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For the Crosswads, 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

Musical score for the interlude "Tis So Sweet To Trust In Jesus". It consists of two systems of piano accompaniment. The first system has a treble and bass clef staff with a 4/4 time signature. The second system has a grand staff (treble and bass clef) with a 4/4 time signature. The tempo is marked as quarter note = 96. The dynamics are marked as *mp*. The key signature has two flats.

Musical score for the vocal part of "Daddy's Little Girl". It consists of two systems. The first system is a vocal line with a treble clef staff and a 4/4 time signature. The lyrics are: "He held her on the day she was born, She looked in - to his". The dynamics are marked as *mp*. The second system is a piano accompaniment with a grand staff (treble and bass clef) and a 4/4 time signature. The dynamics are marked as *mp*. The key signature has two flats.

eyes, He saw his daugh - ter, pre - cious and sweet,

8

Detailed description: This system contains the first two lines of the song. The vocal line (top) starts with a whole note 'eyes,' followed by a quarter rest, then a quarter note 'He', an eighth note 'saw', a quarter note 'his', an eighth note 'daugh', a quarter note 'ter,', a quarter note 'pre-', an eighth note 'cious', a quarter note 'and', an eighth note 'sweet,', and a quarter rest. The piano accompaniment (bottom) features a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked with a '3' and a slur over the final three notes of the first line.

She saw a man so wise, And so he loved his

8

Detailed description: This system contains the third and fourth lines of the song. The vocal line (top) starts with a quarter rest, then a quarter note 'She', an eighth note 'saw', a quarter note 'a', an eighth note 'man', a quarter note 'so', an eighth note 'wise,', a quarter rest, a quarter note 'And', an eighth note 'so', a quarter note 'he', an eighth note 'loved', a quarter note 'his', and a quarter rest. The piano accompaniment (bottom) continues with the eighth-note bass line and chords. A triplet of eighth notes is marked with a '3' and a slur over the final three notes of the second line.

new - born girl, She was so dear and fair, And

8

14

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line (top) starts with a quarter note 'new -', an eighth note 'born', a quarter note 'girl,', a quarter rest, a quarter note 'She', an eighth note 'was', a quarter note 'so', an eighth note 'dear', a quarter note 'and', an eighth note 'fair,', a quarter rest, a quarter note 'And', and a quarter rest. The piano accompaniment (bottom) continues with the eighth-note bass line and chords. A triplet of eighth notes is marked with a '3' and a slur over the final three notes of the sixth line.

he told her in ev - ery way he could That when she need - ed him,

17

B

he'd be there. *mf* She's Dad - dy's Lit - tle Girl, Dad - dy's Lit - tle Girl,

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.

29

mp

C

mp

She stands be - fore the al - tar now, He watch - es from near -

33

by, She pledg - es vows, de - clares her love,

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

he'll be there. *mf* She's Dad - dy's Lit - tle Girl, Dad - dy's Lit - tle Girl,

48 *mf*

His pride and joy and love, She's Dad - dy's Lit - tle Girl,

51

8

Dad-dy's Lit-tle Girl, Sent to his arms from God a -

54

8

bove.

57 *mp*

E (*Father and bride share a moment together*)

mp

Ooo _____

mp

61

(*Piano for rehearsal*)

System 1: Vocal line and piano accompaniment. The vocal line features a melody with dotted notes and rests, with "Ooo" lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure numbers 60 and 61 are indicated.

System 2: Vocal line and piano accompaniment. The vocal line continues with the melody and "Ooo" lyrics. The piano accompaniment follows. Measure numbers 65 and 66 are indicated.

System 3: Vocal line and piano accompaniment. The vocal line continues with the melody and "Ooo" lyrics. The piano accompaniment follows. Measure numbers 70 and 71 are indicated.

Ooo

Ooo Ooo

F

mf She's Dad-dy's Lit-tle Girl,

mf

mf

8

Dad-dy's Lit-tle Girl, His pride and joy and love, She's

94

8

Dad-dy's Lit-tle Girl, Dad-dy's Lit-tle Girl, Sent to his arms from

97

8

God a - bove.

100

mp

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 .