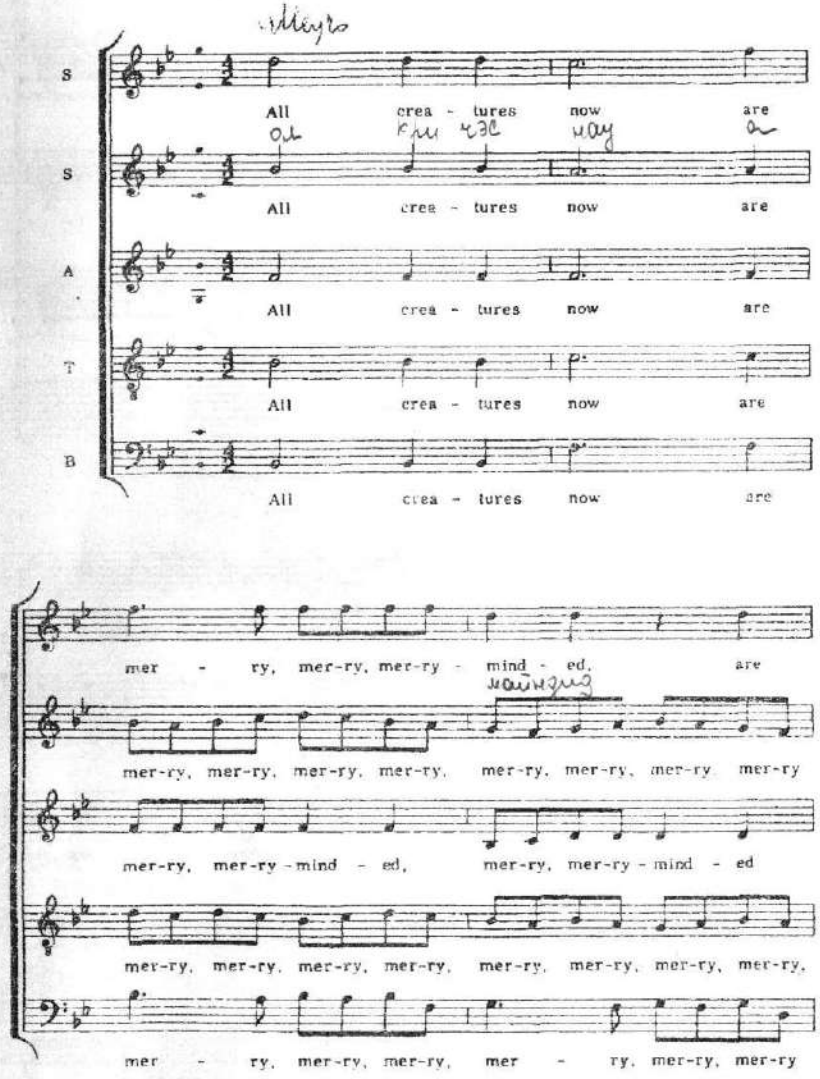
ALL CREATURES NOW

Transcribed and edited by David Scott

JOHN BENNET (1601)



