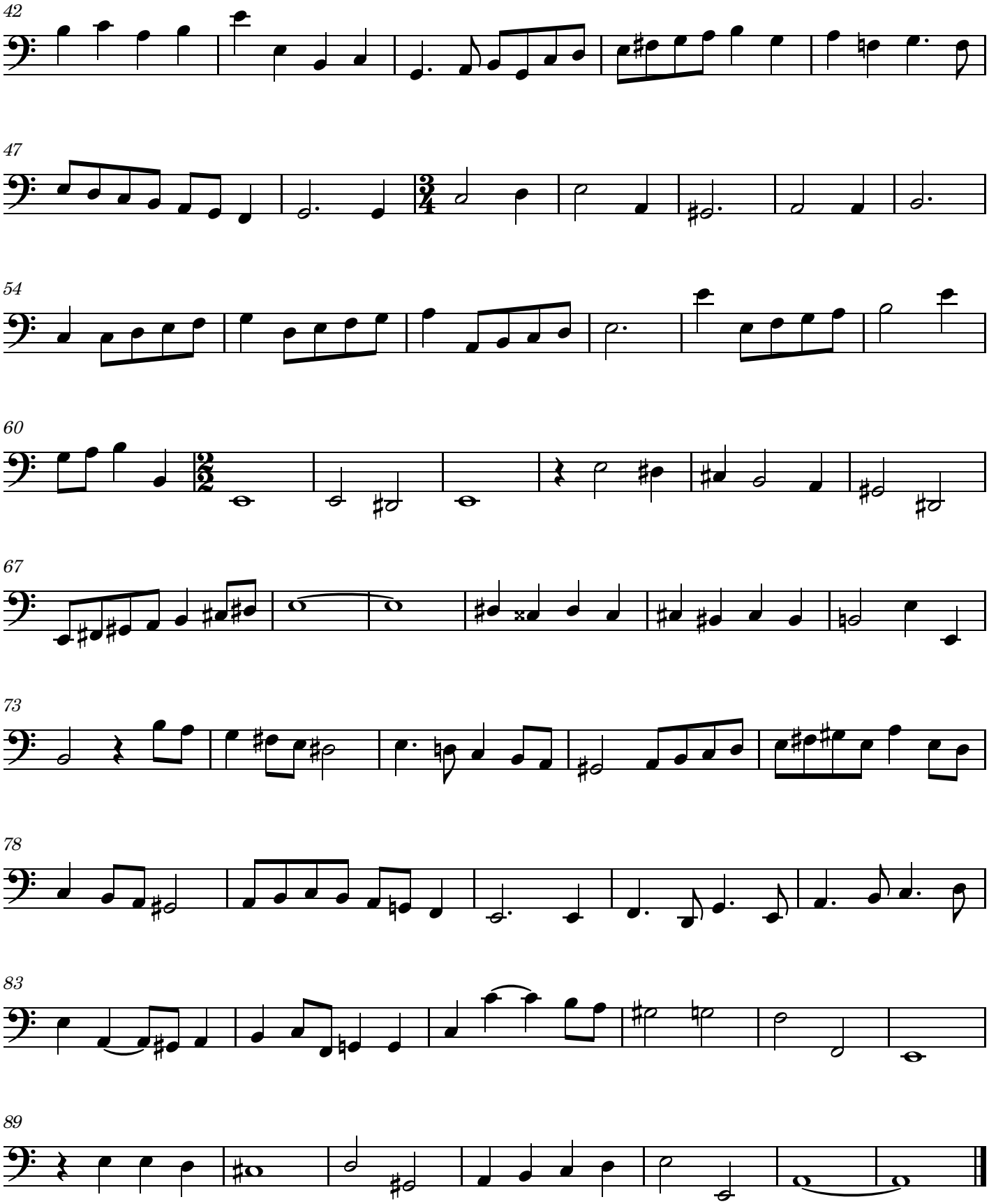
Three Part Fantasias

John Jenkins (1592-1678)

1. Fantasia no. 1



2025, Dick Yates, www.musicforviols.org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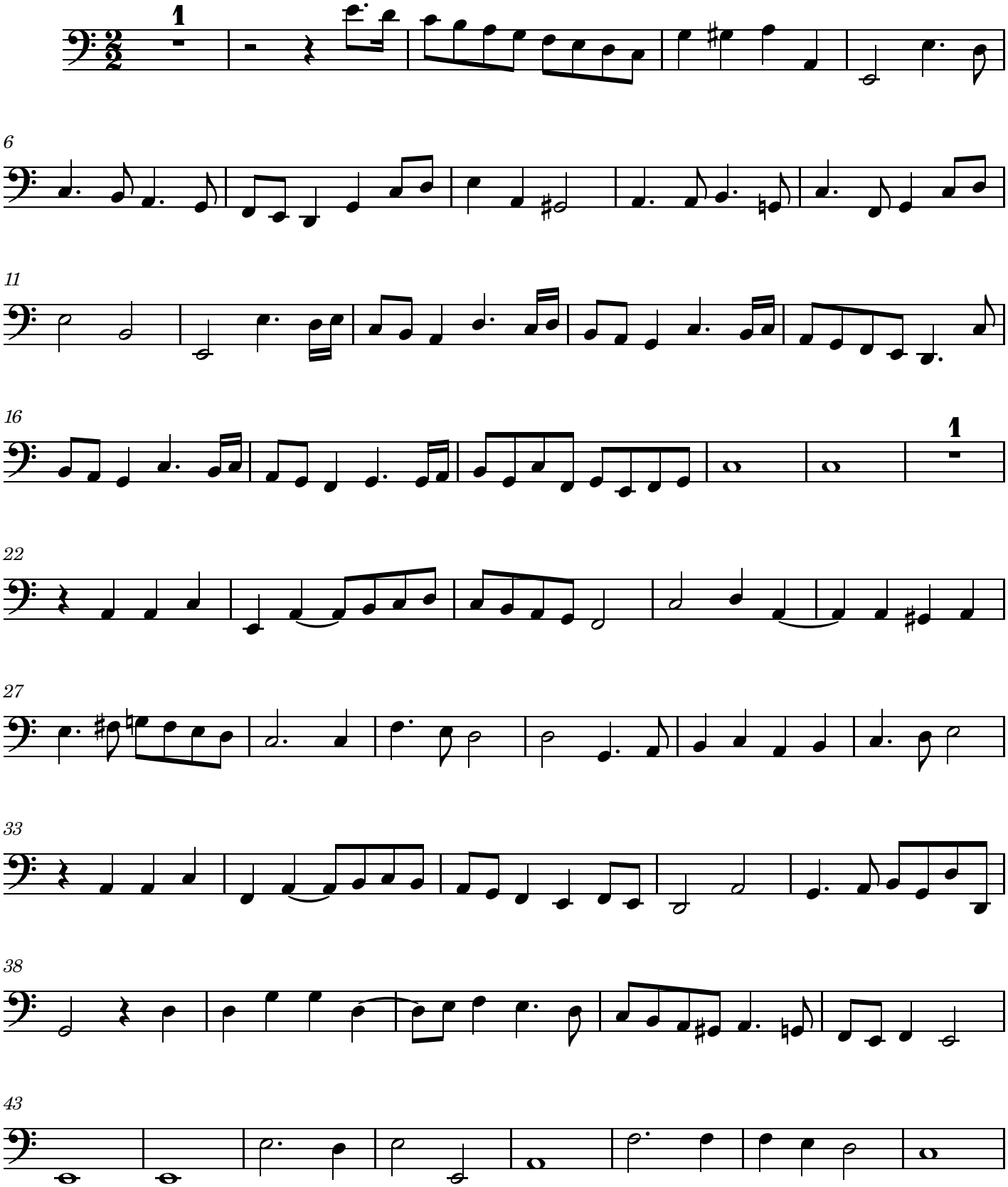

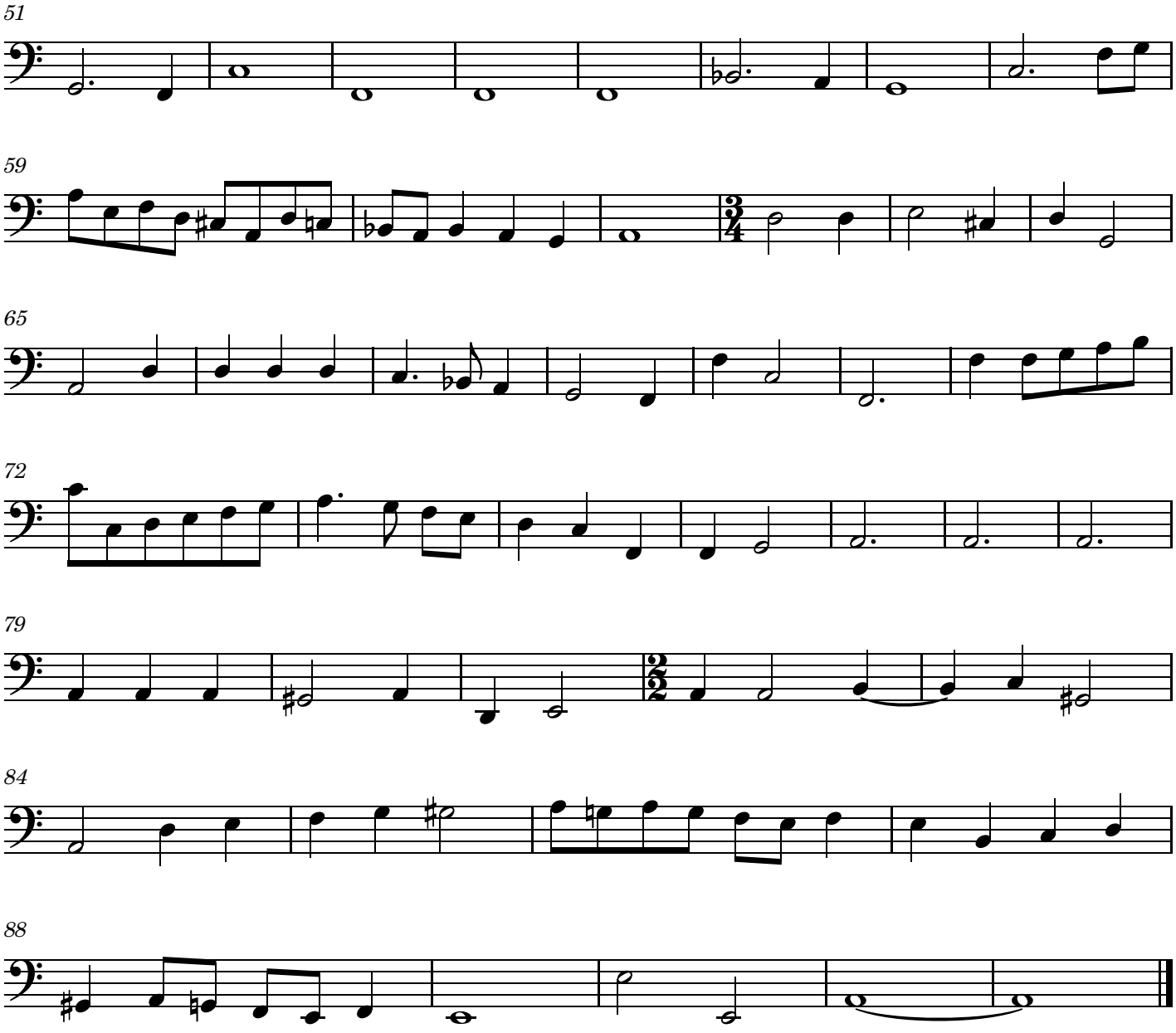

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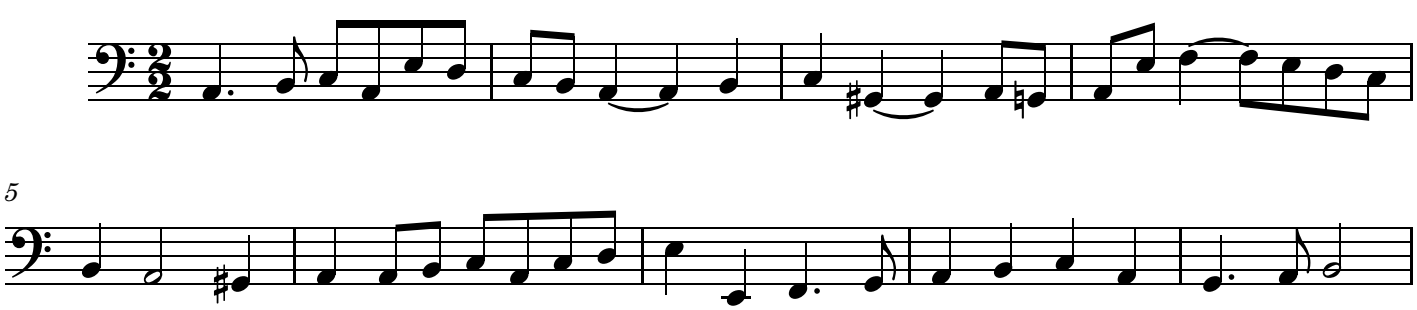

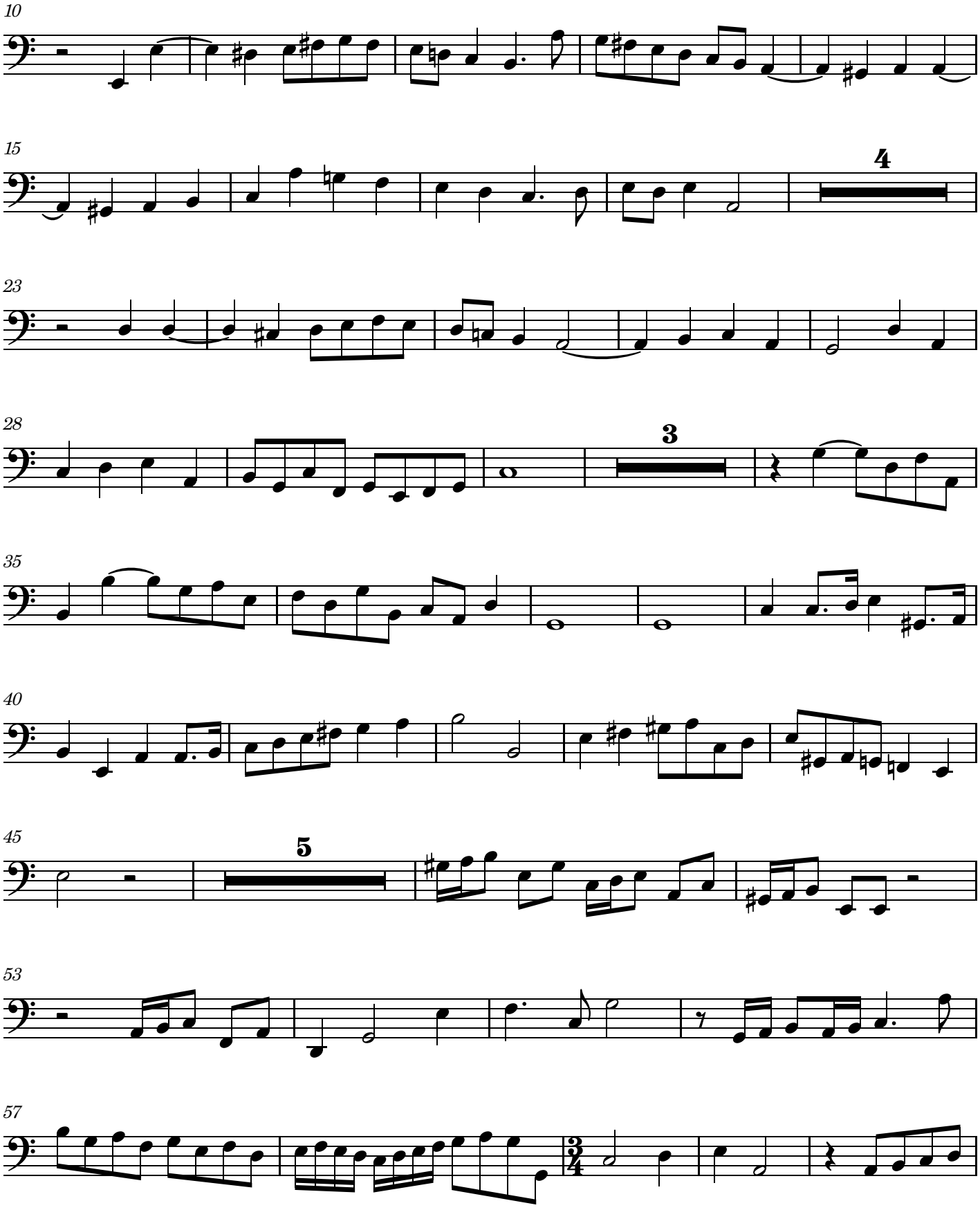
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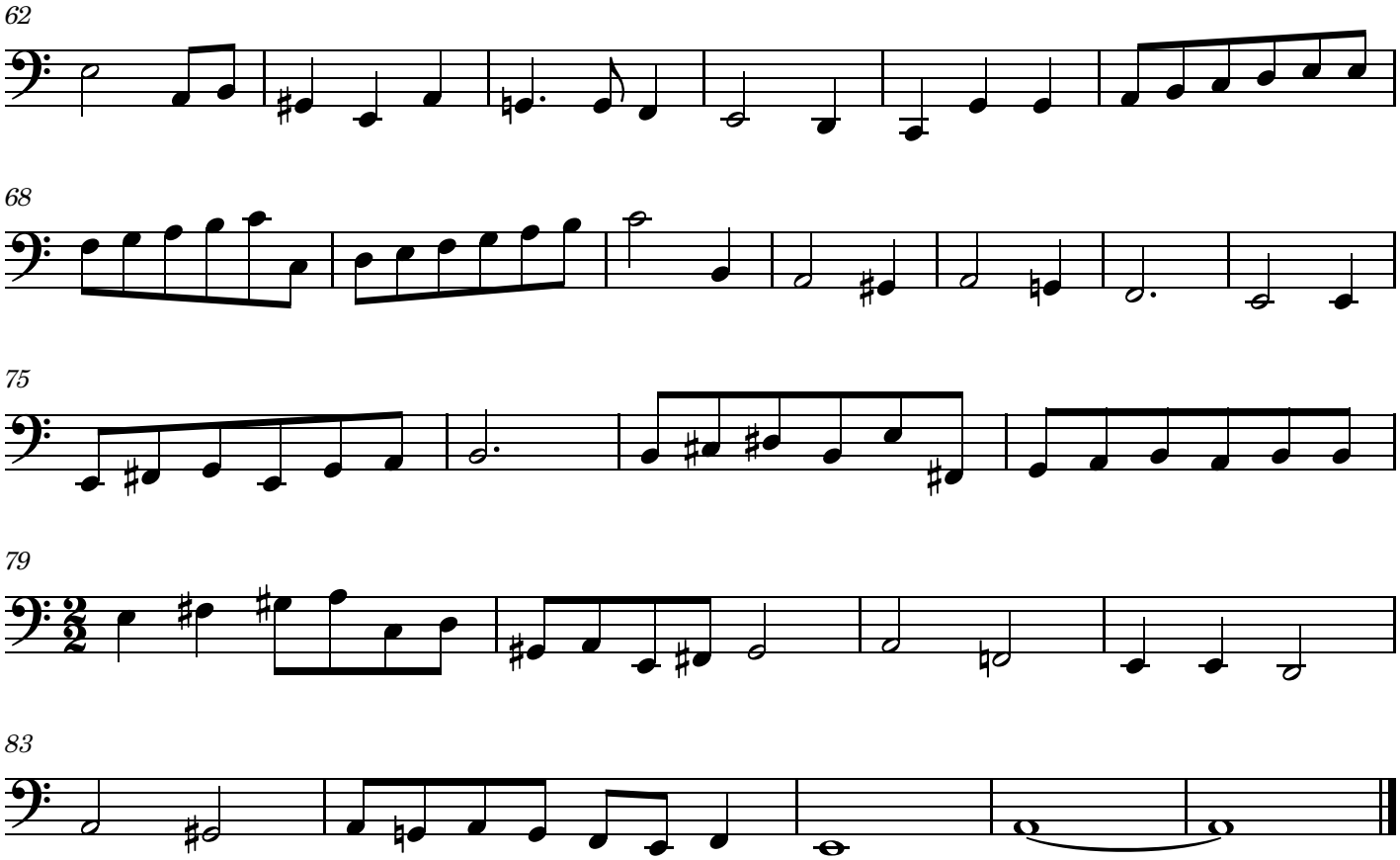

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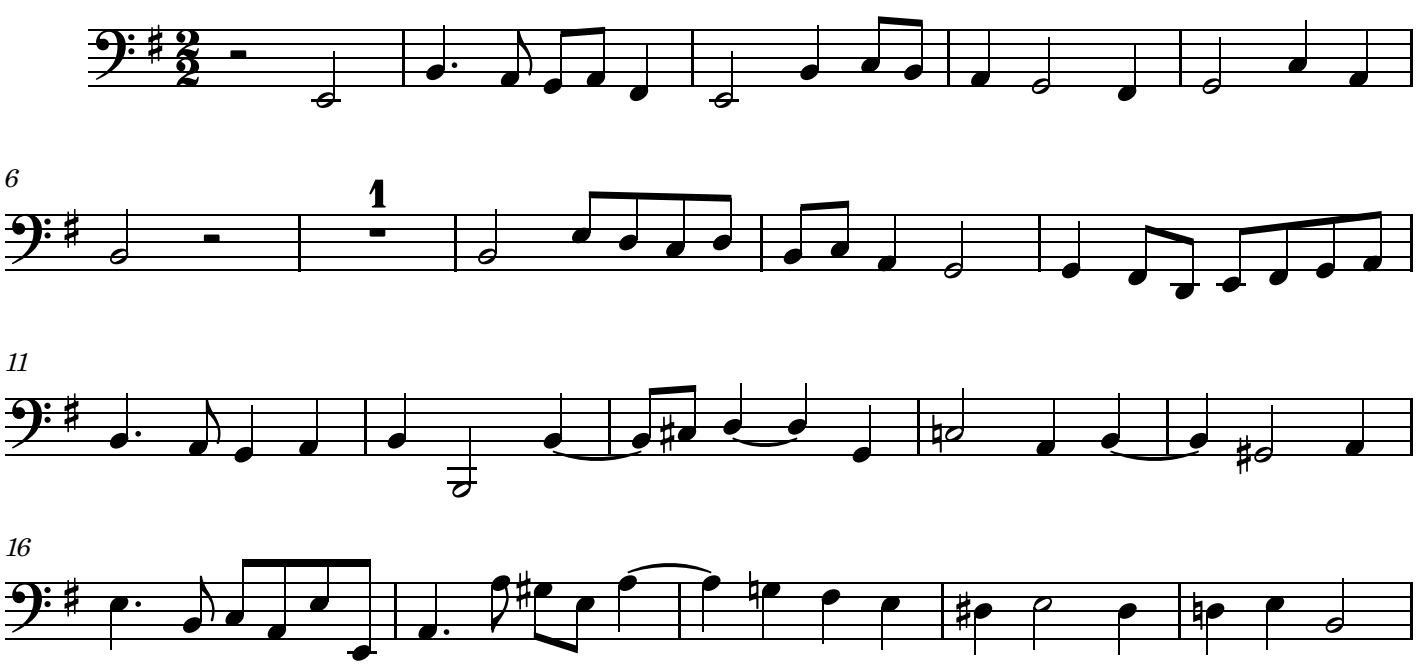

