

Edition with piano reduction by  
Marina Alexander (2021)

# MODERN MUSIC

from *The Psalm-Singer's Amusement* (1781)

William Billings

(1746 - 1800)

After the Audience are seated and the performers have taken the pitch  
slyly from the leader, the Song begins.

NOTE: All tempo marks, fermatas, dynamics,  
and breath marks are editorial.

[Allegro = ♩ = 72]

Soprano *mf* To tick - le the

Alto

Tenor *mf* We are met for a Con - cert of mod - ern in - ven - tion;

Bass *mf* We are met for a Con - cert of mod - ern in - ven - tion; To tick - le the

Piano (for rehearsal) [Allegro = ♩ = 72] *mf*

7

[Presto ♩ = 102]

S. *mp*<sup>10</sup> *stacc.* Ear is our pres - ent in - ten - tion. The Au - di - ence are seat - ed, ex -

A. *mp* *stacc.* The Au - di - ence are seat - ed, ex -

T. *mp* *stacc.* The Au - di - ence are seat - ed, ex -

B. *mp* *stacc.* Ear is our pres - ent in - ten - tion. The Au - di - ence are seat - ed, ex -

[Presto ♩ = 102]

Pno. *mp* *stacc.*

12 *cresc. poco a poco*

S. *pect - ing to be treat - ed with a piece of the Best, with a piece of the Best;*

A. *pect - ing to be treat - ed with a piece of the Best, with a piece of the Best;*

T. *pect - ing to be treat - ed with a piece of the Best, with a piece of the Best;*

B. *pect - ing to be treat - ed with a piece of the Best, with a piece of the Best;*

Pno. *cresc. poco a poco*

18 *mf dolce*

S. *And since we all a - gree to set the tune on E, the Au - thor's dar - ling*

A. *And since we all a - gree to set the tune on E, the Au - thor's dar - ling*

T. *And since we all a - gree to set the tune on E, the Au - thor's dar - ling*

B. *And since we all a - gree to set the tune on E, the Au - thor's dar - ling*

Pno. *mf*

[poco rit. . . . ] [Maestoso ♩ = 66]

24 27 *f*

S. Key — he pre-fers to the rest, Let the

A. Key he pre-fers to the rest, Let the Coun - ter in-

T. Key he-pre-fers to the rest, Let the Ten - or suc-ceed and

B. Key. he pre-fers to the rest, Let the Bass take the Lead and firm - ly pro-

Pno.

[poco rit. . . . ] [Maestoso ♩ = 66]

31 35

S. Tre-ble in the rear no long - er for-bear, but ex-press - ly de-clare for a fugue a - way.

A. spire the rest of the Choir, in-flam'd with de - sire to fugue a - way.

T. fol - low the Lead till the parts are a - greed to fugue a - way.

B. ceed till the parts are a-greed to fugue a - way, to fugue a - way.

Pno.

[Presto ♩ = 96]

39 *mf*

S. Then change to brisk - er time and up the Lad - der climb, and

A. Then change to brisk - er time and up the Lad - der climb, and

T. Then change to brisk - er time and up the Lad - der climb, and

B. Then change to brisk - er time and up the Lad - der climb, and

Pno. *mf*

[Presto ♩ = 96]

44 [poco rit. . . . .]

S. down a - gain, Then mount the sec-ond time and end the strain.

A. down a - gain, Then mount the sec-ond time and end the strain.

T. down a - gain, Then mount the sec-ond time and end the strain.

B. down a - gain, Then mount the sec-ond time and end the strain.

Pno. [poco rit. . . . .]

