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Upcoming on the MetLife Foundation Music of the Americas Concert Series

Friday 5/14  Mariana Baraj (at the Consulate General of Argentina)  Six PM

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Dear friends,

Tonight’s program has been some time in the making. Last year, our publication Review: Literature and Arts of the Americas, was dedicated to the Inca Garcilaso and his legacy, marking the 400th anniversary of the publication of his Comentarios reales. I thought it would be appropriate to explore the liturgical music that was heard in the Cusco in the early 17th century, so I turned to one of the leading experts in colonial and early republican Latin American music, Bernardo Illari, from the University of North Texas. Bernardo responded generously with detailed research and beautiful editions of the wonderful music you will hear tonight (and with much more music that we couldn’t fit on the program). This concert (and the preview performance we gave over the weekend, favorably reviewed in the Times) has given me the opportunity to assemble a stellar group of singers and instrumentalists, and I am immensely grateful to them for their dedication to the project. I also want to thank Dr. Serafín Coronel Molina from Indiana University for his assistance with the pronunciation of Hanacpachap.

Thank you for joining us,
Sebastián Zubieta
Music Director

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*Americas Society culture programs are open to the public and free of charge.
Early Music from Cusco

Hanacpachap cussicuinin  Anonymous, Cusco, 1631
Dixit Dominus  Gutierre Fernández Hidalgo
Laudate pueri Dominum  Gutierre Fernández Hidalgo
Laetatus sum in his  Gutierre Fernández Hidalgo
Nisi Dominus  Gutierre Fernández Hidalgo
Lauda Jerusalem  Gutierre Fernández Hidalgo
Ave Maris  Juan Navarro
Magnificat octavi toni  Gutierre Fernández Hidalgo
Salve Regina  Gutierre Fernández Hidalgo
Hanacpachap cussicuinin  Anonymous, Cusco, 1631

Meridonalis

Elizabeth Baber, Jolle Greenleaf, sopranos
James Blachly, Corey-James Crawford, altos
Timothy Hodges, tenor
Steven Hrycelak, Thomas McCargar, basses
Sebastián Zubieta, conductor

Instrumental Ensemble

Sarah Davol, Anna Marsh, Christa Patton, Bob Wiemken
shawms, dulcians, recorders

Bernardo Illari, idea, selection of pieces, and musical edition
Note from Bernardo Illari

Cusco, the ancient capital of the Inca Empire, is a magical city. The city, located at 11,000 feet, proudly hosts the remains of a most splendid Amerindian past, mixed up with the Baroque brilliancy of the Spanish colonization. Painters, intellectuals, and writers were born in post-conquest Cusco, according the city a well-earned status as a cultural center.

Music was something of an exception. Several important Renaissance and Baroque composers sought employment in the city; most of them left soon, unsatisfied with either living conditions or professional opportunities. Cusco’s standing as a hub of regional trade further stimulated the circulation of both professional musicians and scores, but it did not favor their settlement.

The Spanish-born chapel master, Gutierre Fernández Hidalgo (d. 1623) constituted perhaps the most notable exception to this rule. He is universally recognized as the most accomplished Renaissance polyphonist of the Americas, a distinction that his music invariably confirms. After resigning well-paid positions in Bogotá, Quito, and Lima, Fernández fell in love with Cusco and tried to stay in the city by any means. He eventually left in 1598, lured by the excellent musical group and hefty salary at the cathedral of Chuquisaca (present-day Sucre, Bolivia), yet he attempted once and again to go back to the ancient capital of the Incas, and there are signs that he intended to retire there. Only his unexpected death (1623) curtailed his plans.

This program celebrates Cusco through Fernández Hidalgo. I have chosen the feast of the Assumption of Mary, to which Cusco cathedral was dedicated. Fernández’s music survived only in Bogotá, where, before leaving for Quito, he had left two sets of Vespers psalms, a collection of Magnificats, and other liturgical compositions. Here, his Marian set forms the backbone of today’s programs, including the five usual psalms, to which we added his eight-tone Magnificat and his five-part Salve Regina. Given that no hymn settings survive of his, I resorted to his teacher’s, Juan Navarro.

