



CAROL BARNETT

# WELCOME ALL WONDERS

*for Children's Chorus and SATB Chorus*



  
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CAROL BARNETT  
WELCOME ALL WONDERS

*for Children's Chorus and SATB Chorus*

Texts by Richard Crashaw and  
Gerard Manley Hopkins

Commissioned by the Racine Symphonic Chorus  
for their 10th Anniversary Season

Premiered November 30, 1997 by the Racine Symphonic Chorus,  
James Schatzman, conductor  
at Siena Center, Racine, WI

c. 4 minutes

# Welcome All Wonders

Richard Crashaw  
Gerard Manley Hopkins

Carol Barnett

**Joyous** ♩ = c. 100

**Oboe**  
*f* *ff*

**Children's Choir I/II**  
*ff*  
Wel - come all! Wel - come,  
Wel - come all! Wel - come,

**Soprano**  
*ff*  
Wel - come, wel - come,

**Alto**  
*ff*  
Wel - come, wel - come,

**Tenor**  
*ff*  
Wel - come, wel - come,

**Bass**  
*ff*  
Wel - come, wel - come,

**Piano (for rehearsal only)**  
**Joyous** ♩ = c. 100

Ob. <sup>6</sup> (♩ = ♩.)

CC I/II <sup>6</sup> wel - come, wel - come all won - ders in one sight!

S wel - come all won - ders in one sight!

A wel - come all won - ders in one sight!

T <sub>8</sub> wel - come all won - ders in one sight!

B wel - come all won - ders in one sight!

Pno. <sup>6</sup> (♩ = ♩.)

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are grouped together, and the piano accompaniment is at the bottom. The oboe part is at the top. The lyrics are written below the vocal staves. The score includes a rehearsal mark '6' at the beginning of each part. A tempo or performance instruction '(♩ = ♩.)' is placed above the oboe and piano parts. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'wel - come, wel - come all won - ders in one sight!'.

12

Ob.

*mp*

12

CC I/II

*mf*

*mf*

S

E - ter - ni - ty shut in a

A

*mf*

E - ter - ni - ty shut in a span. \_\_\_\_\_

T

*mf*

E - ter - ni - ty shut in a span. \_\_\_\_\_

B

*mf*

E - ter - ni - ty shut in a span. \_\_\_\_\_

12

Pno.

8

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Ob.

17

CC I/II

17 *f*

2

Sum - mer in win - ter, day in night. Heav - en in earth, and God in man.

S

span

Heav - en in earth, and God in man.

A

Heav - en in earth, and God in man.

T

8

Heav - en in earth, and God in man.

B

Heav - en in earth, and God in man.

Pno.

17

2

Ob. 22 *dim.* *pp* (♩.=♩)

CC I/II 22 *mp* Great Lit - tle One, whose

S 22 *mp* *pp* Great Lit - tle One, whose

A 22 *mp* *pp* Great Lit - tle One, whose

T 22 *mp* *pp* Great Lit - tle One, whose

B 22 *mp* *pp* Great Lit - tle One, whose

Pno. 22 (♩.=♩)

The musical score is for the piece "Welcome All Wonders" on page 5. It features a woodwind section with an Oboe (Ob.), a string section with two parts of Clarinet in C (CC I/II), and a vocal ensemble consisting of Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment (Pno.) is also present. The score begins at measure 22. The Oboe part starts with a melodic line marked *dim.* and *pp*, with a tempo marking of quarter note equals quarter note (♩.=♩). The vocal parts enter with the lyrics "Great Little One, whose" in a mezzo-forte (*mp*) dynamic. The piano accompaniment provides harmonic support with chords and a steady rhythm. The score includes various musical notations such as slurs, dynamics, and time signature changes from 4/4 to 3/4.

Ob. 27

CC I/II 27

S

A

T

B

Pno. 27

all em-brac - ing birth lifts earth to

all em-brac - ing birth lifts earth to

lifts earth to

lifts earth to

lifts earth to

lifts earth to

lifts earth to

*p* *mf* *p* *mf* *mf* *mf* *mf*



31

Ob. *mp* *pp*

CC I/II *f* *mf* *p* *pp*  
heav'n. — Wel - come, wel - come, wel - come! To  
heav'n. — Wel - come, — wel - come, — wel - come!

S *f* *mf* *pp*  
heav'n, — stoops heav'n to earth!

A *f* *mf* *pp*  
heav'n, — stoops heav'n to earth!

T *f* *mf* *pp*  
heav'n, — stoops heav'n to earth!

B *f* *mf* *pp*  
heav'n, — stoops heav'n to earth!

