

# 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.

*p* *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*

*mf* *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**

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-

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

*mp*

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics "4. head, a flow'r-ing thorn!". The top staff has a melodic line with a slur over the last two notes, and the bottom staff has a similar line. The piano accompaniment is on the bottom staff, with chords in the right hand and a bass line in the left hand. Dynamics include *mp* and *p*.

4. And o - ver-head, a flow'r-ing thorn!

S *p rit.*

A

T *p rit.*

B

The second system of the musical score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment. The lyrics are "4. And o - ver-head, a flow'r-ing thorn!". The vocal parts have melodic lines with slurs and dynamics of *p* and *rit.*. The piano accompaniment features chords and a bass line with dynamics of *p* and *rit.*.

# 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



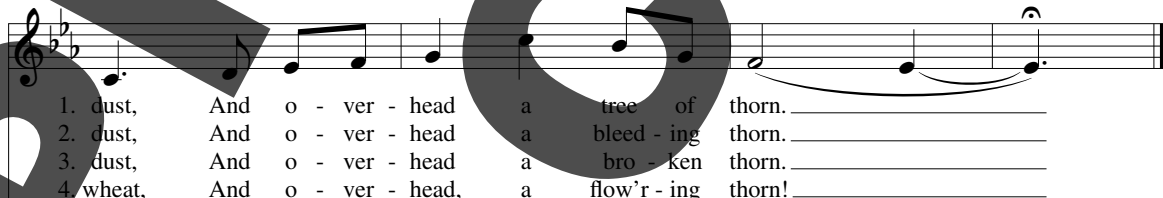
(G)  
Ab

(D/A)  
Eb/Bb

(Bm/A)  
Cm/Bb

(A)  
Bb

(D)  
Eb



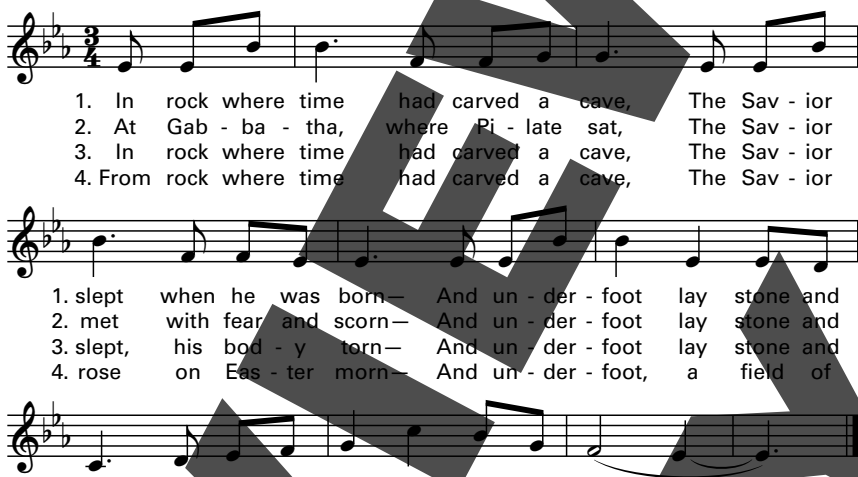
1. dust, And o - ver - head a tree of thorn.  
 2. dust, And o - ver - head a bleed - ing thorn.  
 3. dust, And o - ver - head a bro - ken thorn.  
 4. wheat, And o - ver - head, a flow'r - ing thorn!



## 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