



CONTEMPORARY PRACTICES OF CHURCH SINGING AT THE VALAAM MONASTERY IN HEINÄVESI¹

JOPI HARRI

University of Turku

jopi.harri@ecmr.fi

This paper is based on my participant observation as a singer, chanter, and reader, carried out in Valaam Monastery over multiple periods since 2013. In May of that year I went to the monastery in order to photograph musical manuscripts. I also attended divine services, to notice that the quality of worship had greatly improved since my last visit of a few days in 2005. One reason for this was that after a break of several years, there once again were singers in the brotherhood.

At some point during my visit, the cantor tentatively approved me to sing. My first engagement was a Panikhida at the cemetery. After that I heard the words: “Welcome also to the kliros.” I then found myself singing the services of Pentecost in the choir of the brotherhood. It consisted of two monastics and me. This has been the composition of the choir on many occasions ever since.

In August of 2015 I was returning to the monastery to gather more materials. In the train I received a phone call from Archimandrite Sergei. He explained that the brotherhood was going on a pilgrimage to Russia. The cantor they had hired had had to cancel, and now he asked if I could by any chance sing the services during that week. I promised to try, but said that quite probably my skills were inadequate. In fact, I had virtually no experience whatsoever of chanting ferial services, in particular those of a monastery. But everything went well.

After that, I formally started as a voluntary worker, so that recently I have spent at the monastery some time during most months of the year. In addition to the church, I have been cataloguing and researching the historical music collections of the library.

¹ This article contains slight adjustments and updates in relation to the paper read at the ISOCM Conference of 2019, and references to audio examples played on that occasion have been removed. The description itself still pertains to the situation at the monastery until the summer of 2019, the more recent evolution of the subject not having been taken into consideration. The author is thankful for the sympathy and support to the current research of the monastery brotherhood and personnel, in particular the Very Reverend Archimandrite Sergei, and for the Valamo Foundation for financially supporting the presentation.

DIVINE SERVICES

At first, the most difficult thing for me was that the services started at six in the morning, when I was in far from my best state. But I somehow got used to it. On the other hand, the schedule is easy to remember: in most cases, one needs to be in the church at six, morning and evening. On Sundays and great feasts, the schedule differs somewhat. For most of the year, the time needed for services is from three to five hours a day.

TABLE 1: SCHEDULE OF DIVINE SERVICES

Weekdays (eve and day)	Great Feasts and Sundays	Sunday evening
18.00 9th Hour, Vespers, Evening Prayers (1½ hours) Great Lent: Mondays, Tuesdays, Thursdays: Great Compline (instead of Evening Prayers), Wednesdays and Fridays: Liturgy of Presanctified	18.00 Vigil (2¼ hours, if not longer)	18.00 Vespers, Three Kanons and Akathist (1½ hours)
06.00 Morning Prayers, Orthros; Tuesdays, Thursdays, Saturdays also Liturgy (c. 1½–2 hours); Great Lent: Mesonyktikon (instead of Morning Prayers), Liturgy on Saturday	09.00 3rd Hour, Liturgy, Panagia Service (about 2 hours)	

Additionally, the Moleben (about half an hour) is served at 12.00 on Saturdays and daily during the summer. On some feasts and other days, the order is different.

The services at Valaam, mainly conducted in Finnish but sometimes containing parts in Church Slavonic and other languages, are generally officiated with less abbreviation than is the parish practice in Finland. In all services, troparia and kontakia are almost always sung as appointed. Vespers is sung absolutely in its full form. Vesperal Psalms and stichera are sung as appointed, the psalms read in full. On ferial days, Vespers contains the appointed kathisma and is preceded by the Ninth Hour, unless there was a Vigil on the previous day.

Little Vespers is never served. As part of Vigil, Vespers contains the first stasis of the first kathisma, however, with no stichologia; on Saturdays, the two remaining stases are read. Litia and artoklasia are performed in every Vigil as appointed, although the first prayer of the litany is substituted with the beginning of the augmented litany. Stichera aposticha are sung in full. On ferial days, Vespers takes about half an hour, and as part of a Vigil, about one hour.

On the other hand, Orthros is not served without abbreviations. Only one kathisma is read. On Sundays, only one gradual antiphon is read or sung. Instead of the full set of appointed canons with usually 14 stanzas for each ode, the typical selection in Valaam is something like four stanzas from one or two canons, one of them being the heirmos. The heirmos is not repeated. On great feasts with two canons, the heirmos is sung only from the first canon. On ferial days, the heirmoi are taken from the Octoechos, but they are not always those of the first canons.

On feasts of saints, the appointed first canon of the Theotokos is omitted, and the heirmoi are taken from the first canon of the saint. Canons of the Menaion are omitted for commemorations of less than Polyeleos rank. Katavasia are almost always only sung to odes eight and nine. Because the Menaion canons are left out even during Great Lent, the Lenten Orthroi have only two, three or four odes. Biblical Canticles are obviously omitted.

Further abbreviations take place after the canon. Whereas the stichera of Vespers are mostly sung in full, some of the stichera of praise are typically left out. On Sundays, the Gospel sticheron is usually sung.

When Orthros is followed by Liturgy, it is cut off right after the Great Doxology. When there is no Liturgy, the service proceeds as usual, but before the end, the Gospel of the Liturgy is read.

Orthros is generally not followed by the First Hour, unless it is part of Vigil. Even in that case, only one psalm is read. The Liturgy is preceded by the Third Hour in those cases when Orthros has been officiated on the previous evening. Therein, all three psalms are read. The Sixth Hour is normally read only as part of Royal Hours.

