

# O Maria plena gratia

Transcribed and edited by Bert Schreuder from the Eton and Lambeth Choirbooks.  
Transposed down a minor third. Original clefs: G1, C1, C3, C3, C4, C5.

Walter Lambe

Soprano  
Alto  
Tenor 1  
Tenor 2  
Baritone  
Bass

O,  
O, O Ma -

A  
T1

ri - a ple - na gra - ti - a; cer - te ple -  
O Ma - ri - a ple - na gra - ti - a; cer - te ple - nis - si -

A  
T1

nis - si - ma, qui - a san - ctum san - cto - rum et om - nes li - ta - ni - ae  
ma, qui - a san - ctum san - cto - rum et om - nes li - ta - mi - ae san - ctos

A  
T1

san - ctos re - pre - sen - tas. Nam cum te con - si - de -  
re - pre - sen - - - - tas. Nam cum te con - si - de -

A  
T1

ro, to - tam cae - le - stem cu - ri - am as - pi - ci - o et  
ro, to - tam cae - le - stem cu - ri - am as - pi - ci - o

21

A con - tem -

T1 et con - tem -

24

A - - - plor.

T1 - - - plor.

T2 Pri - mo, san - ctam et in - di - vi - du - am Tri -

Bar Pri - mo, san - ctam et in - di - vi - du - am Tri - ni -

28

T2 ni - ta - - - tem: Pa - trem mit - ten - tem ad Ma - ri -

Bar ta - - - tem: Pa - trem mit - ten - tem ad Ma - ri -

31

T1 Spi - ri - tum San -

T2 - am, Fi - li - um mis - sum Ma - ri - ae, Spi - ri - tum San - ctum,

Bar - am, Fi - li - um mis - sum Ma - ri - ae, Spi - ri - tum San -

35

T1 ctum, ut De - o et Ma - ri - - - ae u -

T2 ut De - o et Ma - ri - - - ae u -

Bar ctum, ut De - o et Ma - ri - - - ae u -

38

T1  
8  
- nus et i - dem es - set Fi - li - us, o - bum - bran - tem

T2  
8  
nus et i - dem es - set Fi - li - us, o - bum - bran - tem

Bar  
- nus et i - dem es - set Fi - li - us, o - bum - bran - tem Ma -

42

S  
Gau - de, ho -

T1  
8  
Ma - ri - am.

T2  
8  
Ma - ri - am.

Bar  
- ri - am.

B  
Gau - de, ho - mo, cum

46

S  
mo, cum per - pen - dis ta - li - a; gau - de, ca - ro, sal - tem ca - ro

B  
per - pen - dis ta - li - a; gau - de, ca - ro, sal - tem, ca - ro chri -

50

S  
chri - sti - a - na, - fac - ta per Ma - ri -

B  
- sti - a - na, fac - ta per Ma - ri -

55

S  
- am ver - bi so - ci -

B  
- am ver - bi so - ci -

58

S a.

A Se -

T1 Se -

T2 Se -

Bar Se -

B a.



