

An Old Hall Ladymass

The exquisitely decorated 15th century choir book known as the Old Hall manuscript was lost to history for the best part of 400 years until its reappearance in a Catholic seminary at the end of the 19th century. The largest surviving collection of medieval motets and mass movements, it immediately became the most celebrated source of English music of the period. It was written in the first instance by a single scribe to ensure that the music of his fellow singers was not forgotten. Many of them are known only from this manuscript, and on this album they find their voices again after more than half a millennium of silence, transformed by the singing of Trio Mediæval in the company of Catalina Vicens, alongside new music by David Lang and Marianne Reidarsdatter Eriksen.

Trio Mediæval

Anna Maria Friman
Linn Andrea Fuglseth
Jorunn Lovise Husan

Catalina Vicens *organetto*

TRIO MEDIÆVAL An Old Hall Ladymass

Recorded in DXD 24bit/352.8kHz

■ 5.0 DTS-HD MA 24/192kHz ■ 7.0.4 Dolby Atmos 48kHz

■ 2.0 LPCM 24/192kHz ■ 7.0.4 Auro-3D 96kHz

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1. **Kyrie** (4:55)
Sarum chant
2. **Gloria** (2:46)
Aleyn (fl.c. 1400)
3. **Stella celi** (1:53)
John Cooke (c. 1385-1442)
4. **Sol lucet** (5:48)
Marianne Reidarsdatter Eriksen (*1971)
5. **Pia mater** (3:46)
Anonymous (early C15)
6. **Ave regina celorum** (1:42)
Leonel Power (c. 1370-1445)
7. **Regali ex progenie** (2:02)
Fonteyns (fl.c. 1400)
8. **Regina celi** (chant) (1:19)
Anonymous (C15)
9. **Regina celi** (2:57)
Anonymous (C15)
10. **Beata Dei genitrix** (2:46)
Thomas Damett (c. 1389-1437)
11. **Interludium** (1:22)
Catalina Vicens (*1983)
12. **Ave regina** (3:28)
John Cooke (c. 1385-1442)
13. **Sanctus** (4:10)
Oliver (early C15)
14. **Nesciens mater** (2:12)
Thomas Byttering (C15)
15. **Agnus Dei** (2:06)
Oliver (early C15)
16. **Beata progenies** (1:35)
Leonel Power (c. 1370-1445)
17. **Alleluia** (3:28)
David Lang (*1957)
18. **Amen** (2:39)
David Lang (*1957)

A Timeless Repertoire

The world of the medieval courtly chapel or monastic choir was powered by singers; they sang hundreds of ancient chants from memory, improvised harmony and composed new masses and motets. Favourite pieces could have a life of many decades, transcribed by scribes who specialised in musical notation and the writing of Gothic script, sometimes enhanced by a specialist in illumination. Mostly, these musicians are anonymous – there was no concept of the dedicated composer as we understand it today, and all singers were able to contribute pieces of their own. Unusually, of the almost 150 pieces in the Old Hall MS, some two thirds have names attached. They were, of course, all men.

The Old Hall Manuscript, named after the seminary which was its home before being acquired by the British Library in 1979, was compiled sometime in the earliest decades of the 15th century by a scribe who planned a volume of motets and mass movements composed by his fellow singers over the previous fifty years or so. For some reason he didn't complete the project, but fortunately for us a new generation of scribal composer-singers added their own favourite pieces, and the book was presumably well used (perhaps as an aid to memory) before disappearing into history. In 1893 it was presented to St Edmunds College, Ware, a Catholic school in the Hertfordshire village of Old Hall Green, minus about a quarter of its original contents and some of its illuminated capitals.

The greater part of the collection consists of Glorias and Credos (there may have been Kyries but they have not survived) and motets, mostly for three voices. Although it's the largest collection of late medieval English music, the preponderance of the two big mass movements and the fact that so few of the pieces are for more than three voices have meant that music from the collection hasn't had the performance and recording profile it deserves. Enter Trio Mediaeval, with the right voices but a different gender. The music works perfectly well appropriately transposed for women's voices, and the trio have taken the opportunity to add a female organist and to frame the music as a Lady Mass, Marian texts sung between the unchanging movements of the mass, here augmented by new works that expand the concept.

