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# ON TIME

An ODE

by

JOHN MILTON

Set to Music for

CHORUS, ORCHESTRA AND ORGAN

by

CHARLES WOOD.

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Price 1/6 net

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BOOSEY & C<sup>o</sup>  
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## ON TIME.



FLY, envious Time, till thou run out thy race ;  
Call on the lazy, leaden-stepping hours,  
Whose speed is but the heavy plummet's pace ;  
And glut thyself with what thy womb devours,  
Which is no more than what is false and vain,  
And merely mortal dross ;  
So little is our loss,  
So little is thy gain !  
For when as each thing bad thou hast entomb'd,  
And last of all thy greedy self consumed,  
Then long eternity shall greet our bliss  
With an individual kiss ;  
And joy shall overtake us as a flood,  
When everything that is sincerely good  
And perfectly divine,  
With truth, and peace, and love, shall ever shine  
About the supreme throne  
Of Him, to whose happy-making sight alone,  
When once our heavenly-guided soul shall climb,  
Then, all this earthy grossness quit,  
Attired with stars, we shall for ever sit,  
Triumphing over Death, and Chance, and thee,  
O Time !

MILTON.



# ON TIME.

## AN ODE.

For Chorus, Orchestra and Organ.

Words by  
JOHN MILTON.

Music by  
CHARLES WOOD.

Andante con moto.

*p stacc. quasi pizz.* *sempre gres*

*gres* *tranquillo*

*gres*

*espress.* *gres*

*gres* *p*

*cres:*

*f* *fz* *fz*

*fz* *fz* *ff* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *allargando* *dim.* *p*

*tranquil.*

*cres.* *f* *p* *rit.*

S. *mf* Fly en - vious Time, till thou run

A. *mf* Fly en - vious Time, till thou run

T. *mf* Fly en - vious Time, till thou run

B. *mf* Fly en - vious Time, till thou run

*a tempo* *sempre gtes*

out thy race. . . . . Call on the la - - zy

out thy race. . . . . Call on the la - - zy

out thy race. . . . . Call on the la - - zy

out thy race. . . . . Call on the la - - zy

*pes*

lead - en step - ping hours, . . . . . Whose

lead - en step - ping hours, . . . . . Whose

lead - en step - - ping hours, . . . . . Whose

lead - - en step - ping hours, . . . . . Whose

*pes*

speed is but the hea - vy plum - met's pace;

speed is but the hea - vy plum - met's pace;

speed is but the hea - vy plum - met's pace;

speed is but the hea - vy plum - met's pace;

*pes*

And glut. . .

And glut. . .

And glut. . .

And glut. . .

*pves*

... thy-self with what thy womb de-vours

... thy-self with what thy womb de-vours

... thy-self with what thy womb de-vours

... thy-self with what thy womb de-vours

... thy-self with what thy womb de-vours

*f sf sf sf f*

Which is no more than what is false and vain, . . . . .

Which is no more than what is false and vain, . . . . .

Which is no more than what is false and vain, . . . . .

Which is no more than what is false and vain, . . . . .

Which is no more than what is false and vain, . . . . .

*sf ff*



And merely mor - - tal dross

And merely mor - - tal dross

And merely mor - - tal dross

And merely mor - - tal dross

*p tranquillo*

*triquillo*

*p* So

*p tranquillo* So lit\_tle is our

*triquillo*

*p tranquillo* So lit\_tle is our loss our loss

So lit\_tle is our loss . . . . . our loss

lit\_tle is our loss . . . . . is our loss

loss . . . . . is our loss So lit\_tle is our loss So

So lit\_tle is thy  
 So lit\_tle is thy gain.....  
 So lit\_tle is thy gain..... So  
 lit\_tle is thy gain..... is thy gain.....

gain..... So little is thy gain  
 .. So little is thy gain thy..... gain  
 lit\_tle is thy gain..... is thy... gain  
 thy..... gain..... is thy... gain

*espress.*

dim: cres: 3

Fly en\_vious Time

Fly en\_vious Time

Fly en\_vious Time

Fly en\_vious Time

*ff* Fly en - - vious Time

*ff* Fly en - - vious Time

*ff* Fly en - - vious Time *mf* Call

Fly en - - vious Time *dim:*

Call on the la - zy  
 Call on the la - zy lead - en  
 on the la - zy... lead - en step - -  
 Call on the

