



Thanks for worshipping with us today!

**December 15, 2024
3rd Sunday of Advent
Leading Worship**

Karen Payne, Liturgist

Bill Cox, Psalm

Third Sunday Candle Lighting: Dave & Nancy Shambach

The Chancel Choir

Jennifer Hall, bassoon

Nancy Leffler, Director of Music

Nathan Secrest, Accompanist

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Order of Service

December 15, 2024
Third Sunday in Advent

Gathering Music

Prayer Concerns

Welcome and Announcements

Introit *Blessed Be the God of Israel*

Prelude

Advent Candle-Lighting Dave and Nancy Shambach

Congregational response (unison):

Come, let us walk in the light of the LORD!

Choral Response *Light Three Candles to Watch for Messiah*

Hymn: *Of the Father's Love Begotten*

#108

Please be seated.

Call to Confession

Prayer of Confession (unison)

Almighty God,

you love us, but we have not loved you.

You call, but we have not listened.

**We walk away from neighbors in need,
wrapped in our own concerns.**

**We condone evil, prejudice, warfare, and greed.
God of grace,
help us to admit our sin,
so that as you come to us in mercy,
we may repent, turn to you, and receive forgiveness;
through Jesus Christ our Redeemer.
Hear now our silent prayers...**

Silent Prayer

Glory Be to the Father / Gloria Patri #581

Reading from the Hebrew Scriptures

Reading from the Psalter Isaiah 12: 2-6 p. 628, pew Bible
The Word Proclaimed in Music *O Come Emmanuel*
Jennifer Hall, bassoon

Reading from the Gospels Luke 3: 7-18 p. 935, pew Bible

Sermon Standing on the Bridge
Rev. Frank Yates

Hymn: *Savior of the Nations, Come* #102 *Glory to God*

Choral Response: Hear Our Prayer, O Lord

Prayers of the People

Call for the Offering

Offertory

Please stand as you are comfortable.

Sung Response: ***Praise God, from whom all blessings flow;
Praise Christ, all people here below; praise Holy Spirit
evermore; praise Triune God whom we adore. Amen.***

(Doxology, #607 *Glory to God*)

Prayer of Dedication

Sending Song: *On Jordan's Bank the Baptist's Cry*

#96

Benediction

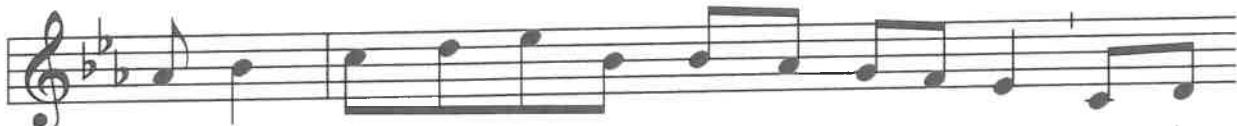
Benediction Response *Glory to God in the Highest*

Postlude

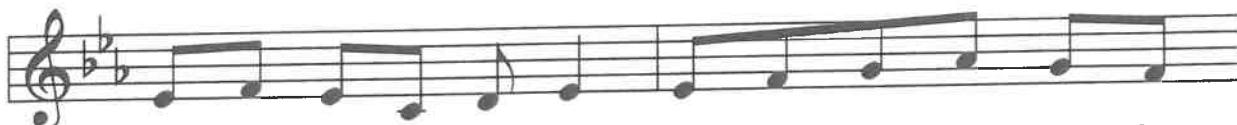
Of the Father's Love Begotten 108



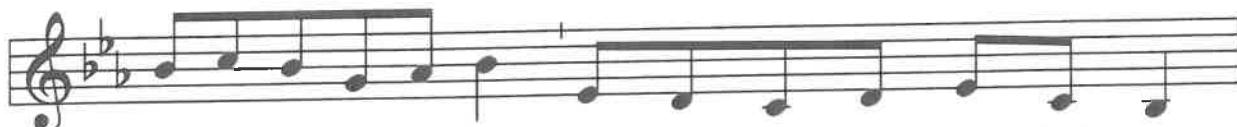
1 Of the Fa-ther's love be - got - ten, ere the worlds be - gan
 2 By his Word was all cre - at - ed; he com-mand-ed; it
 3 O, that birth for - ev - er bless - ed when the Vir - gin, full
 4 This is he whom seers in old time chant-ed of with one
 5 O ye heights of heaven, a - dore him. An - gel hosts, his prais -
 6 Christ, to thee with God the Fa - ther, and, O Ho - ly Ghost,



