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## NON-RECEPTION OF THE BISHOP

The bishop enters the church. When the bishop reaches the solea, the priest offers him the hand-cross, himself kissing the bishop's right hand, and the bishop blesses the people, passes the hand-cross to the bishop's assistant, and ascends the hierarchical throne. The people sing the following:

All:

The musical notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter), C6 (quarter), D6 (quarter), E6 (half). The lyrics are: Is pol - la e - ti Dhes - po - ta.

This is also sung prior to the Great Doxology at the end of Matins. The Bishop exits the sanctuary through the holy doors and blesses the congregation, then it is sung once.

## RECEPTION OF THE BISHOP

The reception of the bishop in the back of the church is done at the first service of the bishop's visit. Prior to the bishop's arrival at the church, eagle rugs are placed in the narthex (head pointed toward the east), on the solea (head pointed toward the west), and at the hierarchical throne (head pointed toward the north). If the bishop will be serving, eagle rugs are also placed on the amvon (head pointed toward the west), in front of the Holy Table (head pointed toward the east), and at the high place (head pointed toward the west).

The first priest and the serving deacons shall vest according to the type of service. If it is a Eucharistic service, they shall both be fully vested. If it is a non-Eucharistic service, the first priest shall vest in his epitrachelion and phelonion. The deacons shall vest in their sticharia and oraria. All other clergy shall wear the exorasson.

When the bishop arrives at the church, the first priest takes the Gospel and the first deacon takes the hand-cross. The first priest and the deacons proceed through the Holy Doors, followed by the remaining clergy in order of seniority, from senior to junior. When they reach the back of the church, the first priest stands before the bishop facing west, while the remaining clergy stand on either side of the bishop facing north and south (facing each other, with the seniors closest to the bishop), thus forming a corridor toward the altar. The deacons stand behind the bishop on his right and left sides.

## Reception of the Bishop

Priest: Have mercy on us, O God, according to Thy great mercy, we pray Thee, hearken and have mercy.

All: Lord, have mercy. (3x)



Priest: Again we pray for all pious and Orthodox Christians.

All: Lord, have mercy. (3x)



Priest: Again we pray for our Father and Metropolitan (Name)

*All quietly intone while names are being commemorated:*

*Is polla eti Dhespota*

and for our Bishop (Name) and all our brotherhood in Christ.

All: Lord, have mercy. (3x)



Priest: For Thou art a merciful God Who lovest mankind, and unto Thee we ascribe glory: to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto ages of ages.

All: Amen.

The first priest offers the Gospel to the bishop for veneration, himself kissing the bishop's right hand. The first deacon passes the hand-cross to the bishop, himself kissing the bishop's right hand. The clergy process to the solea from junior to senior, with the first priest immediately before the bishop and the deacons behind the bishop on his right and left sides, **as the people sing the following hymn:**

## Entrance Hymn for Reception of Bishop (Irmos of the 9<sup>th</sup> Ode of Canon of Palm Sunday)

### TONE 4

God is the Lord who hath re - vealed Him - self to us! Cel - e - brate the  
feast and come with glad - ness. Let us mag - ni - fy Christ with  
palms and bran - ches sing - ing: Bles - sed is He who com - eth in the  
name of the Lord.

**When the bishop reaches the solea, the people sing the following very slowly, as the bishop blesses the people, passes the hand-cross to the bishop's assistant, and ascends the hierarchical throne:**

All:

Is pol - la e - ti Dhes - po - ta.

Below is the Phimi for His Eminence, Metropolitan Joseph. **It is chanted immediately before the introduction of the prokeimenon of the epistle during a Divine Liturgy at which the Metropolitan himself serves as protos.** Properly, the Phimi is first intoned by the deacon standing in the holy doors (facing the people), then it is chanted by the clergy within the sanctuary, then by the choir. The deacon then introduces the prokeimenon of the epistle with "Let us attend."

### Phimi for Metropolitan Joseph

Byzantine Mode 2

Rassem El Massih

E F G



JO - SEPH, the most de - vout, the most rev' - rend,



cho - sen by God, Arch - bish - op of New



York and Met - ro - pol - i - tan of all North A - mer - i - ca, our



fa - ther and chief shep - herd. May



God \_\_\_ grant him man - y years.

At the end of the Hierarchial Divine Liturgy celebrated by the Metropolitan, the choir sings, in place of "Ton Despotin...", the following hymn (at the end of all other services presided over by the Metropolitan the usual "Ton Despotin..." is sung):

## Polychronion for Metropolitan Joseph

# Polychronion

Plagal 4th Mode  
Rassem El Massih

The Lord \_\_\_\_\_ God grant \_\_\_\_\_ ma - ny \_\_\_\_\_ years,  
5 the most rev' rend Chief and Mas - - - ter, and e - lect \_\_\_\_\_ of  
9 God: Arch - bish - op of New York and Met - ro - po - li - tan of  
14 all North A - mer - i - - - ca, Ky - ri - os, Ky - ri -  
18 os, Jo - - - - seph. \_\_\_\_\_ O Lord, pre - serve \_\_\_\_\_ him for ma - ny  
22 years, for \_\_\_\_\_ ma - ny \_\_\_\_\_ years, for ma - - - ny years!





# Preserve O Lord (Ton Dhespotin) 30-A

Byzantine Tone 2

(For the Bishop Only)

Adapted and arranged by  
Archpriest James C. Meena  
(1924 - 1995)

Maestoso ♩ = 108

Soprano  
Alto

Pre - serve, O Lord, our mas - ter and chief priest,  
*Ton dhes - po - tin ke - ar - chi - e - re - a - i - mon,*

Tenor  
Bass

and grant him man - y years. Man - y years to thee, mas -  
*ky - ri - e phi - la - te. Is pol - la e - ti, dhes - po -*

ter. Man - y years to thee, mas - ter. Man - y years un - to  
*ta. Is pol - la e - ti, dhes - po - ta. Is pol - la e - ti,*

thee, O mas - - - ter. A - men!  
dhes - po - ta.

The image shows a musical score for a vocal piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The lyrics are written below the notes. The first line of lyrics is "thee, O mas - - - ter. A - men!" and the second line is "dhes - po - ta." The notes are mostly quarter and eighth notes, with some rests. There are some accidentals, including a flat in the second measure of the first line and a sharp in the second measure of the second line. The score ends with a double bar line.