Composers of Gutierre Fernandez’s day customarily set about half of the text of the services. The other half was sung using the appropriate plainsong tunes. Sometimes, instrumental music replaced vocal sections, while the missing text was pronounced in soft voice. Every major Spanish cathedral, including the ones overseas, included a paid wind band which

Robert Wiemken—dulcian and recorder

Though beginning his career on French horn, Bob Wiemken became enamored of double reeds and began playing early reeds while a graduate student at the University of Pennsylvania. For the past 27 years Bob has played, explored, studied, serviced, and made reeds for shawms, dulcians, bassoons, krumhorns, and more. As Artistic Co-Director of Pifaro, The Renaissance Band, he has performed worldwide, recorded extensively, built over 100 programs of Renaissance and early Baroque music and commissioned new works for early winds and chorus. He has been very fortunate to perform with numerous of the world’s leading early music ensembles, in festivals in North and South America and throughout Europe. He is an eager and well-appreciated teacher and lecturer in college and university settings as well as at festivals and workshops throughout the country, bringing the world of early reeds to modern players and amateurs alike.

Sebastián Zubieta—conductor

Sebastián Zubieta has been Music Director at Americas Society since 2005. He has been conducting choirs and vocal ensembles for 20 years, presenting a variety of music from the Renaissance to the twentieth century. From 1999 to 2005 he was conductor of the Yale International Singers, and premiered a number of new works for chamber ensembles and orchestra with Yale Philharmonia, New Music New Haven, and Neither Music. Sebastián’s music has been performed in concerts and festivals in Argentina, Europe, Korea, and the U.S., and by musicians and ensembles including Antoine Tamestit, ICE, the New York Miniaturist Ensemble, and Continuum. Upcoming projects include pieces for North/South Consonance, baritone Victor Torres, and the Bugallo-Williams Piano Duo. His teaching experience includes positions as a teaching fellow for music appreciation and American popular music at Yale Department of Music and for hearing and analysis at Yale School of Music. He holds Doctorate in composition from Yale University and a Licenciatura in musicology from the Universidad Católica Argentina in Buenos Aires. He has presented papers on baroque music in the United States, Belgium (17th Congress of the International Musicological Society), and Argentina.
About the Performers

Anna Marsh—dulcian and recorder
Anna Marsh has appeared with many outstanding ensembles such as Tafelmusik, Chicago Opera Theater, Musica nel Chiostro, Sante Fe Pro Musica, Washington Bach Consort, Ensemble Voltaire, Publick Musick, and many others. She has appeared as a featured soloist with the Foundling Baroque Orchestra with Marion Verbruggen in 2008 and with the Indiana University Baroque Orchestra in 2005. She also helped found and direct Ensemble Lipzodes and From the Depths, and taught at the Eastman School of Music, Londrina Music Festival in Brazil, and others. She is a doctoral candidate in historical performance at Indiana University and received her minor in Germanic language and bachelor’s and master’s degrees in modern bassoon from the University of Southern California.

Christa Patton—alto shawm and recorder
Christa Patton specializes in early wind instruments and historical harps. She is a member of Piffaro the Renaissance Band and has also been a guest with Ex Umbris. Christa has also toured the US, Europe and Japan with New York’s Ensemble for Early Music, with whom she has recorded on the Lyrachord label. As a baroque harpist, Christa has appeared with Apollo’s Fire, The King’s Noyse, The Toronto Consort, Seattle Baroque Orchestra, La Nef, Blue Heron, and ARTEK, as well as in productions with the New York City Opera, Wolf Trap Opera, Tafelmusik, and Opera Atelier. She has led workshops at numerous early music festivals and schools. A former Fulbright scholar, Christa studied the Italian baroque harp at the Civica Scuola di Musica in Milan, Italy with historical harp specialist, Mara Galassi. She is currently pursuing a Doctorate at SUNY Stony Brook with early keyboard specialist, Arthur Haas.

About the Composer

Bernardo Illari

Bernardo Illari is a specialist in the colonial musics of Latin American. He was awarded the Premio de Musicología “Casa de las Américas” (2003), and a merit diploma by the Konex Foundation (2009). His publications include books on Domenico Zipoli and on Criollo baroque music, an edited volume of essays, an edition of Romantic songs, a facsimile edition, and many scholarly articles published in several countries. He regularly participates in concert projects with soloists and ensembles in Europe and the Americas. His research interests also include nineteenth- and twentieth-century Latin American music, Argentine folk music and tango. He teaches at the University of North Texas (Denton) since 2001.

Gutierre Fernández Hidalgo

Gutierre Fernández Hidalgo was one of the leading composers working in the Americas in the late 16th century, and his career followed a southbound trajectory that took him to Bogotá, Quito, Cusco and La Plata, as he apparently searched for better musical conditions. Presumably born in Spain, Hidalgo arrived in the New World around 1584 and had a successful, though agitated, career as music director in several of the largest cathedrals in the continent. His music combines great polyphonic mastery, original harmonic language, flexible and varied rhythm and elaborate use of Gregorian melodies.
Text of the Performance

Entrance procession: Hanacpachap cussicuinin

Latin translations based upon the Roman Breviary, English edition. Quechua translation by Bruce Mannheim.

