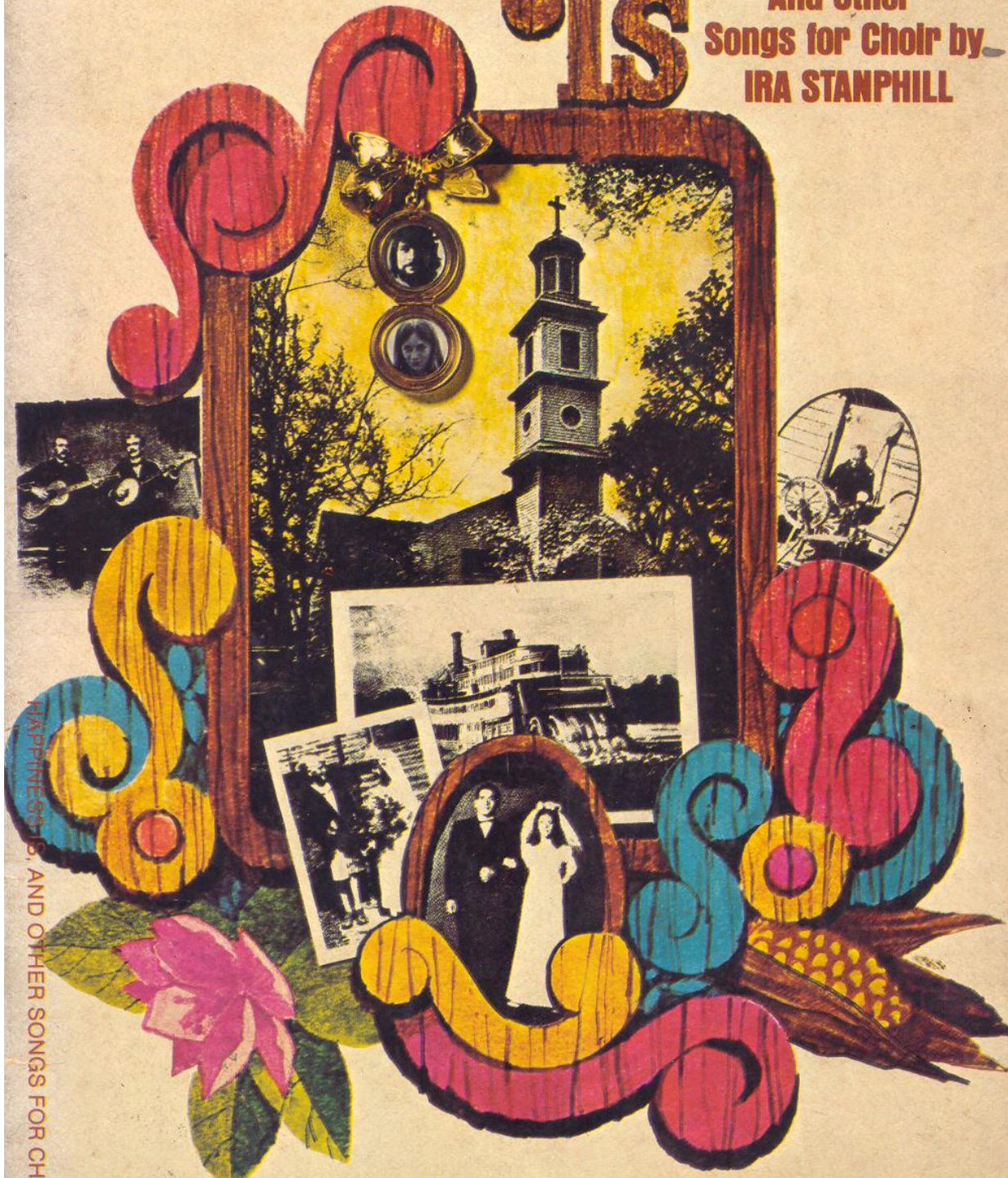


# Happiness Is

And Other  
Songs for Choir by  
IRA STANPHILL



HAPPINESS IS, AND OTHER SONGS FOR CHOIR

ANOTHER SINGSPIRATION PUBLICATION

# Happiness Is the Lord

I. F. S.

IRA F. STANPHILL  
Arr. by John M. Rasley

CHOIR  
*Bright and rhythmic*

*mp*

Sou feliz sou feliz sou feliz sou feliz  
Hap-pi-ness, hap-pi-ness, hap-pi-ness is the

