

## MEDITATION

*Mary, Mournful Mother, Weeping*

– Purifoy

Cello

# Mary, Mournful Mother Weeping

John Purifoy

R. Vanasdlen

With deep contemplation ♩ = 80

2 3 4 5 6 7

*mp*

8 9 10 11 12 13

*mf*

14 15 16 17 18 19

*f* *dim.* *mp*

20 21 23 24 25 26 27

*mf* *slightly accented*

28 29 30 31 32

33 34 35 36 37 38 39

*f* *mp*

40 41 42 43 44 45 46

*p* *mf*

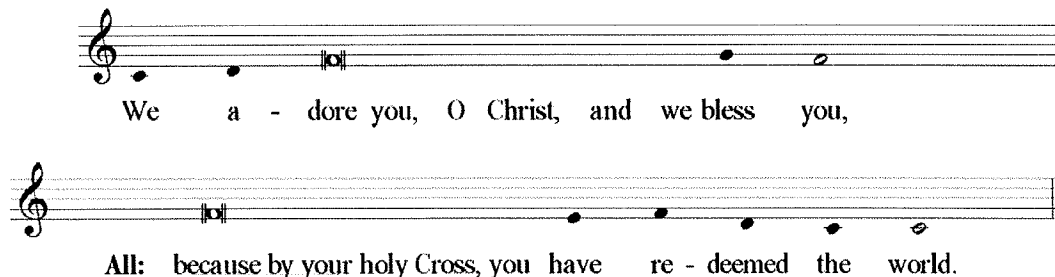
47 48 49 50 51 52 53 54

*mp* *mf*

Mary, Mournful Mother Weeping

Musical score for 'Mary, Mournful Mother Weeping' in bass clef, measures 55-72. The score is written in a single staff with a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measure 55 starts with a whole note chord. Measures 56-60 feature a melodic line with eighth notes. Measure 61 continues the melodic line. Measure 62 has a dynamic marking of *f*. Measure 63 has a dynamic marking of *f*. Measure 64 has a dynamic marking of *f*. Measure 65 has a dynamic marking of *f*. Measure 66 has a dynamic marking of *f*. Measure 67 has a dynamic marking of *mp*. Measure 68 has a dynamic marking of *mp*. Measure 69 has a dynamic marking of *mp*. Measure 70 has a dynamic marking of *p*. Measure 71 has a dynamic marking of *p*. Measure 72 has a dynamic marking of *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

## MEN INTONE:



We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.


## Meditation:

(READER Spoken)

It was early Friday morning when I saw my Son. That was the first glimpse I had of him since they took him away. His bruised and bleeding skin sent a sword of pain deep into my heart and tears down my cheeks. Then Pilate, from his chair of judgment, asked the crowd why they wanted my Son executed. All around me they shouted, "Crucify him!" I wanted to plead with them to stop, but I knew this had to be. So I stood by and cried silently.

Prayer: (ALL Spoken)

Lord Jesus, it is hard for me to imagine the anguish your mother felt at your condemnation. But what about today, when I hold a grudge ...? "Crucify him!" When I judge others...? "Crucify him!" Doesn't this bring tears of anguish to both you and your mother?  
 Forgive me, Jesus.



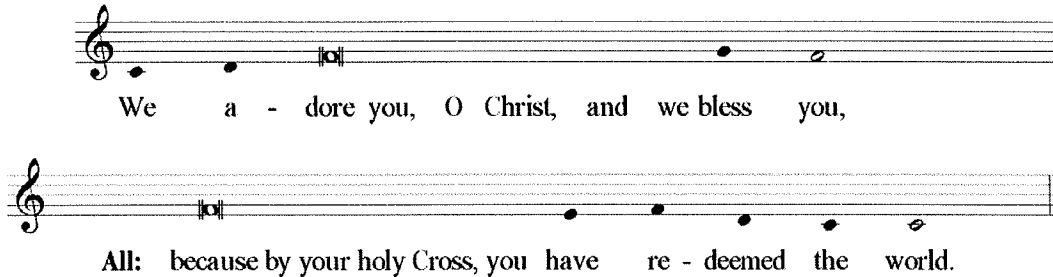
1. At the Cross her sta - tion keep - ing, Mar - y stood in

sor - row, weep - ing, when her Son was cru - ci - fied.

STATION 2

Jesus Takes the Cross

MEN INTONE:



We a - dore you, O Christ, and we bless you,  
All: because by your holy Cross, you have re - deemed the world.