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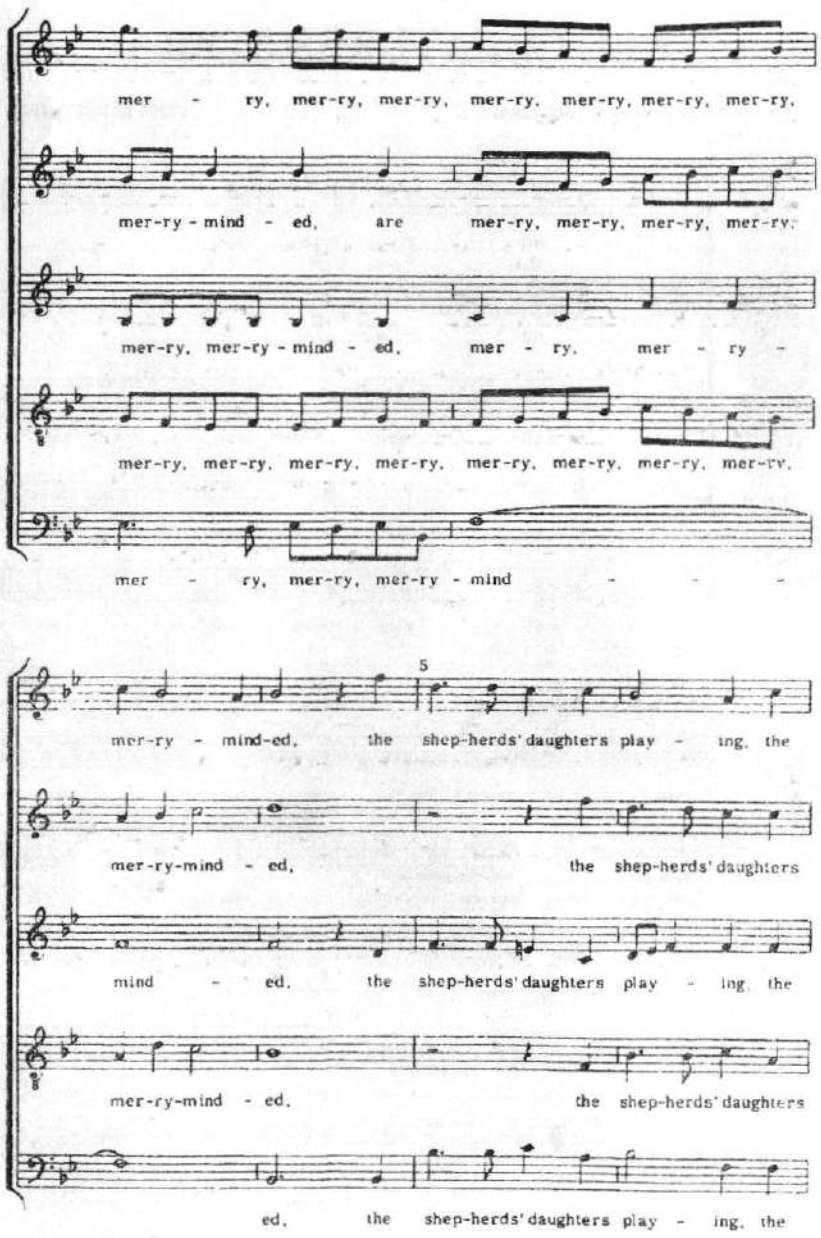
