Yrjö Kilpinen's Kanteletar-lauluja, Opus 100: A Performance Guide

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YRJÖ KILPINEN’S KANTELETAR-LAULUJA, OPUS 100
A PERFORMANCE GUIDE

by
Lisa M. Howell

A DOCTORAL DOCUMENT

Presented to the Faculty of
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For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Donna Harler-Smith

Lincoln, Nebraska
April, 2014
Yrjö Kilpinen (1892-1959) was a Finnish composer who was active primarily during the first half of the twentieth century. Although he is relatively unknown today, during his lifetime the only Finnish composer who was more celebrated was Jean Sibelius. Kilpinen’s creative efforts were focused almost entirely on art song, while Sibelius focused on larger forms, such as symphonies and tone poems. The most recent account of Kilpinen’s output includes nearly 800 art songs in three languages (Finnish, Swedish, and German), as well as several part songs, choral pieces, and instrumental works. His extensive output in the song genre makes Kilpinen Finland’s most prolific composer of art song.

This document focuses on Kilpinen’s Kanteletar-lauluja, Opus 100, a song cycle written in 1948-50. It was his last large scale Finnish work, containing 64 songs with texts from Elias Lönnrot’s Kanteletar, a collection of Finnish folk poetry.

The document includes a detailed biography of Kilpinen focusing on the development of his career, after which Lönnrot’s Kanteletar is discussed and placed within the context of Finnish nationalism. The remainder of the document is intended to
provide the tools necessary for the English-speaking singer to perform the work. It includes a discussion of musical style, suggestions for breaking the cycle into performable chunks, a description of Finnish lyric diction, and translations, both word-for-word and poetic, with pronunciation given in IPA (the International Phonetic Alphabet).
PREFACE

I began searching for a topic for my doctoral document at a time when I was also researching my own family history. This led me to an interest in Finland, since my great-great grandparents were from Ylistaro, a town in western Finland. On a whim I looked up Finnish composers and was surprised to find a large number of composers writing in a variety of genres and styles.

I quickly became interested in Yrjö Kilpinen because of the large number of art songs he composed. I discovered that several people had already written about him, but few had focused on his Finnish song cycles, and none had tackled the entirety of the *Kanteletar-lauluja*, opus 100. There are many excellent cycles that I could have chosen to write about, but this work jumped out at me because of the nationalistic importance of the *Kanteletar*. Upon further study, I also discovered that the music is quite beautiful and eminently singable, if the appropriate resources are available.

My own love of languages made me eager to learn more about Finnish, which is unfamiliar to most North American singers. I was previously completely ignorant of the language, but I have come to appreciate its strangeness and complexity. I find it to be a beautiful and inherently melodic language, perfectly suited to song. With the right resources, any singer who has learned to sing in French, German, and Italian ought to be able to sing in this language with very little difficulty.

The purpose of this document is to introduce American singers to a composer whose music is worthy of consideration and to provide the resources necessary to
perform the *Kanteletar-lauluja*, opus 100. It is my hope that through this resource others will be able to discover the beauty of this music and the Finnish language, as I have.

Lisa Howell, April 2014
ACKNOWLEDGEMENTS

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CHAPTER 1:

Biography of Yrjö Kilpinen

Yrjö Kilpinen was a prolific composer of art songs, most of which were conceived of in cycles. Some of these were quite massive, such as the 64 song *Kanteletar-lauluja*, Op. 100, which will be the focus of this document. With nearly 800 songs to his credit, Kilpinen was more prolific in the genre than Franz Schubert and can be considered Finland’s preeminent art song composer.

Among Finnish composers Kilpinen was considered during his lifetime to be second only to Jean Sibelius, whose musical output consisted mainly of large forms, such as symphonies and tone poems. Kilpinen received many accolades in Finland and his music was known internationally. Kilpinen’s compositions were performed throughout Scandinavia and in several European countries, but his greatest fame outside of Finland was in Germany. He was also quite popular in England beginning in the early 1930s.

Kilpinen’s popularity in Germany during the Second World War became problematic in post-war years. While those who knew him claimed that he was oblivious to Nazi politics, his association with Nazi Germany may have been an important reason for the decline of his popularity after the war.

“Everyone, however, with whom I spoke who knew Kilpinen said that he was completely naïve about politics. From this information I developed my first thesis: Kilpinen was an innocent in the wrong place at the wrong time. I thought, who could blame an apolitical composer for enjoying success in a country that admired his music and championed by one of the great singers of the day?”