62

S vir - tu - tes an - ge - li - cas in

A cun - do, vir - tu - tes an - ge - li - cas in Ma - ri -

T1 - cun - do, vir - tu - tes an - ge - li - cas

T2 cun - do, vir - tu -

Bar cun - do, vir - tu - tes an - ge - li -

B Se - cun - do, vir - tu - tes an - ge - li - cas -

66

S Ma-ri - a vi - de - o re - lu - cen -

A - - - a vi - de - o re - lu - cen -

T1 in Ma - ri - a vi - de - o re - lu - cen - tes, tes -

T2 - tes an - ge - - -

Bar cas in Ma - ri - a vi - de - o re - lu -

B - in Ma - ri - a vi - de - o re - - lu - cen -



70

S tes, tes - - te Ga - bri -

A - tes, tes - te Ga - bri - e - le

T1 te te Ga - bri - e - le,

T2 li - cas,

Bar - cen - tes, tes - te Ga -

B tes, tes - te

73

S e - le, qui re - li - ctis sae - cu - li

A qui re - li - ctis sae - cu - li ma - tro -

T1 qui re - li - ctis sae - cu - li ma - tro -

T2 Ga - bri - e -

Bar bri - e - le, qui re - li - ctis sae - cu - li

B Ga - bri - e - le, qui re - li - ctis sae - cu - li ma - tro -



76

S vir - gi - nem, ut e - ius ce - te - ro -

A nis, vir - gi - nem, ut e - ius ce - te - ro -

T1 nis, vir - gi - nem, ut e - ius ce - te - ro - rum -

T2 le, ma - tro - nis, co -

Bar ma - tro - nis, vir - gi - nem ce - te - ro -

B nis, vir - gi - nem, ut e - ius ce - te - ro - rum -

80

S  
- rum - que an - ge - lo - rum cog - na -

A  
- rum - que cog - na - tam et to -

T1  
que an - ge - lo - rum co - gna - tam et to - ti - us

T2  
gna - tam cre - a -

Bar  
rum - que an - ge - lo - rum cog - na - tam

B  
que an - ge - lo - rum cog - na - tam



84

S  
tam et to - ti - us or - bis cre - a - to - ri ha - bi -

A  
ti - us or - bis cre - a - to - ri ha - bi -

T1  
or - bis cre - a - to -

T2  
to - ri, sa -

Bar  
et to - ti - us or - bis cre - a - to - ri

B  
cre - a - to - ri

87

S ta-cu-lum ma-xi-me con-ve-ni-ens sa-lu-ta-vit.

A ta-cu-lum con-ve-ni-ens sa-lu-ta-vit. Et

T1 - ri ha-bi-ta-cu-lum ma-xi-me sa-lu-ta-vit.

T2 lu-ta-vit.

Bar ha-bi-ta-cu-lum ma-xi-me. Et fac-

B ha-bi-ta-cu-lum ma-xi-me.

91

A fac-ta sa-lu-ta-ti-o-ne, con-sen-sit Ma-ri-a, con-ce-pit

Bar ta sa-lu-ta-ti-o-ne, con-sen-sit Ma-ri-a, con-ce-pit et a-

95

A et a-bi-it in mon-ta-

Bar - bi-it in mon-ta- na

99

A na et sa-lu-ta-vit E-li-za-

Bar et sa-lu-ta-vit E-li-za-

102

A

Bar



105

A

beth.

T1

Hic vi - de - o ter - ti - um or - di - nem li - ta - ni -

T2

Hic vi - de - o ter - ti - um or - di - nem li -

Bar

beth.

B

Hic vi - de - o ter - ti - um or - di - nem

108

T1

ae, om - nes pa - tri - ar - chas et pro - phe - tas

T2

ta - ni - ae, om - nes pa - tri - ar - chas et pro - phe - tas

B

li - ta - ni - ae, om - nes pa - tri - ar - chas et pro - phe -

112

T1

cum Jo - han - ne bap - ti -

T2

cum Jo - han - ne bap - ti -

B

tas cum Jo - han - ne bap - ti -

116

T1

T2

B

119

S  
ex - sul-tan - - tes et psal -

A  
ex - sul - tan - tes, psal - len

T1  
- sta ex - sul-tan - - tes

T2  
- sta

Bar  
psal - len

B  
- sta psal - len -



123

S  
len - - - tes

A  
tes et tri - pu - di - an -

T1  
et tri - pu - di -

T2  
et tri - pu - di - an - - -

Bar  
tes et tri - pu - di - an -

B  
- - - tes

127

S et tri - pu - di - an -

A tes in ad - ven -

T1 an -

T2 - - - - - tes

Bar - - - - - tes in ad -

B et tri - pu - di - an - tes



131

S tes in ad - ven -

A - tu Ma - ri -

T1 - - - - - tes in ad - ven -

T2 in ad - ven -

Bar - ven - tu

B in ad - ven

135

S  
tu Ma - ri -

A  
-

T1  
tu Ma - ri -

T2  
tu Ma - ri -

Bar  
Ma - ri -

B  
tu Ma - ri -



139

S  
- ae. Ter - ti -

A  
*(d in ms)*  
- ae.

T1  
- ae.

T2  
- ae. Ter - ti - o

Bar  
- ae.

B  
- ae.



143

S  
o ve - ro lo - co vi - de - o a - po - sto - los, post Chri -

T2  
ve - ro lo - co vi - de - o a - po - sto - los, post Chri - sti re -

147

S sti re - sur-rec - ti - o - nem in con - cla -

T2 - sur-rec - ti - o - nem in con - cla - - - - vi

150

S - vi ser-vi-en - tes Ma-ri - ae, cum Ma -

T2 ser-vi-en - tes Ma-ri - - - - ae, cum Ma -

154

S ri - a Chri-sti as - cen-si - o - nem ve-ne - ra - ri, flam - mas

T2 ri - a Chri-sti as - cen-si - o - nem ve-ne - ra - ri, flam - mas Spi -

158

S Spi - ri-tus San - cti cum Ma - ri - a i - gni-tas

T2 - ri - tus San - cti cum Ma-ri a i - gni-tas et

161

S et dul - cis de - gu - sta - - - -

T2 dul - cis de - gu - sta - - - -

165

S re.