During Lenten ferial days, the Mesonyktikon that precedes Orthros is officiated almost in full. The main abbreviation pertains to Kathisma 17, which is divided into five parts, of which the first is read on Monday, the second on Tuesday, and so on.

The minimum personnel needed in church consist of a priest, a cantor, a reader, and a *ponomar*. On Sundays and feasts, the preference is to have more than one priest and one or two deacons. The limits of the brotherhood are soon reached: as of May 2019, there are eight monastics working in church. As not all are able to handle every task and are not always present, deficit occurs easily, and outside assistance is appreciated.

CHURCH SINGING AT VALAAM

That the available forces are limited has the effect that polyphonic singing by the brotherhood is possible quite infrequently. The brotherhood has two professional cantors who are hierodeacons, and in church they have also assignments other than singing. Professionalism means not only the knowledge of chants, but also good voices, conducting skill, musical taste and the ability to create a well-considered stylistic outcome. Of particular importance are musical fluency, rhythmical precision and consistency. At the monastery it is generally unfeasible to sing slowly, because that would lengthen the services and make them tedious.

Beside the cantors, some other members of the brotherhood have chanting shifts. Sometimes the shifts are taken by volunteers. On certain feasts, the volunteer singers organize themselves as the Male Choir of Valaam Monastery. A few times per year, the Konevets Quartet, a professional ensemble from St Petersburg, comes to the monastery and sings in divine services. Occasionally also, visiting parish and other choirs may participate.

As I have shown elsewhere,² the Slavonic singing tradition of Old Valaam came to its end in the late 1960s. Quite probably, the death of Hegumen Nestor in 1967 was the last blow, after which there was no longer a monastic choir capable of musical singing. In the 1970s, the liturgical language, and also the language of church music, shifted gradually to Finnish. The main problem in that was that almost no liturgical texts were available in Finnish. When there were no more persons capable of reading in Slavonic, an unfortunate impoverishment of the services resulted. The situation finally improved with the availability and observance of the full Octoechos, Menaion, Triodion, and Pentecostarion, something that came about only during the present decade.

2 Jopi Harri, "On the Polyphonic Chant of Valaam Monastery" in *Church, State and Nation in Orthodox Church Music*, ed. Ivan Moody and Maria Takala-Roszczenko (Jyväskylä: The International Society for Orthodox Church Music, 2010), 203–204; "Valamon luostarin kirkkolaulun ominaispiirteitä 1800- ja 1900-luvuilla" in *Etnomusikologian vuosikirja 28* (S.l.: Suomen Etnomusikologinen Seura r.y., 2016), 2.

THE MUSICAL REPERTOIRE

The fading of the old brotherhood and the change of language had the side-effect that the bulk of the old musical repertoire of Valaam went out of use and was almost entirely forgotten. In spite of these changes, contemporary church singing in Valaam is by every measure something that can be called traditional, or normal, being a direct follow-up to the historical continuum that dates back to pre-Revolutionary Valaam. There are no nationalist, xenophilic, eclecticist, or modernizing tendencies. The basic repertoire is relatively constant but easily expanded when there is need, given that the style remains consistent. Although the set-up in a small monastery requires certain concessions, the current situation is more than merely acceptable.

CURRENT BASIC CHANTS FOR MUTABLE HYMNS

The changing hymns are mostly sung from text, *a prima vista*. This applies to stichera, troparia, kontakia and heirmoi, and some other genres, such as magnifications and the sung parts of akathists. Unlike the old practice of Valaam, sessional hymns are now usually not sung, but read.

In principle, but only in principle and not in every respect, the chants for this are the same as in Finnish parish usage, into the structure and background of the chants of which I conducted research in my licentiate thesis of 2001.³ The majority of these chants represent the Court Chant of St Petersburg, but there are some peculiarities also.

Starting in 2018, I made the attached engraving (see the Appendix) of these 22 chants sung in Valaam, intended as a reference for the monastery, since no such document existed previously. This has to do with the fact that I had noticed that we actually *did not* sing these chants in the way they appear in chant books.

While in most cases the main modification is the transposition of the parts so that the melody is doubled not in the lower sixth but in the upper third, in others there are more substantial changes. Now if someone is invited to the kliros and tries to sing without realizing this, the result is certainly less than acceptable.

There are eight *samoglasen* chants mainly for stichera, seven troparion chants for troparia, kontakia, and related hymns (troparia and kontakia of tone 5 are sung to the samoglasen), and seven for heirmoi (heirmoi of tone 3 are sung to the troparion chant), totalling 22 Octoechos chants to be memorized by the singer.

In the engraving, such models are provided for the chants so that the singer can recall them easily, assuming that he is already familiar with them to a sufficient extent. From the scientific point of view, the documentation is less than detailed and lacks formal exactness. Most models are taken from the chant book *Sunnuntaivoigilia* [Sunday Vigil] (1957; 1986),⁴ the remaining ones from some other part of the common repertory.

In printed books, the chants are usually rendered in such a way that the melody is placed in the soprano part, and it is doubled at the lower sixth in the tenor part. The doubling is occasionally deviated from somewhat. In the Valaam set-up, the top part (first tenor) is usually the upper third of the melody (found in the second tenor), that is, the part that most often corresponds to the tenor part of the mixed choir setting.

3 Jopi Harri, Suomalainen kahdeksansävelmistö ja venäläinen traditio (unpublished Licentiate of Philosophy thesis, Department of Musicology, University of Turku, 2001).

4 *Sunnuntaivoigilia: Kahdeksansävelmistöineen* (Pieksämäki: Ortodoksisen kirjallisuuden julkaisuneuvosto, 1957).

