

Modern Musick

from *The Psalm-Singer's Amusement* (1790)

SATB a cappella

William Billings
(1746-1800)

(♩ = 60)

SOPRANO

ALTO

TENOR

BASS

To tick - le the

We are met for a Con - cert of mo - dern In - ven - tion;

We are met for a Con - cert of mo - dern In - ven - tion; To tick - le the

7

Ear is our pre - sent In - ten - tion. The Aud - i - ence are seat - ed ex - pec - ting to be

The Aud - i - ence are seat - ed ex - pec - ting to be

Aud - i - ence are seat - ed ex - pec - ting to be

Ear is our pre - sent In - ten - tion. The Aud - i - ence are seat - ed ex - pec - ting to be

13

treat - ed with a piece of the best, with a piece of the best. And

treat - ed with a piece of the best, with a piece of the best. And

treat - ed with a piece of the best, with a piece of the best. And

treat - ed with a piece of the best, with a piece of the best. And

19

since we all a - gree to set the Tune on E, The Auth-or's dar - ling Key— he pre -

since we all a - gree to set the Tune on E, The Auth-or's dar - ling Key he pre -

since we all a - gree to set the Tune on E, The Auth-or's dar - ling Key— he pre -

since we all a - gree to set the Tune on E, The Auth-or's dar - ling Key— he pre -

25

fers to the Rest, Let the

fers to the Rest, Let the Count - er in -

fers to the Rest, Let the Ten - or suc - ceed and

fers to the Rest, Let the Bass take the Lead and firm - ly pro -

31

Treb - le in the Rear no lon - ger for - bear, But ex - press - ly de - clare for a

spire the Rest of the Choir, In - flam'd with De - sire. to

fol - low the Lead, Till the Parts are a - greed to

ceed, Till the Parts are a - greed to fuge a - way, to

37

Fuge a - way. Then change to brisk - er Time And up the Lad - der

fuge a - way. Then change to brisk - er Time And up the Lad - der

fuge a - way. Then change to brisk - er Time And up the Lad - der

fuge a - way. Then change to brisk - er Time And up the Lad - der

43

climb, and down a - gain; Then mount the se - cond Time and end the

climb, and down a - gain; Then mount the se - cond Time and end the—

climb, and down— a - gain; Then mount the se - cond Time and end— the—

climb, and down— a - gain; Then mount the se - cond Time and end— the—

49

Strain. Then change the Key to pen - sive

Strain. Then change the Key to pen - sive

Strain. Then change the Key to pen - sive

Strain. Then change the Key to pen - sive

54

Tones and slow in treble Time; the Notes exceeding

Tones and slow in treble Time; the Notes exceeding

Tones and slow in treble Time; the Notes exceeding

Tones and slow in treble Time; the Notes exceeding

60

low Keep down a While, then rise by slow Degrees; The

low Keep down a While, then rise by slow Degrees; The

low Keep down a While, then rise by slow Degrees; The

low Keep down a While, then rise by slow Degrees; The

66

Pro - cess sure - ly will not fail to please. Thro'

Pro - cess sure - ly will not fail to please. Thro'

Pro - cess sure - ly will not fail to please. Thro'

Pro - cess sure - ly will not fail to please. Thro'

72

Com-mon and Treb - le we joint - ly have run; We'll give you their Es - sence com -

Com-mon and Treb - le we joint - ly have run; We'll give you their Es - sence com -

Com-mon and Treb - le we joint - ly have run; We'll give you their Es - sence com -

Com-mon and Treb - le we joint - ly have run; We'll give you their Es - sence com -

75

pound-ed in one. Al - tho' we are strong-ly at - tach'd to the Rest, Six - four is the Move-ment that

pound-ed in one. Al - tho' we are strong-ly at - tach'd to the Rest, Six - four is the Move-ment that

pound-ed in one. Al - tho' we are strong-ly at - tach'd to the Rest, Six - four is the Move-ment that

pound-ed in one. Al - tho' we are strong-ly at - tach'd to the Rest, Six - four is the Move-ment that

79

pleas-es us best, that pleas-es us best. Six - four is the Movement that pleas - es us best.

pleas-es us best, that pleas-es us best. Six - four is the Movement that pleas - es us best.

pleas-es us best, that pleas-es us best. Six - four is the Movement that pleas - es us best.

pleas-es us best, that pleas-es us best. Six - four is the Movement that pleas - es us best.

83

And now we ad-dress you as Friends to the Cause; Per - form-ers are— mod-est—and—

And now we ad-dress you as Friends to the Cause; Per - form-ers are mod-est and—

And now we ad-dress you as Friends to the Cause; Per - form-ers are mod-est and

And now we ad-dress you as Friends to the Cause; Per - form-ers are mod-est and

87

write their own Laws. Al - tho' we are san-guine and— clap at the Bars, 'Tis the Part of the Hear-ers to

write their own Laws. Al - tho' we are san-guine and clap at the Bars, 'Tis the Part of the Hear-ers to

write their own Laws. Al - tho' we are san-guine and clap at the Bars, 'Tis the Part of the Hear-ers to

write their own Laws. Al - tho' we are san-guine and clap at the Bars, 'Tis the Part of the Hear-ers to

91

clap their Ap-please, to— clap their Ap-please. 'Tis the Part of the Hear-ers to clap their Ap-please.

clap their Ap-please, to clap their Ap-please. 'Tis the Part of the Hear-ers to clap their Ap-please.

clap their Ap-please, to clap their Ap-please. 'Tis the Part of the Hear-ers to clap their Ap-please.

clap their Ap-please, to clap their Ap-please. 'Tis the Part of the Hear-ers to clap their Ap-please.