

EVENSONG

Text and Music by Patricia Van Ness

Text Translated into Latin by Richard Schenk, O.P. and Marianne Schlosser

I. Kyrios eleemon

II. Tu nos numquam reliquisti

III. Divisum cor meum quad multa turpia inhabitant

IV. Benedicas amicas nostris benevolentiam tuam relucetibus

V. In confinio maris clamavi ad te

VI. *Elaboration on* In confinio

VII. Conquiescamus post contentionem placato corde

VIII. Altissima

IX. Amen

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*scored for*

Tenors/Baritones  
Solo Soprano  
Solo Oboe/Baroque Oboe  
Solo Violin/Viella  
Solo Violin/Baroque Violin  
Two Violas/Tenor Viols  
Three 'Cellos/Bass Viols

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*with thanks to*

Lydia Heather Knutson and Scott Metcalfe

*and special thanks to*

Rob Dobson

*for artistic and technical assistance*

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## EVENSONG

Text and Music by Patricia Van Ness  
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### I.

Kyrios eleemon  
Kyrios eleemon  
Kyrios eleemon

The Lord is merciful  
The Lord is merciful  
The Lord is merciful

Christos eleemon  
Christos eleemon  
Christos eleemon

Christ is merciful  
Christ is merciful  
Christ is merciful

Kyrios eleemon  
Kyrios eleemon  
Kyrios eleemon

The Lord is merciful  
The Lord is merciful  
The Lord is merciful

### II.

Tu nos numquam reliquisti,  
Artifex nostrae naturae gemmeae.  
Fons omnis pulchritudinis,  
fons nostri vitae desiderii.

We have never been abandoned by you,  
the creator of our jewel-like humanity.  
You are the source of all that is beautiful,  
the source of our desire to live.

Tu nos numquam reliquisti.  
Ad exuendos nos a nobis adiuvas.  
Donum donas nostrae fortitudinis;  
Dona patientiae et compassionis nobis.

We have never been abandoned by you.  
You aid us in the uncloaking of ourselves.  
You give us the gift of courage;  
gifts of patience and compassion are ours.

Tu nos numquam reliquisti.  
Clementem Deum corda nostra quaerunt et inveniunt,  
Fons omnis pulchritudinis,  
fons nostri vitae desiderii.

We have never been abandoned by you.  
Our hearts seek and find a gentle God.  
You are the source of all that is beautiful,  
the source of our desire to live.

### III.

Divisum cor meum quod multa turpia inhabitant.  
Fur ac perturbatio opprimunt me.  
Clamavi ad te.  
Et gratia tua tangit meas lacrimas ut lenis  
ventus vesperis,  
qui obumbratione vultum meum osculat.

My heart is divided and houses unlovely things.  
I am filled with anger and confusion.  
I call to you.  
Your grace touches my tears like the  
evening stars;  
The gathering dusk kisses my brow.

In amplexu tuo ego et omnia mea,  
In amplexu tuo ego et omnia mea,  
tam pulchra quam et turpia.  
Benevolentia non caeca sed vidente omnia,  
tu tamen diligis me et accipis.

All that I am is embraced by you,  
All that I am is embraced by you,  
both lovely and not.  
Your loving-kindness is not blind,  
yet you, seeing all, love and respect me.

Unum petivi hoc requiram,  
ut accipiam magis magisque magnum  
mysterium  
quo saepe dubitato gaudium spiritus mei  
minuitur.  
Et gratia tua tangit meas lacrimas ut lenis  
ventus vespertis,  
qui obumbratione vultum meum osculat.

If I could be granted one wish, one desire,  
it would be to accept more and more of this  
mystery,  
for often, thinking otherwise, I lessen the joy  
of life.  
Your grace touches my tears like the  
evening stars;  
The gathering dusk kisses my brow.

IV.

Benedicas amicis nostris benevolentiam tuam relucens,  
stellis et lunae in caelo sappirino lucenti,  
benedicas nostris doloribus et cordibus confractis  
benedicas nobis in incerta luce vespertina.

