

Unsere Edition folgt den Quellen so genau wie möglich. Wir verwenden allerdings nur Violin-, Alt- und Bassschlüssel und haben die Schlüsselauswahl nach spielpraktischen Gesichtspunkten getroffen. Unsere Vorzeichen gelten für den ganzen Takt, von der Vorlage abweichende Vorzeichen stehen in Klammern. Die Fehlerfreiheit der Quellen ist unterschiedlich. Alle Änderungen, die wir am Notentext vorgenommen haben, sind im Kritischen Bericht auf S. V aufgeführt.

Die Musizierform der *Divisions on a Ground* war in England in der Mitte des 17. Jahrhunderts besonders unter Gambenspielern sehr beliebt und ist für uns heute untrennbar mit dem Namen Christopher

Simpson verbunden. Am Ende seiner profunden Anleitung *The Division-Viol* gibt er eine Sammlung von beispielhaften *Divisions* wieder, welche er mit diesen Worten einleitet: "... Sollten Sie [weitere] aufgeschriebene Beispiele dieser Art wünschen, (...) keiner hat mehr dergleichen hervorgebracht als der weithin bekannte und hervorragende Komponist in allen modernen Musikgattungen Herr John Jenkins"².

Wir danken Andrew Ashbee und Mark Caudle für ihre wertvolle Unterstützung

Günter und Leonore von Zadow
Heidelberg, November 2023

Nr. No.	VdGS No.	Titel Title	Quelle Source		
1	10	Preludium	Q1	GB-Ob Mus. 184 c.8 p.160	Autograph
2	65	Divisions in C	Q1	GB-Ob Mus. 184 c.8 p.159	Autograph, Fragment
3	3	Divisions in d	Q1	GB-Ob Mus. 184 c.8 p.156–158 rev	Autograph
4	4	Divisions in A	Q3 Q4	US-NYp Drexel 3551, p.1–6 GB-Lcm C41/2 p.62–67	
5	5	Divisions in d	Q2	GB-Ob MS. Mus. Sch. C.71 p.100–102	<i>August 30th 1672</i>
6	6	Divisions in d	Q2	GB-Ob MS. Mus. Sch. C.71 p.123, 125	
7	7	Divisions in g	Q1	GB-Ob Mus. 184 c.8 p.93–95	
8	8	Divisions in G	Q1	GB-Ob Mus. 184 c.8 p.96–101	
9	9	Divisions in D	Q1 Q2	GB-Ob Mus. 184 c.8 p.102–108 GB-Ob MS Mus. Sch. C.71 p. 114–118	

Introduction

Although John Jenkins was employed as a lutenist at the English court from 1660, he also composed much music for the bass viol. He is named as the sole 'Base Viole' in the 'Symphony' at the performance of Shirley's masque *The Triumph of Peace* for Charles I in 1633. Only nine pieces of his pieces for solo bass have come down to us, where there are 46 for two basses and 37 for three, although sadly only one part remains of the latter. For him 'Divisions on a Ground' was somewhat restrictive, relying as it did on a constantly recurring pattern, so nos. 1 and 3 of this edition abandon that rigid format. But *Polewheel's Ground* (no. 5) was universally known and admired, as was the ground for

no. 9. The Frankfurt Manuscript D-F Mus Hs 337, which was not used for this edition of no. 9 because it is a transcription for violin, attributes this ground to Jenkins himself. Manuscript US-NY p Drexel 3551 (no. 4) may have been copied and owned by Paul Francis Bridges, who in 1660 left the Netherlands to serve Charles II in England and so became a colleague of Jenkins there. He bought Christopher Simpson's *The Division Violist* (1659) and entered no. 4 as the first piece in his manuscript extension.

Andrew Ashbee
Snodland, Kent, Great Britain, November 2023

² Christopher Simpson, *The Division Viol* (London 1667) Seite 61.

Our Edition

This is a practical edition of all the pieces by John Jenkins for bass viol solo as listed in the *Thematic Index* of the VdGS.¹ With the exception of the prelude, these are *Divisions on a Ground*, which, strictly speaking, should not only be played solo but with their ground.

The sources we have used are contained in four different comprehensive collective manuscripts, cf. table on p. III. In our opinion, these are the most important sources for these pieces. According to the *Thematic Index*, however, there are further sources for some pieces. For two sets of divisions (nos. 4 and 9) we had two sources each, which do not differ significantly in content, but in part show a different order of the divisions. Our primary source is shown in bold in the table. In cases of doubt, we have also taken the secondary source into account. The sources of the first three pieces are autographs, which also contain fingerings.

From no. 3 onwards, we have numbered the divisions consecutively. In no. 3, 4, 5, 6 and 9 there are two different grounds, here we have also indicated the respective ground letter A or B in the numbering. The order of the divisions corresponds to the (primary) source. Notes on individual pieces follow.

In Prelude **No. 1** bar 16, the stems of the quavers

