



DOMINICAN ROSARY PILGRIMAGE

September 26, 2026

*Basilica of the National Shrine
of the Immaculate Conception
Washington, DC*

SCHEDULE OF EVENTS

10:00 AM Opening Procession
(Upper Church)

10:30 AM **Conference**
The Wonder of the Rosary
 Rev. Peter John Cameron, O.P.
 (Upper Church)

Tema I (En Español)
Que la Virgen te Acompa e:
El Rosario y la Presencia de Mar a
 Rev. Raphael M. Arteaga, O.P.
 (La Cripta)

11:00 AM Exposition of the Blessed Sacrament (Upper Church)
Confessions available until 1:45 pm (Memorial Hall)

NOON Book Signings
(Shrine Bookstore)

12:45 PM Choral Meditation
Schola Cantorum of the Parish of St. Vincent Ferrer
and St. Catherine of Siena
(Upper Church)

1:45 PM Benediction
(Upper Church)

2:00 PM **Conference**
Deepening Our Love of the Rosary
 Rev. Peter John Cameron, O.P.
 (Upper Church)



Scan to access the Pilgrims' Portal
for exclusive updates, resources,
and more!

Tema II (En Español)

Bajo tu Amparo:

El Rosario y la Compasión de María

Rev. Raphael M. Arteaga, O.P.

(La Cripta)

- 2:30 PM** **Enrollment in the Confraternity of the Most Holy Rosary**
Rev. Joseph-Anthony Kress, O.P., Promoter of the Holy Rosary
(Upper Church)
- 3:00 PM** **The Most Holy Rosary**
(Upper Church)
- 4:30 PM** **Vigil Mass**
Rev. Walter Wagner, O.P., homilist
(Upper Church)
- 7:00 PM** **Concert with the Hillbilly Thomists**
(Catholic University of America Mall)

In [between conferences](#), we invite everyone to spend a few moments in front of the Blessed Sacrament in the Upper Church. From 11:00 am to 1:45 pm, Confessions will be available downstairs in the Crypt Church. During this time, you may also visit the food trucks outside or the Basilica Café, located in the lower level of the Shrine, near the gift shop. At 12:00 pm, there will be a book signing at the bookstore.

Within walking distance of the National Shrine you can also enjoy lunch at a neighborhood restaurant or visit the National Shrine of Saint John Paul II, the Franciscan Monastery of the Holy Land, or the Rosary Walk and Gardens at the Basilica of the National Shrine of the Immaculate Conception.

WELCOME

September 26, 2026

GREETINGS, AND WELCOME TO THE FOURTH ANNUAL DOMINICAN ROSARY PILGRIMAGE!

Every pilgrimage begins with a simple act of setting out. We leave behind the familiar and place ourselves once again on the road with Christ, trusting that Our Lady will accompany us and lead us ever more deeply into the mystery of her Son. The Rosary is a prayer uniquely suited to this journey. As we walk with Mary through the joyful, sorrowful, glorious, and luminous mysteries of Christ's life, she teaches us to recognize His presence in our own lives—in our joys and sorrows, our struggles and hopes, our moments of clarity and moments of uncertainty. With Mary as our guide, the Rosary becomes both our prayer and our path.

The Dominican Friars are deeply grateful that you have joined us for this day of prayer, fellowship, and grace. Whether you have made this pilgrimage from across the country or are joining us for the first time, we pray that today will draw you closer to Our Lady and, through her, to Christ. She comes to us as Mother and teacher, leading us toward the treasures her Son desires to give: a renewed desire for the salvation of souls, the healing mercy of Christ in Confession, a deeper love for the Holy Eucharist, and the grace to unite ourselves more completely to Jesus in the Holy Sacrifice of the Mass.

This year, we are once again blessed by the preaching and witness of our Dominican brothers, who will help us enter more deeply into the mysteries of the Rosary and the life of faith. We also look forward to the traditions that have quickly become beloved hallmarks of this pilgrimage: the solemn Rosary procession, enrollment in the Confraternity of the Most Holy Rosary, and the joyful celebration of our faith through music and fellowship. These traditions remind us that we do not make this journey alone. We are part of a great Dominican family united across generations and throughout the world by a common love for Christ, His Mother, and the Rosary.

Today, the Dominican Family—Friars, Nuns, Sisters, Laity, members of the Rosary Confraternity, and pilgrims from near and far—joins its prayers to yours. Together, we entrust to Our Lady our families, our loved ones, our needs, and all those intentions we carry quietly in our hearts. May Our Lady of the Rosary walk with you on every step of your pilgrimage, obtain for you abundant grace and courage, and lead you ever closer to the Sacred Heart of her Son.

May this day renew in us the joy of being pilgrims of hope, disciples of Christ, and children of Mary.

In Christ, Our Lady, and St. Dominic,

The Dominican Friars

DOMINICAN ROSARY PILGRIMAGE SPEAKERS

Rev. Peter John Cameron, O.P. *Principal Preacher*



Father Peter John Cameron, O.P., was ordained a priest in 1986 for the Dominican Province of St. Joseph. Fr. Cameron is the founding editor-in-chief of *Magnificat*, where he worked from 1998-2018. He holds the Carl J. Peter Chair of Homiletics at the Pontifical North American College in Rome, and he teaches a seminar at the Angelicum. Fr. Cameron is the author of *Mysteries of the Virgin Mary: Living Our Lady's Graces* (Cluny Media, 2022).

Rev. Walter Wagner, O.P. *Homilist*



Fr. Walter Wagner entered the Order of Preachers on August 15, 1988. Since his ordination on May 21, 1993, he has served as a college teacher, a retreat master, novice master, and pastor. He is the Religious Assistant to the North American Association of Dominican Monasteries. Most recently, he served as pastor at the Parish of St. Vincent Ferrer Parish and St. Catherine of Siena in New York City from 2010 to 2021.

Rev. Raphael M. Arteaga, O.P. *Spanish Language Principal Preacher*



Fr. Raphael M. Arteaga, O.P., born and raised in the state of Rhode Island, met the Order of Preachers (the Dominicans) at Providence College, where he studied theology and graduated in 2019.

Fr. Raphael entered the Dominican Order two months after his college graduation and began his formation to become a Dominican Priest. He made his solemn profession of vows (until death) in February of 2025 and was ordained a deacon in March of the same year. Fr. Raphael was ordained a priest of Jesus Christ on May 23, 2026. Fr. Raphael is bilingual (Spanish-English) and is this year's Spanish preacher for the Dominican Rosary Pilgrimage.

Padre Raphael M. Arteaga, O.P., nació y se crió en el estado de Rhode Island. Conoció la Orden de Predicadores (los Dominicos) en la universidad (Providence College), donde estudió teología y se graduó en el 2019. P. Raphael entró la Orden de Predicadores dos meses después de graduarse y comenzó su formación para ser sacerdote dominico.

P. Raphael profesó los votos solemnes (hasta la muerte) en febrero del 2025 y fue ordenado como diácono en marzo del mismo año. P. Raphael fue ordenado como sacerdote de Jesucristo el 23 de mayo, 2026. P. Raphael es bilingüe (Español y Inglés) y es el predicador de lengua española de este año para la Peregrinación Dominicana del Rosario.

Rev. Joseph-Anthony Kress, O.P. *Promoter of the Holy Rosary & Main Celebrant*



Rev. Joseph-Anthony Kress, O.P., entered the Dominican Province of St. Joseph in 2010. He made his solemn profession on August 9, 2014 and was ordained a priest on May 21, 2016. In the spring of 2010, he graduated from Franciscan University of Steubenville with a Bachelor of Arts and subsequently received a Bachelor of Sacred Theology and Masters of Divinity from the Pontifical Faculty of the Immaculate Conception. Rev. Joseph-Anthony served as the chaplain to Catholic Hoos at the University of Virginia from 2017-2024. In 2025 he began to serve as the Promoter of the Rosary for the Province of St. Joseph and Associate Director of the Dominican Friars Foundation. He is a co-host of the *Godsplaining* podcast alongside three of his Dominican classmates. Over

the years he has worked in overseeing large-scale liturgies which include World Youth Day Krakow, USCCB Convocation, Rev. Emil Kapaun Homecoming, Amazing Parish conferences, and the National Eucharistic Congress. A native of St. Clairsville, OH, he is the youngest of three.

