

Lord I have cried

Hieromartyr Babylas

Tone 6

Obikhod

Thou art gone, O Babylas, into the Holy of Ho - lies;

The first line of musical notation is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody is in the treble staff, starting on G4, moving to A4, then B4, and ending on A4. The bass staff provides a simple accompaniment, starting on G3, moving to A3, then B3, and ending on A3. The lyrics are written below the staff.

having stained thy sa - - - cred robe

The second line of musical notation continues the melody. The treble staff starts on A4, moving to B4, then C5, and ending on B4. The bass staff continues the accompaniment, starting on B3, moving to C4, then D4, and ending on C4. The lyrics are written below the staff.

in the dye of thine own blood, thou was sanc - ti - fied;

The third line of musical notation continues the melody. The treble staff starts on B4, moving to C5, then D5, and ending on C5. The bass staff continues the accompaniment, starting on D4, moving to E4, then F4, and ending on E4. The lyrics are written below the staff.

and now thou dost manifestly delight in de - i - fi - ca - tion

The fourth line of musical notation continues the melody. The treble staff starts on C5, moving to D5, then E5, and ending on D5. The bass staff continues the accompaniment, starting on F4, moving to G4, then A4, and ending on G4. The lyrics are written below the staff.

5

and in ev'ry hour, made fair and shi - ning bright

6

with the holy beauty of mar - - tyr - dom;

7

and thou, O rightly blessed Saint Bab - y - las,

8

art a very Angel by virtue of pure par - ti - ci - pa - tion.

9

We therefore all now celebrate with love thy sa - cred feast//

10

as we honor thee, who art tru - ly glo - ri - ous.

11

Irons bound thy feet a - - - bout,

12

yet thou didst travel unhindered on that path,

13

O righteous Babylas, leading to the heavenly city in the heights,

14

wearing thy sacred wounds as a fair a - dorn - ment;

15

in that city dost thou now abide as a most sa - cred priest,

16

as a Martyr nought could de - feat nor harm,

17

and as a victor in all truth, O all - wise Bab - y - las,

18

as thou dost sing with the holy An - - - gels

19

with voice most clear that div - ine mel - o - dy://

20

Holy, Most Holy, Thrice Holy Lord Consubstantial Trin - i - ty.

21

Thou didst guard thy rational flock with the staff

of true know - ledge, O blest Hier - arch Bab - y - las,

23

grazing it on the ver - dure of the Faith, saving it from the

beasts, thou didst give great glad - ness to God,

25

thy Shep - herd from a - bove; preaching Him openly

in the face of most god - less en - e - mies,

27

thou wast joyfully sacrificed as a guile - less lamb

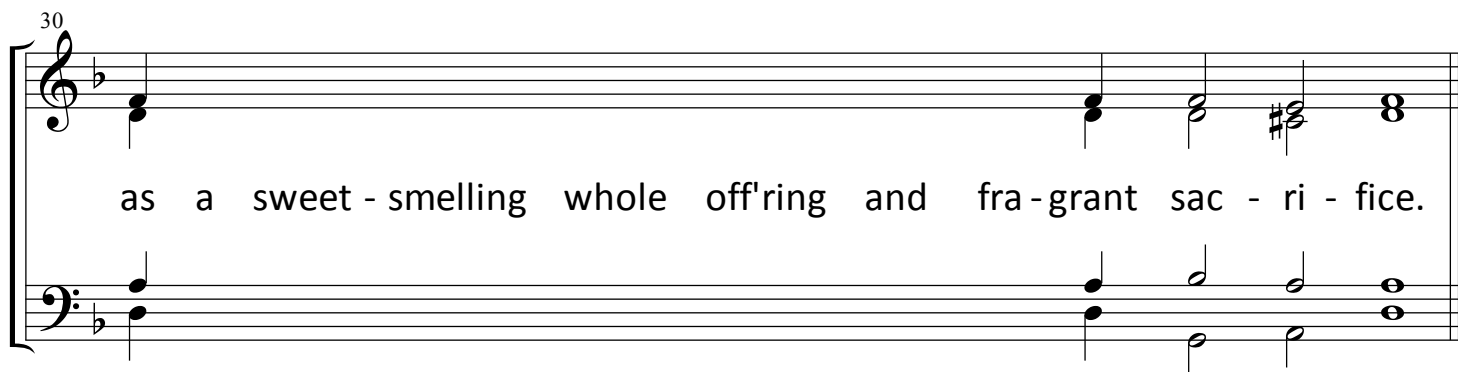
28

free of ev'ry spot, with the guile - less chil - dren;