Pno. 31

36

CC I/II

Thee, meek Maj-es - ty! soft King \_\_\_\_\_ of sim - ple Grac - es and sweet

*p* *mp*

To Thee, meek Maj-es - ty! soft King of sim - ple Grac - es

Pno.

42

Ob.

*p* *mp*

CC I/II

Loves, \_\_\_\_\_ each of us his Lamb will bring, \_\_\_\_\_ each his pair of

*p* *mp*

and sweet Loves, \_\_\_\_\_ each of us his Lamb will bring, \_\_\_\_\_ each his pair of

Pno.

48

Ob.

*mf* *p* *cresc. poco a poco*

48

CC I/II

sil - ver \_\_\_\_\_ doves; till burnt at last in fire \_\_\_\_\_ of Thy \_\_\_\_\_ fair

*mf* *p sub.* *cresc. poco a poco*

sil - ver \_\_\_\_\_ doves; till burnt at last in fire \_\_\_\_\_ of Thy \_\_\_\_\_ fair

48

Pno.

54

Ob.

*f*

54

CC I/II

eyes, \_\_\_\_\_ our selves be - come our own best \_\_\_\_\_ sac - ri -

*f*

eyes, \_\_\_\_\_ our selves be - come our own best \_\_\_\_\_ sac - ri -

54

Pno.

Ob. *p*

CC I/II *p*  
ficc. *p*  
ficc.

S *mf*  
E - ter - ni - ty shut in a

A *mf*  
E -

T *f* *mf*  
Wel - come, \_\_\_\_\_ wel - come, \_\_\_\_\_ wel - come, \_\_\_\_\_ wel - come! \_\_\_\_\_

B *f* *mf*  
Wel - come, \_\_\_\_\_ wel - come, \_\_\_\_\_ wel - come, \_\_\_\_\_

Pno.

The musical score is for the piece 'Welcome All Wonders'. It features a woodwind section with an Oboe (Ob.) and two Cor Anglais (CC I/II) parts, a vocal quartet (Soprano, Alto, Tenor, Bass), and a piano accompaniment. The score begins at measure 60. The woodwinds play a melodic line with a dynamic of *p* (piano). The vocal parts enter with the lyrics 'Wel - come, \_\_\_\_\_'. The Soprano and Alto parts have a dynamic of *mf* (mezzo-forte). The piano accompaniment provides harmonic support with a dynamic of *f* (forte) in the Tenor and Bass parts. The score includes various musical notations such as slurs, dynamics, and lyrics.

67

S span.

A ter - ni - ty shut in a span.

T 8 E - ter - ni - ty shut in a... *f* Sum-mer in win - ter, day in night.

B wel - come! E - ter - ni - ty shut in a span. *f* Sum-mer in win - ter day in night.

Pno. 67

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72

Ob.

S

A

T

B

Pno.

Heav - en in earth, and God in man.

Heav - en in earth, and God in man.

Heav - en in earth, and God in man.

Heav - en in earth, and God in man.

Heav - en in earth, and God in man.

72

77 *rit.* ♩ = c. 69, **espressivo**

Ob. *p*

S *p* Moon - less dark - ness

A *p* Moon - less dark - ness

T *p* Moon - less dark - ness

B *p* Moon - less dark - ness

Pno. *rit.* ♩ = c. 69, **espressivo**

83 *mp* *rit. poco* *a tempo* *p sub.*

S stands be - tween, \_\_\_\_\_ past, O past, no more be seen! But the Beth-l'hem star may lead me

A stands be - tween, \_\_\_\_\_ past, O past, no more be seen! But the Beth-l'hem star may lead me

T stands be - tween, \_\_\_\_\_ past, O past, no more be seen! But the Beth-l'hem star may lead me

B stands be - tween, \_\_\_\_\_ past, O past, no more be seen! But the Beth-l'hem star may lead me

Pno.

88 *mp* *p*

S to the sight of Him who freed me from the self that I have been. \_\_\_\_\_ Make me pure, Lord:

A to the sight of Him who freed me from the self that I have been. \_\_\_\_\_ Make me pure, Lord:

T to the sight of Him who freed me from the self that I have been. \_\_\_\_\_ Make me pure, Lord:

B to the sight of Him who freed me from the self that I have been. \_\_\_\_\_ Make me pure, Lord:

Pno.



93 *accel. poco a poco*

S  
Thou art ho - ly;

A  
Thou art ho - ly; *pp* make me meek, Lord: Thou wert low - ly; — *cresc. poco a poco* now be - gin - ning and al - way;

T  
Thou art ho - ly; *pp* make me meek, Lord: Thou wert low - ly; — *cresc. poco a poco* now be - gin - ning and al - way;

B  
Thou art ho - ly; *pp* make me meek, Lord: Thou wert low - ly; — *cresc. poco a poco* now be - gin - ning and al - way;

93 *accel. poco a poco*

Pno.