Schola Cantorum of the Parish of St. Vincent Ferrer and St. Catherine of Siena

The Parish of St. Vincent Ferrer and St. Catherine of Siena on Manhattan's Upper East Side is served by the Dominican Friars of the Province of St. Joseph. The present church was dedicated in 1918 to the designs of Bertram Grosvenor Goodhue and is recognized as the preeminent American example of French Gothic-style architecture. It is home to the National Shrine of St. Vincent Ferrer. The Pastor is the Reverend Peter Martyr Yungwirth, O.P.

The Schola Cantorum is the Parish's professional choir, comprised of 14 of the finest choral singers in New York. Schola Cantorum is the official term used by the Catholic Church to denote a liturgical choir and means "school of singing." The Schola sings for approximately 90 Parish liturgies per annum, for numerous weddings and funerals, and for special events around the City.

The Solemn Mass is at the heart of the Parish's liturgical and musical life and is the richest expression of the Church's Holy Sacrifice. As such, it is celebrated with full ceremonial on Sundays at 12 Noon at St. Vincent's, on major feast days, and to mark important occasions in the community. At each Solemn Mass, the Schola chants the Propers of the Mass—the Entrance, Offertory, and Communion Antiphons, the Responsorium (the Dominican version of the Gradual), and the Alleluia—according to the Dominican *Graduale*, the chant book particular to the Order of Preachers. Offertory and Communion motets follow their respective Antiphons, and in privileged seasons and on feastdays a choral Mass Ordinary is offered. This broad range of Latin repertoire surveys the very best in our treasured Catholic musical patrimony.

Archival recordings of the Schola Cantorum are available on its Soundcloud page: soundcloud.com/jamesdwetzel. Current and archival Music Lists and addition information is available on the Parish website: svsc.info/music.

James D. Wetzel has been the Director of Music and Organist of the Parish since 2015. James previously served as Organist and Choirmaster of midtown's Church of St. Agnes and as Organ Scholar of the Cathedral of St. John the Divine. From 2010-2023, he was the Assistant Conductor for the Greenwich Choral Society in Connecticut and for several years taught in the music department of Hunter College. He is the immediate past Dean of the New York City Chapter of the American Guild of Organists, the President of the Catholic Artists Society, and a member of the Society for Catholic Liturgy and the New York Purgatorial Society. A native of Pittsburgh and a graduate of the Juilliard School and the Manhattan School of Music, his private teachers have included Donald Fellows and Paul Jacobs (organ) and Robert Page and Kent Tritle (conducting).

QUEEN OF THE MOST HOLY ROSARY

The Dominican Rosary Pilgrimage processional statue bears the title Queen of the Most Holy Rosary, the beloved invocation with which Dominicans conclude the rosary: “Queen of the Most Holy Rosary, pray for us!” This original work of sacred art is in the Gothic style, but it also draws inspiration from the Spanish Baroque tradition, where richly embroidered fabrics were often used in processional statues. The statue was designed and created with great skill and devotion by the renowned German studio Albl Oberammergau, now in its 14th generation of master wood sculptors.

In keeping with the Gothic style, the details of the statue draw one into contemplation of God's goodness and wise ordering of creation. The Rosary, fashioned from white and black semi-precious stones, echoes the Rosary seen in Claudio's 17th-century painting of St. Rose of Lima. The mantle of Our Lady glimmers with gold and rose-gold embroidery, woven into 165 roses and crosses—a reminder of the 150 Hail Marys and 15 Our Fathers of the Dominican Rosary. The Christ Child, clothed in ivory with roses and fleur-de-lis to match his Mother's mantle, tenderly recalls that Our Lord took His flesh from the Blessed Virgin Mary.

The statue is carried beneath a graceful baldacchino that helps frame the statue and points upwards to her true throne in heaven. Look closely, and you will see Rosary beads, stars, and lilies delicately painted—gentle reminders of Our Queen's maternal love and her tender care for every prayer entrusted to her.

SOLEMN PROCESSION

Entrance Antiphon

Text adapted from:

St. Louis de Montfort & The Memorare

Michael Dominic O'Connor, O.P.



To - tus tu - us sum Ma - ri - a, To - tus tu - us e - go sum.

Om - ni - a me - a, Ma - ter Chri - sti, Om - ni - a me - a tu - a sunt.

*I am entirely yours, Mary, I am entirely yours.
All that I have, Mother of Christ, all that I have is yours.*

Blessing

Introductions

Dominican Rosary Pilgrimage Novena Prayer

God our Father, we thank you for the gift of your Son,
our Lord Jesus Christ, through whom we are
adopted as your beloved sons and daughters.

At Pentecost you poured out the Holy Spirit
upon Our Lady and the Apostles
while they were at prayer.

Pour out that same Holy Spirit upon us
as we meditate upon the mysteries of Christ
contained in the Most Holy Rosary.

Enlighten our faith, strengthen our hope, and
set us ablaze with love for you and our neighbor.
Graciously grant us St. Dominic's own zeal
for the salvation of souls.

Bless the Dominican Rosary Pilgrimage.
May it lead many souls to Jesus through Mary,
so that we may know you and your saving power
now and for all eternity.

We ask this through Christ our Lord. Amen.
Our Lady of the Rosary, pray for us!

DOMINICAN ROSARY PILGRIMAGE

The Dominican Rosary traditionally consists of 150 Hail Marys, one prayer representing each of the 150 Psalms included in Sacred Scripture. As friars and nuns sang the psalms, the laity joined their voices in raising Aves.

The Holy Rosary will be prayed during the Dominican Rosary Pilgrimage according to the Dominican form. However, throughout the day, we encourage pilgrims to visit the chapels of the basilica, dedicated for the day to the fifteen mysteries of the Rosary.

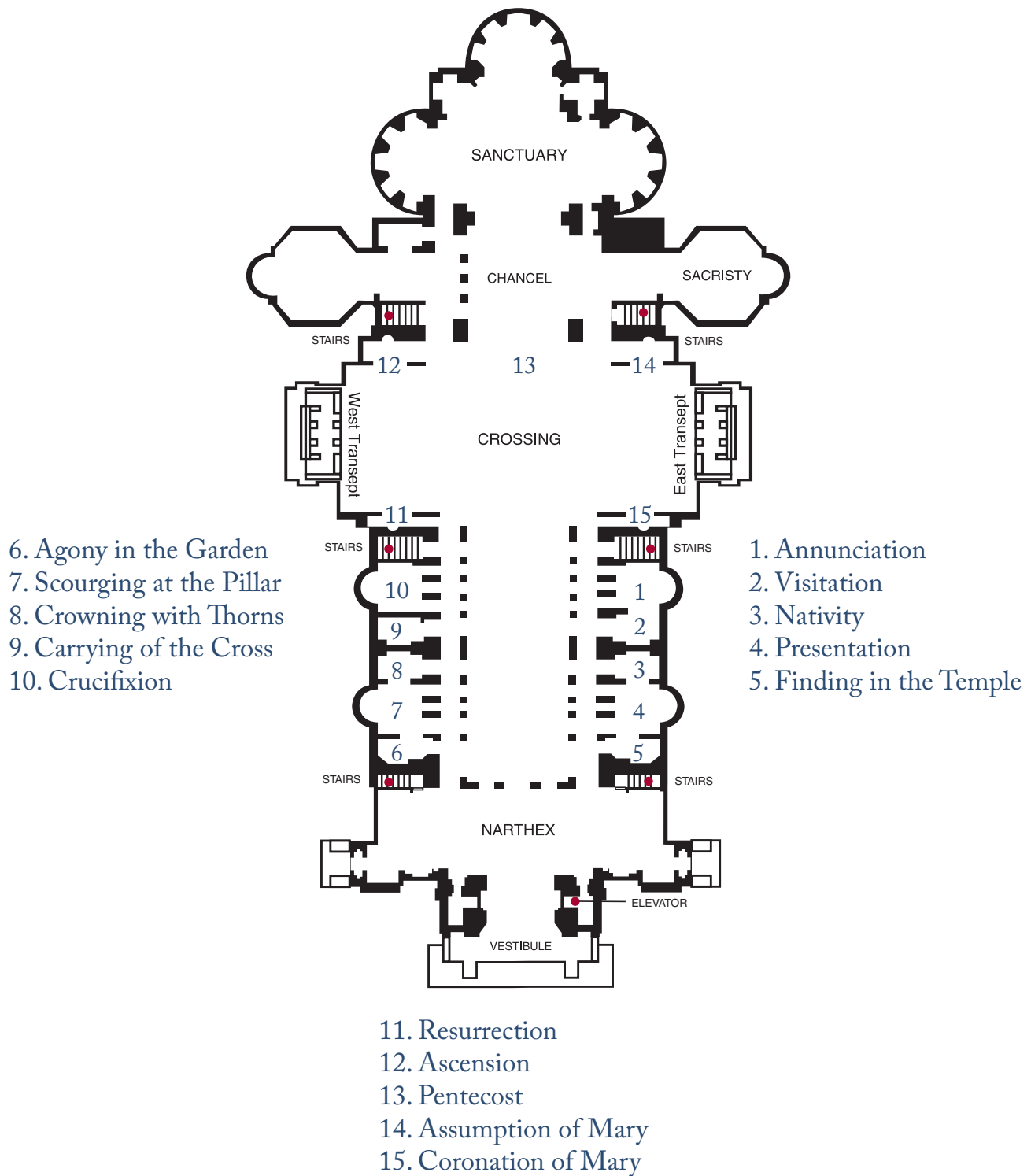
We invite you to visit each chapel and contemplate the mysteries of the lives of Jesus and the Virgin Mary. As an aid to your prayer, we suggest that you visit each chapel, meditating on the following intentions:

