

# 1. The Contest of the Ivy and the Holly

Trad. English, adap.

KERRY ANDREW  
(b. 1978)

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

**SOPRANO** *p*

**ALTO** *p*

**TENOR**

**BASS**

*for rehearsal only*

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. mm

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

(mm)

(stagger breathing)

mm

15

(mm)

(mm)

**SOLO or TENOR 1**  
*mf* Nay, I - vy, nay, it shall not be I 'wis; let Hol-ly have the

**TUTTI or TENOR 2**  
mm

(mm)

*mf*

'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.

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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

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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.)

for Michael Lock  
Commissioned by the Concord Singers

## 8. Now may we sing

15th-cent. English

CECILIA McDOWALL  
(b. 1951)

**Lightly, with joy** ♩ = 76

**SOPRANO**  
**ALTO**

*unis. f*

1. This Babe to us that now is born, Won-der-ful works He

**TENOR**  
**BASS**

*mf*

1. Now \_\_\_\_\_ may \_\_\_\_\_

hath y - wrought,<sup>1</sup> He would not loss what was for - lorn,<sup>2</sup> But

we \_\_\_\_\_ sing -

*p leggiero e ritmico*

**S.**

**A.**

bold - ly a - gain it brought; And thus it is For-sooth y -

en. \_\_\_\_\_

*p leggiero e ritmico*

*mp*

*mf*

- wis,<sup>3</sup> He ask - eth nought but that is His. Now may we sing - en,

*mp*

*mf*

<sup>1</sup> ywrought made

<sup>2</sup> forlorn lost, forsaken

<sup>3</sup> forsooth ywis in truth indeed