The musical score is arranged in five systems. The first system contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a rest for the first two measures. The Alto, Tenor, and Bass parts begin with the lyrics 'Thou art ho - ly;'. The Alto and Tenor parts include the instruction *pp* (pianissimo) and *cresc. poco a poco* (crescendo poco a poco). The Bass part also includes *pp* and *cresc. poco a poco*. The second system contains the piano accompaniment (Pno.) for the first two measures. The third system contains the vocal parts for the second system, with the Soprano part having a rest. The Alto, Tenor, and Bass parts continue with the lyrics 'make me meek, Lord: Thou wert low - ly; — now be - gin - ning and al - way;'. The piano accompaniment continues in the fourth system. The fifth system contains the piano accompaniment for the final two measures. The score includes time signatures of 5/4 and 4/4, and a key signature of one sharp (F#).

## Tempo I (♩ = c. 100)

98

Ob.

98

CC I/II

S

A

T

B

Pno.

98

*f*

*f*

*mp*

*f*

*f*

*f*

*f*

Wel - come, wel - come, wel -

Wel - come, wel - come, wel -

now be - gin, on Christ - mas day. Wel - come, wel - come, wel - come,

now be - gin, on Christ - mas day. Wel - come, wel - come, wel - come,

now gin, on Christ - mas day. Wel - come, wel - come,

now gin, on Christ - mas day. Wel come, wel - come,

Tempo I (♩ = c. 100)

103 (♩ = ♩.)

Ob. *p sub.*

CC I/II  
come, wel - come, wel - come!  
come, wel - come, Wel - come!

S *p*  
wel - come! E - ter - ni - ty shut in a span. E - ter - ni - ty shut in a...

A *p sub.*  
wel - come! E - ter - ni - ty shut in a span. E - ter - ni - ty shut in a span.

T *p*  
wel - come! E - ter - ni - ty shut in a span. E - ter - ni - ty shut in a...

B *p sub.*  
wel - come! E - ter - ni - ty shut in a span. E - ter - ni - ty shut in a span.

Pno. 103 (♩ = ♩.)

108

Ob. *f*

CC I/II *f*

S *f*

A *f*

T *f*

B *f*

Pno. *f*

Sum-mer in win - ter, day in night. Heav - en in earth, and God in man,

Sum-mer in win - ter, day in night. Heav - en in earth, and God in man,

Sum-mer in win - ter, day in night. Heav - en in earth, and God in man,

Sum-mer in win - ter, day in night. Heav - en in earth, and God in man,

Sum-mer in win - ter, day in night. Heav - en in earth, and God in man,

Sum-mer in win - ter, day in night. Heav - en in earth, and God in man,

113

Ob. *mp* *p*

113 *mf* *cresc.*

CC I/II Great Lit - tle One, whose all em-brac - ing *mf* *cresc.*

S (n) whose all em-brac - ing *mf* *cresc.*

A (n) Great Lit - tle One, whose all em-brac - ing *mf* *cresc.*

T (n) Great Lit - tle One, whose all em-brac - ing *mf* *cresc.*

B (n) whose all em-brac - ing *mf* *cresc.*

113

Pno.

119

Ob. *mf* *f*

CC I/II birth lifts earth to heav'n, stoops *f* *ff*

S birth lifts earth to heav'n, stoops *f* *ff*

A birth lifts earth to heav'n, stoops *f* *ff*

T birth lifts earth to heav'n, stoops *f* *ff*

B birth lifts earth to heav'n, stoops *f* *ff*

Pno. 119

The musical score is for the piece "Welcome All Wonders" on page 20. It features a variety of instruments and voices. The woodwinds include an Oboe (Ob.) and two Clarinets in C (CC I/II). The vocal ensemble consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano (Pno.) provides accompaniment. The score begins at measure 119. The Oboe part starts with a melodic line marked *mf* and *f*. The vocal parts enter with the lyrics "birth lifts earth to heav'n, stoops", with dynamics *f* and *ff*. The piano accompaniment features a steady harmonic accompaniment. The score is marked with a large "For Preview Only" watermark.

Ob. 124 *ff* *rit.*

CC I/II 124  
heav'n to earth. Wel - come, wel - come, wel - come!

S 124  
heav'n to earth. Wel - come, wel - come, wel - come!

A 124  
heav'n to earth. Wel - come, wel - come, wel - come!

T 124  
heav'n to earth. Wel - come, wel - come!

B 124  
heav'n to earth. Wel - come, wel - come!

Pno. 124 *rit.*