Annunciation	For vocations to the priesthood and religious life
Visitation	For expectant mothers to receive the care and support they need
Nativity	For those struggling with fertility and for an end to abortion
Presentation	For all the baptized, that they will worship God with zeal
Finding in the Temple	For the Church
Agony in the Garden	For those enduring hardship, that they accept the Father's will
Scourging at the Pillar	For all those who suffer injustice
Crowning with Thorns	For the conversion of political leaders
Carrying of the Cross	For those who suffer from addiction
Crucifixion	For persecuted Christians
Resurrection	For those who do not believe in Christ
Ascension	For an increase in hope in eternal life
Pentecost	For our friends and family members who have left the Church
Assumption of Mary	For Our Lady's intercession for the Eucharistic Revival
Coronation of Mary	For peace throughout the world

At each chapel we invite you to say one Our Father, one Hail Mary, one Glory Be and then conclude with the following prayer:

Pour forth, we beseech you, O Lord,
your grace into our hearts,
that we, to whom the Incarnation of Christ your Son
was made known by the message of an Angel,
may, through the intercession of the Blessed Virgin Mary,
by his Passion and Cross
be brought to the glory of his Resurrection,
through Christ our Lord. Amen.

MYSTERIES OF THE ROSARY



EXPOSITION OF THE MOST BLESSED SACRAMENT

Opening Hymn

O Salutaris Hostia



1. O sa - lu - tá - ris hó - sti - a, Quae cae - li pan - dis
2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

ó - sti - um: Bel - la pre - munt ho - stí - li - a, Da
gló - ri - a, Qui vi - tam si - ne tér - mi - no No -

ro - bur, fer au - xí - li - um.
bis do - net in pá - tri - a. A - men.

MUSIC DURING ADORATION

AD JESUM PER MARIAM

The Best of Rooms

Gerald Near
(b. 1942)

Christ, he requires still, wheresoe'er he comes
To feed or lodge, to have the best of rooms:
Give him the choice; grant him the nobler part
Of all the house: the best of all's the heart.

(Robert Herrick, 1591–1674)

Gerald Near, considered one of the finest church music composers active today, studied at the American Conservatory of Music in Chicago with Leo Sowerby, the “Dean of American church music” and at the University of Michigan. Near was the musician at St. Matthew’s Episcopal Cathedral in Dallas for many years before founding the music publishing house Aureole Editions.

To rise beyond the stars
(No. 1 from Two Hymns to the Virgin)

Leo Nestor
(1948–2019)

Not braids of gold, nor beauty in thy eyes,
Nor queenly dress, nor winsome maiden grace,
Nor youthfulness, nor music's melody,
Nor loveliness of angel in thy face,
Could draw the King of Heaven from sovereign place
To this our land of guild and sordidness
To be made flesh in thee, Mary, Mother of Grace,
Mirror of Joy and all our happiness.
But thy humility, so great in thee,
It broke the ancient barrier of wrath
Twixt God and us, to open heaven's bars.
Then of thy virtue, lend to us that we may follow,
Holy Mother, in thy path unwavering,
To rise beyond the stars.

(Giovanni Boccaccio, d. 1375)

Leo Nestor served as the Director of Music of this Basilica from 1984-2001 and was a Professor of the Catholic University of America's School of Music from 2001-2016. He earned a doctorate from the University of Southern California, was a founding member of the Conference of Roman Catholic Cathedral Musicians, and acted as musical advisor to the Secretariat for Divine Worship of the United States Conference of Catholic Bishops. Nestor was knighted into the Equestrian Order of St. Gregory in 2016.

Salve Regina á 6

Orlando di Lasso
(1532–1594)

*Salve Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevae.
Ad te suspiramus,
gementes et flentes in hac lacrimarum valle.
Eia, ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis Virgo Maria.*

Hail, holy Queen, Mother of mercy;
our life, our sweetness, and our hope, hail.
To you do we cry, poor banished children of Eve;
to you do we send up our sighs,
mourning and weeping in this vale of tears.
Turn then, our advocate,
your eyes of mercy upon us;
and Jesus, the blessed fruit of your womb,
show unto us after this our exile.
O clement, O pious, O sweet Virgin Mary.

(Marian Antiphon at Compline from Trinity until Advent)

Orlando di Lasso was born in Mons, in modern Belgium. From 1553-1555, he was *maestro di cappella* of the Roman Basilica of St. John Lateran. In 1556, Lasso was part of a contingent of Netherlandish singers invited by Duke Albrecht V of Bavaria to revitalize his court chapel choir in Munich. Named *Kapellmeister* in 1563, Lasso remained in Munich until his death.

O quam suavis est

Alonso Lobo
(c. 1555–1617)

*O quam suavis est, Domine, Spiritus tuus,
qui ut dulcedinem tuam in filios demonstrares
pane suavissimo de caelo praestito,
esurientes replebis bonis,
fastidiosos divites dimittens inanes.*

O how sweet, Lord, is your Spirit,
who, to show your kindness to your children,
has given the sweetest bread of heaven,
fills the hungry with good things,
[and] sends the haughty rich away empty.

(Wisdom 16:20, 21; Luke 1:52
Antiphon to the Magnificat at First Vespers of Corpus Christi)

Alonso Lobo, born in Osuna, Spain, grew up as a choirboy at the Cathedral in Seville under Francisco Guerrero. He studied at the University of Osuna and was made a canon of the collegiate church there. In 1591, he was named Guerrero's assistant in Seville, leaving two years later when appointment *maestro di capella* of Toledo Cathedral. He returned to Seville's Cathedral in 1604 as *maestro* and remained there until his death. Lobo's style is halfway in between the calm, reserved writing of Palestrina and Victoria and the expressivity found in the madrigal.

O sacrum convivium á 6

Francisco Guerrero
(1528–1599)

*O sacrum convivium
in quo Christus sumitur:
recolitur memoria passionis ejus:
mens impletur gratia:
et futurae gloriae nobis pignus datur,
alleluia.*

O sacred banquet
in which Christ is consumed,
the memory of his passion is renewed,
the mind is filled with grace,
and a pledge of future glory is given us,
alleluia.

