

# EFFUNDAM SPIRITUM MEUM

*I will pour out my spirit*

Anthem for SATB Choir

Benedict Todd



Text from the **Liber Misticus** from the **Monasterio de San Millán de la Cogolla**

The text is taken from the *Sacrificium* (Offertory) chant **Haec dicit Dominus formans te**, which appears in the manuscript set for an office for St Vincent. The words for my piece are taken from the second half of this chant, which sets a collection of passages from Isaiah. The final refrain below is a 'troped' version of the closing thoughts of the original, a facsimile of the whole of which may be found overleaf.

Effundam meum super te,  
et super semen tuum benedictionem meam,  
et germinabitis inter herbas,  
quasi salices iuxta fluentes aquas.

Quia Ego tecum sum.

Memento horum, serve meus,  
quia Ego Dominus  
et Ego tecum sum.

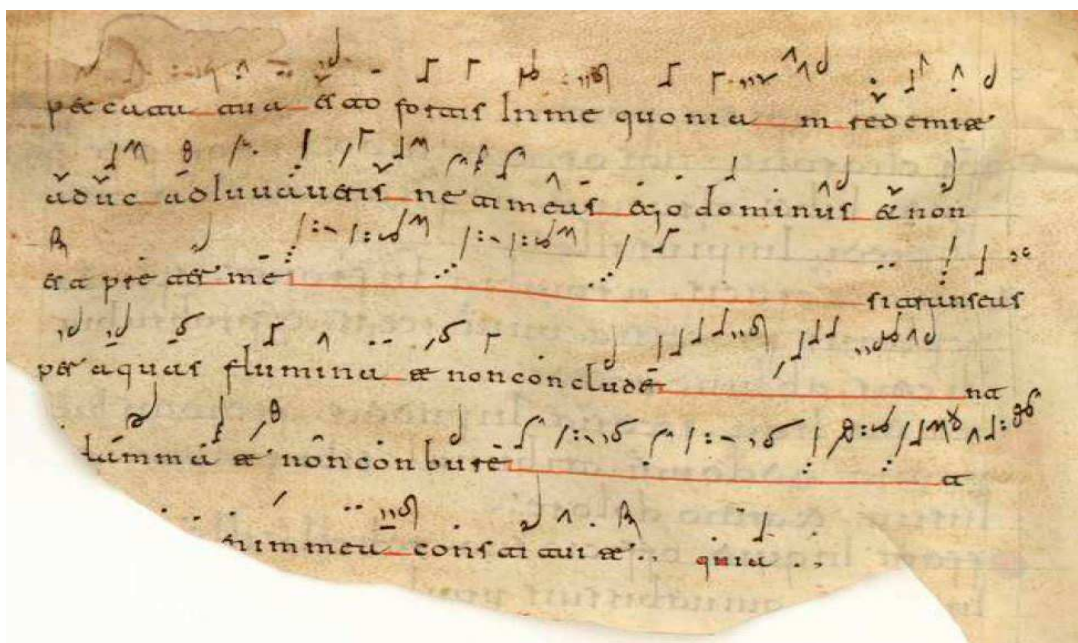
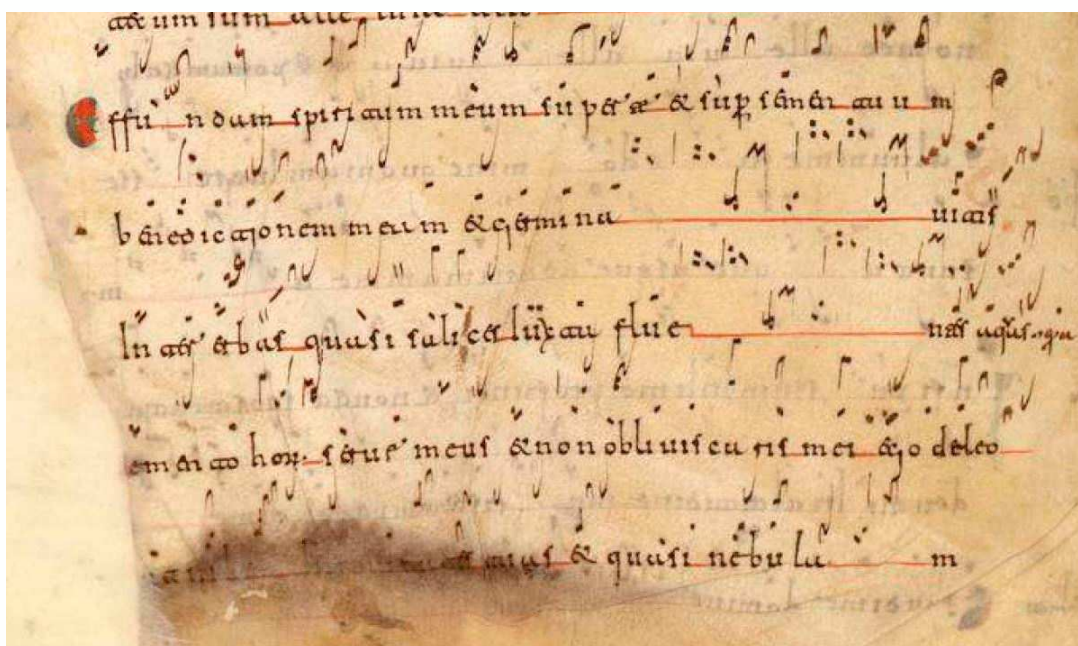
*I will pour out my spirit upon you,  
and my blessing upon your seed,  
and you will flourish as the grass,  
as willows by the flowing waters.*

*Because I am with you.*

*Remember these things, O my servant,  
because I am the Lord,  
and I am with you.*