29

and with them thou wast off - ered up to Christ//

30

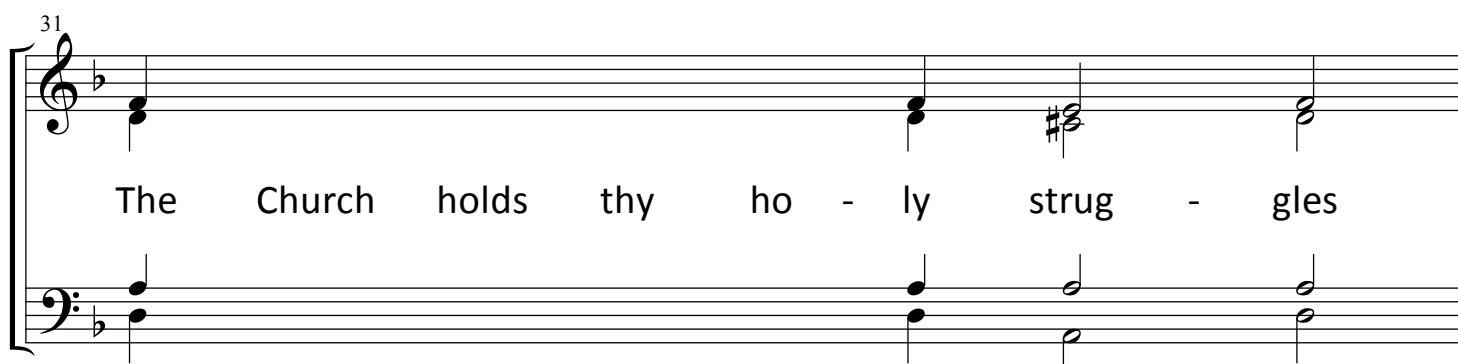


as a sweet - smelling whole off'ring and fra - grant sac - ri - fice.

Glory to the Father...
Tone 6 (cont)