*mf*

lead - en step - - ping hours...  
 step - - ping hours Call on call  
 - - ping hours Call on... call on  
 la - - zy lead - - en step - ping hours...  
 Call on the la - zy lead - en

Call on the la - zy lead - en  
 on... the la - zy lead - en step - -  
 Call... on the la - - zy lead - en  
 ... the la - - zy lead - - en step - -

*graz*  
*col gres*

*cres.* step - ping hours . . . . . *f marc.* And glut thy - self with

*cres.* - ping hours . . . . . *f marc.* And glut thy - self with

*cres.* step - ping hours . . . . . *f marc.* And glut thy - self with

*cres.* - ping hours . . . . . *f marc.* And glut thy - self with

*ff* what thy womb de - vours . . . . . Which is no more than

*ff* what thy womb de - vours . . . . . Which is no more than

*ff* what thy womb de - vours . . . . . Which is no more than

*ff* what thy womb de - vours . . . . . Which is no more than

*ff* what thy womb de - vours . . . . . Which is no more than

*ff* what thy womb de - vours . . . . . Which is no more than

*dim.* what is false and vain . . . . . *p* And mere - ly mor - - tal

*dim.* what is false and vain . . . . . *p* And mere ly mor - tal

*dim.* what is false and vain . . . . . *p* And mere - ly mor - tal

*dim.* what is false and vain . . . . . *p* And mere - ly mor - tal

On Time.

8 8 8

*pp* *p tranquillo*

dross So lit\_tle is our loss . . . . .

*pp* *p tranquillo*

dross So lit\_tle is our loss . . . . . is our loss

*pp* *p tranquillo*

dross So lit\_tle is our loss . . . . . So

our loss So lit\_tle is thy gain . . . thy . . . .

loss our loss So

our loss So lit\_tle is thy gain . . . thy . . . .

lit\_tle is our loss So lit\_tle is thy gain . . . . .

gain thy gain . . . . . So lit\_tle is thy gain

lit\_tle is thy gain So lit\_tle is thy gain thy . . . . . gain

gain So lit\_tle is thy . . . gain . . . thy . . . gain

. . . . . thy . . . gain . . . . . is thy . . . gain

*esp.*

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are currently silent, indicated by horizontal lines. The piano accompaniment begins with a series of chords and melodic lines in the right hand, and a bass line in the left hand. The key signature is three sharps (F#, C#, G#).

The second system continues the vocal and piano parts. The vocal staves remain silent. The piano accompaniment features a *dim.* (diminuendo) marking. The instruction *Un poco meno mosso* is written above the vocal staves. The lyrics "For when as" are written below the piano staff. The piano accompaniment includes a *rull.* (rullando) marking and a *p* (piano) dynamic marking.

The third system continues the vocal and piano parts. The vocal staves remain silent. The piano accompaniment features a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking. The lyrics "each thing bad . . . . . thou hast in - tomb'd" are written below the piano staff.

And last of all . . . thy gree - dy self con - sumed

*p* *cres:*

Then long E - ter - ni - ty shall

*p* *cres:*

Then long E - ter - ni - ty shall

*f* *p* *cres:*

greet our

greet our bliss

greet our bliss

*f*



With an - in - di - vid - u - al kiss . . . . .

With an - in - di - vid - u - al kiss . . . . .

*p* *f* *mf*

Allegro Moderato.

And Joy . . . . .

Joy . . . . .

Joy . . . . .

Joy . . . . .

Joy . . . . .

*p* *p cresc.* *p cresc.* *p cresc.* *p cresc.* *pp cresc.*

*espress.* *dim.* *p* *pp*

Joy . . . . .

Joy . . . . .

Joy . . . . .

Joy . . . . .

Joy . . . . .

*p* *pp*

On Time.



*a tempo*

ev' - ry - thing . . . . . that is sin - cere - ly

*a tempo*

*mp*

good . . . . . And per - - - - - fect - -

*mf*

When ev' - ry - thing . . . . . that is sin - -

- ly di - - vine . . . . . di - vine . . . . . ev' - -

- cere - - - - ly good . . . . . When

*mf*

- ry thing that is... sin - cere - ly good...  
 that is sin - cere - ly good sin -  
 ev' - ry thing... that is sin - cere - ly good...  
 When ev' - ry thing... that is sin cere - ly  
 ...  
 With  
 - cere - ly good and per - fect - ly di -  
 and per - fect - ly di - vine di -  
 good... and per - fect - ly di -  
 truth... and peace and love...  
 - vine With truth and peace and love...  
 - vine With truth and peace and love...  
 - vine With truth and peace and love...  
 P animato

... With truth . . . . . and peace and love . . . . .

