



Duke
UNIVERSITY
CHAPEL

BRIDGING FAITH & LEARNING

VESPERS FOR PALM SUNDAY

Palm Sunday

Sunday, April 13, 2025, 4:00 p.m.



Pietro Lorenzetti, *Entry of Christ into Jerusalem*, c. 1320.

Welcome to this service of Vespers for Palm Sunday. You are welcome here, whether you are a student, a member of the community, or a visitor. Most of today's service is sung by the choir and clergy. The congregation is invited to participate through prayer and meditation and by singing the hymns. We thank you for joining us and hope that this offering of worship will be a blessing to you.

VESPERS FOR PALM SUNDAY

The service of Vespers, rooted in the early Christian tradition of evening prayer, evolved from Jewish evening worship. It became one of the canonical hours in monastic life. Martin Luther preserved Vespers in the Lutheran tradition, often including hymns, psalms, and scripture, with a focus on congregational participation. Johann Sebastian Bach elevated Lutheran Vespers through elaborate musical settings, especially in his cantatas.

In the Anglican tradition, Vespers merged with Compline to form Evensong—a choral service rich in scripture and music, flourishing from the Reformation onwards. Duke Chapel preserves this meditative, music-infused evening liturgy as Choral Evensong, sung twice monthly during university term.

Today's service of Vespers for Palm Sunday is an intersection between our regular offering of Evensong, and our series of Bach Cantata performances. It does not seek to be a reconstruction of a particular liturgy, but rather, an assemblage of music that may have accompanied the Palm Sunday Vespers liturgy in Weimar during the tenure of Johann Sebastian Bach.

The service opens with Bach's Chorale Prelude on *Valet will ich dir geben*, BWV 736—a majestic and richly ornamented organ introduction to the singing of the Palm Sunday hymn *All Glory, Laud, and Honor*.

After the opening Vesper versicle, *Deus in adjutorium meum intende* set by the Bohemian composer Johann Caspar Ferdinand Fischer, we hear the first of three motets by Andreas Hammerschmidt, which represent the continuing influence of the early seventeenth-century German sacred motet tradition. *Machet die Thore weit* is a jubilant setting of Psalm 24, capturing the triumphal entry of Christ into Jerusalem. In contrast, *Schaffe in mir, Gott*, drawn from Psalm 51, and *O barmherziger Vater* move the tone toward penitence, preparing us for the Passion.

Hans Leo Hassler's *Magnificat on the 8th tone* exemplifies the alternatim practice of earlier Lutheran services, alternating plainsong and polyphony in a dignified setting of Mary's canticle. It underscores the continuity of tradition that informed Bach's own liturgical choices.

At the center of the service is Bach's Cantata BWV 182, *Himmelskönig, sei willkommen*, composed in Weimar for Palm Sunday in 1714. Accompanied by a small instrumental ensemble, the cantata reflects both the joy of the Christ's entry into Jerusalem and foreshadows the suffering that is to follow.

Vater unser im Himmelreich—Luther's German version of the Lord's Prayer—speaks with theological clarity and devotional simplicity, expressed by the communal voice of the congregation. The service ends with another Chorale Prelude, and the singing of the final hymn, the Passion Chorale "O Sacred Head, Now Wounded," after which after which we depart in silence to mark the beginning of Holy Week.

Organ Voluntary

Valet will ich dir geben, BWV 736

Johann Sebastian Bach
(1685–1750)

*Processional Hymn

All Glory, Laud, and Honor

ST. THEODULPH

*Versicle and Response | Sung by the choir.

Johann Caspar Ferdinand Fischer
(c. 1656–1746)

Deus in adiutorium meum intende:
Domine ad adjuvandum me festina,
Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper:
et in Saecula saeculorum. Amen.

O God, make speed to save us:

O Lord, make haste to help us.

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.

Psalmody

Machet die Thore Weit

Andreas Hammerschmidt
(1611–1675)

Machet die Thore weit
und die Thüre in der Welt hoch,
daß der König der Ehren einziehe.
Wer ist derselbige König der Ehren?
Es ist der Herr,
starck und mächtig im Streit.
Machet die Thore weit
und die Thüre in der Welt hoch
Wer ist derselbige König der Ehren?
Es ist der Herr, der Herr Zebaoth,
Er ist der König der Ehren.

