HARVARD
The Memorial Church

ORDER OF WORSHIP

The Fifth Sunday of Easter

Sunday, May 19, 2019
11 a.m.

PLEASE SILENCE ALL ELECTRONIC DEVICES UPON ENTERING THE SANCTUARY OF THE MEMORIAL CHURCH.
Order of Worship

Prelude
Prelude and Fugue in B minor, BWV 544

Johann Sebastian Bach (1685–1750)
Adrian Cho G3, organ

Hymn
No. 1, st. 1 & 4, “All People That on Earth Do Dwell”

Old Hundredth

The congregation standing

Invocation

Confeccion

In unison:
Eternal God, in whom we live and move and have our being, whose face is hidden from us by our sin, and whose mercy we forget: cleanse us from all offenses, and deliver us from proud thoughts and vain desires; that humbly we may draw near to thee, confessing our faults, confiding in thy grace, and finding in thee our refuge and our strength, through Jesus Christ our Lord.

Assurance of Pardon

Hymn
No. 334, “Jerusalem the Golden”

Ewing

The congregation standing

Greeting and the Peace

All are invited to join in singing of Hymn No. 27, stanza 1.

Offertory

The offering collected goes directly to fund the Memorial Church Grants Committee’s recipient organizations and their important work in our local communities. Checks can be written to the Memorial Church with the memo line “Grants Committee.” Ushers will begin collection from the back of the church.

Psalm 148

Laudate Dominum

Thomas Attwood Walmisley (1814–1856)

O praise the Lord from the heavens: praise him in the heights.
Praise him, all ye angels of his: praise him, all his host.
Praise him, sun and moon:
   praise him, all ye stars and light.
Praise him, all ye heavens,
   and ye waters that are above the heavens.
Let them praise the name of the Lord:
   for he spake the word, and they were made; he commanded, and they were created.
He hath made them fast for ever and ever:
   he hath given them a law which shall not be broken.
Praise the Lord from the earth,
   ye dragons and all deeps;
Fire and hail, snow and vapors,
   wind and storm, fulfilling his word;
Mountains and all hills;
   fruitful trees and all cedars;
Beasts and all cattle;
   creeping things and flying fowls;
Kings of the earth, and all peoples;
   princes, and all judges of the world;
Young men and maidens, old men and children, praise the name of the Lord:
   for his name only is excellent, and his praise above heaven and earth.
He shall exalt the horn of his people: all his saints shall praise him;
   even the children of Israel, even the people that serveth him.

DOXOLOGY
Sung by the congregation, standing
Praise God, from whom all blessings flow;
Praise him, all creatures here below;
Praise him above, ye heavenly host;
Praise Father, Son, and Holy Ghost. Amen.

FIRST LESSON
Revelation 21:1–6

ANTHEM
O Clap Your Hands
Orlando Gibbons (1583–1625)
O clap your hands together, all ye people: O sing unto God with the voice of melody.
For the Lord is high, and to be feared: he is the great King upon all the earth.
He shall subdue the people under us: and the nations under our feet.
He shall choose out an heritage for us: even the worship of Jacob, whom he loved.
God is gone up with a merry noise: and the Lord with the sound of the trumpet.
O sing praises, sing praises unto our God: O sing praises, sing praises unto the Lord our King.
For God is the King of all the earth: sing ye praises with the understanding.
God reigneth over the heathen: God sitteth upon his holy seat.
For God, which is very high exalted, doth defend the earth, as it were with a shield.
Glory be to the Father, and to the Son: and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be: world without end. Amen.

from Psalm 47 (The Great Bible)

SECOND LESSON
John 13:31–35

Pew Bible, page 94 (NT)

PRAYER HYMN
Sung by the congregation, seated

Day by day, dear Lord, of thee three things I pray: to
see thee more clearly, love thee more dearly,
follow thee more nearly, day by day.

THE PRAYERS OF THE PEOPLE

THE LORD’S PRAYER

In unison:
Our Father, who art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done, on earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, for ever and ever. Amen.

Following the Lord’s Prayer, the Prayer Hymn is repeated.
ANTHEM
Laudibus in sanctis (publ. 1591)  
William Byrd (ca. 1540–1623)

Laudibus in sanctis Dominum celebrate supremum,
Praise the supreme Lord in holy praises;
Firmamento sonent inclita facta Dei cantate,
Let the heavens tell out the wonderful works of God;
Sacraque potentis voce potestatem
Sing of the wonderful and holy works of God's powerful hand,
Sæpe sonate manus.
And ever tell forth his power with the voice.

Magnificum Domini cantet tuba martia nomen,
Let the martial trumpet sing the noble name of God;
Piera Domino concelebrate lira,
Celebrate the Lord with a pious harp.
Laude Dei resonent resonantia tympana summi,
Glory to God; let the loud drums sound with the praise of God;
Alta sacri resonent organa laude Dei.
Let the noble organ re-echo in praise of God.

Hunc arguta canant tenui psalteria corda,
Let the slender bright strings of the harp sing;
Hunc agili laudet læta chorea pede.
Let the happy dancing of nimble feet praise him;
Concava divinas effundant cymbala laudes,
Let the hollow cymbals pour out divine praises,
Cymbala dulcisona laude repleta Dei.
And the sweet-sounding cymbals be filled with the praise of God.
Omni quod æthereis in mundo vescitur auris,
Let everyone who has the use of an ear in heaven or earth
Halleluya canat, tempus in omne Deo.
Sing hallelujah to God throughout all time.