We don't know the name of the original compiler, or who commissioned the collection. It is handsomely illuminated in gold leaf and blue pigment and must have been an expensive enterprise. The later scribes included Damett, Sturgeon and Cooke, who were all associated with the chapel of King Henry V (who may have contributed a piece of his own). Of the other composers represented here Leonel Power is the most well-known and prolific, Thomas Byttering perhaps the most accomplished but least known. It is tempting to speculate that Mr Fonteyns was connected to the now-ruined Fountains Abbey in Yorkshire, but there is no evidence for this. Who was Oliver, whose four surviving pieces are only known from this source? We don't know. Is Aleyn the same person as Johannes Alanus, who wrote a famous motet naming fourteen of his singer friends? We're not sure about that either.

One thing we are reasonably sure about is that these singers did an enormous amount of improvising, and the English Discant style in which many of the Old Hall pieces were composed began as a written version of an oral process. It is in this spirit that the Trio include improvised elements, including organetto commentaries and interludes (hand-blown, enabling a wonderfully vocal phrasing) which open the door leading us from the present back into the past.

Old Hall includes both English and French music, showing that the medieval singers were open to the very latest compositional trends. The Trio commissioned two new pieces for this album: David Lang's *Alleluia Amen* is a meditation (beginning 'with impossible fragility') on the two words common to both Jewish and Christian traditions for two thousand years; Marianne Eriksen's *Sol lucet* sets similarly timeless lines from the *Satyricon* of Petronius. Both composers reach into the sound world of Trio Mediaeval, weaving their music into a thread first spun more than half a millennium ago.

John Potter



Trio Mediaeval

Hailed as a “fascinating journey with music of timeless beauty”, Trio Mediaeval’s highly acclaimed first album *Words of the Angel* in 2001 launched the group into the elite circles of early music ensembles and introduced them to a broad international audience. Formed in 1997, the Grammy-nominated vocal ensemble consists of founder members Linn Andrea Fuglseth and Anna Maria Friman, and Jorunn Lovise Husan who joined the group in 2018.

A typical Trio Mediaeval programme combines their many varied strands of musical exploration: medieval sacred music, Nordic folk music (adapted and arranged by members of the group), contemporary Nordic jazz, specially commissioned works and improvisation with or without instruments. Attracted by the trio’s unique sound, composers and performers have stood in line to work with the group, resulting in premieres of works by Helena Tulve, Tõnu Kõrvits, Anders Jormin, Tord Gustavsen, Mats Eilertsen, Trygve Seim, Anna Clyne, Gavin Bryars, Ivan Moody, Sungji Hong and Andrew Smith, among many others.

A 2005 collaboration with Ensemble Musikfabrik in Cologne featured the work *Shelter* by Julia Wolfe, Michael Gordon and David Lang of the New York-based Bang on a Can composers’ collective. More recently the trio has collaborated with musicians and orchestras such as Arve Henriksen, John Potter, Sinikka Langeland Ensemble, Mats Eilertsen Trio, Bang on a Can All-Stars, Norwegian Chamber Orchestra, Norwegian Radio Orchestra, Oslo Philharmonic Orchestra and Stavanger Symphony Orchestra.

Trio Mediaeval has toured extensively in Europe and USA, and has visited Japan, Hong Kong, Macau, South Korea, and Australia. The trio has been invited to appear on the most prestigious stages in the world, including Wigmore Hall, Concertgebouw Amsterdam, Vienna Konzerthaus, Carnegie Hall and Kennedy Center. Trio Mediaeval has recorded eight albums for ECM Records. *An Old Hall Ladymass* is their second release, following *Solacium*, with the Norwegian label 2L.

Catalina Vicens

Through devoting her research and solo performing career to the study of antique keyboard instruments, Catalina Vicens has become one of the most sought-after period keyboard performers and teachers today. Thanks to her creative approach she is recognized for her work with medieval and renaissance keyboards, collaborating with instrument builders in the development of new prototypes based on historical sources. In addition, her work alongside contemporary composers has given new life to historical instruments.

