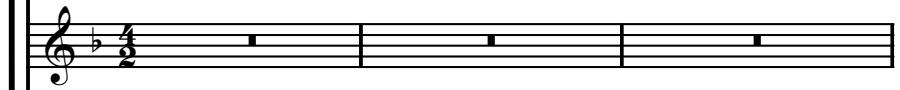


# Non me vincat, Deus

Edited by Jason Smart

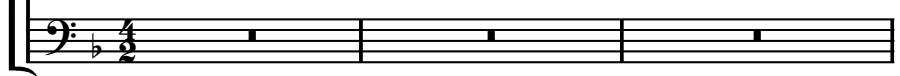
Nicholas Strogers (*fl.*1560–75)

Treble       

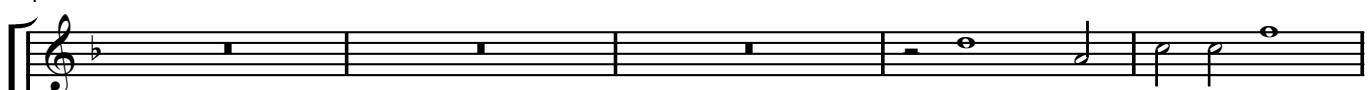
Mean       

Countertenor         
8 Non      me      vin - cat,      De      -      us      me      -

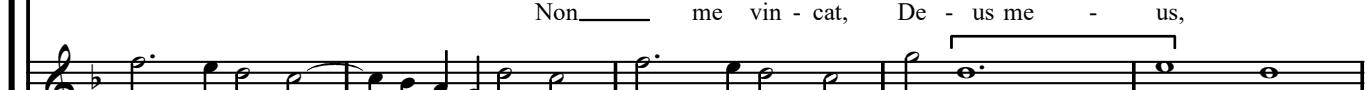
Tenor         
8 Non      me      vin - cat,      De      -

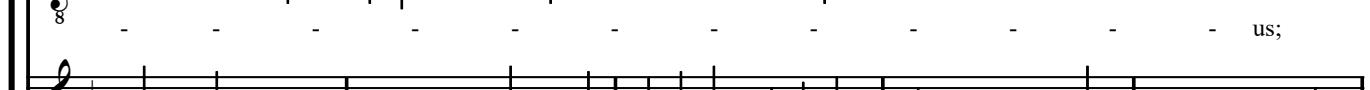
Bass       

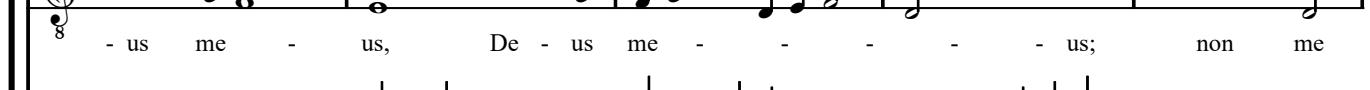
4

 Non      me      vin - cat,      De      -

 Non      me      vin - cat,      De      -      us      me      -      us,

 -      -      -      -      -      -      -      -      -      -      -      us;

 -      -      -      -      -      -      -      -      -      -      -      us;      non      me

 Non      me      vin - cat,      De      -      us      me      -      -      -      -      -      us;

9

A musical score for a vocal piece, likely a hymn or chant. The score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below each staff, corresponding to the notes. The music is in common time.

The lyrics are:

- Staff 1: - us me - - - - us;
- Staff 2: De - us me - - - us; non me vin - cat ca -
- Staff 3: 8 non me vin - cat ca - - - - ro et san -
- Staff 4: 8 vin - cat ca - - ro et san - - - - guis, non\_\_\_\_\_ me vin - cat
- Staff 5: non me vin - cat ca - - ro et san - - guis,

13

A musical score consisting of five staves of music. The top three staves are in treble clef, and the bottom two are in bass clef. The music is in common time. The lyrics are written below the notes, primarily in French, with some Latin words like 'non', 'me', 'vin-cat', 'ca-ro', 'et', 'san-guis', and 'guis;'. The score includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 10 are indicated above the staff.

17

non me de - ci - pi - at mun - - - - dus,  
 me de - ci - pi - at mun - - - - dus, non me de - ci - pi -  
 - ci - pi - at mun - - - - dus, non me de - ci - pi - at  
 8 - - dus, non me de - ci - pi - at mun - - - - dus,  
 et san - - guis; non me de - ci - pi - at mun - - - - -

22

non me de - ci - pi - at mun - - - - - dus  
 - at mun - - dus, mun - - - - - dus et bre - vis  
 mun - - dus, non me de - ci - pi-at mun-dus et bre - vis glo - ri -  
 non me de - ci - pi-at mun - - - - - dus, mun - - -  
 - dus, non me de - ci - pi-at mun - - -

27

et bre - vis glo - ri - a e - - -  
 glo - ri - a e - - - ius, et bre - vis glo - ri - a \_\_\_\_\_ e - - -  
 - a e - - - ius,  
 - dus et bre - vis glo - ri - a, et bre - vis \_\_\_\_\_  
 - dus et bre - vis

31

- - - - - ius, et bre - vis glo - ri - a e -  
 - - - - - ius, et bre - vis glo - ri - a e - - -  
 et bre - vis glo - ri - a e - - -  
 glo - ri - a e - - - - - ius,  
 glo - ri - a e - - - - - ius, et