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2 Ibid., 391.
The singer mentioned above is Gerhard Hüsch (1901-1984), a German baritone and Nazi supporter, who was a great advocate and interpreter of Kilpinen’s works, particularly the German songs. Kilpinen’s friendship with Hüsch was one of two relationships that had a strong effect on the composer’s career, the other being his friendship with Finnish baritone Helge Lindberg (1887-1928).

It is beyond the scope of this document to speculate about Kilpinen’s actual political leanings. For further information see Jeffrey Sandborg’s article in the *Journal of Singing*, Volume 67, No. 4.

In addition to art song, Kilpinen wrote several choral pieces, some piano works, a violin sonata, and two chamber works for cello and piano. Several of his songs have been orchestrated. Some of these orchestrations were done by Kilpinen himself, but many were done by others, notably Leo Funtek.
1892-1919: Childhood, Education, and the Beginnings of a Career

Yrjö Henrik Kilpinen was born in Helsinki to Klas Henrik (Heikki) Kilpinen and Ida Charlotta Hammarström on February 4, 1892. It was the same year that Sibelius’s *Kullervo* tone poem premiered in Helsinki. It was also a time when nationalistic sentiment was on the rise in Finland due to the oppression of the Russian regime.

Kilpinen showed musical talent at a young age, but did not receive instruction until later. As Robert Cowden relates:

“When he was seven years old the family was out walking on a warm summer evening. As they passed by an old home the sounds of someone playing the piano drifted through the open window. They all stopped entranced for this was the very first time any of them had heard a piano. It was decided then and there that the family must have a piano. They saved diligently for months and at last it arrived; a fine black upright from Germany which was promptly installed in the place of honor in the sitting room. Because of the money involved only the eldest son could have lessons while the others listened intently through the door. Very soon Yrjö began to pick out melodies on his own and it wasn’t long before his eldest brother was angry because Yrjö could play much nicer pieces than his teacher had taught him. He thought Yrjö was taking lessons secretly.”

Young Kilpinen attended the Normal Lyceum in Helsinki from 1902 (age 10) until 1907, when, at the age of 15, he decided to pursue musical study. In 1907 he joined the entrance class at the *Musiikkiopisto* (Music Academy; later, Sibelius Academy) in Helsinki. He then entered as a fulltime student in 1908. He also completed his first composition in March of that year, *Fantasia in C minor*, op. 1, for piano. He left for Vienna in 1910, at the age of 18, where he studied piano with Josef Hofmann (1876-

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1957) and counterpoint with Richard Heuberger (1850-1914). During this time he also studied the Lieder of Schubert and Wolf.

Kilpinen returned to Helsinki the following year to continue his studies at the Musiikkiopisto. The first recorded performance of one of his art songs occurred during the spring of 1912, when Aino Nurminen performed “Herbstland,” with a text by Hermann Schilling, as part of the exams at the Musiikkiopisto. The composer left Finland again in the following year to study in Berlin. While there he studied piano and harmony with Otto Taubmann (1859-1929) and counterpoint and composition with Paul Juon (1872-1940).

In 1915, having returned to Helsinki, Kilpinen had an eventful year in terms of professional performances of his music. April 13th marked the first public (not school related) performance of one of his songs. Harald Björkman performed “Die Einsamkeit,” op. 2, no. 1, with a text by Nikolaus Lenau, at the university in Helsinki with Ilmari Hannikainen at the piano. The Helsingin Kaupunginorkesterin (Helsinki Philharmonic Orchestra) also programmed two of Kilpinen’s songs: “Anna maata Maariainen” op. 3, no. 2, with a text from the Kanteletar, and “Tornin kello” (no opus number) with a text by Alexis Kivi. Robert Kajanus conducted and the singer was alto Annikki Uimonen. Kilpinen had orchestrated the songs himself. Also during this year Kilpinen began teaching piano, which he would continue to do for the following decade.
The following year Kilpinen joined A. O. Väisänen, a professor of folklore at the Helsinki University, on a trip to the Republic of Karelia in western Russia\(^5\) to collect folklore. They began their journey at the northern edge of Lake Ladoga, at the town of Sortavala. They then travelled in a generally north eastern direction, stopping in Suistamo, Muanto, Tolvajärvi, Suojärvi, and Ägläjärvi. During this trip Kilpinen was exposed to folk song and traditional \textit{kantele}\(^6\) playing, as well as folk dance.

This trip to Karelia proved to be very influential on the young composer, as it was this trip that inspired his interest in folk poetry. According to Väisänen, Kilpinen asserted that he would not have written the \textit{Kanteletar} songs of opus 100 without this experience.\(^7\)

\footnotesize{\textbf{Image 1:} Trip to Karelia with Väisänen. 1. Sortavala, 2. Suistamo, 3. Muanto, 4. Tolvajärvi, 5. Suojärvi, 6. Ägläjärvi}

\(^5\) Though politically a part of Russia, Karelia is culturally Finnish. While the traditional folk arts had long since died out in most of Finland, they had persisted in Karelia and other remote regions of Finland, so these areas had become important destinations for folklorists such as Väisänen and Lönnrot.