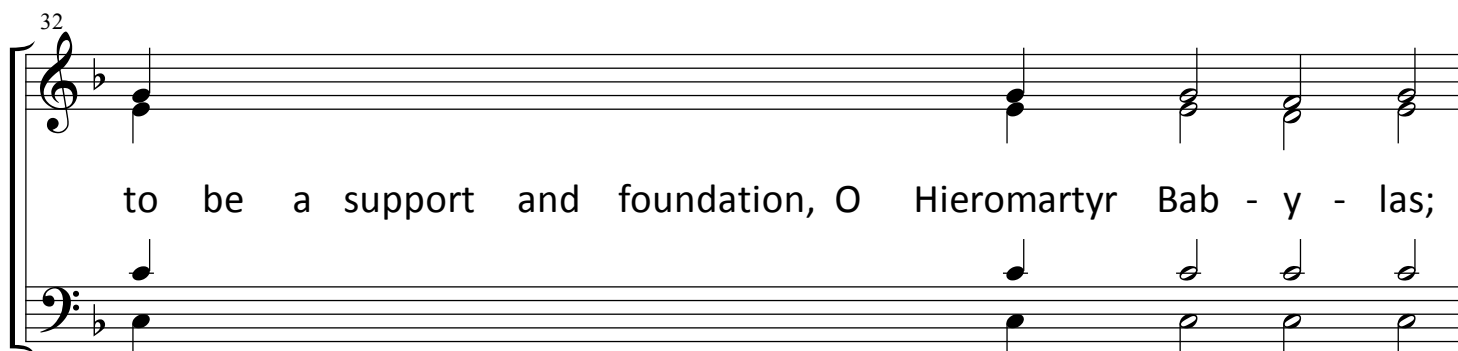
Obikhod

31



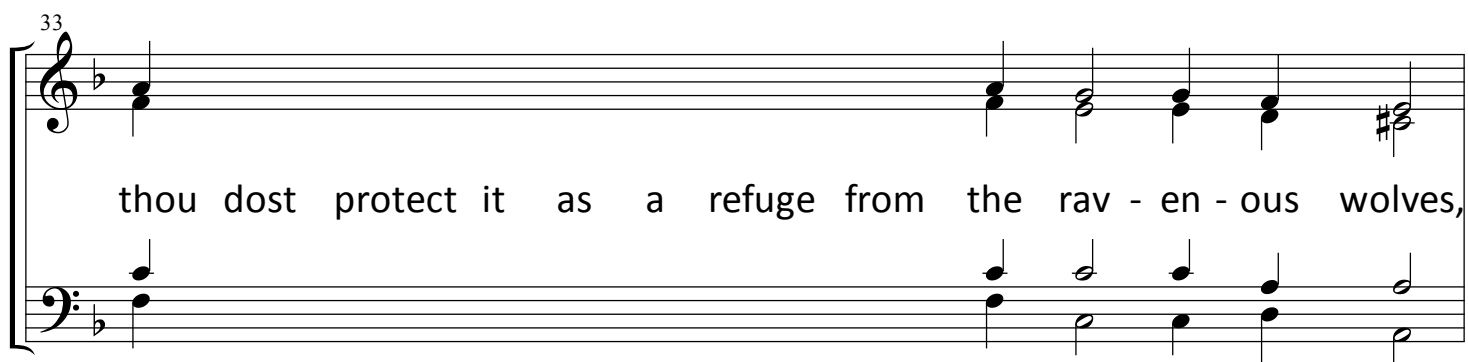
The Church holds thy ho - ly strug - gles

32



to be a support and foundation, O Hieromartyr Bab - y - las;

33



thou dost protect it as a refuge from the rav - en - ous wolves,

34

as it proclaims thy sub - lime ac - com - plish - ments

35

and magnifies to - geth - er with thee

36

the infants immolated for Christ in thy com - pan - y, //

37

O bless - ed Bab - - - y - - - las.

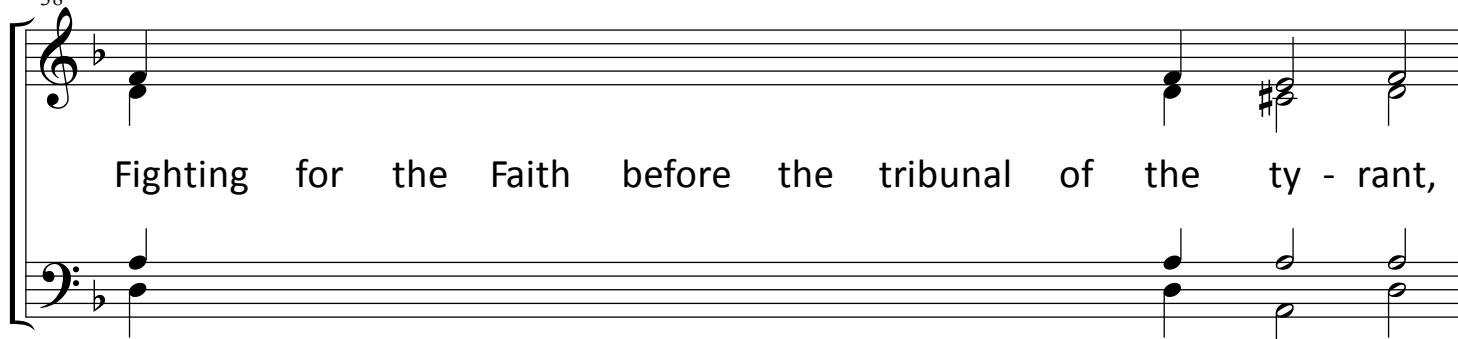
Aposticha

Glory to the Father...

Tone 6

Obikhod

38



Fighting for the Faith before the tribunal of the ty - rant,

Detailed description: This block contains the musical notation for measure 38. It is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef starts on a whole note G4, followed by a half note A4, and then a half note B4 with a sharp sign. The bass line consists of whole notes: G3, B2, and G3. The lyrics are 'Fighting for the Faith before the tribunal of the ty - rant,'.