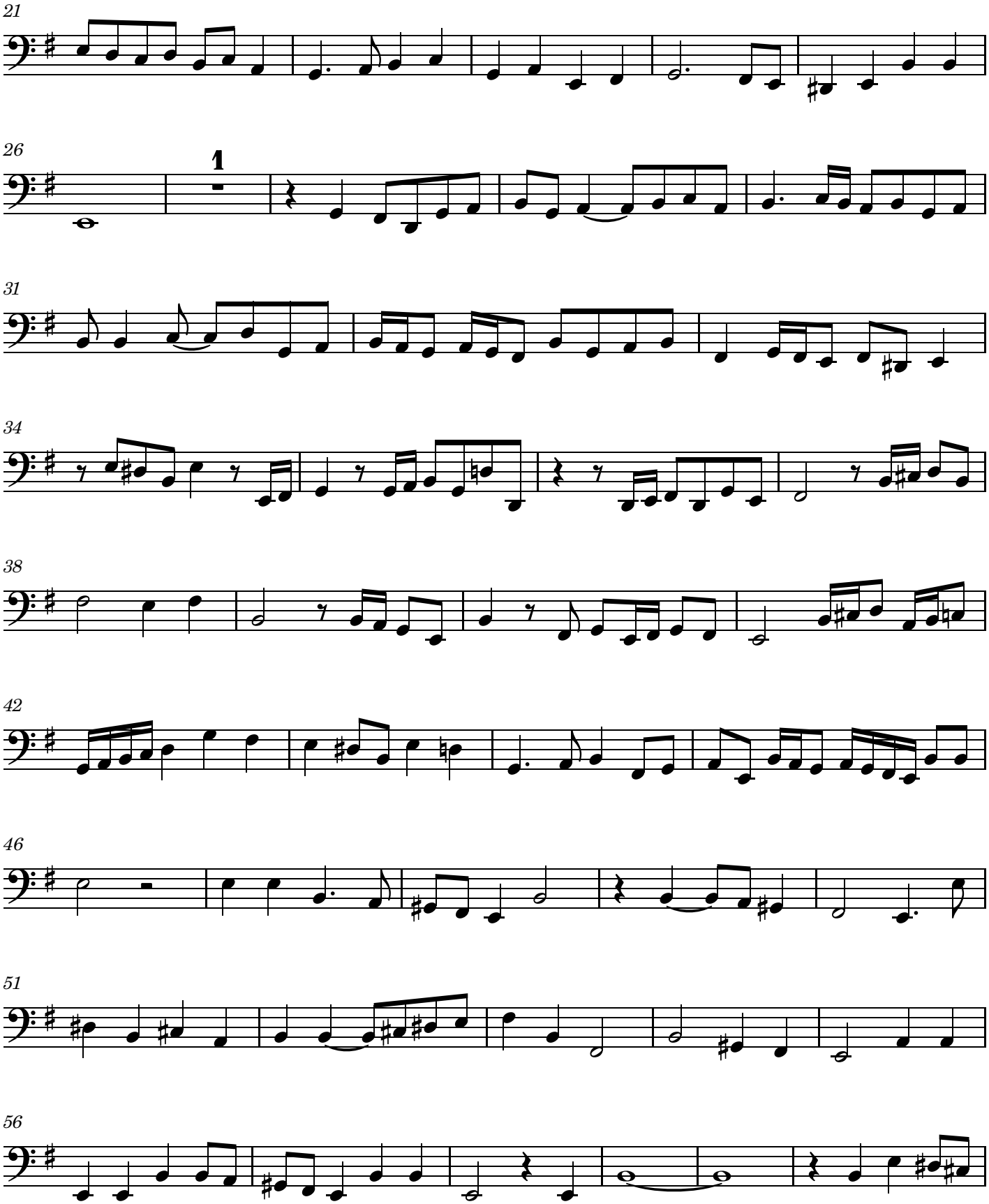
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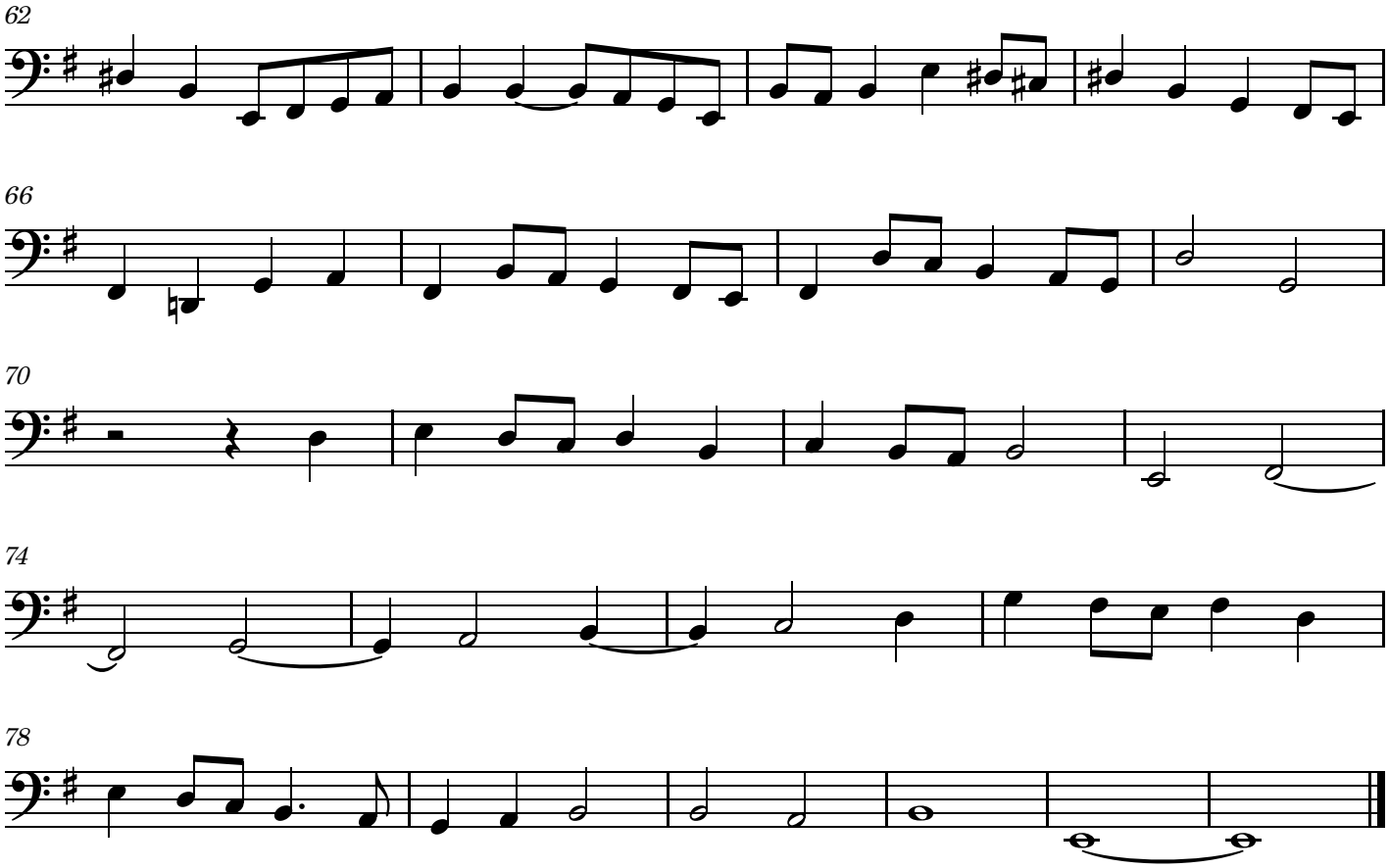

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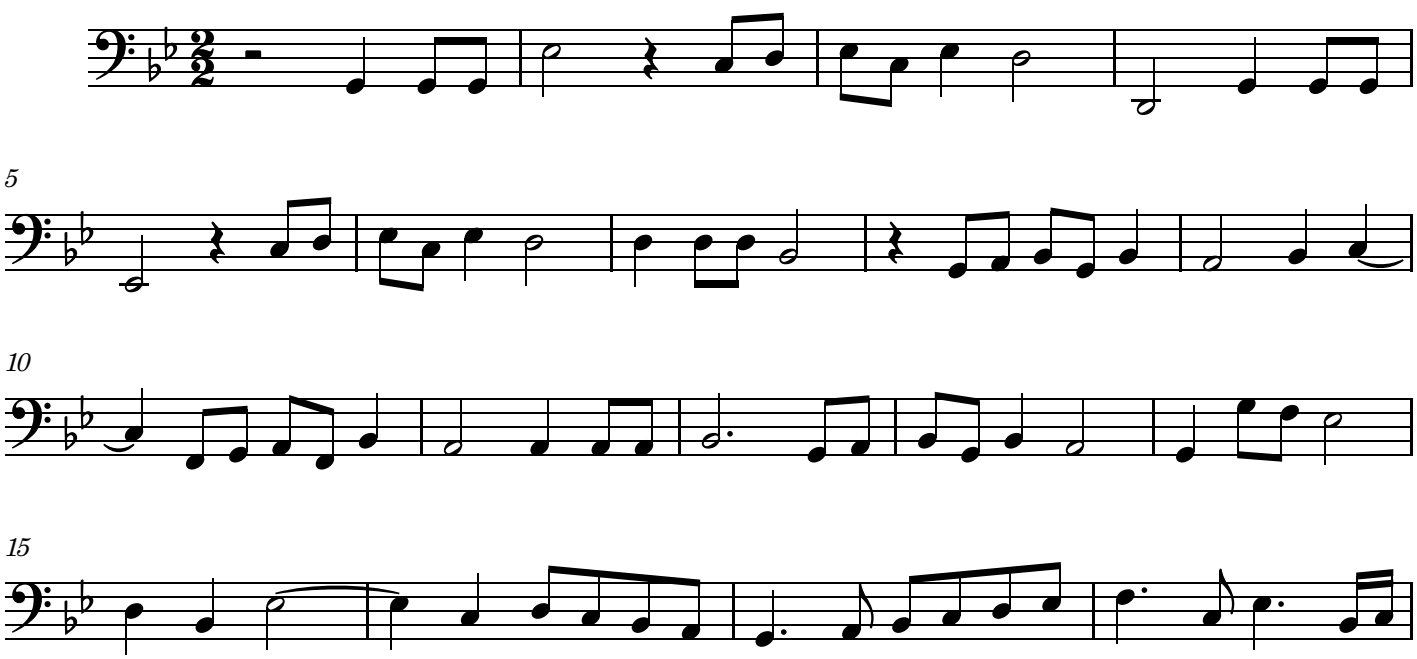

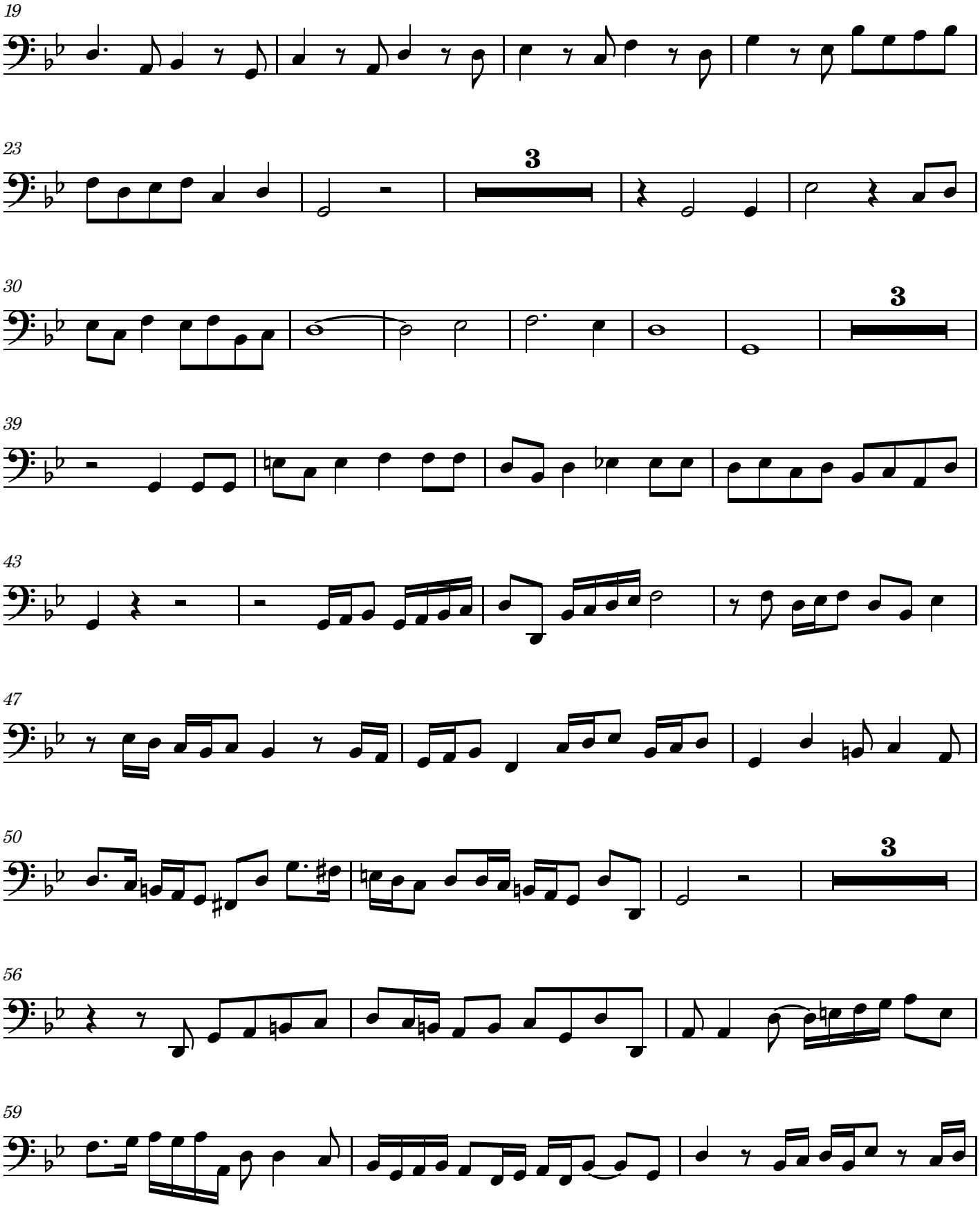
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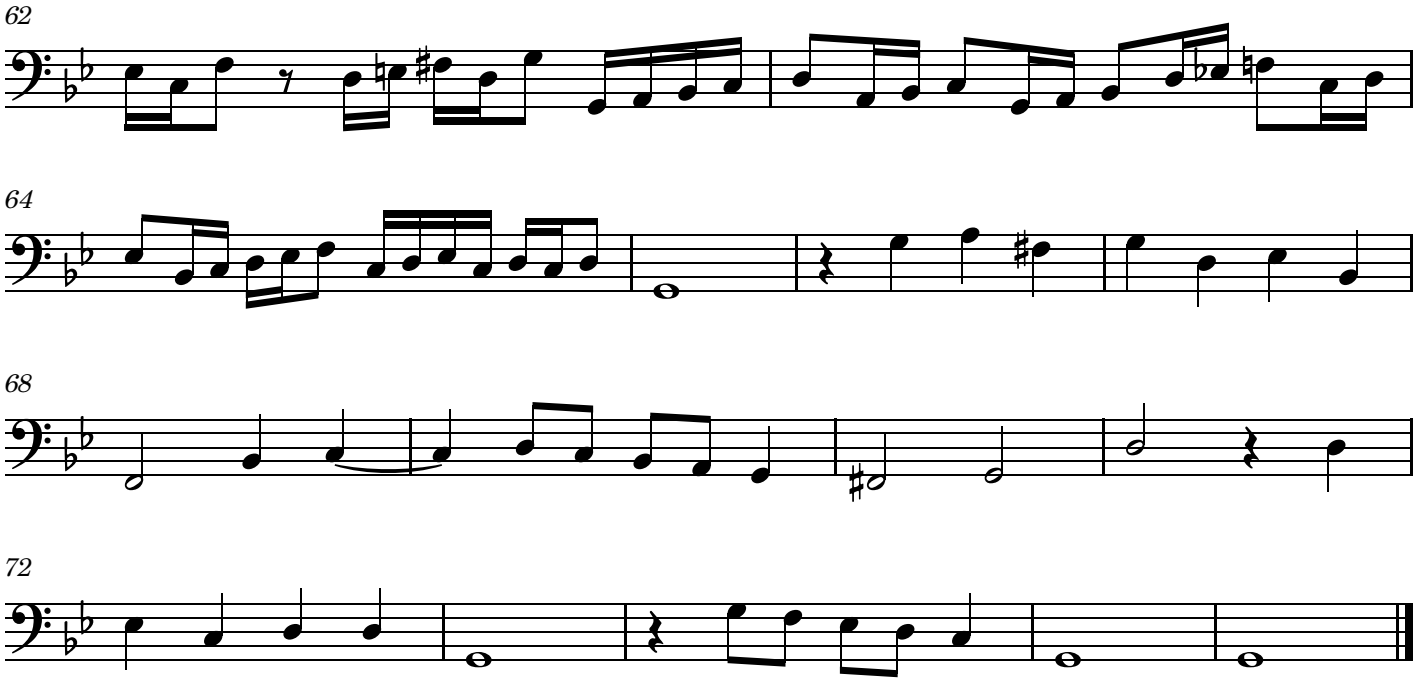

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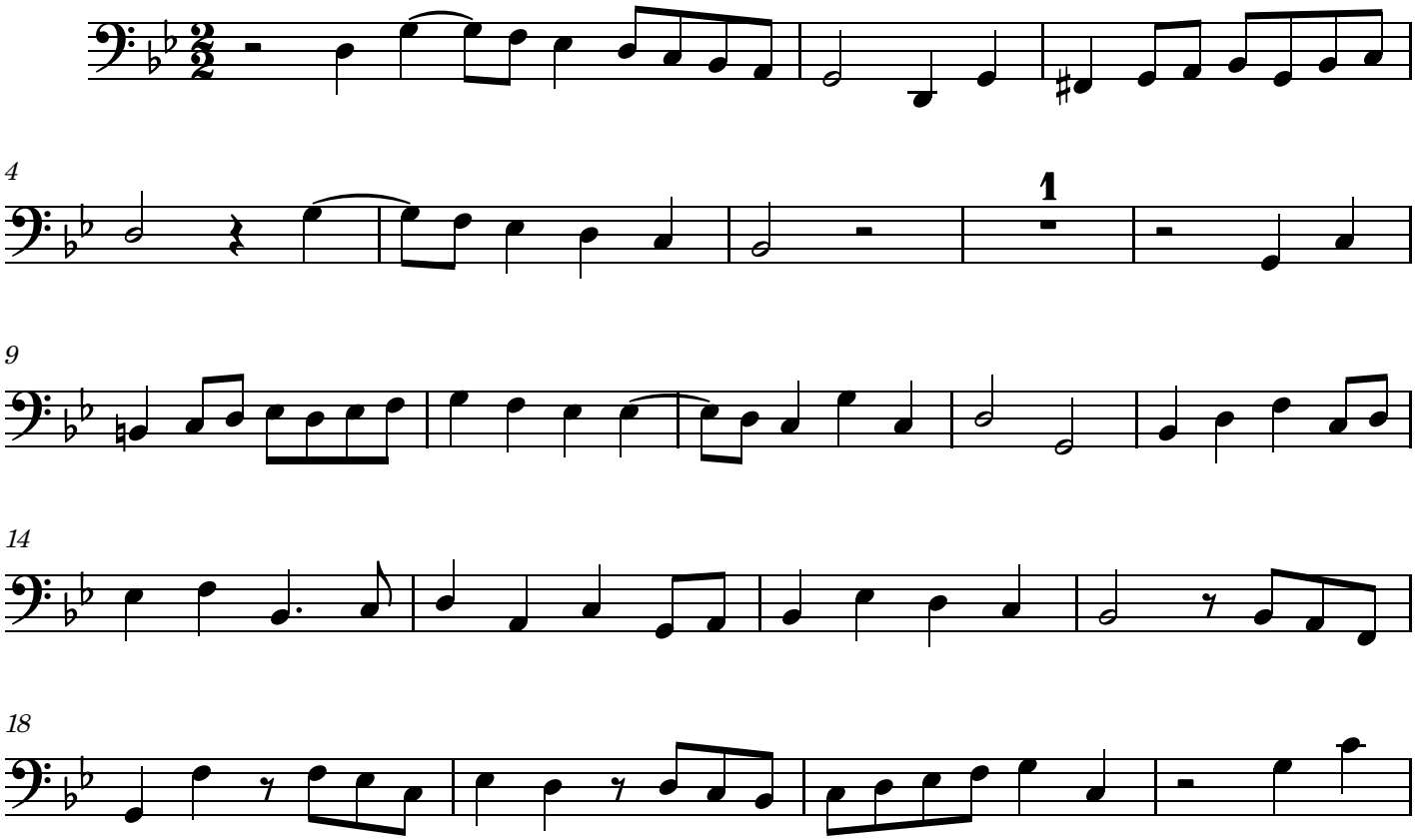

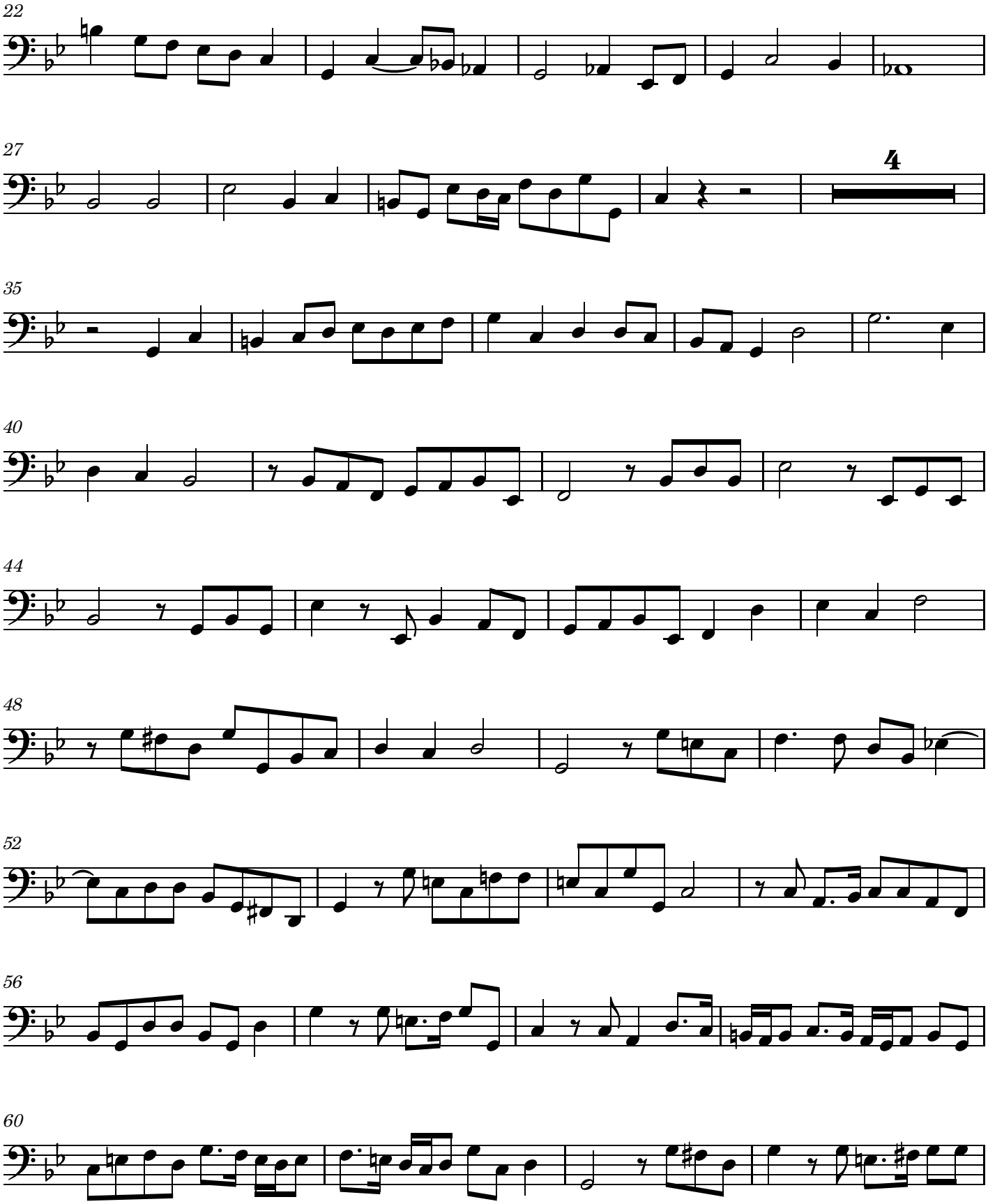
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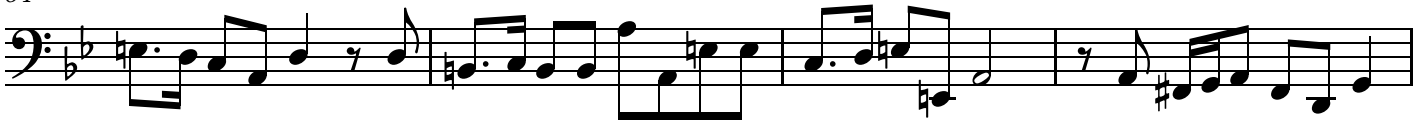

