

*to the Catholic University Chorus*

# Three Choral Ayres

SATB, *a cappella*

## No. 1 Better Late than Never

Anonymous

**Joseph Willcox Jenkins**  
Opus 14

S Vivace  $\text{d} = \text{ca. } 112-120$

*p*

Bet-ter late than nev-er, bet - ter late than nev-er, bet - ter late than nev-er,—

A *p*

T Bet-ter late than nev-er, bet - ter late than nev-er,

*p*

Bet-ter late than nev-er, bet - ter late than nev-er,

B *p*

Bet-ter late than nev-er,

Vivace  $\text{d} = \text{ca. } 112-120$

*p* (for rehearsal only)

Duration: approx. :50

© 1962 Art Masters Studios, Inc., transferred to The Lorenz Corporation, 2001.  
 This edition © 2016 Heritage Music Press, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.  
 Unauthorized reproduction of this publication is a criminal offense subject to prosecution.  
**THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.**

[www.lorenz.com](http://www.lorenz.com)

4

non-ny, non - ny      no;

**f**                    **p**

non - ny, no.      Bet - ter late than nev - er,      bet - ter late than nev - er,

**f**                    **p**

8      non - ny no.      Bet - ter late than nev - er,      bet - ter late than nev - er,

**f**                    **p**

non - ny no.      Bet - ter late than nev - er,      bet - ter late than nev - er,

7

hey—      non-ny, non - ny      no. Bet-ter late than nev-er,—

**f**

bet - ter late than nev - er,      hey,      non-ny, non - ny      no.

**f**

8      bet - ter late than nev - er,      hey,      non-ny, non - ny      no.

**f**

bet - ter late than nev - er,      hey,      non-ny, non - ny      no.

10

*p*

*mf*

bet-ter late than nev-er;—

Bet - ter late than nev - er,      bet - ter late than nev - er,

*mf*

Bet - ter late than nev - er,      bet - ter late than nev - er,

*mf*

Bet - ter late than nev - er,      bet - ter late than nev - er,

13

*p*

(*d=d*) *p* —

*p*

aye mate,

*p*

bet - ter late than nev - er,      bet - ter late than nev - er;      aye mate,

*p*

bet - ter late than nev - er,      bet - ter late than nev - er;      aye mate,

*p*

bet - ter late than nev - er,      bet - ter late than nev - er;      aye mate,

*p*

(*d=d*)

16

aye mate,      hey non-ny, non - ny no;      aye mate,

aye mate,      hey non - ny,      non - ny no;      aye mate,

aye mate,

aye mate,

aye mate,

aye mate,

20

aye mate,      hey non-ny, non - ny no;

aye mate.      hey non - ny,      non - ny no;

aye mate.

aye mate.

aye mate.

aye mate.

23 *mf*

aye mate, bet - ter

**p**

Bet - ter late than nev - er, bet - ter late than nev - er,

**p**

Bet - ter late than nev - er, bet - ter late than nev - er,

**p**

Bet - ter late than nev - er, bet - ter late than nev - er,

**p**

A musical score for a four-part choir. The top part (Soprano) starts with a dotted half note followed by eighth notes. The lyrics "aye mate, bet - ter" are written below the notes. The second part (Alto) begins with a dotted half note followed by eighth notes. The lyrics "Bet - ter late than nev - er," are written below the notes. The third part (Tenor) begins with a dotted half note followed by eighth notes. The lyrics "Bet - ter late than nev - er," are written below the notes. The bottom part (Bass) begins with a dotted half note followed by eighth notes. The lyrics "Bet - ter late than nev - er," are written below the notes. The score consists of five systems of music, each with a different key signature: G major (three sharps), E major (one sharp), C major (no sharps or flats), A major (one sharp), and D major (two sharps). Measure numbers 23 and 24 are indicated at the beginning of the first system. Dynamics like *mf* (mezzo-forte) and **p** (piano) are marked above the staves. Articulation marks (>) are placed above certain notes in the second and third systems. Measure lines are present between the first and second systems, and between the third and fourth systems.

28

*p sub.*

aye mate, bet - ter late than nev - er, aye mate. But as

*p sub.*

aye mate, bet - ter late than nev - er, aye mate. But as

*p sub.*

aye— mate, bet - ter late than nev - er, aye— mate.

aye mate, bet - ter late than nev - er, aye— mate.