But at Valaam, the melody is doubled at the upper third as systematically as possible even when the printed music has something different. In some cases, this strict doubling causes modification even in the harmony. Those chants that differ most from the printed renditions are the samoglasen chant and heirmos chant of tone 5; the heirmos chant of tone 2, the scheme of which is simplified in relation to the printed version; and the heirmos chant of tone 7.

The differences are less pronounced in the troparion chants of tones 1, 2, and 8. The heirmoi of tone 3 are to be sung in the same way as troparia, although the resurrectional heirmoi have been set in a slightly different manner in *Sunnuntaivigilia*.

Because of the lack of singers, four-part singing on the Valaam kliros is a rarity at this moment. When there is one singer, one or another of the melodic parts is chosen, perhaps most frequently the lower of them. When there are more singers, the singing usually takes place in two or three parts. Singing in two parts normally happens in parallel thirds. If there is a third singer, usually a lower part is attached, consisting of the baritone part (the second part from the bottom) of the engraving, or the bass part, or an orally synthesized *ad hoc* part based on both. Sometimes the set-up may be such that the baritone part is sung transposed to the upper octave, and in three-part singing, the bass part is then left out.

The ranges of all chants in the engraving have been kept as uniform as possible. If the range be unsuitable for the current choir, a more feasible basic pitch can be selected. Even within the same basic pitch, the music can always be transposed by a fourth in any direction.

Experience has shown that even advanced singers have difficulties in memorizing the versicle phrases of the samoglasen chants (in the current practice usually applied only to the Doxology refrains by the choir), even when these are to be sung from the sheet of music that is kept on the kliros for reference. Therefore, the Doxology refrains have been placed before each sticheron model. It would be preferable to know these also with such confidence that the singer would have no need to resort to notated music.

As is obvious to practicing church musicians, singing from text requires not only theoretical knowledge about the conduct of the chant. It entails also the kind of cognitive automation that renders possible the attachment of any text line to the chant phrase in a uniform way even when there are multiple singers, who sing in parts. As we know, it can be made to work. I am unaware of research into this process, even if it would make an interesting topic. Certainly in the singing there are often some faults, but on the other hand, the more this is done, the better it becomes.

SAMOGLASEN AND PODOBEN CHANTS OF THE VALAAM TRADITION

One part of my research has been the reconstruction of the Valaam *samoglasen* and *podoben* chants.⁵ These were used in the old singing tradition for almost all of the changing hymns. At that time, the choir did not sing from text, but the singing took place with the canonarch. There were a total of 20 chants: eight samoglasen chants and twelve podoben chants, of which one had fallen into disuse before the 1890s. The podoben chants were used for stichera automela and prosomoia, and the samoglasen chants to other stichera, troparia, kontakia, sessional hymns and some other hymns, but generally not for heirmoi, other than those of tone 3.

⁵ Jopi Harri, "How Were Stichera Sung at Valaam?" *Journal of the International Society for Orthodox Church Music* 3 (2018): 151-184.

These chants can also be sung without the canonarch, in the same fashion as the current generic chants, but as they fell into disuse, they cannot be readily sung without music. Recently we have been using them at Valaam on a few festal occasions. These include the feasts of Ss Sergius and Herman on September 11 and June 28, and the feast of St John of Valaam on 5 June. Furthermore, the Orthros antiphons of Great Friday have been set to Valaam chants.

COMPOSITIONS AND OTHER HYMNS SUNG FROM MUSIC

Fixed hymns, as well as even some changing hymns, are also sung from music. The musical materials are quite heterogeneous. Among them there are usual and less ordinary printed chant books from different times (see Table 2), and photocopied extracts of them, but also a significant amount of unpublished music. This covers photocopies of handwritten manuscripts, as well as computer engravings. Much of this music has been written down by the monastery cantors and some others, mostly during the last decade.

TABLE 2: SELECTION OF CHANT BOOKS USED ON THE VALAAM KLIROS

- **Vigil:** *Sunnuntaivigilia* (1986, first edn. 1957); *Vigilia I* (1943, contains a good variety of fixed hymns in different versions); *Veisatkaa Herralle* (abr. Festal Menaion, 1981, orig. 1942).
- **Liturgy:** *Jumalallinen liturgia* (2011); *Liturgia* (1954); *Обиход церковного пения: Божественная Литургия* (М. 2005); *Песнопения Божественной Литургии* (Красногорск 2008)
- **Both/others:** *Ortodoksinen laulukirja* (Orthodox Hymnal, 1944, two- and three-part versions of fixed hymns ed. by hm. Paul); *Hautaustoimitus* (Funeral, 1959); *Hautaustoimitus* (Funeral, 1913); *Обиходъ Валаамскаго Монастыря* (1909)
- **Text editions:** *Oktoehos* (Resurrectional, 1983); *Juhlaminea* (Festal Menaion, 1987); *Pentekostarion* (1999); the usual service books in Slavonic.
- The ferial Octoechos, Menaion, and Triodion in Finnish are used as unpublished sheets.

The loose-leaf materials on the kliros as of May 2019 incorporate a decent selection of traditional chants and through-composed pieces by various composers from the classical repertoire common in Russia and Ukraine.⁶

Highlights of that repertoire are provided in Table 3. Additional music on loose leaves include litanies, Lenten hymns and chants (those by Kustovskij are used for litanies and the like), and miscellaneous (festal) hymns. All the loose-leaf music on the kliros I have investigated for this paper covers about 500 pages. Most of it is in use.

The majority of the music is written for a four-part male, mixed, or monastic choir, but there are also settings in three and two parts. When the music is sung, the parts are adjusted accordingly. Quite often the parts are not sung as written, but modified *ad hoc*.

