

Kathryn Rose

The Passion  
SATB

### **The Passion**

Since blood is fittest, Lord, to write  
 Thy sorrows in, and bloody fight;  
 My heart hath store; write there, where in  
 One box doth lie both ink and sin:

That when sin spies so many foes,  
 Thy whips, thy nails, thy wounds, thy woes,  
 All come to lodge there, sin may say,  
 No room for me, and fly away.

Sin being gone, oh fill the place,  
 And keep possession with thy grace;  
 Lest sin take courage and return,  
 And all the writings blot or burn.

-- George Herbert

Dotted crochets in the repetitive heartbeat-like ostinato that occurs throughout the piece (e.g. bars 1-15, tenor and bass) should be shortened to crochets in a very live acoustic.

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# The Passion

George Herbert

Kathryn Rose

$\text{♩} = 80$  (approx.)

**SOPRANO**  
Since blood is fit-test, Lord, to write Thy

**ALTO**  
Since blood is fit-test, Lord, to write Thy

**TENOR**  
Since blood is fit - test, Lord, to write thy sor - rows

**BASS**  
Since blood is fit - test, Lord, to write thy sor - rows

$\text{♩} = 80$  (approx.)

*For rehearsal only*

**S.**  
sor-rows in, and blood-y fight; my heart hath store; write there, where

**A.**  
sor-rows in, and blood-y fight; my heart hath store; write there, where

**T.**  
in, and blood - y fight: my heart hath store; write there, where

**B.**  
in, and blood - y fight: my heart hath store; write there, where

**F.R.O.**

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12

S. *p*  
in One box doth lie both ink and sin: That

A. *p*  
in One box doth lie both ink and sin: That

T.  
in One box doth lie both ink and

B.  
in One box doth lie both ink and

F.R.O.

16

S. *mp*  
when sin spies so ma - - ny

A. *mp*  
when sin spies so ma - - ny

T. *mp*  
sin: That when sin spies so ma - ny foes,

B. *mp* *mf*  
sin: That when sin spies so ma - ny foes, thy

F.R.O.

19

S. *mf* foes, thy nails, thy woes All come to lodge there sin may *mp* *mf*

A. *mf* foes, thy nails, thy woes All come to lodge there sin may *mp*

T. *mf* thy whips, thy wounds, thy woes, All come to lodge there Sin may *mp*

B. whips, thy nails, thy wounds, thy woes All come to lodge there Sin may *mf*

F.R.O.

25

S. say, No room for me, and fly a - way. Sin be - ing *mp*

A. say, No room, and fly a - way.

T. say, No room, and fly a - way. Sin be - ing gone, oh *p*

B. say, No room for me, and fly a - way. Sin be - ing gone, oh *p*

F.R.O.

31

S. gone, oh fill the place, and keep pos - ses - sion with thy grace; Lest

A. Lord, Lord, Lord, Lest

T. fill the place, and keep pos - ses - sion with thy grace; Lest

B. fill the place, and keep pos - ses - sion with thy grace; Lest

F.R.O.

37

S. sin take cour - age and re - turn, And

A. sin take cour - age and re - turn, And

T. sin take cour - age and re - turn, And

B. sin take cour - age and re - turn, And

F.R.O.

40

S. *p*  
all the wri - tings blot or burn.

A. *p*  
all the wri - tings blot or burn.

T. *mp* *p*  
all the wri - tings blot or burn.

B. *mp* *p*  
all the wri - tings blot or burn.

F.R.O.

Detailed description: This is a musical score for five parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and F.R.O. (likely a keyboard or guitar accompaniment). The score is for measures 40-43. The Soprano and Alto parts have a melodic line with a slur over measures 40-41 and a dynamic marking of *p* (piano) at the start of measure 42. The Tenor and Bass parts have a more complex rhythmic pattern, with a dynamic marking of *mp* (mezzo-piano) at the start of measure 41 and *p* at the start of measure 42. The F.R.O. part consists of chords and single notes. The lyrics are: 'all the wri - tings blot or burn.' The score ends with a double bar line at the end of measure 43.

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