(St. Thomas Aquinas, O.P., 1225–1274)

Francisco Guerrero, Cristóbal de Morales, and Tomás Luis de Victoria form the triumvirate of Spanish Renaissance composers of the first rank. Guerrero held the position of *maestro di capella* at the Cathedrals of Jaén and Seville, his native city. He traveled widely and published a popular account of his Holy Land pilgrimage. Guerrero's musical output is extensive and has remained popular since its publication, especially in Latin American Cathedrals. In many ways, his music anticipated functional harmonic usage of the Classical period.

Ave verum corpus

Peter Philips
(c. 1560–1628)

*Ave verum corpus
natum de Maria Virgine,
vere passum, immolatum
in cruce pro homine,
cujus latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum,
in mortis examine.
O dulcis, O pie, O Jesu, fili Mariae,
miserere mei.*

Hail, true body,
born of the Virgin Mary,
who truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
flowed water and blood:
may it be for us a foretaste
in the trial of death.
O sweet, O gentle, O Jesus, Son of Mary,
have mercy on me.

Peter Philips spent his childhood as a choirboy at St. Paul's Cathedral, London, under Sebastian Westcott, who also had trained the young William Byrd some twenty years earlier. Facing persecution as a Catholic, Philips left England in 1582 for Rome where he studied with Felice Anerio and served as organist of the English Jesuit College. After considerable travel, he settled in Antwerp in 1590. By 1597 he was employed in Brussels as organist to the chapel of

Albert VII, Archduke of Austria and Governor of the Low Countries. Sometime after 1600, following the deaths of his wife and child, Philips was ordained. He received a canonry at Soignies in 1610 and another at Béthune in 1622 or 1623.

He was one of the great keyboard virtuosos of his time, with some of his keyboard works found in the Fitzwilliam Virginal Book. His surviving motets number in the hundreds, and although retaining some English characteristics,

Agnus Dei from Missa Cantate

John Sheppard
(c. 1515–1558)

*Agnus Dei, qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

Lamb of God, who takes away the sins of the world,
have mercy on us.

Lamb of God, who takes away the sins of the world,
have mercy on us.

Lamb of God, who takes away the sins of the world,
grant us peace.

John Sheppard was appointed a Gentleman (professional singer) of the Chapel Royal, the body of priests and singers attached to the English monarch, during the reign of Henry VIII. Sheppard had previously served as *Informator Choristarum* (Choirmaster) at Magdalen College, Oxford. He was a composer for the Chapel Royal as well and, along with Thomas Tallis, was considered one of the finest English composer of his time. Sheppard was evidently a key figure in Mary Tudor's restoration of the elaborate Sarum Rite (the *de facto* national Rite of the Catholic Church originally emanating from the liturgical practices of Salisbury Cathedral) upon her accession to the throne in 1553.

Caro mea – Hic est panis á 8

Giovanni Pierluigi da Palestrina
(c. 1525–1594)

*Caro mea vere est cibus:
et sanguis meus vere est potus:
qui manducat meam carnem,
et bibit meum sanguinem,
in me manet, et ego in illo.
Sicut misit me vivens Pater,
et ego vivo propter Patrem,
et qui manducat me,
et ipse vivet propter me.*

*Hic est panis qui de caelo descendit,
non sicut manducaverunt patres vestri manna
et mortui sunt.
Qui manducat hunc panem
vivet in aeternum.*

My flesh is food indeed,
and my blood is drink indeed.
He who eats my flesh
and drinks my blood,
abides in me, and I in him.
As the living Father has sent me,
and I live by the Father;
so he who eats me,
the same also shall live by me.

This is the bread that came down from heaven;
not as your fathers did eat manna
and are dead.
He who eats this bread
shall live for ever.

(John 6:56–59)

Giovanni Pierluigi, born in the town of Palestrina near Rome, began his musical life as a chorister in the choir of the Basilica of St. Mary Major in 1537. Palestrina's first published book of Masses was so well received by Pope Julius III that he named him *maestro di cappella* of the Julian Chapel of St. Peter's Basilica in 1551. Palestrina held similar positions elsewhere in Rome, including at St. John Lateran (where he succeeded Orlando di Lasso) and St. Mary Major before returning to St. Peter's in 1571. Palestrina composed at least 105 settings of the Mass, nearly 400 motets, and countless other choral works, many of which were published in his lifetime. As the most famous and influential

Renaissance composer, his style is considered the definitive example of “correct” vocal writing, a technical mastery which earned him the moniker “Prince of Music.”

Cibavit nos

Giovanni Bassano
(c. 1558–1617)

*Cibavit nos ex adipe frumenti, alleluia,
et de petra, melle saturavit eos, alleluia,
et ex Altari tuo Domine
Christum sumimus, alleluia,
in quem cor et caro nostra exsultant, alleluia.*

He fed us with the fat of wheat, alleluia,
and filled them with honey from the rock, alleluia.
and from your altar, O Lord,
we receive Christ, alleluia,
in whom our heart and our flesh exult, alleluia.

(Psalm 80:17)

Giovanni Bassano was a key figure in the development of instrumental music in the Venetian school. He began playing cornett (a wooden instrument resembling a curved recorder) in the instrumental ensemble at Venice’s St. Mark’s Basilica around 1576. In 1601 he succeeded Girolamo Dalla Casa as the ensemble’s director, remaining at the post until his death. He collaborated with and promoted the music of the Basilica’s other musicians, most notably Giovanni Gabrieli. Bassano’s own compositions, especially his instrumental music, were known across Europe, and his detailed treatise on instrumental ornamentation is still used as a reference text.

Meditabor

(No. 2 from Vier sechsstimmige Motetten, Op. 133)

Josef Rheinberger
(1839–1901)

*Meditabor in mandatis tuis,
quae dilexi valde:
et levabo manus meas ad mandata tua,
quae dilexi.*

I will meditate on your commandments,
which I have loved exceedingly,
and I will lift up my hands to your commandments,
which I have loved.

(Psalm 118: 47, 48)

From 1860-1866, Josef Rheinberger was the organist of Munich’s Court Church of St. Michael (Michaelskirche). In 1877, he was named music director of Munich’s Royal Chapel. This influential position facilitated many of his ecclesiastical compositions, including the *Cantus Missae*, which is dedicated to Pope Leo XIII and for which Rheinberger was made a knight of the papal Order of St. Gregory the Great. When the present Royal School of Music was founded in Munich in 1867 by Hans von Bülow, Rheinberger was appointed its professor of organ and composition, a post he held until his death. Additionally, Rheinberger directed the Munich Choral Society from 1864-1877. Described by a contemporary as “unrivalled in skill, refinement, and devotion to his subject,” Rheinberger was to Catholic music in the 19th century what Palestrina was to the 16th century.

Let all mortal flesh keep silence

Sir Edward C. Bairstow
(1874–1946)

Let all mortal flesh keep silence,
and stand with fear and trembling,
and lift itself above all earthly thought.
For the King of kings and Lord of lords,
Christ our God, cometh forth to be our oblation,
and to be given for food to the faithful.
Before him come the choirs of angels,
with every principality and power;

the cherubim with many eyes, and winged Seraphim,
who veil their faces as they shout exultingly the hymn: Alleluia.

*(Cherubic hymn, Divine Liturgy of Saint James, 4th century,
trans. Gerard Moultrie, 1829–1885)*

The music of Edward Bairstow is an essential part of the Anglican choral tradition. He set his texts “with a beauty which makes one never able to think of the words without recalling the music,” as the Dean of York Minster Eric Milner-White remarked. Born in Huddersfield, Bairstow studied organ with John Farmer of Balliol College, Oxford, Frederick Bridge of Westminster Abbey, and Walter Alcock of the Royal College of Music. He earned a Doctorate of Music from the University of Durham in 1901. Bairstow succeeded T. Tertius Noble as organist of York Minster in 1913 after Noble emigrated to New York to found the St. Thomas Choir School. Bairstow stayed at the Minster until his death, even turning down an offer of appointment at Westminster Abbey in 1928, and was succeeded by his former pupil Francis Jackson. For his contributions to music, Bairstow was knighted in 1932.

Scapulis suis

George Malcolm
(1839–1901)

*Scapulis suis obumbrabit tibi Dominus,
et sub pennis ejus sperabis:
scuto circumdabit te veritas ejus.*

The Lord will overshadow you with his shoulders,
and under his wings shall you trust;
his truth shall compass you with a shield.