\(^6\) The \textit{kantele} is a zither-like instrument. Traditional versions of the instrument generally had five gut strings, while modern instruments may have up to forty strings.

Kilpinen returned to the Musiikkiopisto one last time in 1916 to study counterpoint with Erik Furuhjelm (1883-1964). He also studied piano with Ingeborg Hymander during this last stint at the academy, which ended in 1917. While 1917 did not hold many other important events in Kilpinen’s life, it was a monumental year in the history of Finland: the Declaration of Independence from the Russian Empire was approved by parliament on December 6. Early in 1918 a Civil War broke out which lasted until May. Finland finally became a republic and elected its first president in 1919.  

Kilpinen married Margaret “Darling” Alfthan (1896-1965) in 1918, and they settled in Meilahti, a neighborhood in Helsinki. Their engagement and marriage have been compared to those of Robert and Clara Schumann because Margaret’s father objected to the match due to Kilpinen’s financial insecurity as a composer. Unlike Schumann, however, Kilpinen did not have to resort to a legal battle to win his bride. Margaret reportedly defied her father’s objections and chose to marry Kilpinen with or without his consent. As Kilpinen’s status and fortunes improved, so did his relationship with his father-in-law.  

In the same year as his marriage, Kilpinen received an important review by music critic Evert Katila, which helped him gain recognition in Finland. He later dedicated one of his Koskenniemi songs, “Elegia yölle,” op. 20, no. 5, written in 1921, to this critic. It

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was also at about this time (either 1918 or 1919) that Kilpinen began writing as a music critic for the *Uusi Suomi* newspaper.
1920s: Into the World

Kilpinen’s career began to gain momentum in the 1920s. During this decade he began to earn international recognition, especially in Germany, and Breitkopf & Härtel began to publish his music. Kilpinen’s friendship with Finnish baritone Helge Lindberg was of great importance during this time. He set a large amount of Swedish poetry between 1922 and 1927, and at Lindberg’s suggestion, he began to delve in earnest into German poetry, particularly that of Christian Morgenstern (1871-1914).

Alma Kuula (1884-1941), whose husband had been composer Toivo Kuula (1883-1918), gave Kilpinen his German debut in 1920. She sang his music in at least two concerts in Berlin that year, one with the composer’s wife at the piano and the other as soloist with the Berlin Philharmonic, along with fellow singer Oile Siikaniemi (1888-1932).11 Also during 1920 Kilpinen finished composing his Huugo Jalkanen songs, Op. 15-18, and the twelve Eino Leino songs of Opus 19.

In addition to becoming a correspondent for the Musical Courier newspaper in 1921, he wrote the L. Onerva (1882-1972) songs (Op. 10) and the V. A. Koskenniemi (1885-1962) songs (Op. 20-26).12 The following year marks an important shift in Kilpinen’s output from setting mostly Finnish texts to focusing primarily on Swedish poetry. In 1922 he wrote three Swedish song cycles to the poetry of Ernst Josephson

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12 It will be noted that the opus numbers are not necessarily chronologically based. Some were given by the composer himself, while others were given by Kilpinen’s biographer, Tauno Karila, and are used also in the catalogs by Taurula and Poroila.
(1851-1906), Bo Bergman (1869-1967), and Pär Lagerkvist (1891-1974). He also had his Danish debut during 1922 thanks to his friend, Helge Lindberg, who performed Kilpinen’s music in Copenhagen.

In 1923 he set a few German poems, none of which have been published, including several by Rainer Maria Rilke (1875-1926) and three by Rabindrath Tagore (1861-1941), translated from the Bengali by Kurt Heynicke.\(^\text{13}\) Two other, more important events also occurred during 1923. One was the “Yrjö Kilpisen sävellyskonsertissa” (Yrjö Kilpinen Composition Concert), the first concert dedicated solely to Kilpinen’s music, which occurred at the university in Helsinki. Alma Kuula sang and Margaret Kilpinen accompanied. The program included the Jalkanen songs, which had been completed three years earlier. The second important event of this year was the publishing of these songs by Breitkopf & Härtel. It was the first of Kilpinen’s compositions to be published by the German firm.

