

Modern Music

For Four-Part Chorus of Mixed Voices
a cappella

From the
Psalm-singers Amusement

William Billings
Edited by Walter Ehret

Allegro

Soprano *mf*
We are met for a con - cert of mod - ern in - ven - tion.

Alto

Tenor *mf*
To

Bass *mf*
We are met for a con - cert of mod - ern in - ven - tion. To

Allegro

Piano (for rehearsal only)

mf
The

mf
The

tick - le the Ear is our pres - ent in - ten - tion. The

tick - le the Ear is our pres - ent in - ten - tion. The

N.B. This composition was originally written in E-major and may be sung in that key, if so desired.

♩ = ♩ of preceding
staccato

au - di - ence is seat - ed ex - pect - ing to be treat - ed with a

au - di - ence is seat - ed ex - pect - ing to be treat - ed with a

au - di - ence is seat - ed ex - pect - ing to be treat - ed with a

au - di - ence is seat - ed ex - pect - ing to be treat - ed with a

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "au - di - ence is seat - ed ex - pect - ing to be treat - ed with a". The word "staccato" is written above each vocal line. A large red watermark "Preview Only" is overlaid diagonally across the page.

piece of the best, with a piece of the best. *mp* And

piece of the best, with a piece of the best. *mp* And

piece of the best, with a piece of the best. *mp* And

piece of the best, with a piece of the best. *mp* And

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "piece of the best, with a piece of the best. And". The dynamic marking *mp* (mezzo-piano) is placed above the end of each vocal line. The piano accompaniment continues with chords and rhythmic patterns. A large red watermark "Preview Only" is overlaid diagonally across the page.

since we all a - gree to set the tune on D, the Au - thor's dar - ling

since we all a - gree to set the tune on D, the Au - thor's dar - ling

since we all a - gree to set the tune on D, the Au - thor's dar - ling

since we all a - gree to set the tune on D, the Au - thor's dar - ling

Moderato

key - he pre - fers to the rest.

key he pre - fers to the rest.

key - he pre - fers to the rest. Let the

key he pre - fers to the rest. Let the Bass take the

Moderato

Let the Tre-ble in the rear no long-er for-

Let the Coun-ter in - spire the rest of the choir, in -

Ten - or suc - ceed and fol - low the lead 'till the

lead and firm - ly pro - ceed 'till the parts are a-greed to

bear but ex - press - ly de - clare for a fugue a - way.

flam'd with de - sire to fugue a - way.

parts are a - greed to fugue a - way.

fugue a - way, to fugue a - way.

Allegro

mf
Then change to brisk-er time and up the lad-der climb — and

mf
Then change to brisk-er time and up the lad-der climb and

mf
Then change to brisk-er time and up the lad-der climb and

mf
Then change to brisk-er time and up the lad-der climb and

Allegro

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

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

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

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

Andante *pp*

Then change the key to pen - - sive tones — And

pp

Then change the key to pen - - sive tones — And

pp

Then change the key to pen - - sive tones — And

pp

Then change the key to pen - - sive tones — And

Andante

slow in tre - ble time, The notes — ex - ceed - - ing

slow in tre - ble time, The notes — ex - ceed - - ing

slow in tre - ble time, The notes — ex - ceed - - ing

slow in tre - ble time, The notes — ex - ceed - - ing

low, Keep down a - while then rise by slow de - grees: The

low, Keep down a - while then rise by slow de - grees: The

low, Keep down a - while then rise by slow de - grees: The

low, Keep down a - while then rise by slow de - grees: The

cresc.
pro - cess sure - ly will not fail - to please.

cresc.
pro - cess sure - ly will not fail - to please.

cresc.
pro - cess sure - ly will not fail - to please.

cresc.
pro - cess sure - ly will not fail - to please.

Vivace *mf*

Through com-mon and tre - ble we joint - ly have run, we'll

Through com-mon and tre - ble we joint - ly have run, we'll

Through com-mon and tre - ble we joint - ly have run, we'll

Through com-mon and tre - ble we joint - ly have run, we'll

Vivace

give you their es-sence com-pound-ed in one. Al - tho we are strongly at -

give you their es-sence com-pound-ed in one. Al - tho we are strongly at -

give you their es-sence com-pound-ed in one. Al - tho we are strongly at -

give you their es-sence com-pound-ed in one. Al - tho we are strongly at -

tach'd to the rest, Six-four is the move-ment that pleas-es us best, And

tach'd to the rest, Six-four is the move-ment that pleas-es us best, And

tach'd to the rest, Six-four is the move-ment that pleas-es us best, And

tach'd to the rest, Six-four is the move-ment that pleas-es us best, And

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tach'd to the rest, Six-four is the move-ment that pleas-es us best, And". The piano accompaniment is in the right and left hands.

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

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

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

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

The second system continues the vocal parts and piano accompaniment. The lyrics are: "pleas-es us best, Six-four is the move-ment that pleas-es us best.". The piano accompaniment continues in the right and left hands.

And now we ad - dress you as Friends to the cause, Per -

And now we ad - dress you as Friends to the cause, Per -

And now we ad - dress you as Friends to the cause, Per -

And now we ad - dress you as Friends to the cause, Per -

for-mers are mod-est and write their own laws. Al - tho we are sanguine and

for-mers are mod-est and write their own laws. Al - tho we are sanguine and

for-mers are mod-est and write their own laws. Al - tho we are sanguine and

for-mers are mod-est and write their own laws. Al - tho we are sanguine and

clap

clap at the bars 'Tis the part of the hear-ers to claptheir ap-please, to

clap

clap at the bars 'Tis the part of the hear-ers to claptheir ap-please, to

clap

clap at the bars 'Tis the part of the hear-ers to claptheir ap-please, to

clap

clap at the bars 'Tis the part of the hear-ers to claptheir ap-please, to

clap their ap-please, 'Tis the part of the hear-ers to clap their ap-please.

clap their ap-please, 'Tis the part of the hear-ers to clap their ap-please.

clap their ap-please, 'Tis the part of the hear-ers to clap their ap-please.

clap their ap-please, 'Tis the part of the hear-ers to clap their ap-please.

