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The Thorn Tree
SATB Choir, Descant, Keyboard,
Guitar, and Assembly

Scot Crandal/Genevieve Glen, OSB



CHORAL SERIES

The Thorn Tree

Music by
Scot Crandal

Text by
Genevieve Glen, OSB

FROM THE COLLECTION
Down to the River to Pray
Octavo Packet #30138612
CD #30138613



The Thorn Tree

Genevieve Glen, OSB

FLOWERING THORN

Scot Crandal

INTRO *Adagio, sempre legato* (♩ = ca. 68)

Keyboard

VERSE 1: Sopranos & Altos (or Solo)

p

1. In rock where time had carved a cave, The Sav - ior slept when he was

p

1. born— And un - der - foot lay stone and dust, And o - ver - head a tree of

p

1. thorn.

VERSE 2

Tenor *mp*

Bass

2. At Gab - ba - tha, where Pi - late sat, The Sav - ior met with fear and

mp

2. scorn— And un - der - foot lay stone and dust, And o - ver - head a bleed - ing

2. thorn.

più mosso

mf

rit.

p

VERSE 3 *meno mosso*

S *p*

A

3. In rock where time had carved a cave, The Sav - ior slept, his bod - y

T

B *p*

3. torn— And un - der - foot lay stone and dust, And o - ver -

3. head a bro - ken thorn.

p *più mosso*

cresc. *più mosso*

Piano introduction for Verse 4. The music is in G major and 2/4 time. It begins with a half note chord in the right hand and a half note chord in the left hand. The right hand then plays a series of eighth notes, and the left hand plays a series of quarter notes. The tempo is marked *mf* and *rit.*

VERSE 4

Descant *mf* **Broadly**

4. From rock where time had carved a cave, _____

Unison Choir *f*

4. From rock where time had carved a cave, The Sav - ior

Broadly

Piano accompaniment for the unison choir. The music is in G major and 2/4 time. It begins with a half note chord in the right hand and a half note chord in the left hand. The right hand then plays a series of eighth notes, and the left hand plays a series of quarter notes. The tempo is marked *f* and *Broadly*.

4. rose Eas - ter morn, _____ a field of wheat, And o - ver -

4. rose on Eas - ter morn— And un - der - foot, a field of wheat, And o - ver -

Piano accompaniment for the unison choir. The music is in G major and 2/4 time. It begins with a half note chord in the right hand and a half note chord in the left hand. The right hand then plays a series of eighth notes, and the left hand plays a series of quarter notes. The tempo is marked *f* and *Broadly*.

4. head, a flow'r-ing thorn! _____ *mp*

4. head, a flow'r-ing thorn! _____ *mp*

p

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are "4. head, a flow'r-ing thorn!". The first vocal staff has a dynamic marking of *mp*. The piano accompaniment has a dynamic marking of *p*.

S *p rit.*
A
4. And o - ver-head, a flow'r-ing thorn! _____

T *p rit.*
B

p rit.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are "4. And o - ver-head, a flow'r-ing thorn!". The first vocal staff has a dynamic marking of *p* and a *rit.* marking. The piano accompaniment has a dynamic marking of *p* and a *rit.* marking.

The Thorn Tree

(Hymn Version)

Genevieve Glen, OSB

FLOWERING THORN, LM

Scot Crandal

(♩ = ca. 72)

Capo 1: (A/C#)
Bb/D

(D)
Eb

1. In rock where time had carved a cave, The Sav - ior
 2. At Gab - ba - tha, where Pi - late sat, The Sav - ior
 3. In rock where time had carved a cave, The Sav - ior
 4. From rock where time had carved a cave, The Sav - ior

Keyboard

(A/C#)
Bb/D

(Bm)
Cm

(D/F#)
Eb/G

1. slept when he was born— And un - der - foot lay stone and
 2. met with fear and scorn— And un - der - foot lay stone and
 3. slept, his bod - y torn— And un - der - foot lay stone and
 4. rose on Eas - ter morn— And un - der - foot, a field of

(G)
Ab

(D/A) (Bm/A)
Eb/Bb Cm/Bb

(A)
Bb

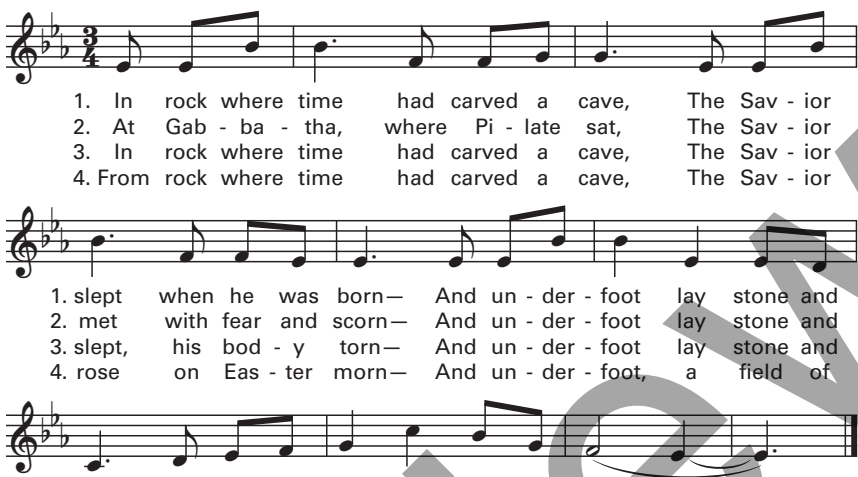
(D)
Eb

1. dust, And o - ver - head a tree of thorn. _____
 2. dust, And o - ver - head a bleed - ing thorn. _____
 3. dust, And o - ver - head a bro - ken thorn. _____
 4. wheat, And o - ver - head, a flow'r - ing thorn! _____

Assembly Edition

THE THORN TREE

Scot Crandal



1. In rock where time had carved a cave, The Sav - ior
 2. At Gab - ba - tha, where Pi - late sat, The Sav - ior
 3. In rock where time had carved a cave, The Sav - ior
 4. From rock where time had carved a cave, The Sav - ior

1. slept when he was born— And un - der - foot lay stone and
 2. met with fear and scorn— And un - der - foot lay stone and
 3. slept, his bod - y torn— And un - der - foot lay stone and
 4. rose on Eas - ter morn— And un - der - foot, a field of

1. dust, And o - ver - head a tree of thorn.
 2. dust, And o - ver - head a bleed - ing thorn.
 3. dust, And o - ver - head a bro - ken thorn.
 4. wheat, And o - ver - head, a flow'r - ing thorn!

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Textwriter Notes

This hymn was written after the fashion of a medieval carol. Medieval Christmas and Easter carols are simple songs that often borrow a symbolic image from nature—in this case, the thorn tree—and weave it into a repetitive text. Most frequently, the Christmas carols sing of Jesus’ birth in light of his death on the cross, as this text does. The repeated “stone” evokes the stone hearts, sealed like a tomb, into which Christ enters and from which he frees us, so that they become not tombs but fields of ripe wheat sprung from the grain that fell into the earth and died (verse 4). The “dust” evokes our mortality: from dust we came, to dust we will return—but the grains of dust, too, are transformed into wheat. The thorn tree evokes the suffering of Christ which makes this transformation possible: it overshadows his birth (verse 1), takes the form of a blood-stained crown of thorn during his passion (verse 2), seems broken and thrown away at his burial (verse 3), and finally bursts into flower, its beauty revealed, at his resurrection (verse 4).

—Genevieve Glen, OSB