(Psalm 90: 4, 5)

George Malcolm was an English keyboardist, composer, and conductor who served as Master of Music at London's Westminster Cathedral from 1947–1959. He developed the choir's 'continental' sound and solidified Westminster's reputation as the premiere Roman Catholic choir in the world. Malcolm attended the Royal College of Music, Wimbledon College, and Balliol College, Oxford. After World War II, during which he served as a bandleader, he became well-known as an harpsichordist and pianist. After resigning from the Cathedral, he pursued a career as an orchestral conductor, fostering close relationships with the English Chamber Orchestra and the Northern Sinfonia orchestra.

Pater noster

Dan Locklair
(b. 1949)

*Pater noster, qui es in caelis:
sanctificetur nomen tuum:
adveniat regnum tuum:
fiat voluntas tua,
sicut in caelo, et in terra.*

*Panem nostrum quotidianum da nobis hodie:
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris:
et ne nos inducas in tentationem:
sed libera nos a malo.
Amen.*

Our Father, who is in heaven,
may your name be holy;
your kingdom come,
your will be done
as it is in heaven, even on earth.
Give us today our daily bread,
and forgive us our debt,
even as we forgive those indebted to us;
and lead us not into temptation,
but deliver us from evil.
Amen.

(Matthew 6:9–13)

Dan Locklair is a native of Charlotte, North Carolina. He holds a Master of Sacred Music degree from Union Theological Seminary's School of Sacred Music in New York City and a Doctor of Musical Arts degree from the Eastman School of Music in Rochester. Presently, Dr. Locklair is Composer-in-Residence and Professor of Music *emeritus* at Wake Forest University in Winston-Salem, North Carolina. His setting of the *Pater noster* was written for and is dedicated to the Choir of Men and Boys of St. Thomas Church on Fifth Avenue (the same choir once directed by T. Tertius Noble, Bairstow's predecessor mentioned previously) and its then-director of music Gerre Hancock.

O salutaris hostia "The Road Home"

Stephen Paulus
(1949–2014)

*O salutaris hostia,
quae caeli pandis ostium:
bella premunt hostilia,
da robur, fer auxilium.*

*Uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria.
Amen.*

O saving Victim,
who opens the gate of heaven:
hostile wars press on us;
your strength bestow, your aid supply.

To the Lord One in Three,
may there be sempiternal glory;
for life without end
he gives to us in our homeland.
Amen.

*(St. Thomas Aquinas, O.P., 1225–1274,
Verses 5 and 6 of Verbum supernum prodiens
Hymn at Lauds of Corpus Christi)*

Stephen Paulus was born in Summit, New Jersey and grew up in Minnesota. He earned a doctorate from the University of Minnesota. In 1983, he was named Composer-in-Residence at the Minnesota Orchestra, and in 1988 he was also named to a similar post at the Atlanta Symphony Orchestra. His output includes over 450 works for chorus, orchestra, chamber ensemble, solo voice, piano, guitar, organ, and band. The anthem's melody, known as "Prospect," is taken from *The Southern Harmony Songbook*, an influential shape-note collection from 1835. Paulus's arrangement was commissioned by the Dale Warland Singers in 2001. Today, the Schola sings it to the Eucharistic text most often heard at Exposition.

BENEDICTION OF THE MOST BLESSED SACRAMENT

Tantum ergo

Robert Lucas Pearsall
(1795–1856)

*Tantum ergo sacramentum
veneremur cernui:
et antiquum documentum
novo cedat ritui:
praestet fides supplementum
sensuum defectui.*

*Genitori, genitoque
laus et jubilatio,
salus, honor,
virtus quoque sit et benedictio:
procedenti ab utroque
compar sit laudatio.
Amen.*

So great, therefore, the Sacrament
let us venerate bowing low:
and the ancient document
gives way to the new rite:
furnish faith as assistance
to the deficiency of the senses.

To the Begetter, to the Begotten,
praise and jubilation,
salvation, honor,
power also be and blessing:
to the One proceeding
from both be equal praise.
Amen.

*(St. Thomas Aquinas, O.P., 1225–1274,
Verses 5 and 6 of Pange lingua, gloriosi sung at Benediction)*

Divine Praises

Blessed be God.
Blessed be His Holy Name.
Blessed be Jesus Christ, true God and true man.
Blessed be the name of Jesus.
Blessed be His Most Sacred Heart.
Blessed be His Most Precious Blood.
Blessed be Jesus in the Most Holy Sacrament of the Altar.
Blessed be the Holy Spirit, the Paraclete.
Blessed be the great Mother of God, Mary most holy.
Blessed be her holy and Immaculate Conception.
Blessed be her glorious Assumption.
Blessed be the Name of Mary, Virgin and Mother.
Blessed be Saint Joseph, her most chaste spouse.
Blessed be God in His angels and in His saints.

Closing Hymn

Holy God We Praise Thy Name
GROSSER GOTT

1. Ho - ly God we praise thy Name, Lord of all, we
2. Ho - ly Fath - er, Ho - ly Son, Ho - ly Spi - rit,
bow be - fore thee; all on earth thy scep - ter claim,
Three, we name thee, while in es - sence on - ly One,
all in heaven a - bove a - dore thee; in - fi - nite thy
un - div - i - ded God we claim thee; then, a - dor - ing,
vast do - main, ev - er - last - ing is thy reign.
bend the knee and con - fess the my - ster - y.

ENROLLMENT IN THE CONFRATERNITY OF THE MOST HOLY ROSARY

The Confraternity of the Most Holy Rosary is an international association of Catholics established “to praise and honor the Blessed Virgin Mary and to secure her patronage by the recitation of the Rosary for the mutual spiritual benefit of all the members throughout the world.” Accordingly, members of the Confraternity promise to pray for each other when saying the Rosary and receive certain spiritual benefits from their membership. Learn more about how to sign up for the Confraternity at rosaryconfraternity.org.



Scan this QR code to enroll
in the Confraternity of the
Most Holy Rosary!

Solemn Reception

Priest: Do you wish to become members of the Confraternity of the Most Holy Rosary?

Candidates: We do.

Priest: Do you promise to promote in every way possible the honor of Our Blessed Lady and devotion to her Rosary?

Candidates: We do.

Priest: May God who has inspired you with these intentions grant you through the intercession of the Queen of the Most Holy Rosary grace to persevere.

Prayer of Reception

Blessing of Rosaries

Declaration of Admission into the Rosary Confraternity

By the authority which I exercise and which is conceded to me by the Most Reverend Father Master of the Order of Preachers, I admit you to the Rosary Altar Society, canonically called the Confraternity of the Most Holy Rosary, and I make you sharers in all the spiritual goods of the whole sacred Order of Preachers as well as the spiritual goods and works done through God's grace throughout the world by all of the members of the Society of the Most Holy Rosary. In the name of the Father and of the Son and of the Holy Spirit. **R. Amen.**

Then turning to the altar, the priest concludes the enrollment by saying:

V. Our help is in the name of the Lord.

R. Who made heaven and earth.

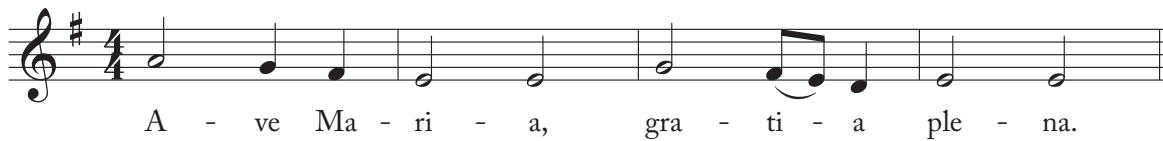
THE MOST HOLY ROSARY OF THE BLESSED VIRGIN MARY

WITH THE DOMINICAN ROSARY LITANY

(Stand)

Schola: Ave Maria, gratia plena.