Bless the friends who teach us your kindness,  
the stars and moon in the sapphire sky,  
bless our sorrows and our broken hearts,  
bless us in the twilight.

Benedicas nocti nos consolanti,  
odore florum atque arborum fragranti,  
benedicas lunae lumini taciturnas vias collustranti,  
benedicas nobis in incerta luce vespertina.

Bless the night that brings solace to us,  
scented with the growth of flowers and trees,  
bless the moon's rays falling on quiet paths,  
bless us in the twilight.

Benedicas aquis adamantes celsos relucens,  
et praeclaris viriditate varia,  
benedicas lupis intra nos conclusis,  
benedicas nobis in incerta luce vespertina.

Bless the ponds that reflect the great diamonds,  
the hidden gardens of multiple greens,  
bless the wolves who stand within us,  
bless us in the twilight.

V.

In confinio maris clamavi ad te,  
quando divitiae tuae dimittant me  
inanem,  
in desiderio meo, ut eripias nos de morte  
et miseria,  
in pallida tristitia atque doloris angustia.

By the edge of the sea I lift up my voice to you,  
for the times when all that you are seems not  
enough to me,  
when I want you to snatch us from death and  
suffering,  
when I feel the bleakness and terror of grief.

Conditor maris fluctuum,  
respiens dignitatem nostram quam fundasti,  
creator siderum et caelorum volubilium antiquitus,  
creator omnium vivorum,

Maker of the waves of the sea,  
you who honor and build our dignity,  
creator of the stars and the eternal sky,  
creator of all life,

in confinio mortis amplecteris nos infirmos  
et afflictos,  
velans nos et spe et fortitudine,  
tu foves nos compassione  
tua,  
tu foves nos dolore divino.

you embrace us in our illness, our misery,  
as we are dying,  
you clothe us in strength and hope,  
you surround us with your sorrow for our  
suffering,  
you surround us with your grief.

Ad confinia noctis dubiae coram mare  
vigilo,  
fons fecunda vitae ac speciositatis,  
tu qui desideras ut cognoscamus dilectionem tuam,  
tu qui nos numquam reliquisti.

By the edge of the sea I stand and watch the  
coming of the night,  
abundant giver of life, of every lovely thing,  
you who desire us to know your love,  
you who have never turned away from us.

VI. Elaboration, In confinio (verses three and four)

VII.

Conquiescamus post contentionem placato corde.

May we rest, our striving quieted.

Accipiamus abundantiam vitae florecentis.

May we accept the intricate unfolding of life.

Videamus tuam pulchritudinem  
et gaudium,

May we see your beauty and your joy,  
circling our souls,

circa nostras animas in speciosis formis aureis.

exquisite patterns, fashioned in gold.

VIII.

Altissima,  
in miseria mea clamavi ad te,  
fons spei sempiterna,  
quae amas me et diligis sicuti sum,  
omnem dolorem sanans Salus originalis.

God,  
to you I cry in my sorrow,  
everlasting giver of hope,  
you who love and value me as I am,  
ultimate healer of all grief.

Altissima,  
lux incerta vespertina pacem tuam relucet,  
fons spei sempiterna.  
sicut caelum pallidum super me concamerans,  
omnem dolorem sanans Salus originalis.

God,  
twilight echoes your infinite peace,  
everlasting giver of hope.  
it arches over me like the pale dome of the sky,  
ultimate healer of all grief.

Altissima,  
plena sunt omnia creata tui notitia,  
fons spei sempiterna,  
Singulis in universi partibus scintilla viget vitae tuae,  
omnem dolorem sanans Salus originalis.

God,  
all creation is filled with the knowledge of you,  
everlasting giver of hope,  
every particle imbued with your vital spark,  
ultimate healer of all grief.