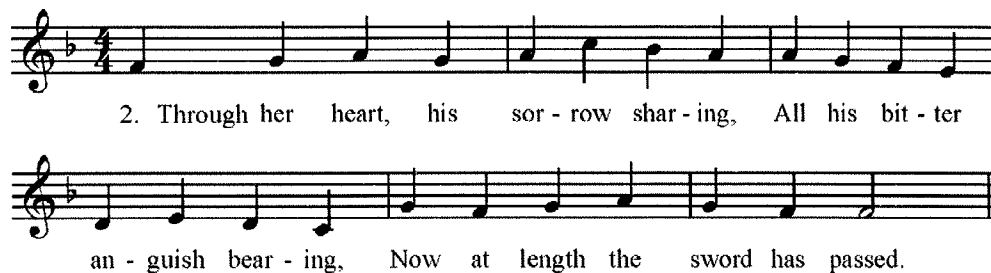
Meditation:

(READER Spoken)

Regaining a little strength, I walked with the crowds to the entrance of the square. A door flew open and my Son stumbled out, the guards laughing behind him. Two men dragged over a heavy wooden Cross and dropped it on his shoulders. Then they shoved him down the road. My pain for him was unbearable. I wanted to take the Cross from him and carry it myself. But I knew this had to be, so I walked on silently.

Prayer: (ALL Spoken)

Lord Jesus, I beg you to forgive me for the many times I have added more weight to your Cross by closing my eyes to the pain and loneliness of my neighbor. Forgive me for gossiping about others and for always trying to find excuses to avoid certain people who wish to talk with me. Help me to be like Mary, always seeking to lighten the crosses of others. Forgive me, Jesus. (be seated)



2. Through her heart, his sor - row shar - ing, All his bit - ter  
an - guish bear - ing, Now at length the sword has passed.

## MEN INTONE:

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

## Meditation:

(READER Spoken)

I followed close behind my Son as he stumbled toward Calvary. Nothing had ever hurt me more than to see him in such pain. I saw the Cross digging into his shoulders. My heart dropped when I saw him fall face to the ground, the heavy Cross landing squarely on his back. For a moment, I thought my beloved Son was dead. Now my whole body began to tremble. Then the guards kicked him. He rose slowly and began to walk again, yet they still whipped him. I wanted to protect him with my own body. But, I knew this had to be, so I walked on and wept silently.

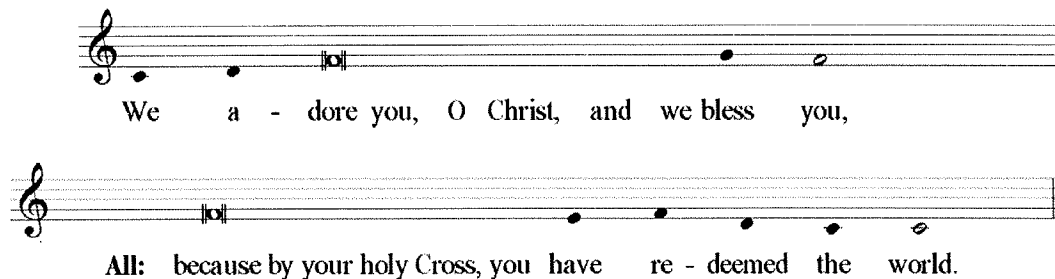
## Prayer: (ALL Spoken)

Lord, how often have I seen you fall, and, unlike Mary, have left you there without concern? How often have I seen people make mistakes and laughed at them? How often do I find myself getting angry when someone does things differently than I? Mary offered you her support through your entire passion. Help me to do the same for you by the support I give to others. Lord, have mercy on me.

3. O how sad and sore dis - tressed, Was that Moth - er

high - ly blest — Of the sole be - got - ten One!

## MEN INTONE:



Two staves of musical notation in G-clef, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The notes are simple quarter and half notes.

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

## Meditation:

(READER Spoken)

I had managed to break through the crowd and was walking side by side with my son. I called to him through the shouting voices. He stopped. Our eyes met, mine full of tears of anguish, his full of pain and confusion. I felt helpless; then his eyes said to me, "Courage! There is a purpose for this." As he stumbled on, I knew he was right. So, I followed and prayed silently.

Prayer: (ALL Spoken)

Lord Jesus, forgive me the many times our eyes met and I turned mine away. Forgive me the times things did not go my way and I let everyone know about it. Forgive me the times I brooded over little inconveniences or became discouraged and did not heed your call to courage! Yes, Lord, our eyes have met many times, but fruitlessly.



Two staves of musical notation in G-clef, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The notes are simple quarter and half notes.