1. Hanaq pachap kusikuynin
   Hanacpachap cussicuinin
   Bliss of heaven
   A thousand times I adore you
   Tree of uncountable fruits
   Pillar of the weak
   To my cry

2. Uyariway much'asqayta
   Diospa rampan, Diospa maman
   Diospa maman
   Listen to me, to my adoration
   Who leads God by the hand, Mother of God
   To the white dove, the white hamanq'ay flower
   My meager curations
   To your son, what I have apportioned
   Make him see

3. Chiphiykacha kqatachillay
   P'unchaw pusaq qiyantupa
   Qam waqyaqpaq, mana upa
   Qizaykikta “hamuy” ñillay
   Phiñasqayta qispichillay
   Susurwana.
   Who glitters, qatachillay
   Daylight’s guide, dawn’s aurora
   For you the crier, never unhearing
   To your despised, just say “come”
   Make him forgive my anger
   Susurwana

4. Ñuqahina pim wanana
   Mit'amanta zananmanta
   Tiqzi maduch durinmanta
   Llapa yalliq millaymana
   Much'apuway yasuywana
   Wawaykikta.
   Like me whoever repentant
   From the descendance, from the lineage
   From the son of the beginning ancestor
   All victorious, however ugly
   Adore him for me, yasuywana
   Your child.

5. Wiätzka rikuy p'inkiktka
   Zukhay zukhay waqachkaqman
   Sunaq qhiwi phutchkaqman
   Kuriñchily ñawiykikta
   Rikuchiway uayykikta
   Diospa maman
   Look at the splattered tears
   To the crier of bitter tears
   To the contrite, broken-hearted
   Turn your eyes
   Let me see your face
   Mother of God

6. Hanaq pachap galla sanan
   K'anqach p'unchow tutayachiq
   Killa paqqa rawrayachiq
   Angelkunap q'uchukunan
   Hinantimpaka ripukunan
   Kawazaq pukyu
   Genetrix of heaven’s lineage
   Who turns shiny daylight to night
   Who kindles the clear moon
   Joys of the angels
   Light with which all see themselves
   Life-giving spring

About the Performers

Steven Hrycelak—bass
Steven Hrycelak, bass, is equally at home as an operatic, concert, andensemble performer. Recent operatic roles include Zuniga in Carmen with NJ Verismo Opera, and Seneca in L’incoronazione di Poppea with Opera Omnia, which the New York Times hailed as having “a graceful bearing and depth.” Mr. Hrycelak is active in the New York area, having performed with organizations including the NY Choral Artists, the NY Virtuoso Singers, Early Music New York, TENET, and Equal Voices. He is a member and active soloist in the Trinity Church Wall Street choir. He has also been a soloist with Sacred Music in a Sacred Space, Musica Sacra, the Waverly Consort, CantaLyrica, and the Collegiate Chorale, with whom he made his Lincoln Center debut. Mr. Hrycelak has music degrees from Indiana University and from Yale University, where he sang with the renowned Yale Whiffenpoofs. He is also an active coach and accompanist.

Thomas McCargar
Thomas McCargar, baritone, launched his singing career with the Grammy Award-winning men’s vocal ensemble Chanticleer, touring extensively throughout the United States, Europe and Japan; making appearances at the Walt Disney Concert Hall, Musikverein in Vienna, Metropolitan Museum of Art, and the Today Show on NBC. Since moving to New York City in 2006, he has become a member of the renowned Trinity Wall Street Church choir and is the director of the Trinity Parish Choir. Other ensembles with which he has performed include Pomerium, Early Music New York, the New York Virtuoso Singers, VOX Vocal Ensemble, Holy Trinity Bach Vespers choir, and Seraphic Fire in Miami. Recently, he presented Shubert’s Die Schöne Müllerin as part of the Chamber Music Concert Series at the Salisbury House in Des Moines, Iowa, and returned to his Alma Mater, Drake University in 2009 as guest baritone soloist for Steven Paulus’ To Be Certain of the Dawn. He has worked under the batons of Zubin Meta, Helmuth Rilling, Michael Tilson Thomas, Jane Glover, and Stephan Parkman.