Since 2021 Vicens has been director and curator of the Tagliavini Collection at the Museo San Colombano, Bologna. She is a Guest Professor of harpsichord at the Royal Conservatory of Brussels, was a Visiting Professor of Harpsichord at Oberlin Conservatory, and has taught masterclasses at several prestigious institutions including the Juilliard School of Music New York, the Longy School of Music Cambridge, and conservatories and universities throughout Europe.

Vicens studied modern piano at the Instituto de Música de la P. Universidad Católica de Chile, harpsichord at the Curtis Institute of Music, Musikhochschule Freiburg and the Schola Cantorum Basiliensis, as well as medieval keyboard at the latter, and contemporary music performance at the Musik Akademie Basel. She is a Ph.D. candidate at Leiden University/ Orpheus Institute Ghent. As director of the ensemble Servir Antico, she seeks to combine research, historical performance and social engagement.



1. Kyrie

Kyrie eleyson.
Christe eleyson.
Kyrie eleyson.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

2. Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bone voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, rex celestis,
Deus pater omnipotens.
Domine fili unigenite, Iesu Christe.
Domine Deus, agnus Dei, filius patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus dominus,
tu solus altissimus,
Iesu Christe,
cum sancto spiritu
in gloria Dei patris.
Amen.

*Glory to God on high,
and peace on earth to people of good will,
We praise you.
We bless you.
We worship you.
We glorify you.
We give thanks to you
for your great glory.
Lord God, heavenly king,
God almighty father.
Lord, the only-begotten son, Jesus Christ.
Lord God, lamb of God, son of the father.
You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the father,
have mercy on us.
For you alone are holy,
you alone are lord,
you alone are the most high,
Jesus Christ,
with the Holy Spirit
in the glory of God the father.
Amen.*

3. Stella celi

Stella celi extirpavit
que lactavit dominum
mortis pestem quam plantavit
primus parens hominum.
Ipsa stella nunc dignetur
sidera compescere
quorum bella plebem cedunt
dire mortis ulcere.

*The star of heaven
that gave milk to the Lord
has eradicated the plague of death
which humanity's first parent planted.
May that same star now deign
to restrain the constellations
whose wars kill the people
with death's horrible wounds.*

4. Sol lucet

Sol lucet omnibus.
Non commune est,
quod natura optimum fecit?

*The sun shines for everybody.
Is it not for common benefit,
the best that nature has made?*

5. Pia mater

Pia mater salvatoris
te celestis stella roris
plenam fecit gracia.
Nardus spirans flos pudoris
tu es tui plasmatoris
et mater et filia.
Vas virtutum vas honoris
tua nostri des doloris
levamen clementia.
luxta crucem stans et plorans
celo sis pro nobis orans
et ferens subsidia.
Per te clemens sic letemur
ut a sordibus privemur
et hostis versucia.
Fac nos sic te venerari
ut possimus collocari
in celesti patria.

*Pious mother of the saviour,
the star of heavenly dew
has made you full of grace.
Breathing balm, flower of modesty
you are your maker's
mother as well as daughter.
Vessel of virtues, vessel of honour,
may you give solace to our grief
by your clemency.
Standing and weeping by the cross,
may you pray to heaven for us
and bring relief.
Let us rejoice through you, mild one,
that we may be free of filth
and the cunning of our enemy.
Make us worship you so
that we may come together
in the heavenly fatherland.*

7. Regali ex progenie

Regali ex progenie
Maria exorta refulget,
cuius precibus nos adiuvari
mente et spiritu devotissime poscimus.

*Risen from royal family,
Mary shines;
with mind and spirit we beg most devoutly
to be aided by her prayers.*

8. Regina celi
(chant)

Regina celi letare,
alleluya:
Quia quem meruisti portare,
alleluya:
Ressurexit, sicut dixit,
alleluya:
Ora pro nobis deum,
alleluya.

*Queen of heaven, rejoice,
alleluia,
for he whom you were worthy to bear,
alleluia,
has risen, as he said,
alleluia.
Pray for us to God,
alleluia.*

6. Ave regina celorum

[Vide supra]

[See above]

9. Regina celi

[Vide supra]

[See above]



10. Beata Dei genitrix

Beata Dei genetrix Maria,
virgo perpetua, templum domini,
sacrarium spiritus sancti,
sola sine exemplo
placuisti domino Iesu Christo:
ora pro populo,
interveni pro clero,
intercede pro devoto femineo sexu.

