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God bless you as you minister for His glory!

For the Crosswards, First United Methodist Church, Rawlins, Wyoming

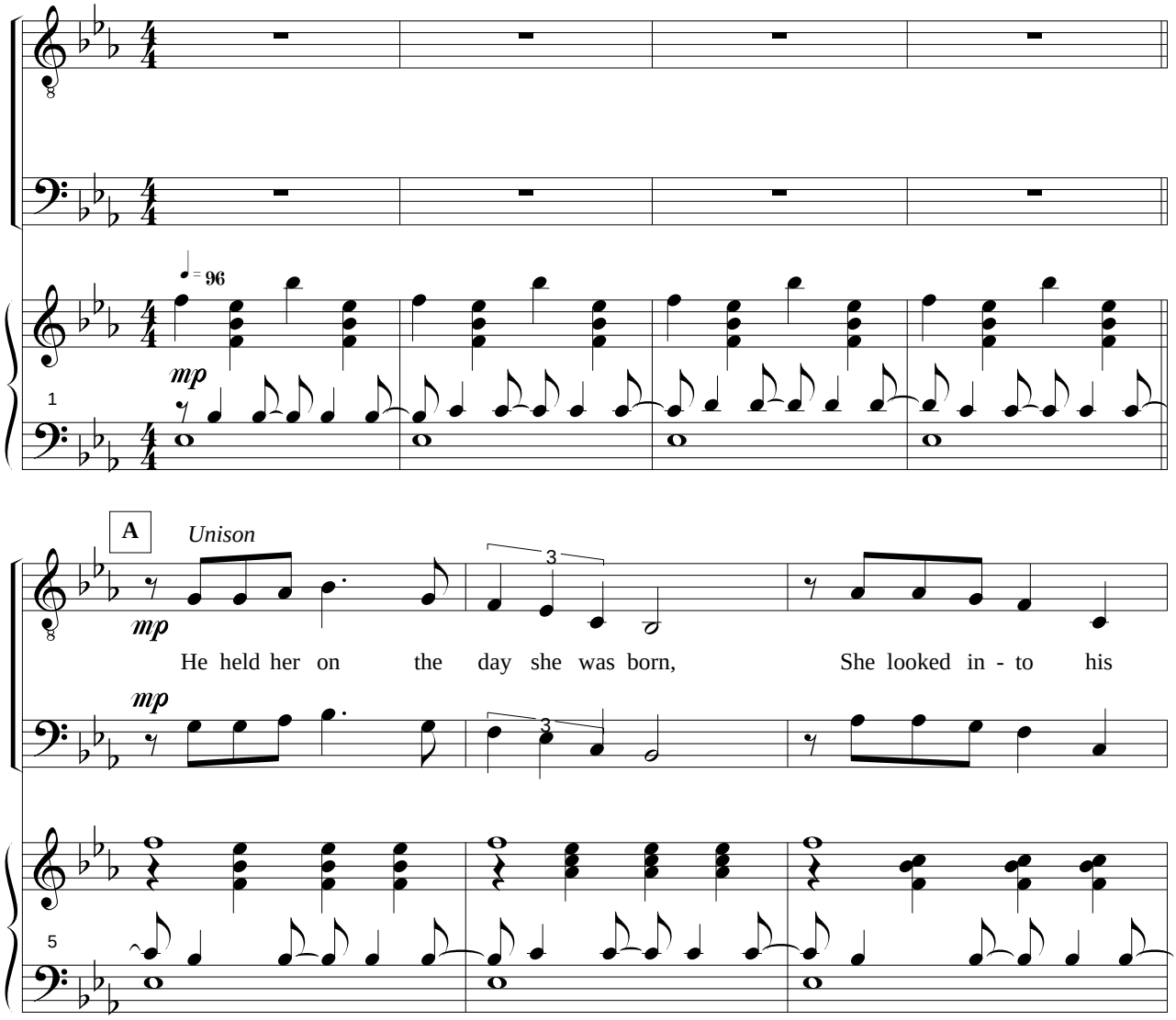
To Dwight Pfeifer and his daughter Sara on the occasion of her wedding, June 27, 1997

Daddy's Little Girl

(TTBB)

