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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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## 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:*

First system of piano accompaniment. Treble and bass staves. Dynamics include *f* and *fz*.

Second system of piano accompaniment. Treble and bass staves. Dynamics include *fz*, *ff*, and *fz*.

Third system of piano accompaniment. Treble and bass staves. Dynamics include *fz*, *allargando*, *dim.*, and *p*.

Fourth system of piano accompaniment. Treble and bass staves. Dynamics include *tr. tranqu.*

Fifth system of piano accompaniment. Treble and bass staves. Dynamics include *res.*, *f*, *p*, and *rit.*

Soprano vocal line (S.). Lyrics: Fly en - vious Time, till thou run

Alto vocal line (A.). Lyrics: Fly en - vious Time, till thou run

Tenor vocal line (T.). Lyrics: Fly en - vious Time, till thou run

Bass vocal line (B.). Lyrics: Fly en - vious Time, till thou run

Sixth system of piano accompaniment. Treble and bass staves. Dynamics include *a tempo* and *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*

*tranquillo*

So

*p tranquillo*

So lit\_tle is our

*tranquillo*

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

*gr*  
 3  
*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 five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and are currently empty. The fifth staff is the piano accompaniment, featuring a complex melodic line with many accidentals and a bass line with chords and moving lines.

The second system of the musical score consists of five staves. The top four staves are vocal staves and are empty. The fifth staff is the piano accompaniment. The instruction *Un poco meno mosso* is written above the vocal staves. The instruction *mp, marcato* is written above the piano accompaniment. The lyrics "For when as" are written below the piano accompaniment. The piano accompaniment features a melodic line with a *dim.* marking and a *rull.* marking, and a bass line with chords and moving lines.

The third system of the musical score consists of five staves. The top four staves are vocal staves and are empty. The fifth staff is the piano accompaniment. The lyrics "each thing bad . . . . . thou hast in - tomb'd" are written below the piano accompaniment. The piano accompaniment features a melodic line with a *f* marking and a *dim.* marking, and a bass line with chords and moving lines.

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.* *espress.* *dim.* *pp cresc.*

Joy . . . . .

Joy . . . . .

Joy . . . . .

Joy . . . . .

Joy . . . . .

*p* *pp*

On Time.

*cres:*  
Joy shall o - - ver - take . . . . us

*cres:*  
Joy shall o - - ver - take . . . . us

*cres:*  
Joy shall o - - ver - - take us

*cres:*  
Joy shall o - - ver - - take us

*cres:*  
as . . . . . a flood

*cres:*  
as a flood

*cres:*  
as a flood

*cres:*  
as a flood

*cres:*  
as a flood

*gva*  
When

*rall:* *mf*  
When

*rall:*

*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  
 - 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, . . . . .

On Time.

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

*graz.*

*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.*

pp we

pp we

pp we

pp we

pp we

The first system consists of five staves. The top four are vocal staves, each with a melodic line and the word "we" written below. The bottom staff is the piano accompaniment, featuring a complex texture with triplets and various chordal structures.

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 shall for ev - er sit . . . . .

The second system consists of five staves. The top four are vocal staves, each with a melodic line and the lyrics "shall for ev - er sit . . . . ." written below. The bottom staff is the piano accompaniment, continuing the complex texture with triplets and various chordal structures.

rall: dim:

The third system consists of five staves. The top four are vocal staves, each with a melodic line. The bottom staff is the piano accompaniment, featuring a complex texture with triplets and various chordal structures. The system concludes with the markings "rall:" and "dim:".



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#). They contain rests. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part begins with a series of chords and includes dynamic markings *f*, *fz*, and *fz* 3. The tempo marking *a tempo* is placed above the piano part.

The second system consists of five staves. The top three staves are vocal staves with a common treble clef and a key signature of two sharps. The lyrics are: "Triumphing o \_ ver Death and Chance . . . and thee O". The piano accompaniment (bottom two staves) features a grand staff with a key signature of two sharps and dynamic markings *f* and *f marcato*. The piano part includes a triplet of eighth notes.

The third system consists of five staves. The top three staves are vocal staves with a common treble clef and a key signature of two sharps. The lyrics are: "Triumphing o \_ ver Death and Chance . . . and thee O Time and thee . . . O . . . Time . . . O". The piano accompaniment (bottom two staves) features a grand staff with a key signature of two sharps and dynamic markings *f marcato*. The piano part includes a triplet of eighth notes.

The fourth system consists of two staves for piano accompaniment, with a grand staff and a key signature of two sharps. It continues the piano part from the previous systems, featuring various rhythmic patterns and dynamics.

*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 music features a piano introduction with a treble clef and a key signature of three sharps (F#, C#, G#). The music includes a triplet of eighth notes marked *graz* and a sixteenth-note triplet marked *sf*. The system concludes with a sixteenth-note triplet marked *sf* and a sixteenth-note triplet marked *6r*.

The vocal entry consists of four staves (Soprano, Alto, Tenor, Bass) in a key signature of one sharp (F#). The lyrics are "Tri - umphing Tri - umphing Tri - umph - ing". The music is marked *ff* and includes accents over the notes.

The piano accompaniment for the first vocal phrase features a treble clef and a key signature of one sharp (F#). It includes a sixteenth-note triplet marked *sf* and a sixteenth-note triplet marked *6r*. The music is marked *sf* and includes accents over the notes.

The vocal entry consists of four staves (Soprano, Alto, Tenor, Bass) in a key signature of one sharp (F#). The lyrics are "o - ver Death and Chance and thee O Time". The music is marked *ff* and includes accents over the notes.

The piano accompaniment for the second vocal phrase features a treble clef and a key signature of one sharp (F#). It includes a sixteenth-note triplet marked *sf* and a sixteenth-note triplet marked *6r*. The music is marked *sf* and includes accents over the notes.

*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

Triumphing o ver Death . . . . . and Chance . . . . . and thee O . . . . .

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

Time Triumphing o ver Death . . . and Chance and

Time Triumphing o ver Death and Chance and

Time Triumphing o ver Death . . . . . and Chance . . . and

Triumphing 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

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*

Time . . . . .

Time . . . . .

Time . . . . .

Time . . . . .

Time . . . . .

*fz fz fz fz fz*

*gma.*

*fz fz fz fz*



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