IX

Amen

Violin

*Dedicated with great thanks to Rob Dobson, Lydia Knutson, and Scott Metcalfe*

# EVENSONG

## I. Kyrios eleemon

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2010

♩ = 60

**24**

*Senza vibrato mp*

28

36

Viola/Tenor Viol

*Dedicated with great thanks to Rob Dobson, Lydia Knutson, and Scott Metcalfe*

# EVENSONG

## I. Kyrios eleemon

Text and Music by Patricia Van Ness  
Score rev. 26 November 2010

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

♩ = 60

17 *tutti*

*Senza vibrato sfz mp*

28

28

36

36

Violoncello/Bass Viol

*Dedicated with great thanks to Rob Dobson, Lydia Knutson, and Scott Metcalfe*

# EVENSONG

## I. Kyrios eleemon

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2010

♩ = 60

**17** *tutti*

Measures 17-36 of the musical score. Measure 17 starts with a whole rest. Measures 18-27 contain a series of half notes. Measure 28 has a whole rest. Measures 29-35 contain half notes. Measure 36 ends with a half note followed by a fermata.

*Senza vibrato sfz mp*

28

36

Violin/Baroque Violin

# EVENSONG

## II. Tu nos numquam reliquisti

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 80$   
21 **A**  
*p* Senza vibrato

32  
*Dolce*

43 **B**  
*mp* Molto legato *p* *mp* *p*

48  
*mp*

54

60 **C**  
*pp*

16



Viola/Tenor Viol I

# EVENSONG

## II. Tu nos numquam reliquisti

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

♩ = 80

**A**

21 6

*p* Senza vibrato *Dolce*

35

**B**

43

*mp* Molto legato *p*

49

*mp*

54

**C**

60

16

*pp*

Viola/Tenor Viol II

# EVENSONG

## II. Tu nos numquam reliquisti

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

♩ = 80

**A**

21 15

37

**B**

6 6

*mp Senza vibrato. Molto legato.*

54

60

**C**

16

*pp*

Violoncello/Bass Viol I

# EVENSONG

## II. Tu nos numquam reliquisti

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

♩ = 80

**A**

21 15

37

6 6 2

*mp* Senza vibrato. Molto legato.

54

60

**C**

16

*pp*

Violoncello/Bass Viol II

# EVENSONG

## II. Tu nos numquam reliquisti

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 80$

**A**

21 15

37 6 6 2 *mp* *Senza vibrato. Molto legato.*

54

**C**

60 16 *pp*

Violoncello/Bass Viol III

# EVENSONG

## II. Tu nos numquam reliquisti

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 80$

**A**

21 15

37

**B**

6 6 4

*mp* Senza vibrato. Molto legato.

55

**C**

60

16

*pp*

# EVENSONG

## III. Divisum cor

$\text{♩} = 112$   
26  
9 8

47 **A**  
10

57 16 9 9

94 **B**  
4

98 *p Senza vibrato. Molto legato..*  
U - num, u - num pe - ti - vi hoc re - qui - ram. Ma - gis

107 4  
ma - gis - que ma - gnum my - ste - ri - um.

115 3/4  
Gau - di - um spi - ri - tus me - i mi - nu - i -

119 3/4 2/4 3/4  
tur tu - a tan - git me - as la - cri - mas ut le - nis ven - tus ve - spe - re.

128 3  
Vul tum me - um o - scu -

Van Ness Tenorsong, III

138

The musical notation consists of a single staff in treble clef with a key signature of one flat (B-flat). The first measure (138) contains a half note G4, followed by a half note F4, a half note E4, and a half note D4, all connected by a slur. The second measure (139) contains a half note C4. The third measure (140) contains a whole rest. The fourth measure (141) contains a whole note G4. The piece concludes with a double bar line. Performance markings include *pp* above the staff and *lant.* below the staff. A large number '2' is positioned above the final measure.

Viola/Viella

# EVENSONG

## III. Divisum cor

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 112$

26 9 8

47 **A** 4 solo *p* Senza vibrato. Legato.

57 v

69 v

77

84 3 *pp*

94 **B** *p* Legato, with faint detach on dotted notes.