Interlude "Tis So Sweet To Trust In Jesus"
by William J. Kirkpatrick

Words and music by Larry Sue



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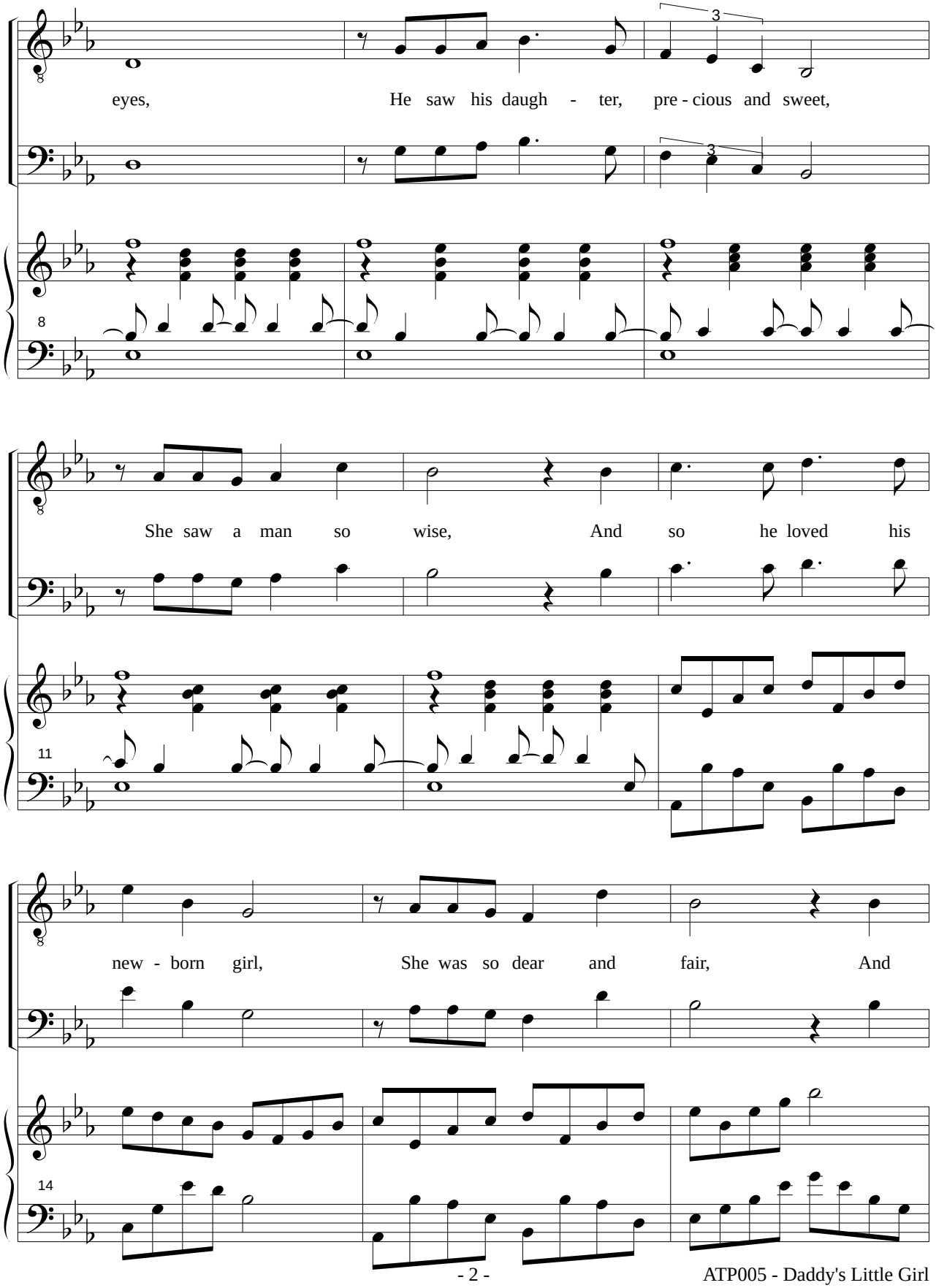