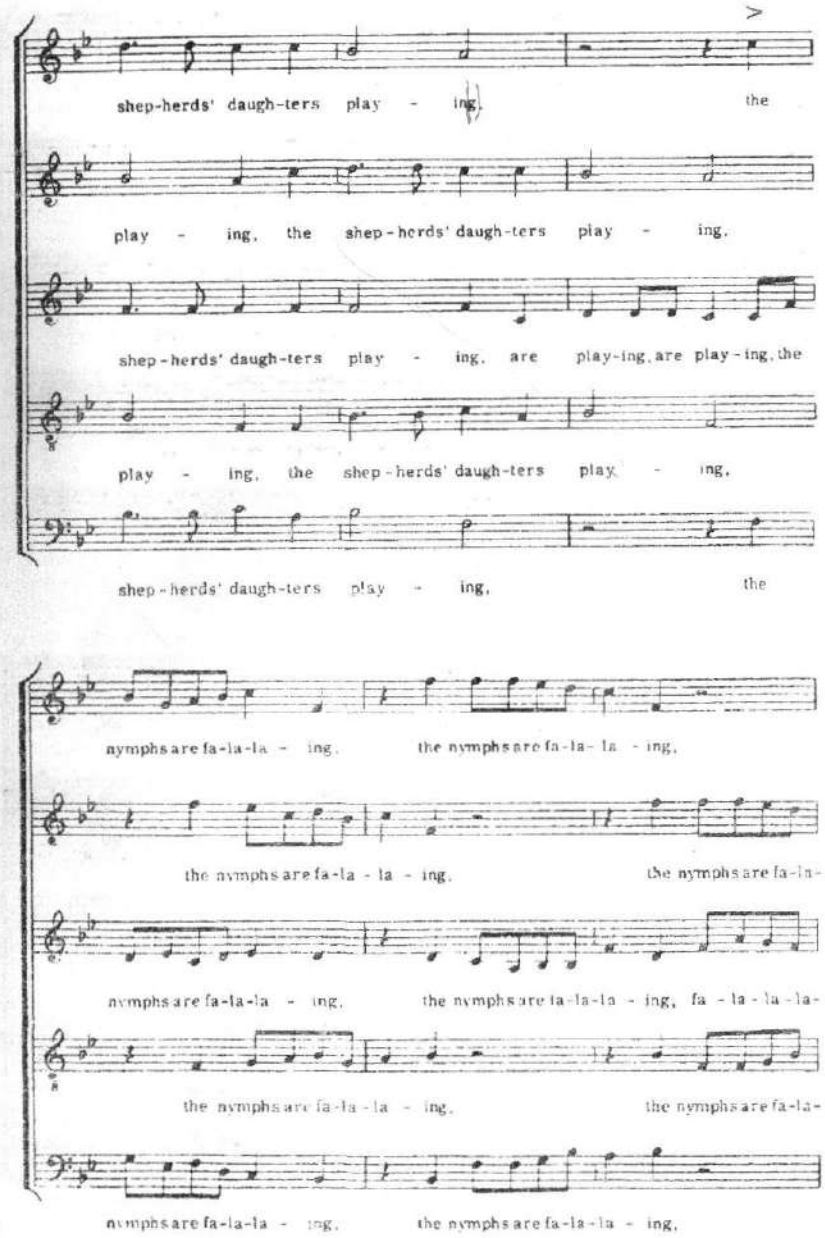
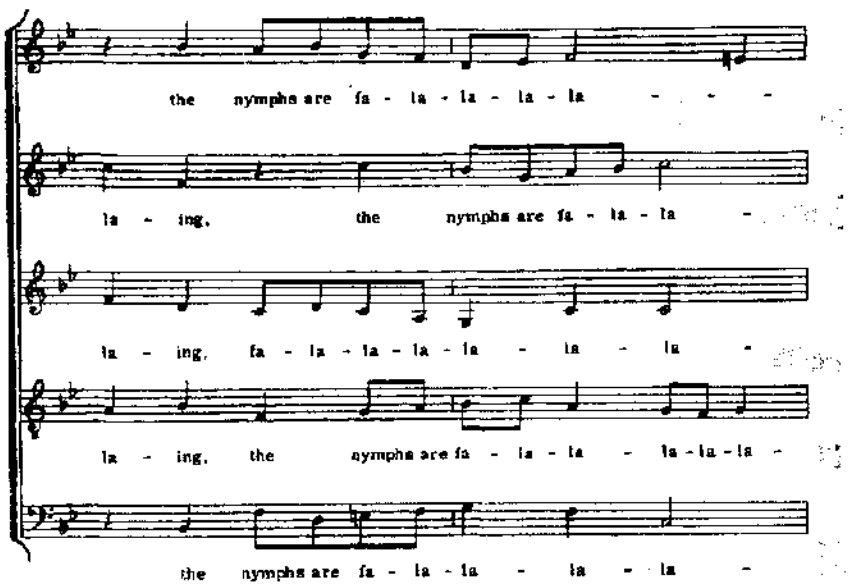
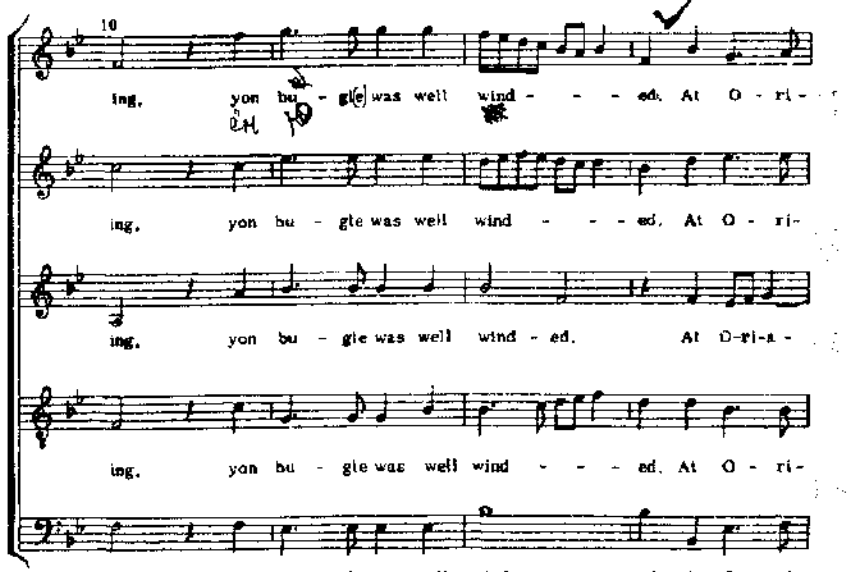
