

Open Arms

SATB, Violin, Piano

Words and Music by:
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Wistfully ♩ = 72-76

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 'Wistfully' and a range of 72-76 beats per minute. The first system shows the Violin and Piano accompaniment. The second system introduces the vocal parts for Soprano (S.) and Alto (A.), with lyrics: 'My child, I knew your face — be-fore you ev - er came to be. How'. The third system continues the vocal parts and includes a Violin (Vln.) part. The fourth system shows the vocal parts with lyrics: 'joy - ful-ly you'd greet each day with a smile so filled with glee. — Your —'. The fifth system continues the vocal parts with lyrics: 'joy - ful-ly you'd greet each day with a smile so filled with glee, with glee. Your'. The piano accompaniment features various textures, including triplets and dynamic markings such as *mp* and *mf*.

Violin

Piano

S.

A.

Vln.

My child, I knew your face — be-fore you ev - er came to be. How

My child, I knew your face — be-fore you ev - er came to be. How

joy - ful-ly you'd greet each day with a smile so filled with glee. — Your —

joy - ful-ly you'd greet each day with a smile so filled with glee, with glee. Your

14

S. eyes were bright with won - der, and your laugh - ter filled my heart. How I wished those days would

A. eyes were bright with won - der, and your laugh - ter filled my heart. How I wished those days would

19

S. *tenuto* nev - er end, that we'd nev - er be a - part.

A. nev - er end, that we'd nev - er be a - part.

Vln. *mf* ³

24

Vln.

29 *mp*

S. Now the cher - ished days of child - hood are but a fad - ed mem - or - y. How

A. Now the cher - ished days of child - hood are but a fad - ed mem - or - y. How

T. *mp* Now the cher - ished days of child - hood are but a fad - ed mem - or - y. How

B. *mp* Now the cher - ished days of child - hood are but a fad - ed mem - or - y. How

Vln.

34

S. can there be a grown - up face where a young face used to be? _____

A. can there be a grown - up face where young face used to be? _____

T. *mf* can there be a grown - up face where a young face used to be? _____ Now the

B. *mf* can there be a grown - up face where young face used to be? _____ Now the

39

T. world and all its pleas - ures are call - ing out your name,

B. world and all its pleas - ures are call - ing out your name, _____

Open Arms

43 *mf* *f* *mp*

S. so go and take my bless-ing, child, un - til we meet a - gain.

A. so go and take my bless-ing, child, un - til we meet a - gain.

T. 8 so go and take my bless-ing, child, 'til we meet a - gain.

B. so go and take my bless-ing, child, 'til we meet a - gain.

Vln. *mf*

mp

49

Vln.