A Et tan-dem vi - de-o e - - - - os, te -

T1 Et tan-dem vi-de-o e - - - - os, te -

T2 re.

169

A

ste Jo - han - ne e - van - ge - li - - - sta,

T1

8 - ste Jo-han-ne e - van-ge-li - - -

172

A

us-que ad fu - ne-ra-li-a Ma - ri - a ob - ser - va -

T1

8 sta, us-que ad fu - ne-ra-li-a Ma - ri - am ob - ser - va -

176

A

- re. Quem i - te-rum in tes - ti - mo - ni - um ad - su -

T1

8 - - re. Quem i - te-rum in tes - ti - mo - ni - um ad -

179

A

- mo fi - de - le, quod ip - sa om - nes mar -

T1

8 su - mo fi - de - le le, quod ip - sa et om - nes

182

A

- ty-res, qui quar-tum li - ta - ni - - - ae oc - cu - pant

T1

8 mar - ty-res, qui quar-tum li - ta - ni - - - ae oc -

185

A

lo - cum, an - te - - - i - - -

T1

8 - cu - pant lo - cum, an - te - - - i - - -

187

A  
T1  
T2  
Bar  
B

bat.  
bat.  
Nam vi - de - bat u - ni - ge -  
Nam vi - de - bat u - ni - ge - ni -  
Nam vi - de - bat

190

T2  
Bar  
B

- ni - tum su - um fla - gel - la - tum, con - spu - tum, co -  
tum su - um fla - gel - la - tum, con - spu - tum, co - ro -  
u - ni - ge - ni - tum su - um fla - gel - la - tum, con - spu - tum, co - ro -

193

T2  
Bar  
B

ro - na - tum spi - nis, ad - fi - xum cru - ci  
na - tum spi - nis, ad - fi - xum cru - ci cla -  
na - tum spi - nis, ad - fi - xum cru - ci cla -

196

T2  
Bar  
B

cla - vis et lan - ce - a per - fo - ra - tum et mor - tu -  
- vis et lan - ce - a per - fo - ra - tum et mor - tu - um  
- vis et lan - ce - a per - fo - ra - tum et mor - tu - um

199

T2  
8 um tan - - - - -

Bar  
tan - - - - -

B  
tan - - - - -

201

S  
Cu - ius

A  
Cu - ius

T1  
8 Cu - ius

T2  
8 dem. Cu - ius

Bar  
dem. Cu - ius

B  
dem. Cu - ius

204

S  
a - ni-mam tunc a - ni-mas om - ni - um

A  
a - ni - mam tunc om - ni - um

T1  
8 a - ni-mam tunc a - ni-mas om - ni -

T2  
8 a - ni-mam tunc a - ni -

Bar  
tunc a - ni-mas om -

B  
a - ni-mam tunc a - ni-mas om - ni - um



207

S  
mar - ty - - - rum gla -

A  
(mar - ty - rum) gla -

T1  
- - - - - um mar - ty - rum

T2  
mas om - ni - um mar - ty - rum

Bar  
- ni - um mar - ty - rum

B  
mar - - - - - ty - - - - - rum



210

S  
di - - - us do - lo - ris tan - to a -

A  
di - us do - lo - ris tan - to a -

T1  
gla - di - us do - lo - ris tan - to a -

T2  
gla - di - us tan - to a -

Bar  
gla - di - us do - lo - ris

B  
gla - di - us do - lo - ris tan - to a -

214

S  
cu - ti-us, tan - to for - ti - us per - tran - si -

A  
cu-ti-us, tan - to for-ti-us per - tran -

T1  
cu - ti-us, for-ti - us per-tran - si -

T2  
cu - ti - us, per - tran - si -

Bar  
tan - to for - ti-us

B  
cu - ti-us, tan - to for-ti - us per -



218

S  
vit, quan - to a - mor ma -

A  
- si - vit, tan - to a - mor

T1  
- vit, quan - to a - mor ma - tris a -

T2  
- vit, a - mo

Bar  
per-tran-si - vit, quan - to a - mor

B  
tran - si - vit, quan - to a - mor ma -

222

S  
tris a - mo - rem ser - vu - lo - rum

A  
ma - tris a - mo - rem ser - vu - lo - rum

T1  
mo - rem ser - vu - lo - rum su -

T2  
rem su - per - ex -

Bar  
ma - tris a - mo - rem ser - vu - lo - rum

B  
tris a - mo - rem ser - vu - lo -

225

S  
su - per - ex - ce - dit.

