

John 6:44

Psalms 139:23-24

1 Corinthians 10:13

Luke 15:10

Free in Christ

2 Peter 3:9

Psalms 18:2

Micah 6:8

Jude 1:20-25

Genesis 1:1

1 Peter 2:24

Romans 5:8

Revelation 5:11-12

*Dead in Sin then Fallen at the Feet of Jesus—Now Alive and Free in Christ*

*Romans 8:1-2; Romans 12:1-2; Galatians 5:13*

*The truth of the Gospel became reality for me on September 8, 1985 during a sermon by Pastor Terry Daniels at Grace Brethren Church (South Pasadena, California). God the Father had been drawing me (John 6:44) since the weekend in 1983 spent reading the entire New Testament using my wife's Bible. But September 8<sup>th</sup> was the day my need for God the Son opened my heart to believe and obey Christ (John 3:36). God gave me the gift of faith (Ephesians 2:8-9) and called me to repentance for my sins (Luke 5:31-32). Thank You Lord Jesus, written shortly after my baptism in the spring of 1986, gave glory to God at the beginning of my walk with Christ (Ephesians 2:10), a life that could only be lived in His grace (1 John 1:9). This album is dedicated to: my wife for her love and devotion; and to our daughter, who listened to several of these songs growing up. In appreciation of: Pastor Terry Daniels; Pastor Bill White; Justin Shattuck, a truly inspirational friend; Eric Lee, an extraordinary artist; Grant Wells, a gifted composer and arranger; Chris Cleveland, whose vocal, musical and instrumental talents brought this project to life; and Pastor James Noble. In memory of: Ray Cordova, who encouraged me to write Gospel songs; Michael Storace, a true friend and warrior for Jesus Christ our Lord; and Chaplain Don Bizzaro, who was an example for me. © 2017 by Charles R. Boyce. [charlesrboyce.com](http://charlesrboyce.com)*

## *FREE in CHRIST\**

1. *The God of All Creation* 1:17
2. *I Was a Sinner* 1:40
3. *Thank You Lord Jesus* 2:41
4. *Jesus Loves You Too* 1:47
5. *At the Feet of Jesus* 2:59
6. *The Ballad of Cariesue* 6:11
7. *In His Healing Arms* 1:03
8. *You Are Free in Christ* 3:06
9. *Why Don't You?* 2:37
10. *The Days of My LORD* 4:11
11. *May We Stand Firm* 1:59
12. *No One Comes to the Father But Through Him* 3:29

*\*Except for songs 7 and 12, words and music by Charles Riddle Boyce. Song 7: words and music by Charles Riddle Boyce and Ray Cordova. Song 12: words and music by Charles Riddle Boyce and Cameron Grant wells.*

*Performance Credits* *All songs except 9 and 12: vocals, guitar, keyboard and piano by Chris Cleveland; drums by Chris Wylie (You Are Free in Christ). Song 9: vocals by the Memorial Drive Kids Praise Chorus (Tulsa, OK), piano by Chris Cleveland. Song 12: vocals and piano by Cameron Grant Wells.*

*© (P) 2017 Charles Riddle Boyce. All rights reserved. [www.charlesrboyce.com](http://www.charlesrboyce.com)*

# 1. The God of All Creation



# THE GOD OF ALL CREATION

Words and Music by Charles Boyce

Arranged by Cameron Wells

Joyfully  $\text{♩} = 86$

*mf*

You are the God of all cre - a - tion You are the God of a might - y na - tion

5

You are the God of my sal - va - tion You are the Heal - er of my soul

10 *f*

Search me O God and know my heart God try me and know my  
Touch me O God and fill my heart God with love and fill my

14

thoughts God and see if there be an - y hurt - ful way in me  
thoughts God with truth and lead me in the way e - ver - last - ing

Piano

# THE GOD OF ALL CREATION

Words and Music by Charles Boyce  
Arranged by Cameron Wells

Joyfully  $\text{♩} = 86$

Musical notation for measures 1-6. The piece is in 6/4 time with a key signature of one flat (Bb). The tempo is marked 'Joyfully' with a quarter note equal to 86 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The notation includes various articulations such as accents (^) and breath marks (>).

Musical notation for measures 7-11. Measure 7 is marked with a '7' above the staff. The dynamics change to 'f' (forte) starting at measure 9. The notation includes various articulations such as accents (^) and breath marks (>).

Musical notation for measures 12-16. Measure 12 is marked with a '12' above the staff. The dynamics change to 'mf' (mezzo-forte) starting at measure 14. The notation includes various articulations such as accents (^) and breath marks (>).

## 2. I Was a Sinner





# I WAS A SINNER

WORDS AND MUSIC BY CHARLES R. BOYCE  
ARRANGED BY C. GRANT WELLS

SWING IT

VOICE

PIANO

*f*

5

VOICE

*mf*

I WAS A SIN-NER I WAS DEAD IN MY SINS— I WAS A SIN-NER LIFE HAD  
If YOU'RE A SIN-NER THEN YOU'RE DEAD IN YOUR SINS— If YOU'RE A SIN-NER LIFE HAS

PNO.