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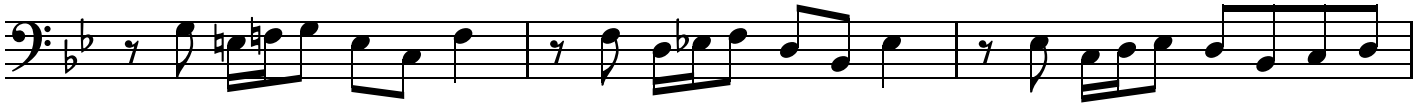

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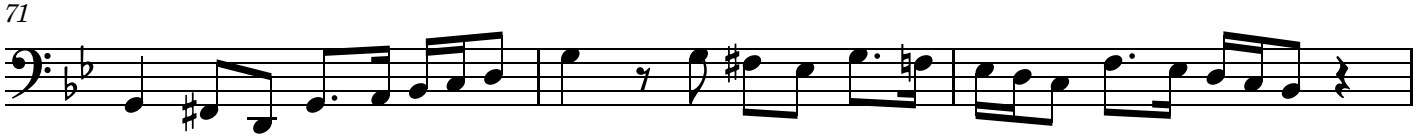

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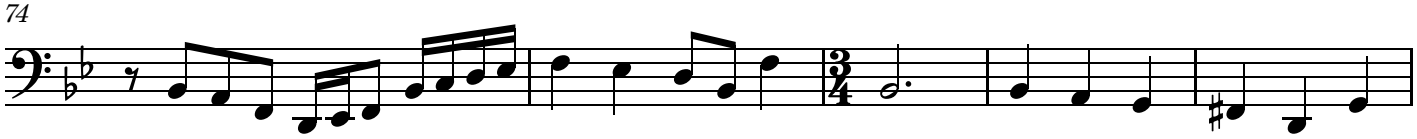

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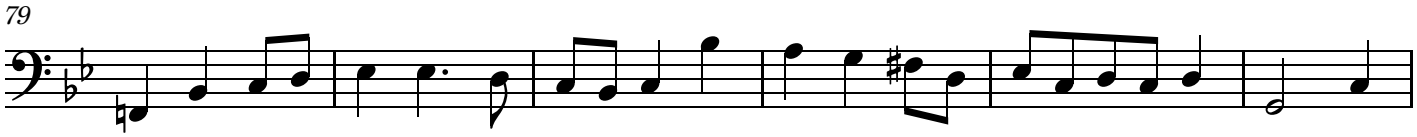

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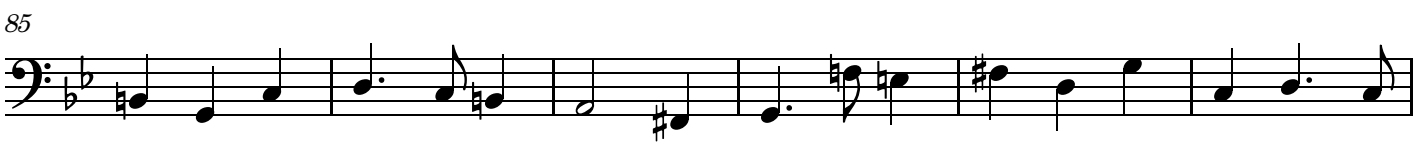

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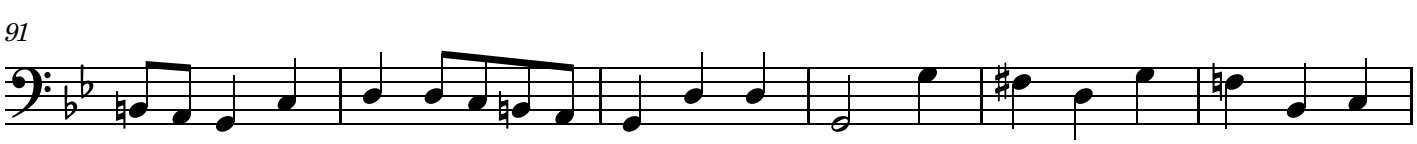

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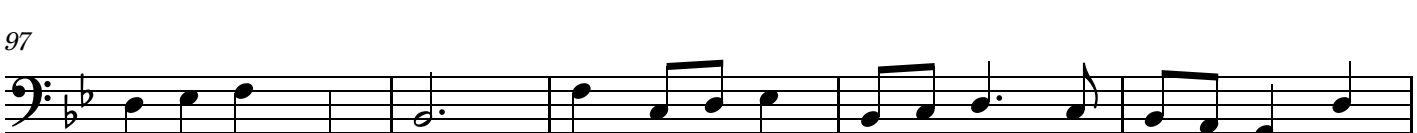

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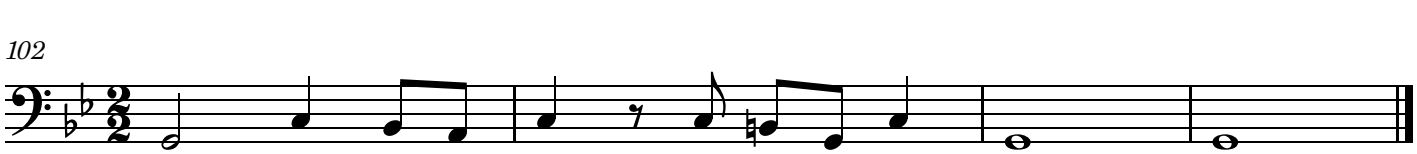

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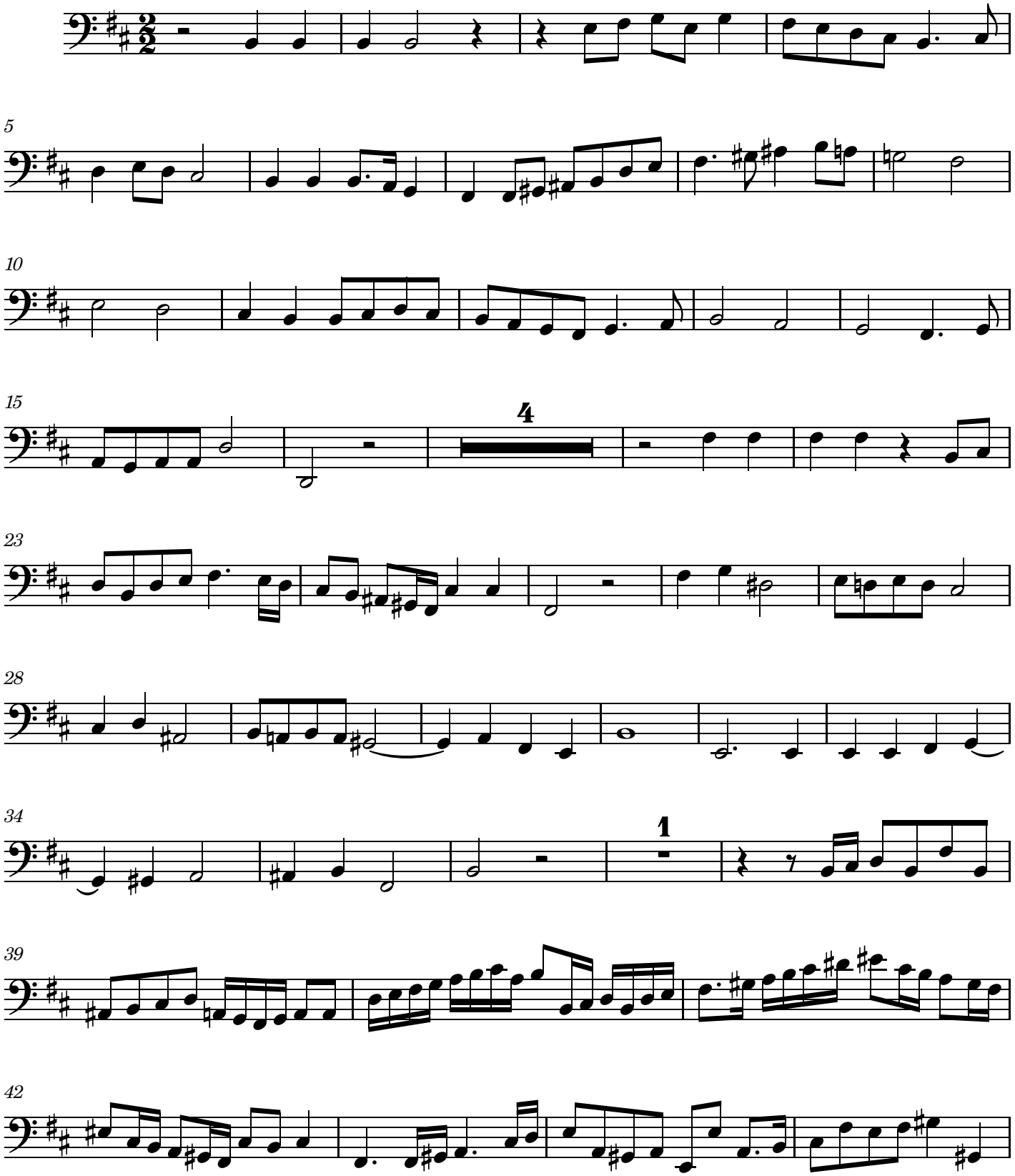

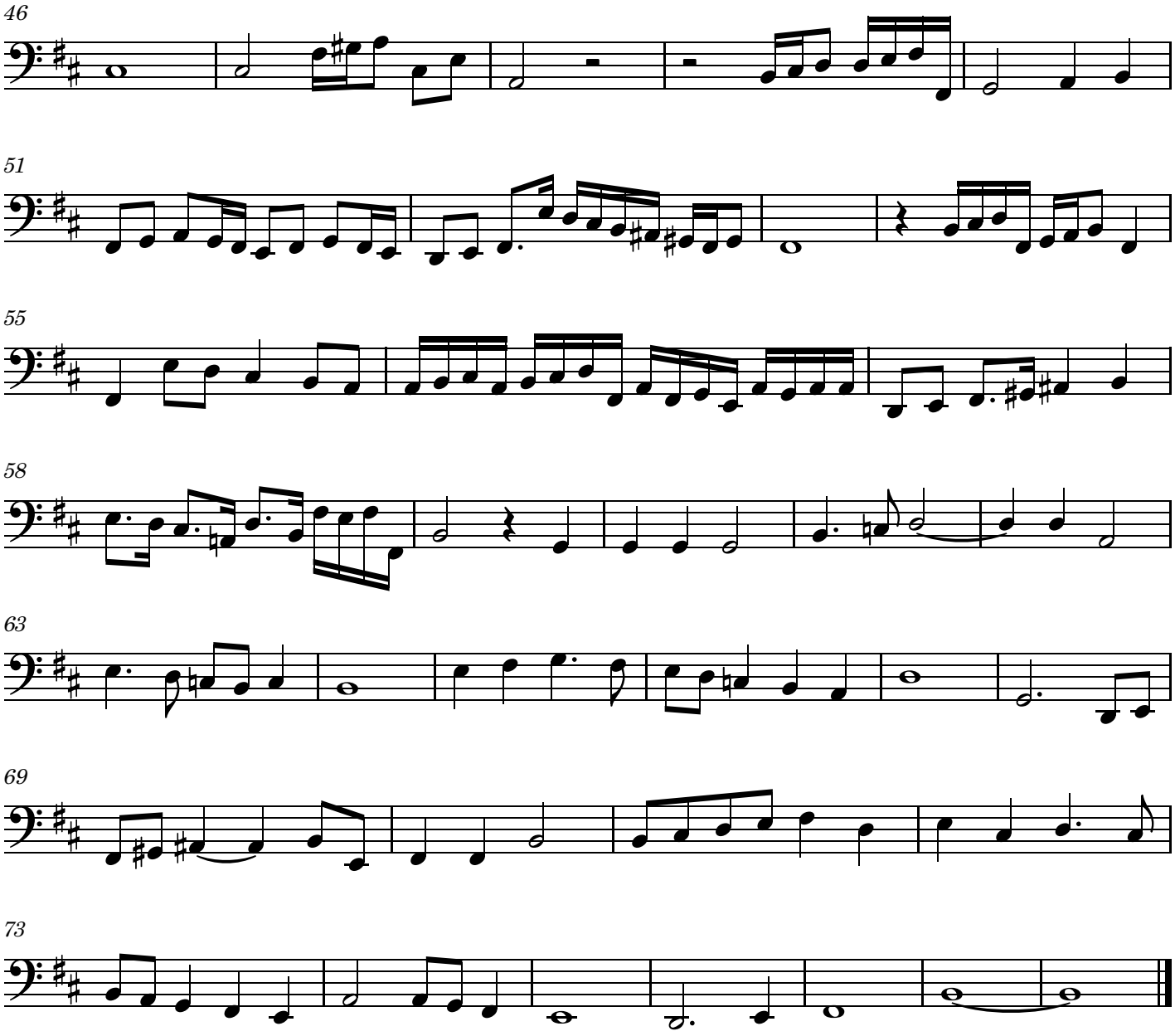

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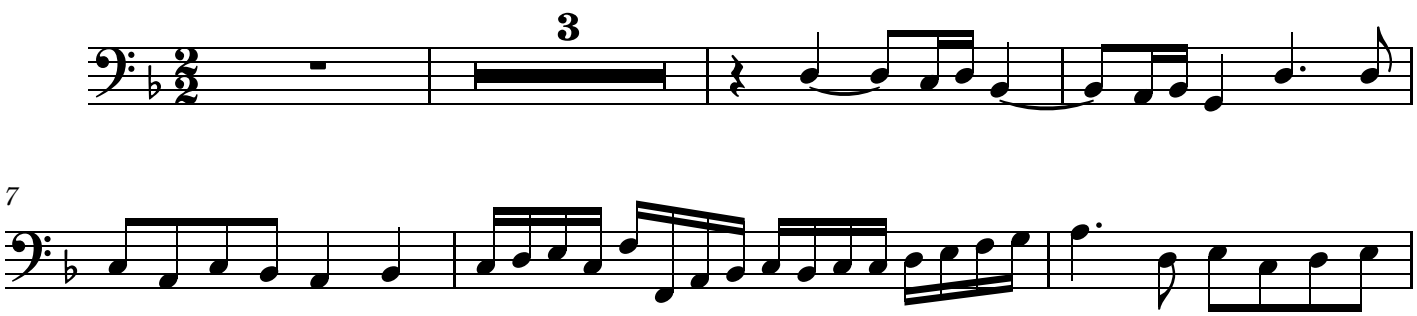

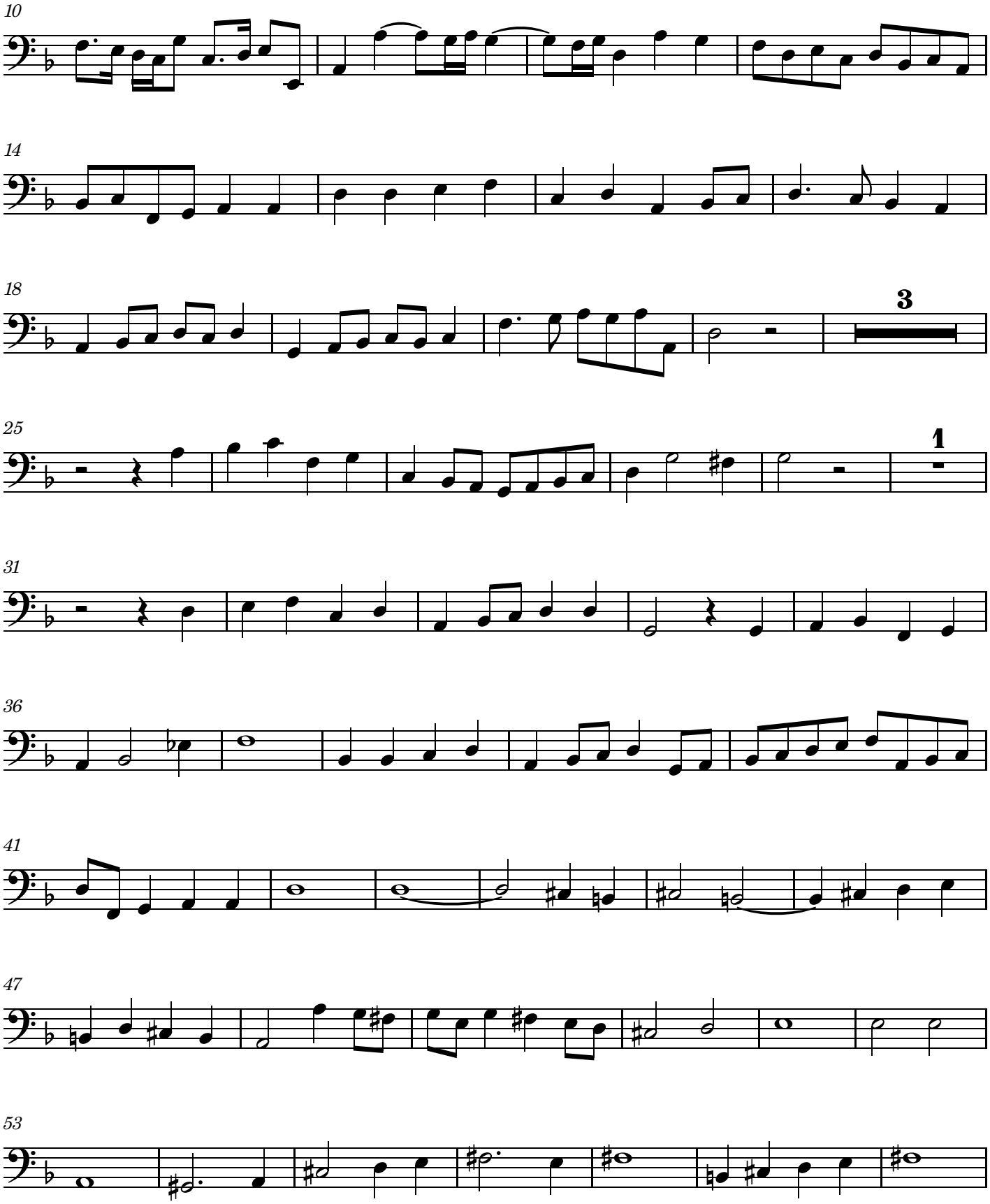
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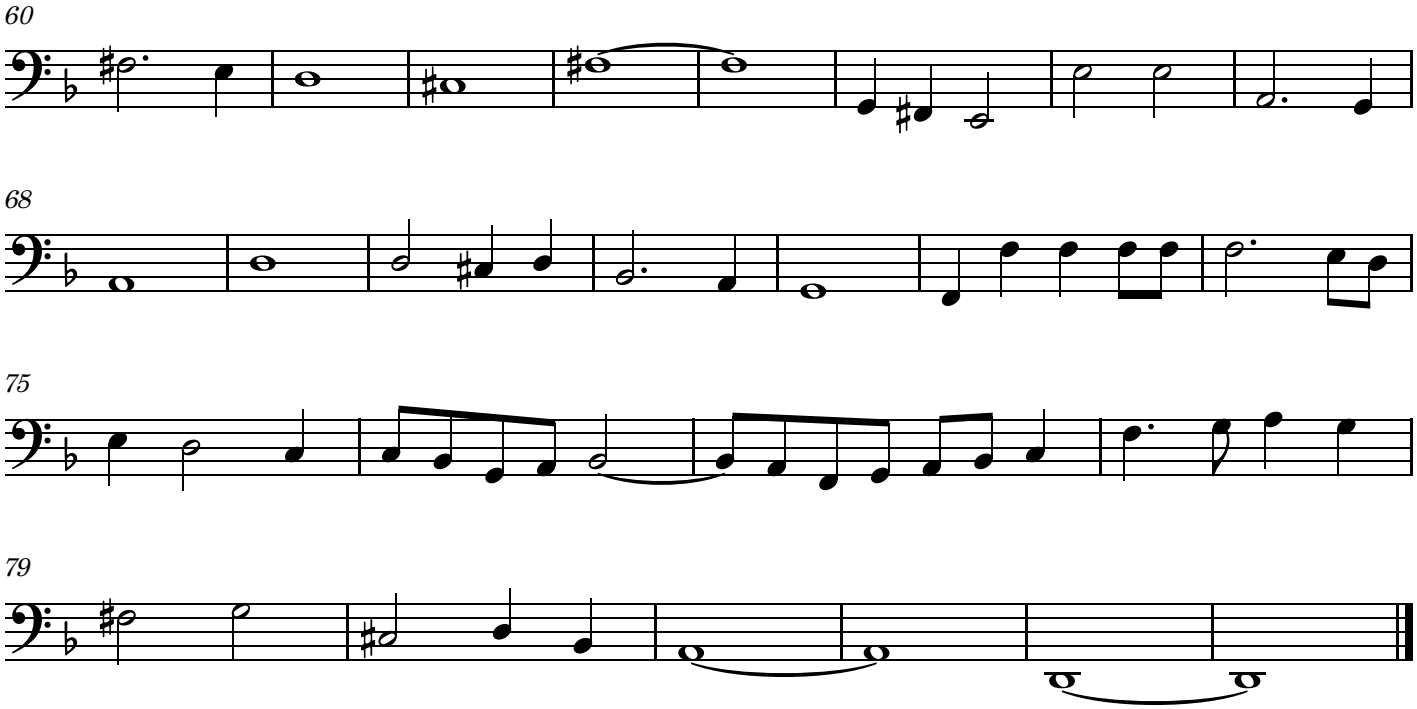

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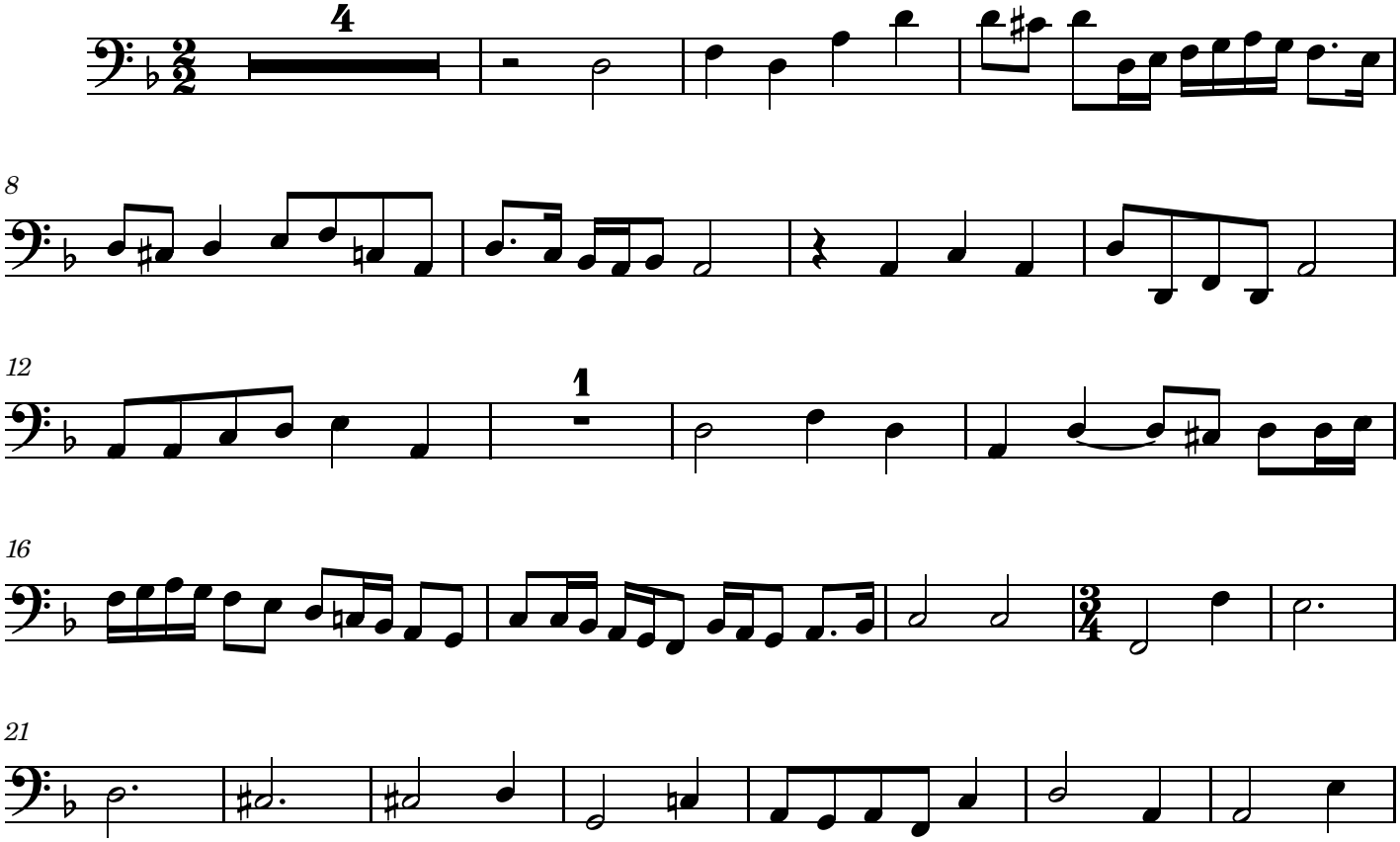

