

Quam multi Domine

Edited by Jason Smart

David Peebles (fl.1530-1576)

Treble

Counter

Tenor

Bass

Quam mul - ti, Do - mi - ne, sunt qui

Quam mul - ti, Do - mi - ne, sunt qui

Quam mul - ti, Do - mi - ne, sunt

Quam mul - ti, Do - mi - ne, _____ sunt qui

4

in - fe - stant _____ me. Mul - ti in - sur - gunt ad -

in - fe - stant _____ me. Mul - ti in - sur - gunt ad -

8 qui in - fe - stant _____ me. Mul - ti in - sur - gunt ad - ver - sum _____

in - fe - stant _____ me. Mul - ti in - sur - gunt ad -

9

- ver - sum me, mul - ti di - cunt a - ni - mae me -

- ver - sum _____ me, mul - ti di - cunt a - ni - mae me - ae,

8 _____ me, mul - ti di - cunt a - ni - mae me -

- ver - sum _____ me, mul - ti di - cunt a - ni - mae me - ae,

14

- ae, non est cer - ta il - li sa - lus in De - o, sa - lus

non est cer - ta il - li sa - lus in De - o, sa -

- ae, non est cer - ta il - li sa - lus in De - o, sa - lus

non est cer - ta il - li sa - lus in De - o, sa - lus

19

in De - o. At tu, Do - mi - ne, cli - pe - us es

- lus in De - o. At tu, Do - mi - ne, cli - pe - us

in De - - - o. At tu, Do - mi - ne, cli - pe - us es

in De - o. At tu, Do - mi - ne, cli - pe - us es

24

su - per me, su - per me, pre - sens ad tu - en - dum

es su - per me, pre - sens ad tu - en - dum

su - per me, su - per me, pre - sens ad tu - en - dum

su - per me, su - per me, pre - sens ad tu - en - dum

29

me, glo - ri - a me - a, glo - ri - a me - a, glo -

me, glo - ri - a me - a, glo - ri - a me - a, glo -

me, glo - ri - a me - a, glo - ri - a me - a, glo -

me, glo - ri - a me - a, glo - ri - a me - a, glo -

34

glo - ri - a me - a. Et ex - tol - lens ca -

- ri - a me - a. Et ex - tol - lens ca -

- ri - a me - a. Et ex - tol - lens ca -

- ri - a me - a. Et ex - tol - lens ca - put

39

Et ex - tol - lens ca - put me - um vo - ce

ex - tol - lens ca - put me - um, et ex - tol - lens ca - put me - um vo - ce

- put me - um, ca - put me - um vo - ce

me - um, ca - put me - um vo - ce

44

me - a ad Do - mi-num cla - ma - vi, et ex - au - di - vit

me - a ad Do - mi-num cla - ma - vi, et ex - au - di - vit

me - a ad Do - mi-num cla - ma - vi, et ex - au - di - vit

me - a ad Do - mi-num cla - ma - vi, et ex - au - di - vit

49

me de mon - te san - cti - ta - tis su - ae.

me de mon - te san - cti - ta - tis su - ae.

me de mon - te san - cti - ta - tis su - ae.

me de mon - te san - cti - ta - tis su - ae.

54

E - go ja - cu - i et dor - mi - vi; sur - re -

E - go ja - cu - i et dor - mi - vi; sur - re -

E - go ja - cu - i et dor - mi - vi; sur - re -

E - go ja - cu - i et dor - mi - vi; sur - re -

59

- xi quo - ni - am Do-mi-nus, quo - ni - am Do-mi-nus suf -

- xi quo - ni - am Do-mi-nus suf - ful - ci - it

- xi quo - ni - am Do-mi-nus suf-ful-ci - it me, quo -

- xi quo - ni - am Do-mi-nus suf - ful-ci - it me; non

63

- ful - ci - it me; non ti - me - - - bo a me - ri -

- me; non ti - me - bo a me - ri - a -

- ni-am Do-mi-nus suf - ful-ci - it me; non ti - me - bo a me - ri -

- ti - me - bo, non ti - me - bo a me - ri -

68

- a - di - - - bus qui cir - cu - i - tum po-su-e -

- di - bus qui cir - cu - i - tum po - su - e -

- a - di - - bus qui cir - cu - i - tum, qui cir - cu - i - tum po - su -

- a - di - - bus qui cir - cu - i - tum po -

73

- runt ses - se ad - ver - sum

- runt ses - se ad - ver - sum me, ad - ver - sum

- e - runt ses - se ad - ver - sum me, ad - ver - sum

- su - e - runt ses - se ad - ver - sum me, ad - ver - sum

78

me. Ex - sur - ge, Do - mi - ne, ex - sur - ge, Do - mi - ne,

me. Ex - sur - ge, Do - mi - ne, ex - sur - ge, Do - mi - ne,

me. Ex - sur - ge, Do - mi - ne, ex - sur - ge, Do - mi - ne,

- sum me. Ex - sur - ge, Do - mi - ne, ex - sur - ge, Do - mi - ne,

84

Ser - va me, De - us mi,

Ser - va me, De - us mi,

Ser - va me, De - us mi,

Ser - va me, De - us mi,

89

De - us mi, ser - va me, qui - a per - cus - si - sti
 mi, ser - va me, _____ qui - a per - cus - si - sti o -
 ser - va me, qui - a per - cus - si - sti _____
 ser - va me, qui - a per - cus - si - sti o -