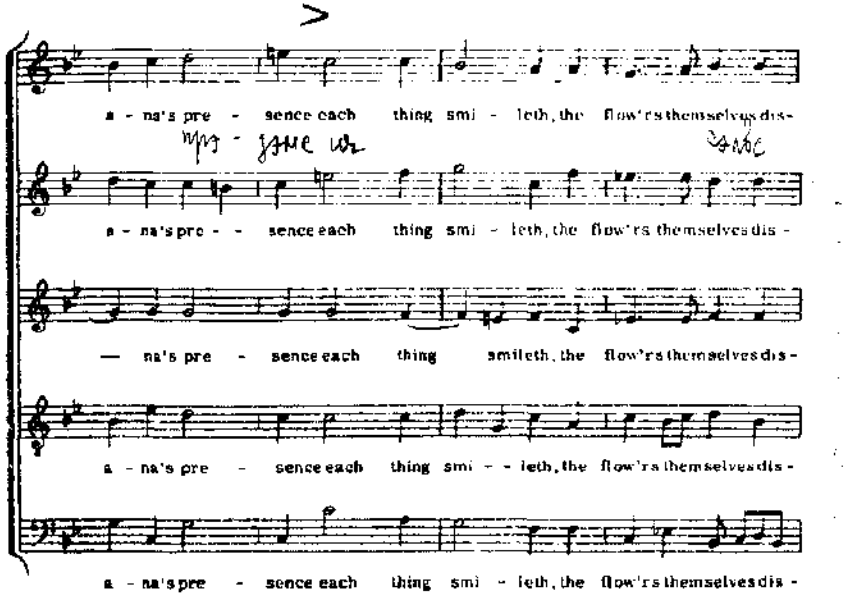
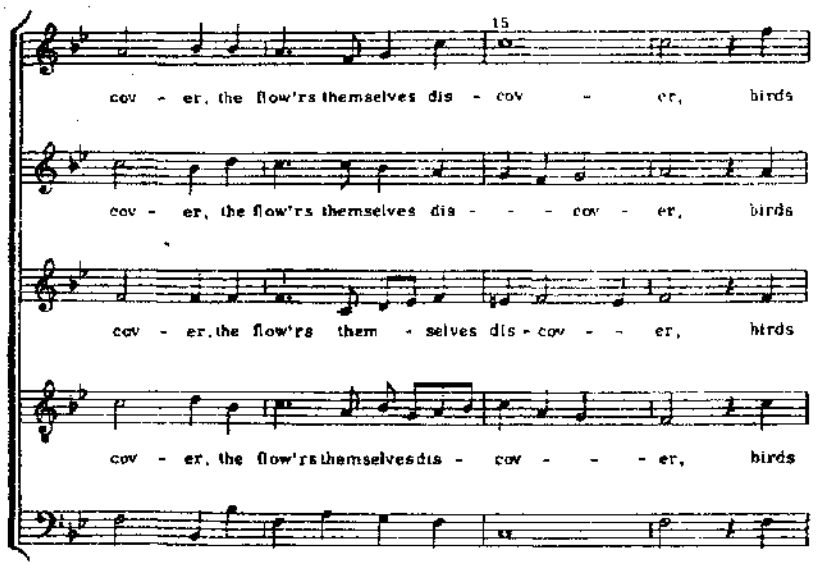