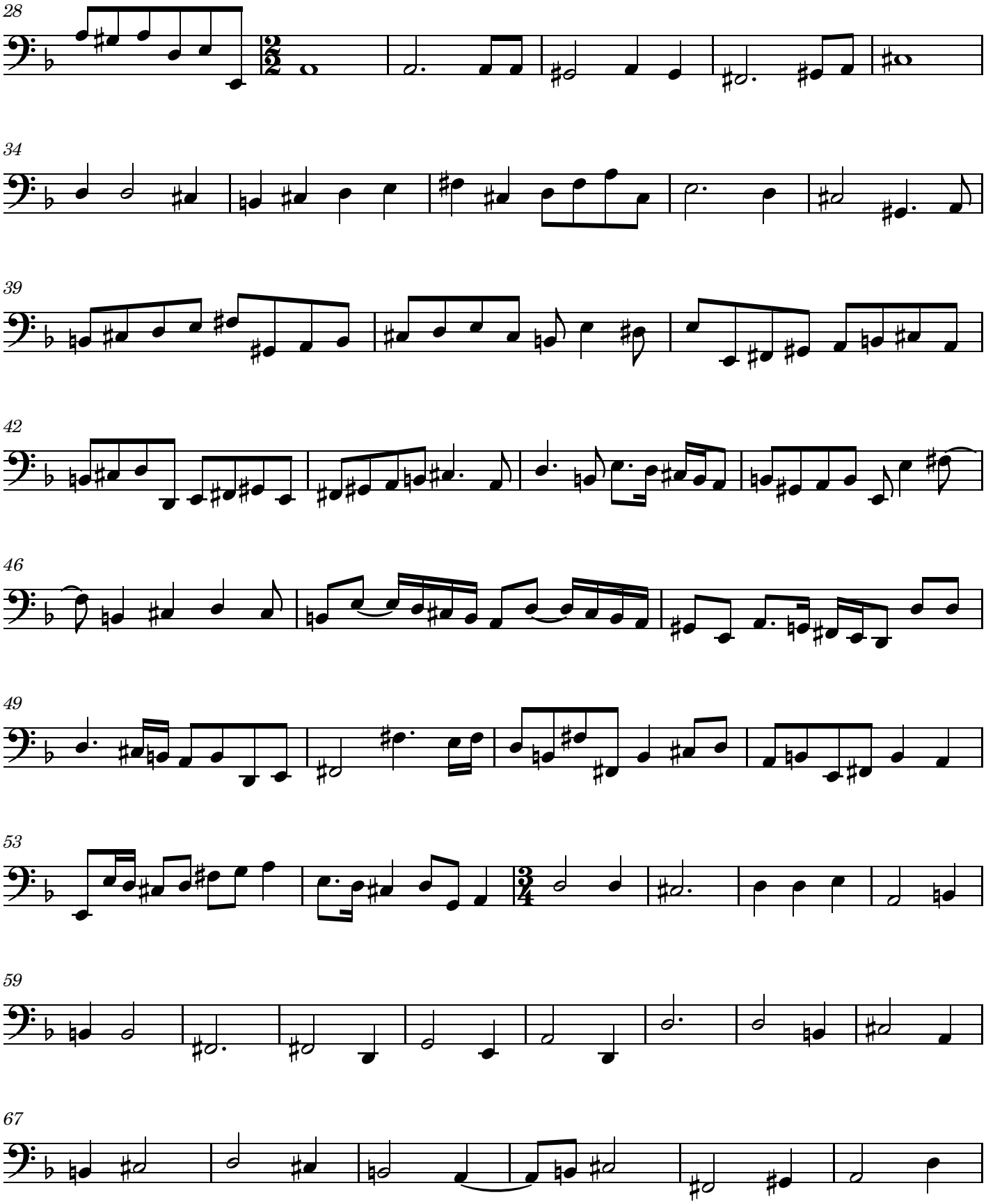
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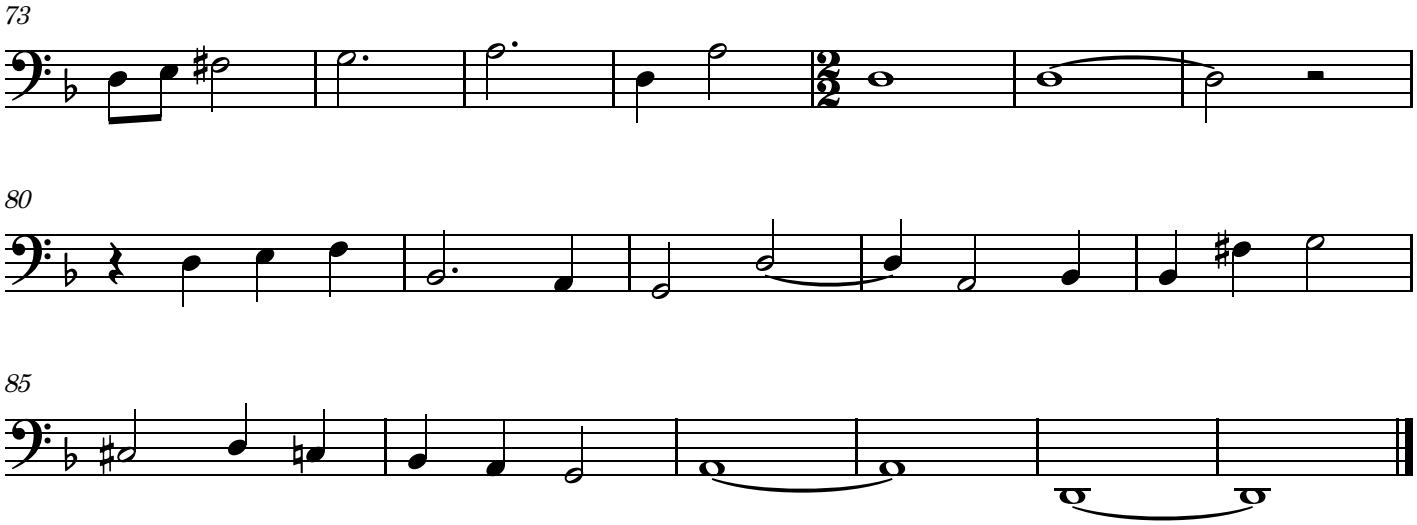

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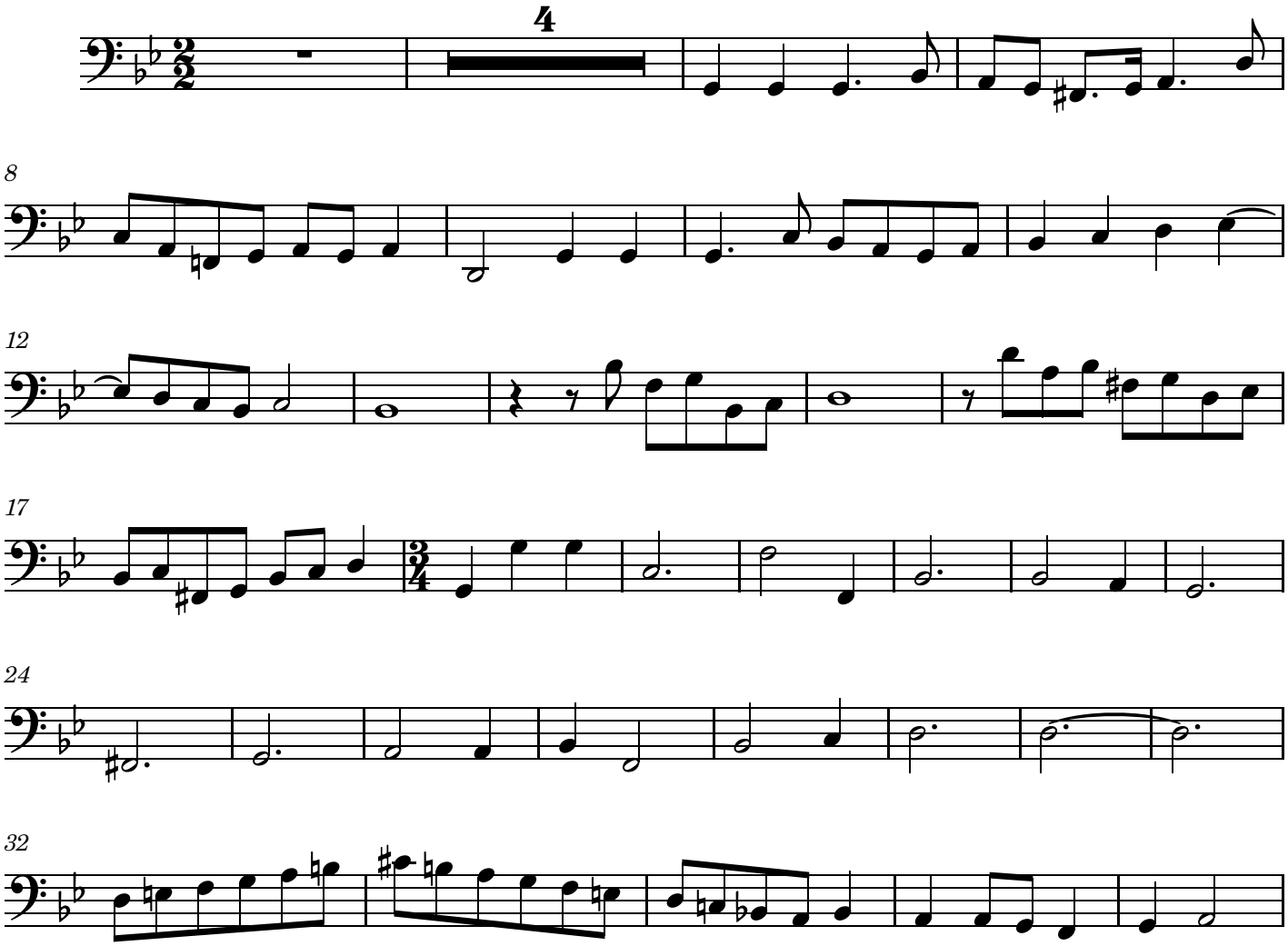

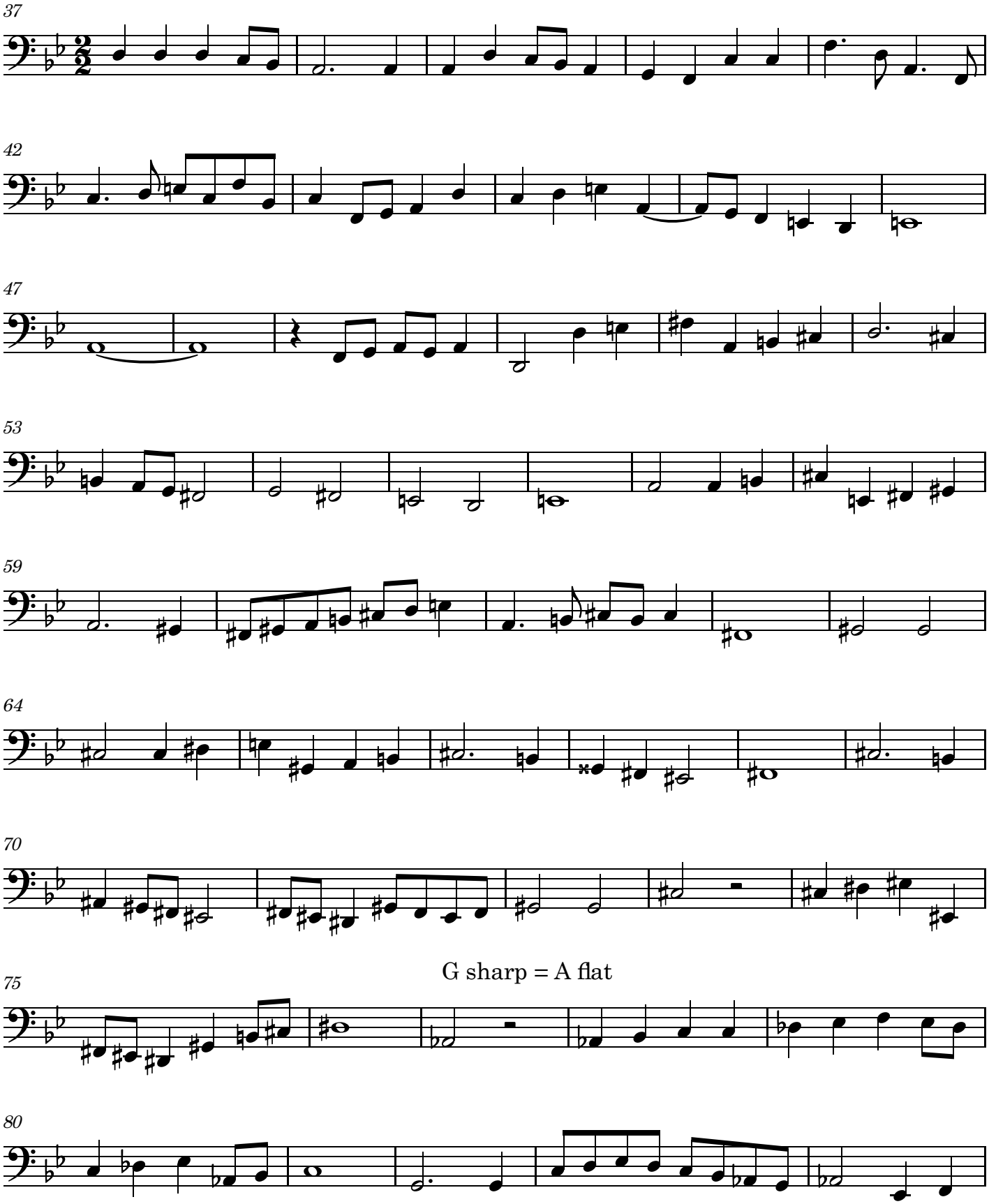
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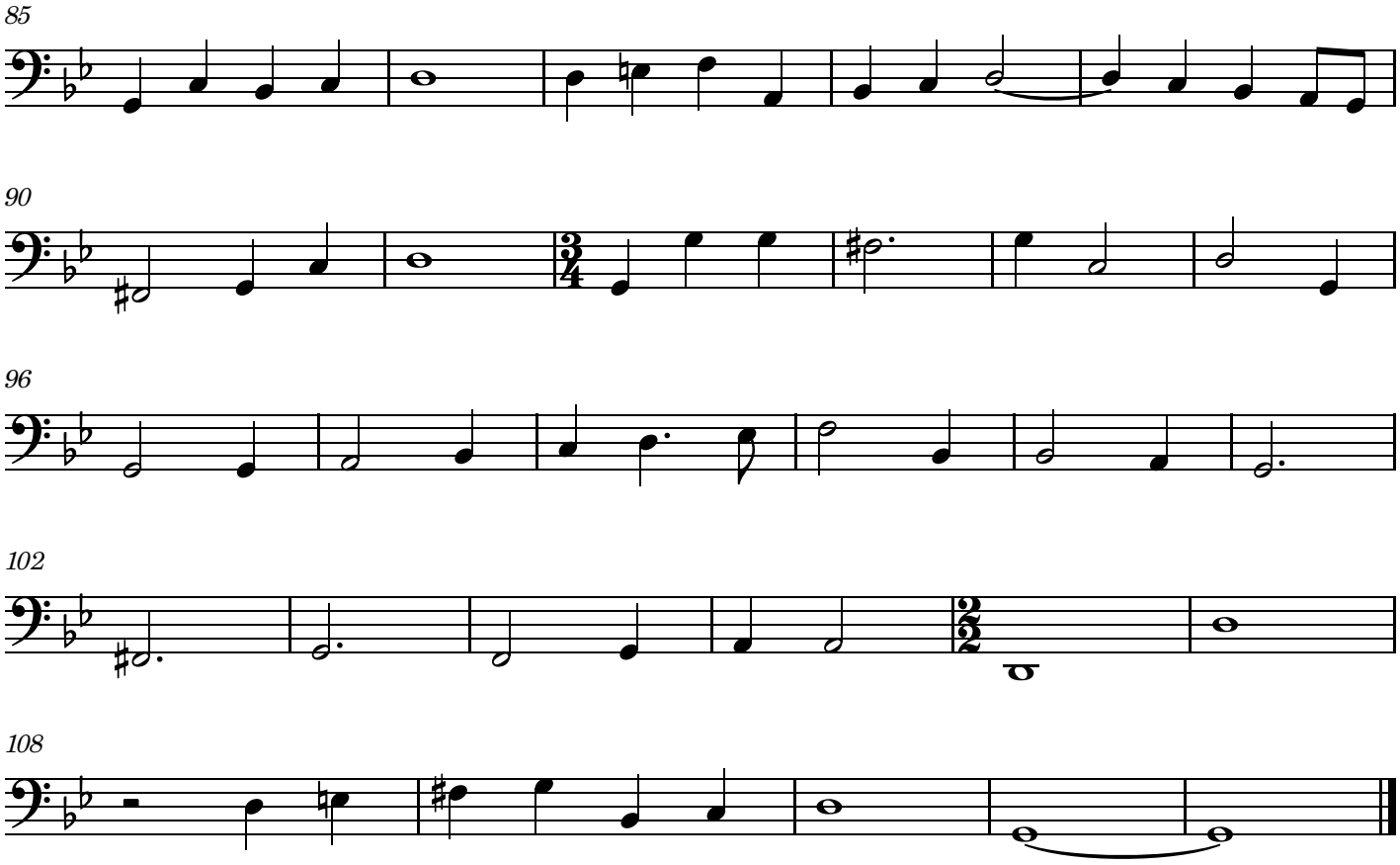

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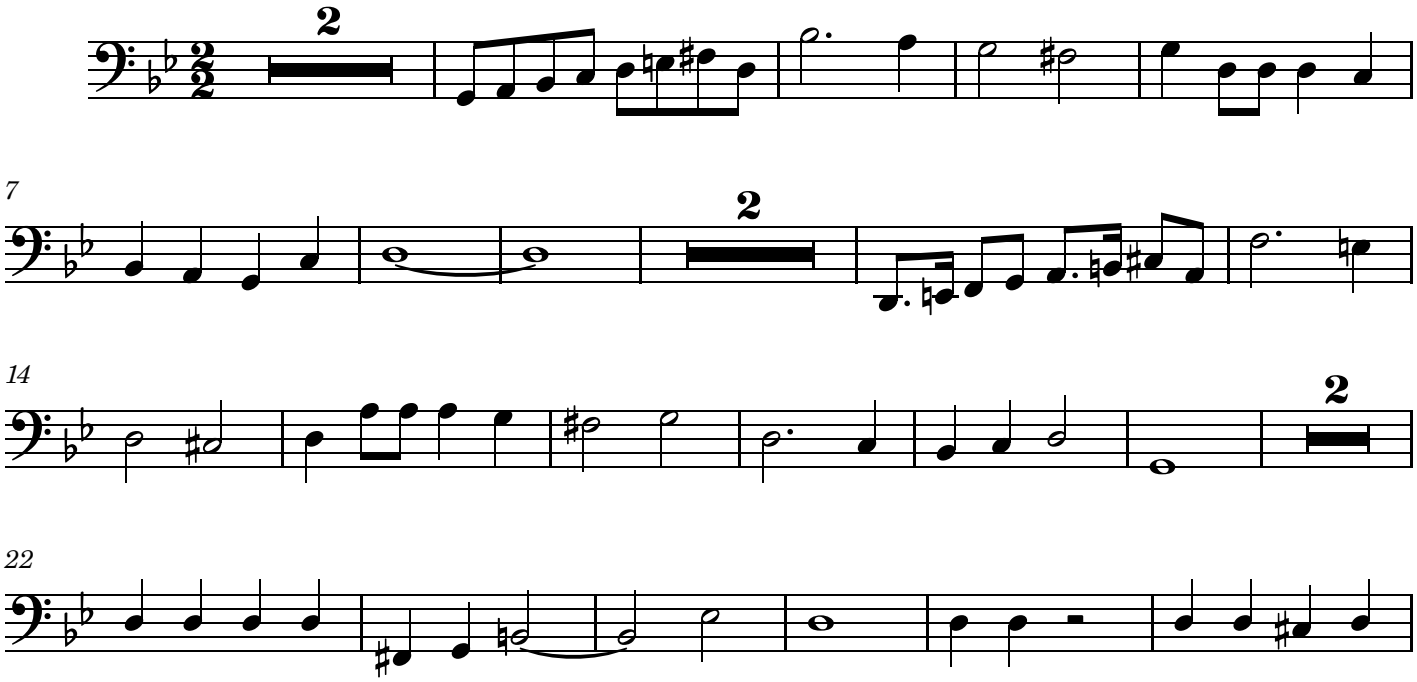

