

Sing to Him a New Song!

Part 2

Series Goals

- 1) To have a reminder about sung worship and its importance
- 2) To enhance our worship by extending our repertoire of hymns, now we have the projector

This Week's Hymn:

O What Matchless Condensation (William Gadsby)

William Gadsby (1773-1844)

Born: January 3, 1773, at
Attleborough, Warwickshire.

Only briefly attended school.

Began work as a ribbon weaver
aged 13

By age 17 had forgotten how to
read. It was at this age he was
converted.



"But when the Lord was graciously pleased to quicken my soul, being then just 17 years of age, and showed me something of what sin really was, I really feared it then, and a turn in my mind took place of a very different kind... I was then solemnly and blessedly led to believe in God's free mercy and pardon."

Joined the Cow Lane Baptist church in Coventry where he was baptized on 29 December 1793.

First preached 1798

1800 – chapel built for him at Desford, Leicestershire

1802 – another chapel built for him at Hinckley

Published a hymn book (Gadsby's Hymnal) in 1814 - desire being "to have a selection of hymns free from Arminianism and sound in the faith, that the Church might be edified and God glorified."

He moved to Manchester in 1805, and while over the Church there he traveled over 60,000 miles and preached nearly 12,000 sermons. He exercised great local influence, and his labors in the cause of Bible teaching to the young were continued to the end of his life.

Nazarene's Songs

In 1824, Gadsby published “The Nazarene's Songs”, comprising 269 hymns which he had composed.

From the Preface to “The Nazarene’s Songs”

I believe these hymns will be found to contain sound doctrine, and true Christian experience; and as such, if my dear Lord should condescend to grant his blessing to attend them, they may be useful to some poor souls, who have been led into the same track which the Lord has led the author: and should any of them be made a blessing to any branch of God's dear family, I shall esteem it a great honour conferred on me by the Lord of the house; and hope he will influence my mind to give him the whole of the praise: for I trust it is my highest ambition to crumble to nothing at his feet, and crown him Lord of all.”

Hymns Written by Gadsby

None of his hymns found their way into Trinity Hymnal, but the two best by all accounts are:

- *Immortal Honours Rest on Jesus' Head*
- *O What Matchless Condescension*

O What Matchless Condescension

O what matchless condescension
The eternal God displays,
Claiming our supreme attention
To His boundless works and ways;
His own glory, His own glory
He reveals in gospel days.

O What Matchless Condescension

O what **matchless condescension**
The eternal God displays,
Claiming our supreme attention
To His boundless works and ways;
His own glory, His own glory
He reveals in gospel days.

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O What Matchless Condescension

O what matchless condescension
The eternal God displays,
Claiming our supreme attention
To His boundless works and ways;
His own glory, His own glory
He reveals in **gospel days**.

O What Matchless Condescension

In the person of the Savior
All His majesty is seen,
Love and justice shine for ever;
And without a veil between,
We approach Him, We approach Him,
And rejoice in His dear name.

O What Matchless Condescension

In the person of the Savior
All His majesty is seen,

Colossians 2:9 —

For in Him
all the fullness of Deity dwells
in bodily form,

we approach HIM, we approach Him,
And rejoice in His dear name.

O What Matchless Condescension

In the person of the Savior
All His majesty is seen,
Love and justice shine for ever;
And without a veil between,
We approach Him, We approach Him,
And rejoice in His dear name.

O What Matchless Condescension

Hebrews 10:19–22 — Therefore, brethren, since we have confidence to enter the holy place by the blood of Jesus, **20 by a new and living way which He inaugurated for us through the veil**, that is, His flesh, **21** and since we have a great priest over the house of God, **22 let us draw near** with a sincere heart in full assurance of faith, having our hearts sprinkled clean from an evil conscience and our bodies washed with pure water.

We approach Him, We approach Him,
And rejoice in His dear name.

2 Corinthians 3:7–18 —But if the ministry of death, in letters engraved on stones, came with glory, so that the sons of Israel could not look intently at the face of Moses because of the glory of his face, fading as it was, **8** how will the ministry of the Spirit fail to be even more with glory? **9** For if the ministry of condemnation has glory, much more does the ministry of righteousness abound in glory. **10** For indeed what had glory, in this case has no glory because of the glory that surpasses it. **11** For if that which fades away was with glory, much more that which remains is in glory. **12** Therefore having such a hope, we use great boldness in our speech, **13** and are not like Moses, who used to put a veil over his face so that the sons of Israel would not look intently at the end of what was fading away. **14** But their minds were hardened; for until this very day at the reading of the old covenant the same veil remains unlifted, because it is removed in Christ. **15** But to this day whenever Moses is read, a veil lies over their heart; **16** but whenever a person turns to the Lord, the veil is taken away. **17** Now the Lord is the Spirit, and where the Spirit of the Lord is, there is liberty. **18** But we all, with unveiled face, beholding as in a mirror the glory of the Lord, are being transformed into the same image from glory to glory, just as from the Lord, the Spirit.

O What Matchless Condescension

Would we view His highest glory,
Here it shines in Jesus' face;
Sing and tell the pleasing story,
O ye sinners saved by grace;
And with pleasure, And with pleasure,
Bid the guilty Him embrace.

O What Matchless Condescension

Would we view His highest glory,
Here it shines in Jesus' face;

Hebrews 1:1–3 — God, after He spoke long ago to the fathers in the prophets in many portions and in many ways, **2** in these last days has spoken to us in His Son, whom He appointed heir of all things, through whom also He made the world. **3** **And He is the radiance of His glory and the exact representation of His nature**, and upholds all things by the word of His power. When He had made purification of sins, He sat down at the right hand of the Majesty on high,

O What Matchless Condescension

Would we view His highest glory,
Here it shines in Jesus' face;
Sing and tell the **pleasing story,**
O ye sinners saved by grace;
And with pleasure, And with pleasure,
Bid the guilty Him embrace.

O What Matchless Condescension

Would we view His highest glory,
Here it shines in Jesus' face;
Sing and tell the pleasing story,
O ye sinners saved by grace;
And with pleasure, And with pleasure,
Bid the guilty Him embrace.

O What Matchless Condescension

In his highest work, redemption,
See His glory in a blaze;
Nor can angels ever mention
Aught that more of God displays;
Grace and justice, Grace and justice
Here unite to endless days.

O What Matchless Condescension

In his highest work, redemption,
See His glory in a blaze;
Nor can angels ever mention
Aught that more of God displays;
Grace and justice, Grace and justice
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In his highest work, redemption,
See His glory in a blaze;
Nor can angels ever mention
Aught that more of God displays;
Grace and justice, Grace and justice
Here unite to endless days.

O What Matchless Condescension

True, 'tis sweet and solemn pleasure,
God to view in Christ the Lord;
Here He smiles and smiles for ever;
May my soul His name record,
Praise and bless Him, Praise and bless Him,
And His wonders spread abroad.

O What Matchless Condescension

True, 'tis sweet and solemn pleasure,
God to view in Christ the Lord;
Here He smiles and smiles for ever;
May my soul His name record,

2 Corinthians 1:20 — For as many as are the promises of God, in Him they are yes; therefore also through Him is our Amen to the glory of God through us.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0.