When the current repertoire is compared to the Slavonic manuscripts that were used until the 1970s, one may notice that a considerable part of the music is the same, and what remains is stylistically similar.

⁶ Between the conference and the current May of 2020, a significant amount of music has been introduced to the Valaam kliros, but because systematic research into the additions is not possible at this time, they remain unconsidered in the present article.

TABLE 3: HIGHLIGHTS OF LOOSE-LEAF SHEET MUSIC ON THE VALAAM KLIROS

(* = only Slavonic; underlined = sung even before 1970).

- **Vigil:** Psalm 103 (TSL; Samarín; Allemanov); Blessed Is the Man (Rostov; Ionafan; TSL; Riga); Gladsome Light (Bakhmetev; Valaam; Lavrskoe; Azeyev); Great Prokeimena (Znamenny); Prokeimena (Valaam); Vouchsafe (KPL); Litany of Litia (“Vodka con el mescalín”; Yachkov*); Sanctifying the Whole World (Valaam); Song of Simeon (Pühtitsa; Bulgarian; Arkhangelsky); Rejoice; Virgin Theotokos (Ledkovsky; Anon.; Smirnov; Hurko; Gvozdetskiy*); Psalm 33 (Kievan); Praise the Name of the Lord (Valaam; Obihod; Lvovsky; Athonite; Arzumanov); Resurrectional Troparia Blessed Art Thou (Znamenny; Optina); From My Youth (KPL; Valaam; Ozerov; Solovetsky Chant; TSL); I Shall Open My Mouth (Greek / Lvov); Magnificat (Ozerov; Stetsenko*; Anon.); Thou Art Most Blessed (Kievan; Optina*; Valaam); Great Doxology (Znamenny; Stolp); Today Salvation & Thou Didst Rise (Valaam); To Thee; the Victorious Leader (Valaam; Allemanov; *Sedmierzernaya Joy of the heavenly host*).
- **Liturgy:** First Antiphon (Matfey am.; KPL); Second Antiphon (KPL; Znamenny / Matfey am.); Only-Begotten Son (Anon.; Valaam ferial); Beatitudes (Anon.; Martynov*; Obikhod; Allemanov); O Come Let Us Worship (Anon.*; Kievan); Trisagion (Kievan; KPL*; Golovanov*; Polish*); Alleluia (Valaam / Harri; “Moscow” *Their proclamation*; KPL in 8 tones); Cherubic Hymn (*Their proclamation / Harri*; Vladimir / Harri; Vladimir / Kastalsky / James hd.; Pechengian; Vedel; Sergievskaya; Sofronievskaya; *Their proclamation / Kastorsky*; “Titanikskaya” = *Nearer, my God, to Thee*; KPL *Obyatiya ottsa*; Sofronievskaya / Kastalsky; Smirnov No. 3; Simonovskaya; *Let all mortal flesh / Vissarion m.* [Uvarov]; Malashkin Op. 29; Valaam / Harri; Simonov-Streletsk / Solovyev; Staro-Simonovskaya / Kastalsky; Kalinnikov / James hd.; Ufimskaya; Serbian; Lyadov; *Scarborough Fair / McGlynn / James hd.*); Creed (“Major–Minor”; “Akathist chant”); Eucharist (Bulgarian*; Znamenny / Hakonen; Znamenny / Kovalevsky; Rimahov*; Skitskoe; *He is my helper and protector / Vissarion hm.* [Uvarov]; Jerusalem; Valaam / Harri; Arkhangelsky [in the spirit of ancient chants]; Bulgarian / Byzantine; Serbian / Harri; Serbian / Kastorsky; Rostov; Athonite; Hristov; Pseudo-Valaam / Trubachev*; Kievan for St. Basil / Izvekov; Kievan / Gardner; Myasoedov in Major); It Is Truly Meet (Valaam O house of Ephratha / Shidlovsky; Pochaiv; KPL tone 8; *Sedmierzernaya Joy of the heavenly host*; Optina *When he took Thee dead; Of old You buried*; Bortnyansky; Valaam after the canon); The Angel Cried (Valaam Sbornik); Lord’s Prayer (Pochaiv*; Kievan); One is Holy (KPL; Znamenny); Praise the Lord (*Raduysya / Rimsky-Korsakoff*); Communion hymns, various (*Raduysya / Posternak*); Like As the Hart Panteth (Alexandrov chant); Give Rest with the Just (Pseudo-Lvovsky); Thou Only Art Immortal (Pseudo-Lvovsky); O Fervent Protectress (Anon.); I Will Pour Forth My Prayer (“Olden chant”); The Just Shall Be in Everlasting Remembrance (Greek / Kastorsky); We Have No Other Help (Kievan); Beneath Thy Compassion (Bortnyansky): Exapostilarion for all saints of Valaam (KPL); Many Years (Evdokimov*; Tver*).

The known Finnish adaptors and engravers include: Bondarenko, Maria (2 hits); Damaskinos, s-hm. [Olkinuora] (1); Hakonen, Petri, p. (3); Harri, Jopi (18); Härkönen, Jyrki, pd. (1); James, hd. [Zhukov] (76); Ketola, Jari (4); Matveinen, Pauli (1); Nemlander, Elena (1); Paul, hm., archb. [Olmari] (4); Petsalo, Elisabet (9); Takala-Roszczenko, Maria (1); Tchervinskij, Helena (3); Vola, Joosef, p. (75); Wilenius, Tatjana (1).

Key to abbreviations: TSL = Trinity-Sergius Lavra; KPL = Kiev-Pechersk Lavra; hd. = hierodeacon; hm. = hieromonk; s-hm. = schema-hieromonk; p. = priest; pd. = protodeacon; archb. = archbishop.

