

Impetum inimicorum

From Attaignant -1528- 13 Motetz nouvelement composez.
Original pitch, note values halved. Original clefs: G2, C3, C3, F3.

Claudin de Sermisy (ca. 1490-1562)

S
Im - pe - tum i - ni - mi - co -

A
Im - pe - tum

T
Im - pe - tum i - ni - mi - co - rum, i - ni - mi -

B
Im - pe - tum i - ni - mi - co - rum,

S
9 rum, (i - ni - mi - co - rum) ne ti - mu - e - ri - tis,

A
i - ni - mi - co - rum ne ti - mu - e - ri - tis,

T
co - rum ne ti - mu -

B
im - pe - tum i - ni - mi - co - rum ne ti - mu - e - ri -

S
15 ne ti - mu - e - ri - tis, ne ti - mu - e - ri - tis. Me -

A
ne ti - mu - e - ri - tis, (ne ti - mu - e - ri - tis.) Me - mo - res es -

T
e - ri - tis, ne ti - mu - e - ri - tis.

B
tis, ne ti - mu - e - ri - tis, ne ti - mu - e - ri - tis.

S
22 mo - res es - to - te quo - mo - do sal - vi fac - ti sunt pa -

A
to - te quo - mo - do sal - vi fac - ti sunt pa -

T
Me - mo -

B
Me - mo - res es - to - te,

S
29 tres no - stri, pa - tres no - stri, no -

A
- tres no - stri, pa - tres no -

T
res es - to - te,

B
me - mo - res es - to -

S
36 - stri.

A
stri.

T
me - mo - res es - to - te quo - mo - do sal - vi fac - ti sunt pa - tres no -

B
te quo - mo - do sal - vi fac - ti sunt pa - tres no -

S
43 Et nunc cla - me - mus in cae - lum

A
Et nunc cla - me - mus in cae - lum

T
- stri. Et nunc cla - me - mus in cae -

B
stri. Et nunc cla - me - mus in cae -

S
49 et mi-se - re - bi - tur et mi-se - re - bi -

A
8 et mi-se-re-bi - tur, mi - se-re - bi - tur, et mi-se - re - bi-tur

T
8 - - - lum et mi-se - re - bi -

B
- lum et mi-se - re-bi - tur, et mi-se - re - bi -

S
57 tur no - stri De - us no - - - ster. Me -

A
8 no - stri De - us no - (ster, no) - - - ster.

T
8 tur (no - stri De - us no - - - ster,) no - ster.

B
8 tur no - stri De - us no - - - ster.

S
65 men - - - to te mi -

A
8 Me - men - to te, me men - to te mi -

T
8 Me - men - to te, (me - men -

B
8 Me - men - to (te, me - men).

71 - ra-bi-li - um e - ius, (e - ius) quae fe - cit Pha - ra -

- ra-bi-li - um e - ius quae fe -

to) te mi - ra - bi - li - um e - ius

to te mi - ra - bi - li - um e - ius

78 o - ni et ex - er-ci-tu - i e - ius

cit Pha - ra - o - ni et ex - er-ci-tu - i e - ius

quae fe - cit Pha - ra - o - ni et ex - er-ci-tu - i e - ius in

quae fe - cit Pha - ra - o - ni et ex - er-ci-tu - i e - ius

86 in ma - ri Ru - bro et nunc cla-me-mus in cae -

in ma - ri Ru - bro. Et nunc cla-me - mus in cae -

ma - ri Ru - bro, in ma - ri Ru - bro.

in ma - ri Ru - bro, in ma - ri - Ru - bro.

93 - lum et mi-se - re - bi -

- lum et mi-se - re - bi - tur, (mi -

Et nunc cla-me-mus in cae - lum

Et nunc cla-me - mus in cae - lum et mi-se -

S
99 *tur,* et mi-se-re-bi-tur no-stri De-

A
se-re-bi-tur,) et mi-se-re-bi-tur no-stri De-us no-

T
8 et mi-se-re-bi-tur (no-stri) De-us no-

B
re-bi-tur, et mi-se-re-bi-tur no-stri De-us



S
108 - us no - - - ster.

A
8 - (ster, no) - - - ster.

T
8 - ster, (no) - ster.

B
no - - - ster.

The motet “Impetum inimicorum” was preserved in [https://imslp.org/wiki/13_Motetz_nouvelement_composez_\(Attaignant%2C_Pierre\)](https://imslp.org/wiki/13_Motetz_nouvelement_composez_(Attaignant%2C_Pierre)) from 1528, starting on page 8 in all the parts. All motets in this source are anonymous, but in a set of partbooks in Bologna the piece is ascribed to Claudin de Sermisy. Guillaume le Heurteur used it as a model for his *Missa Impetum*, which is also available on CPDL.

The text of the piece reads as follows:

Impetum inimicorum ne timueritis.	Fear not the onslaught of thine enemies.
Memores estote quomodo salvi facti sunt patres nostri	Remember how our fathers were saved
Et nunc clamemus in cœlum et miserebitur nostri Deus noster.	And now let us shout to heaven, and may our Lord God be merciful.
Memento te mirabilium eius quae fecit Pharaoni et exercitui eius in mari Rubro.	Remember the miracle he performed against Pharoah and his armies in the Red Sea.
Et nunc clamemus in cœlum et miserebitur nostri Deus noster.	And now let us shout to heaven, and may our Lord God be merciful.

G-Dorian: E ♮ or E ♭?

This is how the piece opens in the bass-part, followed by the other parts:



To me it seems inevitable that the E has to be flattened as a *fa-super-la*, otherwise the B ♭ sounds disturbing. Next, the bass repeats the phrase, now starting on G. In order to preserve the character of the melody I

suggested an A ♭.

Then comes the next point: “ne timueritis”, meaning ‘fear not’. The E in the alto-part is now in a different melodic contour, in the hexachord on C. It does have a more positive, major feel to it, which made me wonder if the composer deliberately used this to underline the positive meaning of “fear not”.

The question whether or not to flatten E pops up a few more times: in bar 67 in the soprano I left it unflattened because of the overall E-ish sound. Furthermore I didn’t want the extra weight of an E ♭ in the bass-part at cadences.

Text underlay mostly follows the source; text in parenthesis means the space below the notes was blank without an ii-sign; text in italics means my underlay differs from the source.

Note values halved, original pitch.

Bert Schreuder