

ALL CREATURES NOW

Transcribed and edited by David Scott

JOHN BENNET (1601)

alleys

Music score for 'All Creatures Now' featuring five staves (Soprano, Alto, Tenor, Bass, Bass) in 2/4 time, F major. The lyrics 'All creatures now are' are repeated three times. The first staff has handwritten lyrics: 'All', 'crea - tures', 'now', 'are'. The second staff has handwritten lyrics: 'All', 'KIN', 'now', 'are'. The third staff has handwritten lyrics: 'All', 'crea - tures', 'now', 'are'. The fourth staff has handwritten lyrics: 'All', 'crea - tures', 'now', 'are'. The fifth staff has handwritten lyrics: 'All', 'crea - tures', 'now', 'are'.

Music score for 'Merry, Merry, Merry-Minded' featuring five staves (Soprano, Alto, Tenor, Bass, Bass) in 2/4 time, F major. The lyrics 'merry, merry, merry-mind-ed' are repeated four times. The first staff has handwritten lyrics: 'merry', 'merry', 'merry', 'mind-ed'. The second staff has handwritten lyrics: 'merry', 'merry', 'merry', 'merry'. The third staff has handwritten lyrics: 'merry', 'merry', 'merry', 'merry'. The fourth staff has handwritten lyrics: 'merry', 'merry', 'merry', 'merry'. The fifth staff has handwritten lyrics: 'merry', 'merry', 'merry', 'merry'.

mer - ry,
 mer - ry - mind - ed, are mer - ry, mer - ry, mer - ry, mer - ry;
 mer - ry, mer - ry - mind - ed, mer - ry, mer - ry -
 mer - ry,
 mer - ry, mer - ry, mer - ry - mind

5
 mer - ry - mind-ed, the shep - herds' daugh - ters play - ing, the
 mer - ry-mind - ed, the shep - herds' daugh - ters
 mind - ed, the shep - herds' daugh - ters play - ing, the
 mer - ry-mind - ed, the shep - herds' daugh - ters
 ed, the shep - herds' daugh - ters play - ing, the

shep - herds' daugh - ters play - ing, the
 play - ing, the shep - herds' daugh - ters play - ing.
 shep - herds' daugh - ters play - ing, are play-ing, are play-ing, the
 play - ing, the shep - herds' daugh - ters play - ing,
 shep - herds' daugh - ters play - ing, the

nymphs are fa-la-la - ing, the nymphs are fa-la-la - ing,
 the nymphs are fa-la-la - ing, the nymphs are fa-la -
 nymphs are fa-la-la - ing, the nymphs are fa-la-la - ing, fa - la - la - la -
 the nymphs are fa-la-la - ing, the nymphs are fa-la -
 nymphs are fa-la-la - ing, the nymphs are fa-la-la - ing,

the nymphs are fa - la - la - la - la -
 la - ing, the nymphs are fa - la - la -
 la - ing, fa - la - la - la - la - la -
 la - ing, the nymphs are fa - la - la - la - la -
 the nymphs are fa - la - la - la - la -

 10
 ing, yon bu - gle was well wind - - ed. At O - ri -
 ing, yon bu - gle was well wind - - ed. At O - ri -
 ing, yon bu - gle was well wind - ed. At O - ri -
 ing, yon bu - gle was well wind - - ed. At O - ri -
 ing, yon bu - gle was well wind - - ed. At O - ri -

>
 a - na's pre - sence each thing smi - leth, the flow'r's themselves dis -
 a - na's pre - sence each thing smi - leth, the flow'r's themselves dis -
 a - na's pre - sence each thing smi - leth, the flow'r's themselves dis -
 a - na's pre - sence each thing smi - leth, the flow'r's themselves dis -
 a - na's pre - sence each thing smi - leth, the flow'r's themselves dis -
 a - na's pre - sence each thing smi - leth, the flow'r's themselves dis -

 15
 cov - er, the flow'r's themselves dis - cov - er, birds
 cov - er, the flow'r's themselves dis - cov - er, birds
 cov - er, the flow'r's them - selves dis - cov - er, birds
 cov - er, the flow'r's themselves dis - cov - er, birds
 cov - er, the flow'r's themselves dis - cov - er, birds

o - ver her do ho - - - ver, mu - sic the

 o - ver her do ho - - - ver, mu - sic the

 o - ver her do ho - - - ver, mu - sic the

 o - ver her do ho - - - ver, mu - sic the

 o - ver her do ho - - - ver, mu - sic the

 time be - gull - - eth, mu - sic the time be - gull - - eth. See

 time be - gull - - eth. See

 time be - gull - - eth, mu - sic the time be - gull - - eth. See

 time be - gull - - eth, mu - sic the time be - gull - - eth. See

where she comes, see where she comes, with flow - ry garlands crown - ed,
M. H. H. H. H.
 where she comes, see where she comes, with flow - ry garlands crown - ed,
 where she comes, see where she comes, with flow - ry garlands crown - ed,
 where she comes, see where she comes, with flow - ry garlands crown - ed,
 where she comes, see where she comes, with flow - ry garlands crown - ed.

Queen of all queens re -nown - ed. Queen of all

M. H. H. H.
 Queen of all queens re -nown - ed, Queen of all queens re - -

 Queen of all queens re -nown - ed, Queen of all queens re - -

 Queen of all queens re -nown - ed, Queen of all queens re - -

 Queen of all queens re -nown - ed, Queen of all queens re -

25

queens renown - ed. Then sang the shep - herds and nymphs of Di-a -
nown - - ed. Then sang the shepherds and nymphs of Di-a -
nown - - ed. Then sang the shepherds and nymphs of Di-a -
nown - ed. Then sang the shepherds and nymphs of Di-a -
nown - ed. Then sang the shepherds and nymphs of Di-a -
na, nymphs of Di-a - na: "Long
na, nymphs of Di-a - na: "Long — live fair O -
na, nymphs of Di-a - na: "Long live fair O - ri -
na, nymphs of Di-a - na: "Long live fair O -
na, nymphs of Di-a - na: "Long live fair O - ri -

30

live fair O - ri - a - na, O - ri - a - na,
- ri - a - na, long live fair O - ri - a - na, O -
a - na, long live, long live fair O - ri - a - na,
- ri - a - na, fair O - ri - a - na, long
a - na, fair O - ri - a - na, long

35

fair O - ri - a - na, long live fair O - ri - a - na,
- ri - a - na, long live fair Ori - a - na, fair O - ri - a - na,
fair O - ri - a - na, fair O - ri - a - na,
fair Ori - a - - - na, fair O - ri - a - - - na,
live fair Ori - a - - - na, fair O - ri - a - - - na,

Possibly the best-known Oriana madrigal, though we know next to nothing about its composer. 'Oriana' had already enjoyed a long life by 1601 (she was 67 when the piece had their first hearing) but must have been flattered that her own composers should have imitated the Italians' example with this elaborate musical tribute.
 'Ga-la-la-ing' must rhyme with 'playing' as must 'winded' with 'minded'. Originally only the first soprano had a rest in bar 16, but all voices need it. The half bars here are only to guide, and not emphasise -- let the words give the accent. The madrigal was originally printed one tone higher.