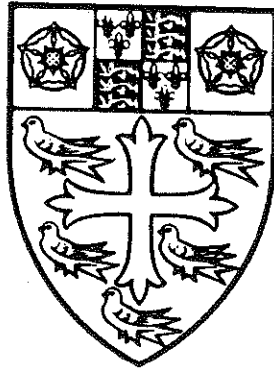
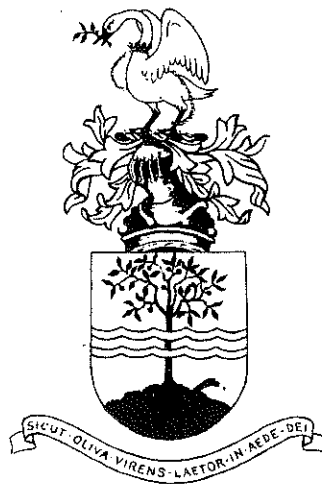


# Westminster Abbey



**Service of Thanksgiving**  
for the Life and Work of  
**Laurence Olivier O.M.**  
Baron Olivier of Brighton  
1907-1989



**Friday 20 October 1989**  
**Noon**

The Service is sung by the Choir of Westminster Abbey, with  
London Brass

Jane Lister, *harp*

Andrew Lumsden, Sub-Organist of Westminster Abbey, *organ*

The arrangements of Sir William Walton's *Coronation Te Deum*  
and *Crown Imperial* are by Christopher Palmer.

The music is directed by Martin Neary, Organist and Master of  
the Choristers of Westminster Abbey.

*Organ Music before the Service:*

Sonata No. 3 in A . . . . . *Felix Mendelssohn-Bartholdy*  
*Con moto maestoso; Andante tranquillo* (1809-1847)

Romanza  
*from Christopher Columbus Suite* . . . . . *Sir William Walton*  
(1902-1983)

Scherzo and Elegy  
*from the music to Richard III* . . . . . *Sir William Walton*

Walton's Toy . . . . . *Herbert Howells* (1892-1983)

Passacaglia on the death of Falstaff  
*from the music to Henry V* . . . . . *Sir William Walton*

Nimrod  
*from 'Enigma' Variations* . . . . . *Sir Edward Elgar* (1857-1934)

# ORDER OF SERVICE

*The Procession of visiting Clergy moves to the Lantern.*

*The Lord Mayor of Westminster is received at the Great West Door by the Dean and Chapter of Westminster and is conducted to his place in Quire.*

*The Representatives of Her Majesty Queen Elizabeth The Queen Mother; Their Royal Highnesses The Prince and Princess of Wales; Her Royal Highness The Princess Margaret, Countess of Snowdon; and Their Royal Highnesses The Duke and Duchess of Kent, are received at the Great West Door by the Dean and Chapter of Westminster.*

*The Representative of Her Majesty The Queen and His Royal Highness The Prince Philip, Duke of Edinburgh, is received at the Great West Door by the Dean and Chapter of Westminster.*

*His Royal Highness The Prince Edward is received at the Great West Door by the Dean and Chapter of Westminster.*

*All stand as His Royal Highness, the Representative of Her Majesty The Queen and His Royal Highness The Prince Philip, Duke of Edinburgh, and Representatives of other Members of the Royal Family are conducted to their places in Quire.*

*All sit.*

*At 12 noon all stand as there is played:*

*Fanfare, from the music to Hamlet . . . . . Sir William Walton  
arr. Sir Malcolm Sargent*

*All sing the Hymn, during which the Procession of the Collegiate  
Body moves to the Sacrarium:*

**P**RAISE to the Holiest in the height,  
And in the depth be praise:  
In all his words most wonderful,  
Most sure in all his ways.

O loving wisdom of our God!  
When all was sin and shame,  
A second Adam to the fight  
And to the rescue came.

O wisest love! that flesh and blood,  
Which did in Adam fail,  
Should strive afresh against the foe,  
Should strive and should prevail;

O generous love! that he, who smote  
In Man for man the foe,  
The double agony in Man  
For man should undergo;

*Choir only*  
And in the garden secretly,  
And on the Cross on high,  
Should teach his brethren, and inspire  
To suffer, and to die.