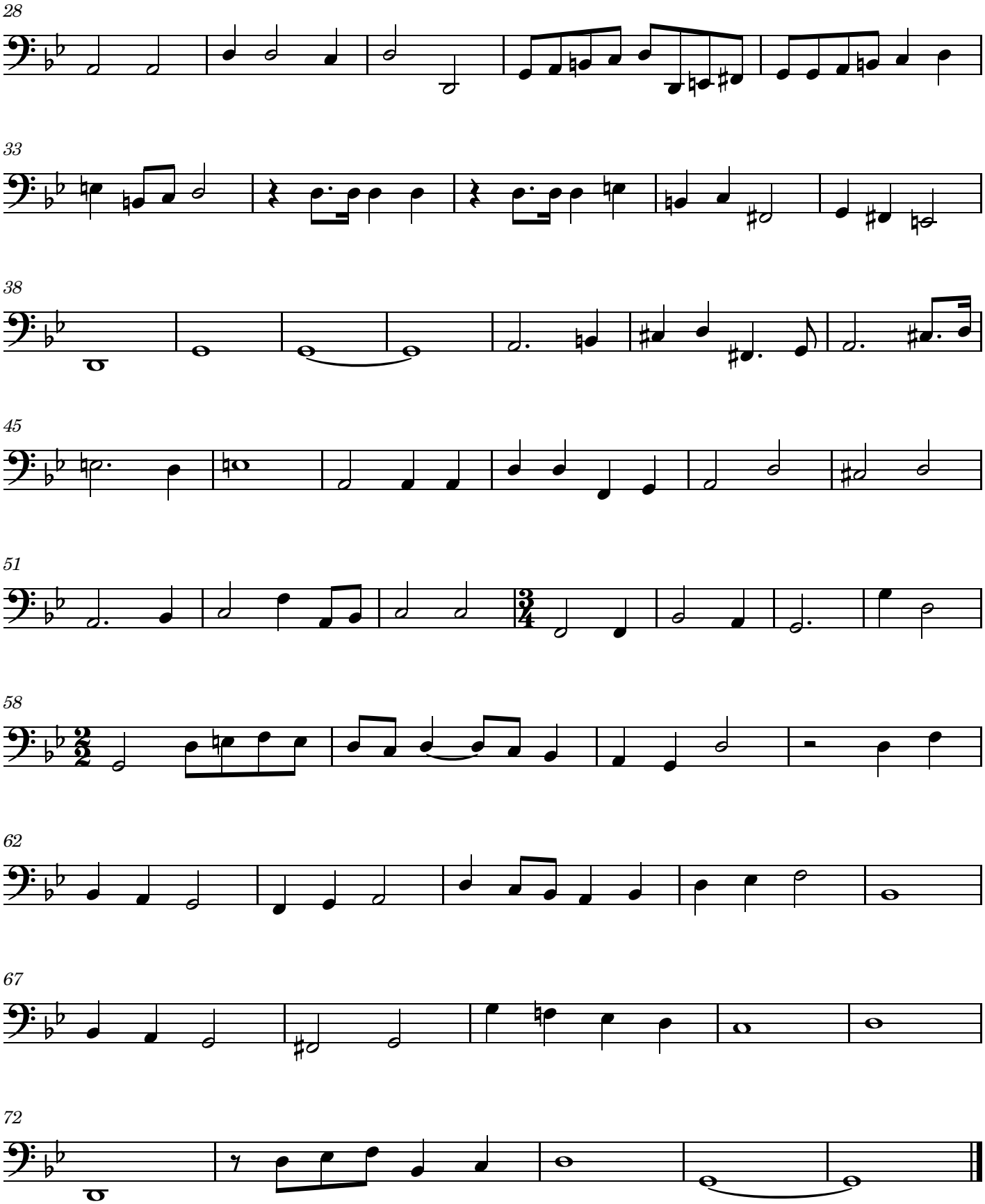
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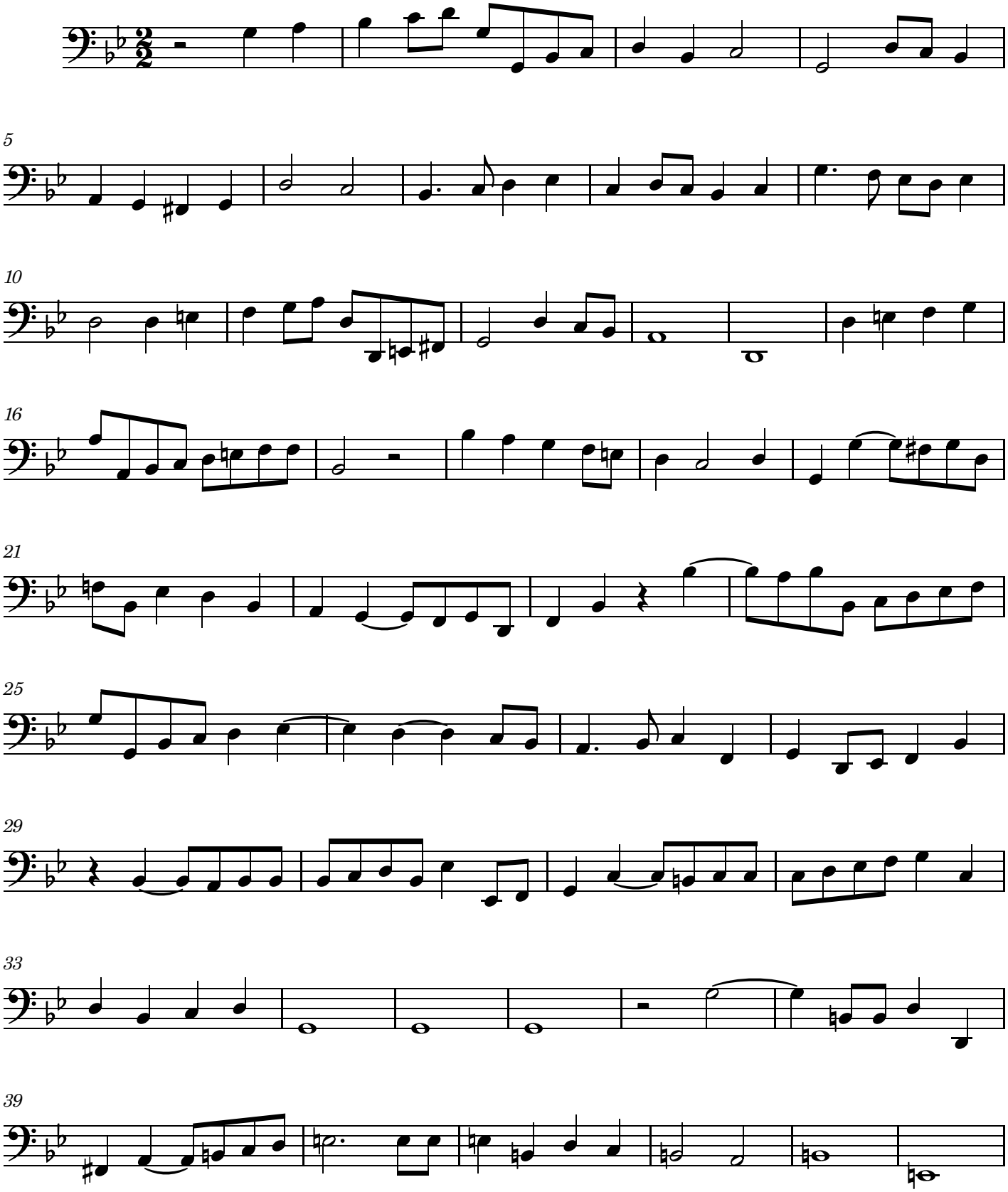

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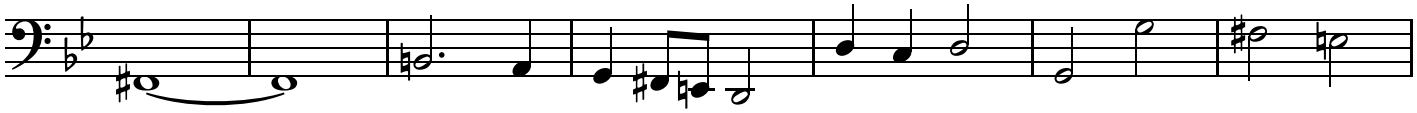

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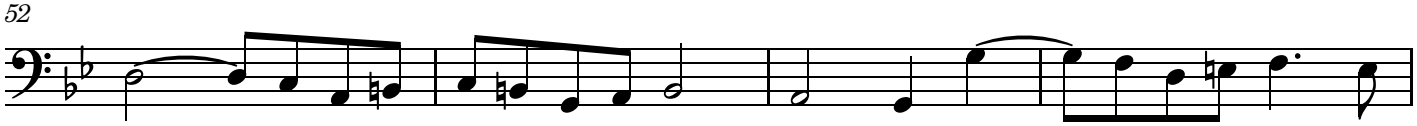

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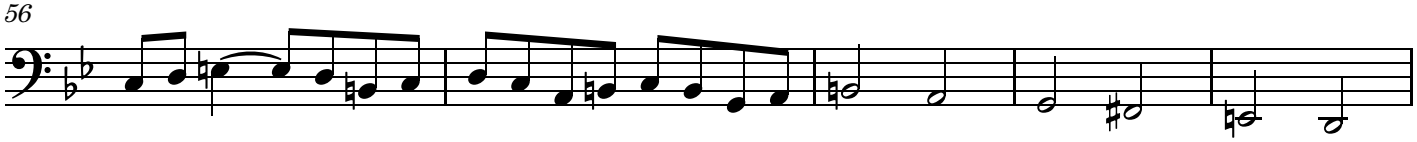

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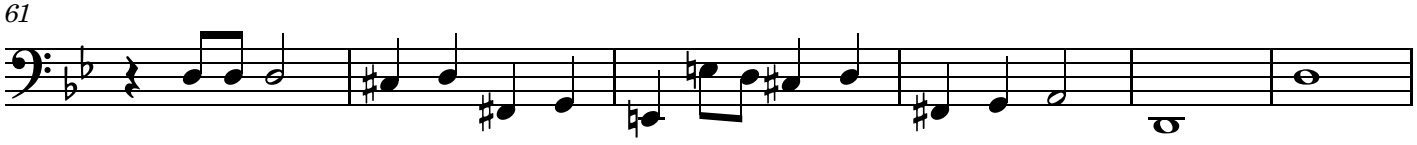

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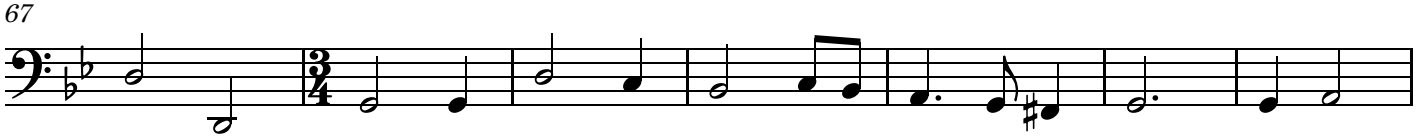

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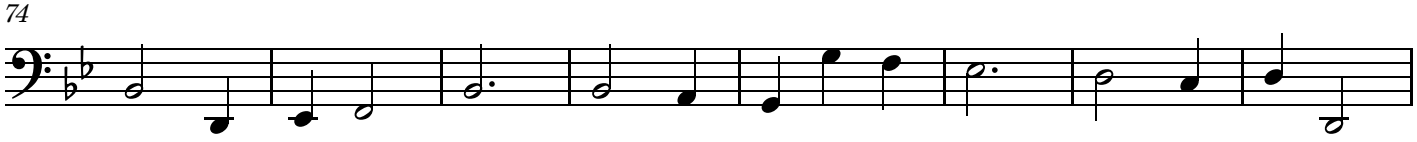

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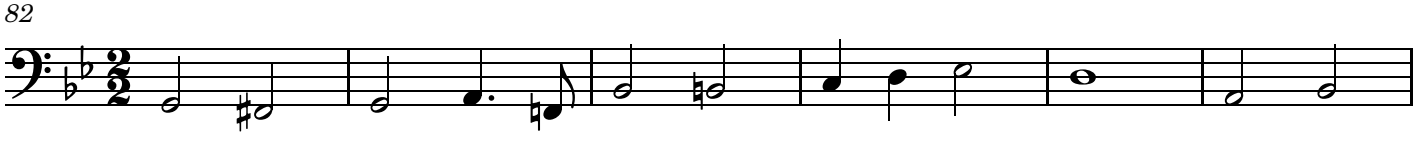

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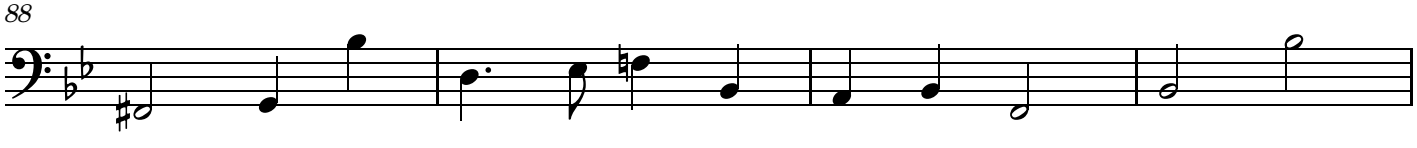

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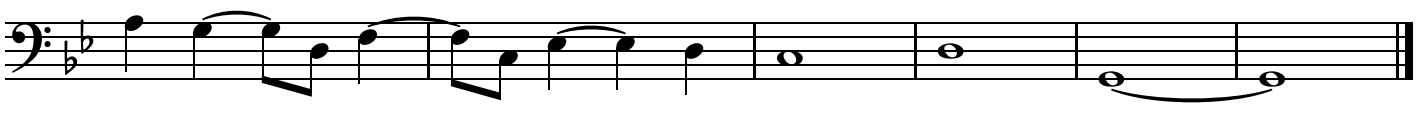

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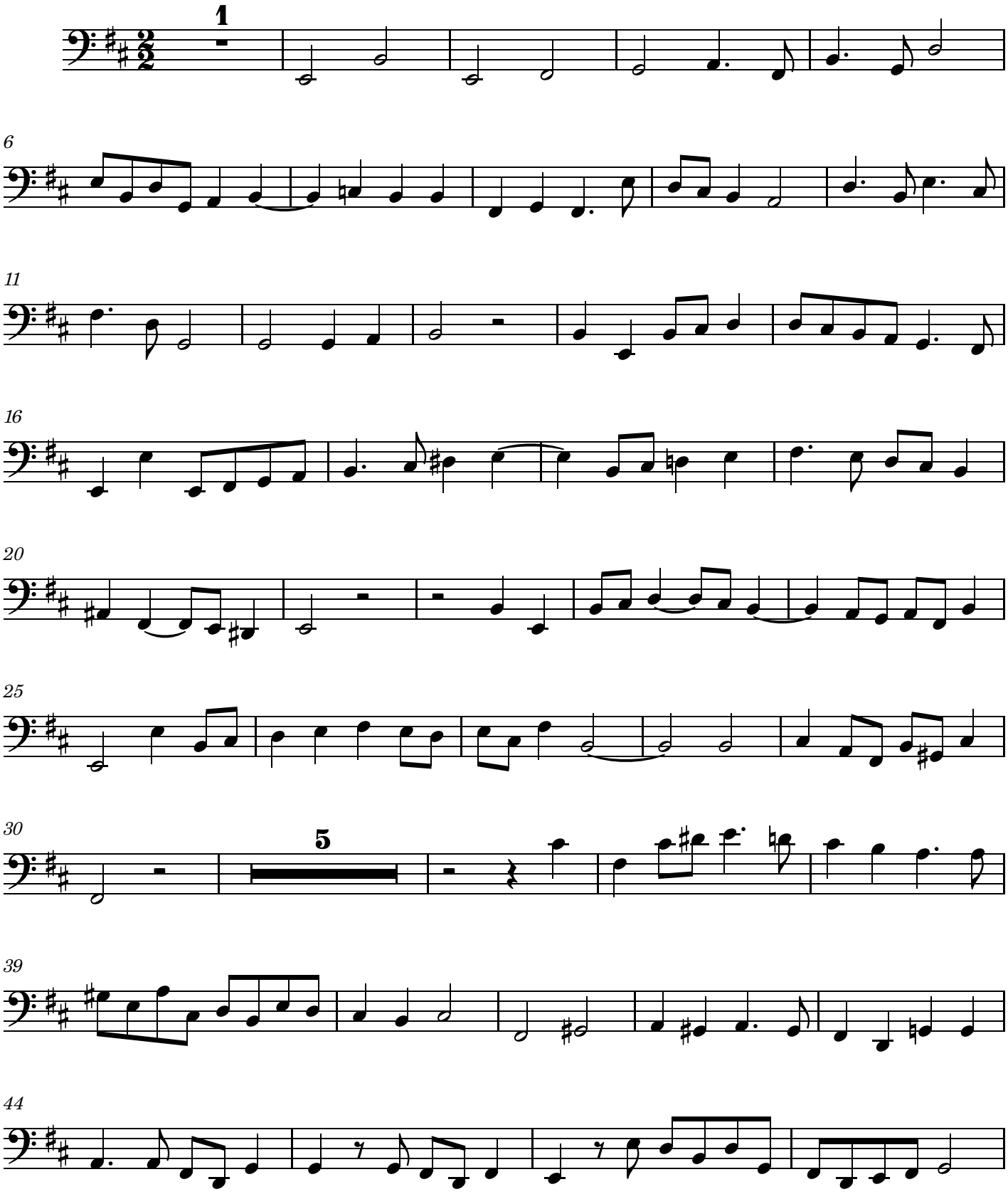

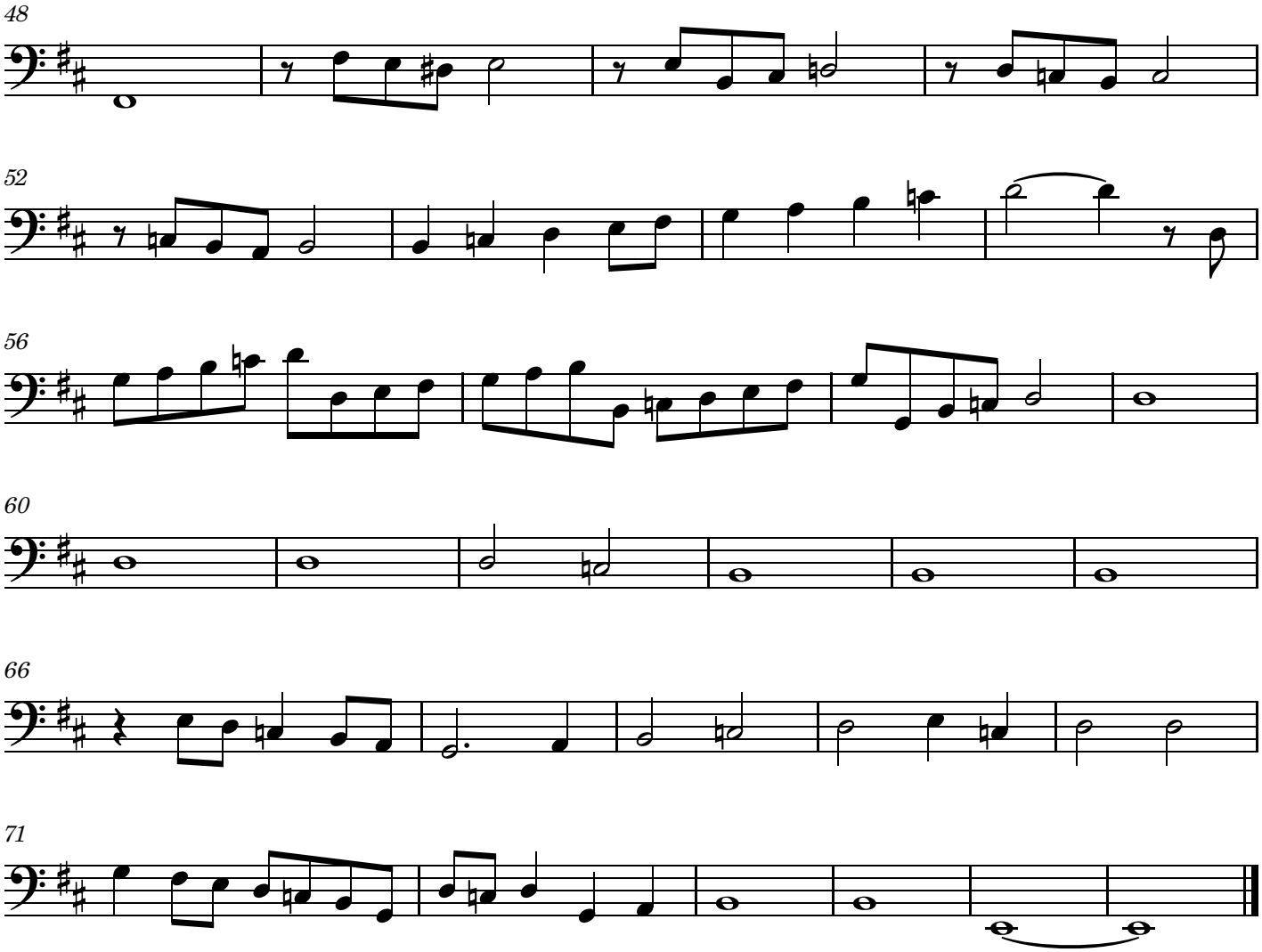

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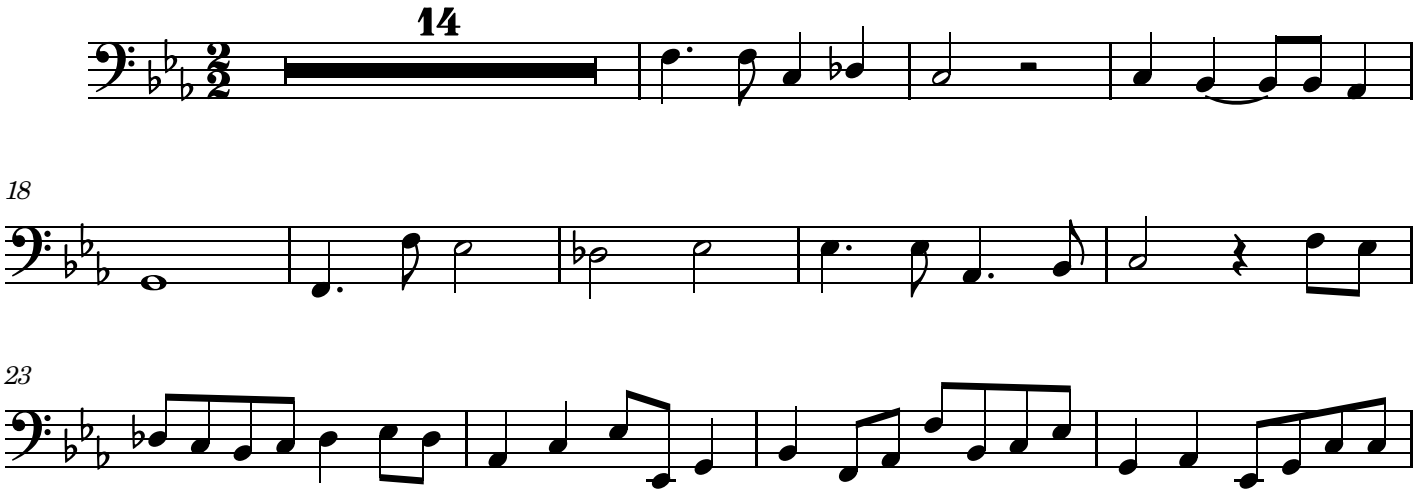

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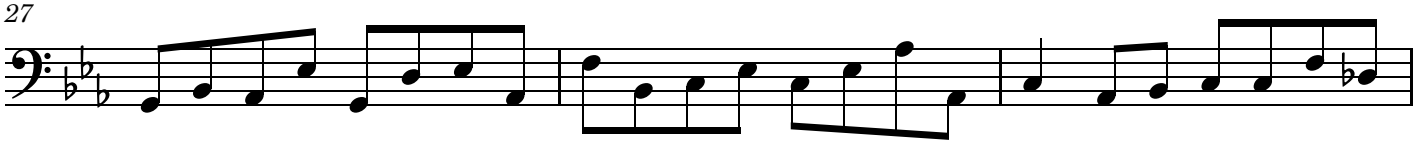

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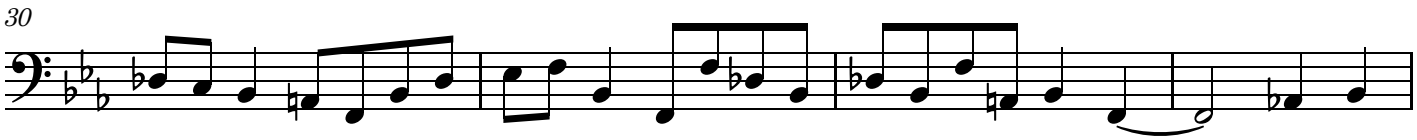

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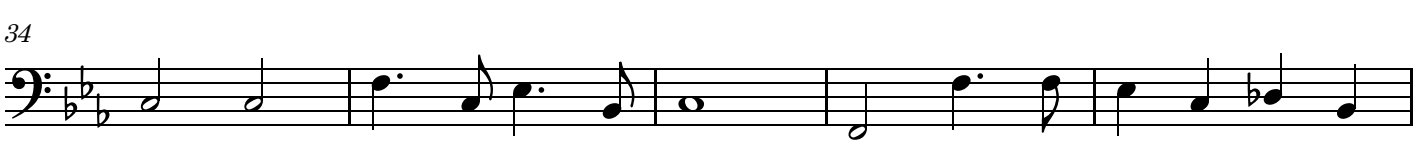