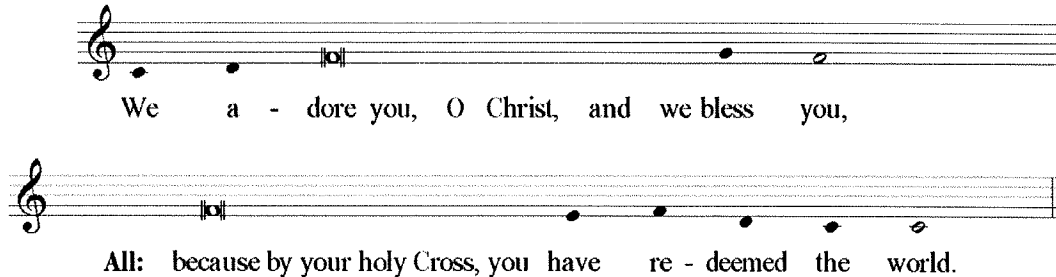
4. Christ a - bove in tor - ment hangs, She be - neath be -

holds the pangs — Of her dy - ing glor - ious Son.

STATION 5

Jesus is Helped by Simon

MEN INTONE:



We a - dore you, O Christ, and we bless you,  
All: because by your holy Cross, you have re - deemed the world.

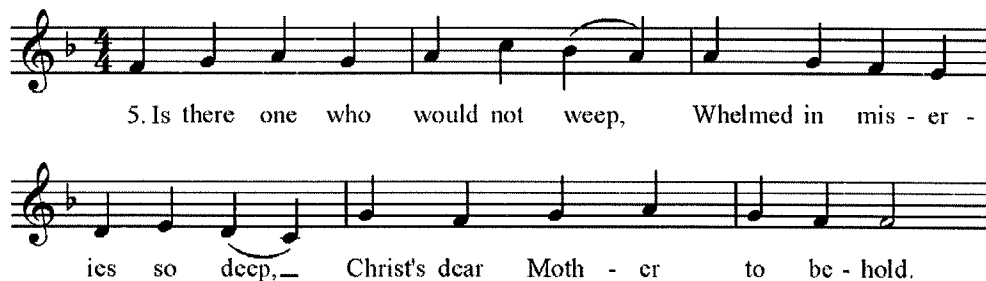
Meditation:

(READER Spoken)

I could now see almost complete helplessness on the face of my Son as he tried to carry his heavy load. Each step looked as if it would be his last. I felt his every pain in my heart and I wanted the whole thing to end. Then I noticed some commotion near Jesus. The guards had pulled a protesting man from the crowd. They forced him to pick up the back of the Cross to help lighten my Son's load. He asked the guards why this had to be. I knew, and so followed silently.

Prayer: (ALL Spoken)

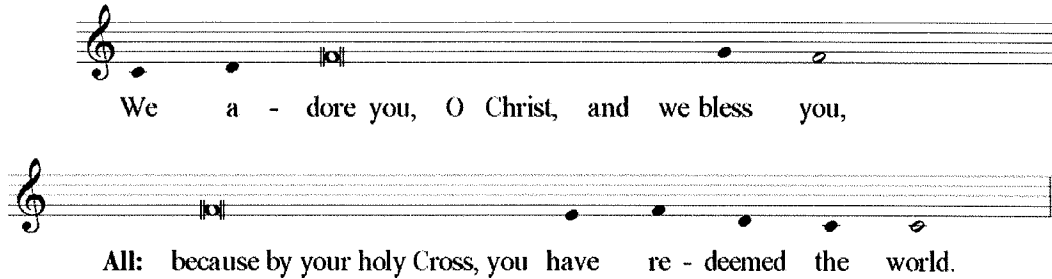
Lord Jesus, I have many times refused to help you. I have been a selfish person who has often questioned your word. Don't let me remain like Simon, but help me to be like your mother, Mary, who always silently followed and obeyed. (be seated)



5. Is there one who would not weep, Whelmed in mis - er -  
ics so deep, - Christ's dear Moth - er to be - hold.



**MEN INTONE:**



Two staves of musical notation in G-clef, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The notes are simple quarter and eighth notes.

We a - dore you, O Christ, and we bless you,  
 All: because by your holy Cross, you have re - deemed the world.