*All rise as able

Hosianna dem Sohne David
Gelobet sey der da kömmt im Namen des Herren
Hosianna in der Höhe.

*Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;
and the King of glory shall come in.*

Who is this King of glory?

It is the Lord strong and mighty, even the Lord mighty in battle.

*Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;
and the King of glory shall come in.*

Who is this King of glory?

Even the Lord of hosts, he is the King of glory.

Hosanna to the Son of David:

Blessed is he that cometh in the name of the Lord;

Hosanna in the highest.

—*Psalm 24:7-10, trans. Martin Luther, & Matthew 21:9*

The First Lesson | NT page 186 in pew Bibles.

Philippians 2:5–11

Lector: The word of the Lord.

People: **Thanks be to God.**

Motet

Schaffe in mir, Gott

A. Hammerschmidt

Schaffe in mir Gott ein reines Herze und gib mir einen neuen gewissen Geist;
Verwirf mich nicht von deinem Angesicht und nimm deinen heiligen Geist nicht von mir.
Tröste mich wieder mit deiner Hilfe, und mit freudigem Geist rüste mich aus.

Make me a clean heart, O God, and renew a right spirit within me.

Cast me not away from thy presence, and take not thy holy Spirit from me.

O give me the comfort of thy help again, and stablish me with thy free Spirit.

—*Psalm 51:10–12*

*Canticle

Magnificat anima mea, 8th Tone

Hans Leo Hassler
(1564–1612)

Magnificat anima mea Dominum;
et exsultavit spiritus meus in Deo salutari meo,
quia respexit humilitatem ancillae suae;
Ecce enim ex hoc beatam me dicent omnes generationes.
quia fecit mihi magna, qui potens est, et sanctum nomen eius,
Et misericordia eius a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui;
deposuit potentes de sede, et exaltavit humiles;
esurientes implevit bonis et divites dimisit inanes.
Suscepit Israel puerum suum, recordatus misericordiae suae,
sicut locutus est ad patres nostros, Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper: et in Saecula saeculorum. Amen.

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my Saviour.

For he hath regarded: the lowliness of his handmaiden.

For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel:

As he promised to our forefathers, Abraham and his seed for ever.

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.

1. Sonata

2. Chor

Himmelskönig, sei willkommen,
Laß auch uns dein Zion sein!
Komm herein,
Du hast uns das Herz genommen.

3. Rezitativ B

Siehe, ich komme, im Buch ist
von mir geschrieben;
deinen Willen, mein Gott, tu ich gerne.

4. Arie B

Starkes Lieben,
Das dich, großer Gottessohn,
Von dem Thron
Deiner Herrlichkeit getrieben,
Daß du dich zum Heil der Welt
Als ein Opfer vorgestellt,
Daß du dich mit Blut verschrieben.

5. Arie A

Leget euch dem Heiland unter,
Herzen, die ihr christlich seid!
Tragt ein unbeflecktes Kleid
Eures Glaubens ihm entgegen,
Leib und Leben und Vermögen
Sei dem König itzt geweiht.

6. Arie T

Jesu, laß durch Wohl und Weh
Mich auch mit dir ziehen!
Schreit die Welt nur "Kreuzige!",
So laß mich nicht fliehen, Herr,

1. Sonata

2. Chorus

*King of Heaven, welcome,
Let us also be your Zion!
Come within,
you have taken our hearts from us.*

3. Bass Recitative

*Behold, I come, in the Book it is
written of me;
your will, my God, I do gladly.*

4. Bass Aria

*Powerful love,
great Son of God,
which has driven you
from the throne of your glory,
so that you, for the salvation of the world,
might be offered as a sacrifice,
which you have authorized with your blood.*

5. Alto Aria

*Lay yourselves beneath the Savior,
hearts that are Christian!
Wear the spotless garment
of your faith before him,
your body, your life, and your desires
should now be consecrated to the King.*

6. Tenor Aria

*Jesus, through good and bad times
let me journey also with you!
Though the world scream only "Crucify!",
let me not run away, Lord,*

von deinem Kreuzpanier;
Kron und Palmen find ich hier.