*mf*

8

VOICE

COME TO AN END— I WAS A SIN-NER I HAD NO WAY OUT 'TILL I FOUND JE-SUS NOW I  
COME TO AN END— If YOU'RE A SIN-NER THEN THERE'S NO WAY OUT 'TILL YOU FIND JE-SUS THEN YOU'LL

PNO.

12 *f*

VOICE

WAN-NA SHOUT\_ GLO - RY HAL-LE-LU JAH\_ LET ME SING GLO - RY HAL-LE-LU-JAH PRAISE  
 WAN-NA SHOUT\_

PNO.

16

VOICE

\_ TO THE KING\_ HE WENT TO CAL-VA-RY AND GAVE HIS LIFE FOR ME NOW I FOUND JE-SUS AND I'M

PNO.

20

VOICE

LIV-ING A-GAIN NOW JE-SUS FOUND ME AND I'M LIV-ING A-GAIN NOW THAT YOU KNOW THAT JE- SUS.

PNO.

24

VOICE

IS THE SO-LU-TION FOR SIN WHY DON'T YOU COME AND CLAIM HIM NOW

PNO.

8va--1

Detailed description of the musical score: The score is for a voice and piano piece. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins at measure 24. The first two measures contain a triplet of eighth notes. The lyrics are: 'IS THE SO-LU-TION FOR SIN WHY DON'T YOU COME AND CLAIM HIM NOW'. The piano accompaniment is in a grand staff with treble and bass clefs. The right hand has a melodic line with some grace notes and a trill-like figure at the end. The left hand provides a bass line with some chords and rests. An '8va--1' marking is placed above the final piano note.

### 3. Thank You Lord Jesus



# Thank You Lord Jesus

## Blues Gospel

Swing feel

Words and Music By Charles R. Boyce

Arranged by Chris Cleveland

Chords: A<sup>7</sup> D A<sup>7</sup>

Voice

1. Thank you Lord Je - sus Son of God Son of Man — You  
 2. Thank you Heaven - ly Fa - ther\_ for\_ sending Your on - ly Son — as a  
 3. Thank you Lord Je - sus Son of God Son of Man — for  
 4. Guide me Ho - ly Spir - it — as I go and spread the news — the

## Blues Gospel

Piano

*f*

Chords: B<sup>7</sup> E<sup>7</sup>

Voice

5

Help me through the hard times hold my hand hold my hand — You  
 Liv - ing test - i - mon - y that Your will can be done — and  
 Off - er - ring Your soul for sin in ful - fillment of God's plan — from  
 Holy Gos - pel of Je - sus King of Gentiles King of Jews — and

Pno.

9

D A F#m

Voice

Share with me the good\_\_\_times grant bles sings man - i - fold\_\_\_  
 Thank You Heavenly Fath - er\_\_ for the infi - nite gift of grace\_\_\_  
 Your glorious - re - surr - ec - tion af - ter dy - ing on the cross\_\_\_  
 Help them find re demp - tion in the won - der that's re vealed\_\_\_

Pno.

13

A<sup>7</sup> Bm E A<sup>7</sup>

Voice

Thank You Lord Je - sus\_\_ Your glo - ry I be - hold\_\_\_  
 Allowing His cruc - i - fix - ion\_\_ to save the hu - man race\_\_\_  
 comes an offer of sal - va - tion\_\_ to souls that would be lost\_\_\_  
 Je - sus died for our\_\_ sins\_\_ and with his stripes we're healed\_\_\_

Pno.

#### 4. Jesus Loves You Too



# Jesus Loves You Too

Words and Music by Charles R. Boyce  
Arranged by Chris Cleveland

♩ = 110

Chords: D, Esus<sup>4</sup>, F<sup>#</sup>m, Esus<sup>4</sup>, E, A

Voice: I want

Piano: *mf*

9 Chords: D, A, D, A

Voice: you to know \_\_\_\_\_ that Je - sus Christ loves you\_ too\_ not just

Pno.

17 Chords: D, Esus<sup>4</sup>, F<sup>#</sup>m, Esus<sup>4</sup>, E, A

Voice: me or him or her \_\_\_\_\_ but you\_ Je - sus loves you And Je - sus

Pno.



25

Voice

Chord: D A D A

Christ died for you to for-give all of your\_ sins\_ not just

Pno.

33

Voice

Chord: D Esus<sup>4</sup> F#m E A

mine or his or hers\_ but yours\_ He died for you And Je-sus

Pno.

41






Voice

Chord: D A D A

Christ is ri - sen\_ and He will come back\_ a - gain to judge the

Pno.