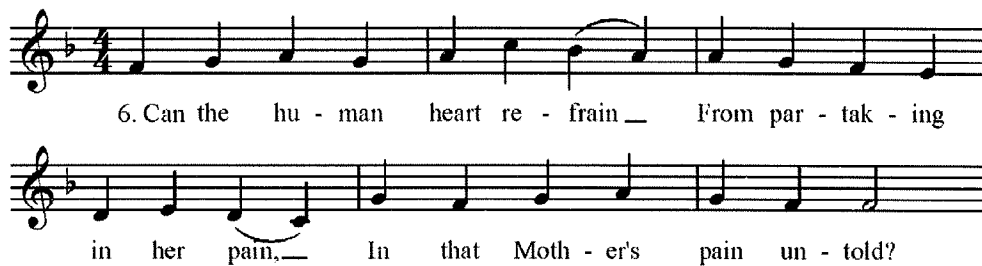
**Meditation:**

**(READER Spoken)**

As I continued close by Jesus, a woman pushed past the guards, took off her veil and began to wipe my Son's sweating, bloody face. The guards immediately pulled her back. Her face seemed to say, "Why are you doing this to him?" I knew, so I walked on in faith, silently.

Prayer: (ALL Spoken)

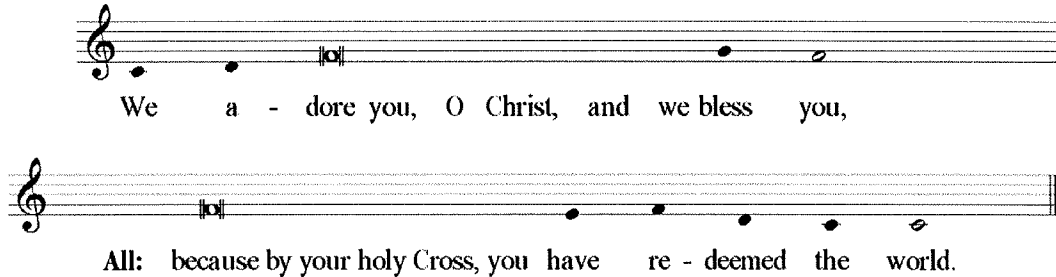
Lord, this woman gave you the best she could. On the other hand, I have wanted to take more than I give. So many opportunities arise every day for me to give to you by giving to others ----- but I pass them by. My Savior, never let me ask why again, but help me to give all I have to you.



Two staves of musical notation in G-clef, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The notes are simple quarter and eighth notes.

6. Can the hu - man heart re - frain \_ From par - tak - ing  
 in her pain, \_ In that Moth - er's pain un - told?

## MEN INTONE:



We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

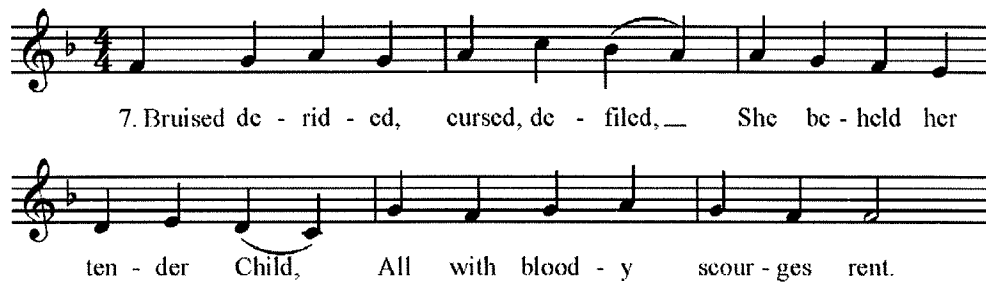
## Meditation:

(READER Spoken)

Again my Son fell, and again my grief was overwhelming at the thought that he might die. I started to move toward him, but the soldiers prevented me. He rose and stumbled ahead slowly. Seeing my Son fall, get up again, and continue on, was bitter anguish to me. But, since I knew this had to be, I walked on silently.

Prayer: (ALL Spoken)

Lord, of all people Mary was your most faithful follower, never stopping in spite of all the pain she felt for you. I have many times turned away from you by my sins and have caused others to turn away from you. I beg you to have mercy on me. (be seated)



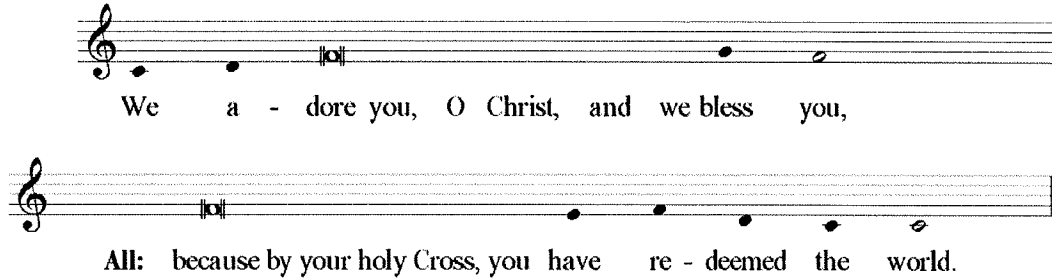
7. Bruised de - rid - ed, cursed, de - filed, — She be - held her

ten - der Child, All with blood - y scour - ges rent.