mer - ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry,
mer-ry - mind - ed, are mer-ry, mer-ry, mer-ry, mer-ry,
mer-ry, mer-ry - mind - ed, mer - ry, mer - ry -
mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry,
mer - ry, mer-ry, mer-ry - mind
5
mer-ry - mind-ed, the shep-herds' daughters play - ing, the
mer-ry-mind - ed, the shep-herds' daughters
mind - ed, the shep-herds' daughters play - ing, the
mer-ry-mind - ed, the shep-herds' daughters
ed, the shep-herds' daughters play - ing, the

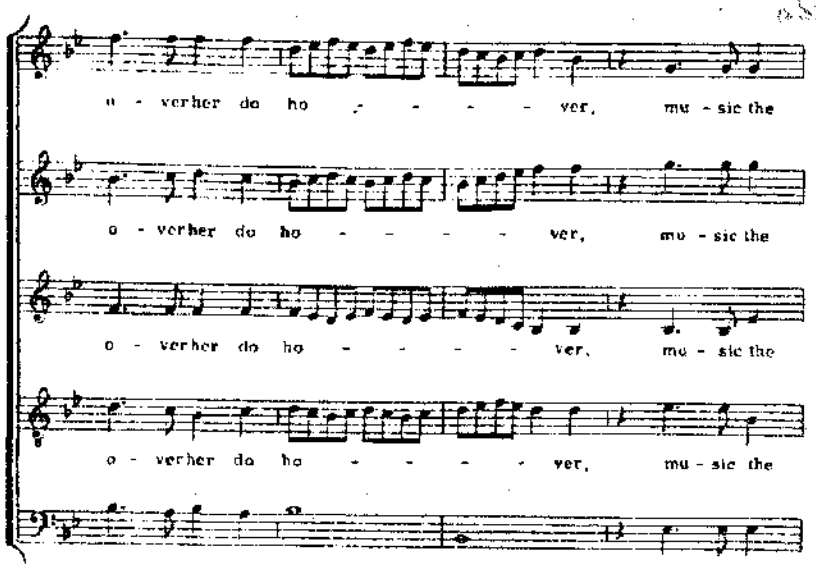

shep-herds' daugh-ters play - ing, the
play - ing, the shep-herds' daugh-ters play - ing,
shep-herds' daugh-ters play - ing, are play-ing, are play-ing, the
play - ing, the shep-herds' daugh-ters play - ing,
shep-herds' daugh-ters play - ing, the
nymphs are fa-la-la - ing, the nymphs are fa-la- la - 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,