More Swedish cycles followed in 1924 and 1925, as well as some choral works of minor importance. Among these choral works were a cantata and vespers, both with Finnish texts and both unpublished. A second “Yrjö Kilpisen sävellyskonsertti” happened in November of 1925, this time with baritone Eino Rautavaara (1876-1939; father of composer Einojuhani Rautavaara, b. 1928) and Margaret Kilpinen. They performed the Op. 20-26 Koskenniemi songs. Kilpinen also received the first of many great honors in 1925, when at the age of 33 he was awarded a yearly pension from the Finish government. This pension allowed him to focus entirely on composition.

Around this time Kilpinen’s music began to be performed at important national events. On December 6, 1925, Finnish Independence Day, one of Kilpinen’s choral pieces was premiered at a reception at the presidential palace in Helsinki, and when Eino Leino (1878-1926), one of Finland’s most famous poets, died in January of 1926, one of Kilpinen’s settings of his poetry was chosen to be sung at the funeral, which was held at the Vanha kirkko (The Old Church) in Helsinki.

Kilpinen continued to set Swedish poetry through 1926 and 1927. He wrote two song cycles with poetry by Thor Cnättingius (1880-1929), one with poetry by Erik Blomberg (1894-1965), and one with poetry by Dan Andersson (1888-1920). In addition to these Swedish cycles, Kilpinen wrote one of his most popular Finnish cycles in 1926, Tunturilauluja (Songs of the Fells), with poetry by Vilho Edvard Törmänen (1886-1967), who was a school teacher and relatively unknown poet.

In 1927 Helge Lindberg performed Kilpinen’s music in both Stockholm and Vienna. As mentioned earlier, Lindberg had suggested the poetry of Christian Morgenstern, and after the singer’s death in January of 1928, Kilpinen set more than 70 of Morgenstern’s poems. The result was five cycles, among them Lieder der Liebe I & II, and Lieder um den Tod, which are some of Kilpinen’s better known German works. He also wrote 15 more songs to Törmänen’s poetry which remain unpublished. Because of the large output during 1928, it is considered by some as a Liederjahr, similar to Robert Schumann’s Liederjahr which followed his marriage to Clara Wieck. This year marked another shift in Kilpinen’s output, when, after spending half a decade composing music with Swedish texts, he turned primarily to German poetry until the mid-1940s.

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14 Djupsjöbacka, 428.
In 1929 Kilpinen and his wife traveled to France to give a concert in Paris. At this point his music had been performed outside of Finland in Denmark, Sweden, Germany, Austria, and France, but he had yet to develop the friendship that would define much of the remainder of his career. In 1929 Hermann Unger, a music critic, suggested Kilpinen’s music to Gerhard Hüsch, who would go on to perform Kilpinen’s music in Germany, England, the United States, and Japan.
1930s: Rising Fame

During the 1930s Kilpinen’s fame continued to spread and reached its height. The 1930s also saw a new, but short-lived phase of instrumental compositions, and Kilpinen accumulated several more honors in the form of council memberships, a new pension, and the founding of the first Kilpinen Society. Throughout the decade Hüsch performed Kilpinen’s music throughout Germany and England.

In January of 1930 an important concert in Cologne (Köln), Germany, featuring only Kilpinen’s music, helped to further his reputation in that country. The concert was organized by the Tonkünstlerverein (Musicians’ Association) and the Reichsverband Deutscher Tonkünstler und Musiklehrer (National Association of German Musicians and Music Teachers). The singers were mezzo-soprano Hildegard Nennecke, baritone Gerhard Hüsch, and bass Wilhelm Streinz, and Margaret Kilpinen accompanied.

Kilpinen wrote the first of six piano sonatas (Op. 81, unpublished) in 1931. Totentanz-Suite, for piano (Op. 84) followed, as well as two more song cycles to German poetry by Albert Sergel (Op. 75 and 76). The original version of the Pastoral-Suite was written in 1932 (revised in 1936), and premiered by Margaret Kilpinen at the Helsinki University on February 28, 1933 for the celebration of Kalevala Day. The second and third piano sonatas (Op. 83 and 85) were written in 1933. Three more German song cycles (Op. 77, 78, and 80) are generally dated to the 1930s or early 1930s, and several of the German cycles were published by Bote & Bock in 1934.
The sources disagree as to whether it was Hüsch or Brittish contralto Astra Desmond (1893-1973) who first sang Kilpinen’s music in England. An article in *The Musical Times* written in 1934 indicates that Hüsch was the first, while another article in *The Musical Times* from 1935, as well as both Kilpinen’s and Desmond’s obituaries published in the same periodical state unequivocally that it was Desmond who first sang this music in England.\(^{15}\)

Regardless of which singer had this honor, it is clear that both Desmond and Hüsch performed Kilpinen’s music in England for the first time in 1933, and these performances led to more concerts and tours of England featuring his art songs. As a result of Kilpinen’s quick rise to fame in England, a Kilpinen Society was formed there which led to a recording in 1935 of nineteen of Kilpinen’s songs by the British record label His Master’s Voice, with Gerhard Hüsch and Margaret Kilpinen performing.