to be, he is Al - pha and O - me - ga; he the
 was done: heaven and earth and depths of o - cean, u - ni -
 of grace, by the Ho - ly Ghost con - ceiv - ing, bore the
 ac - cord, whom the voic - es of the proph - ets prom - ised
 es sing. Powers, do - min - ions, bow be - fore him, and ex -
 to thee, hymn and chant and high thanks-giv - ing and un -



source, the end - ing he, of the things that are, that
 verse of three in one, all that sees the moon's soft
 Sav - ior of our race, and the babe, the world's Re -
 in their faith - ful word. Now he shines, the long - ex -
 tol our God and King. Let no tongue on earth be
 wea - ried prais - es be. Hon - or, glo - ry, and do -



have been, and that fu - ture years shall see,
 shin - ing, all that breathes be - neath the sun,
 deem - er, first re - vealed his sa - cred face,
 pect ed. Let cre - a - tion praise its Lord,
 si - lent; ev - ery voice in con - cert ring,
 min - ion, and e - ter - nal vic - to - ry,

(after stanza 6)



ev - er - more and ev - er - more! A - men.

Glory Be to the Father 581

The musical score consists of four staves of music in common time (indicated by '4') and a key signature of one flat (indicated by a 'b'). The music is divided into four sections by vertical bar lines. The lyrics are integrated into the music, appearing below the notes. The first section starts with a dotted half note followed by a quarter note, then a series of eighth notes. The second section begins with a half note followed by a dotted half note. The third section starts with a half note followed by a dotted half note. The fourth section starts with a half note followed by a dotted half note.

Glo - ry be to the Fa - ther, and to the

Son, and to the Ho - ly Ghost; as it was in the be -

gin - ning, is now, and ev - er shall be,

world with - out end. A - men, a - men.

Savior of the Nations, Come 102

1 Sav - ior of the na - tions, come; vir - gin's
 2 From God's heart the Sav - ior speeds; back to
 3 Now your man - ger, shin - ing bright, hal - lows
 4 Praise we sing to Christ the Lord, vir - gin's

son, make here your home. Mar - vel now, O
 God his path - way leads; out to van - quish
 night with new - born light. Night can - not this
 son, in - car - nate Word! To the ho - ly

heaven and earth, that the Lord chose such a birth.
 death's com - mand, back to reign at God's right hand.
 light sub - due; let our faith shine ev - er new.
 Trin - i - ty praise we sing e - ter - nal - ly.

Though some hymns attributed to Ambrose are doubtful, this one seems rather surely to be by him. Luther's German version (commemorated in the tune name) dropped one syllable from each line of the Latin text, giving the hymn its characteristically declarative Lutheran form.

96 On Jordan's Bank the Baptist's Cry

1 On Jor - dan's bank the Bap - tist's cry an -
 2 Then cleansed be ev - ery life from sin; make
 3 We hail you as our Sav - ior, Lord, our
 4 Stretch forth your hand; our health re - store, and

nounc - es that the Lord is nigh; a - wake and heark - en,
 straight the way for God with - in, and let us all our
 ref - uge and our great re - ward; with - out your grace we
 make us rise to fall no more. O let your face up -

for he brings glad ti - dings of the King of kings!
 hearts pre - pare for Christ to come and en - ter there.
 waste a - way like flowers that with - er and de - cay.
 on us shine and fill the world with love di - vine.

This hymn shows how once-unconnected parts can work together. The text about John the Baptist was written in Latin in the 18th century and translated into English in the 19th century. Similarly, the 17th-