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Sunnuntaivigilia: Kahdeksansävelmistöineen (Pieksämäki: Ortodoksisen kirjallisuuden julkaisuneuvosto, 1957).

Appendix Tone 1 Samoglasen | :1|2|3|4:|T||

Kunnia... Po - jal - le ja Py - häl - le Hen - gel - le.
 Nyt... i - an - kaik - ki - ses - ti. A - - - men. 1) Vei - suin ylistäkäämme Neitsyttä Mariaa, koko



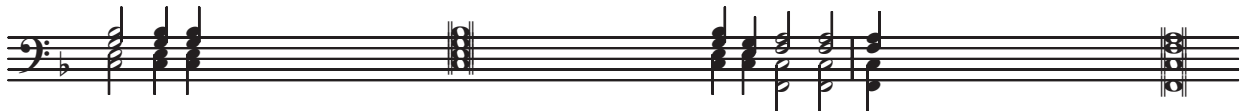
maa - il - man kun - ni - aa, 2) ihmisistä syntynyttä ja Valtiaan syn - nyt - tä - jää, 3) tai - vaan porttia, ruumiittomien olentojen



veisausta ja us - ko - vais - ten kau - nis - tus - ta. 4) Sillä hän tuli taivaaksi ja ju - ma - luu - den temp - pe - lik - si.



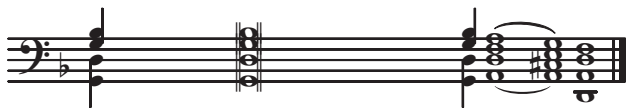
1) Lyö - ty - ään maahan vihan väliseinän hän toi tilalle rauhan ja avasi val - ta - kun - nan. 2) Hänessä meillä on uskon ankkuri, ja



hänestä syntynyt Herra on puolesta - tais - te - li - jam - me. 3) O - le siis roh - ke - a, Jumalan kansa, ä - lä pel - kää,



T) sillä kaikkivoimallinen Herra viholliset voit - taa.



The Versicle Phrase is independent. There is a long note before the recitative in Phrases 1 and 3, which are considerably similar to each other. The similarity of Phrases 2 and 4 may cause more confusion especially in hymns of greater length. In order to avoid this, it may be useful to remember that of these two, Phrase 4 is longer and is followed by the dominant chord.

Tone 2 Samoglasen | 1: :2|3|4:|T||

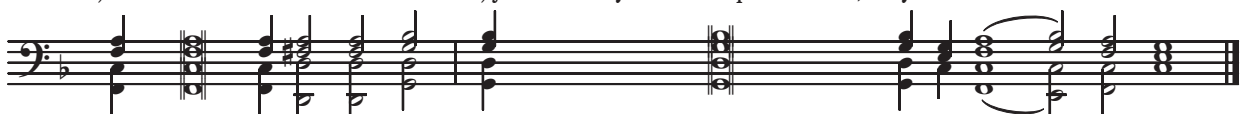
Kunnia... ja Py - häl - le Hen - gel - le.
 Nyt, aina ja iankaikkises - ti. A - - - men. 1) Tulkaa, kumartakaamme Isästä ennen kaikkia aikoja syn - ty - nyt - tä



2) ja Neitseestä Mariasta lihaksi tullutta Jumalaa Sa - naa, 3) sil - lä omasta vapaasta tahdostaan kärsitty - ään ris - tin



4) Hän salli haudata it - sen - sä T) ja kuolleista ylösnousten pelasti minut, eksy - neen ih - mi - sen.



The Versicle Phrase is similar to the Terminal Phrase. There is a long note before the recitative in Phrase 3. The long note may be preceded by short notes. In practice, the long note may be left out, but this should not take place without reason.

Tone 3 Samoglasen |:1|2:|T||

Kunnia... ja Py - häl - le Hen - gel - le.
 Nyt... i - an - kaik - ki - ses - ti. A - men. 1) Sinun ristisi kautta, Kristus Vapahta - ja, 2) on kuoleman valta
 ku - kis - tet - tu 1) ja kiusaajan eksytys tyhjäksi teh - ty; 2) mutta uskossa pelastuva ihmis - su - ku
 T) Sinulle alati kiitos - virt - tä e - des - kan - taa.

The Versicle Phrase is similar to the Terminal Phrase.

The whole thing may be sung also in this fashion, transposed down by a fourth:

1) Sinun ristisi kautta, Kristus Vapahta - ja, 2) on kuoleman valta ku - kis - tet - tu... T) Sinulle alati kiitos - virt - tä e - des - kan - taa.

Tone 4 Samoglasen |1|2:|3|4|5:|T||

Kunnia... Py - häl - le Hen - - - gel - le.
 Nyt... i - an - kaik - ki - ses - ti. A - men. 1) Sinun eläväksitekevälle ristillesi alati kumartaen, Kristus
 Ju - ma - la, 2) me kolmantena päivänä tapahtunutta ylösnousemistasi ylistäm - me. 3) Sil - lä sen kautta Sinä, kaikki -
 voi - mal - li - nen, 4) uudistit perin turmeltuneen ihmis - luon - non 5) ja avasit meille tien tai - vai - siin,
 T) oi ainoa hyvä ja ihmi - si - ä - ra - kas - ta - va.