Viola/Vielle  
Van Ness, *Evensong, III*

102

Musical staff 102-110: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and quarter notes with various phrasings and slurs. A fermata is placed over the final note of the staff.

111

Musical staff 111-118: Treble clef, key signature of one flat. The staff continues with eighth and quarter notes. A fermata is placed over the final note, which is followed by a 3/4 time signature change.

119

Musical staff 119-125: Treble clef, key signature of one flat. The staff features a complex rhythmic pattern with time signature changes from 3/4 to 2/4 and back to 3/4. It includes slurs and a fermata over the final note.

126

Musical staff 126-137: Treble clef, key signature of one flat. The staff contains several measures of rests, with time signature changes to 4/4, 5/4, and 3/4. A fermata is placed over the final note, which is preceded by a five-finger fingering (5) and a slur.

138

Musical staff 138-145: Treble clef, key signature of one flat. The staff begins with eighth notes, followed by a fermata over a quarter note. The remainder of the staff consists of a long, flowing slur over several notes, ending with a double bar line. The dynamic marking *pp* (pianissimo) is written below the staff.

Violoncello/Bass Viol

# EVENSONG

## III. Divisum cor

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 112$

**26** **9** **8** **10** **A**

57 **16** **9** **9** **4** **B**

98 *tutti*

*p* Senza vibrato. Legato, with faint detach on dotted notes.

107 **4**

119

127 **3**

138 *pp*

Violin/Baroque Violin

# EVENSONG

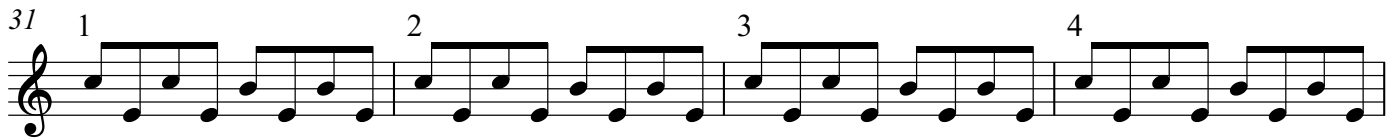
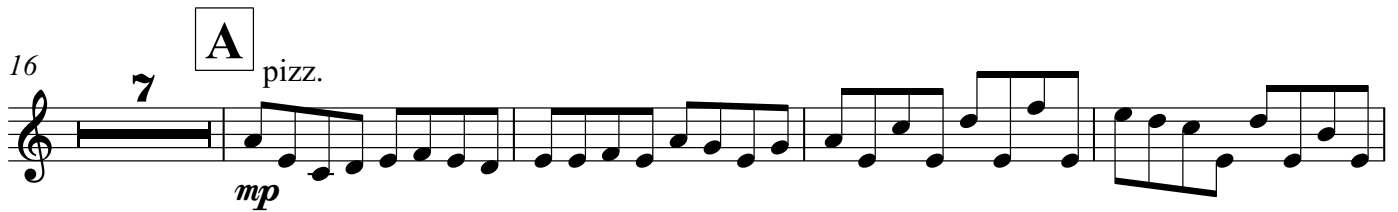
## IV. Benedicas

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

♩ = 59

15



Van Ness, Evensong, IV.

54

Musical staff 1: Treble clef, measures 54-61. Dynamics: *mf*, *mp*, *mf*.

62

Musical staff 2: Treble clef, measures 62-65. Dynamics: *mf*.

66

Musical staff 3: Treble clef, measures 66-73. Dynamics: *ppp*.

Viola/Tenor Viol

# EVENSONG

## IV. Benedicas

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

♩ = 59

**A**

22

22

45 **B**

tutti div.

3

2

55

2

tutti

62

Violoncello/Bass Viol I

# EVENSONG

## IV. Benedicas

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

♩ = 59

arco

1. 2. 3. 4.

*p* Senza vibrato. Molto legato.

9 1. 2. 3. 4.

17

23 **A** 1. 2. 3. 4.

31 1. 2. 3. 4.