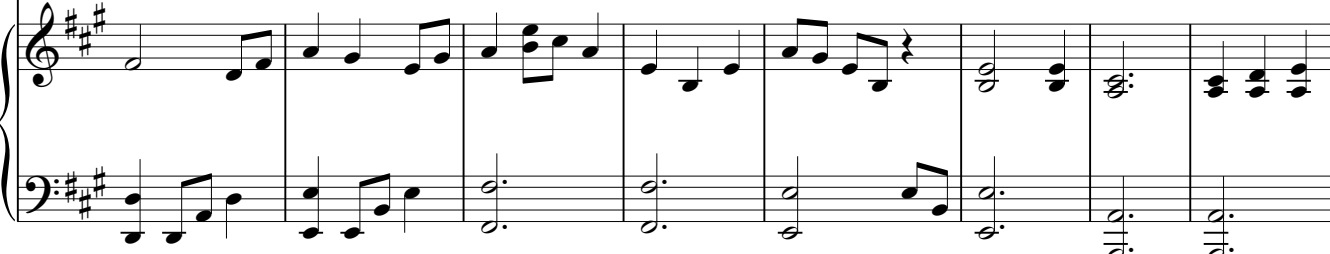
49

Voice

liv - ing and the dead \_\_\_\_\_ but no one knows just when E-tern-al

Pno.



57












Voice

life can be yours if you will o - pen up the door and let \_\_\_\_\_

Pno.



65








Voice


Je - sus Christ come in as Lord \_\_\_\_\_ be born a - gain then you will

Pno.

*f*



73






Voice



live\_\_\_\_\_ in Him and He will live\_\_\_\_\_ in you and when

Pno.

3

81







Voice

Je - su Christ is through you'll know\_\_\_\_\_ He died for

*mf*

Pno.

87

Voice

you \_\_\_\_\_ you'll know\_\_\_\_\_ He loves you too

*mp*

Pno.

## 5. At the Feet of Jesus



# At the Feet of Jesus

Words and Music by Charles Boyce  
Arranged by Cameron Wells

Faithfully  $\text{♩} = 140$

Tenor

On a day gone  
Some - times these  
On those days when  
There are some my

Piano

*f* *mf*

Ped.

6

T.

by I felt the weight of sin in my life From the things I'd done or left un-done and  
days I feel the weight of sin in my life Whe-ther things I've done or left un-done or  
I feel the weight of sin in my life Whe-ther things I've done or left un-done or  
Lord who place words of shame on my life For the things I've done or left un-done or

Pno.

Ped.

11

T.

eve - ry thing I'd said On that day my Lord the truth be - came re - al - i - ty -  
some - thing I have said And I know my Lord that sin is crouch - ing at my door  
some - thing I have said I con - fess my sins to You and re - pent in my heart  
some - thing I have said But I'm not con - demned You took my place and par - doned me -

Pno.

Ped.


16

T. 


— I be - lieved re - pent - ed came to the mer - cy seat full of  
 — And the en - e - my de - sires to sift me like wheat so it's  
 — In Your mer - cy and grace You wash my sins a - way they are  
 — I'm re - deemed set free from the law of sin and of death my sins

Pno. 

20


T. 

tears I just fell at Your feet. At Cal - va - ry You bore the  
 then that I fall at Your feet.  
 cov - ered by the blood that day.  
 were paid for at Your last breath.


Pno. 

Ped. Ped. Ped. Ped.

25


T. 

weight of sin in my life All the things I've done or left un-done and eve-ry-thing I've said You died

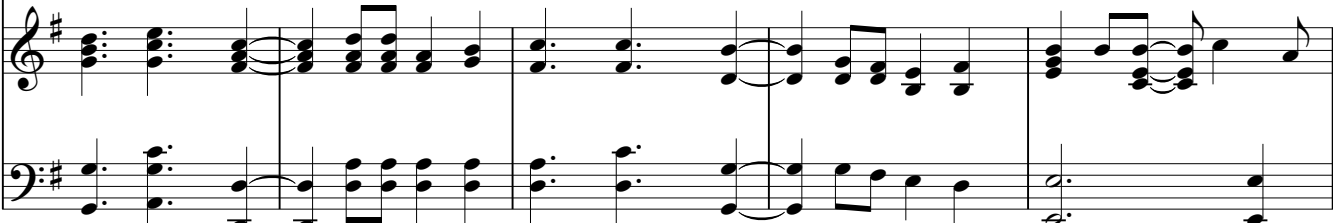
Pno. 

Ped. Ped. Ped. Ped.

31

T. 

there for me rose from the dead in vic-tor-y The en-e-my fell from

Pno. 

36

T. 

hea-ven in de-feat You bear marks on Your hands and Your feet.

Pno. 

Ped. 

