

# 1. The Contest of the Ivy and the Holly

Trad. English, adap.

KERRY ANDREW  
(b. 1978)

$\text{♩} = 100$  (*pulse constant throughout*)

**SOPRANO** *p*

**ALTO** *oo* *p*

**TENOR**

**BASS**

*for rehearsal only*

$\text{♩} = 100$  (*pulse constant throughout*)

*p*

5 (*stagger breathing*)

(*oo*)

(*stagger breathing*)

(*oo*)

*mp* (*stagger breathing*)

8 Hol - ly stand - eth in the hall \_\_\_\_\_ *mm* \_\_\_\_\_

*mp*

fair to be - hold, \_\_\_\_\_

*mp*

10

(oo) she is full sore a cold. *mp* *mm*

*mp* I - vy stands with-out the door, *mm*

(mm)

(stagger breathing)

*mm*

15

S. (mm)

A. (mm)

**SOLO or TENOR 1**  
*mf*  
T. 1 Nay, I - vy, nay, it shall not be I <sup>1</sup>wis; let Hol-ly have the

**TUTTI or TENOR 2**  
T. 2 *mm*

B. (mm)

*mf*

<sup>1</sup>wis think

# 3. And all the stars looked down

Gilbert Keith Chesterton  
(1874–1936)

ALAN BULLARD  
(b. 1947)

**Slow and expressive** ♩ = 72

**SOPRANO**  
**MEZZO-SOPRANO**

*p*

The Christ-child lay on Ma-ry's lap, His hair \_\_\_\_\_ was like a

**ALTO**

*p*

The Christ-child lay on Ma-ry's lap, His hair \_\_\_\_\_ was like a

**TENOR**

*pp*

(O,

**BARITONE**  
**BASS**

*pp*

(O,

**for rehearsal only**

**Slow and expressive** ♩ = 72

*p*

*mfp* *pp* *mp*

light, \_\_\_\_\_ light. \_\_\_\_\_ The

*mfp* *pp* *mp*

light, \_\_\_\_\_ light. \_\_\_\_\_ The

*p* *mp* *p*

— o wea-ry, wea-ry — were the world, But here is all a - right.)

*p* *mp* *p*

— o wea-ry, wea-ry — were the world, But here is all a - right.)

*mp*

This carol may be transposed up a semitone into E flat minor.

9

Christ-child lay on Ma-ry's breast, His hair was like a star, star...

Christ-child lay on Ma-ry's breast, His hair was like a star, star...

(O, o stern and cun-ning

(O, o stern and cun-ning

14

The Christ-child lay on

The Christ-child lay on

are the kings, But here the true hearts are.)

are the kings, But here the true hearts are.)