

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 8th 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

*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

I. 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

mf

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

f

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

Joyfully $\text{♩} = 86$

Words and Music by Charles Boyce
Arranged by Cameron Wells

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 in measure 10. 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 in measure 15. The notation includes various articulations such as accents (^) and breath marks (>).

II. 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 two triplet markings over 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 treble clef and the left hand has a bass clef. The piano part includes a trill-like figure in the right hand and a bass line in the left hand. An 8va--1 marking is present at the end of the piano part.

III. Thank You Lord Jesus



Thank You Lord Jesus

Blues Gospel

Swing feel

Words and Music By Charles R. Boyce

Arranged by Chris Cleveland

Chords: A⁷ D A⁷

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: B⁷ E⁷

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 A⁷ Bm E A⁷

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.

IV. Jesus Loves You Too



Jesus Loves You Too

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

♩ = 110

Chord diagrams: D, Esus⁴, F#m, Esus⁴, E, A

Voice: I want

Piano: *mf*

Chord diagrams: D, A, D, A

Voice: you to know _____ that Je - sus Christ loves you_ too_ not just

Pno.

Chord diagrams: D, Esus⁴, F#m, Esus⁴, E, A

Voice: me or him or her_ but you_ Je - sus loves you And Je - sus

Pno.

25

Voice

Christ died for you to for-give all of your_ sins_ not just

Pno.

D A D A

33

Voice

mine or his or hers_ but yours_ He died for you And Je-sus

Pno.

D Esus⁴ F#m E A

41






Voice

Christ is ri - sen_ and He will come back_ a - gain to judge the

Pno.

D A D A

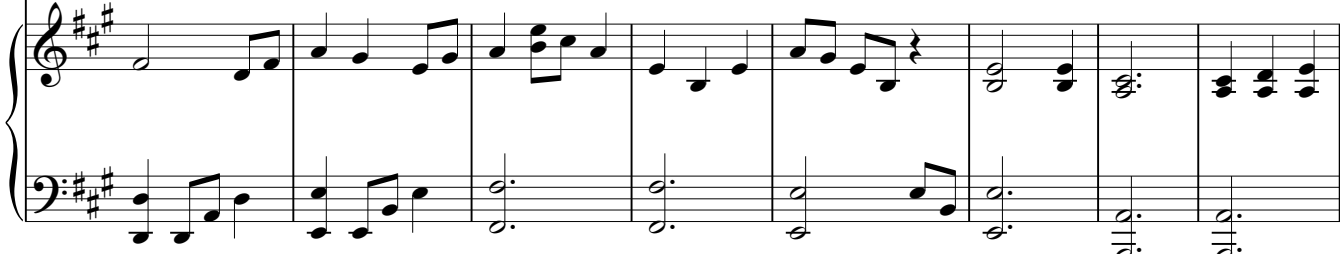
49

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.

V. 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

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.

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.


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

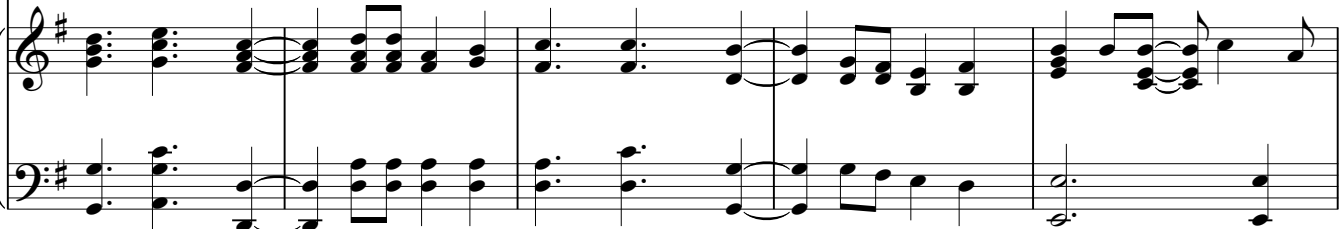
Pno. 