35

ius; non me sup - plan  
 ius, e -  
 ius, glo - ri - a e - ius; non  
 et bre - vis glo - ri - a e -  
 bre - vis glo - ri - a e - ius, glo - ri - a e - ius;

39

- tet di - a - bo - lus, non me sup - plan - tet di - a -  
 - ius; non me sup - plan - tet di - a - bo - lus, non me sup -  
 me sup - plan - tet di - a - bo - lus, non me sup - plan - tet di - a - bo -  
 - ius, e - - - ius; non me sup - plan - tet di -  
 non me sup - plan - tet di -

43

- bo - lus, non me sup - plan - tet di - a - bo -  
 - plan - tet di - a - bo - lus, di - a - bo - lus, di - a - bo - lus  
 - lus, non me sup - plan - tet di - a - bo - lus et  
 - a - bo - lus, non me sup - plan - tet di - a - bo -  
 - a - bo - lus, non me sup - plan - tet di - a - bo -  
 - a - bo - lus,

47

l - us et a - stu - ti - a e - ius, et  
et a - stu - ti - a e - ius, et a - stu - ti - a e -  
a - stu - ti - a e - ius, et a - stu - ti - a e -  
- lus et a - stu - ti - a e - ius, et a - stu -  
et a - stu - ti - a e - ius,

51

a - stu - ti - a e - ius. Da mi - hi for - ti -  
- - - ius, e - - - ius. Da  
- - - ius. Da mi - hi for - ti - tu - di-nem re -  
et a - stu - ti - a e - - - - -  
- ti - a e - ius.

55

- tu - di-nem re - si - sten - di, da mi - hi for - ti - tu - di -  
mi - hi for - ti - tu - di-nem re - si - sten - di, da mi - hi  
- si - sten - di, da mi - hi for - ti - tu - di - nem  
- ius. Da mi - hi for - ti - tu - di-nem re - si - sten - di,  
Da mi - hi for - ti - tu - di - nem re - si - sten -

59

- nem re - si-sten - di, pa - ti - en - ti - am to - le-ran - di,  
 for - ti - tu - di-nem re - si - sten - di, pa - ti - en - ti - am to - le -  
 8 re - si-sten - di, pa - ti - en - ti - am to - le-ran - di, pa - ti -  
 8 pa - ti - en - ti - am to - le - ran - di, pa - ti -  
 - di, pa - ti - en - ti - am to - le - ran - di,

63

67

71

- se - ve - ran - di, con - stan - ti - am per - se - ve -  
 con - stan - ti - am per - se - ve - ran - di, con -  
 - stan - ti - am per - se - ve - ran - di, per - se -  
 - di, con - stan - ti - am per - se - ve - ran -  
 - di, con - stan - ti - am per - se - ve - ran -  
 - di, per - se - ve - ran - di, per - se -

75

- ran - di, per - se - ve - ran - di. A - - - men,  
 - stan - ti - am per - se - ve - ran - di. A - - -  
 - ve - ran - di. A - - -  
 - di, per - se - ve - ran - di. A - - -  
 - di, per - se - ve - ran - di. A - - -

80

A - - - men.  
 - - - men.  
 - - - men.  
 - - - men.

## Translation

Do not let me be overcome, O my God; do not let flesh and blood overcome me; do not let the world and its brief glory ensnare me; do not let the devil and his cunning trip me up. Grant me strength in resisting, patience in enduring, steadfastness in persevering. Amen.

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

The sign  denotes a ligature.

Text repetition signs in the underlay have been expanded editorially in italics.

## Source

Oxford, Christ Church, Mus. 984–8 (the ‘Dow Partbooks’, 1581–88).

984	(Tr)	no.25	at end: Strogers:
985	(M)	no.25	at end: Nicholas Strogers:
986	(Ct)	no.25	at end: Strogers
987	(T)	no.25	at end: Nicholas Strogers.
988	(B)	no.25	at end: Nicholas Strogers:

## Notes on the Readings of the Sources

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 commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>E = first note E in the bar. Note values are abbreviated in italics. The sign + denotes a tie.

## Accidentals

37 M ♭ is a letter f / 42 T ♯ for B / 62 Tr ♯ for B / 80 Ct ♭ is a letter c /

## Underlay

30–32 T underlay of *brevis gloria* ambiguous / 66–67 M *tolerandi* undivided below CGAFG, underlay of -ran-ambiguous /

## Slurs for Underlay

4 T slur for FE / 7 M slur for GF / 12 Ct slur for GF (only); B slur for CB / 14 M slur for BG / 15 B slur for EFG / 17 B slur for AG / 19–20 T slur for FDE / 39 T slur for DC / 48–49 Ct slur for D<sup>1</sup>E / 56 M slur for <sup>2</sup>GA / 58 Ct slur for BA / 59–60 Tr slur for CB / 60 M slur for AB / 65–66 Ct slur for <sup>1</sup>EC / 69–70 M slur for BA+AG / 73 M slur for CB /

## Other Readings

32–33 Ct T consecutive octaves sic / 49 M B is C / 60 M B is corrected *m* / 61 B ‘2’ below *sbD* (converting the note to a *b*), (62) *b*-rest is *sb*-rest / 76 M G is A /