

# THUS SUNG ORPHEUS TO HIS STRINGS

Edited with realization of  
the figured bass by Ian Spink

WALTER PORTER

## \*Sinfonia

(Moderate speed)

\*Violin I

\*Violin II

Keyboard

\*Violoncello  
(ad lib.)

*Thus Sung Orpheus to His Strings*, three, four, and five Voyces, with the continued Basses, Sinfonia, and Minuettos in them. After the manner of Consort to be performed with the Harpsichord, Lutes, Theorbus, Bassvioll, two Violins, or one Viola. Composed by Walter Porter, one of the Gentlemen of his Majesty's Royal Chappell. London, Printed by William Stansby, 1632.

The title gives some idea of the style of these madrigals which are unique among the English subset, and also how they should be performed. In editing them, the aim has been to provide a clear and authentic text suitable for performance, but with a minimum of editorial secretion. Signs such as pauses, double bars etc., though omitted in some of the past books, have been included where and when they appear in one or more. Bar lines have been added, and accidentals above the staff are editorial, necessitated by certain ambiguities or errors in printing. The figured bass has been realized and a few expression marks mainly indicative of speed have been added in brackets.

*Thus Sung Orpheus* is number XI in the set. Original: clefs: treble, treble (quintus) and bass in sinfonia; soprano, soprano, alto, tenor and bass in madrigal proper; B flat in key-signature; ♪ and C; note values as given here. The part books are marked "Violino" and "Tace" where the violins either play with the sopranos, or rest as indicated.

The string parts (Violin I, Violin II, Violoncello) are available separately. If the Ayre is performed without strings, the instrumental introduction may be omitted.

Ian Spink

Musical score for the first system, measures 1-15. It includes a vocal line and a piano accompaniment. Measure numbers 15 and 8 are visible.

Musical score for the second system, measures 16-20. It includes a vocal line and a piano accompaniment. Measure numbers 20 and 4 are visible.

(Rather slow)  
con Violin I

Musical score for the third system, measures 21-25. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a piano accompaniment. Measure numbers 5 and 6 are visible.

S  
A  
T  
B

Thus sung Or - pheus to his strings, When he was

Thus sung Or - pheus to his strings, When he was

Thus sung Or - pheus to his strings, When he was

Thus sung Or - pheus to his strings, When he was

PREVIEW

Low Resolution

al - most slain, Whil'st the wind's soft mur - mur -

al - most slain, Whil'st the wind's soft

al - most slain, Whil'st the wind's, the w

al - most slain, Whil'st the wind's

al - most slain, Whil'st the

al - most slain, Whil'st the

ing, we's all his woes a-gain, Ans - wer'd

ing, his woes a-gain,

Ans - wer'd all his

we's all his woes a-gain, a - gain, Ans - wer'd all his woes a - gain,

will - murmuring, Ans - wer'd all his woes a-gain,

15

16 7 10 10 5 16 7 16

ing, we's all his woes a-gain, Ans - wer'd

ing, his woes a-gain,

Ans - wer'd all his

we's all his woes a-gain, a - gain, Ans - wer'd all his woes a - gain,

will - murmuring, Ans - wer'd all his woes a-gain,

15

16 5 16 15 5 16 5

PREVIEW Low Resolution

20

Violin I tacet  
Solo

all his woes a - gain, ans - wer'd all his - woes a - gain, "Eu -

Ans - wer'd all his woes a - gain, all his - woes a - gain,

woes a - gain, Answer'd all his woes, his woe a - gain,

ans - wer'd all his - woes a - gain his woe a - gain,

ans - wer'd all his woes a - gain, woe a - gain,

20

#6 #6 4 #

25

ri - di - ce," he cried; "Ah! Ah! "Ah! dear Eu - ri - di - ce" and so he died.

# 4 #

PREVIEW

Low Resolution