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TO: ALL PARISH PRIESTS, PAROCHIAL VICARS, PARISH ADMINISTRATORS, RECTORS, CHAPLAINS, GUEST PRIESTS, PRIESTS ON LOAN AND RELIGIOUS PRIESTS, PARISH CLPR COORDINATORS IN THE DIOCESE OF PARAÑAQUE

RE: LITURGICAL MUSIC GUIDELINES

Dear Monsignori and Fathers
Brothers and Sisters in Christ

We are respectfully forwarding to you the attached Liturgical Music Guidelines reviewed and prepared by the Diocesan Commission of Liturgy and Popular Religiosity. This is for your information and consideration.

Thank you.

Sincerely yours,

(sgd.) REV. FR. CARMELO O. ESTORES
Chancellor

Attached:

- *Letter from the CLPR-Chairperson, Fr. John Francis Frederick K. Manlapig*
- *Liturgical Music Guidelines*



LITURGICAL MUSIC GUIDELINES

I. WHAT IS SACRED MUSIC

1. **SACRED MUSIC**, in those aspects which concern the liturgical renewal, was carefully considered by the Second Vatican Ecumenical Council.¹
2. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn Liturgy.²
3. Therefore, Sacred Music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into Divine Worship.³

II. WHAT IS THE ROLE OF MUSIC IN THE LITURGY

A. NATURE OF LITURGY

4. The Liturgy is the source and summit of the Christian life – it is from where the faithful get their strength and inspiration and it is the goal toward which all activities are directed. Whenever we celebrate our liturgy we experience, as a community, the Paschal Mystery of our redemption.
5. Through Liturgy, Christ continues the work of our redemption in, with and through His Church. The liturgy is our way of participating publicly in the ongoing work of Christ – in worship, the proclamation of the Gospel and active charity – to the glory of God.⁴
6. The term “Liturgy” has its origins in the Greek word λειτουργίας, meaning ‘public work’ or a ‘service in the name of/on behalf of the people.’ This word appears throughout the New Testament and is understood to mean the participation of the People of God in the work of the Triune God.
7. As Catholics, we know that celebrating the liturgy is our way of giving glory to God. Therefore, full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit.⁵

¹Musicam Sacram (MS), n. 1

² Sacrosanctum Concilium (SC), n. 112

³ SC, n. 112 ¶3

⁴Catechism of the Catholic Church (CCC), n. 1069-1070

⁵ SC, n. 14

B. MUSIC IN LITURGY

8. Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their ministry and the people participating in it.⁶
9. Music should never be the highlight of a celebration. It assists the faithful in their active participation in the Eucharistic celebration.
10. Music in the liturgy is governed by important liturgical norms. It is important that these norms are followed closely in selecting songs for the Mass and other liturgical celebrations.
11. Religious singing by the people is to be intelligently fostered so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics.⁷
12. The Christian faithful who gather together as one to await the Lord's coming is instructed by the Apostle Paul to sing together psalms, hymns, and spiritual songs (*cf Col 3:16*). Singing is the sign of the heart's joy (*cf Acts 2:46*). Thus, Saint Augustine says rightly, "Singing is for one who loves." There is also the ancient proverb: "One who sings well prays twice."⁸
13. Great importance should, therefore, be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of the people and abilities of each liturgical assembly. Although it is not always necessary (e.g., in weekday Masses) to sing all the texts that are of themselves meant to be sung, every care should be taken that singing by the ministers and the people is never absent in celebrations that occur on Sundays and on holy days of obligation.⁹
14. Choir directors, composers, instrumentalists, and cantors, together with the members of the choir ensures that singing is never absent during Masses on Sundays and Solemnities of great importance in our Churches.

III. THE MINISTRY

A. MINISTRY NAME

15. The official name is Ministry of Liturgical Music (MLM) whose function is to provide appropriate music for liturgical celebration and promote the full, conscious and active participation of the faithful.