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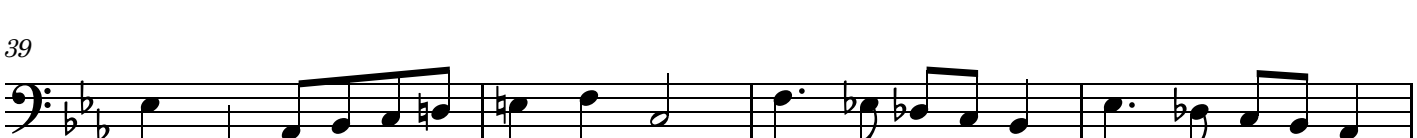

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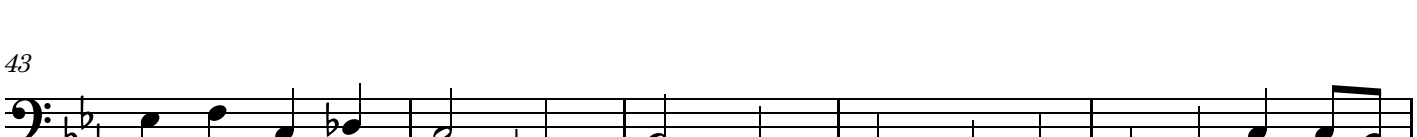

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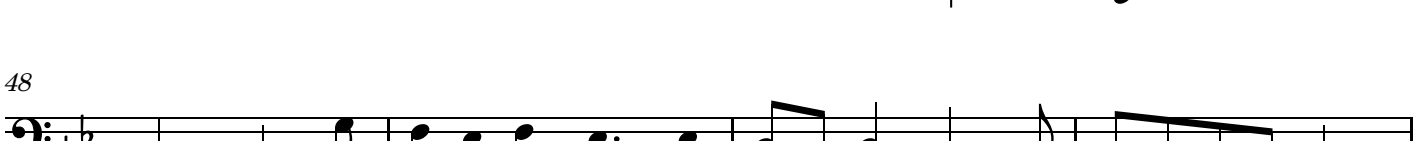

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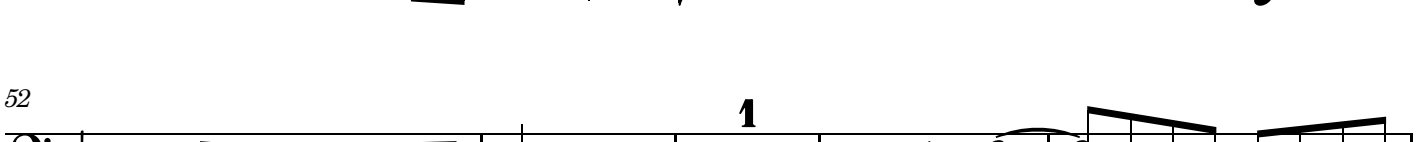

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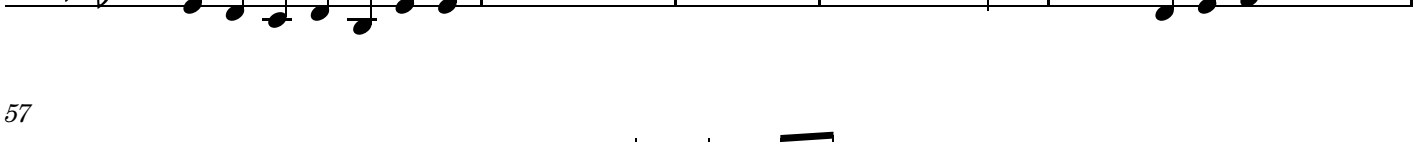

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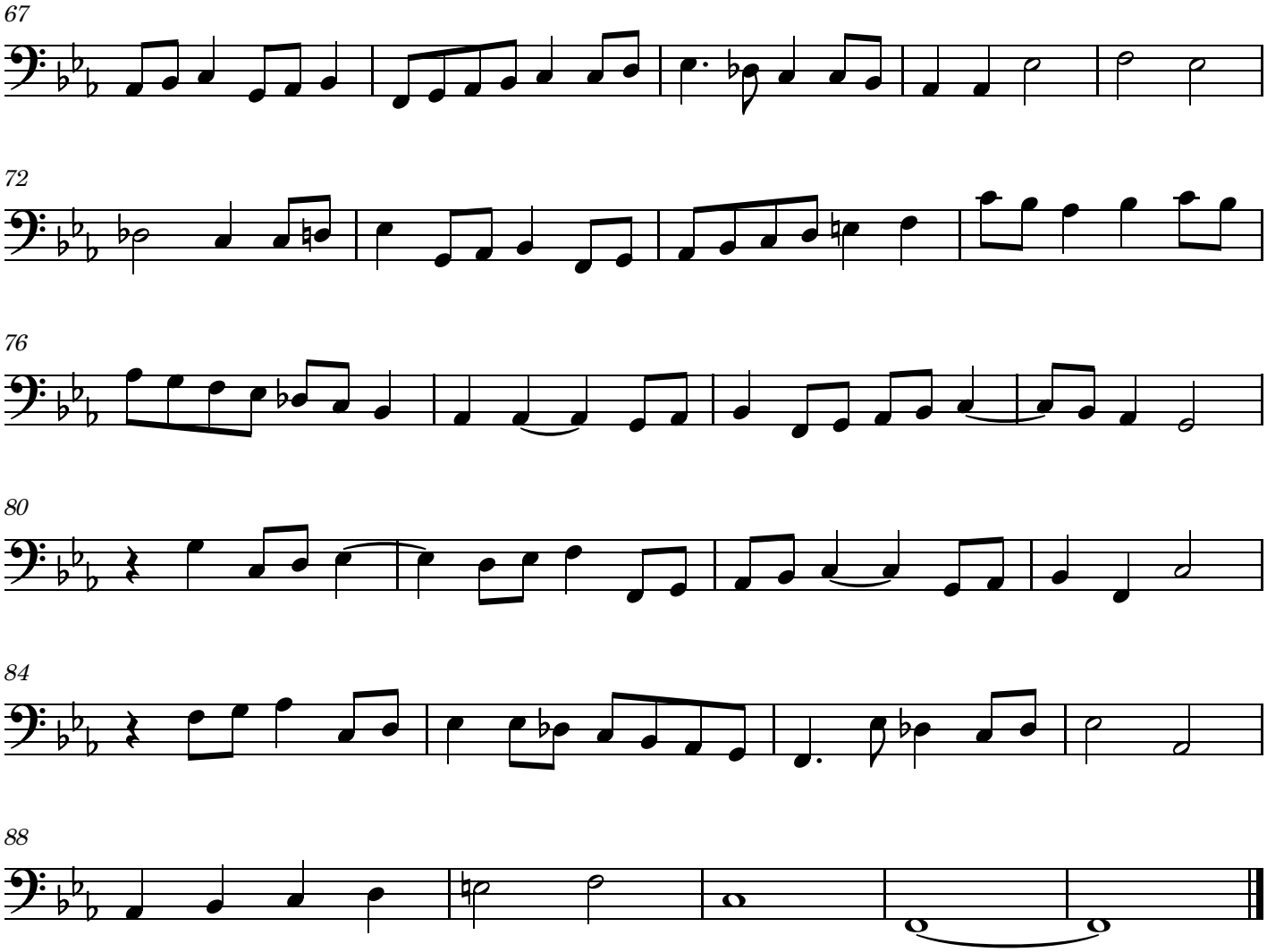

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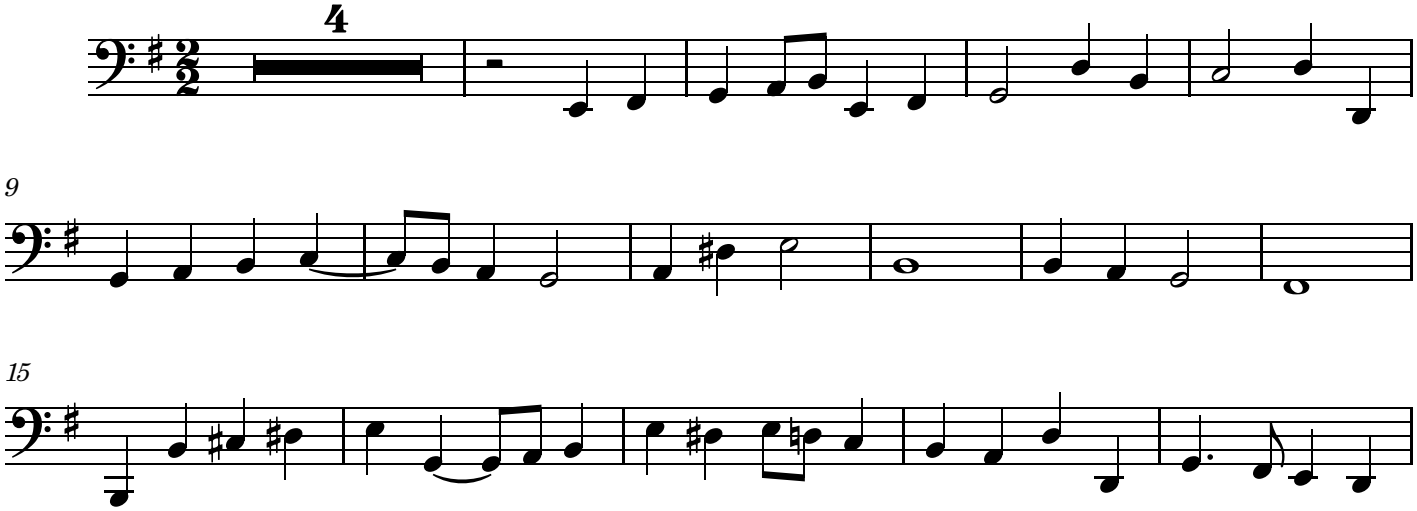

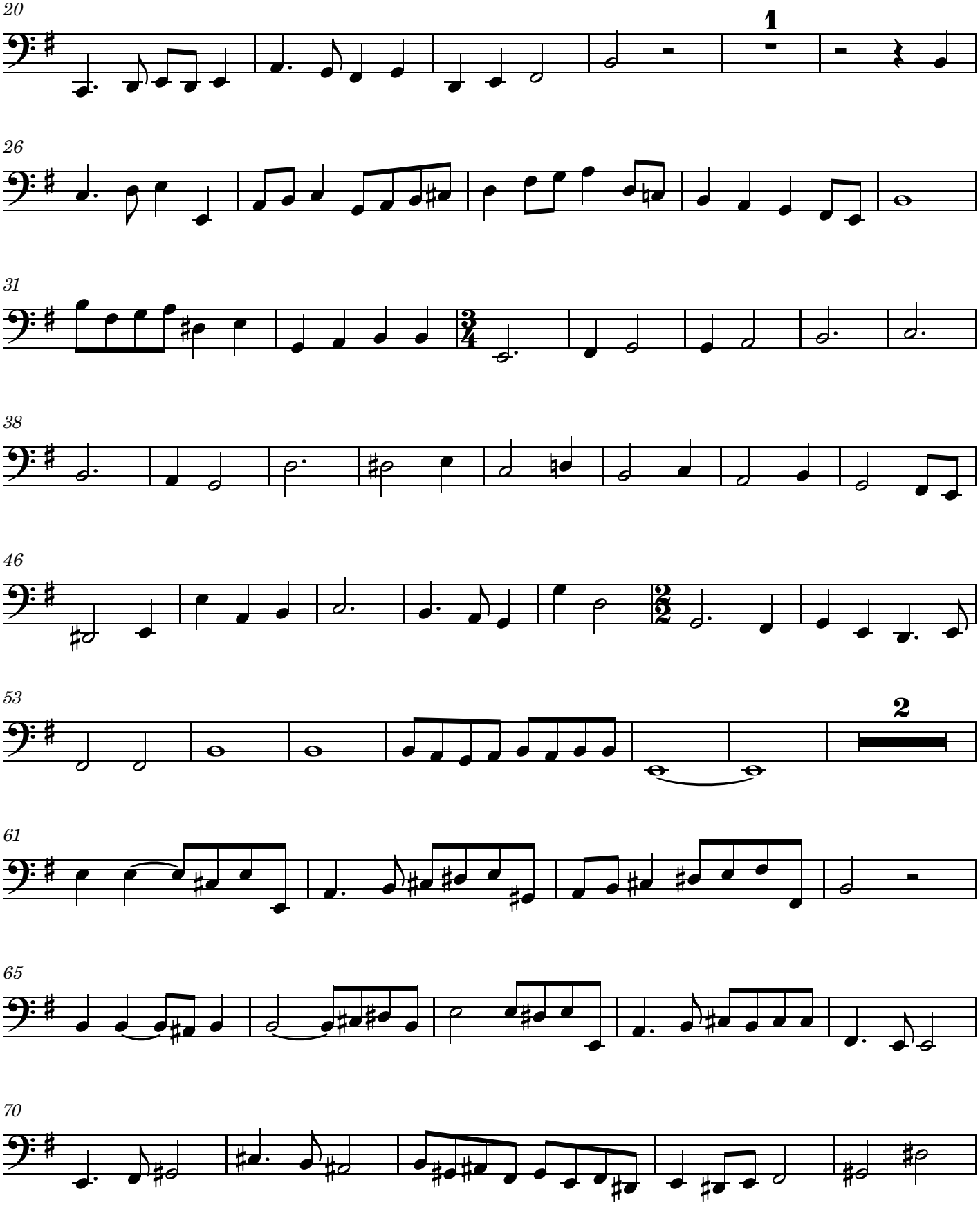
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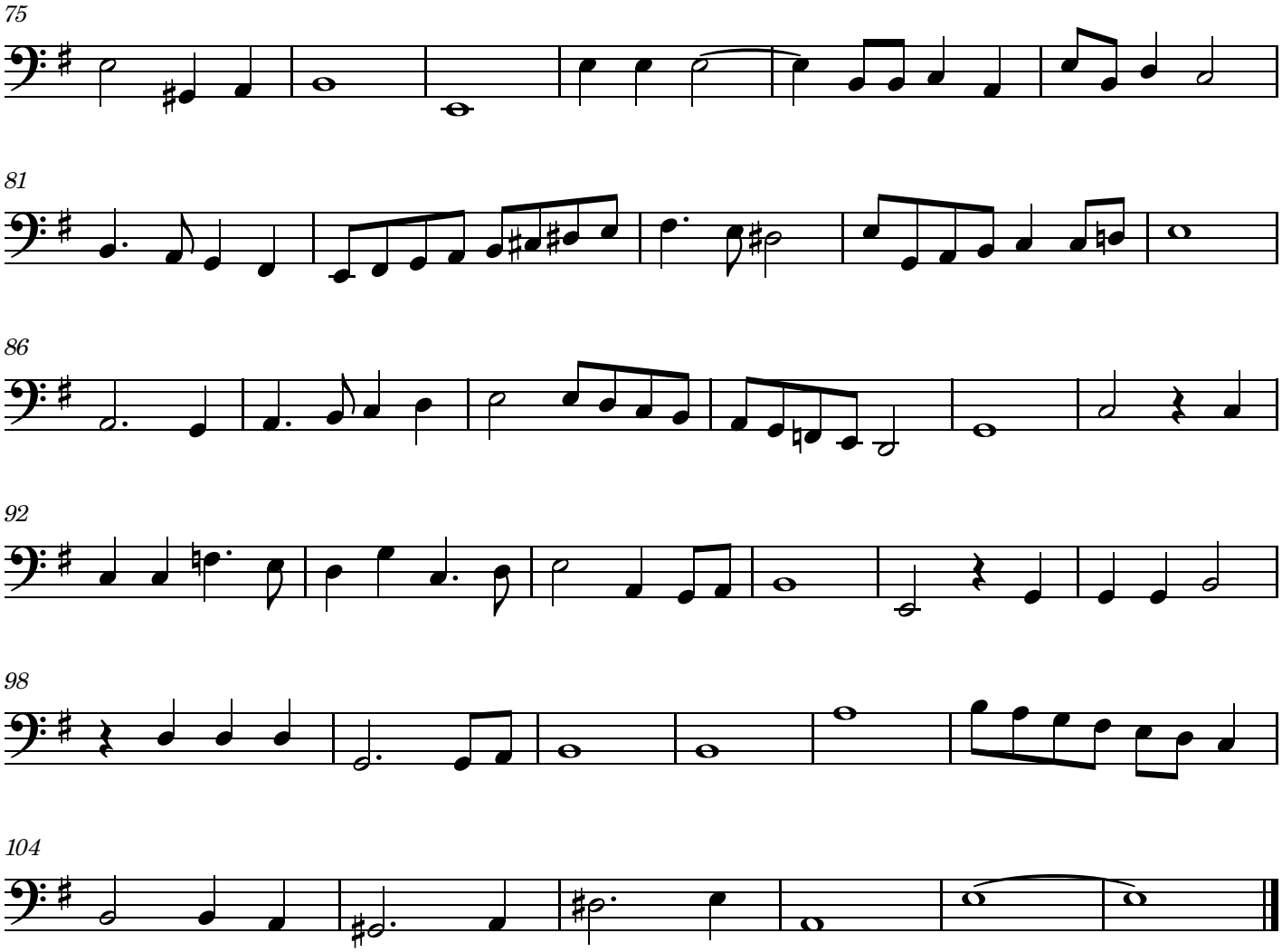

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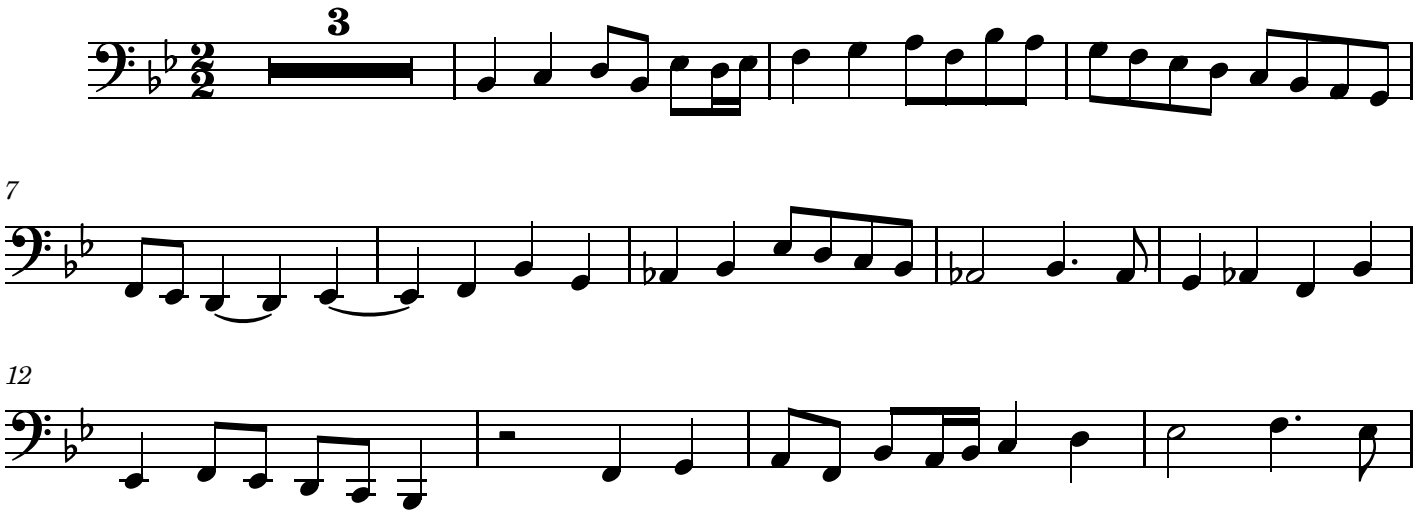

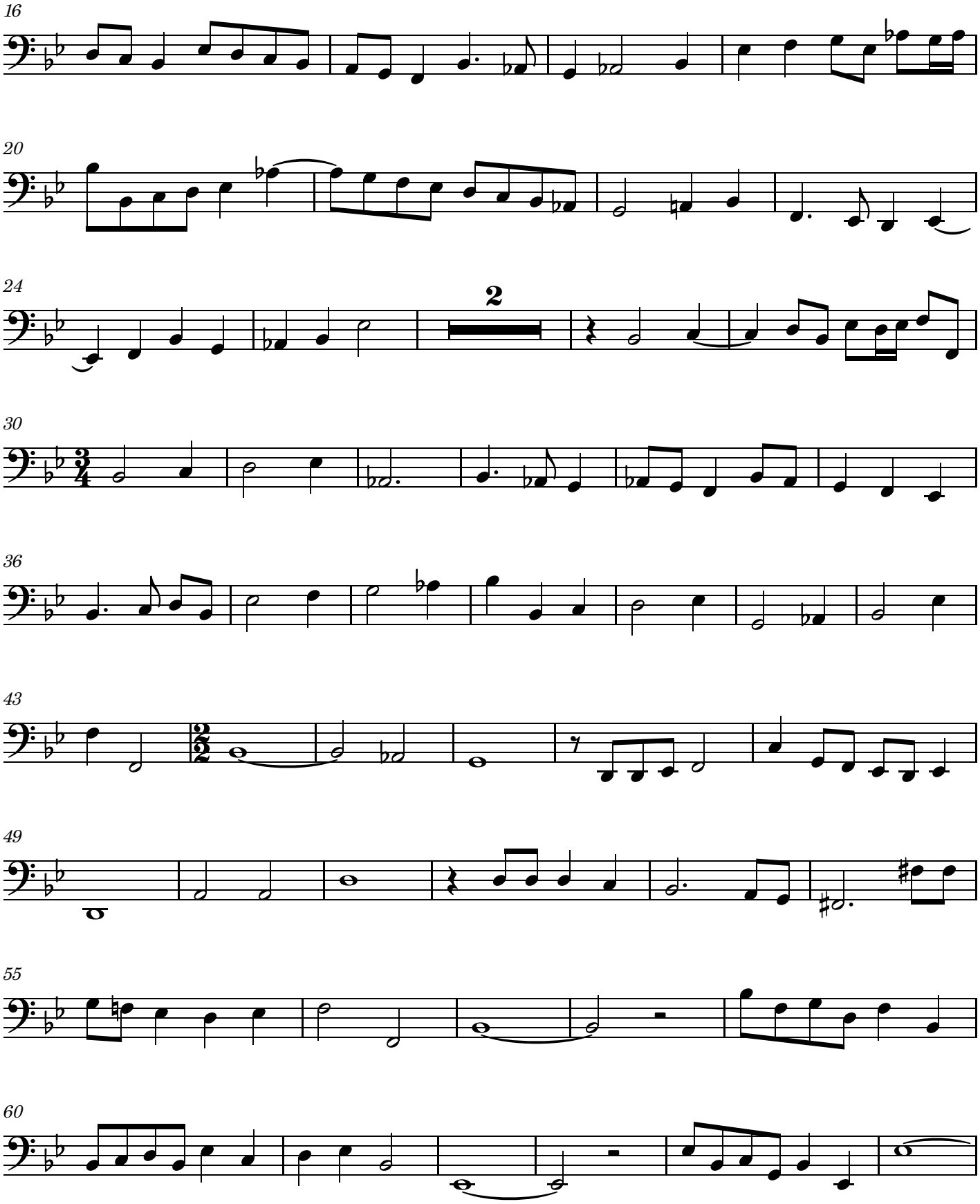
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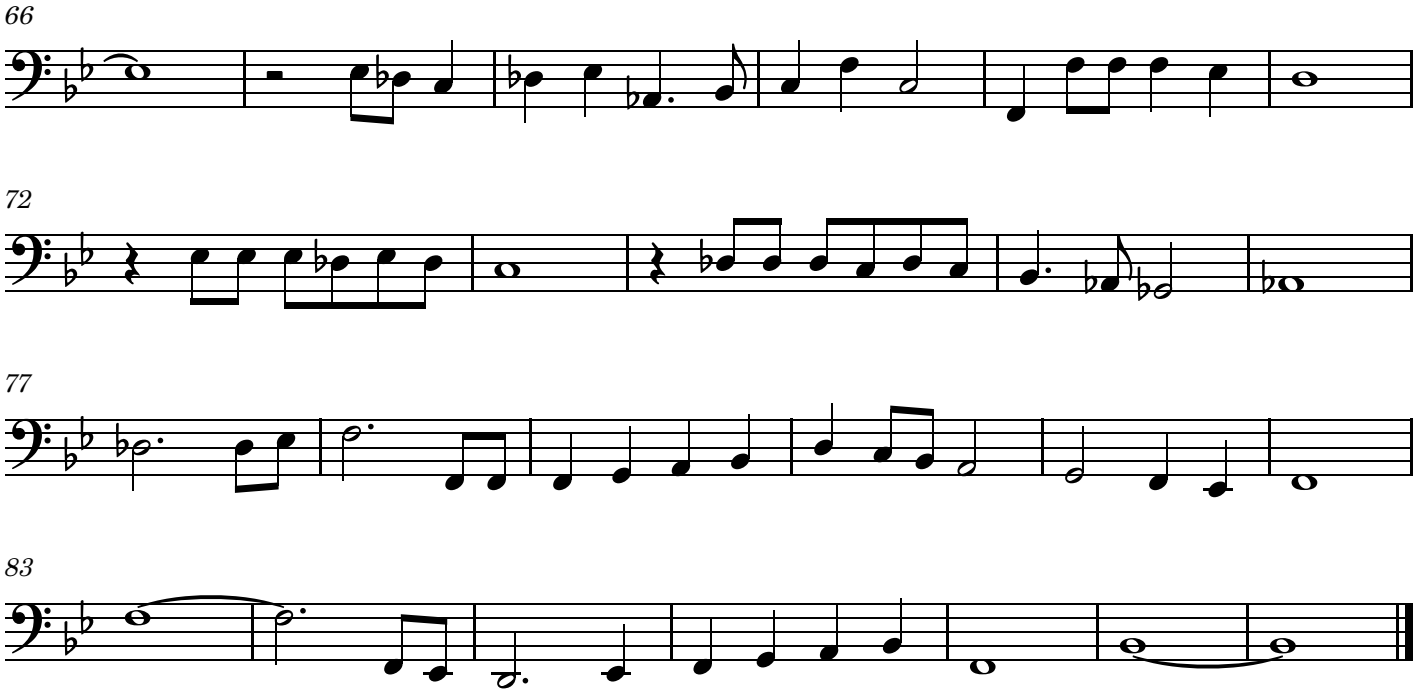