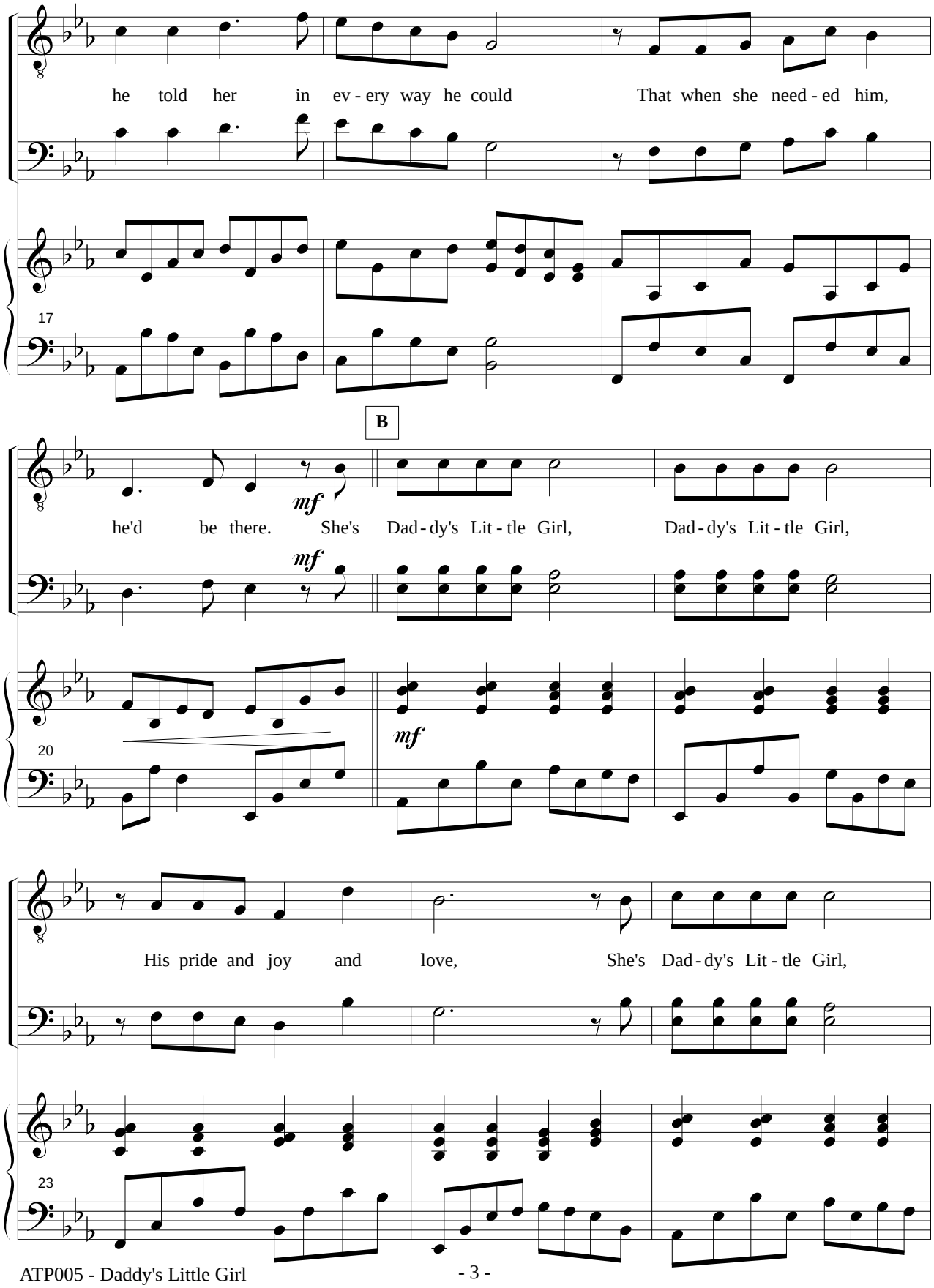
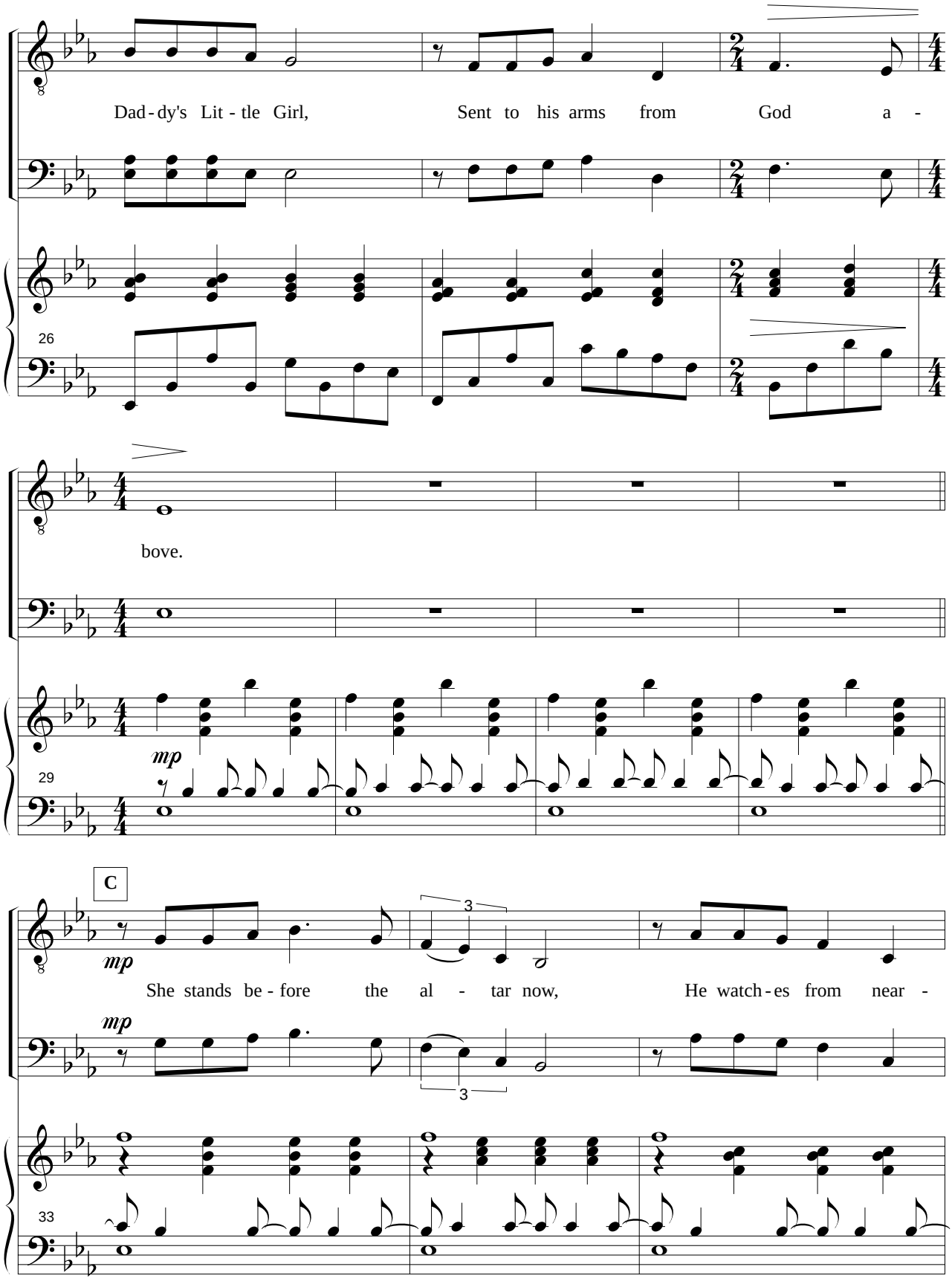
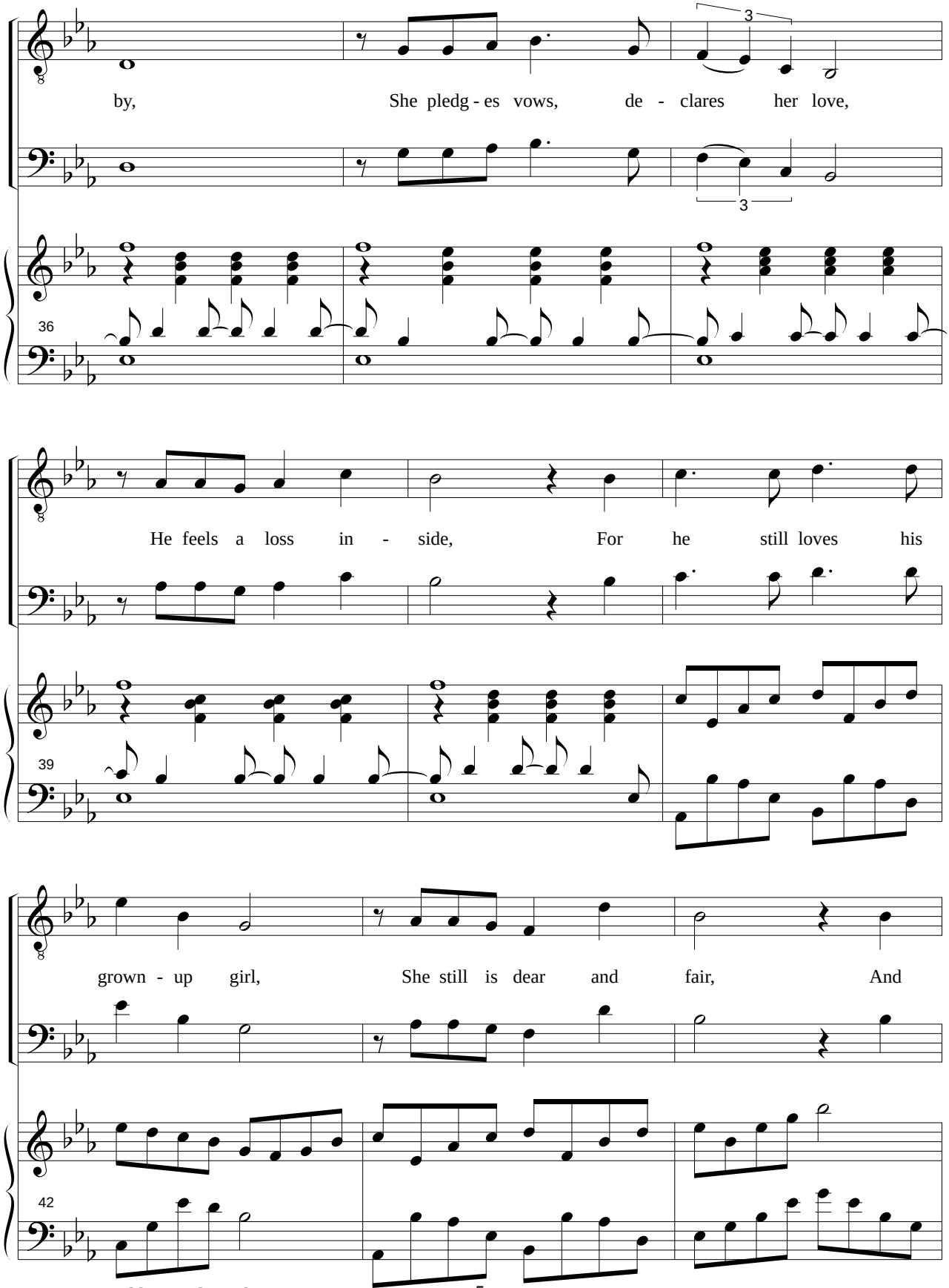
