


VENERABLE GREAT MARTYR BARBARA
AT HELIOPOLIS IN SYRIA (CA. 306)

Menaion: 4 December

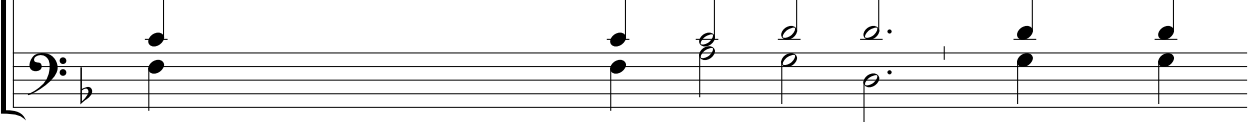
Kontakion - Tone 4

Russian Imperial Court Chant
arr. from L'vov/Bakhmetev

Soprano
Alto




Tenor
Bass



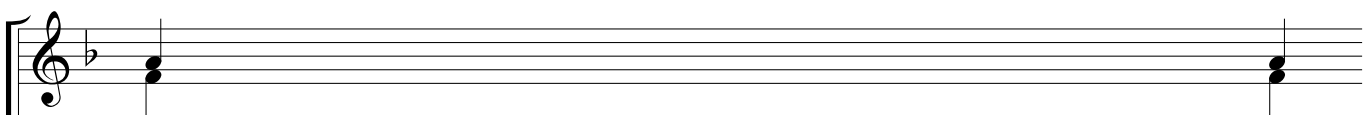

Singing the praises of the Trin - i - ty, you followed



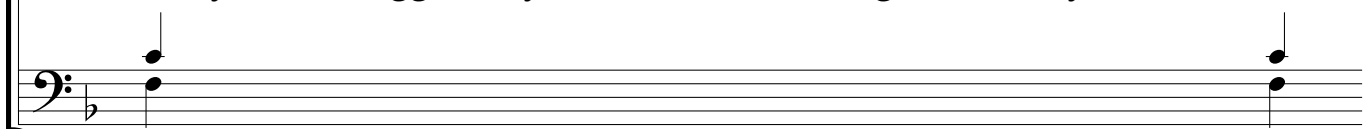
God by enduring suf - fer - ing; you renounced the



multitude of i - dols, O holy martyr Bar - bara.



In your struggles, you were not frightened by the threats

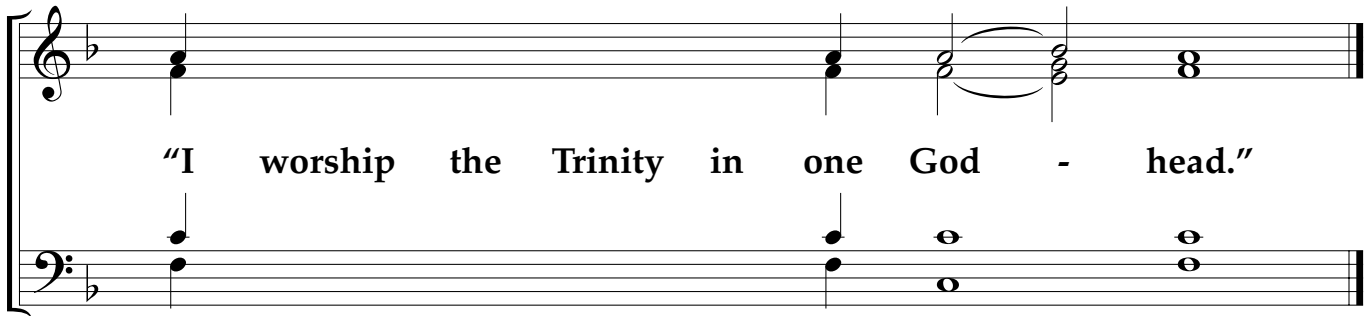


of your tor - tur - ers, but cried out in a loud voice:



["I worship..."]

4 December Kontakion [G.M. Barbara]
Imperial Court Chant



"I worship the Trinity in one God - head."

The image shows a musical score for a chant. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, homophonic style. The lyrics are written below the treble staff. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, homophonic style. The lyrics are written below the treble staff.

“Glory...” & “Now and ever...”

as sung before Troparia and Kontakia

Tone 4

1. “Glory...” alone.

Russian Imperial Court Chant

Glo - ry to the Fa - ther, and to the Son, and to the

Ho - ly Spir - it.

2. “Now and ever...” alone.

Now and ev - er and unto ages of a - ges. A - men.

3. “Glory...” & “Now...” together.

Glory to the Father, and to the Son, and to the Holy Spir - it,

now and ever and unto ages of a - ges. A - men.

Note: “Glory...” and/or “Now and ever...” is sung in the Tone and melody that follows.