## 6. The Ballad of Cariesue





# The Ballad of Cariesue

Words and Music by Charles R. Boyce  
Arranged by C. Grant Wells

Country Gospel  $\text{♩} = 90$

Voice

Her name was Kar-en Su - zie they called her Ca-rie-sue

Voice

8

She walked in - to the drug - store twen-ty bucks, worn out shoes\_\_ Pulled

Voice

13

out her driv-er's li- cense and put the twen-ty down\_\_ She bought a box of Su-zies was

Voice

19

smur-fin' in T - town. You look at this poor wo - man and you might think she's trash Be-

Voice

25





cause of how she's dressed and be cause of how she asked But the one you think is trash\_\_ she is


Voice

31

loved by the Son\_\_ He is the Great Phy-si - cian and the sick they need one

**B**

38    




Voice 


Ca-rie-sue she's not like you but then may - be she is She strug-gles with her tem - per and

44    



Voice 


hand-l-ing her kids Je-sus knows the feel - ing of the pain be-hind her eyes And

50    **C**





Voice 


prays that she'll re ceive Him be - fore the day she dies She grew up in a trail  
When Ca-rie was in high

56  




Voice 


- er and was -n't real well fed At nine she lost her mom - ma moved to  
school hung cry-stals in a car Now cry-stals well she smokes 'em and

61    

Voice 

step dad - dy's bed At night she cried for mom - ma at night she was a - bused She  
they've turned into scars She got a - hold of ice - first then ice got hold of her She

67   

Voice 

told that man to stop it the ev - il man re - fused Once old e-nough to fight  
got much more than planned for when drawn in - to the lure Got tat-toos on her fing

72

Voice

— him she ne - ver would un - dress. — So then he turned her o - ver to  
- ers got tat-toos on her thighs. — A trag-ic look of sad - ness now

77

Voice

O - K - D - H - S — She ne - ver was a - dopt - ed but of-ten she was moved  
fills her blood-shot eyes. — She should have been a Soon - er Cow-girl or Hur-ri- cane.

82

Voice

— From house to house in Tul - sa no home for Car-ie — Sue [First time back to C]  
But litt - le Ca - rie - sue went to meth - am-phet-a - mine

88

Voice

Ca-rie-sue she's not — like you but then may - be she is She strug-gles with her tem - per and

94

Voice





hand - l - ing her kids. — Je - sus knows the feel - ing of the pain be-hind her eyes

99


Voice

— And prays that she'll re-ceive Him be - fore the day she dies. —

**E**

105    

Voice








You may know 'bout the Bib - le and may have read it through\_\_\_\_ And if you did you may  
You may not un - der - stand all this talk a - bout the Son\_\_\_\_ So read Luke chap - ter four

110  


Voice







\_\_\_\_ know that Je - sus died for you\_\_\_\_ But if you've read it close - ly then  
\_\_\_\_ verse eigh - teen through twent - y - one\_\_\_\_ The LORD a - noint - ed Him\_\_\_\_ to bring good

115     


Voice



you would al - so know\_\_\_\_ That Je - sus came to save her He died for Ca - rie - sue First time back to E  
news\_\_\_\_ to the poor\_\_\_\_ His name is the Good Shep - herd the Shepherd is the\_ door

121    

Voice







As Ca - rie - sue lay cry - in' her life a - bout to end\_\_\_\_ She

128  


Voice



got the great - est bless - ing she found her first true friend\_\_\_\_ That friend told her 'bout Je - sus led

134    

Voice



Ca - rie to the Lord\_\_\_\_ She gave her heart to Je - sus walked through the op - en door She

140

Voice

C G Em G

final-ly was a- dopt - ed a daught-er of the King And once she had found Je-sus She had

146

Voice

D C G Em

found ever - y - thing Her kids lived in a good\_ home with folks who brought'em in\_\_\_\_\_ They

152

Voice

C D G C

loved them and they taught them as child ren\_ of the King Ca-rie-sue was not

158

Voice

G Em G D

\_\_\_like you but then may - be she was She came to faith re- pent - ed and all of that be- cause

164

Voice

C G

\_\_\_ Je - sus took her sins\_\_\_ a - way she heard the Shep-herds voice

168

Voice

Em C D G

\_\_\_ An - gels left with joy\_\_\_ in praise the an-gels did re - joice\_\_\_

173 *Calmly*

Now Car-ie's with her Mak - er who gave her a new name Of pur - i - ty and hon - or He

180

took a-way her shame\_ They mocked her with a nick - name that made fun of her teeth God

186 *Up tempo*

crowned her with a new\_name a pro-mise and a wreath Next time your in the drug - store and

192

see some-bo - dy used Tell her that Je - sus loves her you're sent by Ca - rie - sue\_\_\_ And

198

may - be you will reach\_ her and be that pre-cious friend\_\_\_ Who'll

202

bring the love of Je - sus and take her child-ren in

206 **I** C G Em C

Voice

And if you come in mer - cy to help some-one who's used\_\_ Tell her that Je-sus loves

212 D G C

Voice

\_\_ her you're sent by Je-sus too Tell her that Je - sus loves\_\_ her you're

217 D G C D G

Voice

sent by Jesus too Tell her that Je - sus loves\_\_ her you're sent by Jesus too

## 7. In His Healing Arms





# In His Healing Arms

Words and music by Charles R. Boyce and Ray Cordova  
Arranged by Chris Cleveland

♩ = 100  
Joyfully

Voice

Piano

Each

Detailed description: This system contains the first four measures of the piece. The voice part consists of three measures of whole rests, followed by a quarter note on a middle line in the fourth measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The time signature is 3/4.

5

Voice

time I fall You pick me up and hold me in Your heal-ing arms You

Pno.