B. THE MINISTER

⁶ MS, n. 5

⁷ SC, n. 118

⁸ General Instructions of the Roman Missal 2002 (GIRM), n. 39

⁹ MS, n. 40

16. Ministry head. He/She is duly appointed by the parish priest through the recommendation of the Commission on Liturgy and Popular Religiosity (CLPR) coordinator. The duties and responsibilities of the head are as follows:
 - 16.1 cascades information and implements instructions coming from DOP-MLM;
 - 16.2 attends to the needs of the ministry in terms of administrative and formation; and
 - 16.3 music selection in the liturgy.
17. The MLM head shall appoint two (2) assistants, namely:
 - 17.1 Assistant for Music – to attend to the needs for musicality; and
 - 17.2 Assistant for Formation – to attend to the needs for formation (liturgical and spiritual).
18. The music minister is a servant of the liturgy and the Christian community whose mandate is to lead the faithful in their full, conscious and active participation in all liturgical celebrations.
19. The music minister, as a servant of the Christian community, is tasked to constantly enhance his musical skills for the good of the parish through seminars, skills training, assemblies and workshops set by the Diocese. Likewise, they have to attend formation programs, recollections, symposia, and retreats set by the parish for the deepening of his/her spirituality.¹⁰
20. In the liturgy, the full, conscious and active participation of the faithful is their right and duty by virtue of their baptism. Since this is to be considered above all else, the Music Minister must:
 - 20.1 Encourage the community in the act of singing;
 - 20.2 Make sure that the community can easily join in the singing by choosing songs that are familiar and easily sung;
 - 20.3 Ensure that music practices for the community are held in view of the Responsorial Psalm, Verse before the Gospel (Alleluia Verse), and whenever new songs are introduced in the celebration of the liturgy, especially the Mass.¹¹
 - 20.4 Ensure that in the liturgy, especially the Mass, he/she must never compete with the community, by singing much louder than them.¹²
21. Discipline and Proper Decorum

The music minister should exercise this ministry with proper decorum to serve as examples to the community.

 - 21.1 Songs are well-rehearsed.
 - 21.2 Arrive at least thirty (30) minutes before the celebration.

¹⁰ Music Congress Statement (MCS), n. 3

¹¹ MCS, n. 2

¹² MCS, n. 3

- 21.2.1 Practice the community for the parts requiring the participation of the community
 - 21.2.2 Prepare the musical instruments, and ensure that the sound system or other equipment necessary for the promotion of the active participation of the community is functioning properly.
 - 21.2.3 In the use of multimedia equipment, the projection of slides that contain distracting elements (e.g., animated graphics, unreadable fonts, unbalanced colors, etc.).
 - 21.3 Personal prayer in preparation for his service.
 - 21.4 Sit properly, avoid unnecessary movements, conversations or actions that may attract attention to themselves.
 - 21.5 The use of gadgets, such as cellphones or tablets, is strictly prohibited.
22. The music minister must always remember that he/she is not a performer for the community, but the leader in congregational singing.
- 22.1 Performance of highly elaborate musical pieces that serve more as entertainment for the community, rather than an invitation to prayer and reflection, or their active participation is to be avoided.
23. Inasmuch as the choir performs a task as a liturgical ministry in the Mass, they must not be deprived of their sacramental needs as they are also part of the celebrating community. For this reason, the choir members may receive holy communion alternately.
24. No lay liturgical minister must receive any form of remuneration for any or all services rendered in the diocese.

C. SELECTING MUSIC FOR THE LITURGY

25. In selecting the kind of sacred music to be used, whether it be for the choir or for the people, the following must be taken into account:¹³
- 25.1 The capacity of those who are to sing the music;
 - 25.2 It corresponds to the spirit of the liturgical celebration (appropriate for the season);
 - 25.3 It corresponds to the nature of its individual parts (appropriate for the specific part of the Mass); and
 - 25.4 It does not hinder the full and active participation of the people.