*from your cross' standard;
I will find crown and palm here.*

7. Chor

Jesu, deine Passion
Ist mir lauter Freude,
Deine Wunden, Kron, und Hohn
Meines Herzens Weide.
Meine Seel auf Rosen geht,
Wenn ich dran gedenke,
In dem Himmel eine Stätt
Mir deswegen schenke!

7. Chorus

*Jesus, your passion
is pure joy to me,
your wounds, thorns and shame
my heart's pasture;
my soul walks on roses
when I think upon it;
grant a place in heaven
for me for its sake.*

8. Chor

So lasset uns gehen in Salem der Freuden,
Begleitet den König in Lieben und Leiden.
Er gehet voran und öffnet die Bahn.

8. Chorus

*Then let us go into the Salem of joy,
accompanying the King in love and sorrow.
He goes before and opens the path.*

—Translation by Pamela Dellal

Intercessions

Motet

O Barmherziger Vater

A. Hammerschmidt

O barmherziger Vater,
Ich armer Sünder komm zu dir
mit herzlicher Reue
und tu dir einen demütigen Fußfall,
ich bekenne meine Sünde.
O Vater! Erbarme dich meiner.
Ich bitte dich, wende dich zu mir,
vergib mir meine Sünde
und sei mir gnädig.

*O merciful Father,
I, a poor sinner, come to you
With heartfelt repentance,
And fall at your feet in humility.
I confess my sin,
O Father! Have mercy on me.
I beg you, turn to me;
Forgive me my sin
And show me your grace.*

—17th century German Devotional text on Psalm 51:2

Lord's Prayer | All remain seated and are invited to join in singing Martin Luther's setting of the Lord's Prayer found on the facing page.

Prayers

Officiant: Let us pray.

All: I thank you, heavenly Father, through Jesus Christ, your dear Son, that you have graciously protected me this day. I ask you to forgive me all my sins, where I have done wrong, and graciously keep me this night. Into your hands I commend myself, my body and soul, and all that is mine. Let your holy angel be with me, that the evil foe may have no power over me. Amen.

Officiant: Let us bless the Lord.

All: Thanks be to God.

Officiant: Almighty God, Father, Son † , and Holy Spirit, watch over us and keep us this night. **Amen.**

Chorale Prelude

Herzlich tut mich verlangen, BWV 727

J. S. Bach

*Hymn | UMH 286

O Sacred Head, Now Wounded

PASSION CHORALE

The choir, ministers, and people depart in silence.



1. Our Fa - ther, Thou in heav'n a - bove, Who bid - dest us to dwell in love
2. All hal - lowed be Thy name, O Lord! Oh, let us firm - ly keep Thy word,
3. Thy king - dom come! Thine let it be In time and through e - ter - ni - ty!
4. Thy will be done on earth, O Lord, As where in heav'n Thou art a - dored!



As breth - ren of one fam - i - ly And cry for all we need to Thee;
And lead, ac - cord - ing to Thy name, A ho - ly life, un - touched by blame;
Oh, let Thy Ho - ly Spir - it dwell With us, to rule and guide us well;
Pa - tience in time of grief be - stow, O - be - dience true in weal and woe;



Teach us to mean the words we say, And from the in - most heart to pray.
Let no false teach - ings do us hurt; All poor de - lud - ed souls con - vert.
From Sa - tan's might - y pow'r and rage Pre - serve Thy Church from age to age.
Our sin - ful flesh and blood con - trol That thwart Thy will with - in the soul.



