

# We Limit Not the Truth of God



We lim-it not the truth of God to our poor reach of mind, to  
Who dare to bind to one's own sense the or-a-cles of heaven, for  
E-ter-nal God, In-car-nate Word, Spir-it of flame and dove: en-



no-tions of our day— and place, crude, par-tial and con-fined; No,  
all the na-tions, tongues, and climes and all the a-ges given? That  
large, ex-pand all liv-ing souls to com-pre-hend your love; And



let a new and bet-ter hope with-in our hearts be stirred: O  
un-i-verse, how much un-known! that o-cean un-ex-plored!  
help us all to seek your will with wis-er powers con-ferred:



God, grant yet more light and truth to break forth from your Word.

text by George Rawson. Tune FOREST GREEN, traditional English folk tune,  
arr. by Ralph Vaughan Williams. Public domain.

# "May the Love of God Fill You"

Tom Hunter

May the love of God fill you from your head down to your toes. May it

3 wig - gle through your fin - gers and dance up - on your nose. May the

5 peo - ple all a - round you help you live so lov - ing grows. May the

7 love of God fill you up un - til it ov - er flows.

The musical score is written on a single staff in treble clef with a common time signature (C). It consists of four lines of music. The first line starts with a C4 quarter note, followed by a D4 quarter note, then a half note G4. The second line continues with a half note F#4, then a half note E4, and a half note D4. The third line starts with a half note C4, followed by a half note B3, then a half note A3. The fourth line continues with a half note G3, then a half note F#3, and ends with a half note E3. The lyrics are written below the staff, aligned with the notes.

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# "Halle, Halle, Halle"

Hal-le, hal-le, hal - le - lu - ja. Hal-le, hal-le, hal - le - lu - ja.

Hal-le, hal-le, hal - le - lu - ja. Hal-le - lu - ja, hal - le - lu - ja.

The musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of two lines of music. The first line starts with a C4 quarter note, followed by a D4 quarter note, then a half note E4. The second line continues with a half note D4, then a half note C4, and a half note B3. The third line starts with a half note A3, followed by a half note G3, then a half note F#3. The fourth line continues with a half note E3, then a half note D3, and ends with a half note C3. The lyrics are written below the staff, aligned with the notes.

Tune: Arr. by John L. Bell; © 1990, Iona Community, GIA Publications, Inc.

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## Deep in the Shadows of the Past



1 Deep in the shad-ows of the past, far out from set - tled lands, some  
 2 While oth-ers bowed to change-less gods they met a mys - ter - y, in -  
 3 From Ex - o - dus to Pen - te - cost the prom-ise changed and grew, while  
 4 For all the writ-ings that sur-vived, for lead - ers long a - go who



no-mads trav - eled with their God a - cross the des - ert sands. The  
 vis - i - ble, with - out a name: "I AM WHAT I WILL BE"; and  
 some, re - mem - ber - ing the past, re - cord - ed what they knew, or  
 sift - ed, cop - ied, and pre-served the Bi - ble that we know, give



dawn-ing hope of hu - man-kind by them was sensed and shown: a  
 by their tents, a - round their fires, in sto - ry, song, and law, they  
 with their let - ters and la - ments, their proph - e - cy and praise, re -  
 thanks, and find its sto - ry yet our prom - ise, strength, and call, the



prom - ise call - ing them a - head, a fu - ture yet un - known.  
 praised, re - mem - bered, hand - ed on a past that prom-ised more.  
 cov - ered, kin - dled, and ex - pressed new hope for chang-ing days.  
 mod - el of e - merg - ing faith, a - live with hope for all.

*Words:* Brian Wren, 1936–

*Music:* Annabeth McClelland Gay, 1925–

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England/U.S.A.  
 8.6.8.6.D. (C.M.D.)  
 SHEPHERDS' PIPES

# 458 Thy Word Is a Lamp unto My Feet

*Refrain*

Thy word is a lamp un-to my feet and a  
light un-to my path. Thy word is a  
lamp un-to my feet and a light un-to my path. *Fine*  
When I feel a-fraid, and I think I've lost my way,  
still you're there right be - side me.  
Noth-ing will I fear as long as you are near.  
Please be near me to the end. *to Refrain*

The refrain of this 20th-century song is a quotation of Psalm 119:105 in the King James Version. That longest of all psalms celebrates the gift of God's law by accumulating many synonyms for it. In Christian practice, this verse has been used to give thanks for all Scripture.

TEXT: Amy Grant, 1984

MUSIC: Michael W. Smith, 1984; arr. John Sharber

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THY WORD  
Irregular