D. COMPOSING MUSIC FOR THE LITURGY

26. The compositions must be guided by the principles of liturgical music¹⁴

¹³ MS, n. 9

¹⁴ MCS, n. 7

- 26.1 New music compositions intended for liturgical use must be approved by the Diocesan Commission on Liturgy and Popular Religiosity (DCLPR)¹⁵ and must possess the following characteristics.
- 26.1.1 Proper to genuine sacred music;
 - 26.1.2 Not confining to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful; and
 - 26.1.3 The texts intended to be sung must always be in conformity with Catholic doctrine; they should be drawn chiefly from Holy Scripture and from liturgical sources (liturgical text).¹⁶
- 26.2 New compositions are to be submitted/mailed to *secretariat@dopmlm.org*. It must be in JPG, PDF, MP3 digital copy format or brought personally to OPD-DCLPR Office at the Diocesan Center for Evangelization, 8 Villonco Road, Km. 21, West Service Road, Muntinlupa City.

E. THE USE OF MUSICAL INSTRUMENTS IN THE LITURGY

27. In the liturgy, we experience the true presence of Christ in various ways. One of the primary symbolic elements of Christ's presence is the Church praying and singing together. Real and live music must always accompany the singing of the community, especially during Sunday Masses and Solemnities of great importance.¹⁷
- 26.1 In the absence of an instrument, the choir and the faithful can sing a capella.
28. The pipe organ is to be held in high esteem in the Church since it is a traditional instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lift up men's minds to God and higher things.¹⁸
29. The use of an electronic organ or organ registration of the keyboards can be used if there are no certified pipe organists or pipe organ available. If there is no available Church organ, the acceptable alternative instrument is the classical guitar.
30. In permitting and using other musical instruments, the culture and traditions of individual peoples must be taken into account. However, those instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions.¹⁹

¹⁵ MS, n. 55 and 57

¹⁶ MS, n. 121

¹⁷ MCS, n. 4

¹⁸ MS, n. 62

¹⁹ MS, n. 63

IV. SINGING IN THE MASS

A. THE SUNG PARTS OF THE MASS

31. The texts of the liturgy are duly recognized as official translations by the Church and are important elements in the celebration of the liturgy, especially the Mass. In order to promote the faithfulness to the liturgical texts, adherence to the official texts is a must, especially in composing music for the liturgy, and for the songs in the Mass and other liturgical celebrations.²⁰
 - 31.1 The Official Liturgical Text can be found:
 - 31.1.1 English Translation – Roman Missal and Lectionary, Philippines and U.S. Editions
 - 31.1.2 Tagalog Translation – “Aklat ng Pagmimisa sa Roma” and “Ang Salita ng Diyos”
 - 31.2 The use of electronic gadgets and missalettes to replace the Lectionary or Roman Missal and music sheets is strictly prohibited.
32. The official text as prescribed by the Episcopal Commission on Liturgy (ECL) must be adhered to at all times. If the prescribed text does not require repetition, leave the liturgical text as is.
33. The use of songs that do not adhere to the liturgical norms is highly discouraged.
34. It is highly discouraged to modify existing compositions just to adhere to liturgical norms.

B. ORDINARY OF THE MASS or MASS ORDINARIUM

35. The **Ordinary of the Mass** or **Mass Ordinarium** are the parts of the Mass with prescribed texts that cannot be altered or changed. These rightfully belong to the faithful therefore they should be able to sing with the choir.
 - 35.1 **LORD, HAVE MERCY** or *Kyrie Eleison*
 - 35.1.1 The *Kyrie Eleison* is a chant by which the faithful acclaim the Lord or the Lordship of Christ and implore His mercy.²¹
 - 35.1.2 In Tagalog, the proper text is “Panginoon, kaawaan Mo kami,” not “Panginoon, maawa Ka.”
 - 35.1.3 The *Kyrie* may be recited if the Gloria is sung in order not to overload the Introductory Rite.
 - 35.1.4 If the presider recites the Confiteor, the *Kyrie* is sung or recited without the verses.

