

O Lord, I have cried

(Sung at Vespers, brief version)

Byzantine Chant Tone 1
First Mode

Deacon John El Massih



D
O Lord, I have cried out un - to Thee, hear Thou me;

hear Thou me, O Lord. **G** O Lord, I have cried out un - to Thee, **D**

hear Thou me. Give ear to the voice of my sup - pli - ca - tion

when I cry out un - to Thee: hear Thou me, O Lord.

D
Let my prayer be set forth be - fore Thee as thē in - cense,

G and the lift - ing up of my hands as thē eve - ning **D**

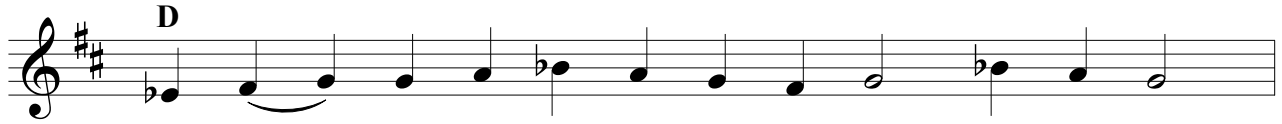
sac - ri - fice; hear Thou me, O Lord.

O Lord, I have cried

(Sung at Vespers, brief version)

Byzantine Chant Tone 2
Second Mode

Deacon John El Massih



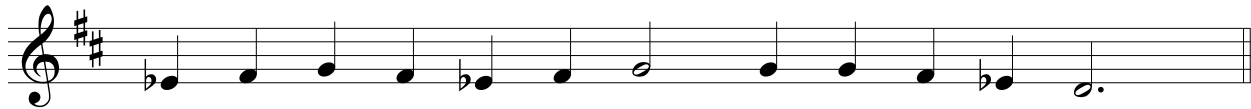
O Lord, — I have cried out un - to Thee, hear Thou me;



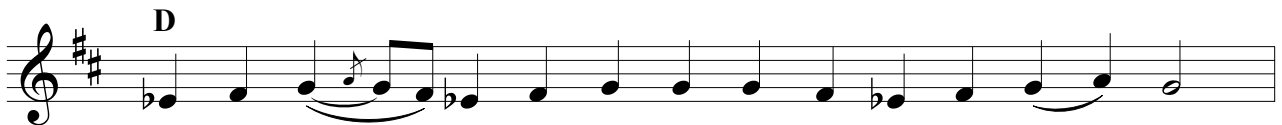
hear Thou me, O Lord. O Lord, — I have cried out un - to Thee,



hear Thou me. Give ear — to the voice of my sup - pli - ca - tion



when I cry out un - to Thee: hear Thou me, O Lord.



Let my prayer — be set forth be - fore Thee as thē in - cense,



and the lift - ing up — of my hands as thē eve - ning



sac - ri - fice; hear Thou me, O Lord.

O Lord, I have cried

(Sung at Vespers, brief version)

Byzantine Chant Tone 3
Third Mode

Deacon John El Massih

The musical score is written on a single treble clef staff in a key signature of one flat (B-flat). It consists of eight lines of music. Chord symbols (F, D, C, D) are placed above the staff at the beginning of certain phrases. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line.

O Lord, I have cried out un - to Thee, hear Thou me;
hear Thou me, O Lord. O Lord, I have cried out un - to Thee,
hear Thou me. Give ear to the voice of my sup - pli - ca - tion
when I cry out un - to Thee: hear Thou me, O Lord.
Let my prayer be set forth be - fore Thee as thē in - cense,
and the lift - ing up of my hands as thē
eve - ning sac - ri - fice; hear Thou me, O Lord.

O Lord, I have cried

(Sung at Vespers, brief version)

Byzantine Chant Tone 4
Fourth Mode

Deacon John El Massih



O Lord, I have cried out un - to Thee, hear Thou me;



hear Thou me, O Lord. O Lord, I have cried out un - to Thee,



hear Thou me. Give ear to the voice of my sup - pli - ca - tion



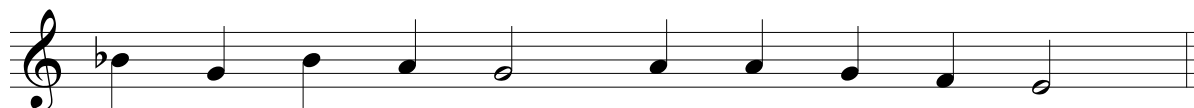
when I cry out un - to Thee: hear Thou me, O Lord.