*In a bright, happy tempo*

*p* *mp*

MARCELO CARVALHO

Lord. *Joyously*  
*unison mf*

Lord, is the Lord. Hap-pi-ness is to know the Sav-ior,

*Joyously*  
*mf*

*NÃO HA ME LHOZ RA ZER SA UIS CO SOU DE SE SUS A*

Liv - ing a life with - in His fa - vor, Hav - ing a change in

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HAPPINESS IS THE LORD

GO RA EU SIN TÔ SA TIS FA ÇÃO SEM FIM EU SEI QUE  
my be - hav - ior - Hap - pi - ness is the Lord; O yes, true

*mp* *div.*

*bd* *mp* *div.*

MARCELO CARVALHO

SA TIS FA ÇÃO É NÃO TER ME DO POIS MEU DE US U  
hap - pi - ness is a new cre - a - tion, "Je - sus and me" in

*mf*

*mf*

RA' BÊN ÇE DO QUAN DO VI ER EU LHEI DE VE LO  
close re - la - tion, Hav - ing a part in His sal - va - tion -

*bd*

## HAPPINESS IS THE LORD

SA TIS FA CAO SEM FIM QUE PAZ RE AL SEM  
Hap-pi-ness is the Lord. Real joy is mine, no

*f*

GO CO NA A FLI CAO A CAEI SE CRE NO E  
mat-ter if tear-drops start; I've found the se-cret- it's

*mp*

MARCELO CARVALHO

heart! Hap-pi-ness  
CRISTO EM MEU SE R EU SEI QUE SA TIS FA CAO E NO VA VI DA  
Je-sus in my heart! O yes, true hap-pi-ness is to be for-giv-en,

heart! Hap - pi-ness

*mf*

HAPPINESS IS THE LORD

EU COME SE VIVS EU A LE BEI A SEMPRE CAN TÁN DO A MC U  
 Liv-ing a life that's worth the liv-in', Tak-ing a trip that leads to

MARCELO CARVALHO

DI A SA TIS FA CÃO SEU FI U SA TIS FA CÃO SEU FI U  
 heav-en- Hap-pi-ness is the Lord, hap-pi-ness is the Lord,

*mf* *cresc. poco a poco* *opt. ff* *div.* *Fine*  
 E SU FE LIZ SOU FE LIZ SOU FE LIZ COM É SU S  
 Hap-pi-ness, hap-pi-ness, hap-pi-ness is the Lord!

*mf* *cresc. poco a poco* *ff accel.* *Fine*

Happiness Is the Lord 4-4

# This Is the Children's Bread

I. F. S.

MARCELO CARVALHO

IRA F. STANPHILL  
Arr. by John M. Rasley

Soprano and Tenor Duet

*Expressively*

1. My Fa - ther provides ev-'ry thing that I  
\*2. There's com-fort in sor-row for me ev-'ry

*In a moderate tempo*

need, There's noth - ing for-got-ten for har - vest or seed; There's man - na each  
day, There's hope for to-mor-row the worlds pass a - way; And strength for the

day where the faith-ful are led - This is the chil - dren's bread. —  
jour-ney is mine, for He said: "This is the chil - dren's bread." —

\*For variety, 2nd stanza may be sung by choir—Women on treble staff, Men on bass staff.

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THIS IS THE CHILDREN'S BREAD

CHOIR

*mp*  
Peace in the storm, strength for the day, Shel - tered by

MARCELO CARVALHO

*mf*  
love o - ver - head, Grace for my sin, light for my way -

(3 - to next page)

*poco rall.*  
This is the chil - dren's bread. — bread. —

(3 - to next page)

*poco rall.* *a tempo*

## THIS IS THE CHILDREN'S BREAD

CHOIR in unison (or selected voices)

*mp a little slower*

3. I'll sit at His ta-ble and He will pro-vide, My God wants His

*a little slower*

*mp*

*poco rall.*

*mp a tempo*

chil-dren to be at His side; I'm part of the fam-'ly and

*poco rall.*

*mp a tempo*

MARCELO CARVALHO

*D.S.*

I shall be fed— This is the chil - dren's bread.

*D.S.*

*f*

*Fine*

bread, — This is the chil-dren's bread, the chil-dren's bread.

*f*

*Fine*

This Is the Children's Bread 3-3



# Any Time, Lord!

9

(When He Comes)

I. F. S.

IRA F. STANPHILL  
Arr. by John M. Rasley

MEN in unison  
*Expressively*

*mf* I will hear Him call \_\_\_\_\_ when He comes! \_\_\_\_\_

*Moderately (two SLOW beats to the measure)*

The piano accompaniment for the men's part consists of two staves. The right hand plays a melody with chords, and the left hand plays a bass line. Dynamics include *mp* and *mf*.