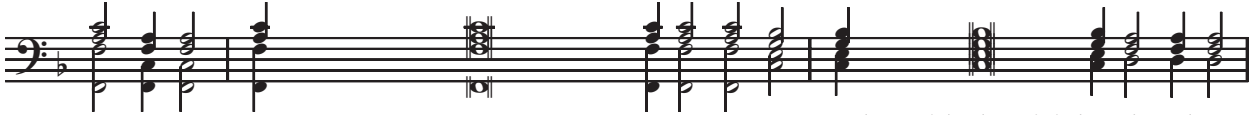
The Versicle Phrase is independent. There is a long note at the beginning of Phrase 3, possibly preceded by upward movement. The phrase may begin also with the dissonance, directly preceding the long note.

Tone 5 Samoglasen |:1|2|3:|T||

Kunnia... ja Po - jal - le ja Py - häl - le Hen - gel - le.
 Nyt, ai - na ja i - an - kaik - ki - ses - ti. A - men. 1) Oi Kris - tus, Sinä kunniallisella ristilläsi häpäisit



kiu - saa - jan 2) ja ylösnousemisesi kautta teit synnin odan tyl - säk - si 3) ja pelastit meidät kuoleman por - teis - ta.



T) Me ylistämme Sinua, Jumalan ai - no - kai - nen Poi - ka.



The Versicle Phrase is independent. Phrase 1 has a long note before the recitative. The chant version differs from the one of the chant book *Sunnuntaivigilia* [Sunday Vigil] in the fashion that the melody is consistently doubled in the upper third, and the Terminal Phrase is cadenced in major. This chant is used even for troparia and kontakia.

Tone 6 Samoglasen |:1|2|3:|T||

Kunnia... ja Po - jal - le ja Py - häl - le Hen - gel - le.
 Nyt, ai - na ja i - an - kaik - ki - ses - ti. A - - - - men. 1) Sinun ylösnousemistasi, Kristus Va - pah - ta - ja



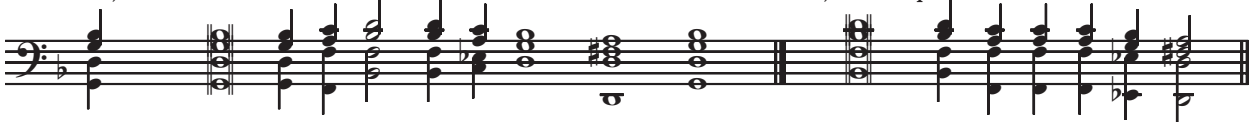
2a) enkelit veisuin ylistävät tai - vais - sa, 3) tee meidätkin maan päällä o - tol - li - sik - si



Ta) Sinua puhtain sydämin y - lis - tä - mään. 2b) ... sillä kärsittyänsä meidän edestämme ristin vai - vat



Tb) Hän kuolemal - lan - sa kuo - le - man ku - kis - ti. 3K) ... maan päällä o - tol - li - sik - si



The Versicle Phrase is independent. Should Phrase 2 occur before the Terminal Phrase, it ends like Phrase 3. The Terminal Phrase can be sung as having the upward-downward movement. In Phrase 3, and Phrase 2 before the Terminal Phrase, the lowermost parts can be sung in parallel octaves F-E \flat -D in the Kievan fashion.

Tone 7 Samoglasen |:1|2:|T||

Kunnia... ja Py - häl - le Hen - gel - le.
 Nyt... i - an - kaik - ki - ses - ti. A - men. 1) Si - nä, maa - il - man Vapahtaja, nousit ylös hau - das - ta

2) ja he - rä - tit ruu - mii - si kanssa ihmiset kuol - leis - ta. T) Her - ra, kun - ni - a ol - koon Si - nul - le.

The Versicle Phrase is independent. All chant phrases have a long note before the recitative.

Tone 8 Samoglasen |:1|2|3:|T||

Kunnia olkoon Isälle ja Po - jal - le ja Py - hälle Hen - gel - le. (Hen) - gel - le.
 Nyt, ai - na ja i - an - kaik - ki - ses - ti. A - men. (a) - men.

1) Oi Jee - sus, taivaasta alas tul - lut, 2) Sinä ylensit itsesi ris - til - le 3) ja ollen kuolematon elämä

laskeuduit a - las kuo - le - maan. 1) Si - nä, to - ti - nen Val - ke - us, 2) ilmestyit pimeydes - sä o - le - vil - le

3) ja, ollen kaikkien ylösnousemus, tulit lan - gen - neit - ten ty - kö. 1) Kunnia olkoon Si - nul - le, T) mei - dän Val - ke -

u - tem - me ja Va - pah - ta - jam - me.

The Versicle Phrase is independent. Should the following sticheron begin with a long note, the end of the versicle may be led to that with upward movement. When Phrase 1 recurs, it starts on the recitative after the long note.

Tone 1 Troparion Chant |:1|2:|1|2||

1) Pe-las-ta, Her - ra, Si-nun kan - sa - si 2) ja siunaa Sinun pe-rin-tö - ä - si. 1) An - na seu-ra-kun-nal-le - si
 voit-to vi-hol-li-sis-ta 2) ja suojele ristilläsi Sinun val-ta-kun-taa-si. 1b) ... minussaon, Hänen py-hää ni-me-än-sä.

Phrase 1 can begin on either the tonic or on the dominant chord. The chant ends on Phrase 2, always preceded by Phrase 1. In the Typical Psalms of the Liturgy (if not even in other hymns), the last phrase may be preceded by Phrase 1b, once or twice. Unlike the usual chant version, herein the melody is constantly doubled in the upper third.