STATION 8

Jesus Meets the Holy Women

MEN INTONE:



We a - dore you, O Christ, and we bless you,  
All: because by your holy Cross, you have re - deemed the world.

Meditation:

(READER Spoken)

I was walking a few steps behind Jesus when I saw him stop. Some women were there crying for him and pitying him. He told them not to shed tears for him. They had the opportunity to accept him as the Messiah; like many others, they rejected him instead.

He told them to shed tears for themselves, tears that would bring their conversion. They did not see the connection between that and his walk to Death. I did, and as he walked on, I followed silently.

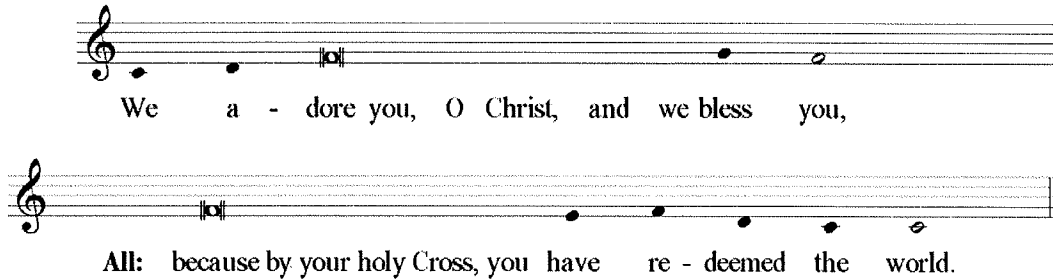
Prayer: (ALL Spoken)

My Savior, many times have I acted like these women, always seeing the faults in others and pitying them. Yet, very rarely have I seen my own sinfulness and asked your pardon. Lord, you have taught me through these women. Forgive me, Lord, for my blindness.



8. For the sins of his own na - tion Saw him hang in  
de - so - la - tion Till his spir - it forth he sent.

**MEN INTONE:**



We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

**Meditation:**

**(READER Spoken)**

This fall of Jesus was agony to me. Not only had he fallen on the rocky ground again, but now he was almost at the top of the hill of crucifixion. The soldiers screamed at him and abused him, almost dragging him the last few steps. My heart pounded as I imagined what they would do to him next. But, I knew this had to be, so I climbed the hill silently behind him.

Prayer: (ALL Spoken)

My loving Jesus, I know that many times I have offered my hand to help people but when it became inconvenient or painful to me I left them, making excuses for myself. Help me, Lord, to be like your mother, Mary, and never take my supporting hand away from those who need it. (be seated)



9. O thou Moth - er! Font of love, — Touch my spir - it

from a - bove, — Make my heart with thine ac - cord.

**MEN INTONE:**

We a - dore you, O Christ, and we bless you,

All: because by your holy Cross, you have re - deemed the world.

**Meditation:**

**(READER Spoken)**

With my Son finally relieved of the weight of the Cross, I thought he would have a chance to rest. But the guards immediately started to rip his clothes off his blood-clotted skin. The sight of my Son in such pain was unbearable. Yet, since I knew this had to be, I stood by and cried silently.

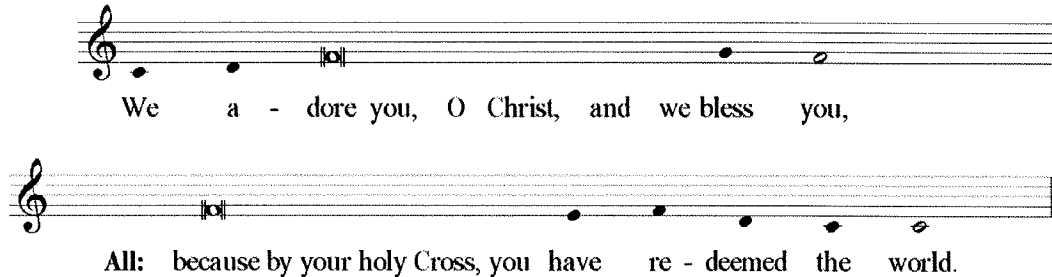
Prayer: (ALL Spoken)

Lord, in my own way I too have stripped you. I have taken away the good name of another by foolish talk, and have stripped people of human dignity by my prejudice. Jesus, there are so many ways I have offended you through the hurt I have caused others. Help me to see you in all people.

10. Make me feel as thou has felt; \_\_\_ Make my soul to

glow and melt \_\_\_ With the love of Christ, my Lord.