The following chart shows several performances of Kilpinen’s music given in England during the 1930s (as reported by *The Musical Times*). While undoubtedly incomplete, it shows that he was *en vogue* in Britain at this time.

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Performers</th>
<th>Pieces/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>London, England</td>
<td>Astra Desmond, contralto</td>
<td>possible British premiere</td>
</tr>
<tr>
<td>1933</td>
<td>London, England</td>
<td>Gerhard Hüsch, baritone</td>
<td>possible British premiere</td>
</tr>
<tr>
<td>Spring 1934</td>
<td>F.V. Schuster’s home; likely London</td>
<td>Astra Desmond, contralto</td>
<td>private recital</td>
</tr>
<tr>
<td>May 31, 1934</td>
<td>Wigmore Hall London, England</td>
<td>Astra Desmond, contralto</td>
<td>13 songs</td>
</tr>
<tr>
<td>Autumn 1934</td>
<td>unspecified</td>
<td>Vaughan Welsh</td>
<td>groups of Kilpinen’s songs sung at recitals</td>
</tr>
<tr>
<td>February 6, 1935</td>
<td>Wigmore Hall London, England</td>
<td>Gerhard Hüsch, baritone Margaret Kilpinen, piano</td>
<td>Op. 61, 62, 77, and selections from Op. 59 &amp; 79 (all German); HMV recording announced</td>
</tr>
<tr>
<td>December 7, 1936</td>
<td>Glasgow, Scotland</td>
<td>Joan Alexander Cedric Davie, piano</td>
<td>Davie had studied in Finland with Kilpinen</td>
</tr>
<tr>
<td>January 13, 1937</td>
<td>Glasgow, Scotland</td>
<td>Joan Alexander</td>
<td>Active Society concert; incl. songs by Berg, Van Dieren &amp; Kilpinen, as well as music by Bloch &amp; Debussy</td>
</tr>
</tbody>
</table>

Table 1A. Kilpinen Concerts in England and Scotland as Reported in The Musical Times

While Kilpinen was becoming popular in the United Kingdom, he was also
gaining recognition in Germany and Finland. Hüsch gave concerts in Berlin in 1932 and 1934 that featured Kilpinen’s music prominently. The earlier of these concerts presented Kilpinen’s songs alongside those of Wolf and Brahms. The later one presented only Kilpinen’s music. Meanwhile, Kilpinen’s stature in Finland had grown enough that in 1935, at the age of 43, Kilpinen’s annual pension from the Finnish government was made permanent.
The second half of the decade was dedicated compositionally to piano works and chamber works for strings and piano. Kilpinen worked on a violin sonata in 1935, but the manuscript has been lost. The fourth and fifth piano sonatas (Op. 86 and 88) date from 1935 as well, although the fourth was not finished until the following year. In 1936 he wrote his last piano sonata (Op. 89) and a sonata for cello and piano (Op. 90). His last major instrumental work was Op. 91, *Sarja sellolle tai gamballe ja pianolle tai cembalolle* (Suite for cello or gamba and piano or cembalo), which was written in 1937-38. Several of the instrumental works were published by Breitkopf & Härtel: both cello works in 1939, and the *Totentanz-Suite, Pastoral-Suite*, and the third and sixth piano sonatas in 1943.

Several of these pieces were also premiered between 1935 and 1938. The composer’s wife, to whom many of the piano pieces were dedicated, premiered the *Totentanz-Suite* (Op. 84) in England on February 3, 1935 on a BBC radio broadcast. She also premiered Piano Sonatas No. 4 and 6 (Op. 86 and 89). They were performed on March 21, 1937 at the *Internationales Zeitgenössisches Musikfest* (International Contemporary Music Festival) in Baden-Baden, Germany. The cello sonata was premiered the following day at the *Singakademie* in Berlin. It was performed by Paul Grüümmer (1879-1965), to whom it was dedicated. Grüümmer premiered the cello suite (also dedicated to him) on January 18, 1938 at the German embassy in Helsinki.