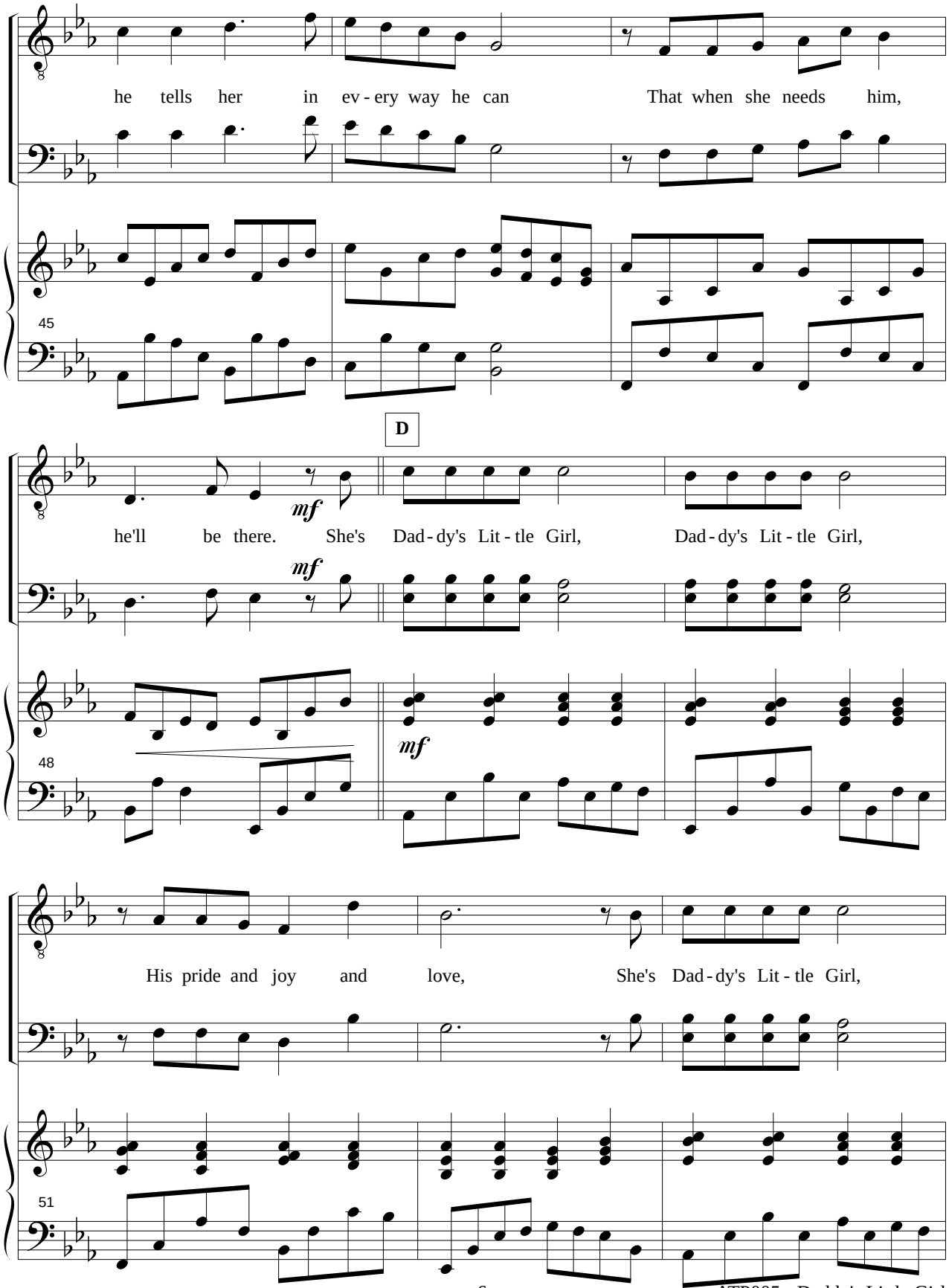
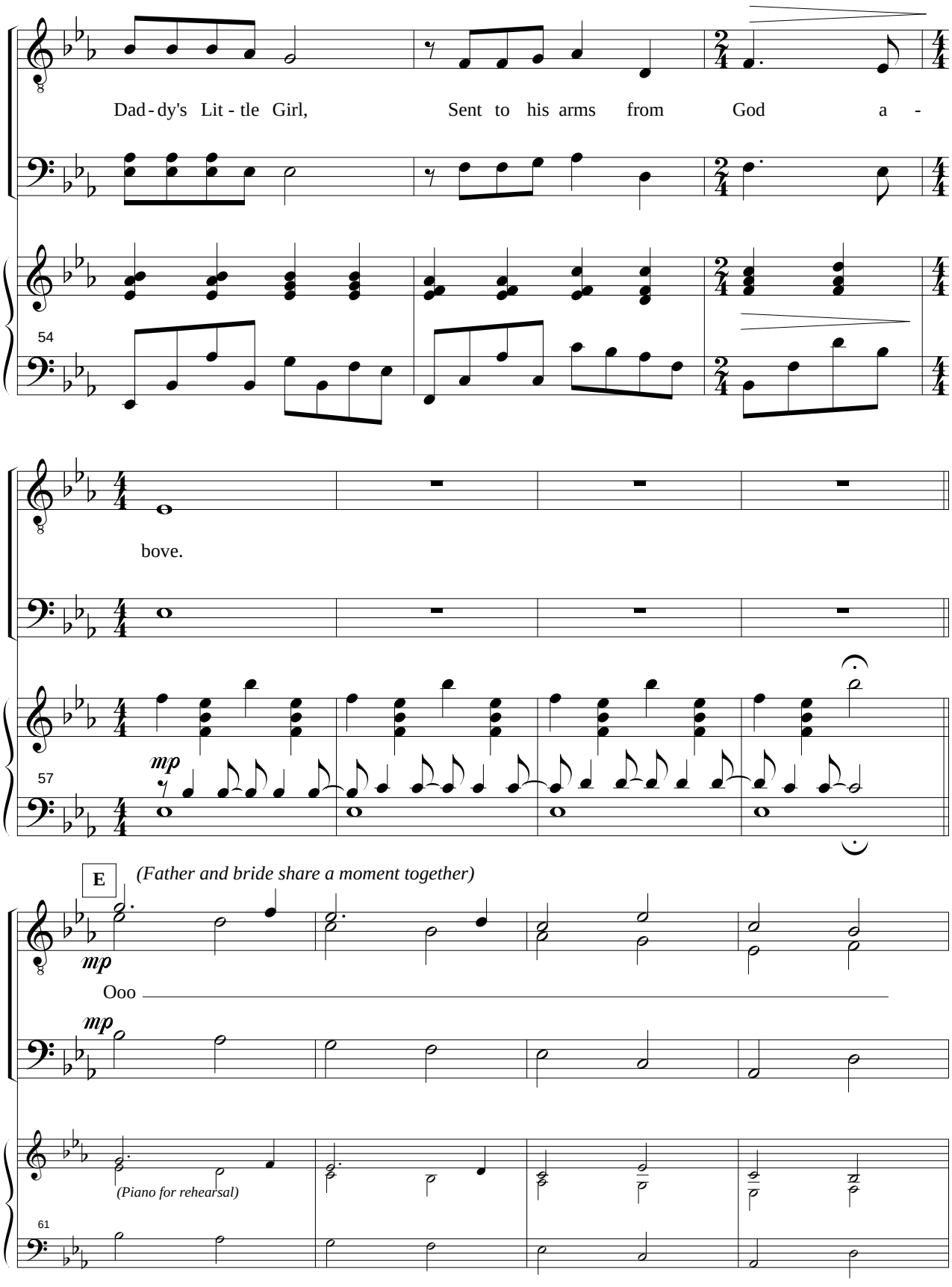