## MEN INTONE:



The image shows two staves of musical notation in treble clef. The first staff contains the lyrics "We a - dore you, O Christ, and we bless you," with notes on a G-clef staff. The second staff contains the lyrics "All: because by your holy Cross, you have re - deemed the world." with notes on a G-clef staff.

Meditation:

(READER Spoken)

As they threw Jesus on the Cross, he willingly allowed himself to be nailed. As they punctured his hands and his feet I felt the pain in my heart. Then they lifted up the Cross. There he was, my Son, whom I love so much, being scorned as he struggled for the last few moments of earthly life. But I knew this had to be, so I stood by and prayed silently.

*The assembly may be seated.*

*Ricardo will lead the instruments in tuning.*

*After a brief pause, Ron will stand the choir and the Prologue begins.*

*The Seven Last Words of Christ from the Cross –*  
R. Vanasdlen

**Prologue**

- I. The Word of Forgiveness**
- II. The Word of Salvation**
- III. The Word of Relationship**
- IV. The Word of Abandonment**
- V. The Word of Distress**
- VI. The Word of Triumph**
- VII. The Word of Reunion**

Cello

# The Seven Last Words on the Cross

## Prolouge

R. Vanasden

Tenderly ♩ = 72

mp

8

16

24

30

39

rit.



Cello

# The Seven Last Words of Christ from the Cross

R. Vanasdlen

## *I The Word of Forgiveness*

*mp* = 72

7

13

6

7

29

Cello

# The Seven Last Words of Christ from the Cross

R. Vanasdlen

## II "The Word of Salvation"

♩ = 72

6  
*mp*

12

18  
*mp*

26  
*mf*

46  
*mp* *mf*

53  
*mp* *p*

63  
*mf* *f* *rit.*

# The Seven Last Words of Christ from the Cross

R. Vanasden

## III "The Word of Relationship"

♩ = 72  
*pp*

8  
*mf* *mp* *f* *mp*

16  
*mp*

22  
*ff* *ff*

28  
*mf* *mp*

60

66

72  
*pp*

# The Seven Last Words of Christ from the Cross

R. Vanasdlen

## IV The Word of Abandonment

$\text{♩} = 72$   
*ff*

8

14 *ff*

20

26 *mf*

33 *mp*

39 *mp*

45

The Seven Last Words of Christ from the Cross

Cello - IV The Word of Abandonment

51

Musical staff 51: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth-note chords and quarter notes, with two downward bow marks above the staff.

57

Musical staff 57: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth-note chords and quarter notes.

63

Musical staff 63: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of quarter notes and eighth-note chords, with upward accents above the staff.

70

Musical staff 70: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of quarter notes and eighth-note chords, with upward accents above the staff.

77

*rit.*

Musical staff 77: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth-note chords and quarter notes, with upward accents above the staff. The word "rit." is written above the staff.

Cello

# The Seven Last Words of Christ from the Cross

R. Vanasdlen

## *V The Word of Distress*

The musical score is written for Cello in a 4/4 time signature and a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff begins with a whole note G2, followed by a whole rest, then a half note G2, and another whole rest. A slur covers the final two notes, with a '4' above the staff indicating a four-measure phrase. The second staff starts at measure 11 with a half note G2, followed by a double bar line and a key signature change to one flat (B-flat). Measure 14 is marked with a '14' above the staff. The music continues with eighth and quarter notes, including a triplet of eighth notes. The third staff starts at measure 29 and features a 'rit.' (ritardando) marking. The piece concludes with a double bar line.

Cello

# The Seven Last Words of Christ from the Cross

R. Vanasdlen

## VI The Word of Triumph

24

*mp*

30

36

*f*

43

*mp*

50

*pp*

*rit.*

2

Detailed description: This is a musical score for Cello, titled "VI The Word of Triumph" by R. Vanasdlen. The score is in 4/4 time and consists of five staves of music. The first staff begins at measure 24 with a dynamic marking of *mp*. The second staff starts at measure 30. The third staff starts at measure 36 with a dynamic marking of *f*. The fourth staff starts at measure 43 with a dynamic marking of *mp*. The fifth staff starts at measure 50 with a dynamic marking of *pp* and includes a *rit.* (ritardando) marking. The score concludes with a double bar line and a fermata over the final note.

Cello

# The Seven Last Words of Christ from the Cross

R. Vanasdlen

## VII The Word of Reunion

♩ = 72

6

*mf* *mp*

13

9

*mf*

27

*f* *f* *mf*

36

rit.