Sarah Davol—treble shawm and recorder
Sarah Davol has been featured as oboe soloist with Amor Artis, Concert Royal, Los Angeles Baroque Orchestra, Musica Angelica, on tour with Bachanalia in South America, with Publick Musick in Germany, and with the vocal ensemble Chanticleer. Recent recordings include Vivaldi’s Oboe Concerto in d minor with Vox Ama Deus Orchestra in Philadelphia, and composer Sunbin Kim’s “Aphorisms” for...
James Blachly—alto
A native of New York City, composer-conductor James Blachly has been recognized by Chamber Music America as “vigorously and assured.” His compositions are performed regularly in New York City and the continental United States. As a conductor, he is founder of the Sheep Island Ensemble and the New York City Loft Orchestra. Current composition commissions include a solo organ work for Isabelle Demers to be premiered July 2010 at the American Guild of Organists, the Notre Dame Chorale, Westminster Choir College, and New York Polyphony. James is also in demand as a singer, performing regularly with the Trinity Choir, Early Music New York, and the Clarion Music Society.

Corey-James Crawford—alto
Countertenor Corey-James Crawford performs as a professional choral singer and soloist in New York City. Corey is a member of the Choir of Men and Boys of St. Thomas Church 5th Avenue under the direction of John Scott, as well as a member of Fred Renz’s Early Music New York. He performs in art song recitals across the country and abroad with collaborative pianist Dr. Martin Neron. A CD entitled Lovliest of Trees featuring English art songs by Butterworth, Howells, Quilter and Vaughan Williams was recorded by Dr. Neron and Mr. Crawford last spring and is currently available on iTunes.

Timothy Hodges—tenor
Timothy Hodges, whose singing has been described in the New York Daily News as having “both purity and depth”, has an active career as a soloist and ensemble singer throughout the United States. He has performed in numerous early music ensembles, including Vox Vocal Ensemble and Fuma Sacra, and is currently a member of the Trinity Choir at Trinity Wall Street Church, where for three years he has performed with some of the world’s leading conductors. For the last three summers, Timothy has traveled to California to participate in the Carmel Bach Festival as a member of the Festival Chorale. Timothy’s other festival appearances include the Connecticut Early Music Festival, Spoleto Festival USA, and the Golden Mask Festival in Moscow. As a soloist, Timothy has performed with the Rebel Baroque Orchestra, Garden State Philharmonic, Spoleto Festival Orchestra, and the Mark Morris Dance Group, as well as numerous appearances as a soloist in Handel’s Messiah in New York, New Jersey, and Florida.

Solemn Vespers for the Assumption of Mary (15 August) as Cusco Cathedral

Entrance procession: Hanacpachap cussicuinin (anonymous; pub. by Juan Pérez Bocanegra, Lima, 1631)
Verse: Deus in adjutorium (according to Intonario Toledano, Madrid, 1515).

Antiphon 1: Assumpta est Maria (plainchant)
Assumpta est Maria in caelum: gaudent Angeli, laudantes benedicent Dominum.

Psalm 1: Dixit Dominus. Plainchant; vocal polyphonic verses by Gutierrez Fernández Hidalgo (d. 1623); instrumental verses by Ginés Martinez (fl. c. 1600).

1. Dixit Dominus Domino meo: Sede a dextris mei.
2. Donec ponam inimicos tuos.
3. [Virgam virtutis tuae emittet Dominus ex Sion dominare in medio inimicorum tuorum.]

Texts and Translations

7 Qhapaqmanta miraq-suyu
Qhapaq kunap Qhapaq nimpa
Nawpamanta wacha qimpa
Gracia suq’u, aklla phuyu
Qampim suyan tiaqi muyu
Dios kusichiq

8 Quri wantu Dios puri chiq qu simi
wan huquipalla
Dios shurikta chaypachalla
Wikyakypa runakachiq Ukhuykipa
kamakachaq
Runap marq’an

9 Waynap wakippa kisip marq’an
Pukarampa qispi punkun
Awasqaykim, yupay unkun Qamtam
allwapaq akllarqan Kikiykipitaq
munarqan
Runa kayta.

From the powerful, domain of fertility
Powerful of the powerful
From the ages who gave birth to her
Who imbibes Grace, select cloud
In you waits the beginning circle
Who brings joy to God
Golden litter, who makes God run (purify)
With one word, just persuading
God the Son in that time
In your womb, maker of a being
In your inside, maker of a soul
Cradler of people
Cradler of the young creator, of the fortunate
Crystal door of his bastion
Your weaving, His revered unku
You were chosen to weave the figures
In you He wanted
To become a person.
1. Laudate, pueri, Dominum: Laudate nomen Dominii.
2. Sit nomen Dominii benedictum, ex hoc nunc, et usque in saeculum.
3. A solis ortu usque ad occasum, laudabile nomen Dominii.
5. Quis sicut Dominus, Deus noster, qui in altis habitabit, et humilia respicit in caelo et in terra?
6. Suscitans a terra inopem, et de stercore erigens pauperem:
7. Ut collocet eum cum principibus, cum principibus populi suorum:
8. Qui habitare facit stérilem in domo, matrem filiorum lætántem.
9. Glória Patri...
10. Sicut erat...
Antiphon 3: In odorem (plainchant)

In odoem unguentuum tuorum curritimus:
adolescentulae dilexerunt te nimirum.