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. 

VI. 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

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

C G Em G

146

Voice

found ever - y - thing Her kids lived in a good_ home with folks who brought'em in_____ They

D C G Em

152

Voice

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

C D G C

158

Voice

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

G Em G D

164

Voice

___ Je - sus took her sins___ a - way she heard the Shep-herds voice

C G

168

Voice

___ An - gels left with joy___ in praise the an-gels did re - joice___

Em C D G

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

VII. 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

5

Voice

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

Pno.

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.

25

Voice

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

Pno.

29

Voice

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

Pno.

VIII. 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-7 E-7 E-7 B E-7

No temp - ta - tion has_ ov - er
When temp - ta - tion comes trust the
When you trust the Son the fight

6

E-7 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-7 E-7 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.

IX. 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 clef (8) and a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. The tempo is marked 'Lively' with a quarter note equal to 116 beats per minute. The music is in 4/4 time. 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 clef (8) and a key signature of three sharps. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. 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?

X. 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 *f*. Pedal markings are present under measures 17 and 18.

Musical notation for measures 22-29. The dynamic is *mf*. Pedal markings are present under measures 22, 23, 27, 28, and 29. A repeat sign is present at the beginning of measure 27.

V.S.

29

Musical score for measures 29-35. The piece is in a minor key. The right hand features a melodic line with a trill in measure 30 and a sixteenth-note run in measure 31. The left hand provides harmonic support with chords and single notes. Pedal markings are present under measures 29-30, 31-32, and 33-35. Dynamics include *mp*, *mf*, and *ff*.

36

Musical score for measures 36-43. The right hand continues with chords and a melodic line. The left hand has a more active role with eighth-note patterns. Pedal markings are under measures 36-37 and 39-41. Dynamics include *mf*, *mp*, and *mf*.

44

Musical score for measures 44-51. The right hand has a melodic line with some trills. The left hand has a steady accompaniment. Pedal markings are under measures 47-48 and 49-51. Dynamics include *f*.

52

Musical score for measures 52-58. The right hand has a melodic line with a trill in measure 57. The left hand has a steady accompaniment. Pedal markings are under measures 52-53 and 55-56. Dynamics include *mf* and *mp*.

59

Musical score for measures 59-65. The right hand has a melodic line with a trill in measure 64. The left hand has a steady accompaniment. Pedal markings are under measures 62-63 and 64-65. Dynamics include *mf*.

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 final chord 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 begins with a first ending bracket labeled "1." and a mezzo-piano (*mp*) dynamic. The music features a crescendo leading to a double bar line. The second ending, labeled "2. rit.", begins with a decrescendo and ends with a forte (*f*) dynamic. The piece concludes at measure 75 with a final chord in the right hand and a whole note in the left hand.

XI. May We Stand Firm



May We Stand Firm

Words and Music by Charles Boyce
Arranged By Chris Cleveland

Reverently

Voice

A F#m D A D E

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

Piano

Detailed description: This system contains the first four measures of the piece. The voice part is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano part consists of two staves (treble and bass clefs). Above the voice staff, the chords A, F#m, D, A, D, and E are indicated. The lyrics are: "Lord this I pray pre - pare us for the day when we'll see the beginnings of birth pains".

Voice

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

Pno.

Detailed description: This system contains measures 5 through 8. The voice part continues with the lyrics: "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". The piano part continues with accompaniment. Above the voice staff, the chords A, F#m, and D are indicated. Measure 5 is marked with a double bar line and repeat dots.

Voice

7 A D E

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

Pno.

Detailed description: This system contains measures 9 through 12. The voice part continues with the lyrics: "si - ah has al - rea - dy spo - ken fa - mines in var - i - ous pla - ces". The piano part continues with accompaniment. Above the voice staff, the chords A, D, and E are indicated. Measure 9 is marked with a double bar line and repeat dots.