Congregation:



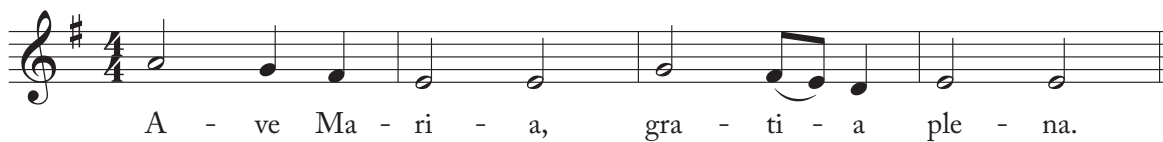
Opening Litany

Schola: Queen of the Most Holy Rosary:
Most Joyful Virgin Mary:
Most Sorrowful Virgin Mary:
Most Glorious Virgin Mary:
Our Lady, Queen of Preachers:

Congregation (*responding to each invocation*):



Conclusion to the Litany:



Opening Prayers

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

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

Presider: O Lord, open my lips.

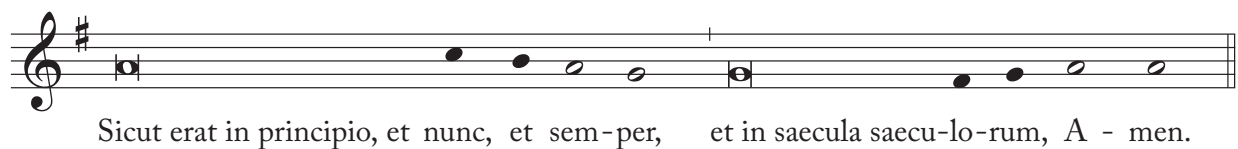
Congregation: (Cross your lips) And my mouth shall proclaim your praise.

Presider: O God, come to my assistance.

Congregation: (Sign of the Cross) O Lord, make haste to help me.

Schola: (All bow) Gloria Patri, et Filio, et Spiritui Sancto.

Congregation: (Rise)



Congregation:



Joyful Mysteries Litany

Schola: *Annunciation*
Visitation
Nativity
Presentation
Finding in the Temple

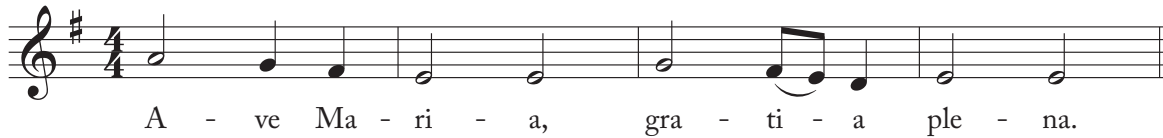
Hail Mary, Full of Grace:
Most Blessed among Women:
Holy Mary, Mother of God:
Pure Vessel of Devotion:
Obedient Heart of Mary:

Congregation (*responding to each invocation*):



O - ra pro no - bis.

Conclusion to the Litany:



(Sit)

The Five Joyful Mysteries

The Our Father and ten Hail Marys are prayed for each decade.
At the conclusion of each decade the doxology is sung.

Schola: (All stand and bow) Gloria Patri, et Filio, et Spiritui Sancto.

Congregation: (Rise)



Sicut erat in principio, et nunc, et sem-per, et in saecula saecu-lo-rum, A - men.

Congregation:



Annunciation



Visitation



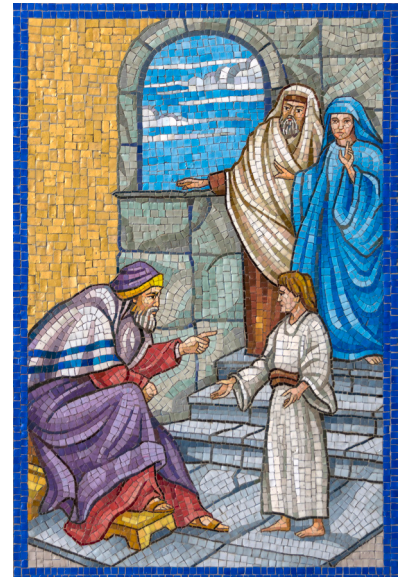
Nativity



Presentation



Finding in the Temple



Letanía de los Misterios Dolorosos | Sorrowful Mysteries Litany

Schola:	La agonía en el huerto <i>Agony in the Garden</i>	Vigilant Intercessor:
	La flagelación en la columna <i>Scourging at the Pillar</i>	Consoler of the Afflicted:
	La coronación de espinas <i>Crowning with Thorns</i>	Queen Most Poor and Humble:
	Jesús con la cruz auestas <i>Carrying of the Cross</i>	First and Best Disciple:
	La crucifixión <i>Crucifixion</i>	Mother of Undying Compassion:

Congregation (*responding to each invocation*):



O - ra pro no - bis.

Conclusion to the Litany:



A - ve Ma - ri - a, gra - ti - a ple - na.

(Sit)

Los Cinco Misterios Dolorosos | The Five Sorrowful Mysteries

*The Our Father and ten Hail Marys are prayed for each decade.
At the conclusion of each decade the doxology is sung.*

Schola: (All stand and bow) Gloria Patri, et Filio, et Spiritui Sancto.

Padre Nuestro

Padre nuestro que estás en el cielo,
santificado sea tu Nombre;
venga a nosotros tu Reino;
hágase tu voluntad en la tierra como en el cielo.
Danos hoy nuestro pan de cada día;
perdona nuestras ofensas,
como también nosotros perdonamos
a los que nos ofenden;
no nos dejes caer en la tentación,
y líbranos del mal. Amén.

Ave María

Dios te salve, María,
llena eres de gracia;
el Señor es contigo;
bendita tú eres entre todas las mujeres,
y bendito es el fruto de tu vientre, Jesús.
Santa María, Madre de Dios,
ruega por nosotros, pecadores,
ahora y en la hora de nuestra muerte. Amén.

Congregation: (Rise)



Sicut erat in principio, et nunc, et sem-per, et in saecula saecu-lo-rum, A - men.

Congregation sings the Conclusion to the Litany as above.

Agony in the Garden



Scourging at the Pillar



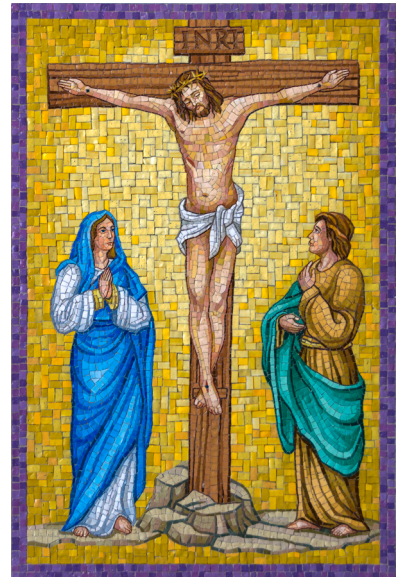
Crowning with Thorns



Carrying of the Cross



Crucifixion



Glorious Mysteries Litany

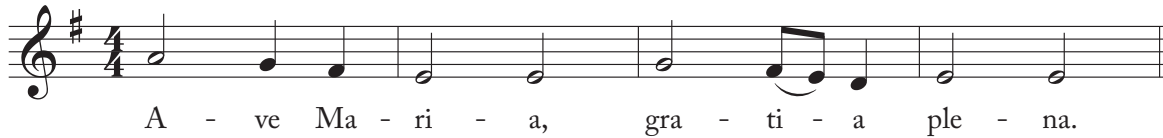
Schola:	<i>Resurrection</i> <i>Ascension</i> <i>Pentecost</i> <i>Assumption of Mary</i> <i>Coronation of Mary</i>	Finest Fruit of the Redemption: Our Lady, Gate of Heaven: Spouse of the Holy Spirit: Highest Honor of our Race: Woman Clothed with the Sun:
---------	---	---

Congregation (*responding to each invocation*):



O - ra pro no - bis.

Conclusion to the Litany:



(Sit)

The Five Glorious Mysteries

The Our Father and ten Hail Marys are prayed for each decade.
At the conclusion of each decade the doxology is sung.

Schola: (All stand and bow) Gloria Patri, et Filio, et Spiritui Sancto.

Congregation: (Rise)



Sicut erat in principio, et nunc, et sem-per, et in saecula saecu-lo-rum, A - men.