²⁰ MCS, n. 6

²¹ GIRM, n. 52

- 35.1.5 If the presider does not recite the Confiteor or the Penitential Act, the *Kyrie* is sung or recited with the verses.

35.2 GLORIA

- 35.2.1 The *Gloria* is a very ancient and venerable hymn in which the Church, gathered together in the Holy Spirit, glorifies and entreats God the Father and the Lamb.²²
- 35.2.2 The *Gloria* is sung on Sundays outside the Seasons of Advent and Lent, on solemnities and feasts, and at special celebrations of a more solemn character.²³
- 35.2.3 The *Gloria* is intoned by the presider, or if appropriate, by a cantor (song leader) or by the choir and sung by everyone.²⁴
- 35.2.4 If the “Glory to God in the Highest” is intoned, the people continue the hymn “and on earth peace to people of goodwill”.

35.3 RESPONSORIAL PSALM

- 35.3.1 The *Responsorial Psalm* is an integral part of the Liturgy of the Word and holds great liturgical and pastoral importance because it fosters meditation on the Word of God.²⁵ Therefore, it cannot be replaced by a song even if it is liturgical in nature.
- 35.3.2 The *Responsorial Psalm*, by its very nature, is sung and is proclaimed at the ambo by a commissioned psalmist.
- 35.3.3 In the absence of a psalmist, the choir can lead in the singing of the response, while a commissioned lector reads the verses.
- 35.3.4 The tune or melody of the *Responsorial Psalm* to be used is the responsibility of the psalmist. It may be accompanied or done a capella.
- 35.3.5 If accompanied, an instrumentalist or organist may assist but should follow the psalmist’s lead in timing and in phrasing.
- 35.3.6 The musical form of the *Responsorial Psalm* is AA-B-A-B...AA, whereas A = Response which is sung first by the psalmist and repeated by the faithful; B = Verses which are sung through chanting only by a commissioned psalmist.
- 35.3.7 The melody of the *Responsorial Psalm* must be simple. The response can be metered melody so that it can be easily sung by the faithful, while the verses can be a plain chant or unmetered melody so that the words can be audibly enunciated.
- 35.3.8 The vocal range of the faithful should be considered at all times in determining the key of the music of the *Responsorial Psalm*. Normal range – lower A to middle A.

²² GIRM, n. 53

²³ Ibid

²⁴ Ibid

²⁵ GIRM, n. 61

35.4 ALLELUIA (Acclamation Before the Gospel)

- 35.4.1 After the reading that immediately precedes the Gospel, the *Alleluia* or another chant indicated by the rubrics is sung, as required by the liturgical season. An acclamation of this kind constitutes a rite or act in itself, by which the assembly of the faithful welcomes and greets the Lord who is about to speak to it in the Gospel and professes its faith by means of the chant.²⁶
- 35.4.2 The *Alleluia* is sung in every time of year other than Lent. The verses are taken from the Lectionary or the Graduale.
- 35.4.3 If not sung, the *Alleluia* or the *Verse before the Gospel* may be omitted, says GIRM #39; the Lectionary states more forcefully in its introduction (#23) that “the *Alleluia* or *Verse before the Gospel*” must be sung...not only by the cantor (song leader)...but by the whole congregation together,” implying that it should be omitted when not sung.²⁷
- 35.4.4 Note that when in Lent there is no *Alleluia*, but only a *Verse*, this *Verse* sounds very thin and remains almost unnoticed; unfortunately, in most places, the lector or cantor (song leader) is the only one to say or sing it, whereas it also belongs to the people. For this reason, the Lectionary suggests the singing (or reading) of a short additional acclamation introducing and concluding the *Verse*.²⁸
- 35.4.5 The Sequence which is optional except on Easter Sunday and on Pentecost Day is sung or recited before the *Alleluia*.²⁹
- 35.4.6 The Structure: *Alleluia*, *Verse*, *Alleluia* is an acclamation sung by all the faithful.
- 35.4.7 The MLCP is responsible for making sure that the appropriate verse for the day is used.
- 35.4.8 The choir or a cantor (song leader) leads the faithful in chanting the verse of the day.

