

## ΚΥΡΙΕ ΕΚΕΚΡΑΣΑ

Ἦχος Πλ. Β'

N. Takis

A - μίν. Κύ - ρι - ε, ε - κέ - κρα - ξα προς σε, ει - σά - κου - σον μου, ει -  
 A - min. Ky - ri - e, e - ke - kra - xa pros se, i - sa - kou - son mou, i -

- σά - κου - σον μου, Κύ - ρι - ε. Κύ - ρι - ε, ε - κέ - κρα - ξα προς σε, ει -  
 - sa - kou - son mou, Ky - ri - e. Ky - ri - e, e - ke - kra - xa pros se, i -

- σά - κου - σον μου, πρό - σρες τη φω - νή της δε - ή - σε -  
 - sa - kou - son mou, pro - sches ti fo - ni tis dhe - i - se -

- ως μου, εν - τω κε - κρα - γέ - ναι με προς σε, ει -  
 - os mou, en - do ke - kra - ye - ne me pros se, i -

- σά - κου - σον μου, Κύ - ρι - ε. Κα - τευ - θυν -  
 - sa - kou - son mou, Ky - ri - e. Ka - tef - thin -

- θή - τω η προ - σευ - χή μου ως θυ - μί - α - μα ε - νό - πι -  
 - thi - to i pro - sef - chi mou os thi - mi - a - ma e - no - pi -

- όν σου, έ - παρ - σις των χει - ρών μου θυ - σί - α ε -  
 - on sou, e - par - sis ton chi - ron mou thi - si - a e -

- σπε - ρι - νή, ει - σά - κου - σον μου, Κύ - ρι - ε.  
 - spe - ri - ni, i - sa - kou - son mou, Ky - ri - e.

# LORD, I HAVE CRIED OUT

Plagal Second Tone

N. Takis

A - men. Lord, I have cried out to you, hear me,  
hear me, O Lord. Lord, I have cried out to you,  
hear me. Give heed to the voice of my pray-  
- er, when I cry out to you, hear me, O  
Lord. Let my pray-er rise up as in - cense be - fore  
you, and the lift - ing up of my hands as an eve - ning  
sa - cri - fice. Hear me, O Lord.

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a 4/4 time signature, which changes to 6/4 in the second measure. The second staff continues in 6/4. The third staff changes to 4/4 in the first measure, then to 6/4 in the second, and back to 4/4 in the third. The fourth staff is in 4/4. The fifth staff is in 4/4. The sixth staff changes to 6/4 in the first measure, then to 4/4 in the second, and back to 6/4 in the third. The seventh staff begins in 6/4 and changes to 4/4 in the second measure. The music features a mix of quarter, eighth, and sixteenth notes, often beamed together, with various rests and phrasing slurs.