*All*  
Praise to the Holiest in the height,  
And in the depth be praise:  
In all his words most wonderful,  
Most sure in all his ways.

*Gerontius 117 AMNS  
John Bacchus Dykes (1823-1876)  
Descant by Martin Neary*

*Cardinal John Henry Newman  
(1801-1890)*

*Following the Collegiate Procession, items symbolic of Laurence Olivier's life and work are carried to the Sacrarium and are laid on the High Altar:*

*Mr Douglas Fairbanks, K.B.E., D.S.C., carries the insignia of The Order of Merit awarded to Laurence Olivier.*

*Mr Michael Caine carries the Lifetime Achievement Award in the Film Industry (the Oscar).*

*Miss Maggie Smith, C.B.E., carries the silver model of the Festival Theatre, Chichester.*

*Mr Paul Scofield, C.B.E., carries the silver model of the Royal National Theatre.*

*Mr Derek Jacobi, C.B.E., carries the crown used in the film of Richard III.*

*Miss Jean Simmons carries the script used in the film of Hamlet.*

*Mr Ian McKellen, C.B.E., carries the laurel wreath used in the stage production of Coriolanus.*

*Miss Dorothy Tutin, C.B.E., carries the crown used in the television production of King Lear.*

*Mr Frank Finlay, C.B.E., carries the sword presented to Laurence Olivier by John Gielgud, once owned by Edmund Kean.*

*All remain standing for the Dean to say:*

## THE BIDDING

**O**N Friday 20 October 1905, Sir Henry Irving was buried in Poets' Corner. Eighty-four years later to the day we come to honour the greatest actor of our time; and next year the ashes of Laurence Olivier will lie beside those of Irving and Garrick, beneath the bust of Shakespeare, and within a stone's throw of the graves of Henry V and The Lady Anne, Queen to Richard III.

Laurence Olivier received from God a unique and awesome talent which he used to the full. Today we come to remember him, to ask of God forgiveness for his faults, and to celebrate the gifts which have enhanced all our lives and brought a splendour to our nation. For sixty years he moved, astonished and teased his public. He could interpret human nature at its noblest, at its most comic and at its most pitiable.

We come, then, to give thanks:

for his integrity and professionalism;  
for his magnetism, his powers of observation, his boldness and his sense of danger;  
for his breath-taking versatility and his combination of strength and grace;  
for his resilience and his incorrigible sense of humour;  
for his courage, both as an actor and in facing illness and pain, and for so long outfacing death;  
and for the joy he found at the end in his garden and in the love of his family.

*'Non nobis Domine: Not unto us, O Lord, but unto thy name give the praise.'*

*All sit for the First Lesson, read from the Nave Pulpit by Mr Albert Finney:*

ECCLESIASTES 3: 1-11

**T**O every thing there is a season, and a time to every purpose under heaven: a time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; a time to kill, and a time to heal; a time to break down, and a time to build up; a time to weep, and a time to laugh; a time to mourn, and a time to dance; a time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing; a time to get, and a time to lose; a time to keep, and a time to cast away; a time to rend, and a time to sew; a time to keep silence, and a time to speak; a time to love, and a time to hate; a time of war, and a time of peace.

What profit hath he that worketh in that wherein he laboureth? I have seen the travail, which God hath given to the sons of men to be exercised in it. He hath made every thing beautiful in his time: also he hath set the world in their heart, so that no man can find out the work that God maketh from the beginning to the end.

*All remain seated for the Choir to sing*

PSALM 150

**O** PRAISE God in his holiness: praise him in the firmament of his power.

Praise him in his noble acts: praise him according to his excellent greatness.

Praise him in the sound of the trumpet: praise him upon the lute and harp.

Praise him in the cymbals and dances: praise him upon the strings and pipe.

Praise him upon the well-tuned cymbals: praise him upon the loud cymbals.

Let everything that hath breath: praise the Lord.

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.