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 does pass 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.

rit.

24 D E A

Voice

when the an - gels call us from the four winds

Pno.

XII. No One Comes to the Father But Through Christ



No One Comes to the Father but Through Christ

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

Reverently ♩ = 80

Voice

♩ = 80

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 system contains 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. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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 system contains measures 12 and 13. A box above the voice staff indicates a 'Second time jump to measure 22'. The voice part continues on a single staff. The piano accompaniment continues with two staves, showing a consistent harmonic and rhythmic accompaniment.

14

Voice

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

Pno.

Detailed description: This system contains measures 14 and 15. The voice part continues on a single staff. The piano accompaniment continues with two staves, maintaining the same accompaniment style as the previous measures.

16

Voice

Him in-to a life___ of sin___ but sal - va - tion_ would come sal-

Pno.

Detailed description: This system contains measures 16, 17, and 18. The voice part begins with a whole rest in measure 16, followed by a melodic line in measures 17 and 18. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with a key signature change to one sharp (F#) in measure 17.

19

Voice

va - tion_ would come through God the Son___

Pno.

Detailed description: This system contains measures 19, 20, and 21. The voice part continues the melodic line from the previous system. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

22

Voice

God de-ter-mined long a - go___ be-cause of guilt no sin - ner could save us

Pno.

f

Detailed description: This system contains measures 22, 23, and 24. The voice part begins with a dynamic marking of *f* and continues with a melodic line. The piano accompaniment also features a dynamic marking of *f* and maintains the eighth-note accompaniment pattern.

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 key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final note of measure 33. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of block chords in the right hand and a simple bass line in the left hand.

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 the melodic line from the previous system, with a fermata over the final note of measure 36. The piano accompaniment continues with block chords and a bass line, ending with a fermata over the final chord in measure 36.

D.S. to end

37

Voice

from the_____ dead I be So if

Pno.

D.S. to end

Detailed description: This system contains measures 37, 38, 39, and 40. The voice part begins with a fermata over the first note of measure 37, followed by a melodic line. There are first and second endings indicated by brackets above the staff. The piano accompaniment features a more active bass line with eighth notes and block chords in the right hand. The system concludes with a double bar line and the instruction 'D.S. to end' centered below the piano part.

41

Voice

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

Pno.

Detailed description: This system contains measures 41 and 42. The voice part is on a single staff with a treble clef. Measure 41 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 42 starts with a quarter note G4, followed by a triplet of eighth notes A4, B4, C5, then a quarter note B4, and finally a quarter note G4. The piano accompaniment is on two staves (treble and bass clefs). Measure 41 features a left hand with a bass line of G2, F2, E2, D2 and a right hand with chords G4-B4, A4-C5, and B4-G4. Measure 42 features a left hand with a bass line of G2, F2, E2, D2 and a right hand with chords G4-B4, A4-C5, and B4-G4.

43

Voice

place your trust in Je - sus Christ put your

Pno.

Detailed description: This system contains measures 43 and 44. The voice part is on a single staff with a treble clef. Measure 43 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 44 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment is on two staves (treble and bass clefs). Measure 43 features a left hand with a bass line of G2, F2, E2, D2 and a right hand with chords G4-B4, A4-C5, and B4-G4. Measure 44 features a left hand with a bass line of G2, F2, E2, D2 and a right hand with chords G4-B4, A4-C5, and B4-G4.

44

Voice

faith in God

Pno.

Detailed description: This system contains measures 44 and 45. The voice part is on a single staff with a treble clef. Measure 44 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Measure 45 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment is on two staves (treble and bass clefs). Measure 44 features a left hand with a bass line of G2, F2, E2, D2 and a right hand with chords G4-B4, A4-C5, and B4-G4. Measure 45 features a left hand with a bass line of G2, F2, E2, D2 and a right hand with chords G4-B4, A4-C5, and B4-G4.