SERMON
A Good Bye
Text: “I give you a new commandment, that you love one another. Just as I have loved
you, you also should love one another.”

John 13:34

HYMN
Abbot’s Leigh

The congregation standing

BENEDICTION

POSTLUDE
Toccata Kopanitsa (2011)  
Timothy Tikker (b. 1958)

OUR MISSION
The Memorial Church of Harvard University is a space of grace in the center of the Yard,
rooted in the good news of Jesus Christ. Affectionately known as “MemChurch,” we pursue
partnerships within and beyond Harvard, empowering community members to serve the
world as well-informed, compassionate, moral citizens. Through worship and ministry
outreach, MemChurch aims to promote justice and mercy by confronting life’s challenges,
differences, and our own imperfections with courage, empathy, and an ethic of love. By
doing so, the Memorial Church seeks to educate minds, expand hearts, and enrich lives.
WELCOME
Today is the Fifth Sunday of Easter. The preacher is Alanna C. Sullivan, Associate Minister in the Memorial Church. The worship leader is Aric B. Flemming MDiv III, Seminarian in the Memorial Church. The music is provided by the Harvard University Choir, under the direction of Edward E. Jones, Gund University Organist and Choirmaster, and Thomas M. Sheehan, Associate University Organist and Choirmaster.

A “Baby Oasis” is available for young children and infants in the lower level of the church. Parents and their children are welcome to use this respite space during worship.

Listening devices are available to help the hearing impaired participate in the service; please ask an usher for assistance.

SUMMER SCHEDULE
The Memorial Church Sanctuary will be closed this summer for maintenance upgrades, starting Wednesday, July 3. The last worship service of Spring Term will be held next Sunday, May 26. Due to the planned renovations, worship services will not be held this summer. The sanctuary will reopen and worship services will resume in the fall on Sunday, September 1.

FAITH FORMATION
Faith Formation programs in the Memorial Church, both the Faith & Life Forum and the Church School, will resume in the fall term.

ORGAN RECITAL
This Tuesday at 7:30 p.m., Associate University Organist and Choirmaster Thomas Sheehan will perform an organ recital featuring works by Gustav Holst, R. Wayne Dirksen, Leo Sowerby, Peter Planyavsky, Carson Cooman, and Timothy Tikker.

MUSIC NOTES
This morning’s music is sung by the Choral Fellows of the Harvard University Choir, and I would like to take this opportunity to thank them for their wonderful singing and leadership throughout the year.
Orlando Gibbons was born into a musical family: his father was a civic musician who migrated between Oxford and Cambridge, and his brother, Edward, was a Lay Clerk in the choir of King’s College, Cambridge, where the young Orlando would receive his early musical education as a chorister. He is first listed on the payroll of the Chapel Royal in 1603, and two years later he would become the senior chapel organist—a post he would hold for the rest of his life. He became one of the king’s private virginalists in 1619, and in 1623 he was appointed organist of Westminster Abbey. When he died suddenly of apoplexy in 1625, England lost its most gifted organist and composer—a musician renowned both for his keyboard dexterity and his ability to write with equal facility for both sacred and secular forces. *O Clap Your Hands* is Gibbons’s grandest work: a contrapuntal masterpiece, its relentless rhythmic drive and dramatic exchanges between the various vocal groupings—such as the shouts of joy at “O sing praises”—create an infectious sense of exuberance.

William Byrd represents the pinnacle of artistic achievement in the Tudor period: a prolific and versatile composer in virtually all genres, his music could be heard in the great cathedrals, in private chapels, at court, and in domestic amateur music-making. Indeed, the quality of his output even transcended the bitter religious divisions of the time, and his music was admired and performed by Protestants and Roman Catholics alike. Byrd’s *Cantiones Sacrae* (1591) opens with the ebullient *Laudibus in sanctis*, a stylized paraphrase of Psalm 150. This work shows Byrd to be a complete master of the new late-sixteenth-century style: full of madrigalisms, it uses rhythmic rhetoric, syncopation, melodic representation of the words, and a spritely triple-time section in which the music seems to dance before God.

The prelude is Bach’s monumental Prelude and Fugue in B minor, BWV 544, played by Choral Fellow Adrian Cho. The prelude is highly individual among the organ preludes, with its aria-like texture and reliance upon daring appoggiatura harmonies, whose chromatic sequences have often been compared with the contemporary Mass in B minor. The stepwise and rhythmically monotonous fugue subject is one of the simplest Bach employed; out of such humble beginnings, however, a work is fashioned of extraordinary power and grace.

Timothy Tikker is a Michigan-based freelance composer and organist; his *Toccata Kopanitsa* draws on a Bulgarian folk dance genre, all of which are characterized by lively tempo and 11/8 asymmetrical meter.
LISTEN TO SUNDAY WORSHIP AND MORNING PRAYERS

Sunday services are broadcast on Harvard’s radio station, WHRB 95.3 FM in term; a live stream of the service is available at whrb.org. Recordings of Sunday Worship Services and Sunday Sermons are available on our website, memorialchurch.harvard.edu, during the week following the service. Sunday Sermons and Morning Prayers are also available on SoundCloud at http://bit.ly/sundaysermons and http://bit.ly/morningprayers respectively.

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Watch us on YouTube: youtube.com/memchurchharvard

NEXT SUNDAY’S SERVICE

Next Sunday is Senior Sunday. The preacher will be Professor Jonathan L. Walton, Plummer Professor of Christian Morals and Pusey Minister in the Memorial Church.

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