Detailed description: This system contains measures 5 through 8. The voice part begins with a quarter note on a middle line in measure 5, followed by eighth notes in measures 6 and 7, and a quarter note on a middle line in measure 8. The piano accompaniment continues with the same eighth-note bass line and chords. The time signature is 3/4.

9

Voice

take a - way tears of des-pair re - place them with tears of joy

Pno.

Detailed description: This system contains measures 9 through 12. The voice part is written on a single treble clef staff. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: 'take a - way tears of des-pair re - place them with tears of joy'.

13

Voice

You gave your Son to save me from the fall

Pno.

Detailed description: This system contains measures 13 through 16. The voice part is written on a single treble clef staff. The piano accompaniment is written on a grand staff. The lyrics are: 'You gave your Son to save me from the fall'.

17

Voice

Yet I fall past His arms down to the earth

Pno.

Detailed description: This system contains measures 17 through 20. The voice part is written on a single treble clef staff. The piano accompaniment is written on a grand staff. The lyrics are: 'Yet I fall past His arms down to the earth'.

21

Voice

When I look up I see tears in His eyes Oh

Pno.

Detailed description: This system contains measures 21 through 24. The voice part is written on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in 4/4 time. The lyrics are: "When I look up I see tears in His eyes Oh".

25

Voice

bind me to Your Spi-rit's work that in my life Your will be done And

Pno.

Detailed description: This system contains measures 25 through 28. The voice part is written on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in 4/4 time. The lyrics are: "bind me to Your Spi-rit's work that in my life Your will be done And".

29

Voice

when I fall You'll smile as I fall in - to — Your arms

Pno.

Detailed description: This system contains measures 29 through 32. The voice part is written on a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in 4/4 time, with a key signature change to one flat (B-flat major) and a time signature change to 3/4 for the final two measures. The lyrics are: "when I fall You'll smile as I fall in - to — Your arms".

## 8. You Are Free in Christ



# YOU ARE FREE IN CHRIST

Lead Sheet

1 Corinthians 10:13, Galatians 5:13, Ephesians 2: 8-10

Words and Music by Charles Boyce

Arranged by Cameron Wells

Classic Rock  $\text{♩} = 110$

Intro

E<sup>-7</sup> E<sup>-7</sup> E<sup>-7</sup> B E<sup>-7</sup>

No temp - ta - tion has\_ ov - er  
When temp - ta - tion comes trust the  
When you trust the Son the fight

6 E<sup>-7</sup> B- B- B

ta - ken you\_ that's not com - mon to man\_ not com - mon to man\_ God is  
Faith - ful One\_ He'll give an es - cape plan He'll give an es - cape plan When temp -  
will be won\_ He'll help you en - dure\_ He'll help you with - stand\_ When temp -

9 E<sup>-7</sup> E<sup>-7</sup> B-

faith - ful too\_ He will not let you\_ be tempt - ed be - yond what He  
ta - tion comes hold on to the Son\_ run fast as you can man as  
ta - tion comes trust the Faith - ful One\_ He'll help you out His way just

12 *B-* *Refrain* *E-7* *E-7*

knows you can with - stand you are free in Christ you are free in Christ\_ you  
fast as you can man  
hold on to His hand

15 *B-* *B-* *E-7*

don't need to go there you don't need to go there you are free in Christ you are

18 *E-7* *B-*

free in Christ\_ you don't need to go there you

20

B- B- E-

1.2. 3.

don't need to go there\_ don't need to go there you are free in Christ!

1.2. 3.

## 9. Why Don't You?





# Why Don't You

Words and Music by Charles R. Boyce

Arranged by C. Grant Wells

Lively ♩=116

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a soprano 8va marking. The piano accompaniment is in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Lively' with a quarter note equal to 116 beats per minute. The piano part is marked 'mf' (mezzo-forte). The lyrics are: 'If you had a drug that would cure man of all di-sease, would you share it with your pull her in - to calm - er If some-one were drown-ing would you throw a life-line in, may - be just a crumb or If some-one were starv - ing would you spare a bit of food, may - be just a crumb or'

4

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a soprano 8va marking. The piano accompaniment is in grand staff. The key signature and time signature remain the same as in the first system. The lyrics are: 'neigh - bor? If you had a drug that would cure man of all di - sease, you would share it with the wa - ter? If some-one were drown-ing you would go and res-cue her, pull her on\_\_\_ to the mor - sel? If some-one were starv - ing you would fill him up with food, take a - way his hun - ger'

8

world. So why don't you share Christ with some-one new so Christ can off - er  
 shore. So why don't you show Christ to some-one new so Christ can draw her  
 pains. So why don't you give Christ to some-one new so Christ can feed him

14

him a life e - ter - nal? Why don't you share Christ with some-one  
 in to liv - ing wat - er? Why don't you share Christ with some-one  
 with his blood and bo - dy? Why don't you share Christ with some-one

20

new so Christ can free him from di - sease?  
 new so Christ can make her safe in Him?  
 new so Christ can give him bread of life?