94

o - mnes i - ni - mi - cos me - os ma - xil - la, _____ den -
 - mnes i - ni - mi - cos _____ me - os _____ ma - xil - la, den - tes
 o - mnes i - ni - mi - cos me - os ma - xil - la, den - tes
 - mnes i - ni - mi - cos me - os ma - xil - la, _____

99

- tes im - pro - bo - rum, den - tes im - pro - bo - rum con - fre - gi -
 im - pro - bo - rum, den - tes im - pro - bo - rum con -
 im - pro - bo - rum, den - tes im - pro - bo - rum _____ con -
 den - tes im - pro - bo - rum, den - tes im - pro - bo - rum con - fre - gi -

104

- sti; Do - mi - ni, Do - mi - ni est il - la sa - lus et su - per po - pu - lum tu - um, et su - per po - pu - lum tu - um, et su - per po - pu - lum tu - um.

109

- lum tu - um, et su - per po - pu - lum tu - um, et su - per po - pu - lum tu - um, et su - per po - pu - lum tu - um, et su - per po - pu - lum tu - um.

114

- um be - ne - di - cti - o tu - a.

[← ♩ = ♩ →]

118 Φ

Im-mor-ta-li De-o glo-ri-a, Pa-tri et Fi-li-o, et Spi-ri-

Im-mor-ta-li De-o glo-ri-a, Pa-tri et Fi-li-o, et Spi-ri-

Im-mor-ta-li De-o glo-ri-a, Pa-tri et Fi-li-o, et Spi-ri-

Im-mor-ta-li De-o glo-ri-a, Pa-tri et Fi-li-o, et Spi-ri-

122

- tu-i San-cto, si-cut e-rat in prin-ci-pi-o et nunc et

- tu-i San-cto, si-cut e-rat in prin-ci-pi-o et nunc et

- tu-i San-cto, si-cut e-rat in prin-ci-pi-o et nunc et

- tu-i San-cto, si-cut e-rat in prin-ci-pi-o et nunc et

126 [← ♩ = ♩ →]

in o-mne ae-vum. A-men, A-men.

in o-mne ae-vum. A-men.

in o-mne ae-vum. A-men.

in o-mne ae-vum. A-men.

Translation

Lord, how are they increased that trouble me : many are they that rise against me.

Many one there be that say of my soul : There is no help for him in his God.

But thou O Lord art my defender : thou art my worship, and the lifter up of my head.

I did call upon the Lord with my voice : and he heard me out of his holy hill.

I laid me down and slept : and rose up again for the Lord sustained me.

I will not be afraid for ten thousands of the people : that have set themselves against me round about.

Up, Lord, and help me, O my God : for thou smitest all mine enemies upon the cheek-bone, thou hast broken the teeth of the ungodly.

Salvation belongeth unto the Lord : and thy blessing is upon thy people.

Everlasting glory be to God, the Father, Son and Holy Spirit : as it was in the beginning, and is now, and in all ages. Amen.

(Psalm 3, Book of Common Prayer, with Gloria)

The sole source of Peebles's motet informs us that the text was given to the composer by Robert Stewart (1522/3–1586), Earl of Lennox, Earl of March, bishop-elect of Caithness and, from 1570, Commendator of St Andrew's. The translation is not the Vulgate and is most likely Stewart's own. Peebles had been a canon of St Andrew's before the Scottish reformation of 1559/60 and appears to have remained there afterwards.

Source

Edinburgh, University Library MSS La III 483 (a, b & c), London, British Library Add MS 33933 and Dublin, Trinity College Library MS 412 (*olim* F.5.13) ('The Wode Partbooks', c.1562–1592 with later additions).

483(a)	(Tr)	p.156	header across pp.156–7: header on p.158 for bar 54: header on p.159 for bar 84: header on p.160: at end:	Quam multi domine iiii pairtis, the letter / geuen be my lord of marche: The secund measure, The thride measure, The thrid measure & end of this sang dominus dauid pables 1576
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33933 contains two entries for Peebles's motet, the first now imperfect at the beginning due to a damaged page.