... With truth and peace and love . . . . .

... With truth and peace and love . . . . .

... With truth and peace and love . . . . .

... shall ev - - er shine . . . . . A\_bout the su -

... shall ev - - er shine . . . . . A\_bout the su -

... shall ev - - er shine . . . . . A\_bout the su -

... shall ev - - er shine . . . . . A\_bout the su -

-preme throne of Him, . . . . .

-preme throne of Him, . . . . .

-preme throne of Him, . . . . .

-preme throne of Him, . . . . .

To whose hap-py-mak - ing sight a - lone . . . . .

To whose hap-py-mak - ing sight a - lone . . . . .

To whose hap-py-mak - ing sight a - lone . . . . .

*gna* To whose hap-py-mak - ing sight a - lone . . . . .

*rall:*  
*pp*  
*rall:*  
*rall:*  
*rall:*  
*rall:*

When once our heav'n - ly gui - ded

When once our heav'n ly gui - ded

When once our heav'n - ly gui - ded

When once our heav'n ly gui - ded

*mp a tempo*  
*mp a tempo*  
*mp a tempo*  
*mp a tempo*  
*mp a tempo*

soul. . . . shall climb. . . . Then

soul shall climb. . . . Then

soul shall climb Then

soul shall climb. . . . Then

*cres:*  
*cres:*  
*cres:*  
*cres:*  
*f*  
*f*  
*f*  
*f*

all . . . . . this earth - ly gross - - ness quit

all this earth - ly gross - - ness quit

all this earth - ly gross - - ness quit

all this earth - ly gross - - ness quit

*gza.*

*ff* *allargando*

*sf*

*dim.*

*mf*

*p* *dim.* *pp*

At - tired with stars . . . . .

*p* *dim.* *pp*

At - tired with stars . . . . .

*p* *dim.* *pp*

At - tired with stars . . . . .

*p* *dim.* *pp*

At - tired with stars . . . . .

*dim.*

*p* *dim.* *pp* *stacc.*

3

pp we  
pp we  
pp we  
pp we  
p

p shall for ev - er sit.  
p shall for ev - er sit.  
p shall for ev - er sit.  
p shall for ev - er sit.  
p

rall.: dim.:  
8H.2193



The first system consists of five staves. The top three staves are vocal staves (Soprano, Alto, and Tenor) with a common treble clef and a key signature of two sharps (F# and C#). The bottom two staves are for piano accompaniment, with a common bass clef and the same key signature. The piano part begins with a series of chords and includes a triplet of eighth notes in the right hand. The tempo marking *a tempo* is placed above the piano part.

The second system contains five staves. The vocal staves (Soprano, Alto, Tenor) have lyrics: "Triumphing o \_ ver Death and Chance . . . and thee O". The piano accompaniment (bottom two staves) is marked *f marcato* and features a rhythmic accompaniment of eighth notes. The key signature remains two sharps.

The third system contains five staves. The vocal staves have lyrics: "Triumphing o \_ ver Death and Chance . . . and thee O" and "Time and thee . . . O . . . Time . . . O". The piano accompaniment (bottom two staves) is marked *f marcato* and continues with eighth-note accompaniment. The key signature remains two sharps.

The fourth system consists of two staves for piano accompaniment. It continues the piano part from the previous systems, featuring a triplet of eighth notes in the right hand and eighth-note accompaniment in the left hand. The key signature remains two sharps.

*f marcato*

Triumphing o - ver

Time and thee O Time . . . . . and

Time . . . . . thee . . . . . O . . . . . Time . . . . . Triumphing

Death and Chance . . . . . and thee O Time and

thee . . . . . O . . . . . Time . . . . . O . . . . . Time . . . . . and

o - - ver Death . . . . . and Chance and thee . . . . . and

Triumphing o - ver

thee . . . . . O . . . . . Time . . . . . O . . . . . Time . . . . . thee . . . . .

thee . . . . . O . . . . . Time O . . . . . Time and . . . . .

thee . . . . . O . . . . . Time . . . . . O Time

Death and Chance . . . . . and thee O Time and

... O Time . . . . . o - ver Death and Chance and  
 thee O Time . . . . . o - ver Death and Chance and  
 thee O Time o - ver Death and Chance . . . . . and

*f*

thee  
 thee O Death and thee O . . . . .  
 - ver Death . . . . . and thee O . . . . .  
 thee O Time and thee O . . . . .