## 10. The Days of My Lord



# THE DAYS OF MY LORD

Words and Music by Charles Boyce  
Arranged by Cameron Wells

$\text{♩} = 100$

*Reverently*

*mf*

1. There were days oh my Lord when I won-dered if I might have the

$\text{♩} = 100$

*mf*

Ped. Ped. Ped. Ped.

6 strength oh my Lord just to make it through the night There were days oh my Lord

*mf*

*ff*

*mf* *ff*

Ped. Ped.

11 when You seemed so out of sight and I strugg - led my Lord not to

*mf*

*mf*

16

*f*

give up on\_ the fight But You were there You were there my Counse - lor and my

*f*

Ped. Ped.

21

*mf* *mp*

light and you an-swered eve - ry prayer held me in\_ Your hands so tight These are

*mf*

Ped. Ped.

26 *mf* *mp*

days, oh my Lord\_\_ when I praise you as I write of Your shield and Your sword of Your  
third day my Lord\_\_ You came out of the tomb then as - cend - ed my Lord to

*mf* *mp*

Ped. Ped. Ped. Ped. Ped.

32 *mf* *ff*

pow-er and\_ Your might These are days oh my Lord\_\_ when I walk by faith not  
go pre- pare. us room You're a - live You're a- live\_\_ praised by the heav'en - ly

*mf* *ff*

Ped. Ped. Ped. Ped. Ped.

37 *mf*

sight And I pray oh my Lord\_\_ keep me humb-le and con - trite You're my Lord and my  
host! And thank God we're a- live\_\_ You sent the Ho-ly Ghost As we live oh my

*mf* *mp* *mf*

Ped. Ped. Ped.

43

God and I praise You Jes - us Christ You're the pre-cious Lamb of God You bought me for a  
 Lord help us walk each day with You wor-ship - ping the Fath'er in spi - rit and in

49

price For You went there — You went there — to give Your life for me and You  
 truth You're the Christ — You're the Christ — Mes - si - ah of the Jews We're a -

*f* *mf*

Ped. Ped. Ped. Ped.

54

an-swered eve - ry prayer when You died — on Cal - va - ry On the day oh my  
 live to bring You glo'ry we're a - live — to spread good news Then one days oh my

*mp* *mp*

Ped. Ped.

59

*mf*

Lord at the ap-point-ed hour You will re-turn in glo-ry in ma-jes-ty and  
 Lord prais-ing Fath-er prais-ing Son prais-ing Ho-ly Spir-it prais-ing God three in

*mf*

65

*f*

pow'er We'll be there\_\_\_ we'll be there\_\_\_ when You come back in the sky We'll  
 one For You are\_\_\_ yes You are\_\_\_ and You will al-ways be the

*f*

70

1. *mp* 2. *rit.* . . . . *f*

meet you in the air\_\_\_ to live and ne-ver\_ die All our praise my God to Thee!  
 Great E-tern-al One All

1. *mp* 2. *rit.* . . . . *f*



Piano

# THE DAYS OF MY LORD

Words and Music by Charles Boyce  
Arranged by Cameron Wells

$\text{♩} = 100$

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 100. The dynamic is *mf*. Pedal markings are present under measures 2, 3, 4, and 5.

Musical notation for measures 7-14. The dynamic starts at *mf*, increases to *ff* in measure 10, and returns to *mf* in measure 12. Pedal markings are present under measures 7 and 8.

Musical notation for measures 15-21. The dynamic is marked *f* starting in measure 17. Pedal markings are present under measures 17 and 18.

Musical notation for measures 22-25. The dynamic is marked *mf*. Pedal markings are present under measures 22, 23, 24, and 25.

V.S.

29

Musical score for measures 29-35. The piece is in B-flat major (two flats). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes. Dynamic markings include *mp*, *mf*, and *ff*. Pedal markings are present at the beginning of measures 29, 32, 34, and 35.

36

Musical score for measures 36-43. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *mf*, *mp*, and *mf*. Pedal markings are present at the beginning of measures 36, 39, 41, and 42.

44

Musical score for measures 44-51. The right hand has a more rhythmic melodic line. Dynamic markings include *f*. Pedal markings are present at the beginning of measures 50 and 51.

52

Musical score for measures 52-58. The right hand features a melodic line with some grace notes. Dynamic markings include *mf* and *mp*. Pedal markings are present at the beginning of measures 52, 55, and 56.

59

Musical score for measures 59-65. The right hand has a melodic line with some grace notes. Dynamic markings include *mf*. Pedal markings are present at the beginning of measures 60, 62, and 64.

66

Musical score for measures 66-70. The piece is in B-flat major (one flat) and 4/4 time. Measure 66 starts with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a bass line. The music concludes at measure 70 with a whole rest in the right hand and a whole note in the left hand.

71

Musical score for measures 71-75. The piece is in B-flat major (one flat) and 4/4 time. Measure 71 starts with a mezzo-piano (*mp*) dynamic. The first ending (1.) spans measures 71-73, ending with a repeat sign. The second ending (2. rit.) spans measures 74-75, marked with a ritardando hairpin and a forte (*f*) dynamic. The piece concludes at measure 75 with a double bar line.