eyes, He saw his daugh - ter, pre - cious and sweet,
She saw a man so wise, And so he loved his
new - born girl, She was so dear and fair, And
8
11
14

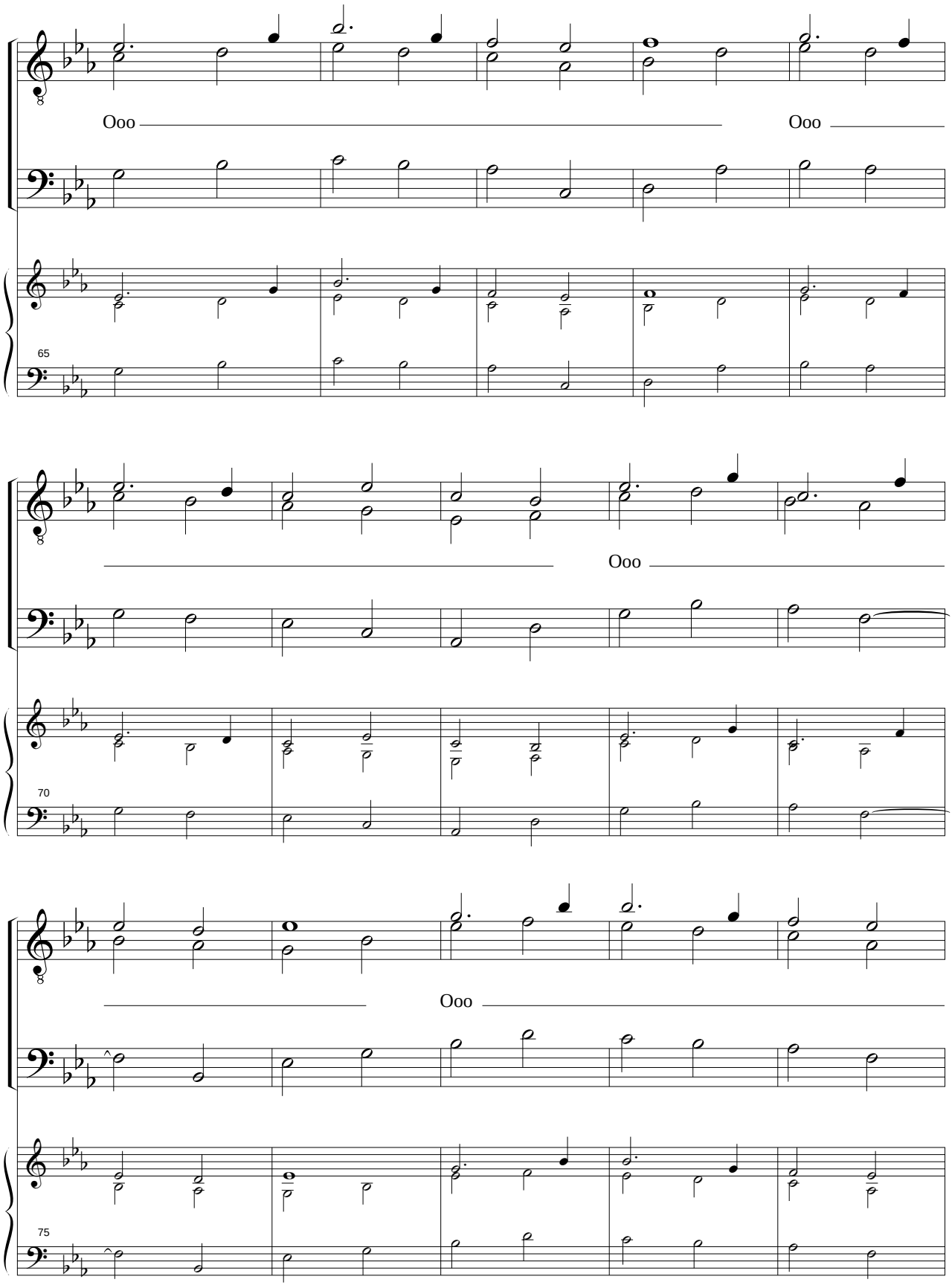

he told her in ev - ery way he could That when she need - ed him,
17
B
mf
he'd be there. She's Dad - dy's Lit - tle Girl, Dad - dy's Lit - tle Girl,
mf
20
mf
His pride and joy and love, She's Dad - dy's Lit - tle Girl,
23