*p sub.*

32

good,

good,

But as good as nev - er, nev - er too late,

But as good as nev - er, nev - er too late,

*ff*

*in memory of my mother*

## No. 2 The Silver Swan

Orlando Gibbons

Joseph Willcox Jenkins  
Opus 14

S Lento  $\text{♩} =\text{ca. } 80$

The sil - ver swan, who liv - ing hath no note,

A

T

B

Lento  $\text{♩} =\text{ca. } 80$

(for rehearsal only)

Duration: approx. 1:30

© 1962 Art Masters Studios, Inc. transferred to The Lorenz Corporation, 2001  
 This edition © 2016 Heritage Music Press, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.  
 Unauthorized reproduction of this publication is a criminal offense subject to prosecution.  
**THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.**  
[www.lorenz.com](http://www.lorenz.com)

5

— when death ap - proached, un - locked her si - lent throat,  
 note,— when death ap - proached, un - locked, un-locked her  
 when, when death ap - proached, un - locked, un-locked her  
 note,— when death ap-approached un - locked her si - lent throat,

15/3294H-11

## No. 3 Fa La!

Joseph Willcox Jenkins  
Opus 14

Poco vivo (rather lightly with a strong pulse)  $\text{♩} =\text{ca. } 138-144$

S      *mp stagger breathing*

Fa la la la, fa la la la, fa la la la, fa la la! Fa la

A      *mp stagger breathing*

La la, fa la la la, fa la la la, fa la la! La

T      *mp stagger breathing*

La la, fa la la, fa la la la la la, fa la la la la

B      *mp stagger breathing*

La la, fa la la, fa la la la la la, fa la la la la,

Poco vivo (rather lightly with a strong pulse)  $\text{♩} =\text{ca. } 138-144$

*mp*

Duration: approx. 1:05

© 1962 Art Masters Studios, Inc. transferred to The Lorenz Corporation, 2001  
This edition © 2016 Heritage Music Press, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.  
Unauthorized reproduction of this publication is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.  
[www.lorenz.com](http://www.lorenz.com)

5

la la, fa la la, la, fa la la la, la, la, la, la, fa la

la la la la la la, fa

8

la la, fa la la la, fa la la la la, fa la la la, fa la

fa la la, fa la la la la la, fa la la la, fa la,

9

*f*

la, fa la la, fa la la, fa la, fa la, fa

*f*

la, fa la la, la, la

*f*

la, fa la la la, la, fa la la la, la, fa la, la

*f*

fa la la la la, fa la, fa la la la, fa la, fa la

13

la, fa la, la la, fa la la la, fa la  
la la la la, fa la la la, fa la  
la la, la la, fa la la la, fa la  
— fa la, — fa la la la la la, fa la la la la

17

la, fa la la. — Fa la  
la, fa la la la, fa la la la, fa la la la.  
la, fa la la la la, fa la la la, fa la la la.  
la, fa la la la la, fa la la la, fa la la la.

21

3/4

la la la, fa la la la la, fa la la la la, fa la la

*pp*

3/4

Fa la la, fa la la la la, fa la la la la, fa

*pp*

3/4

Fa la la, fa la la la la, fa la la la la, fa la,

*pp*

3/4

Fa la la, fa la la la la, fa la la la la la la,

*pp*

3/4

24

*mf*

*poco legato*

la, fa la la la la, fa la la, fa la la la la la la la la la

*mf*

la, fa la la la, fa la la, fa la la la la,

*mf*

8 fa la la la la, fa la la la, fa la la la la la

*mf*

fa la la la la, la, fa la la la la la la la

*poco legato*

28 *modo primo*

la, fa la la, fa la la, fa la, fa  
fa la la la la, la la la  
la la la la la, fa la la \_\_\_\_\_ la  
la, fa la, fa la, fa la la, \_\_\_\_\_ fa la, \_\_\_\_\_

*modo primo*

32 *mp legato*

la la la la la, fa la, fa la la la, fa  
la, fa la la la, fa la, fa la la  
la, fa la la la, fa la, fa la la  
— fa la la, fa la la, fa la la la, la la la

*mp*

*mp legato*