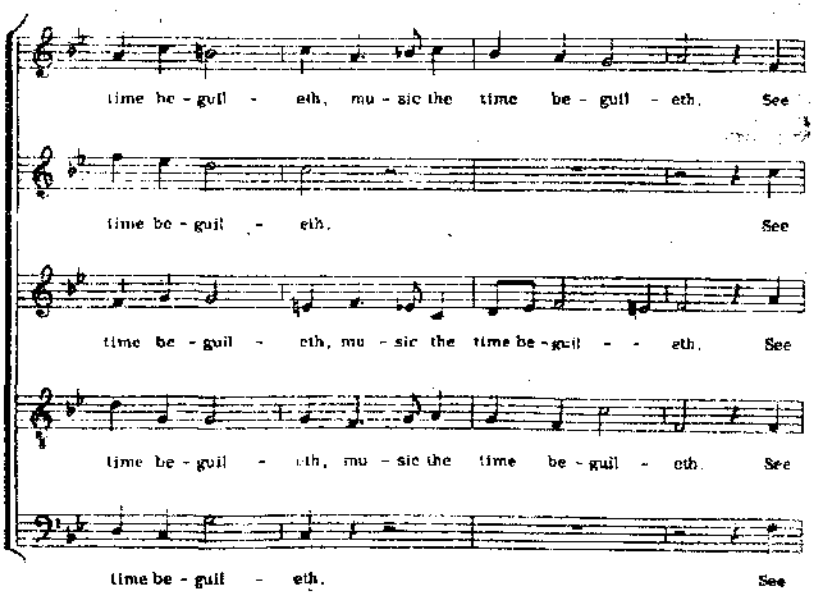

the nymphs are fa - la - la - la - la - - - -
la - ing, the nymphs are fa - la - la -
la - ing, fa - la - la - la - la - la - la -
la - ing, the nymphs are fa - la - la - la - la - la -
the nymphs are fa - la - la - la - la -

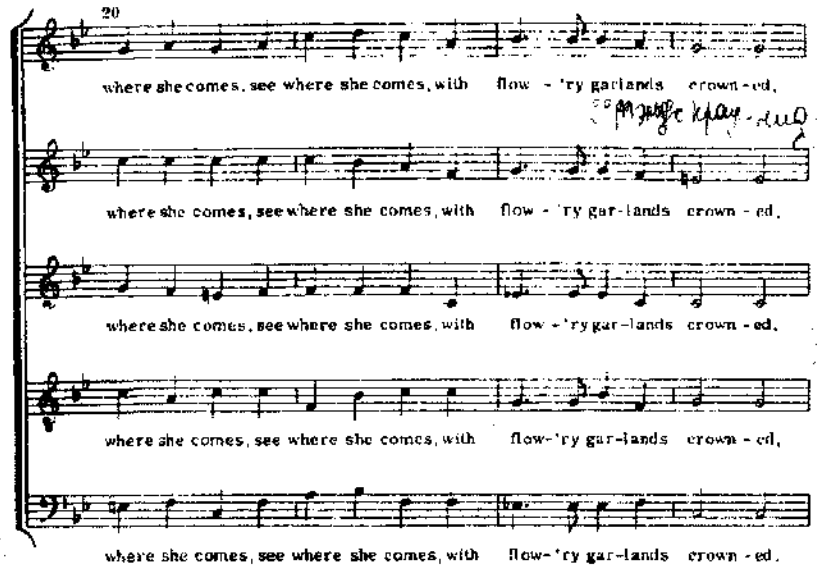

10
ing, yon bu - gle was well wind - - - ed. At O - ri -
ing, yon bu - gle was well wind - - - ed. At O - ri -
ing, yon bu - gle was well wind - ed. At O-ri-a -
ing, yon bu - gle was well wind - - - ed. At O - ri -
ing, yon bu - gle was well wind - - - ed. At O - ri -

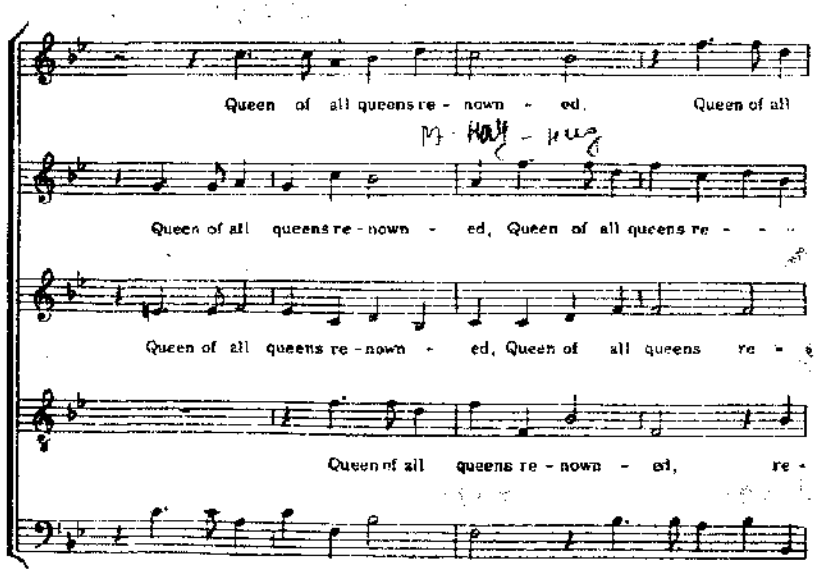

a - na's pre - sence each thing smi - leth, the flow'rs themselves dis -
a - na's pre - - sence each thing smi - leth, the flow'rs themselves dis -
— na's pre - sence each thing smileth, the flow'rs themselves dis -
a - na's pre - sence each thing smi - - leth, the flow'rs themselves dis -
a - na's pre - sence each thing smi - leth, the flow'rs themselves dis -