35.5 SANCTUS

- 35.5.1 The acclamation by which the whole congregation, joining with the heavenly powers, sings the *Sanctus* (Holy, Holy, Holy). This acclamation, which is part of the Eucharistic Prayer itself, is sung or said by all the people with the presider.³⁰
- 35.5.2 “Holy” in *Sanctus* is who God is. The Holy One. He is incomparable hence it is said three times (superlative). It describes God’s immeasurable love and power. That He was, He is, and He will always be. Therefore, the Hosanna which is our expression of praise to God’s holiness is not the same as the “Holy” in the beginning of the *Sanctus*.

²⁶ GIRM, n. 62

²⁷ Guidelines for the Eucharist (GE), approved by the CBCP January 1990, n. 26

²⁸ Ibid

²⁹ GIRM, n. 64

³⁰ GIRM, n. 79b

35.6 MEMORIAL ACCLAMATION (Anamnesis)

- 35.6.1 In which the Church, fulfilling the command that She received from Christ the Lord through the Apostles, keeps the memorial of Christ, recalling especially His blessed Passion, glorious Resurrection, and Ascension into heaven³¹.
- 35.6.2 These are only recommended text for this Memorial Acclamation:
- 35.6.2.1 English
- 35.6.2.1.1 *“We proclaim Your death, O Lord, and profess Your Resurrection until You come again”*
- 35.6.2.1.2 *“When we eat this Bread and drink this Cup, we proclaim Your death, O Lord, until You come again.”*
- 35.6.2.1.3 *“Save us, Savior of the world, for, by Your Cross and Resurrection, You have set us free.”*
- 35.6.2.2 Tagalog
- 35.6.2.2.1 *“Si Kristo’y namatay! Si Kristo’y nabuhay! Si Kristo’y babalik saw akas ng panahon.”*
- 35.6.2.2.2 *“Aming ipinahahayag na namatay ang ‘Yong Anak, nabuhay bilang Mesiyas at magbabalik saw akas para mahayag sa lahat.”*
- 35.6.2.2.3 *“Si Kristo ay gunitain sarili ay inihain bilang pagkai’t inuming pinagsasaluhan natin hanggang sa Siya’y dumating.”*
- 35.6.2.2.4 *“Sa krus Mo at pagkabuhay kami’y natubos Mong tunay, Poong Hesus naming mahal, iligtas Mo kaming tanan ngayon at magpakailanman.”*

35.7 GREAT AMEN

- 35.7.1 By which the glorification of God is expressed and which is confirmed and concluded by the people’s acclamation, *Amen*.
- 35.7.2 The Eucharistic Prayer is the central prayer in the Eucharistic celebration. Because it encompasses all...we utter our thanksgiving; we remember His passion and death in the institution narrative, we offer our supplication, we pray for our intercession and we give praise...and it is concluded with “through Him, with Him...” hence the great confirmation AMEN!
- 35.7.3 At the end of the Eucharistic Prayer, the priest (and in a concelebrated Mass the priest who assists him) should keep the consecrated elements raised until the end of the concluding **Amen**. Note that this concluding **Amen** may be amplified upon or repeated to give it more emphasis. It should express the people’s assent in a loud and clear voice.

³¹ GIRM, n. 79e

35.8 **LORD’S PRAYER** or Pater Noster

- 35.8.1 When the Our Father is sung, it should make the faithful feel that they are asking from one who is compassionate but firm; one who provides and protects; for the Lord wants us to believe that Our Father has such characteristics.