Congregation:



A - ve Ma - ri - a, gra - ti - a ple - na.

Resurrection



Ascension



Pentecost



Assumption of Mary



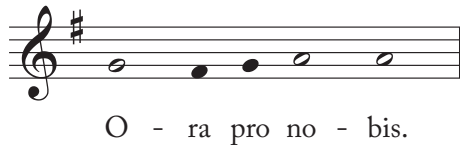
Coronation of Mary



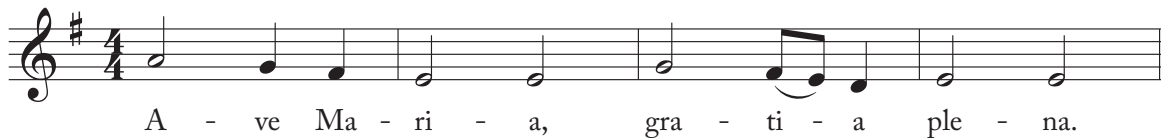
Concluding Litany

Schola: Queen of the Most Holy Rosary:
Most Joyful Virgin Mary:
Most Sorrowful Virgin Mary:
Most Glorious Virgin Mary:
Our Lady, Queen of Preachers:

Congregation (*responding to each invocation*):



Conclusion to the Litany:



Salve Regina (Dominican Chant)

Concluding Prayers

Presider: Queen of the Most Holy Rosary, pray for us.

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

Presider: Let us pray.
O God, whose only-begotten Son, by His life, death, and resurrection,
has purchased for us the rewards of eternal life:
grant, we beseech thee, that, meditating upon these mysteries
of the Most Holy Rosary of the Blessed Virgin Mary,
we may imitate what they contain, and obtain what they promise,
through the same Christ, our Lord.

Congregation: **Amen.**

Presider: May the divine assistance remain always with us.

Congregation: **Amen.**

Presider: May the souls of the faithful departed, through the mercy of God, rest in peace.

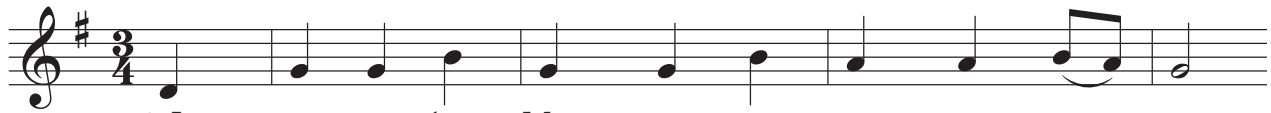
Congregation: **Amen.**

Presider: May the peace and blessing of Almighty God, Father, Son, and Holy Spirit, come down on you and remain with you forever.

Congregation: **Amen.**

Closing Hymn

Immaculate Mary LOURDES HYMN



1. Im - mac - u - late Mar - y, your prais - es we sing;
2. Pre - des - tined for Christ by e - ter - nal de - cree,
3. To you by an an - gel, the Fa - ther made known
4. Most blest of all wom - en, you heard and be - lieved,
5. The an - gels re - joiced when you brought forth God's Son;
6. Your child is the Sav - ior, all hope lies in him:
7. With sor - row you watched while your Son died for men:
8. In glo - ry for - ev - er now close to your Son,



1. You reign now in splen - dor with Je - sus our King.
2. God willed you both vir - gin and mo - ther to be.
3. The grace of his Spir - it, the gift of his Son.
4. Most blest in the fruit of your womb then con - ceived.
5. Your joy is the joy of all a - ges to come.
6. He gives us new life and re - deems us from sin.
7. With joy at his ris - ing, you saw him a - gain.
8. All a - ges will praise you for all God has done.



A - ve, a - ve, a - ve, Ma - ri - a.



A - ve, a - ve, Ma - ri - a.

ORDER OF MASS

Prelude

Entrance Antiphon

Text adapted from:
St. Louis de Montfort & The Memorare

Michael Dominic O'Connor, O.P.



*I am entirely yours, Mary, I am entirely yours.
All that I have, Mother of Christ, all that I have is yours.*

Greeting

Penitential Act

Congregation: I confess to almighty God,
and to you, my brothers and sisters,
that I have greatly sinned,
in my thoughts and in my words,
in what I have done and in what I have failed to do,
through my fault, through my fault, through my most grievous fault;
therefore I ask blessed Mary, ever-virgin,
all the Angels and Saints,
and you, my brothers and sisters,
to pray for me to the Lord our God.

Presider: May almighty God have mercy on us,
forgive us our sins,
and bring us to everlasting life.

Congregation: Amen.

Kyrie

Missa de Angelis

The image displays a musical score for a Kyrie, titled "Missa de Angelis". It consists of four staves of music, each with a treble clef and a key signature of two sharps (D major). The lyrics are written below the notes. The first staff begins with "Ky-ri - e" and ends with "e - le - i - son.". The second staff begins with "Chri-ste" and ends with "e - le - i - son.". The third staff begins with "Ky-ri - e" and ends with "e - le - i - son.". The fourth staff begins with "Ky-ri - e" and ends with "e - le - i - son.". The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs, and includes several rests. The final note of each staff is a half note, and the piece concludes with a double bar line.

Ky-ri - e e - le - i - son.

Chri-ste e - le - i - son.

Ky-ri - e e - le - i - son.

Ky-ri - e e - le - i - son.

Gloria

Missa de Angelis

Glo-ri - a in ex-cel-sis De - o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis.

Lau-da - mus te. Be-ne-di-ci-mus te. A-do-ra - mus te. Glo-ri-fi-ca-mus te.

Gra-ti-as a-gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am. Do-mi-ne De-us,

Rex cae-les - tis, De-us Pa-ter om - ni - po - tens. Do-mi-ne Fi-li u-ni-ge-ni-te,

Je - su Chri-ste. Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa - tris. Qui tol-lis pec-

ca-ta mun - di, mi-se-re - re no - bis. Qui tol-lis pec-ca-ta mun-di, su-sci-pe de-

pre-ca-ti-o-nem no - stram. Qui se-des ad dex-ter-am Pa-tris, mi-se-re-re

no - bis. Quo-ni-am tu so-lus San - ctus. Tu so - lus Do - mi - nus.

Tu so-lus Al - tis - si-mus, Je - su Chri-ste. Cum San-cto Spi - ri-

tu, in glo-ri - a De-i Pa - tris. A - men.

Collect

LITURGY OF THE WORD

First Reading

Zechariah 2:14-17

Responsorial Psalm

Luke 1:46-55



Second Reading

Acts 1:12-14

Gospel Acclamation

Melchior Vulpus



Gospel

Luke 1:26-38

Homily

Rev. Walter Wagner, O.P.

Creed

General Intercessions

LITURGY OF THE EUCHARIST

Offertory

Veni Creator Spiritus
Antiphonarium O.P. (Chant Mode VIII)
Josquin des Prez (c. 1450–1521)

Sanctus

Missa de Angelis

Sán - ctus, Sán - ctus, Sán - ctus

Dó - mi - nus Dé-us Sá - ba - oth.

Plé-ni sunt cée - li et tér - ra gló-ri - a tú - a.

Ho - sán - na in ex - cé - sis.

Be-ne - di - ctus qui vé - nit in nó-mi-ne Dó - mi-ni.

Ho-sán - na in ex - cé - sis.

Memorial Acclamation

Mor-tem tu - am an - nun - ti - a - mus, Do - mi - ne,
et tu - am re - sur - re - cti - o - nem con - fi - te - mur,
do - nec ve - ni - as.

Great Amen

A - men, A - men, A - men.

COMMUNION RITE

The Lord's Prayer

Agnus Dei

Missa de Angelis

A - gnus Dé - i, qui tól - lis pec-cá - ta mún - di:
mi - se - ré - re nó - bis. A - gnus Dé - i,
qui tól - lis pec-cá - ta mún - di: mi - se - ré - re nó - bis.
A - gnus Dé - i, qui tól - lis pec-cá - ta mún - di:
do - na no - bis pa - cem.