Codex 30 (E-Mah Cod. 30), Fol 209v - 210r

LIBER MISTICUS *from the* Monasterio de San Millán de la Cogolla



# E ffundam spiritum meum

*I will pour out my spirit*

Words taken from the sacrificium chant  
*Haec dicit Dominus formans te* for St Vincent  
in the *Liber Misticus* from the Monasterio  
de San Millán de la Cogolla.  
(E-Mah Cod. 30, Fol. 209v - 210r)

Benedict Todd

Freely flowing, expressive, but without overt rigour \*  $\text{♩} = 66$

TREBLE  
Ef - fun dam, ef - fun - (un) - dam,

ALTO  
Ef - fun - dam, ef - (e) -

TENOR  
Ef - fun - dam, Ef - (e) -

BASS

(for rehearsal only)

*I will pour out my spirit upon you,*

ef - fun - dam ef - fun - fun dam, ef - fun - dam, ef - fun - dam spi - ri - tum, ef - (e) - fun - dam spi Ef - fun - dam, ef - fun - dam, ef - fun -

\* The indicated shifts in tempo and mood are an important component of the musical setting of this text. Their realisation in performance is crucial in characterising the individual sections and, thereby, in relating the musical structure to the textual shape of the original source-text. The tempo should be felt predominantly in minims (or  $\text{♩} = \text{♩} + \text{♩}$  in the case of 'uneven' groupings).

15 *mf* *mp* *p*

dam, \_\_\_\_\_ ef - fun - dam \_\_\_\_\_ spi - ri - tum \_\_\_\_\_

*mf* *p*

\_\_\_\_\_ fun dam \_\_\_\_\_ spi - ri - tum \_\_\_\_\_

*p*

ri - tum \_\_\_\_\_ me - um, spi - ri - tum \_\_\_\_\_

*mf* *p*

\_\_\_\_\_ dam, \_\_\_\_\_ spi - ri - tum spi -

23 *sempre p* *p* *p*

me - um \_\_\_\_\_ su - per te, \_\_\_\_\_

me - um \_\_\_\_\_ su - per - te, \_\_\_\_\_

tum, \_\_\_\_\_ su - per - te, \_\_\_\_\_

- ri - tum \_\_\_\_\_ su - per te, \_\_\_\_\_

27

*p* et su - per se - men tu - um

*pp* solo: se - men tu - um

*p* et su - per se - men tu - um

*pp*

*p* et su - per se - men tu - um

*pp*

*p* et su - per se - men tu - um

*pp*

and my blessing upon your seed,

*poco rit.* . . . A little slower  $\text{♩} = 58$

33

*(tutti)*  
*pp*

be - ne - dic - ti - o - nem me - am,

*pp*

be - ne - dic - ti - o - nem me - am,

*pp*

be - ne - dic - ti - o - nem me - am,

*pp*

be - ne - dic - ti - o - nem me - am,





Tempo 1., flowing  $\text{♩} = 66$

52

*mp dolce* > *p*

qua - si sa - li - ces iu - xta flu - en - tes a - quas, flu - en - tes

*mp dolce* > *p*

qua - si sa - li - ces, iu - xta flu - en - tes a - quas, flu -

*mp dolce* > *p*

qua - si iu - xta a - quas, a -

*mp dolce* > *p*

qua - si iu - xta flu - (u) - en - tes a - quas,

as willows by the flowing waters.

59

*p*

a - - - - - quas, sa - li - ces, flu - en - tes

*pp*

- en - tes a - quas flu - en - tes a - quas,

*pp*

- - - - - quas, flu - en - tes a - quas,

*pp*

flu - en - tes a - quas, flu - en - tes a - quas,

a - quas,



rit. . . . Slower

close to hum

With the rhythmic freedom of plainsong

78

(e) - cum sum (hum) sum (hum) Me - men - to Me - men - to

Remember these things, ...

Metrical again, but still rather slow ♩ = 52

82

(m) ser - ve, ser - ve me-us  
 (m) ser - ve, ser-ve me-us, ser-ve me  
 ho - rum ser - ve, ser-ve me - us,  
 ho - rum ser-ve me-us,

... O my servant,

Moving forwards a little, always flowing ♩ = 58

90

*p dolce*

qui - a, qui - a,

*mf* *p dolce*

- us qui - a, qui - a,

*mf* *p dolce* *poco*

me - us qui - a - (a), qui - a,

*mf* *p dolce* *poco*

me - us qui - a, qui -

because ...

97

*pp sempre* *poco rit.*

qui - a

*pp sempre*

qui - a

*pp sempre*

qui - a

*pp sempre*

-a, qui - a

Suddenly very broad, expansive  $\text{♩} = 48$

A tempo ( $\text{♩} = 58$ ), but gradually relaxing

104 *p* *moltiss.* *ff* *molto* *p* *mp*

E - go Do - mi - nus, E -

E - go Do - mi - nus, et E -

E - go Do - mi - nus, et E -

E - go Do - mi - nus, E -

... I am the Lord, and I am with you.

109 *mp* *p* *mp* *p* *mp*

- - - go te - (e) - - (e) -

- - - (e) - go te - (e) - - -

- - - go te - - - (e) -

- - - (e) - go te - - - (e) - - -

114

*mp* *p* *rit.*

(e) (e) (e)

*sim.* *p* *sim.*

(e) (e) (e) (e)

*mp* *p*

(e) (e) (e)

*sim.* *p*

(e) (e) (e)

121

*A little slower* *pp* *rall.* *ppp*

cum sum.

*pp* *ppp*

te - cum, te - cum sum.

*pp* *ppp*

2. te - cum, te - cum sum.

*pp* *pp* *ppp*

te - cum, te - cum sum.