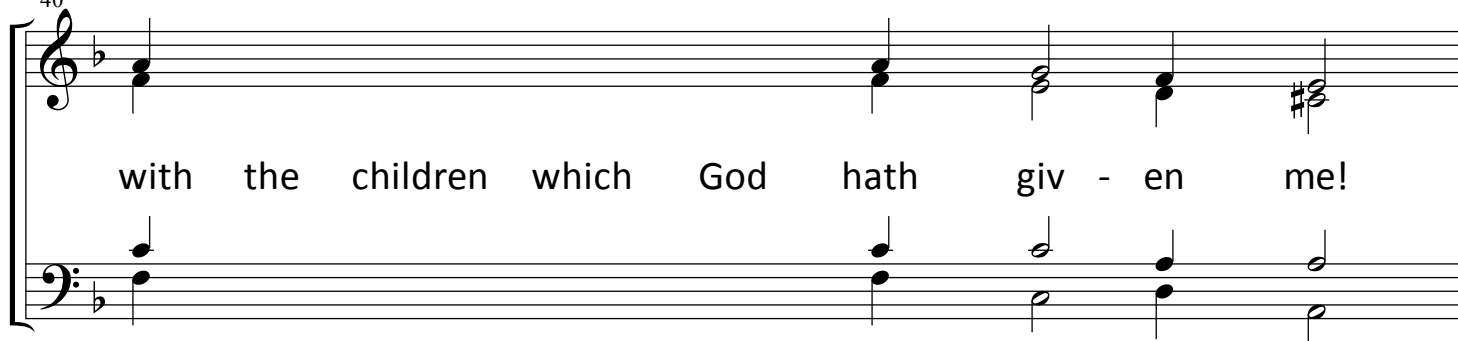
39



thou criest a - loud: Here I am,

Detailed description: This block contains the musical notation for measure 39. It is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef consists of whole notes: G4, A4, B4, A4, and G4. The bass line consists of whole notes: G3, B2, G3, B2, and G3. The lyrics are 'thou criest a - loud: Here I am,'.

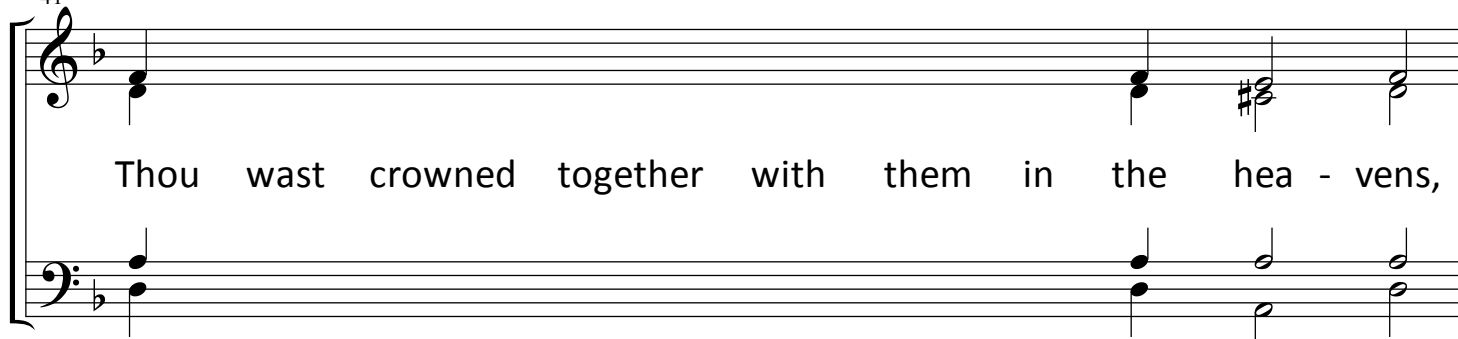
40



with the children which God hath giv - en me!

Detailed description: This block contains the musical notation for measure 40. It is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef starts on a whole note G4, followed by a half note A4, and then a half note B4 with a sharp sign. The bass line consists of whole notes: G3, B2, G3, B2, and G3. The lyrics are 'with the children which God hath giv - en me!'.

41



Thou wast crowned together with them in the hea - vens,

Detailed description: This block contains the musical notation for measure 41. It is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef starts on a whole note G4, followed by a half note A4, and then a half note B4 with a sharp sign. The bass line consists of whole notes: G3, B2, G3, B2, and G3. The lyrics are 'Thou wast crowned together with them in the hea - vens,'.

42

O Hieromartyr Bab - - - y - - - las,

43

and thou dost ceaselessly in - ter - cede be - fore God//

44

that our souls be saved from the snare of the en - e - my.