*Blessed Mary, mother of God,
perpetual virgin, temple of the Lord,
shrine of the Holy Spirit,
you alone, without precedent,
were agreeable to the Lord Jesus Christ;
pray for the people,
intervene for the clergy,
intercede for the devout feminine sex.*

11. Interludium

[instrumental]

12. Ave regina

Ave regina celorum.
Ave domina angelorum.
Salve radix sancta
ex qua mundo lux est orta.
Ave gloriosa
super omnes speciosa.
Vale valde decora
et pro nobis semper Christum exora.
Alleluya.

*Hail, queen of the heavens.
Hail, lady of the angels.
Greetings, holy root,
from which light has risen for the world.
Hail, glorious,
lovely above all.
Farewell, most beautiful,
and pray for us always to Christ.
Alleluia.*

13. Sanctus

Sanctus sanctus sanctus
dominus Deus sabaoth.
Pleni sunt celi et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine domini.
Osanna in excelsis.

*Holy, holy, holy
lord God of hosts.
The heavens and earth are full of your glory.
Hosanna on high.*

*Blessed is he who comes
in the name of the Lord.
Hosanna on high.*

14. Nesciens mater

Nesciens mater virgo virum
peperit sine dolore
salvatorem seculorum.
Ipsum regem angelorum
sola virgo lactabat,
ubera de celo plena.

*Without knowing a man the virgin mother
bore without pain
the saviour of the world.
This king of angels
the virgin alone gave milk,
her breasts full from heaven.*

15. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, you who take away
the sins of the world, have mercy on us.
Lamb of God, you who take away
the sins of the world, have mercy on us.
Lamb of God, you who take away
the sins of the world, give us peace.*

16. Beata progenies

Beata progenies unde Christus natus est: quam gloriosa est virgo que celi regem genuit.	<i>Blessed lineage from which Christ was born; how glorious is the virgin who bore the king of heaven.</i>
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17. Alleluia

Alleluia.	<i>Alleluia.</i>
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18. Amen

Amen.	<i>Amen.</i>
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Et tidløst repertoar

I middelalderens kongelige hoffkapell og klosterkor var det sangerne selv som var drivkraften. De sang en stor mengde musikk etter hukommelsen, improviserte harmonier og komponerte nye messer og motetter. De mest brukte stykkene levde i flere tiår, skrevet ned av spesialister innen musikalsk notasjon, gotisk kalligrafi og dekorasjon av håndskrifter. For det meste er musikerne anonyme – konseptet om komponisten som kunstner slik vi forstår det, fantes ikke – og alle sangerne var i stand til å bidra med egne stykker. Det uvanlige ved Old Hall-manuskriptet er at av nærmere 150 musikkstykker, er to tredeler kreditert med navn. Ikke overraskende er alle disse menn.

Old Hall-manuskriptet, som har fått navn etter presteseminaret der det ble oppbevart inntil det ble overlevert British Library i 1979, ble til i løpet av de første tiårene i det 15. århundret. Samlingen består av motetter og messeledd ført i pennen av samleren og komponert av hans sangerkolleger gjennom det foregående halve århundret. Av en eller annen grunn fullførte skriveren ikke prosjektet, men heldigvis for oss ble samlingen utvidet med nye stykker av en yngre generasjon med komponist-sangere, og bindet ble sannsynligvis godt brukt før det forsvant inn i historien. I 1893 ble samlingen gitt i gave til St. Edmunds College, Ware, i landsbyen Old Hall Green, men manglet da en fjerdedel av det opprinnelige innholdet, samt noen av de utsmykkede bokstavene.