## 11. May We Stand Firm



# May We Stand Firm

Words and Music by Charles Boyce  
Arranged By Chris Cleveland

**Reverently**

Voice

Piano

A F#m D A D E

Lord this I pray pre-prepare us for the day when we'll see the beginnings of birth pains

Voice

Pno.

5 A F#m D

Ma - ny will come and claim to be the one\_ but Mes -  
Then there'll be wars and rum - mors of wars\_ there'll be

Voice

Pno.

7 A D E

si - ah has al - rea - dy spo - ken  
fa - mines in var - i - ous pla - ces

9 D A D A

Voice

We should not fear Mes - si - ah will be near\_ but He'll  
 Lord may we stand firm in the Son of Man\_ when we're

Pno.

11 A D 1. E 2. E

Voice

wait for the hour that's ap - point - ed  
 ha - ted and face per - se - cu - tion

Pno.

14 A F#m D A D E

Voice

Then comes the day the sun doespass a way and the heavenly bodies are shaken

Pno.

18 D E A F#m D E

Voice: Lord this I pray pre - pare us for the day\_ when You'll come on the clouds in great

Pno.

21 A D E A F#m

Voice: glo - ry Lord may we stand be - fore the Son of Man

Pno.

24 D E A

Voice: when the an - gels call us from the four winds

Pno.