*pp* *rit.*



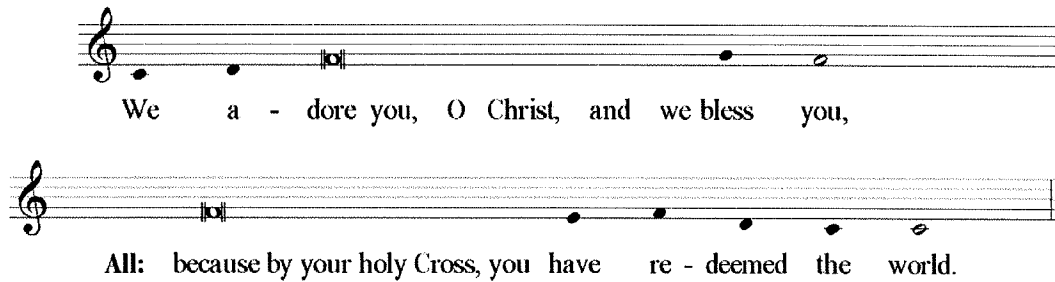
## THREE TO FIVE MINUTES OF SACRED SILENCE

**(please stand)**

**Prayer: (ALL Spoken)**

Let us pray:

Lord, what pain you endured for me. And what pain your mother went through, seeing her only Son die for love of me! Yet, both you and she are ready to forgive me as soon as I repent of my sin. Help me, Lord, to turn away from my sinfulness.

*The assembly stands.***MEN INTONE:**


Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The lyrics are: "We a - dore you, O Christ, and we bless you, All: because by your holy Cross, you have re - deemed the world."

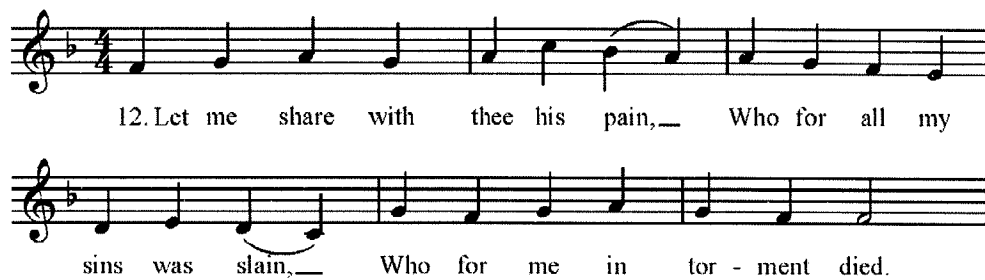
We a - dore you, O Christ, and we bless you,  
All: because by your holy Cross, you have re - deemed the world.

**Meditation:****(READER Spoken)**

What greater pain is there for a mother than to see her Son die right before her eyes! I, who had brought this Savior into the world and watched him grow, stood helplessly beneath his Cross as he lowered his head and died. His earthly anguish was finished, but mine was greater than ever. Yet, this had to be and I had to accept it, so I stood by and I mourned silently.

Prayer: (ALL Spoken)

My Jesus, have mercy on me for what my sins have done to you and to others. I thank you for your great act of love. You have said that true love is laying down your life for your friends. Let me always be your friend. Teach me to live my life for others, and not fail you again.

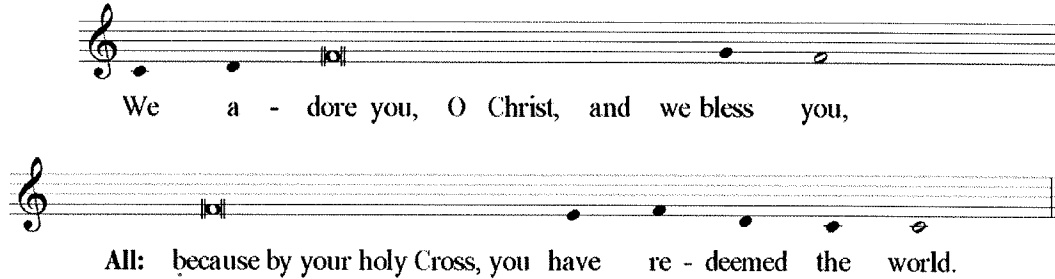


Two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The lyrics are: "12. Let me share with thee his pain, — Who for all my sins was slain, — Who for me in tor - ment died."

12. Let me share with thee his pain, — Who for all my  
sins was slain, — Who for me in tor - ment died.



**MEN INTONE:**



Two staves of musical notation in G-clef, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The lyrics are: "We a - dore you, O Christ, and we bless you, All: because by your holy Cross, you have re - deemed the world."