*Sir Charles Villiers Stanford (1852-1924)*

*All remain seated for the Second Lesson, read by Sir John Mills, C.B.E.:*

1 CORINTHIANS 13

**T**HOUGH I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things.

Charity never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether

there be knowledge, it shall vanish away. For we know in part, and we prophesy in part; but when that which is perfect is come, then that which is in part shall be done away.

When I was a child, I spake as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things. For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.

And now abideth faith, hope, charity, these three; but the greatest of these is charity.

*All remain seated for the Choir to sing:*

#### VALIANT-FOR-TRUTH

**A**FTER this it was noised abroad that Mr Valiant-for-Truth was taken with a summons, and had this for a token that the summons was true, *That his pitcher was broken at the fountain.* When he understood it, he called for his friends, and told them of it. Then said he, 'I am going to my fathers, and though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword, I give to him that shall succeed me in my pilgrimage, and my courage and skill, to him that can get it. My marks and scars I carry with me, to be a witness for me that I have fought his battles who now will be my rewarder.' When the day that he must go hence was come, many accompanied him to the River side, into which, as he went, he said, '*Death, where is thy sting?*' And as he went down deeper, he said, '*Grave, where is thy victory?*'

So he passed over, and all the trumpets sounded for him on the other side.

*Ralph Vaughan Williams*  
(1872-1958)

*John Bunyan (1628-1688)*  
*from The Pilgrim's Progress*

*All remain seated for Dame Peggy Ashcroft, D.B.E., to read an extract from Lycidas by John Milton.*

*Sir John Gielgud, C.H., reads the Holy Sonnet, Death be not proud, by John Donne.*



*All stand to sing the Hymn:*

THE King of love my shepherd is,  
Whose goodness faileth never;  
I nothing lack if I am his  
And he is mine for ever.

Where streams of living water flow  
My ransomed soul he leadeth,  
And where the verdant pastures grow  
With food celestial feedeth.

Perverse and foolish oft I strayed,  
But yet in love he sought me,  
And on his shoulder gently laid,  
And home rejoicing brought me.

In death's dark vale I fear no ill  
With thee, dear Lord, beside me;  
Thy rod and staff my comfort still,  
Thy cross before to guide me.

Thou spreadst a table in my sight;  
Thy unction grace bestoweth;  
And O what transport of delight  
From thy pure chalice floweth!

And so through all the length of days  
Thy goodness faileth never:  
Good Shepherd, may I sing thy praise  
Within thy house for ever.

*Dominus regit me 126 AMNS*  
*John Bacchus Dykes*

*Sir Henry Baker (1821-1877)*  
*Psalm 23*

*All sit for*

## THE ADDRESS

*given by Sir Alec Guinness, C.B.E.*

*All remain seated as there is played on the Organ an Improvisation  
on*

## THE AGINCOURT SONG

*All remain seated as the voice of Laurence Olivier is heard reading an extract from Act 4 of Henry V.*

*All stand to sing the Hymn, during which the Choir moves to the Quire Screen:*

**A**ND did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy lamb of God  
On England's pleasant pastures seen?  
And did the countenance divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among those dark satanic mills?  
Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds, unfold!  
Bring me my chariot of fire!  
I will not cease from mental fight,  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem  
In England's green and pleasant land.

*Jerusalem 294 AMNS*  
*Sir Hubert Parry (1848-1918)*

*William Blake (1757-1827)*

*All kneel or sit for the Prayers, led by the Reverend Alan Luff,  
Precentor of Westminster Abbey:*

Let us pray.

Lord, have mercy upon us.

**Christ, have mercy upon us.**

Lord, have mercy upon us.

**O**UR 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, the power, and the glory, for ever and ever. Amen.

**L**ET us praise God our Creator for the life of Laurence Olivier, for the love and care which he showed for those around him, for the gifts which he used to the enrichment of all, for his dedication, and for the greatness and variety of his achievements, which we celebrate today with thanksgiving.

Lord, hear us:

**Lord, graciously hear us.**

**L**ET us pray for all involved in the dramatic arts; that through the living tradition of the stage, in film and in broadcast drama, through collaboration and the bringing of creative energy to fruition and perfection, they may follow the example of Laurence Olivier in deepening our sense of awe and wonder, and in opening our eyes to undiscovered truths of what lies within and beyond ourselves: and this we ask of God who alone is the source of all that is true and good.