Text: Martin Luther (1483–1546); trans. Catherine Winkworth (1827–1878)
Music: Martin Luther

VATER UNSER
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TODAY IN WORSHIP

Presiding Minister

Kate Redden *Divinity '26*

Lector

Angel Muñoz..... *Divinity '27*

Musicians

Duke Chapel Evensong Singers *Choir*

Philip Cave *Conductor-in-Residence, Duke University Chapel*

Katherine Johnson *Organ Scholar, Duke University Chapel*

Soloists in *Himmelskönig, sei willkommen*

Kirsten Overdahl *Mezzo-Soprano*

Henry Branson *Tenor*

Vitor Romeri *Bass*

Additional Soloists in *Schaffe in mir Gott*

Elizabeth Daly *Soprano*

Amy Finnigan *Soprano*

Chris de Stasio *Tenor*

Mallarmé Music

David Wilson *Violin*

Suzanne Rousso *Viola I*

Joey O'Donnell..... *Viola II*

Stephanie Vial..... *Cello*

Sarah Lodico Wines..... *Violone*

Charles Wines..... *Recorder*

Daniel Swenberg..... *Theorbo*



The Enchanting Harmony of Oxford:

Duke Chapel Evensong Singers 10th Anniversary Tour

The Chapel's Evensong Singers will embark on a melodious journey through the historic city of Oxford, renowned for its prestigious university and stunning architecture. Oxford, often referred to as the "City of Dreaming Spires," boasts a rich heritage and a vibrant cultural scene, making it an ideal destination for music lovers and history enthusiasts alike. The University of Oxford, established in the twelfth century, is one of the oldest and most esteemed universities in the world, offering a picturesque focus for our choir tour.

Nestled along the banks of the River Thames, Oxford boasts an array of beautiful college buildings, enchanting gardens, and historic landmarks. As we embark on this tour, we will have a unique opportunity to perform in several of the city's iconic chapels, each steeped in tradition and grandeur. If you would like to make a "pilgrimage" to Oxford and join us for Evensong each day—or if you would like to help with the costs of this trip: please contact chapelmusic@duke.edu.

ITINERARY

- Sun 20 July** Sunday Morning service at The University Church, Oxford
Afternoon Choral Evensong at New College
- Mon 21 July** Choral Evensong at Christ Church Cathedral
- Tue 22 July** Choral Evensong at Merton College
- Wed 23 July** Free day
- Thu 24 July** Choral Evensong at Exeter College
- Fri 25 July** Choral Evensong at Magdalen College
- Sat 26 July** Choral Evensong at Christ Church Cathedral with Cathedral Singers

ENGAGE

Stations of the Cross | During Holy Week, the Chapel will display the paintings of the *Stations of the Cross* by Margaret Adams Parker. The series of fourteen panels depicts Christ's journey to the cross with contemporary figures rendered in muted browns. Parker focuses in these paintings on Christ's strength in the face of suffering and the intimacy of his encounters with others on his *Via Dolorosa* ("Way of Suffering").

Holy Week and Easter | The Chapel will observe the remainder of Holy Week and Easter with the worship services and concerts below. To learn more, visit chapel.duke.edu/HolyWeek.

- **Holy Week Midday Services**—April 14–17 at 12-noon
- **Maundy Thursday Service**—Thursday, April 17, at 7:00 p.m.
- **Procession of the Stations of the Cross**—Friday, April 18, at 11:30 a.m. on the Duke Chapel Quad
- **Good Friday Noon Service**—Friday, April 18, at 12-noon
- **Good Friday Tenebrae**—Friday, April 18, at 7:30 p.m.
- **Easter Sunrise Service**—Sunday, April 20, at 6:30 a.m. in Duke Gardens (because the Gardens' visitor center is undergoing renovations, please see our website for special parking instructions)
- **Easter Service with Holy Communion**—Sunday, April 20, at 9:00 a.m.
- **Easter Day Service**—Sunday, April 20, at 11:00 a.m.
- **Easter Day Choral Evensong**—Sunday, April 20, at 4:00 p.m.

Carillon Recital | Ellen Dickinson, university carillonist at Yale University and Trinity College (Hartford), will present a recital on the bells of the Chapel's carillon on Sunday, April 27, at 5:00 p.m. Bring a lawn chair or blanket, and enjoy the music from the beautiful surroundings of Abele Quad.

Choral Evensongs with Raleigh Church Choir | Two upcoming Choral Evensongs will feature the combined choirs of Christ Church, Raleigh, and the Chapel's Evensong Singers. The first, on Sunday, April 27, will be at 4:00 p.m. at Duke Chapel, and the second will be on Sunday, May 4, at 5:00 p.m. in Raleigh. Music by Wood, Radcliffe, Tavener, Gardiner, and Jernigan.