

William Billings

# Modern Musick

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Transcribed from *The Psalm Singer's Amusement*

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Musical score for the first system of "Modern Musick". It features four staves: a vocal line and three piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "To tick - le the We are met for a Con - cert of mo - dern in - ven - tion. To tick - le the".

Musical score for the second system of "Modern Musick". It features four staves: a vocal line and three piano accompaniment staves. The key signature is three sharps (F#, C#, G#). The time signature changes to 2/4 at the beginning of the system. The lyrics are: "Ear is our pre - sent in - ten - tion. The Au - di - ence are seat - ed ex - The Au - di - ence are seat - ed ex - The Au - di - ence are seat - ed ex - Ear is our pre - sent in - ten - tion. The Au - di - ence are seat - ed ex -".

Musical score for the third system of "Modern Musick". It features four staves: a vocal line and three piano accompaniment staves. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The lyrics are: "pec - ting to be treat - ed with a peice of the Best, with a piece of the best. pec - ting to be treat - ed with a peice of the Best, with a piece of the best. pec - ting to be treat - ed with a piece of the Best, with a piece of the best. pec - ting to be treat - ed with a piece of the Best, with a piece of the best."

18

And since we all a - gree to set the tune on E the

And since we all a - gree to set the tune on E the

And since we all a - gree to set the tune on E the

And since we all a - gree to set the tune on E the

23

Auth - or's dar - ling Key he pre - fers to the rest,

Auth - or's dar - ling Key he pre - fers to the rest,

Auth - or's dar - ling Key he pre - fers to the rest,

Auth - or's dar - ling Key he pre - fers to the rest,

27

let the Treb - le in the rear no

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

Let the Ten - or suc - ceed and fol - low the Lead

Let the Bass take the Lead and firm - ly pro - ceed till the parts are a -

33

long - er for - bear but ex - press - ly de - clare for a fuge a - way.  
 choir in - flam'd with de - sire \_\_\_\_\_ to fuge a - way.  
 \_\_\_\_\_ till the parts are a greed \_\_\_\_\_ to fuge a - way.  
 greed to fuge a - way \_\_\_\_\_ to fuge a - way.

39

Then change to brisk - er time and up the Lad - der climb and  
 Then change to brisk - er time and up the Lad - der climb and  
 Then change to brisk - er time and up the Lad - der climb \_\_\_\_\_ and  
 Then change to brisk - er time and up the Lad - der climb \_\_\_\_\_ and

44

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.

50

Then change the Key to pen - sive tones and slow in Tre - ble time the

Then change the Key to pen - sive tones and slow in Tre - ble time the

Then change the Key to pen - sive tones and slow in Tre - ble time the

Then change the Key to pen - sive tones and slow in Tre - ble time the

58

Notes exceed - ing low, keep down a while then rise by slow de -

Notes exceed - ing low, keep down a while then rise by slow de -

Notes exceed - ing low, keep down a while then rise by slow de -

Notes exceed - ing low, keep down a while then rise by slow de -

65

grees the pro - cess sure - ly will not fail to please.

grees the pro - cess sure - ly will not fail to please.

grees the pro - cess sure - ly will not fail to please.

grees the pro - cess sure - ly will not fail to please.

71

Thro' Com-mon and Tre-ble we joint-ly have run, we'el give you their Es-sence com -

Thro' Com-mon and Tre-ble we joint-ly have run, we'el give you their Es-sence com -

Thro' Com-mon and Tre-ble we joint-ly have run, we'el give you their Es-sence com -

Thro' Com-mon and Tre-ble we joint-ly have run, we'el 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 move-ment that pleas - es us best.

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

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

pleas - es us best, that pleas - es us best, Six - four is the move-ment 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 - plause, to clap their Ap - plause, 'tis the part of the hear - ers to clap their Ap - plause.

clap their Ap - plause, to clap their Ap - plause, 'tis the part of the hear - ers to clap their Ap - plause.

clap their Ap - plause, to clap their Ap - plause, 'tis the part of the hear - ers to clap their Ap - plause.

clap their Ap - plause, to clap their Ap - plause, 'tis the part of the hear - ers to clap their Ap - plause.