39

45 **B** 1. 2. 3. 4.

*mp* *mf*

53 1. 2. 3. 4.

*mp* *mf* *mp* *mf*

61

*mp* *mf* *ppp*

Violoncello/Bass Viol II&III

# EVENSONG

## IV. Benedicas

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

♩ = 59

1. 2. 3. 4.

8

pizz. *p*

9 1. 2. 3. 4.

17

17

23 1. **A** 2. 3. 4.

31 1. 2. 3. 4.

31 1. 2. 3. 4.

39

39

45 1. **B** 2. 3. 4.

53 *mp* 1. 2. 3. 4. *mf*

53 1. 2. 3. 4.

61 *mp* *mf* *mp* *mf*

61

*mp* *mf* *pp*

Viola/Viella

# EVENSONG

## V. In confinio maris

Text translated into Latin by  
Richard Schenk O.P. and  
Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

solo ♩ = 60

*Senza vibrato. Molto legato. Rubato.*

9

15

22

tutti ♩ = 50

Viola/Viella hold g drone from here to end.



Oboe/Baroque Oboe

# EVENSONG

## VI. Elaboration, In confinio

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 27 November 2018

$\text{♩} = 60$

*mp* Senza vibrato. Sempre molto legato.

7

14

21

28

34

39

45

58

Viola/Tenor Viol

# EVENSONG

## VI. Elaboration, In confinio

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 27 November 2018

$\text{♩} = 60$

**6**

*mp* *sempre molto legato*

div.

**6** *tutti*

**6** *tutti*

**2**

**32**

*molto legato*

**pp**

Violoncello/Bass Viol

# EVENSONG

## VI. Elaboration, In confinio

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 27 November 2018

$\text{♩} = 60$

**6** *tutti*  
*mp* *sempre molto legato*

12 **6**

23 **2**

31 **2**

39 *div.*

49 **25** *tutti* *div.* **1** **2** **3** **4**  
*p* *molto legato*

85 **5** **6** **7** **8** **9** **10**

97 **11** **12** **13** **14** **15** *pp*

# EVENSONG

## VII. Conquiescamus

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 29 November 2018

♩ = 112 *Senza vibrato. Rubato. mf*      May we rest, our striving quieted;

Soprano

Con-qui-es-ca-mus post con-ten-ti-o-

Violin

♩ = 112 *Senza vibrato.*

Viola/Tenor Viol

Violoncello/Bass Viol

*mf*      *p*

---

9

S

- nem pla-ca-to cor de, \_\_\_\_\_ ac-ci-pi-

Vln

Vla/  
Tenor  
viol

Vc/  
Bass  
viol

*mf*      *p*

---

21

S

may we accept the intricate unfolding of life;  
a-mus a-bun-dan-ti-am vi-tae flo-res-den-tis, \_\_\_\_\_

30 *mf* may we see your beauty and your joy, circling our souls,

S

vi - de - a - mus tu - am pul - chri - tu - di - nem

Vln *mf* *p*

Vla/  
Tenor  
viol *mf* *p*

Vc/  
Bass  
viol *mf* *p*



41 exquisite patterns, fashioned in gold.

S

et gau - di - um, cir - ca no - stras a - ni - mas in spe - ci -



49

S

o - - - - sis for - - - - mis au - re - is.

*p*

Oboe

# EVENSONG

## VIII. Altissima

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 29 November 2018

♩ = 54

16 A 16

33 B *Senza vibrato. Molto legato.*  
*mp*

39 C  
*< mf*

48

54 *meno mosso b.54-55*  
*attacca*

Violin

# EVENSONG VIII. Altissima

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 29 November 2018

♩ = 54

**16** **A** **16** **B** **13**

**46** **C** *Senza vibrato. Molto legato.*  
*mf*

**53** *meno mosso b.54-55*  
*attacca*

Viola/Tenor Viol

# EVENSONG

## VIII. Altissima

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 29 November 2018

♩ = 54

**16** A 1 tutti 2 3 4 5 6

*mp* Senza vibrato. Molto legato.