35.9 **DOXOLOGY TO THE LORD’S PRAYER**

- 35.9.1 The presider says the invitation to the prayer, and all the faithful say it with him; the presider alone adds the embolism, which the people conclude with a doxology.³²
- 35.9.2 This part concludes the Lord’s Prayer. Hence, it is ideal that the version of the *Doxology* is the same as the Pater Noster.
- 35.9.3 If the Pater Noster is sung, the *Doxology* must be sung.

35.10 **LAMB OF GOD** or Agnus Dei

- 35.10.1 This invocation accompanies the fraction and, for this reason, may be repeated as many times as necessary until the rite has reached its conclusion, the last line ending with *grant us peace, (dona nobis pacem)*.³³

C. **PROPER OF THE MASS OR MASS PROPRIUM**

36. The **Proper of the Mass or Mass Proprium** are the parts of the Mass that can be altered and changed, provided that it adheres to the liturgical norms.

36.1 **ENTRANCE HYMN** or Introit

- 36.1.1 The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers.³⁴
- 36.1.2 When the presider is already at his chair, the song must end.

36.2 **PREPARATION OF THE GIFTS AND THE ALTAR**

- 36.2.1 The bringing forward or setting aside and placing on the altar of bread and wine for the Eucharist should no longer be called “Offertory” but the *Preparation of the Gifts and the Altar* (see responses #25 and #26 in *Notitiae* 350, Jan. 1970, pp. 37-38).³⁵

³² GIRM, n. 81

³³ GIRM, n. 83

³⁴ GIRM, n. 47

³⁵ GE, n. 30

- 36.2.2 The procession bringing the gifts is accompanied by the offertory chant [presentation song] (cf. no. 37b), which continues at least until the gifts have been placed on the altar. The norms on the manner of singing are the same as for the Entrance chant (cf. no. 48). Singing may always accompany the rite at the offertory, even when there is no procession with the gifts.³⁶
- 36.2.3 However, the CBCP Guidelines for the Eucharist states that the presentation song (the old “offertory song”) is a functional processional song accompanying the bringing forward by the people of gifts, particularly the bread and wine and their placing on the altar by the presider or the deacon. If no gifts are brought forward, the song is normally omitted.³⁷
- 36.2.4 The presentation song is for the bread and wine, and not offering of the self – mind, soul, and body, but rather point to works of one’s labor, hence, the various gifts offered for the use of the Church and for the poor, and especially of the bread and wine which will become the Lord’s Body and Blood.
- 36.2.5 The presider washes his hands at the side of the altar, a rite in which the desire for interior purification finds expression. This gesture signals the end of the rite and the song must end.³⁸

36.3 COMMUNION SONG

- 36.3.1 The purpose of the *Communion Song* is to express the communicants’ union in spirit by means of the unity of their voices, to show the joy of heart, and to highlight more clearly the “communitarian” nature of the procession to receive Communion.³⁹
- 36.3.2 The singing is continued for as long as the Sacrament is being administered to the faithful.
- 36.3.3 The processional Communion song is begun as soon as the priest is taking communion and the people start moving for receiving communion. If the people sing a communion song, the communion antiphon is no longer said. The liturgy distinguishes between two songs at communion time and immediately afterwards: the communion song proper, which should end when communion ends, and a hymn of praise and thanks or psalm after communion. Instead of the latter, there may be some time for silent prayer.⁴⁰
 - 36.3.3.1 If a post-communion song is done, choose a short hymn, rather than a full song, which should start right after the last communicant and end as soon as the washing of the chalice and other vessels is done.