[Andante ♩ = 80]

50

S. *p espress.*  
Then change the Key to pen - sive tones and slow in

A. *p espress.*  
Then change the Key to pen - sive tones and slow in

T. *p espress.*  
Then change the Key to pen - sive tones and slow in

B. *p espress.*  
Then change the Key to pen - sive tones and slow in

Pno. *p*

[Andante ♩ = 80]

56

S. *, pp*  
Tre - ble time the Notes. Ex - ceed - ing low keep down a

A. *, pp*  
Tre - ble time the Notes. Ex - ceed - ing low keep down a

T. *, pp*  
Tre - ble time the Notes. Ex - ceed - ing low keep down a

B. *, pp*  
Tre - ble time the Notes. Ex - ceed - ing low keep down a

Pno. *pp*

62 *cresc. ad lib.* *mp*

S. while, then rise by slow de - grees; The pro - cess

A. while, then rise by slow de - grees; The pro - cess

T. while, then rise by slow de - grees; The pro - cess

B. while, then rise by slow de - grees; The pro - cess

Pno. *cresc. ad lib.* *mp*

67 *mf*

S. sure - ly will not fail to please.

A. sure - ly will not fail to please.

T. sure - ly will not fail to please.

B. sure - ly will not fail to please.

Pno. *mf*

[Vivace ♩. = 66]

71

S. *f*  
Through Com - mon and Tre - ble we joint - ly have run, We'll

A. *f*  
Through Com - mon and Tre - ble we joint - ly have run, We'll

T. *f*  
Through Com - mon and Tre - ble we joint - ly have run, We'll

B. *f*  
Through Com - mon and Tre - ble we joint - ly have run, We'll

[Vivace ♩. = 66]

Pno. *f*

74

S. give you their Es - sence com - pound - ed in one: All - tho' we are strong - ly at -

A. give you their Es - sence com - pound - ed in one: All - tho' we are strong - ly at -

T. give you their Es - sence com - pound - ed in one: All - tho' we are strong - ly at -

B. give you their Es - sence com - pound - ed in one: All - tho' we are strong - ly at -

Pno.

77

S. *p*  
 tach'd to the rest, Six four is the move-ment that pleas - es us best, that

A. *p*  
 tach'd to the rest, Six four is the move-ment that pleas - es us best, that

T. *p*  
 tach'd to the rest, Six four is the move-ment that pleas - es us best, that

B. *p*  
 tach'd to the rest, Six four is the move-ment that pleas - es us best, that

Pno. *p*

80

S. *f*  
 pleas - es us best, six four is the move - ment that pleas - es us best.

A. *f*  
 pleas - es us best, six four is the move - ment that pleas - es us best.

T. *f*  
 pleas - es us best, six four is the move - ment that pleas - es us best.

B. *f*  
 pleas - es us best, six four is the move - ment that pleas - es us best.

Pno. *f*

[Poco piu mosso  $\text{♩} = 70$ ]

83

S. *f* And now we ad - dress you as Friends to the cause (Per - *mf*)

A. *f* And now we ad - dress you as Friends to the cause (Per - *mf*)

T. *f* And now we ad - dress you as Friends to the cause (Per - *mf*)

B. *f* And now we ad - dress you as Friends to the cause (Per - *mf*)

Pno. *f* *mf*

[Poco piu mosso  $\text{♩} = 70$ ]

86

S. *f* form - ers are mod - est and write their own laws): All - tho' we are san - guine and *f*

A. *f* form - ers are mod - est and write their own laws): All - tho' we are san - guine and *f*

T. *f* form - ers are mod - est and write their own laws): All - tho' we are san - guine and *f*

B. *f* form - ers are mod - est and write their own laws): All - tho' we are san - guine and *f*

Pno. *f*

89

S. clap at the Bars, 'tis the part of the Hear - ers to clap their Ap - plause, to—

A. clap at the Bars, 'tis the part of the Hear - ers to clap their Ap - plause, to

T. clap at the Bars, 'tis the part of the Hear - ers to clap their Ap - plause, to

B. clap at the Bars, 'tis the part of the Hear - ers to clap their Ap - plause, to

Pno.

92

S. *ff* [rit. . . . .] clap their Ap - plause, 'tis the part of the Hear - ers to clap their Ap - plause.

A. *ff* clap their Ap - plause, 'tis the part of the Hear - ers to clap their Ap - plause.

T. *ff* clap their Ap - plause, 'tis the part of the Hear - ers to clap their Ap - plause.

B. *ff* clap their Ap - plause, 'tis the part of the Hear - ers to clap their Ap - plause.

Pno. *ff* [rit. . . . .]