WOMEN in unison

*mp* He may come in the summer-time, \_\_\_\_\_

The piano accompaniment for the women's part consists of two staves. The right hand plays a melody with chords, and the left hand plays a bass line. Dynamics include *mp*.

MARCELO CARVALHO

*mp* He may come in the win-ter-time, \_\_\_\_\_ *mf* Spring or

The piano accompaniment for Marcelo Carvalho consists of two staves. The right hand plays a melody with chords, and the left hand plays a bass line. Dynamics include *mp* and *mf*.

fall- I don't care at all, \_\_\_\_\_ *f* But I'll hear His call \_\_\_\_\_

The piano accompaniment for the continuation of Marcelo Carvalho consists of two staves. The right hand plays a melody with chords, and the left hand plays a bass line. Dynamics include *f*.

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ANY TIME, LORD!

CHOIR  
*mp*

— when He comes! He may come in the

This system contains the first two staves of music. The top staff is for the choir, and the bottom staff is for the piano accompaniment. The lyrics are: "— when He comes! He may come in the". The music is in a 4/4 time signature and features a melodic line in the choir and a harmonic accompaniment in the piano.

MARCELO CARVALHO

morn-ing time, — *mp*  
morn - ing time, He may come in the  
morn - ing, morn - ing time, —

This system contains the next two staves of music. The top staff is for the choir, and the bottom staff is for the piano accompaniment. The lyrics are: "morn-ing time, — morn - ing time, He may come in the morn - ing, morn - ing time, —". The music continues with the same melodic and harmonic structure as the first system.

eve-ning time, — *mf* Night or noon, A-pril,  
eve-ning time, —  
eve - ning,

This system contains the final two staves of music on the page. The top staff is for the choir, and the bottom staff is for the piano accompaniment. The lyrics are: "eve-ning time, — Night or noon, A-pril, eve-ning time, — eve - ning,". The music concludes with a final chord and a fermata over the last note.

But I

May or June, But I hope it's soon when He  
 May or June, But I hope it's soon when He

*freely*  
 Makes no dif-frence when-I'll be read-y!—  
*mp*  
 comes!— \*Ooo (An-y  
 comes, when He comes!— (An-y

*freely*

MARCELO CARVALHO

Morn-ing, noon or night it may be!  
 time, Lord!) Ooo (An - y time!—)  
 time, Lord!)

\*Soprano part should stand out prominently above the sustained choral "Ooo"

Any Time, Lord! 3-5

ANY TIME, LORD!

Faith-ful I will stay ev - 'ry mo - ment! —

Ooo \_\_\_\_\_ (All the time, Lord!)

*poco cresc.*



MARCELO CARVALHO

Then I'll walk with Him e - ter - nal - ly! (Yes, Lord!) He may come

*a tempo*  
*mf*

*a tempo*  
*mf*



when it's sing - ing time, \_\_\_\_\_ He may come when it's

*mf*

*mf*



weep-ing time, ——— Sing or sigh- if I live or die  
live or

*mf*

I will  
die, I will say good-bye  
say good - bye when He comes, ———

*mf*

MARCELO CARVALHO

I will say good-bye  
I will say good - bye when He comes! ———

*f* *ff* *Fine*

# Give Me a Love Like This

I. F. S.

 IRA F. STANPHILL  
 Arr. by John M. Rasley

*Rather fast (2 beats to the measure)*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef). The tempo is marked "Rather fast (2 beats to the measure)". The dynamics are marked "mf".

 CHOIR in unison  
*Enthusiastically*

MARCELO CARVALHO

Musical notation for the first verse, including vocal line and piano accompaniment. The lyrics are:

I want a love that sil - ver can - not buy, \_\_\_\_\_  
 I want a love that hate can nev - er drown, \_\_\_\_\_

Musical notation for the second verse, including vocal line and piano accompaniment. The lyrics are:

A love that comes from God a - lone on high; \_\_\_\_\_ div.  
 A love that flows where greed and fear a - bound; \_\_\_\_\_

Musical notation for the third verse, including vocal line and piano accompaniment. The lyrics are:

It must not fail when oth - er springs run dry - (run - dry)  
 And in the strife it sings a joy - ful sound - (joy - ful sound)

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1 *poco rall.*

Dear Lord, I pray, — give me a love like this. —  
 this, a love like this.