In November of 1939 the Soviets invaded Finland, beginning the Winter War, which lasted until March 1940. In the process of evacuating to avoid the fighting,
Kilpinen packed many of his manuscripts into trunks. These trunks and the manuscripts they held were subsequently lost.
1940s & 1950s: Kilpinen the Academician

During World War II there are reported to have been approximately 70 concerts of Kilpinen’s music in Germany in which Hüsch performed and Kilpinen himself accompanied.\(^{16}\) The Finnish government honored him with the title *Professor honoris causa* in 1942, and in the early 1940s he wrote several more German song cycles, among them *Liederfolge* (Op. 97) and *Herbst* (Op. 98), both with poetry by Hermann Hesse (1877-1962), *Lieder um eine kleine Stadt* (Op. 95), with poetry by Berta Huber, and a large number of unpublished songs with poetry by Hermann Löns (1866-1914).

A renewed interest in Finnish poetry followed these cycles. According to Djupsjöbacka, this “Finnish language poetry … stood for national reconciliation.”\(^{17}\) Kilpinen’s reputation had suffered due to his German and Nazi connections, and it is thought that these works were an attempt on Kilpinen’s part to reassert his “Finnishness” and to reduce opposition that he was experiencing at home in Finland. The works in question are the unpublished Katri Vala (1901-1944) songs that were written in either 1946 or 1948 and the *Kanteletar-lauluja* (Op. 100) written between 1948 and 1950.

In 1948 Kilpinen received another honor from the Finnish government: he was elected to serve as *Akateemikko* (Academician) in the prestigious *Suomen Akatemia* (Academy of Finland). At that time there were twelve Academicians representing various scientific and artistic disciplines. Among them was V. A. Koskenniemi, whose poetry Kilpinen had set early in his career. Kilpinen also served as Academician at the same time as Nobel Prize winning chemist A. I. Virtanen (1895-1973) and famous architect


\(^{17}\) Djupsjöbacka, 429.
Alvar Aalto (1898-1976). The position that Kilpinen filled, which was reserved for a composer, was filled after his death by Uuno Klami (1900-1961), and then by Joonas Kokkonen (1921-1996) in 1963.

His nomination to the Academy of Finland was not without opposition. Urho Kekkonen (1900-1986), a member of the Finnish Parliament, had spoken out against him and declared him “unfit” for the position. Juho Kusti Paasikivi (1970-1956), then the president of Finland, disagreed, and Kilpinen was given the nomination.

In the same year that he was elected to the Academy of Finland, Kilpinen founded the *Yksinlaulun Ystävät* (Friends of Solo Song) in Helsinki. Kilpinen served as chairman of the society until his death in 1959, after which the name was changed to *Yrjö Kilpisen Seuraksi* (Yrjö Kilpinen Society). This is the second Kilpinen Society to have been formed. A third Kilpinen Society was formed in Wisconsin in 1999, The Yrjö Kilpinen Society of North America, but it was disbanded in 2007.¹⁸

In 1954 Kilpinen became the president of the Kalevala Society. He also wrote his last song cycle, a work titled *Hochgebirgswinter* (Op. 99) with poetry by Hermann Hesse. The cycle was published by Bote & Bock in 1957 and premiered by Gerhard Hüsch in 1959, just after the composer’s death.

In the last decade of Kilpinen’s life he travelled and gave lectures far more than he composed. In the words of Djupsjöbacka:

“During his later years, Kilpinen the academician lectured on many different subjects, among them the campaign for establishing music libraries. He visited other countries and gave talks on Finnish musical

history and brought back with him the idea of holding musical summer camps and courses.”

It was during a trip to Lappeenranta and Savonlinna in 1954 that Kilpinen developed this idea. An opera festival had previously been held at the Olavinlinna Castle in Savonlinna, but it had long been defunct. Kilpinen thought that Savonlinna would be a good place to hold music classes, such as he had observed while lecturing in Switzerland. He successfully organized the event, and the first Savonlinna Music Days occurred in 1955. Gerhard Hüsch participated as a teacher and Hans Joachim Moser (1889-1967) lectured. The event continued annually after Kilpinen’s death, and in 1962 an opera class was added. In 1967 it was moved back into the castle and was renamed as the Savonlinna Opera Festival, which continues to this day and has become an important cultural event in Finland.

Jean Sibelius, who to this day is the most famous composer Finland has produced, died in 1957. Kilpinen was given the honor of speaking at the funeral, which was held at the Suurkirkko (Great Church or Cathedral) in Helsinki. The very next year Kilpinen suffered health problems of his own which lead to his death. As Väisänen relates, Kilpinen lost consciousness and fell in his study at Meilahti on October 4, 1958. His doctors originally believed him to be suffering from nicotine poisoning because of his intense cigar habit, but it turned out to have been a stroke. He recovered enough to give a lecture at the Kalevala Society, but suffered a second stroke which left him paralyzed on

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19 Djupsjöbacka, 429.
22 “History”
his left side. He was sent home after the second stroke to be cared for by his wife, but was not there very long before he had to be taken back to the hospital. He died on March 2, 1959 in Helsinki. His funeral was simple, as per his wishes, with only close friends and family in attendance.23

On April 21 of that year a memorial service was given for Kilpinen at the conservatory in Helsinki. Gerhard Hüsch sang and Pentti Koskimies accompanied. It was at this memorial that Kilpinen’s final song cycle, *Hochgebirgswinter* (Op. 99), was premiered, along with two songs from *Lieder um eine kleine Stadt* (Op 95).