Tone 2 Troparion Chant |:1|2:|T||

1) Tul-tu-a-si a-las kuo-le-maan, Si-nä, kuo-le-ma-ton E-lä-mä, 2) kuoletit helvetin jumaluutesi kirk-ka-u-del-la.
 1) Ja kun kuol-leetkin manalasta y-lös he-rä-tit, 2) niin silloin kaikki taivaalliset voimat huu-si-vat: T) Elämänantaj
 Kristus, meidän Ju-ma-lam-me, kun-ni-a ol-koon Si-nul-le!

When applied to a short text line, Phrase 1 may begin with the recitative, that is, with the tonic chord. Unlike the usual chant version, herein the melody is constantly doubled in the upper third.

Tone 3 Troparion and Heirmos Chant |:1|2:|[2b]|T||

1) Rie-muit-koot taivaaalliset ja iloitkoot maan pääl-lä o - le-vat, 2) sillä Herra teki voimallisen työn kä-si-var-rel-
 lan-sa: 1) Hän kukisti kuo-le-mal-laan kuo - le-man 2) ja tuli esikoiseksi kuolleitten jou - kos-sa. 1) Helvetin
 kidasta Hän pääs-ti mei - dät 2b) ja te-ki maa - il-mal-le T) suu - ren lau - - - pe - u - den.

When Phrase 1 recurs, it should start directly with the F Major chord (the actual practice is changeable). Phrase 2b appears after Phrase 1 before the Terminal Phrase when there is an odd number of lines. A shorter variant of Phrase 2b (omitted here) may in these days be encountered perhaps nowhere else but in the responsory *God Is the Lord*. The long note of the Terminal Phrase may be preceded by recitative on the same chord. The harmony of the Terminal Phrase differs slightly from the usual chant version of printed books. The heirmoi are sung (or, should be sung) from texts according to this chant, although the heirmos chant in *Sunnuntaivigilia* is not entirely similar.

Tone 4 Troparion Chant |:1|2:|T||

1) Iloitse, Jumalan Äiti, Neitsyt, armoitettu Ma-ri-a! 2) Herra on Sinun kans-sa-si. 1) Siunattu olet Sinä naisten jou-



kos-sa, 2) ja siunattu on Sinun kohtusi he-del-mä, T) sillä Sinä olet synnyttänyt sielujemme Pe-las-ta-jan.



Tone 6 Troparion Chant |:1|2:|1|2||

1) Enkelein voimat ilmestyivät Si-nun hau-dal-le-si, 2) ja var-ti-jat menivät tainnoksiin niin-kuin kuol-leet.



1) Maria seisoi hau-ta-si luo-na 2) et-si-en puh-tain-ta ruu-mis-ta-si. 1) Si-nä van-git-sit hel-ve-tin,



2) joka ei Si-nu-a kä-sit-tää voi-nut. 1) Sinä tulit vastaan neitseelle, oi E-lä-män-an-ta-ja,



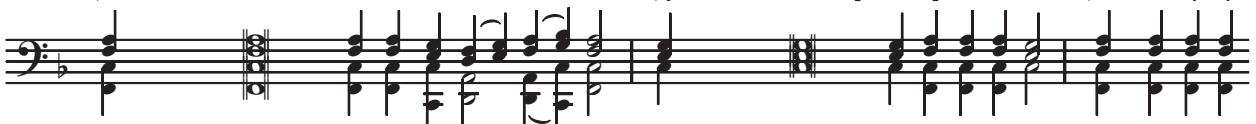
2) kuol-leis-ta ylösnoussut Herra, kunnia ol-koon Si-nul-le.



Troparia and kontakia of tone 6 are sung even to the samoglasen, perhaps in most cases.

Tone 7 Troparion Chant |:1|2:|1||

1) Oi Kristus Jumala, Sinä kir-kas-tuit vuo-rel-la 2) ja osoitit kunniasi opetus-lap-sil-le-si 1) hei-dän ky-ky-



jen-sä mu-kaan. 2) Valaiskoon Jumalansynnyttäjän rukouksien täh-den 1) meitäkin, syntisiä, i-kui-nen



val-ke-u-te-si. 2) Kun-ni-a ol-koon Si-nul-le, 1) Val-ke-u-den-an-ta-ja.



The final phrase is Phrase 1, necessarily preceded by Phrase 2.

Tone 8 Troparion Chant |:1:|T||

1) Oi Lau-pi-as, Si-nä pe-las-taak-se-si mei-dät kär-si-myk-sis-tä 1) tu-lit a-las kor-ke-uk-sis-ta ja kär-sit kol-mi-päi-väi-sen hau-dan. Ta) Her-ra, mei-dän e-lä-mäm-me ja ylösnousemisemme, kunnia olkoon Si-nul-le.

Tb) ... ol-koon Si-nul-le. Tc) ... ol-koon Si-nul-le.

The Terminal Phrase has three varieties. Ta accords with Finnish chant books, and is normally sung when there are three or four parts. In two parts, either Tb or Tc is used, the former duplicating Phrase 1, the latter ending plagally. Unlike the usual chant form, the melody in Phrase 1 is constantly doubled in the upper third.

Tone 1 Heirmos Chant |:1|2:|1|T||

1) Si-nä ainoa, joka tunnet ihmislunnon heik-ko-u-den 2) ja joka säälien meitä otit itse tämän luon-non pääl-le-si, 1) vyötä minut voimalla kor-ke-u-des-ta, 2) et-tä mi-nä huu-tai-sin Si-nul-le: 1) pyhä on Sinun sanomattoman kunniasi elävä temp-pe-li, T) oi ih-mi-si - ä ra-kas-ta-va.

The first two notes of Phrase 1, or the second of them, are customarily left out if there is an accental word in the beginning of the line or its second syllable. Likewise, the penultimate note of Phrase 1 may be omitted. The Terminal Phrase is differentiated from Phrase 2 by the quaver motion.