GUIDELINES FOR THE RECEPTION OF COMMUNION

For Catholics

As Catholics, we fully participate in the celebration of the Eucharist when we receive Holy Communion. We are encouraged to receive Communion devoutly and frequently. In order to be properly disposed to receive Communion, participants should not be conscious of grave sin and normally should have fasted for one hour. A person who is conscious of grave sin is not to receive the Body and Blood of the Lord without prior sacramental confession except for a grave reason where there is no opportunity for confession. In this case, the person is to be mindful of the obligation to make an act of perfect contrition, including the intention of confessing as soon as possible (canon 916). A frequent reception of the Sacrament of Penance is encouraged for all.

For our Fellow Christians

We welcome our fellow Christians to this celebration of the Eucharist as our brothers and sisters. We pray that our common baptism and the action of the Holy Spirit in this Eucharist will draw us closer to one another and begin to dispel the sad divisions which separate us. We pray that these will lessen and finally disappear, in keeping with Christ's prayer for us "that they may all be one" (Jn. 17:21).

Because Catholics believe that the celebration of the Eucharist is a sign of the reality of the oneness of faith, life, and worship, members of those churches with whom we are not yet fully united are ordinarily not admitted to Holy Communion. Eucharistic sharing in exceptional circumstances by other Christians requires permission according to the directives of the diocesan bishop and the provisions of canon law (canon 844 § 4). Members of the Orthodox Churches, the Assyrian Church of the East, and the Polish National Catholic Church are urged to respect the discipline of their own Churches. According to Roman Catholic discipline, the Code of Canon Law does not object to the reception of Communion by Christians of these Churches (canon 844 § 3).

For those not receiving Holy Communion

All who are not receiving Holy Communion are encouraged to express in their hearts a prayerful desire for unity with the Lord Jesus and with one another.

For Non-Christians

We also welcome to this celebration those who do not share our faith in Jesus Christ. While we cannot admit them to Holy Communion, we ask them to offer their prayers for the peace and the unity of the human family.

Communion Hymns

Text: Sirach 39:13–16

Florete flores

Music: Graduale O.P.

Chant Mode I

Text: St. Thomas Aquinas
tr. Gerard Manley Hopkins

Godhead Here in Hiding

Music: Chant mode V

Michael Dominic O'Connor, O.P.

Michael Garrepy

Communion Meditation

Ave Maria

Franz Biebl (1906–2001)

Prayer After Communion

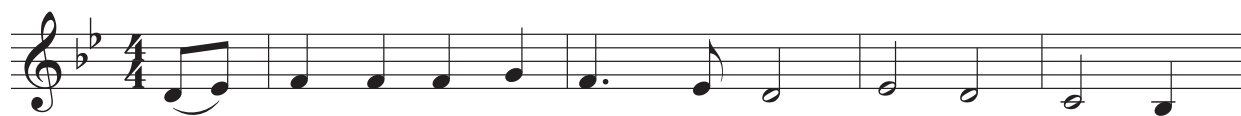
Closing Remarks

Rev. Patrick Mary Briscoe, O.P.

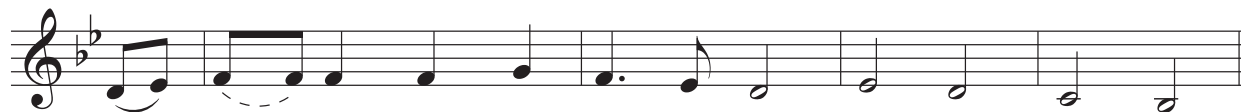
Final Blessing & Dismissal

Recessional Hymn

Hail Holy Queen SALVE REGINA CAELITUM



1. Hail, ho - ly Queen en - throned a - bove,
2. O gate of life, we hon - or thee, O Ma - ri - a.
3. O Ma - ry, has - ten with thine aid,
4. And when our life on earth is done,



Hail, Moth - er of mer - cy and of love,
 Our joy, our hope, and heav - en's key. O Ma - ri - a.
 Most gen - tle, lov - ing, joy - ous Maid,
 Then show us Christ, thy ho - ly Son,



Tri - umph, all ye cher - u - bim; Sing with us, ye ser - a - phim.



Heav'n and earth re-sound the hymn: Sal - ve, sal - ve, sal - ve, Re - gi - na!

MINISTERS OF THE LITURGY

Rev. Joseph-Anthony Kress, O.P.

Principal Celebrant

Rev. Walter C. Wagner, O.P.

Homilist

Rev. Br. Finbar Kantor, O.P.

Deacon of the Word

Rev. Br. Samuel Trecost, O.P.

Deacon of the Eucharist

Dominican Student Brothers

Lectors and Servers

Benjamin LaPrairie

Organist

Rev. Peter Gautsch, O.P.

Dominican Schola Cantorum Director

Friars of the Province of St. Joseph

Dominican Schola Cantorum

SUPPORT THE DOMINICAN ROSARY PILGRIMAGE



Thank you for joining us for this year's national Dominican Rosary Pilgrimage!
It is through your prayers and participation that it has grown to be so fruitful. Thank you!

We hope this event has been a tremendous blessing for you, your loved ones, and the entire Church.
Your support makes it possible for us to host exciting events like this national Rosary Pilgrimage.

Please scan to donate:



Or, visit rosarypilgrimage.org/donate

We look forward to seeing you next year!
Until then, stay close to Christ and Our Lady through the Most Holy Rosary.

Thank you and God bless you!
The Dominican Friars

To receive communications about the Dominican Rosary Pilgrimage,
sign up at rosarypilgrimage.org/donate

We remain very grateful to the venue of today's Pilgrimage: the Basilica of the National Shrine of the Immaculate Conception.

To support the important ministry of our Nation's Premier Marian Shrine, we encourage you to scan this QR code and be as generous as your means allow.



Plenary Indulgence

The Christian Faithful may receive a plenary indulgence as they take part in this Pilgrimage to the Basilica of the National Shrine of the Immaculate Conception. To gain the plenary indulgence, in addition to excluding all attachment to sin, even venial sin, they must fulfill the following three conditions: sacramental confession, Eucharistic Communion, and prayer for the intentions of the Sovereign Pontiff.

Enchiridion Indulgentiarum, Norm 20.

Acknowledgements

The Dominican Friars would like to acknowledge and thank: Msgr. Walter Rossi, Msgr. Vito Buonanno, Fr. Ismael Ayala, Jacquelyn Hayes, Timothy Dias, Benjamin LaPrairie, Sara MacKimmie, Marc Joseph Zamora, Albl Studios, Staff of the BNSIC, EWTN, Knights of Columbus, Saint John Paul II National Shrine, the Catholic Art Institute, and the Dominican Friars Foundation staff. Without their work and support this event would not have been possible.

The Dominican Rosary Pilgrimage (“the Event”) is being recorded, and all persons entering this facility grant to EWTN and its respective licensees, affiliates and related organizations the rights to use your image, likeness and voice or other sound effects for any live or recorded video display of the Event, for any other transmission or reproduction of the Event in whole or in part, and for other legal purposes throughout the world in any media now known or subsequently developed.

Credits

The Dominican Rosary Pilgrimage gratefully acknowledges the following holders of copyright whose materials are used in this program: **Dominican Rosary Litany:** © 2024 Michael Dominic O'Connor, O.P., and Dominican Liturgical Foundation, Kraków, Poland; **Rosary Hymn:** Text: St. 1, Jeremiah Cummings, 1814-1866; sts. 2-8, Brian Foley, 1919-2000 © 1971, Faber Music Ltd. Music: LOURDES HYMN, 11 11 with refrain; Grenoble, 1882; **Entrance Antiphon:** © 2024, Michael Dominic O'Connor, O.P. All Rights Reserved. Used with Permission.; **Responsorial Psalm:** © 2023, Michael Dominic O'Connor, O.P. All Rights Reserved. Used with Permission.; **Gospel Acclamation:** Melchior Vulpus (1570-1615). **Kyrie, Gloria, Sanctus, Agnus Dei:** Missa de Angelis; **Amen:** Michael Dominic O'Connor, O.P.; **Recessional Hymn:** Text: Contractus Hermannus, Music: SALVE REGINA CAELITUM.



Visit rosarypilgrimage.org and follow us @dominicanrosary.