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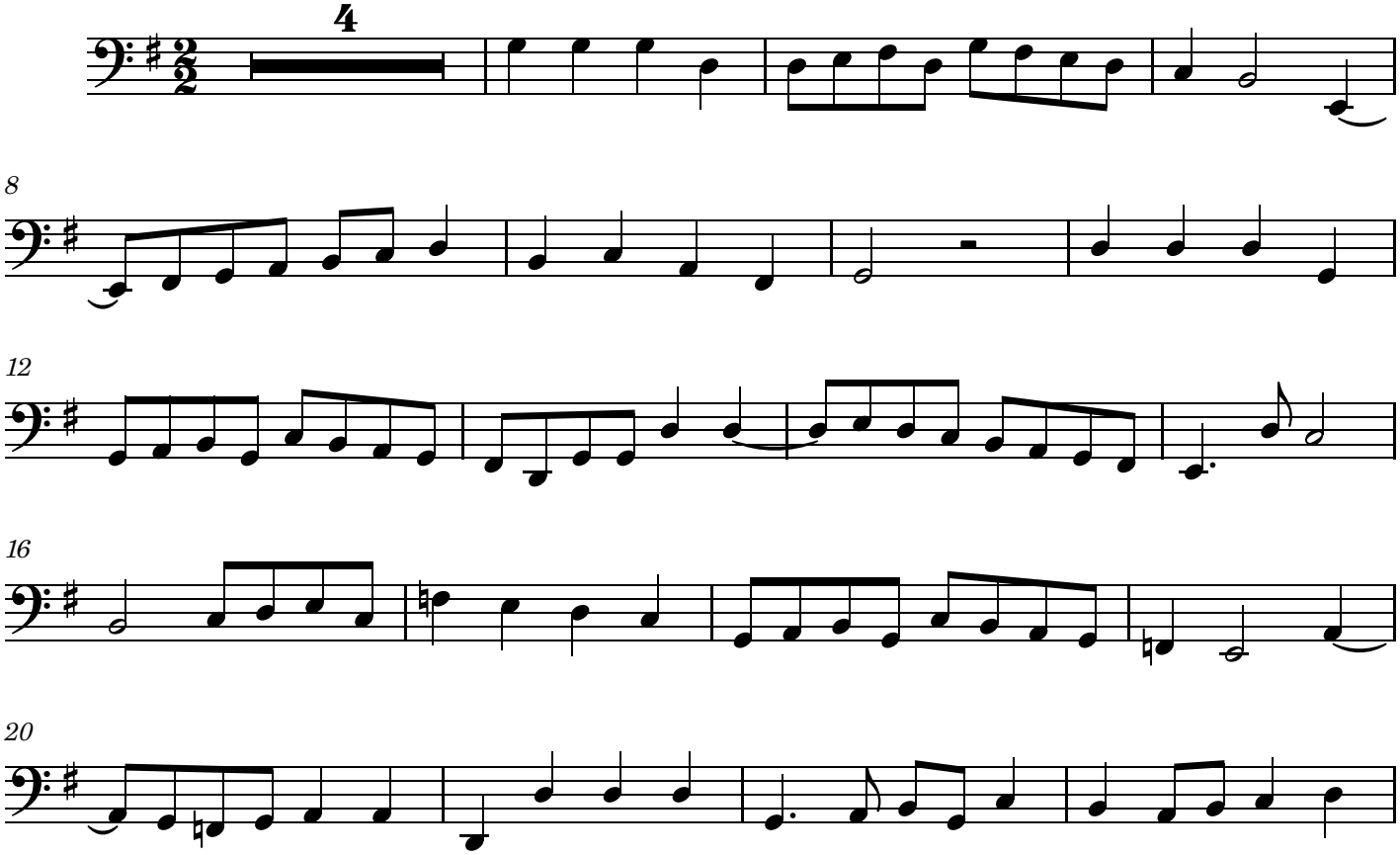

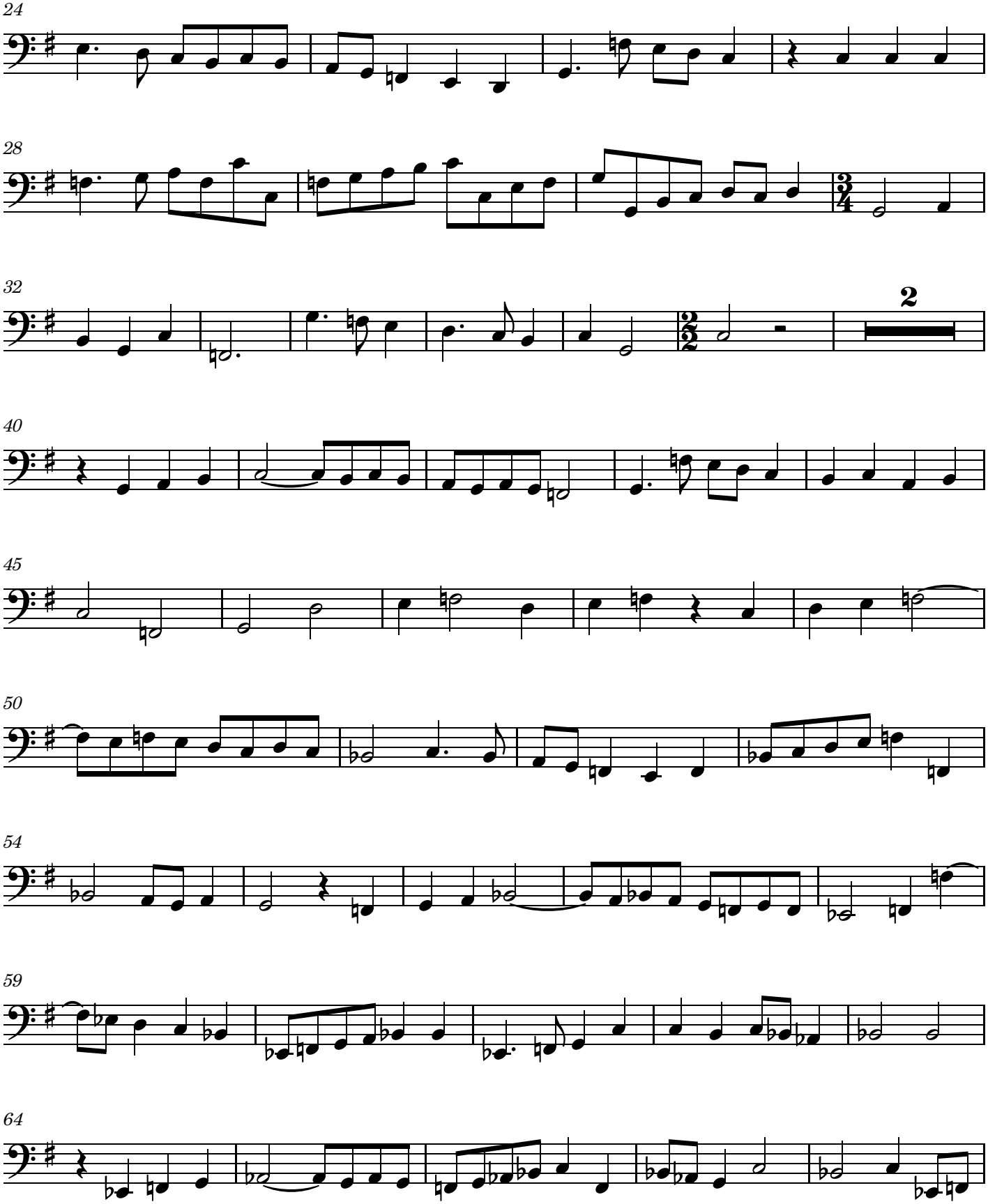
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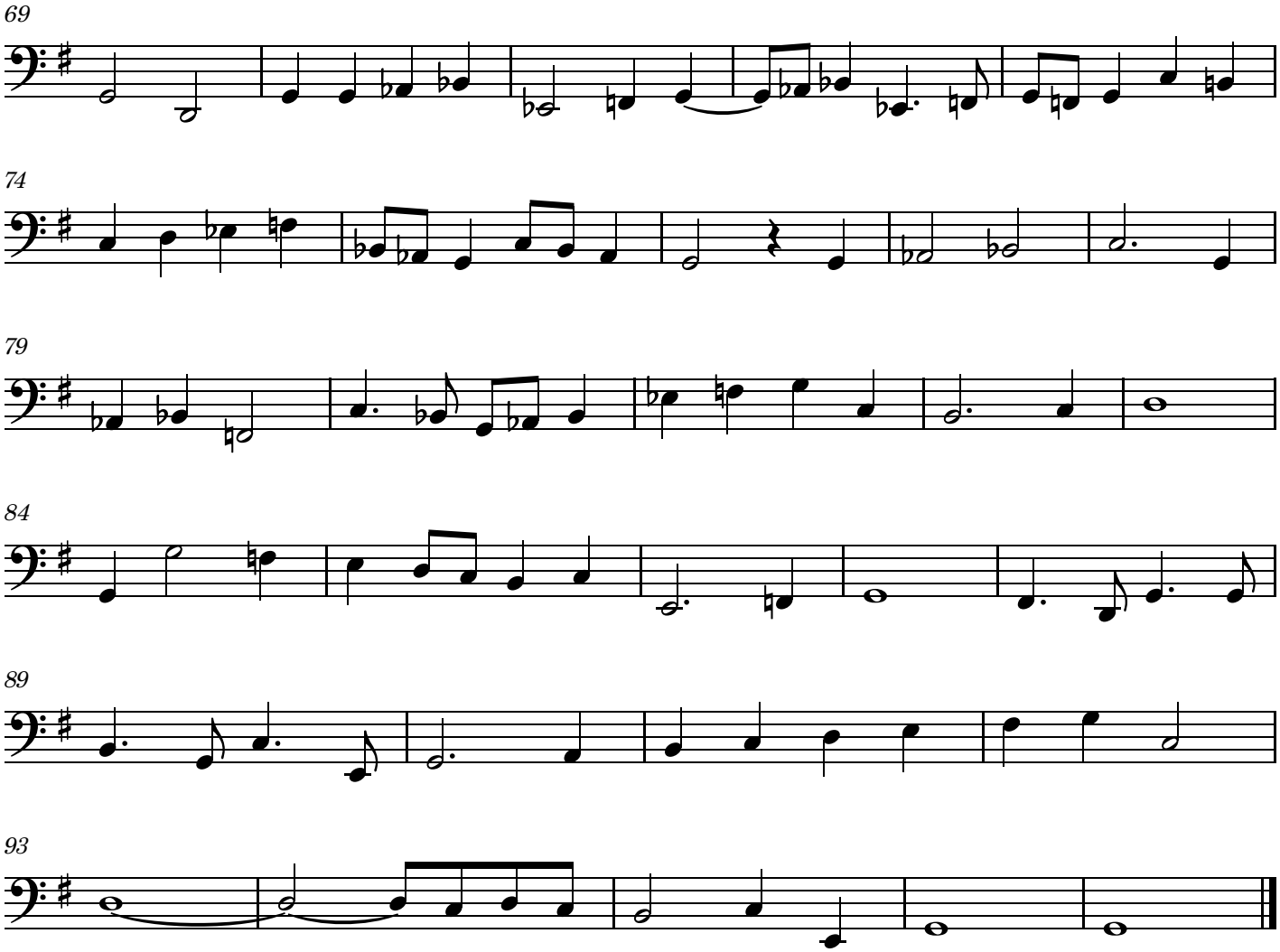

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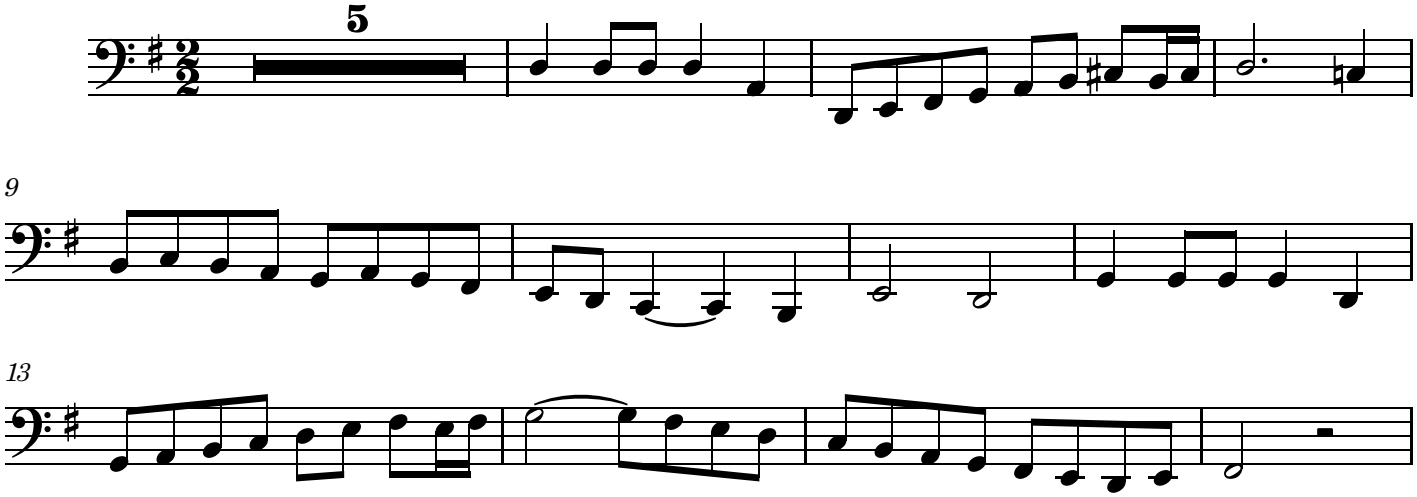

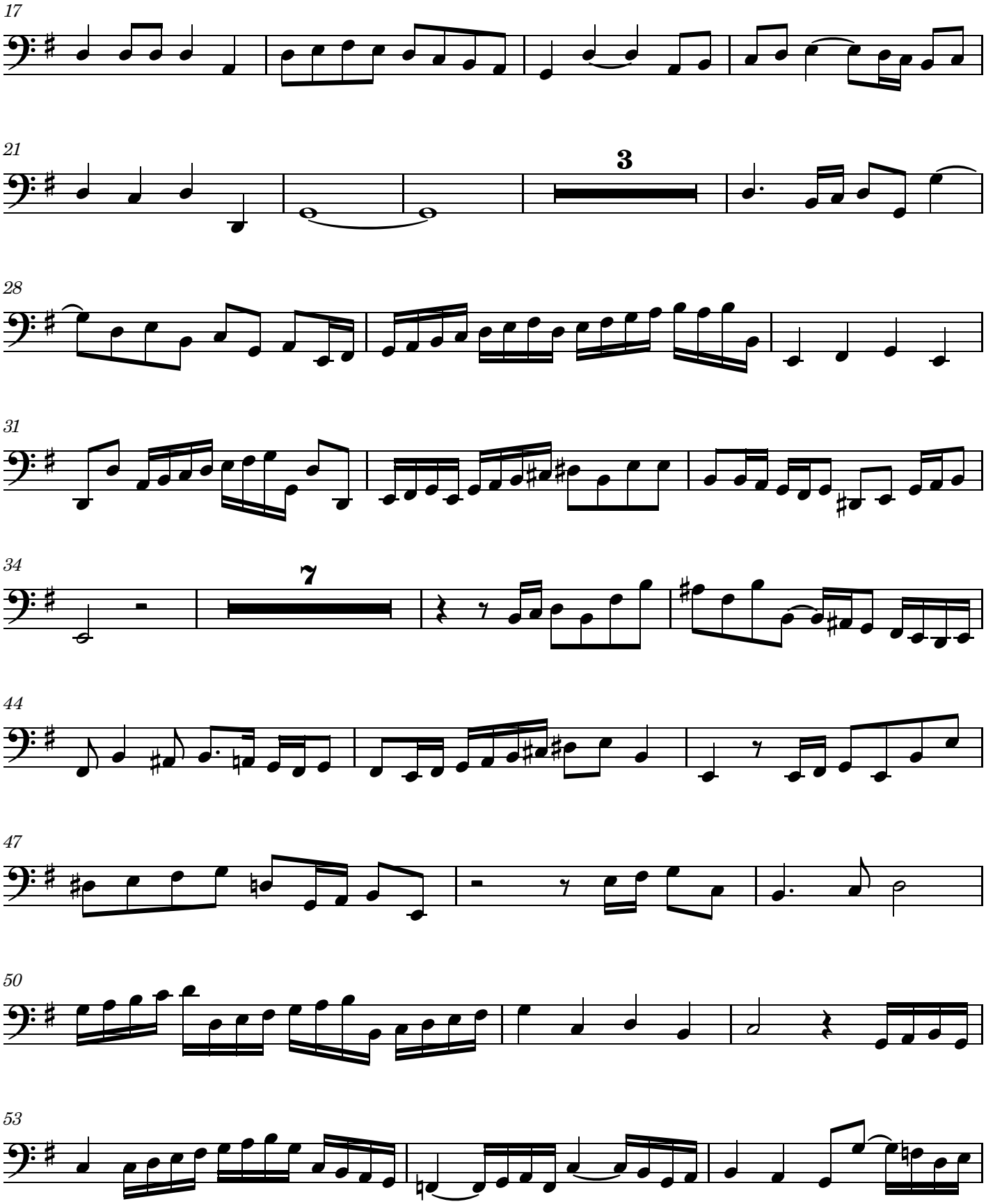
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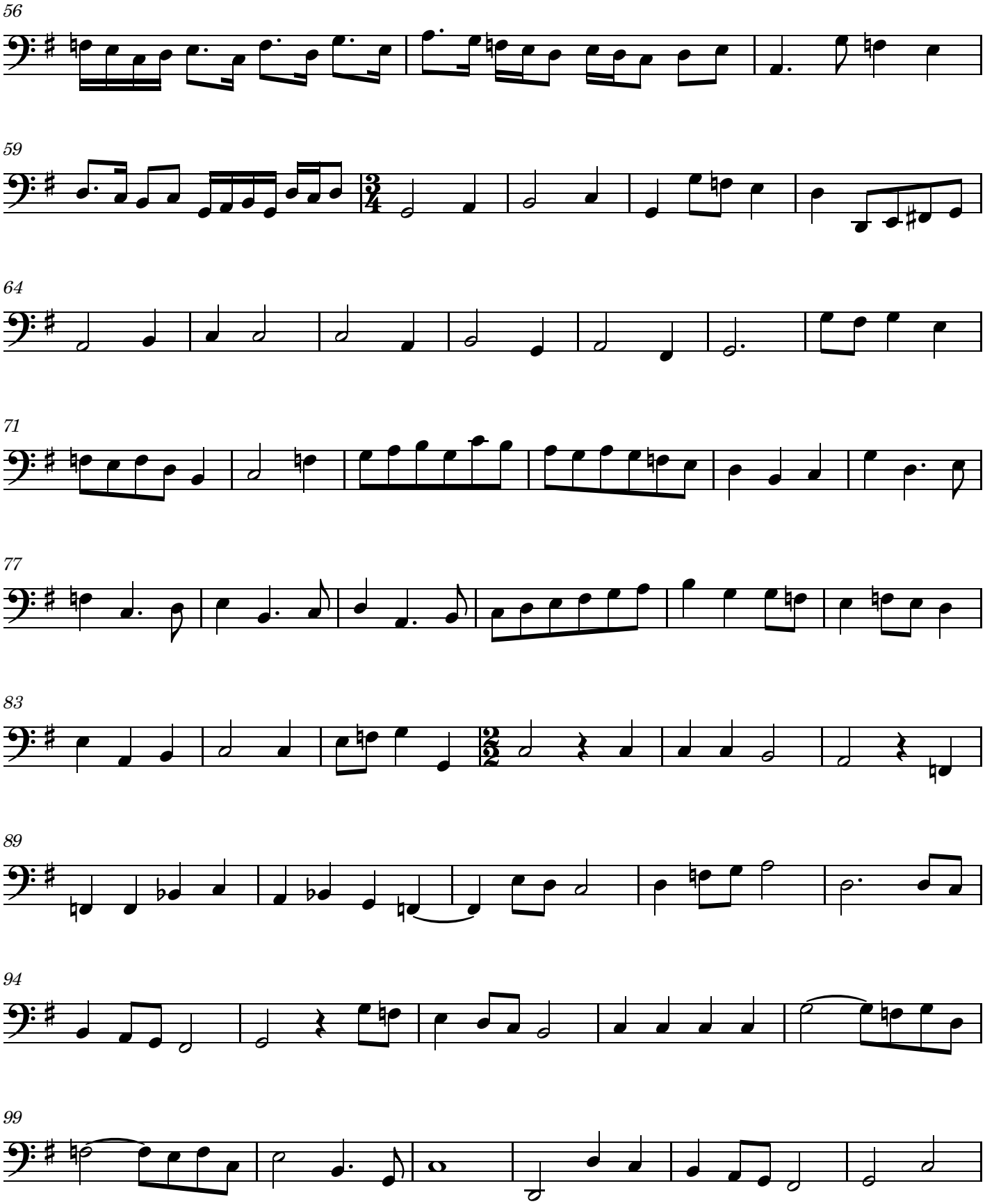
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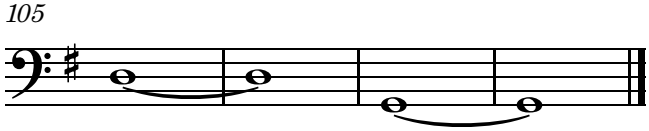