Størsteparten av samlingen består av Gloria- og Credo-satser (det kan ha vært Kyrie-satser også, men disse er gått tapt) og motetter, for det meste for tre stemmer. Til tross for at dette manuskriptet er den største samlingen med musikk fra engelsk senmiddelalder, har ikke repertoaret fått den eksponeringen den fortjener i form av fremføringer og innspillinger. Dette skyldes nok overvekten av de store messeleddene, samt at samlingen inneholder så få stykker for mer enn tre stemmer. Det er her Trio Mediaeval kommer inn i bildet, med stemmer som passer både besetningen og komposisjonene. Musikken fungerer utmerket transponert for kvinnestemmer, og trioen har benyttet anledningen til å tilføye en organist og ramme inn musikken som en messe til Jomfru Maria med motetter til Maria sunget mellom de faste messeleddene, samt inkludere nyskrevne verk som utvider konseptet.

Vi kjenner ikke navnet på den som opprinnelig samlet denne musikken, eller hvem som bestilte arbeidet. Manuskriptet er vakkert utsmykket i bladgull og blått pigment, og måtte ha vært et dyrt oppdrag. Blant skriverne som senere bidro til samlingen er Damett, Sturgeon og Cooke, som alle var tilknyttet hoffkapellet til Henrik V av England (som selv kan ha bidratt med egen musikk). Av de andre komponistene representert, er Leonel Power den best kjente og mest produktive, mens Thomas Byttering kanskje er den dyktigste, men samtidig den minst kjente. Det er fristende å spekulere i om «Mr Fonteyns» hadde forbindelse med Fountains Abbey i Yorkshire (en klosterkirke som i dag ligger i ruiner), men det finnes ingen bevis for det. Hvem var «Oliver» som vi bare har fire gjenværende verk etter? Vi vet ikke. Er «Aleyn» den samme personen som Johannes Alanus, som skrev en berømt motett hvor han navngir fjorten av sine sangerkolleger? Det kan vi heller ikke være sikker på.

En ting vi med rimelighet kan anta var at disse sangerne improviserte mye. Mange av Old Hall-stykkene er komponert i den engelske diskant-tradisjonen som hadde sin opprinnelse i en notert form av en muntlig tradisjon. I denne ånden har Trio Mediaeval lagt til improviserte elementer, som inkluderer kommentarer og interludium spilt på organetto (et bærbart, håndpumpet orgel som frembringer nydelige, vokale fraseringer) og som åpner døren mellom nåtiden og fortiden.

Old Hall-manuskriptet inneholder både engelsk og fransk musikk, som viser at middelalderens sangere var åpne for de nyeste kompositoriske trendene. Trioen har bestilt to nye verk til dette albumet: David Langs *Alleluia Amen* er en meditasjon (hvor åpningen skal fremføres med «impossible fragility») over to ord som har vært felles for jødiske og kristne tradisjoner i over to tusen år, mens Marianne Reidarsdatter Eriksens *Sol lucet* benytter tidløse linjer fra den romerske forfatteren Petronius' *Satyricon*. Begge komponistene griper inn i Trio Mediaevals klangverden, og vever sin musikk inn i en tråd som først ble spunnet for over et halvt årtusen siden.

John Potter



Trio Mediæval

«En fascinerende reise med tidløs vakker musikk» skrev anmelderne om Trio Mediævals kritiker-
roste debutalbum *Words of the Angel* i 2001. Suksessen brakte trioen internasjonal oppmerksomhet
og status blant eliten av tidligmusikkensembler. Det Grammy-nominerte vokalensemblet ble
startet i 1997 og består av grunnleggerne Linn Andrea Fuglseth og Anna Maria Friman, og Jorunn
Lovise Husan som har vært medlem siden 2018.

Et typisk Trio Mediæval-program vever sammen ulike tråder i ensemblets musikalske utforskninger:
sakral middelaldermusikk, nordisk folkemusikk (tilrettelagt og arrangert av gruppen selv), nordisk
samtidsjazz, bestillingsverk og improvisasjon med eller uten instrumenter. Komponister tiltrekkes
stadig av trioens unike klang, noe som har ført til urfremføringer av verk av blant andre Helena
Tulve, Tõnu Kõrvits, Anders Jormin, Tord Gustavsen, Mats Eilertsen, Trygve Seim, Anna Clyne,
Gavin Bryars, Ivan Moody, Sungji Hong og Andrew Smith.