A  
su - per - ex - ce - dit. Et in hac mor - te quis Chri - sti con -

T1  
- per Et in hac mor - te (quis) Chri - sti

T2  
ce - dit.

Bar  
su - per - ex - ce - dit.

B  
rum su - per - ex - ce - dit.

229

A  
fes - sor e - rat, ut quin - tum lo -

T1  
con - sor e - rat, ut quin - tum lo - cum

232

A cum sa - lu - te - - - mus?

T1 sa - lu - te - - - mus?

T2 so -

Bar Cer -

235

A so - la Ma - ri - - -

T2 la cer - te Ma -

Bar te so - la Ma - ri - - -

239

A - - - a,

T1 quae so - la cre - di - dit Chri - stum De -

T2 - - - a, quae so - la tunc cre - di - dit Chri -

Bar - - - a, quae so - la cre - di - dit Chri - stum De - um

243

T1 um et ho - mi - - -

T2 stum De - um et homi - - -

Bar et ho - mi - - -

245

S In fi - ne li - ta - ni -

T1 - - - - - nem.

T2 - - - - - nem.

Bar - - - - - nem.

B In fi - ne li - ta - ni - ae

249

S ae me - ae vos, vir - gi - nes, ad - lo - quor. Quis vo -

B me - ae vos, vir - gi - nes, ad - lo - quor. Quis vo -

252

S bis vir - gi - ni - ta tis ex - em - plum prae - bu -

B bis vir - gi - ni - ta - tis ex - em - plum prae - bu -

255

S - it? Ma - ri - a; qui - a si - ne ex - em -

B - it? Ma - ri - a; qui - a si - ne ex - em - plo

260

S plo pla - cu - it in hoc Je - su Chri - sto. Ut bre - vis er - go sit li - ta -

B pla - cu - it in hoc Je - su Chri - sto. Ut bre - vis er - go sit

264

S ni - a me - - - a:

A O - ra pro

T1 O - ra pro no -

T2 O - ra

Bar O - ra pro no -

B li - ta - ni - a me - - - a:



268

S san - cta Ma - ri - - - a,

A no - bis, san - cta Ma - ri - -

T1 - bis, san - cta Ma - ri - a, ut

T2 pro - no - bis, san - cta Ma - ri -

Bar - bis, san - cta Ma - ri - a, ut

B san - cta Ma - ri - - - a,

272

S ut di - gni ef - fi - ci - a - mur

A a, ut di - gni ef - fi - ci -

T1 di - gni ef - fi - ci - a - mur

T2 a, ut di - gni ef - fi - ci - a - mur

Bar di - gni ef - fi - ci - a - mur es - se de

B ut di - gni ef - fi - ci - a - mur es -



276

S de nu - me-ro qui - bus di - ce -

A a - mur de nu - me-ro qui - bus di - ce - tur in

T1 es - se de nu-me-ro qui - bus di - ce -

T2 es - se qui - bus di - ce - tur

Bar nu - me-ro qui - bus di - ce -

B se de nu - me-ro qui - bus di - ce - tur

280

S  
tur in ex-tre-mo iu-di-ci-o:

A  
*(e in ms)*  
ex-tre-mo iu-di-ci-o: "Ve-ni-

T1  
- tur: "Ve-ni-

T2  
in ex-tre-mo iu-di-ci-o:

Bar  
tur in ex-tre-mo iu-di-ci-o:

B  
in ex-tre-mo iu-di-ci-o:



285

S  
"Ve-ni-

A  
- - - - -

T1  
- - - - - te,

T2  
"Ve-ni-te,

Bar  
"Ve-ni-



290

S  
te, be - ne - di - cti Pa -

A  
- - - te, be - ne - di -

T1  
be - ne - di - cti

T2  
be - ne - di - cti Pa -

Bar  
- - - te, be - ne - di - cti Pa -

B  
"Ve - ni - - te, be - ne - di -



295

S  
- - tris me - i, per - ci - pi -

A  
cti Pa - tris me - i per - ci - pi - te

T1  
Pa - tris me - i, per - ci - pi - te re -

T2  
tres me - i

Bar  
- tris me - i, per - ci - pi - te re -

B  
cti Pa - tris me - i per - ci - pi - te

299

S  
te re - gnum quod vo - bis pa -

A  
re - - - gnum quod vo - bis pa -

T1  
gnum quod vo - - - bis pa - ra - tum

T2  
pa - ra - - - tum est

Bar  
gnum quod vo - bis pa - ra -

B  
re - gnum quod vo - bis pa - ra -



303

S  
ra - tum est ab o - ri - gi - ne mun -

A  
- ra - tum est ab o - ri - gi - ne mun -

T1  
est ab o - ri - gi - ne mun - di." A -

T2  
ab o - ri - gi - ne

Bar  
tum ab o - ri - gi - ne mun -

B  
- - - tum est ab o - ri - gi - ne mun -

307

S  
- di." A - - - men.

A  
- di." A - - - men.

T1  
- - - - - men.

T2  
mun - di." A - - - men.

Bar  
di." A - - - - - men.

B  
di." A - - - - - men.

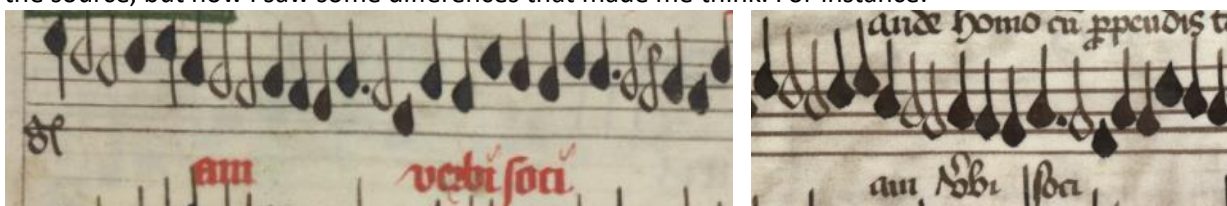
Lambe's O Maria plena gratia is certainly his magnum opus among his surviving works. At 309 modern bars (with 4-beat bars for the duple time) it's the longest surviving piece in the English repertoire from this period. The first section in perfect time has 141 bars (or perfect breves); the second section also has 141 (4/2) bars (so he may have viewed it as 282 imperfect breves), and the final triple time section, starting at "Venite", has 27 bars. The number 3 obviously played a role in structuring the composition. The piece has as its cantus firmus the melody of 'O sacrum convivium'.

Facsimiles of the piece can be found at:

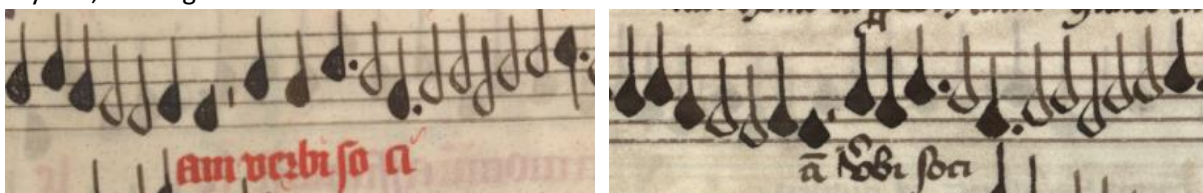
[https://vmirror.imslp.org/files/imglnks/usimg/0/03/IMSLP282602-PMLP458640-eton\\_parte\\_1.pdf](https://vmirror.imslp.org/files/imglnks/usimg/0/03/IMSLP282602-PMLP458640-eton_parte_1.pdf) starting at page 21.

[https://vmirror.imslp.org/files/imglnks/usimg/2/2b/IMSLP283233-PMLP459496-lambeth\\_parte\\_6.pdf](https://vmirror.imslp.org/files/imglnks/usimg/2/2b/IMSLP283233-PMLP459496-lambeth_parte_6.pdf) starting at page 9.

With this repertoire it is very rare to have several sources available, making it possible to compare them. Unfortunately, the piece is incomplete in Eton, but still, comparing the bits present in both sources was quite instructive, especially concerning text underlay. So far with this repertoire I usually strictly followed the source, but now I saw some differences that made me think. For instance:



This is the top part in a duet with the bass; in both sources the bass part has 'verbi soci' on the dotted rhythm, although in Eton the 'ci' comes later:

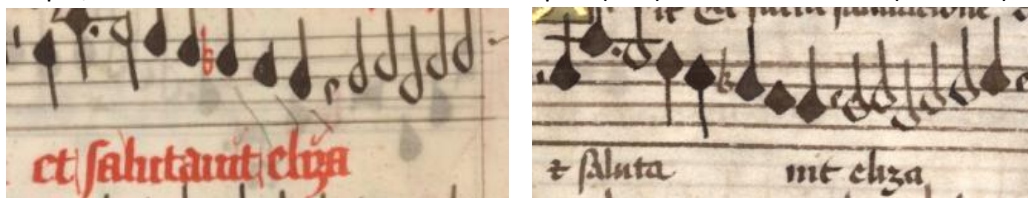


For me, the most logical text underlay would be as follows:

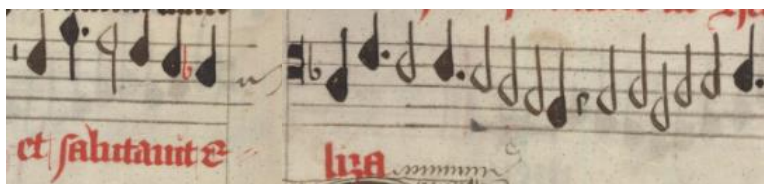


Another example, at "et salutavit Elizabeth" between Triplex (alto) and contratenor 2 (baritone):

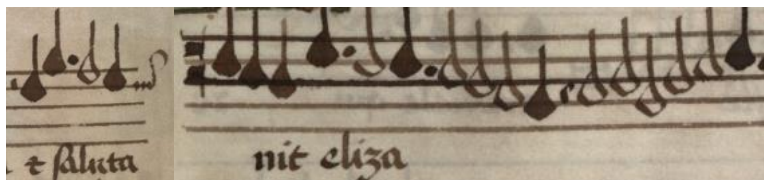
Alto:



Baritone  
Eton



Baritone  
Lambeth



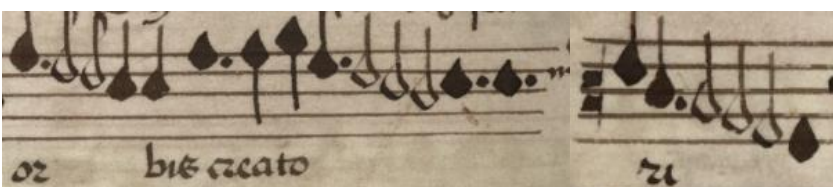
In this case I decided to follow the text underlay of the alto in Lambeth, in both parts:



In both cases the chosen text underlay enhances the rhythmic playfulness which is an important aspect of this music. From the differences between the sources I drew the conclusion that the text underlay is not always as careful as I used to think.

One final example, from bars 83-87, tenor 1, at 'orbis creatori':

Eton CB: 

Lambeth CB: 

Here even the rhythm is different. I chose the Lambeth version.

There are also some differences in the treatment of b and b $\flat$  and an occasional c $\sharp$ :

- Bar 2 alto b $\flat$  only in Lambeth, followed by  $\sharp$  in bar 4;
- Bar 28 tenor 2 b $\flat$  on 'ta-' only in Eton;
- Bar 31 baritone  $\sharp$  before b only in Eton;
- Bar 34 tenor 2  $\sharp$  before b only in Eton;
- Bar 52 soprano c $\sharp$  only in Eton;
- Bar 57-58 bass b $\flat$  only in Eton (at beginning of stave);
- Bar 62 baritone b $\flat$  only in Eton (at beginning of stave);
- Bar 68 bass b $\flat$  only in Eton (at beginning of stave);
- Bar 74 bass  $\sharp$  before b only in Eton;
- Bar 77 tenor 1 at "ut eius" b $\flat$  only in Eton (at beginning of stave, ignored in this edition);
- Bar 84. 86 and 89 tenor 2 b $\flat$  only in Eton;
- Bar 98 alto at the end of 'montana'  $\sharp$  before b only in Eton;
- Bar 122 baritone  $\sharp$  before b only in Eton;
- Bar 125 baritone b $\flat$  only in Eton;
- Bar 152 soprano  $\sharp$  before b only in Eton.

The text has not been set by any other composer. It has a remarkable structure: a narrator tells a story in prose, hailing Mary as representing the whole court of heaven. The text and a translation can be found in the booklet accompanying the album "Choirs of angels" by Christ Church Cathedral Choir:

<https://www.chandos.net/chanimages/Booklets/AV2184.pdf>

The piece would pair well in a concert with Fayrfax' "Maria plena virtute", which also has a narrative quality, though focusing more on Jesus' and Mary's suffering. Fayrfax' style is less florid, with a mellower sound.