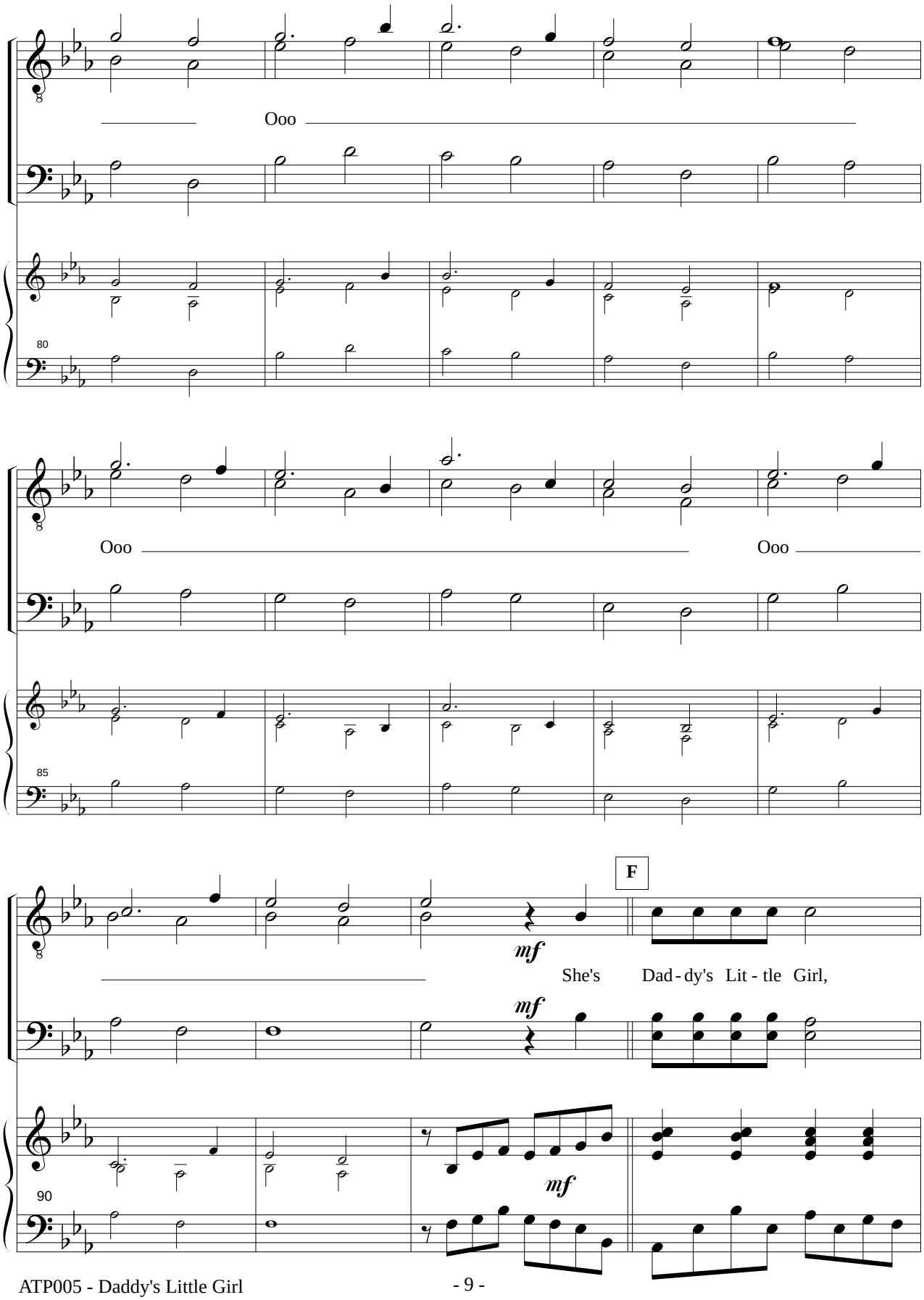

Dad - dy's Lit - tle Girl,
Sent to his arms from God a -
26
bove.
mp
29
C
mp
She stands be - fore the al - tar now,
He watch - es from near -
3
3
33

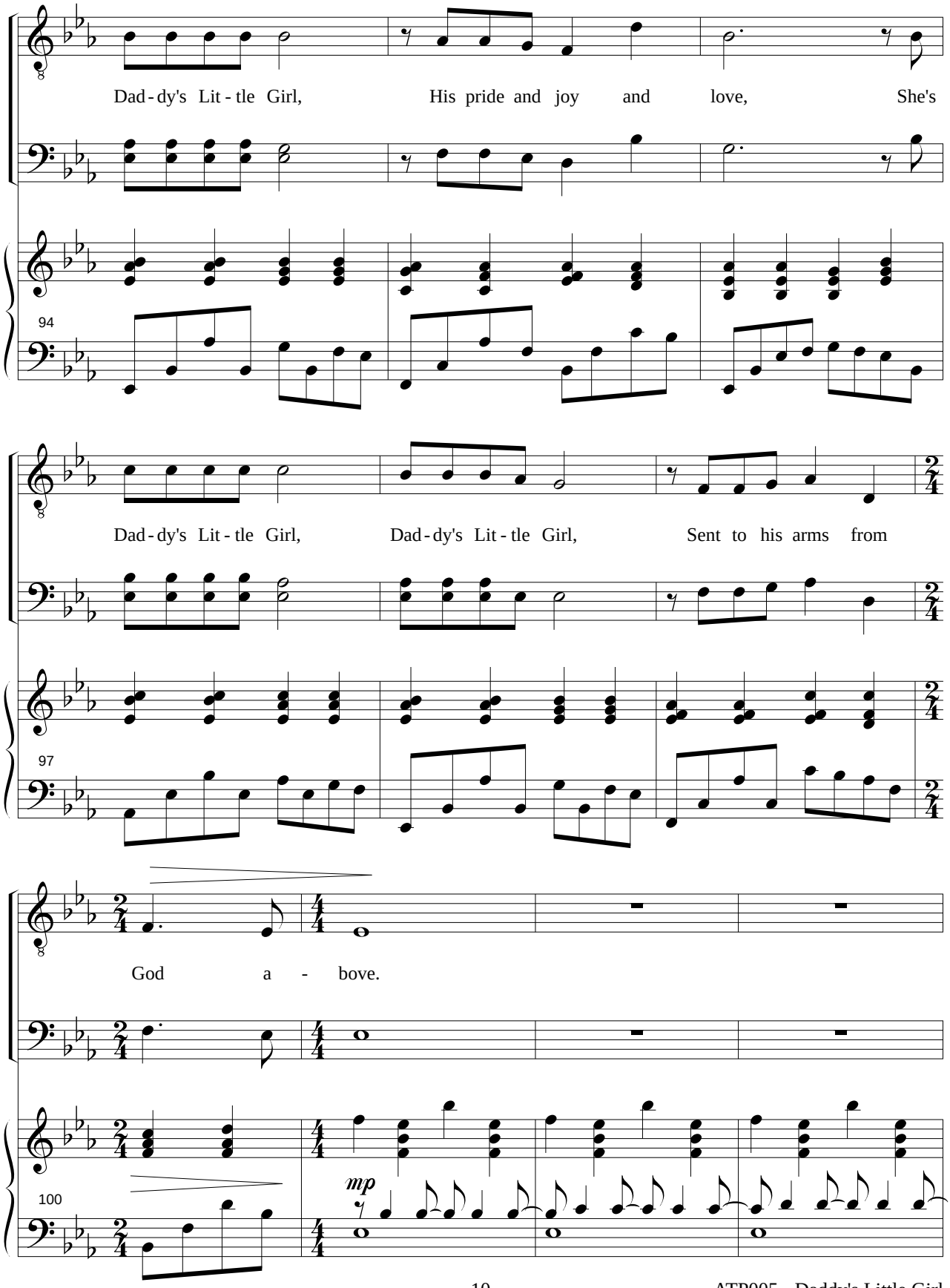

by,
She pledg - es vows,
de - clares
her love,
3
3
36
He feels a loss in - side,
For he still loves his
39
grown - up girl,
She still is dear and fair,
And
42