*f*  
 Triumphant o - ver Death . . . and Chance and thee O . . . . .  
 Time Triumphant o - ver Death . . .  
 Time . . . . . thee . . . . . O . . . . . Time . . . . .  
 Time

Time and thee . . . O Time O  
 . . . and Chance . . . . . and thee O . . . . .  
 Triumphant over Death . . . and Chance and thee O

*cres:*  
 Time . . . . . and thee O . . . . .  
*cres:*  
 Time . . . . . and thee and thee O . . . . .  
*cres:*  
 Time . . . . . and thee and thee O . . . . .  
*cres:*  
 Triumphant over Death . . . and Chance and thee O

*ff*  
 Time  
*ff*  
 Time  
*ff*  
 Time  
*ff*  
 Time  
*graz*

The first system of the score features a piano introduction with a treble clef and a key signature of three sharps (F#, C#, G#). The music includes a *graz.* (grace) note, a triplet of eighth notes, and sixteenth-note runs. The piano part is marked with *sf* (sforzando) and includes a sixteenth-note triplet. The vocal parts are shown as empty staves with a treble clef and the same key signature.

The vocal entry begins with the lyrics "Tri - umphing" repeated three times. The music is marked with a forte *ff* dynamic. The vocal lines are in a treble clef with a key signature of three sharps. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

The piano accompaniment for the "Tri - umphing" section features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. It includes dynamic markings such as *sf* and *sfz*, and articulation marks like accents and slurs. A sixteenth-note triplet is also present.

The second vocal entry begins with the lyrics "o - ver Death and Chance and thee O Time" repeated three times. The music is marked with a forte *f* dynamic. The vocal lines are in a treble clef with a key signature of three sharps. The piano accompaniment continues with a steady eighth-note bass line and chords.

The piano accompaniment for the second section features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. It includes dynamic markings such as *f* and *sfz*, and articulation marks like accents and slurs. A sixteenth-note triplet is also present.

*marcato*

Tri - umph - ing o - ver Death and

*marcato*

Tri - umph - ing o - ver Death and

*marcato*

Tri - umph - ing o - ver Death and

*marcato*

Tri - umph - ing o - ver Death and

Chance and thee O Time

Chance and thee O Time

Chance and thee O Time Thee . . .

Chance and thee O Time

Thee O Time Triumphant o - ver

Thee O Time Triumphant o - ver Death and

Time *marcato*

Tri - umph - ing o - ver Death . . .

Death and Chance . . . and thee . . . . . O . . . . .  
 Chance and Chance . . . . . and thee . . . . . O  
 Triumphant o ver Death . . . . . and Chance . . . . . and thee O . . . . .  
 . . . . . and Chance . . . . . and thee O Time

Time Triumphant o ver Death . . . . . and Chance and  
 Time Triumphant o ver Death and Chance and  
 Time Triumphant o ver Death . . . . . and Chance . . . . . and  
 Triumphant o ver Death . . . . . and Chance and thee and thee . . . . .

*rit.* thee *rit.* O . . . . . *fff* Time . . . . . and  
*rit.* thee *rit.* O . . . . . *fff* Time . . . . . and  
*rit.* thee . . . . . O Time . . . . . and  
 . . . . . and thee O . . . . . *fff* Time . . . . . and

On Time.

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H. 2193.

thee . . . . . thee . . . . . *rull:* *fz*

thee . . . . . *rull:* *fz*

thee . . . . . *rull:* *fz*

thee . . . . . *rull:* *fz*

thee . . . . . *rull:* *fz*

thee . . . . . 0

*fz fz fz fz rull: fz fz fz fz*

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with 'thee' and include dynamic markings like *fz* and *rull:*. The piano part includes triplets and various dynamics.

Time . . . . .

Time . . . . .

Time . . . . .

Time . . . . .

Time . . . . .

*fz fz fz fz fz*

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines are marked with 'Time' and have rests. The piano accompaniment continues with chords and dynamics like *fz*.

*gru.*

*fz fz fz fz*

Detailed description: This system contains the fifth system of the musical score. It features piano accompaniment with dynamics like *fz* and *gru.* (grace notes).



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