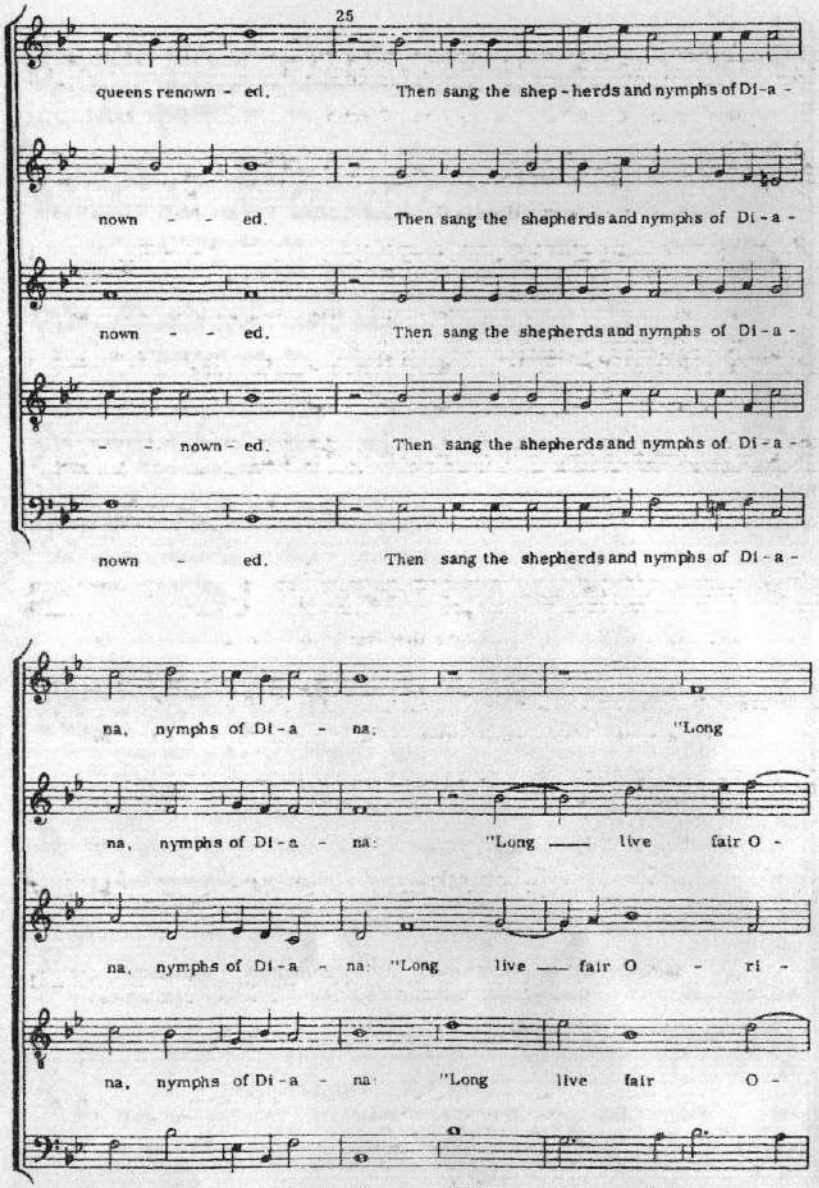

15
cov - er, the flow'rs themselves dis - cov - er, birds
cov - er, the flow'rs themselves dis - - - cov - er, birds
cov - er, the flow'rs them - selves dis - cov - - er, birds
cov - er, the flow'rs themselves dis - cov - - - er, birds
cov - er, the flow'rs themselves dis - cov - er, birds