³⁶ GIRM, n. 74

³⁷GE, n. 31

³⁸ GIRM, n. 76

³⁹ GIRM, n. 86

⁴⁰GE, n. 45

- 36.3.4 The theme of the hymn for *Communion* is always focused on Christ as the Bread of Life, or the faithful as the Body of Christ. In general, songs should be Eucharistic in character.
- 36.3.5 The hymn may likewise be based on the readings of the day.
- 36.3.6 The hymn should aid in the meditation and personal thanksgiving of the faithful.
- 36.3.7 If there is no singing, the communion antiphon is recited by the presider before he gives communion to the faithful.

36.4 RECESSIONAL SONG

- 36.4.1 The *Recessional Song* should at least be a sacred music.
- 36.4.2 The theme should be of gratitude to God and sending forth of the people or maybe a song based on the theme being celebrated.

F. PRINCIPLE OF PROGRESSIVE SOLEMNITY

- 37. The choice of song and the amount of singing is determined by the degree of solemnity of the particular liturgical celebration. Although all liturgies are important, there is still a hierarchy or varying degrees of importance. A Sunday Mass takes precedence over that of a Weekday Mass. A solemnity or feast of the Lord takes precedence over that of a feast of a saint. Some parts in the Mass takes precedence over that of others. The principle of progressive solemnity thus teaches us that the kind and amount of music used in a particular liturgy should be proportionate to the degree of solemnity of a particular celebration or part. The precedence of the importance of seasons, solemnities, feasts and other liturgical days is found in the Ordo, the Table of Precedence of Liturgical Days and in the General Norms of the Liturgical Year and Calendar.
 - 37.1 The principle of “progressive” solemnity can be used, inasmuch as those parts which lend themselves more directly to a sung form, e.g. dialogues, hymns, verses, and canticles, may be sung, and the rest recited.⁴¹
 - 37.2 To highlight the pre-eminence of the celebration of Masses on Sundays, Solemnities and other days of obligation, ALL THE FOLLOWING PARTS OF THE MASS ARE TO BE SUNG:
 - 37.2.1 Entrance Hymn or Introit
 - 37.2.2 Lord, Have Mercy of Kyrie Eleison
 - 37.2.3 Gloria
 - 37.2.4 Responsorial Psalm
 - 37.2.5 Alleluia (or its equivalent during Lent) and Verse Before the Gospel
 - 37.2.6 Preparation of the Gifts and the Altar
 - 37.2.7 Sanctus
 - 37.2.8 Memorial Acclamation
 - 37.2.9 Great Amen
 - 37.2.10 Lord’s Prayer or Pater Noster
 - 37.2.11 Doxology to the Lords’ Prayer
 - 37.2.12 Lamb of God or Agnus Dei

⁴¹ MS, n. 38

- 37.2.13 Communion
- 37.2.14 Recessional
- 37.3 On weekday (ferial) Masses, the following parts are sung:
 - 37.3.1 Introit
 - 37.3.2 Alleluia (or its equivalent during Lent) and Verse Before the Gospel
 - 37.3.3 Sanctus
 - 37.3.4 Great Amen
 - 37.3.5 Communion
 - 37.3.6 Recessional
- 37.4 If, for whatever reason some parts need to be recited, the following remain sang:
 - 37.4.1 Alleluia (or its equivalent during Lent) and Verse Before the Gospel
 - 37.4.2 Sanctus
 - 37.4.3 Great Amen

NOTE: Please refer to the Handbook for Lay Liturgical Ministers the following:

1. Nature of Lay Ministries in the Diocese of Parañaque (p. 13)
2. General Qualities of Lay Ministers (p. 14)
3. General Qualifications (p. 15)
4. Screening and Evaluation Committees (p. 16)
5. Formation Programs (p. 19)
6. Offenses, Sanctions and Terminations (p. 23)
7. Leave of Absence (p. 24)
8. Ministers Running for Public Office(p. 25)
9. The Choice of Ministry (p. 25)
10. Transfer of Service (p. 25)
11. Lay Ministers from Other Dioceses(p. 25)
12. Ministry of Liturgical Music (pp. 63-69)