Antiphon 4: Benedicta filia tua (plainchant)

Nisi Dominus aedificaverit domum, in
vanum laboraverunt qui aedificant eam.

Benedicta filia tua Domino: quia per te
fructum vitae communicavit.
Psalm 4: Nisi Dominus. Plainchant, vocal polyphonic verses by Fernández Hidalgo, instrumental verses by Canónigo Garzón (Lerma, Spain; fl. c. 1620).

Psalm 5: Laudá Jerusalem. Plainchant, vocal verses by Fernández Hidalgo, anonymous instrumental verses by Canónigo Garzón (Lerma, Spain; fl. c. 1620).

Antiphon 4, repeated.

Antiphon 5: Pulchra es (plainchant)

1. Praise the Lord, O Jerusalem; praise thy God, O Sion.
2. For he hath made fast the bars of thy gates, and hath blessed thy children within thee.
3. [Who hath placed peace in thy borders, and filleth thee with the fat of the crops.]
4. Who sendeth forth his commandment upon earth, and his word runneth swiftly.
5. [Who giveth snow like wool, and scattereth the mist like ashes.]
6. He sendeth his ice like morsels: who is able to abide before the face of his frost?
7. [He shall send out his word, and shall melt them: his spirit shall breathe forth, and the waters shall flow.]
8. Who declareth his word unto Jacob, his statutes and judgments unto Israel.
9. [He hath not dealt so with every nation; neither hath he given them knowledge of his judgments.]
10. Glory be to the Father... 
11. Sicut erat... 

Antiphon to the Magnificat: Hodie Maria Virgo (plainchant)

Hodie Maria Virgo caelo ascéndit: gaúde, quia cum Christo regnát in ætérum. 

Magnificat of the eight tone. Plainchant, vocal polyphonic verses by Fernández Hidalgo, instrumental verses by Cristóbal de Morales (c. 1500-1553)

1. My soul doth magnify the Lord.
2. And my spirit hath rejoiced in God my Savior.

Hymn: Ave maris stella. Plainchant; vocal polyphonic verses by Juan Navarro (c. 1530-1580; publ. 1590); instrumental verses by Hernando Franco (d. Mexico City, 1585)

Ave, maris stella, 
Dei Mater alma, 
Atque semper Virgo, 
Felix cæli porta. 

Sumans illud Ave 
Gabrielis ore, 
Fundas nos in pace, 
Mutans Hyæ no nomen. 

[Solve vincula reis, 
Profer lumen caecis, 
Malo nostra pelle, 
Bona cuncta posce.] 

Monstra te esse matrem, 
Sumam per te preces, 
Qui pro nobis natus 
Tulit esse tuus. 

[Virgo singulæris, 
Inter omnes mites, 
Nos, culpis solutos, 
Mites fac et castos.] 

Vitam praesta puram, 
Iter para tutum, 
Ut, vidéntes Jesum, 
Semper collætémur. 

Sit laus Deo Patri, 
Summo Christo decus, 
Vitam præsta puram, 
Mites fac et castos. 

Sumens illud Ave 
Felix cæli porta. 

Hodie Maria Virgo cælos ascéndit: gaúde, quia cum Christo regnat in ætérum. Amen

Sea-Star! we acclaim thee, 
Our kind Mother name thee! 
Hail, thou Maid immortal, 
Heaven’s blissful portal.

Ave was the token 
By the Angel spoken! 
Peace on earth it telleth, 
Eva’s name re-spelleth.

[Ask light for the blinded, 
Free the worldly-minded; 
Thus our ills repressing, 
Win us every blessing.] 

Be to us a Mother; 
For thy Son, our Brother; 
Will, for our salvation, 
Heed thy supplication.

[Maiden meek and lowly, 
Singularly holy, 
Hardened sinners render 
Meek and chaste and tender.] 

In straight paths direct us, 
On our way protect us, 
Till on Jesus gazing, 
We shall join thy praising.

Father, Son eternal, 
Holy Ghost supernal, 
Thee we bless as Trinal, 
One and First and Final. Amen.

Antiphon 5, repeated.