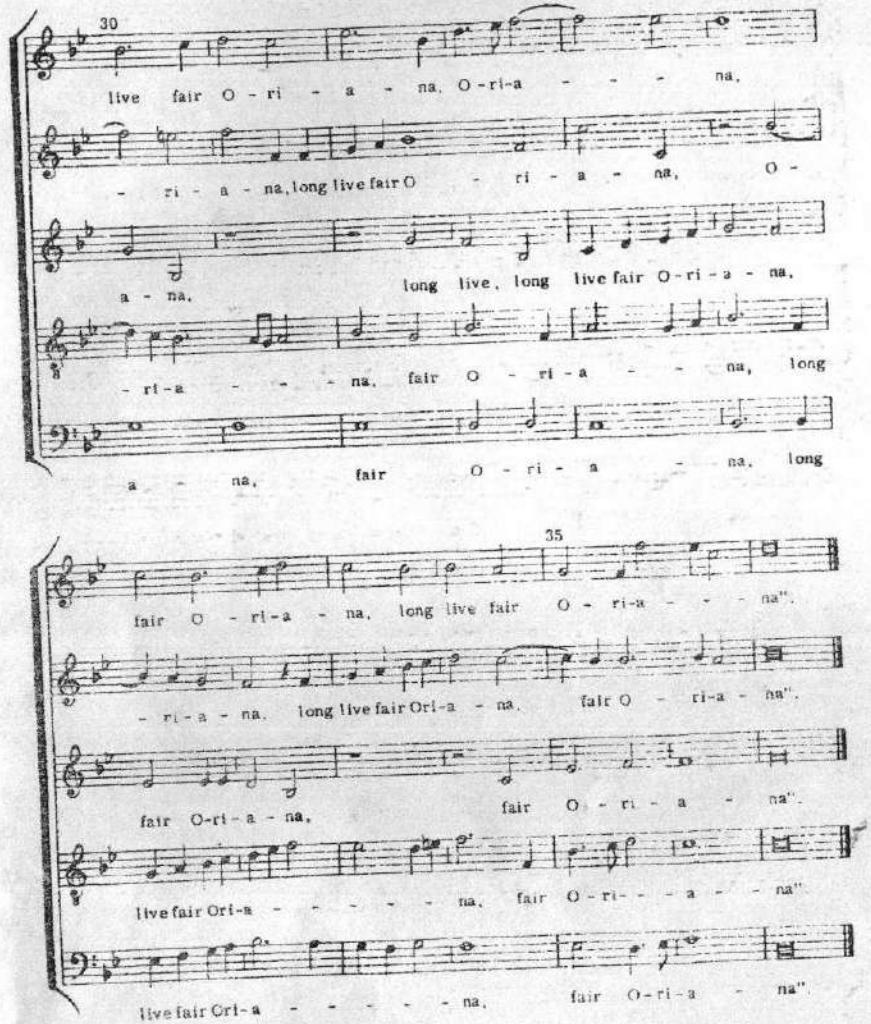

o - verher do ho - - - - - ver, mu - sic the
o - verher do ho - - - - - ver, mu - sic the
o - verher do ho - - - - - ver, mu - sic the
o - verher do ho - - - - - ver, mu - sic the
o - verher do ho - ver, mu - sic the


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


20
where she comes, see where she comes, with flow - 'ry garlands crown - ed,
where she comes, see where she comes, with flow - 'ry gar-lands crown - ed,
where she comes, see where she comes, with flow - 'ry gar-lands crown - ed,
where she comes, see where she comes, with flow-'ry gar-lands crown - ed,
where she comes, see where she comes, with flow-'ry gar-lands crown - ed,


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





Possibly the best-known Oriana madrigal, though we know next to nothing about its composer. 'Oriana' had already received a long life by 1601 (she was 67 when the pieces had their first hearing) but must have been flattered that her own composers should have imitated the Italians' example with this elaborate musical tribute.

'Fa-la-la-ing' must rhyme with 'playing' as must 'winded' with 'minded'. Originally only the first soprano had a rest in bar 15, 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.