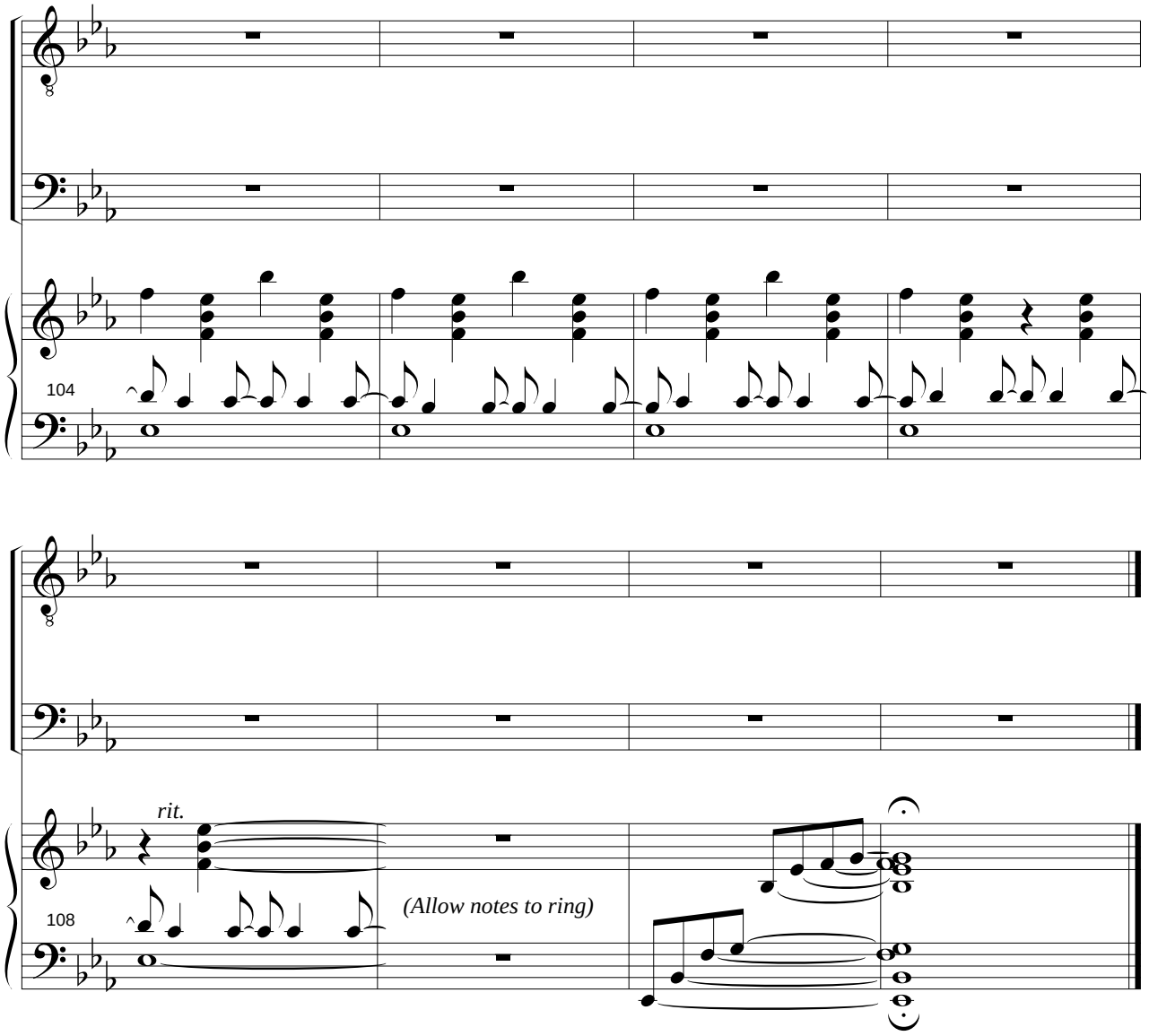

he tells her in ev - ery way he can That when she needs him,
45
D
mf
he'll be there. She's Dad - dy's Lit - tle Girl, Dad - dy's Lit - tle Girl,
mf
48
mf
His pride and joy and love, She's Dad - dy's Lit - tle Girl,
51


Dad - dy's Lit - tle Girl,
Sent to his arms from God a -
54
bove.
57
mp
E
(Father and bride share a moment together)
mp
Ooo
mp
(Piano for rehearsal)
61


Ooo
Ooo
65
Ooo
70
Ooo
75


Ooo
80
Ooo
Ooo
85
F
mf
She's Dad - dy's Lit - tle Girl,
mf
mf
90


Dad - dy's Lit - tle Girl, His pride and joy and love, She's
94
Dad - dy's Lit - tle Girl, Dad - dy's Lit - tle Girl, Sent to his arms from
97
God a - bove.
100
mp


104
rit.
(Allow notes to ring)
108

Daddy’s Little Girl (TTBB)
Choraegus ShareMusic Rehearsal Notes

You might notice that this “quartet” song is written with only three parts; that’s to allow for the possibility that an emotionally-touched father of the bride might be one of the singers. Then he can do his thing while the other guys hold things together for him (and, yes, this is exactly the way it happened for the Crosswards - see http://www.choraegus.com/men/atp005.html).

Keep the sound smooth and pure - it’s a longing farewell, not a tempestuous emancipation!

The song is sung from the father’s point of view; for the Crosswards, Dwight and Sara were the father and daughter. Dwight is represented by the upper E-flat in the opening accompaniment motif, Sara is the upper F’s and B-flat’s, kind of like a little girl skipping around her dad while holding his hand. And then, in measure 107, Sara gets married and heads off to a new life their own way, leaving Dwight to think about what’s just happened. And then he, too, heads off, but the final major chord reminds us that it’s not that Dwight and Sara won’t be seeing each other again - they just won’t be seeing each other quite as often, and in a slightly different way.

Got any other suggestions for rehearsal notes? Send them to Choraegus ShareMusic, P.O. Box 4444, Mountain View, CA 94040 USA or e-mail them to larry@choraegus.com .