Let my prayer be set forth be - fore Thee as thē in - cense,



and the lift - ing up of my hands as thē



eve - ning sac - ri - fice; hear Thou me, O Lord.

O Lord, I have cried

(Sung at Vespers, brief version)

Byzantine Chant Tone 5
Plagal First mode

Deacon John El Massih

O Lord, I have cried out un - to Thee, hear Thou me;
hear Thou me, O Lord. O Lord, I have cried out un - to Thee,
hear Thou me. Give ear to the voice of my sup - pli - ca - tion,
when I cry out un - to Thee: hear Thou me, O Lord.
Let my prayer be set forth be - fore Thee as thē in - cense,
and the lift - ing up of my hands as thē
eve - ing sac - ri - fice; hear Thou me, O Lord.

O Lord, I have cried

(Sung at Vespers, brief version)

Byzantine Chant Tone 6
Plagal Second Mode

(The isson may be held on G, if preferred)

Deacon John El Massih

The musical score is written on a single treble clef staff with a key signature of one flat (B-flat). It consists of seven lines of music. The lyrics are written below the notes. Above the staff, various musical notations are present: 'Un.' (Unison) and 'G' (the isson) are placed above the first two lines. 'E' (E-flat) is placed above the third line. 'Un.' and 'G' are placed above the fourth line. 'E' is placed above the fifth line. 'G' and 'E' are placed above the sixth line. 'Un.' is placed above the seventh line. The lyrics are: 'O Lord, I have cried out un - to Thee, hear Thou me; hear Thou me, O Lord. O Lord, I have cried out un - to Thee, hear Thou me. Give ear to the voice of my sup - pli - ca - tion, when I cry out un - to Thee: hear Thou me, O Lord. Let my prayer be set forth be - fore Thee as thē in - cense, and the lift - ing up of my hands as thē eve - ning sac - ri - fice; hear Thou me, O Lord.'

Un. G

O Lord, I have cried out un - to Thee, hear Thou me;

E Un. G

hear Thou me, O Lord. O Lord, I have cried out un - to Thee,

E

hear Thou me. Give ear to the voice of my sup - pli - ca - tion,

G E

when I cry out un - to Thee: hear Thou me, O Lord.

Un. G Un.

Let my prayer be set forth be - fore Thee as thē in - cense,

G

and the lift - ing up of my hands as thē

E

eve - ning sac - ri - fice; hear Thou me, O Lord.

O Lord, I have cried

(Sung at Vespers, brief version)

Byzantine Chant Tone 7
Grave Mode

Deacon John El Massih



O Lord, I have cried out un - to Thee, hear Thou me;
hear Thou me, O Lord. O Lord, I have cried out un - to Thee,
hear Thou me. Give ear to the voice of my sup - pli - ca - tion,
when I cry out un - to Thee: hear Thou me, O Lord.
Let my prayer be set forth be - fore Thee as thē in - cense,
and the lift - ing up of my hands as thē
eve - ning sac - ri - fice; hear Thou me, O Lord.

O Lord, I have cried

(Sung at Vespers, brief version)

Byzantine Chant Tone 8
Plagal Fourth Mode

Deacon John El Massih

The musical score is written on a single treble clef staff with a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some phrases spanning across bar lines. Chord markings 'C' and 'G' are placed above the staff at various points. The lyrics are written below the staff, with some words underlined to indicate phrasing. The piece concludes with a double bar line.

C
O Lord, I have cried out un - to Thee, hear Thou me;
hear Thou me, O Lord. O Lord, I have cried out un - to Thee,
hear Thou me. Give ear to the voice of my sup - pli - ca - tion,
G C
when I cry out un - to Thee: hear Thou me, O Lord.
C
Let my prayer be set forth be - fore Thee as thē in - cense,
and the lift - ing up of my hands as thē
C
eve - ning sac - ri - fice; hear Thou me, O Lord.