MARCELO CARVALHO

2 *mf*

this —  
 this, a love like this. When tongues shall cease it must re-main my

2

guide, — It must sus - tain when faith has failed and died; —

Give Me a Love Like This 2-3

GIVE ME A LOVE LIKE THIS

a - bide -

— When hope is gone this love must still a - bide, must still a - bide -

a - bide -

a - bide, a - bide -

MARCELO CARVALHO

this,

Dear Lord, I pray, — give me a love like this, a love like this,

*cresc. poco a poco*

Dear Lord, I pray, this. *ff rit.* *Fine*

this, I pray, — give me a love like this, a love like this.

this. *ff rit.* *Fine*

*cresc. poco a poco*



# I Find No Fault in Him

I. F. S.

Soprano-Alto DUET (or All Women)

IRA F. STANPHILL  
Arr. by John M. Rasley

*Earnestly*

*mf*

I find no fault in Him, This Christ is

*Moderately fast*

*mf*

MARCELO CARVALHO

whom I trust, Let oth - ers doubt His love- Be - lieve, I

MARCELO CARVALHO

CHOIR

must; Let oth - ers cru - ci - fy The fault - less Son of God,

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## I FIND NO FAULT IN HIM

I'll trust the cleans - ing of His pre - cious blood. "This

unison *mp*

MARCELO CARVALHO

*slightly faster poco a poco cresc.*

is my own be - lov - ed Son," The Fa - ther speaks to me; And

*mf*

*slightly faster*

*poco a poco cresc.*

*mf*

*gradually slower*

He was pleased, and so am I, Be - cause of Cal - va - ry!

*div.*

*f*

*gradually slower*

*f*

I FIND NO FAULT IN HIM MARCELO CARVALHO

*a tempo* *mf* *poco cresc.*

I viewed my help-less state, My prospects were so dim- But look-ing

1 *f* *unison mp* *D. S.*

at the Christ, I find no fault in Him! ————— "This

1 *f* *mp* *D. S.*

2 *f* *ff* *Fine*

at the Christ, I find no fault in Him! —————

2 *f* *ff* *Fine*

I Find No Fault in Him 3-3

## Room at the Cross for You

I. F. S.

MARCELO CARVALHO

IRA F. STANPHILL  
Arr. by John M. Rasley

CHOIR in unison  
*Expressively*  
*mp*

*Rather slowly, expressively*

The cross up - on

which Je - sus died ——— Is a shel - ter in which we can

*poco cresc.*

hide; ——— And its grace so free is suf - fi - cient for

*poco cresc.*

\* opt. div. ST div.  
me, And deep is its foun - tain - as wide as the sea.

\*If it is impractical for choir to divide here, everyone should sing melody (lower notes).

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ROOM AT THE CROSS FOR YOU

Four Parts

(Altos prominent for four measures)

mel. *mf*  
There's room at the cross for you, ———— you, for you, There's room at the

mel.  
cross for you; ———— you, for you; Though mil - lions have come, There's  
you, ————

MARCELO CARVALHO

*poco rall.* *slowly* *ten.* #  
still room for one— Yes, there's room at the cross for you. ———— *ten.* #  
*poco rall.* *slowly* *ten.* #

Room at the Cross 2 - 4

## ROOM AT THE CROSS FOR YOU

*Slightly faster*

*mp*  
The hand of my Sav - ior is strong, ——— And the love of my

*Slightly faster but smoothly flowing*

*mp*

MARCELO CARVALHO

*mp*  
Sav - ior is long; ——— Through sun-shine or rain, through loss or in

*mp*

*mel.* *mf* *poco rall.* *ten.*  
gain, The blood flows from Cal - v'ry to cleanse ev - 'ry stain.

*mf* *poco rall.* *ten.*

Room at the Cross 3-4

ROOM AT THE CROSS FOR YOU

*Broadly—with assurance*

There's room at the cross for you, — There's room at the cross for

*Broadly*

you; — Though mil - lions have come, There's still room for one— Yes, there's

room at the cross for you, — There's room at the cross for you, for you.

for you.

for you.

Room at the Cross 4-4

# 24 In the Presence of Nail-Scarred Hands

I. F. S.

MARCELO CARVALHO

IRA F. STANPHILL  
Arr. by John M. Rasley

CHOIR\*  
*mp Expressively*

1. I will not boast of the  
2. A sin-ner I in my

*In a moderate tempo*  
*mp*  
*poco rall.*  
*a tempo*  
*mp*

task that I have done, A star must fade at the ris - ing of the  
robes of right-ous - ness, Condemned to die in His court of ho-li -

(Four parts on both verses)  
*poco cresc.*

sun; No pride have I for the bat - tles I have won,  
ness; Tho moun-tain high, all my sins I now con - fess,

*poco cresc.*

\*For variety the Choir may sing second stanza in Unison (on Soprano melody).