Et samarbeid med Ensemble Musikfabrik (Köln) i 2005 resulterte i premieren på verket *Shelter*
skrevet av Julia Wolfe, Michael Gordon og David Lang fra komponistkollektivet Bang on a Can
i New York. Trio Mediæval har de siste årene hatt samarbeidsprosjekt med orkestre og musikere
som Arve Henriksen, John Potter, Sinikka Langeland Ensemble, Mats Eilertsen Trio, Bang on a Can
All-Stars, Det Norske Kammerorkester, Kringkastingsorkestret, Oslo Filharmoniske Orkester og
Stavanger Symfoniorkester.

Trio Mediæval har turnert i Europa og USA, og har i tillegg besøkt Japan, Hong Kong, Macau,
Sør-Korea og Australia. Den har sunget på noen av verdens mest prestisjefylte scener, som
Wigmore Hall, Concertgebouw i Amsterdam, Wien Konzerthaus, Carnegie Hall og Kennedy
Center. Trio Mediæval har åtte innspillinger for ECM Records. *An Old Hall Ladymass* er trioens
andre utgivelse, etter *Solacium*, med det norske plateselskapet 2L.

Catalina Vicens

Gjennom en forsker- og utøverkarriere viet historiske tangentinstrumenter, er Catalina Vicens blitt en av dagens mest ettertraktede utøvere og lærere på periodeinstrumenter. Takket være sin kreative tilnærming har hun oppnådd anerkjennelse for sitt arbeid med middelalder- og renessanseinstrumenter. Hun har jobbet sammen med instrumentbyggere om utviklingen av nye prototyper basert på historiske kilder, og i tillegg har samarbeidet med samtidskomponister gitt nytt liv til historiske instrumenter.

Siden 2021 er Vicens direktør og kurator for Tagliavini-samlingen ved Museo San Colombano i Bologna. Hun er gjesteprofessor i cembalo ved Kongelige Musikkonservatoriet i Brussel, og har vært gjesteprofessor i cembalo ved Oberlin-konservatoriet i USA. Hun har undervist mesterklasser ved en rekke prestisjetunge institusjoner, blant andre Juilliard School of Music i New York, Longy School of Music i Cambridge, samt en rekke konservatorier og universiteter over hele Europa.

Vicens studerte moderne klaver ved Instituto de Música de la P. Universidad Católica de Chile, og cembalo ved Curtis Institute of Music, Musikhochschule Freiburg og Schola Cantorum Basiliensis (hvor hun også studerte middelalderkeyboard). I tillegg studerte hun samtidsmusikk ved Musik Akademie Basel. Catalina er PhD-kandidat ved Leiden University/Orpheus Institute Ghent. Hun er kunstnerisk leder for ensemblet Servir Antico, hvor hun kombinerer forskning, historisk fremføringspraksis og sosialt engasjement.





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English texts translated to Norwegian by Andrew Smith

Session photos: Åsa Maria Mikkelsen (p.7), Anna Maria Friman (p.9), Morten Lindberg (p.25)

Artist photo: Åsa Maria Mikkelsen (p.19)

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This recording was made by Lindberg Lyd AS with DPA microphones and HORUS converters to a PYRAMIX workstation on Ravenna AoIP with Genelec ONE monitoring. Digital eXtreme Definition is a professional audio format that brings analogue qualities in 24 bit at 352.8 kHz sampling rate. MQA CD plays back on all CD players. When a conventional CD player is connected to an MQA-enabled device, the CD layer of the Hybrid SACD will reveal the original master quality. For more information visit www.mqa.co.uk

www.triomediaeval.no

www.2L.no

TRIO MEDIÆVAL

An Old Hall Ladymass

Trio Mediæval

Anna Maria Friman
Linn Andrea Fuglseth
Jorunn Lovise Husan

Catalina Vicens *organetto*

1. Kyrie
2. Gloria
3. Stella celi
4. Sol lucet
5. Pia mater
6. Ave regina celorum
7. Regali ex progenie
8. Regina celi (chant)
9. Regina celi
10. Beata Dei genitrix
11. Interludium
12. Ave regina
13. Sanctus
14. Nesciens mater
15. Agnus Dei
16. Beata progenies
17. Alleluia
18. Amen