33933	(Ct)	f.57 ^v	header across f.57 ^v –58: header on f.58 ^v for bar 54: header on f.59 for bar 84: header on f.59 ^v for bar 118:	The letter of this sang wes geuin / be my lord of marche to Dauid pables The secund mesure, The thride mesure, The end of this sang
	(Ct)	f.63	header on f.63: on staff above beginning: header on f.63 ^v for bar 54: header on f.64 for bar 84: header across pp.160–161: at end: between syllables of Amen:	Quam multi domine, set be dauid pables iiii pairtis the letter geuein be my lord of marche The secund veare, or mesure The thride mesure The end of this sang / at command of my lord of marche, dominus dauid pables 1576

483(b)	(T)	p.146	header across pp.146–7: header across pp.148–9: at end:	quam multi / domine Quam multi domine iiii pairtis / It hes thre measuris, by the triplay: finis, quod dominus dauid pables, at the / the command of ane venerable Father in God / Robart Commendatour of Sanctandrous, 1576, / [framing this inscription above and below:] this Dauid pables wes ane channon / of Sanctandrous, & wes ane of the / fyne myitians in this realme /... / and his setting verray graue / and dulce:
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483(c)	(B)	p.148	header across pp.148–9: in right-hand margin for bar 54: header on p.150 for bar 84: at end:	Quam multi iiii pairtis set be dauid pables at my L of marche desyre, wha / gaue thetter heirof to the said dauid The se/cund / measure The thrid measure: Domius / dauid pables / ano domini 1576
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412 — —

Wode's supplementary set of partbooks – Edinburgh University Library MSS Dk.5.14 and Dk.5.15 and Washington, Georgetown University, Special Collections Joseph Mark Lauinger Library MS 10 – do not contain this motet.

Editorial Conventions

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves. Subsequent changes of mensuration symbol are shown above the staff

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not given explicitly in the source, but required through modernisation of the staff signature are placed before the note and have a superscript dot.

Ligatures are denoted by the sign , coloration by the sign .

Notes on the Readings of the Source

In the notes below each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice(s); (3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ²G = second note G in the bar. The two copies of the Counter part are identified below as Ct(a) and Ct(b).

Abbreviations

B	Bass	NL	new line in source	T	Tenor
conj	syllables conjoined	SS	staff signature	Tr	Treble
Ct	Counter				

Accidentals and Staff Signatures

20 T ^b for B before ²G / 22 Tr NL with SS ^b for B begins with B; T NL with SS ^b for B begins with D / 26 B ^b for B is later addition / 27 T NL without SS begins with F / 30 Tr NL without SS begins with F / 44 Tr NL with SS ^b for B begins with G; T NL with SS ^b for B begins with B / 48 Tr NL without SS begins with ¹G / 54 T NL without SS begins with rest / 95 Ct(b) # for C but presumably intended for C in 97 as in Ct(a) / 121 Ct(a) no # /

Underlay

4–5 T *sunt* below DC, *infestant* conj below EFE / 5 Ct(b) *me* after *infestant* at end of line below D²C (and in 6); B *me* below D / 19 B *De-* possibly intended for D / 35 Tr *mea* conj below B²C / 45–47 B *clamavi* conj below DABAD / 46–47 Ct(a) Ct(b) *clamavi* conj below CDED / 56–57 T *dormivi* conj below FEDCA / 60–62 Tr Ct(a) T B first syllable of *suffulciit* scored through (but not in Ct(b), or in T in 63) / 67–68 Ct(a) Ct(b) *meriadibus* conj below ²G³GD+DEFD / 67–69 Tr *meriadibus* conj below ²CBGAGF / 68–69 T *-adibus* conj below CBAGA, but separated from preceding *meri-* by two oblique lines below ¹B / 68 B two oblique lines below F separate *meri-* from *-adibus*, (69) *-bus* perhaps intended for D / 70–71 Ct(a) T *circuitu* for *circuitum* / 71–72 Tr (Ct(b) T B ‘m’ of *circuitum* deleted / 79–80 Tr underlay clear with *-ne* separated and spaced from *Domi-* by two oblique lines / 79 T *Domi-* conj below CBAG / 94 B *-cos* perhaps intended for G / 101–102 T *improborum* conj below CDEDC / 103–104 Tr *confregisti* conj below AGFEFE; B *-fregisti* conj below EDCDC / 112 Tr *tu-* possibly intended for A / 115–116 Tr underlay displaced, *tua* conj below CB / 116 Ct(a) *tu-* repeated below C / 118 Tr Ct(a) Ct(b) T proportion signature $\frac{\phi}{3}$ at start of bar; B proportion signature $\frac{\phi}{3}$ in error / 127 Tr Ct(a) Ct(b) T B mensuration symbol ϕ before semibreve / 129 Ct(b) A- repeated in the middle of this bar in the same pink ink used for the ascription and date /

Other Readings

1 Ct(a) EC now lost / 3–4 Ct(a) CGE now lost / 7–8 Ct(a) ²EFCDE now lost /