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*second time to ♪* *a little faster*

In the pres-ence of nail-scarred hands. I stand with-out a  
In the pres-ence of nail-scarred

*second time to ♪* *a little faster*

MARCELO CARVALHO

boast of, —  
boast of, —  
thing that I can boast of, — I stand with-out a vir-tue of my

MARCELO CARVALHO

*poco cresc.*

own; — No right-ous-ness, no ho-li-ness, By

## IN THE PRESENCE OF NAIL-SCARRED HANDS

grace a-lone I stand, In the pres-ence of nail-scarred hands. — *D.C.*

*poco rall.* *A little slower (Altos and Basses prominent)*  
hands. 3. My load is light when I think of what He

*poco rall.* *mf*

*A little slower*  
bore, No robe is white when com-pared with what He wore;

*poco rall.* *mf*

MARCELO CARVALHO

In the Presence of Nail-Scarred Hands 3-5

## IN THE PRESENCE OF NAIL-SCARRED HANDS

mel.

My guilt is more than it ev - er was be - fore, In the

*poco rit.* *a tempo*

pres-ence of nail - scarred hands. I stand with-out a

*poco rit.* *a tempo*

MARCELO CARVALHO

thing that I can boast of, I stand with-out a

In the Presence of Nail-Scarred Hands. 4-5

## IN THE PRESENCE OF NAIL-SCARRED HANDS

*broadening slightly* no ho - li - ness, -  
 vir - tue of my own; ——— No right-eous-ness, no ho - li - ness,

*broadening slightly*

MARCELO CARVALHO

By  
 By grace a-lone I stand in the pres-ence of nail - scarred

*ten.* *f* *rit.* *opt. div.* *ff* *Fine*  
 hands, ——— In the pres - ence of nail - scarred hands. —

*ten.* *f* *rit.* *ff* *Fine*

In the Presence of Nail-Scarred Hands 5-5

# Color It Love

29

I. F. S.

MARCELO CARVALHO

IRA F. STANPHILL  
Arr. by John M. Rasley

ALTOS only  
*Expressively*  
*mp*

*In a moderate tempo*

Don't

*mf* *mp*

3 3 3

ALL WOMEN (S. A.) on repeat

*mol.*

{ weep o - ver things that de - cay, \_\_\_\_\_ For treas - ures that last but a  
turn from the cross He de - signed: \_\_\_\_\_ 'Tis there that your life is re -

*poco cresc.* *mf* 3

day; \_\_\_\_\_ Re - joice as they're pass - ing a - way - \_\_\_\_\_ Col - or it  
fined, \_\_\_\_\_ And bit - ter and sweet are com - bined - \_\_\_\_\_ Col - or it

*poco cresc.* *mf* 3

love, col - or it love, col - or it love. \_\_\_\_\_ Don't  
love, col - or it love, col - or it love. \_\_\_\_\_

1 (S. A.) 2  
*mp*

1 2  
*mp*

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## CHOIR

*mf*

Take ev-'ry-thing from the hand of God, Who weaves a mas - ter

*mf*

## MARCELO CARVALHO

*mf*

plan; ——— Faith-ful is He on the loom of love... To make im-

*mf*

(low voices prominent)

*mf*

mor - tal man. ——— Your life is a pic-ture dis - played, ——— By

*mf*

deeds and by words it is made; — Lest all of the glo-ry should

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

fade, — Col-or it love, col-or it love, col-or it beau-ti-ful

The second system continues the vocal line with triplets and a *molto rall.* marking. The piano accompaniment features triplets in the right hand and sustained chords in the left hand.

love; Col-or it love, col-or it love, col-or it love.

The third system continues the vocal line with triplets and a *molto rit.* marking. The piano accompaniment features triplets in the right hand and sustained chords in the left hand.

love; Col-or it love, col-or it love, col-or it love.

The fourth system continues the vocal line with triplets and a *molto rit.* marking. The piano accompaniment features triplets in the right hand and sustained chords in the left hand.

love; Col-or it love, col-or it love, col-or it love.

The fifth system concludes the piece with a *Fine* marking. The piano accompaniment features triplets in the right hand and sustained chords in the left hand. A *8va* marking is present at the bottom right.

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