Lord, hear us:

**Lord, graciously hear us.**

*The Reverend Paul Ferguson, Chaplain and Sacrist of Westminster Abbey, continues:*

**L**ET us pray for those who were closest to Laurence Olivier, that they may be upheld by the love of God; and pray that with all the departed we may come to God's eternal kingdom, that we shall know even as now we are known, and in joy see our Lord face to face.

Lord, hear us:

**Lord, graciously hear us.**

**I**N silence let us remember Laurence Olivier, each giving thanks for the blessings which came through his life and work.

*Silence is kept.*

**O**LORD God, when thou givest to thy servants to endeavour any great matter, grant us also to know that it is not the beginning, but the continuing of the same, until it be thoroughly finished, which yieldeth the true glory; through him who for the finishing of thy work laid down his life for us, our Redeemer, Jesus Christ. **Amen.**

*After Sir Francis Drake (c.1540-1596)*

*All sit for the Choristers to sing:*

#### DIRGE FOR FIDELE

**F**EAR no more the heat o' the sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages;  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the lightning-flash,  
Nor th' all-dreaded thunder-stone;  
Fear not slander, censure rash;  
Thou hast finish'd joy and moan:  
All lovers young, all lovers must  
Consign to thee, and come to dust.

*Ralph Vaughan Williams*

*William Shakespeare (1564-1616)*  
*from Cymbeline*

*All kneel or sit for the Prayer and for the Blessing which follows.*

*The Reverend Colin Semper, Canon in Residence, says:*

**B**RING us, O Lord God, at our last awakening into the house and gate of heaven, to enter into that gate and dwell in that house, where there shall be no darkness nor dazzling, but one equal light; no noise nor silence, but one equal music; no fears nor hopes, but one equal possession; no ends nor beginnings, but one equal eternity; in the habitations of thy glory and dominion, world without end. **Amen.**

*John Donne (1572-1631)*

*The Dean gives*

## THE BLESSING

*All sit.*

*The Dean says:*

**'D**O we all holy rites:  
Let there be sung *Non nobis* and *Te Deum*;  
The dead with charity enclos'd in clay.  
And then to Calais; and to England then;  
Where ne'er from France arriv'd more happy men.'

*Henry V, Act 4*

*All remain seated for:*

## CORONATION TE DEUM

**W**E praise thee, O God; we acknowledge thee to be the Lord.

All the earth doth worship thee, the Father everlasting.  
To thee all angels cry aloud, the heavens and all the powers therein.

To thee Cherubim and Seraphim continually do cry,  
Holy, Holy, Holy, Lord God of Sabaoth;  
Heaven and earth are full of the majesty of thy glory.

The glorious company of the apostles praise thee.  
The goodly fellowship of the prophets praise thee.  
The noble army of martyrs praise thee.  
The holy Church throughout all the world doth acknowledge thee,

The Father, of an infinite majesty;  
Thine honourable, true, and only Son,  
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ;  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man, thou didst not  
abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death, thou didst  
open the kingdom of heaven to all believers.  
Thou sittest at the right hand of God, in the glory of the Father.  
We believe that thou shalt come to be our Judge.  
We therefore pray thee, help thy servants, whom thou hast  
redeemed with thy precious blood.  
Make them to be numbered with thy saints, in glory everlasting.

O Lord, save thy people, and bless thine heritage.  
Govern them and lift them up for ever.  
Day by day we magnify thee, and we worship thy Name ever  
world without end.

Vouchsafe, O Lord, to keep us this day without sin.  
O Lord, have mercy upon us, have mercy upon us.  
O Lord, let thy mercy lighten upon us, as our trust is in thee.  
O Lord, in thee have I trusted; let me never be confounded.

*Sir William Walton*

*All stand as the Processions move to the West End of the Church.*

*Music after the Service:*

Crown Imperial . . . . . *Sir William Walton*

*The bells of the Abbey Church are rung.*

**Members of the Congregation are asked to remain in their places until directed by the Stewards to move.**