That winter several of Kilpinen’s unpublished manuscripts, which were being kept in a bank vault in Helsinki, were destroyed when the vault flooded. Because of this and the loss of manuscripts in the Winter War, it is impossible to know exactly how many pieces Kilpinen wrote.

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Kilpinen’s Major Works, Organized by Date Composed

The information in the following chart is taken from two catalogs of Kilpinen’s works: Tarja Taurula’s catalog, published in 1998, and Heikki Poroila’s catalog, published in 2011. According to Taurula:

“It can only be said with certainty that Kilpinen composed 790 solo songs, 35 part songs and 25 choral pieces: a total of 850 songs if the multiple versions of some songs are excluded. In addition to songs, Kilpinen wrote around 40 small-scale instrumental pieces.”

The chart below does not list all of Kilpinen’s works. Rather, it focuses on those with opus numbers and some of the larger unpublished works. It is organized by date rather than by opus number, and publishing information is given where as it is listed in the Poroila and Taurula catalogs.

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<td>1916/18</td>
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<td>Lauluja Jacob Tegengrenin ja Oscar Levertin runoihin (only #1 published)</td>
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<tr>
<td>15-18</td>
<td>1919-20</td>
<td>F</td>
<td>31 laulua Huugo Jalkasen runoihin</td>
<td>B&amp;H 1923</td>
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<tr>
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<td>1920</td>
<td>F</td>
<td>12 laulua Eino Leinon runoihin</td>
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<td>1921</td>
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<td>37 laulua V.A. Koskenniemen runoihin</td>
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<td>S</td>
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<td>Lieder nach Gedichten von Rabindrath Tagore (trans. Heynicke)</td>
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<td>36-38</td>
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24 Taurula, 16.
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<td>1925</td>
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<td>Kantaatti Ykstyisluokkain talon vihkiäisiin (Erik Kivijärvi), for mixed choir, children’s choir, soloists, and piano</td>
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<td>Vesper merimieslähetysjuhlissa (Aleksi Lehtonen), for organ, liturgist, mixed choir, and congregation</td>
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<td>43-46</td>
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<td>Visor och melodier till dikter av Thor Cnattingius</td>
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<td>6 Lieder nach Gedichten von Christian Morgenstern</td>
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<td>1928</td>
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<td><em>Lieder der Liebe I</em>, nach Gedichten von Christian Morgenstern</td>
<td>B&amp;B 1934</td>
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<tr>
<td>61</td>
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<td><em>Lieder der Liebe II</em>, nach Gedichten von Christian Morgenstern</td>
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<td>Lauluja Uno Kailaan runoihin</td>
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<td>Lauluja Väinö Siikaniemin runoihin</td>
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<td>Spielmannslieder, nach Gedichten von Albert Sergel</td>
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<td>Grabstein, nach Gedichten von Hans Fritz von Zwehl</td>
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<td>81</td>
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<td>Pianosonaatti I [Piano Sonata No. 1]</td>
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<td>84</td>
<td>1932</td>
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<td>Totentanz-Suite, for piano</td>
<td>B&amp;H 1943</td>
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<td>75</td>
<td>1932-33</td>
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<td>Sommersegen, nach Gedichten von Albert Sergel</td>
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<td>1933</td>
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<td>Pianosonaatti II [Piano Sonata No. 2]</td>
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<td>85</td>
<td>1933</td>
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<td>Pianosonaatti III [Piano Sonata No. 3]</td>
<td>B&amp;H 1943</td>
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<td>79</td>
<td>1933</td>
<td>G</td>
<td>7 Lieder nach Gedichten von Hans Fritz von Zwehl (only 5 published)</td>
<td>B&amp;B 1934</td>
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<tr>
<td>87</td>
<td>1935</td>
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<td>Viulusonaatti [Violin Sonata]</td>
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<td>88</td>
<td>1935</td>
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<td>Pianosonaatti V [Piano Sonata No. 5]</td>
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<td>82</td>
<td>1932;</td>
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<td>Pastoral-Suite, for piano</td>
<td>B&amp;H 1943</td>
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<td>1935-36</td>
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<td>89</td>
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<td>Pianosonaatti VI [Piano Sonata No. 6]</td>
<td>B&amp;H 1943</td>
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<td>90</td>
<td>1936</td>
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<td>Sellosonaatti [Cello Sonata]</td>
<td>B&amp;H 1939</td>
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<td>91</td>
<td>1937-38</td>
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<td>Sarja sellolle tai gamballe ja pianolle tai cembalolle [Suite for cello or gamba and piano or cembalo]</td>
<td>B&amp;H 1939</td>
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<td>97</td>
<td>1940s</td>
<td>G</td>
<td>Liederfolge, nach Gedichten von Hermann Hesse</td>
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<td>95</td>
<td>1942</td>
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<td>Lieder um eine kleine Stadt, nach Gedichten von Berta Huber</td>
<td>B&amp;B 1958</td>
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<td>1942</td>
<td>G</td>
<td>Herbst, nach Gedichten von Hermann Hesse</td>
<td>B&amp;B 1959</td>
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<td>1943-46</td>
<td>G</td>
<td>Lieder nach Gedichten von Hermann Löns</td>
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<td>1946/48</td>
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<td>Lauuluja Katri Valan runoihin</td>
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<td>100</td>
<td>1948-50</td>
<td>F</td>
<td>Kanteletar-lauluja</td>
<td>EF 1953-54</td>
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<td>99</td>
<td>1954</td>
<td>G</td>
<td>Hochgebirgswinter, nach Gedichten von Hermann Hesse</td>
<td>B&amp;B 1957</td>
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**Table 1B. Kilpinen’s Major Works, Organized by Date Composed**