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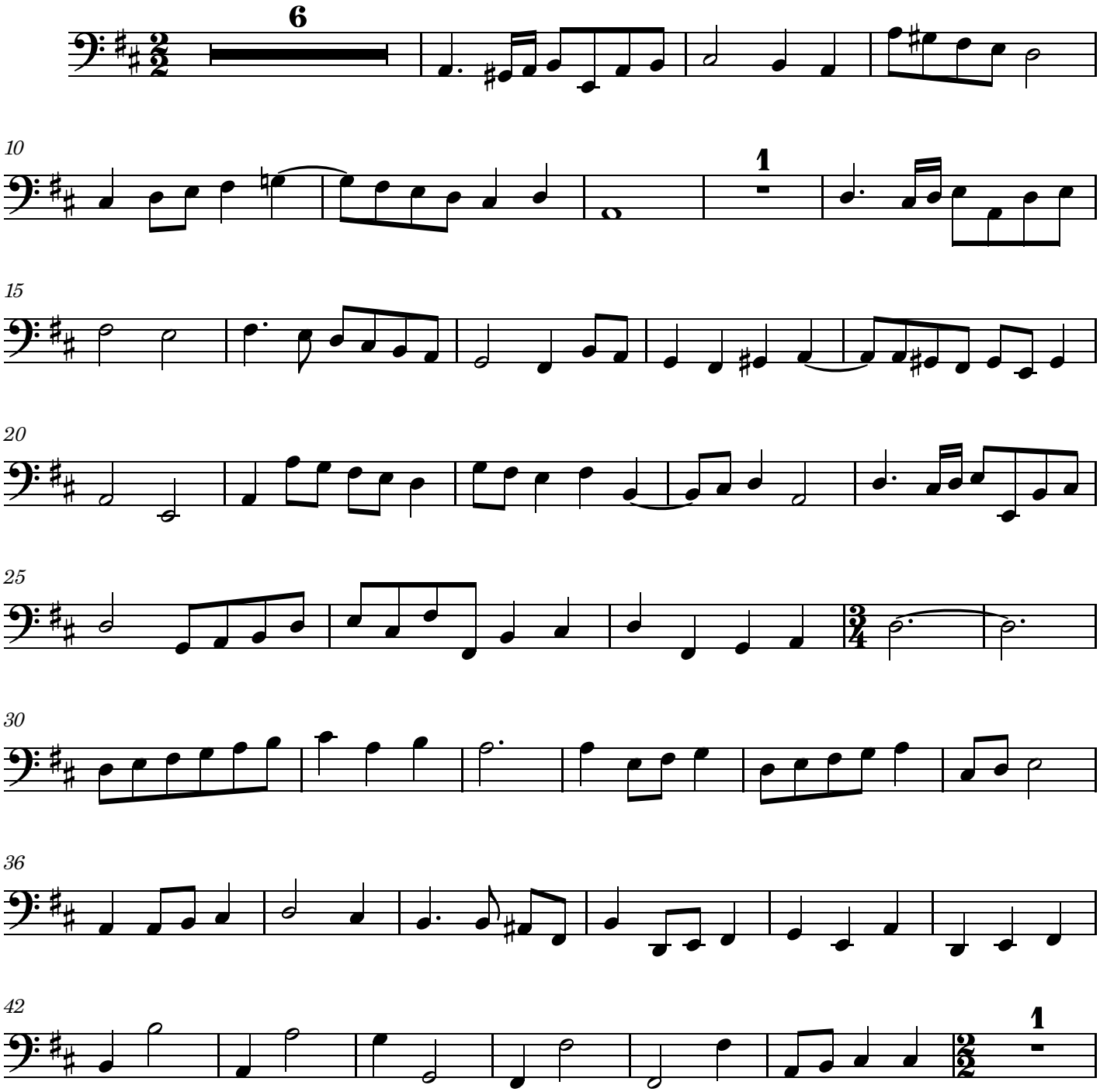

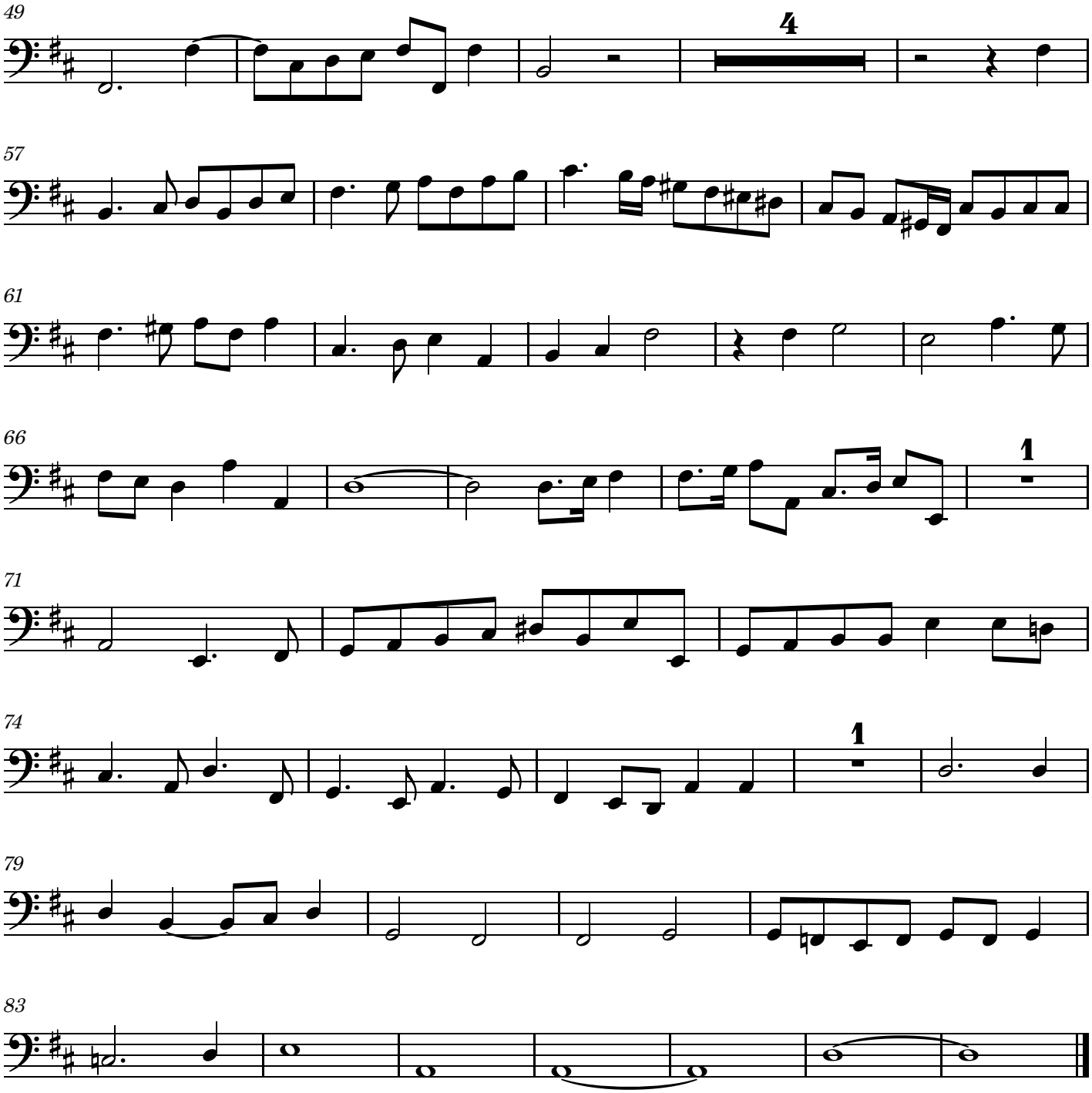

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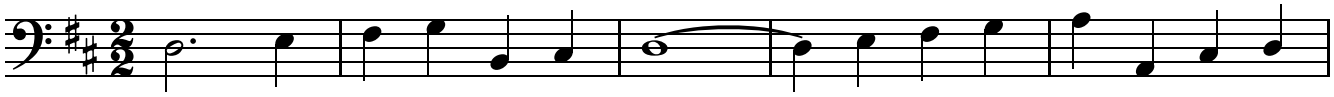

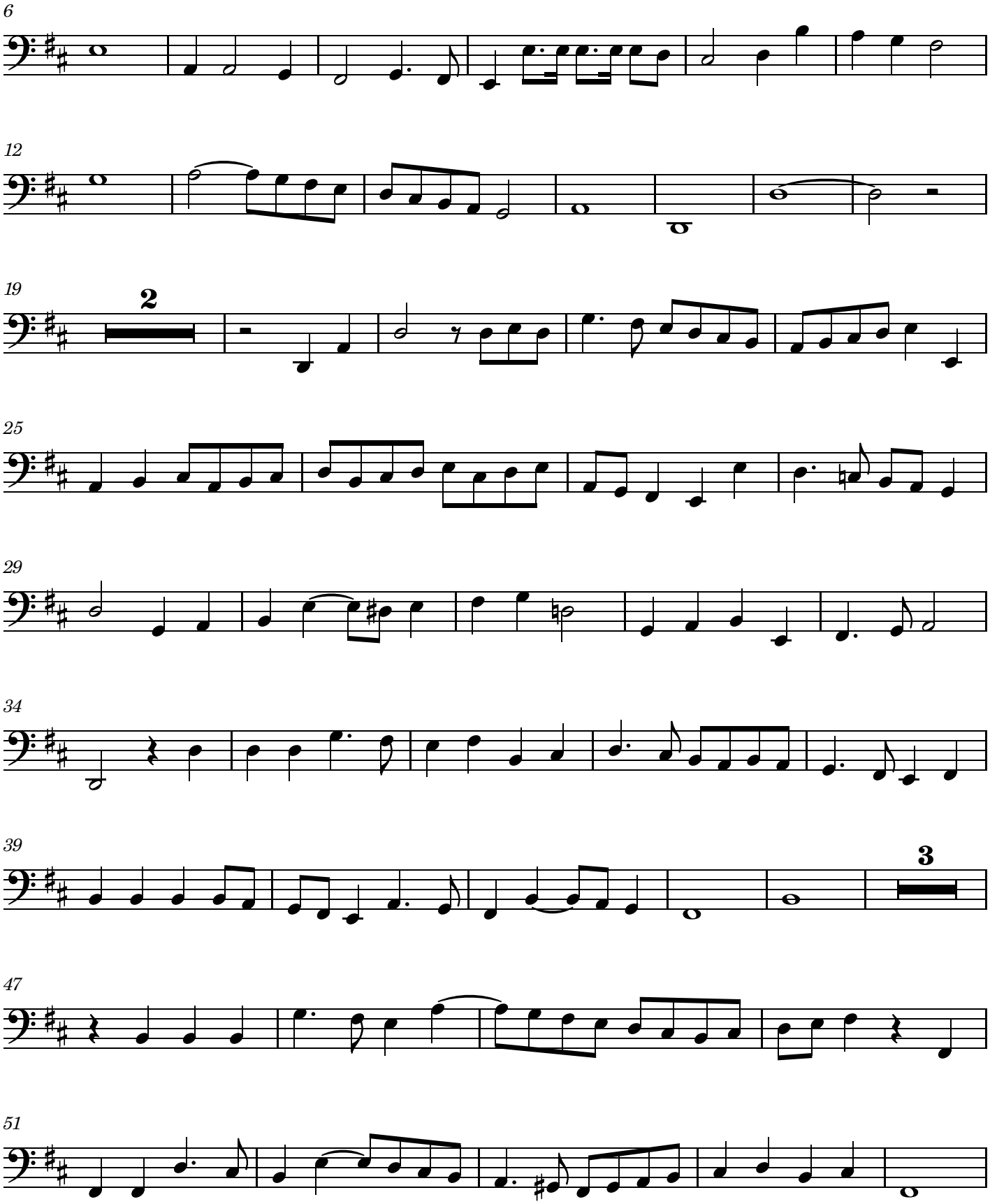
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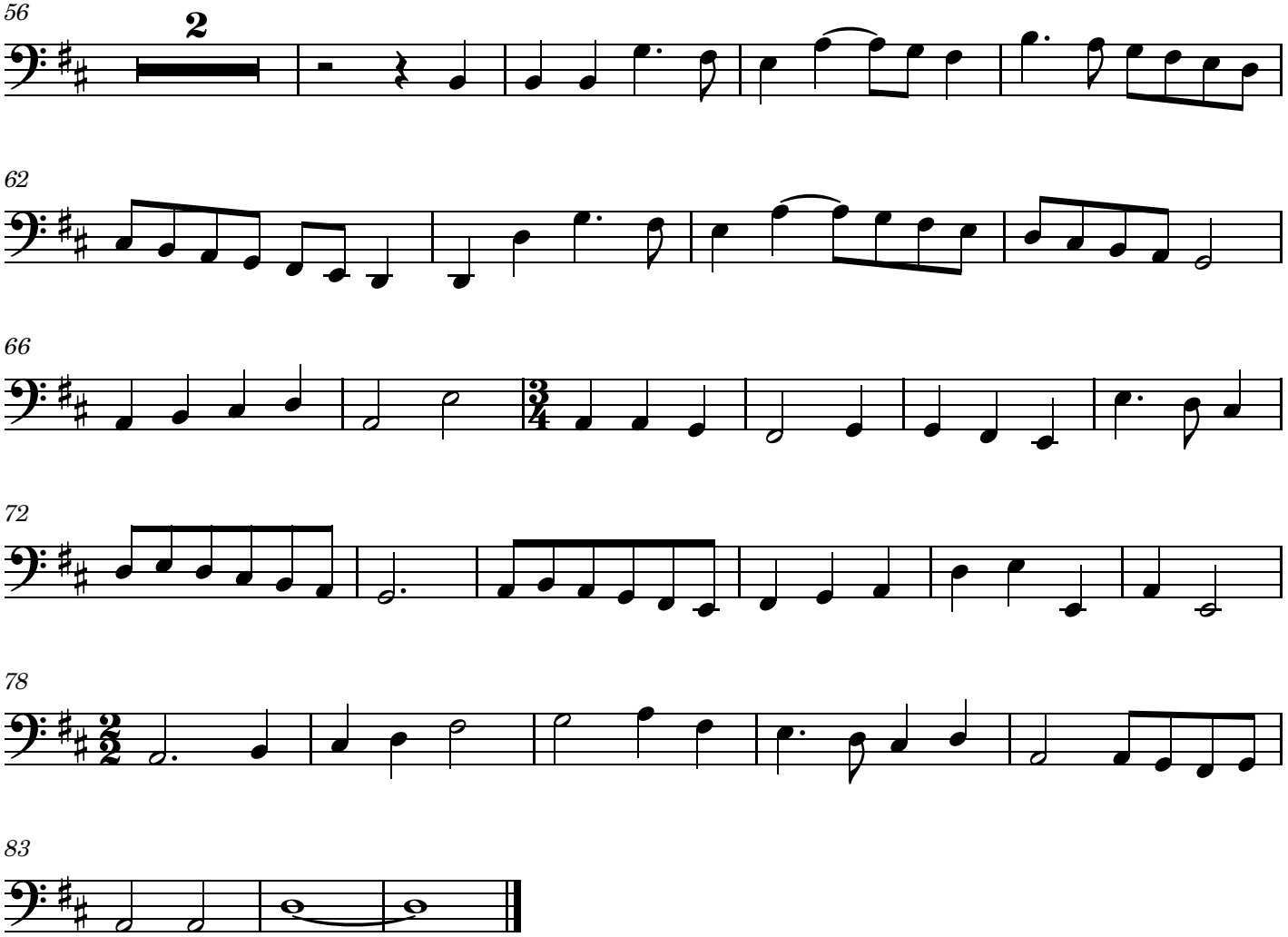

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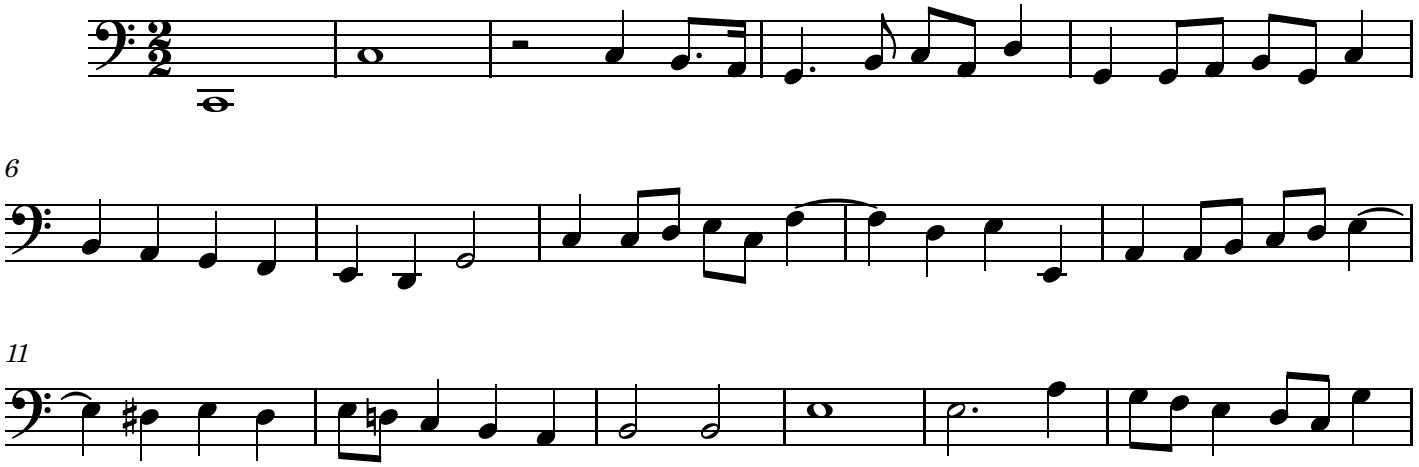

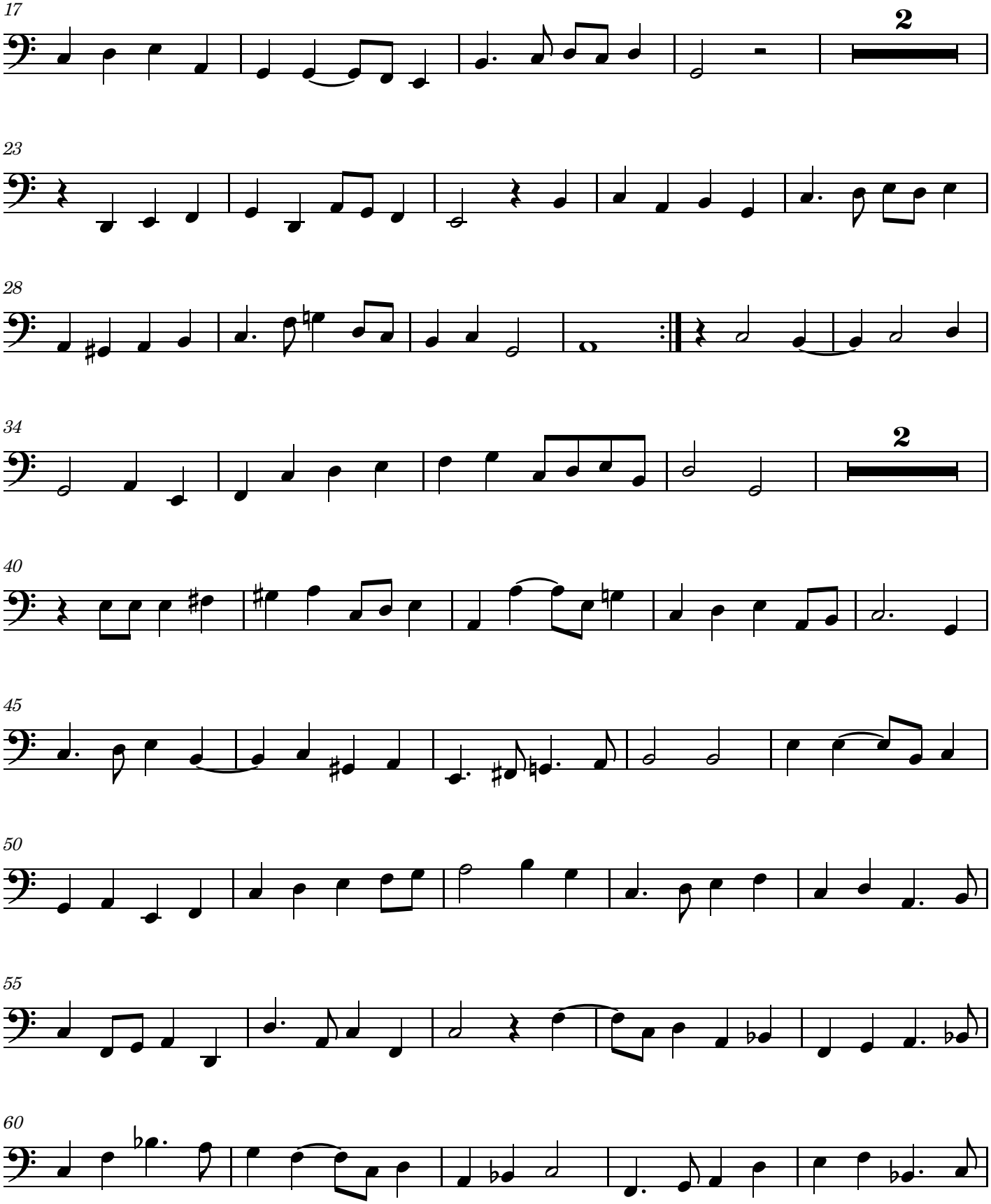
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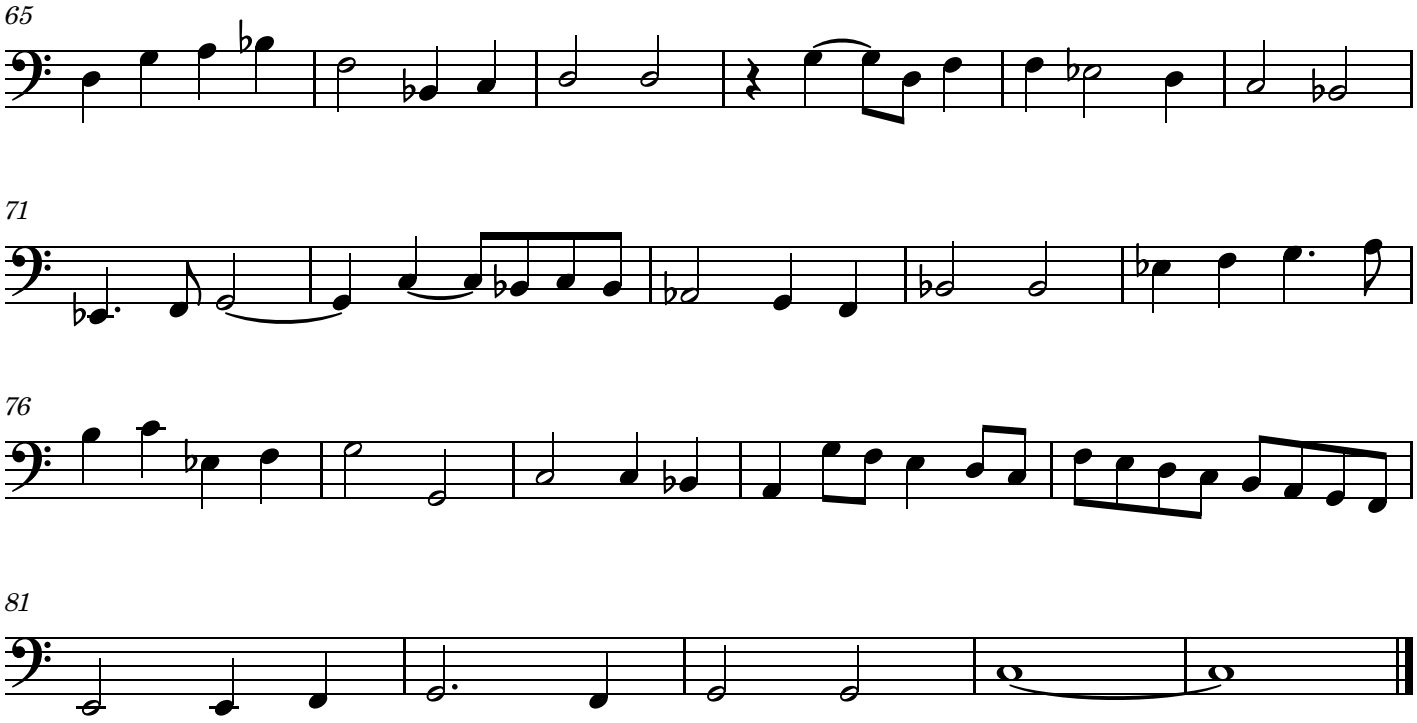
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