**24** 7 8 9 10 11 12 13 14

**33** B 1 solo 2 3 4 5 6 7 8

**41** 9 10 11 12 13 C 1 tutti 2

*mf*

**48** 3 4 5 6 7 8

**54** 9 10 11 12 13 14 15

*meno mosso* b.54-55 *attacca*



Violoncello/Bass Viol

# EVENSONG

## VIII. Altissima

Text translated into Latin by Richard Schenk O.P.  
and Marianne Schlosser

Text and Music by Patricia Van Ness  
Score rev. 29 November 2018

♩ = 54

16 A

1 tutti 2 3 4 5

*mp Senza vibrato. Molto legato.*

24

33 1 solo B

2 3 4

41

1 tutti C 2

*mf*

48 3 4 5 6

*meno mosso b.54-55*

55

*attacca*

Oboe/Baroque Oboe

# EVENSONG

## IX. Amen

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 72$

7

8

9

17

5

*mp* Senza vibrato. Molto legato.

25

8

34

8

42

4

51

*pp*

# EVENSONG

## IX. Amen

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 72$

**16** **8**

*mp* Senza vibrato. Molto legato.

28

**6** **8**

52 *pp*

Viola/Tenor Viols

# EVENSONG

## IX. Amen

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 72$

4 *tutti*  
*mp* Senza vibrato. Molto legato.

8 8

17 5  
*mp*

25 3

34

42 2

51 *pp*

Violoncello/Bass Viol I

# EVENSONG

## IX. Amen

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 72$

4

tutti

*mp* Senza vibrato. Molto legato.

8

7

17

25

34

2

42

2

*pp* *mp*

51

*pp*

Violoncello/Bass Viol II

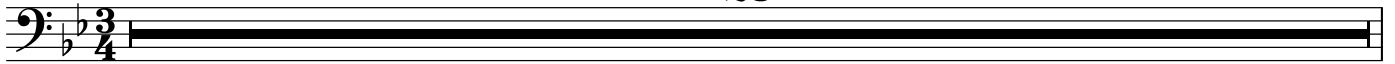
# EVENSONG

## IX. Amen

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

♩ = 72

23

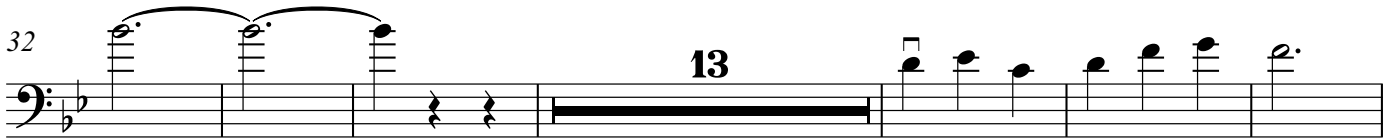


24



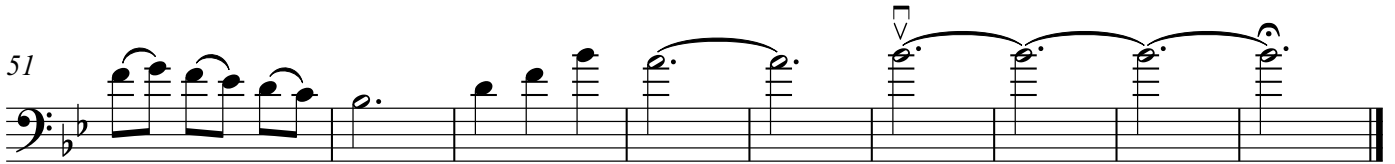
*mp* Senza vibrato. Molto legato.

32



13

51



*pp*

Violoncello/Bass Viol III

# EVENSONG

## IX. Amen

Text and Music by Patricia Van Ness  
Score rev. 26 November 2018

$\text{♩} = 72$

**15**

*mp* Senza vibrato. Molto legato.

25

34

**9**

*pp*  $\text{—}$  *mp*

51

*pp*