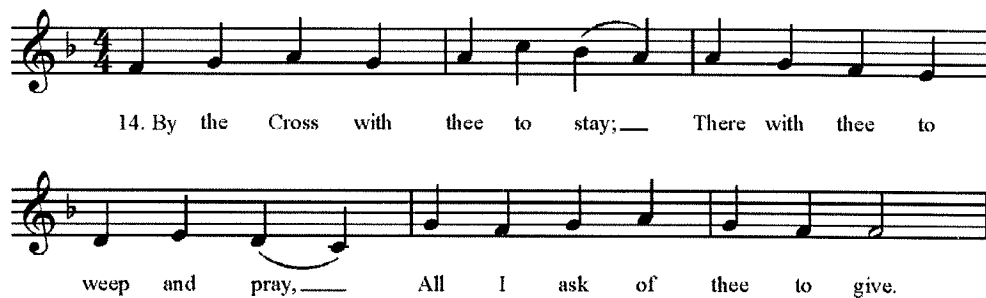
**Meditation:**

**(READER Spoken)**

We brought Jesus' body to a tomb and I arranged it there myself, silently weeping, silently rejoicing. I took one more look at my loving Son, and then walked out. They closed the tomb and before I left, I thought, I knew this had to be ..... it had to be for you! I would wait in faith silently.

Prayer: (ALL Spoken)

Yes, my Lord, this had to be because you love me, and for no other reason. All you ask is that I live a good life. You never said such a life would be easy. I am willing to leave sin behind and live for you alone, in my brothers and sisters. (be seated)



Two staves of musical notation in G-clef, 4/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The lyrics are: "14. By the Cross with thee to stay;— There with thee to weep and pray, — All I ask of thee to give."

## CONCLUSION

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(READER Spoken)

I could only be most grateful for the sacrifice of my Son for us. Yet, what emptiness I felt trying to live without him whom I loved so! But, only two days later that emptiness was filled beyond belief ---- he had risen! Our Savior had opened the doors to a new life. That is the way it had to be ---- because his undying love for you would not stop at anything less. I could rejoice forever, but not in silence.

Prayer: (ALL Spoken)

My Savior, thank you! Thank you for such endless love that helps me to rise out of my own sinfulness. I will try again to live a better life. Help me to always remember that love. Mary, mother of our risen Savior, teach me to be like you, and in my love for others, love him in return.

*The assembly may be seated.*

*Ave Maria – Vladimir Vavilov*

Cello

# Ave Maria

Vladimir Vavilov  
attr. to Giulio Caccini

Smooth, expressively ♩ = 80

*rit.*

1 2 3 4 5 6 7 8

*mp*

*a tempo*

9 10 11 12 13 14 15

16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

*mf*

31 32 33 34 35 36 37 38

*< f*

39 40 41 42 43 44 45 46 47

48 49 50 51 52 53

*mp*

54 55 56 57 58 59

*< mf*

Ave Maria

Cello

60 61 62 63 64 65

66 67 68 69 70 71

72 73 74 75 76

77 78 79 80

*f* *rit.* *mf* *mp* *pp*

Detailed description: This is a musical score for the Cello part of the Ave Maria. It consists of four staves of music in bass clef with a key signature of one sharp (F#). The first staff (measures 60-65) features a steady eighth-note pattern that begins to rise in pitch, marked with a forte (*f*) dynamic. The second staff (measures 66-71) continues the eighth-note pattern, which becomes more rhythmic and includes some sixteenth-note figures. The third staff (measures 72-76) is characterized by a dense, sixteenth-note texture, starting with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The fourth staff (measures 77-80) shows a deceleration in the eighth-note pattern, with dynamics ranging from mezzo-forte (*mf*) to pianissimo (*pp*), ending with a fermata on the final note.

## CONCLUDING PRAYERS

V. Our Father ...

**ALL: Give us this day...**

V. Hail Mary, full of grace, the Lord is with thee.

Blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.

**ALL: Holy Mary, Mother of God,  
pray for us sinners now,  
and at the hour of death. Amen.**

V. Glory be to the Father, and to the Son, and to the Holy Spirit.

**ALL: As it was in the beginning, is now, and ever shall be, world without end.  
Amen.**

V. Pray for us, O holy Mother of God,

**ALL: That we may be made worthy of the promises of Christ.**

Let us pray.

Lord, graciously pour your grace into our hearts; that, as we have known the Incarnation of Christ, your Son, by the message of an angel, so by his Passion and Cross we may be brought to the glory of the Resurrection. Through Christ our Lord.

**ALL: Amen**

## We Depart in Silence

Special thanks to the Fr. Richard Furey, CSsR for the Meditations and Prayers.