## 12. No One Comes to the Father But Through Him





# No One Comes to the Father but Through Christ

Words by Charles R. Boyce  
Music by C. Grant Wells

Reverently ♩ = 80

Voice

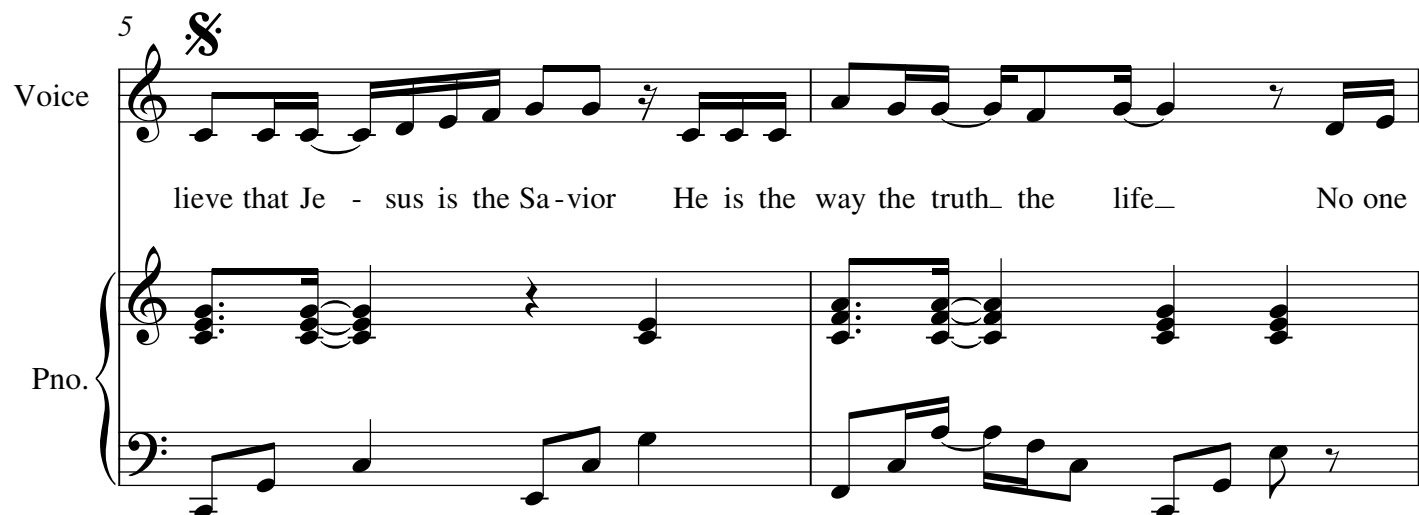


I be

Piano

5

Voice

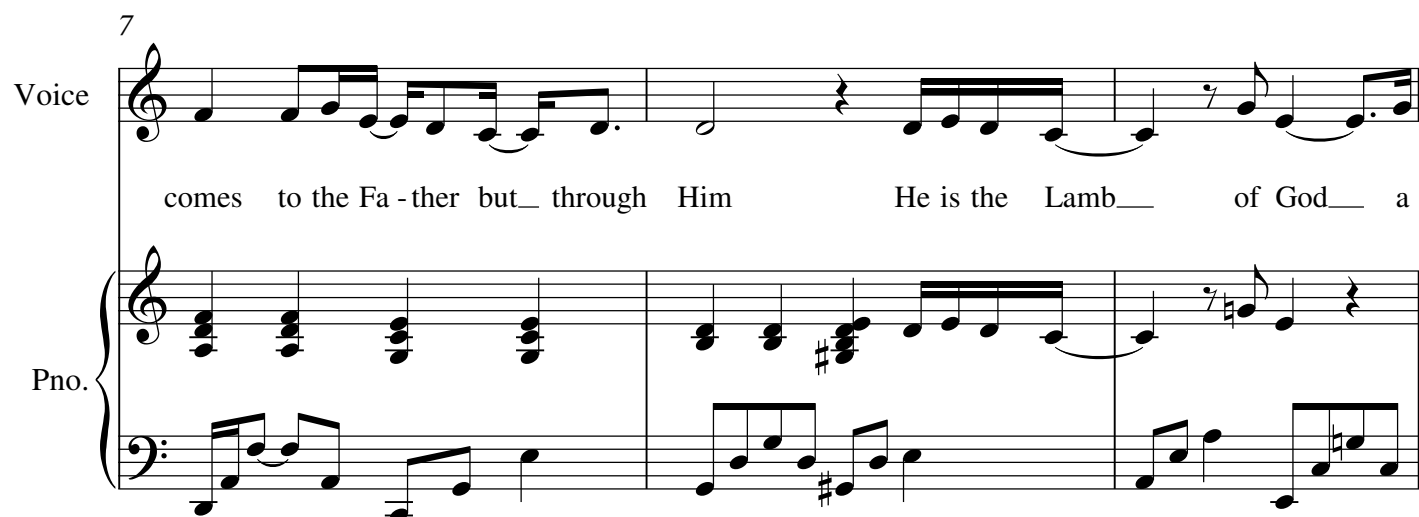


lieve that Je - sus is the Sa - vior He is the way the truth\_ the life\_ No one

Pno.

7

Voice



comes to the Fa - ther but\_ through Him He is the Lamb\_ of God\_ a

Pno.

10

Voice

ho - ly sac - ri - fice\_ so we can be - come as God cre - at - ed

Pno.

Detailed description: This block contains the first system of music, measures 10 and 11. The voice part is on a single staff in treble clef. The piano accompaniment consists of two staves, treble and bass clef, grouped by a brace. The lyrics are: "ho - ly sac - ri - fice\_ so we can be - come as God cre - at - ed".

12

Voice

Second time jump  
to measure 22

A - dam and Eve\_ God cre - at - ed them\_ to be His chil - dren ser - vants

Pno.

Detailed description: This block contains the second system of music, measures 12 and 13. The voice part is on a single staff in treble clef. The piano accompaniment consists of two staves, treble and bass clef, grouped by a brace. A box above the voice staff contains the text "Second time jump to measure 22". The lyrics are: "A - dam and Eve\_ God cre - at - ed them\_ to be His chil - dren ser - vants".

14

Voice

in an earth - ly pa - ra - dise but they re - belled and turned a - way\_ from

Pno.

Detailed description: This block contains the third system of music, measures 14 and 15. The voice part is on a single staff in treble clef. The piano accompaniment consists of two staves, treble and bass clef, grouped by a brace. The lyrics are: "in an earth - ly pa - ra - dise but they re - belled and turned a - way\_ from".

16

Voice

Him in-to a life\_\_\_ of sin\_\_\_ but sal - va - tion\_ would come sal-

Pno.

19

Voice

va - tion\_ would come through God the Son\_\_\_

Pno.

22

Voice

*f* God de-ter-mined long a - go\_\_\_ be-cause of guilt no sin - ner could save us

Pno.

*f*

24

Voice

so He sent His on - ly Son\_ to teach and heal and to\_ re- deem us

Pno.

26

Voice

when Christ died on Cal-va-ry\_ He paid for the sins of you\_\_\_\_\_and me

Pno.

29

Voice

be-cause the great-est love of all\_\_\_\_\_ was shown on Cal - va - ry

Pno.

32

Voice

God gave the great-est gift\_ of all\_\_\_\_\_ the great-est gift\_ of

Pno.

Detailed description: This system contains measures 32 and 33. The voice part is in a treble clef with a melody of eighth and sixteenth notes. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand. The lyrics are: "God gave the great-est gift\_ of all\_\_\_\_\_ the great-est gift\_ of".

34

Voice

all you tru-ly can re ceive\_\_\_ be-lieve Je sus\_ is Lord and God raised Him

Pno.

Detailed description: This system contains measures 34, 35, and 36. The voice part continues with a similar melodic pattern. The piano accompaniment features more complex chordal textures and some moving lines. The lyrics are: "all you tru-ly can re ceive\_\_\_ be-lieve Je sus\_ is Lord and God raised Him".

37

Voice

from the\_\_\_\_\_ dead I be So if

Pno.

**D.S. to end**

1. 2.

1. **D.S. to end** 2.

Detailed description: This system contains measures 37, 38, 39, and 40. The voice part has a more spacious feel with longer note values. The piano accompaniment is more rhythmic and active. The lyrics are: "from the\_\_\_\_\_ dead I be So if". The system includes first and second endings for both the voice and piano parts, with the instruction "D.S. to end" (Da Segno) appearing above the first ending and below the piano part's first ending.

41

Voice

you want as - sur rance of an e - ter - nal life with God

Pno.

43

Voice

place your trust in Je - sus Christ put your

Pno.

44

Voice

faith in God

Pno.