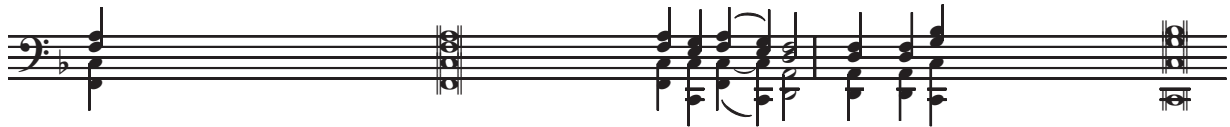
Tone 2 Heirmos Chant |:1|2|3:|T||

1) Kris-tus Ju-ma-la, 2) Sinä tulit Jumalan ja ihmisten vä-li-mie-hek-si, 3) sillä Sinun kauttasi, oi Val-ti-as, 1) meil-lä on pääsy tietämättömyyden pi-me-y-des-tä T) valkeuden alkulähteen, Si-nun I-sä-si ty-kö.

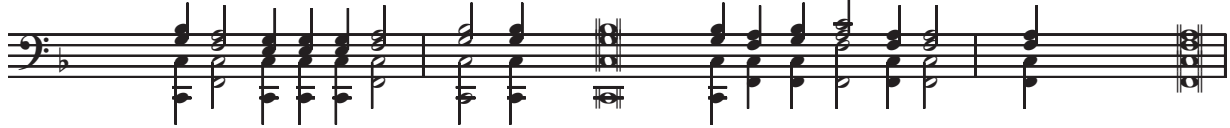
If the text demands, Phrase 1 may begin without the long note, and Phrase 2 with one. The ending of the Terminal Phrase is harmonized somewhat differently from the form in *Sunnuntaivigilia*, unlike which the melody is also constantly doubled in the upper third. When sung from text, the current chant version is preferred, even though in printed chant books and other sources it appears with slightly more variability: Phrase 1 may begin with the chord of the VI degree (D minor, nowadays rarely used beyond the First Heirmos of the Resurrectional Kanon), and at the beginning of Phrase 2 an upward movement leading to the recitative from the notes A or B is possible.

Tone 4 Heirmos Chant |:1|2|3:T||

1) Kätensä ojentaen Daniel luolassa tukki jalopeurojen ammotta-vat ki - dat, 2) kun taas hurskauttarakastavat nuorukaiset



miehuuteen vyöt - täy - ty - nei - nä 3) sam - muttivat raivoavan tulen voi - man huu - ta - en: T) Kaikki Herran luodut,



kiittääkää Her - raa.



Phrase 3 has a long note before the recitative, it may be preceded by short notes. In Valaam, the chant may be sung even in such a way that the baritone part (the tenor of the mixed choir) will become the topmost part.

Tone 5 Heirmos Chant |1|2|3|4||

1) Si - nul - le, kai - ken Luo - jal - le, 2) nuo - ru - kaiset pätsissä kohottivat yli maailman sointuvan kii - tos -



vir - ren: 3) Kaikki luodut, veisaten y - lis - tä - kää Her - raa 4) ja korkeasti kunnioittakaa Häntä kaik - ki - na



ai - koi - na.



This chant has four phrases, of which none recur or may be omitted. That being so, all heirmoi of tone 5 that are sung to this chant must be divided in four lines. Phrases 1 and 2 are mostly similar, there is difference only as to the recitative. In Phrase 1, the recitative is placed on the B \flat after the long note. Both phrases may begin directly with the long note. In this chant version of Valaam, the melody is doubled constantly in the upper third, and there are even further differences from the usual form.

Tone 6 Heirmos Chant |:1|2:|3:T||

1) Minä rukouilen Sinua, oi Hy - vä: 2) sytytä jumalallisen säteilysi voimalla rakkaus meidän sie - luis - sam - me,



1) jotka aamusta varhain ty - kö - si rien - näm - me, 2) jotta tulisimme tuntemaan Si - nut, 3) Ju - ma - lan Sa - nan,



T) syntien synkstästä pimeydestä ylös valkeuteen kut - su - van to - ti - sen Ju - ma - lan.



Tone 7 Heirmos Chant |1:2|3:T||

1) Maal-lis-ten huol-ten aal-lo-kos-sa heit - te-leh-ti-en 2) ja mat-ka - to-ve-reinani olevien syntien alla huk-ku-mai-
 sil-la-ni 3) se-kä sie-lun-turmelijan pedon raadeltavaksi syös-ty - nä 2) mi-nä Joo-nan tavoin huudan Sinulle,
 Kris-tus: T) Nosta minut y-lös kuo-let-ta-vas-ta sy-vyy-den kui-lus-ta!

This chant is a variant of the samoglasen. The first note of Phrase 1 can be shortened. The stressed Eb of Phrase 2 can be shortened, and the notes before it can be left out. Notes before the long note at the beginning of Phrase 3 can be left out. As the melody is constantly doubled in the upper third, the harmony differs from what there is in *Sunnuntaivigilia* at the end of Phrases 3 and T.

Tone 8 Heirmos Chant |:1|2:T||

1) Tai-vas ihmetteli ja maan ääret häm-mäs-tyi-vät sii - tä, 2) et-tä Ju-ma-la il-mes-tyi ih-mi-sil-le ruu-miis-sa
 1) ja et - tä Sinun povesi tuli tai-vas-ta a - va-ram-mak-si. T) Sentähden Sinua, oi Jumalansynnyttäjä, enkelein ja
 ihmisten jou - kot y - lis - tä - vät.

Phrases 1 and 2 may begin directly with the recitative.