**Publisher Abbreviations:**

- B&B   Bote & Bock
- B&H  Breitkopf & Härtel
- EF   Edition Fazer
- REW  R.E. Westerlund
- WH   Wilhelm Hansen
Premieres of Kilpinen’s Music Through 1965

The following premieres are listed according to the information provided in the catalog compiled by Tarja Taurula, published 1998. Taurula used press clippings to ascertain dates of premieres, as noted in the forward to the catalog. It should be noted that Taurula does not always indicate a specific date, location, or occasion for the performances, and in some instances performer information is not available or incomplete.

There are several interesting details to note from this list of premieres. First of all, while Kilpinen generally intended his cycles to be performed in their entirety, relatively few of them actually were premiered as complete cycles. Based on the information available, it appears that the Jalkanen songs (Op. 15-18), Koskenniemi songs (Op. 20-26), Blomberg songs (Op. 48-51), Lieder um eine kleine Stadt (Op. 95), Kivikk’aho songs (unpublished, no Op. No.), and Hochgebirgswinter (Op. 99) were premiered in their entirety. Those instrumental pieces that received performances were also generally performed in their complete form.

As might be expected, most of the premieres took place in Helsinki. Berlin is the next most common location given, although other German cities are also represented as well as cities in both Sweden and Norway.

Given Kilpinen’s friendships with Helge Lindberg and Gerhard Hüsch and the importance of those friendships to his career, one might expect to see their names on this list more frequently. Instead of these two baritones, however, it is two sopranos who appear most often: Alma Kuula and Aune Antti. The most frequently appearing pianist is

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25 Taurula, 16.
Margaret Kilpinen, although the composer himself is known to have accompanied Hüsch on many occasions outside of Finland. The most frequently occurring orchestra is the Helsinki Philharmonic under the direction of Robert Kajanus.

<table>
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<tr>
<th>Year</th>
<th>Date</th>
<th>Pieces</th>
<th>Performers</th>
<th>Location</th>
<th>Comments</th>
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<tr>
<td>1912</td>
<td>Spring</td>
<td>“Herbstland” (Schilling)</td>
<td>Aino Nurminen, singer</td>
<td>Helsinki,</td>
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<td>Musiikkiopisto</td>
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<td>1915</td>
<td>April 13</td>
<td>“Die Einsamkeit” (Lenau)</td>
<td>Harald Björkman, singer</td>
<td>Helsinki,</td>
<td>1st &quot;public&quot; concert of</td>
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<td></td>
<td></td>
<td>Op 2, No 1</td>
<td>Ilmari Hannikainen, pno</td>
<td>Yliopiston</td>
<td>YK’s music</td>
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<td>1915</td>
<td>Oct 25</td>
<td>“Armahan kulku” (Kanteletar)</td>
<td>Ida Lovarti, singer</td>
<td>Helsinki,</td>
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<td></td>
<td></td>
<td>no Op No</td>
<td>Oskar Merikanto, piano</td>
<td>Yliopiston</td>
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<td>1915</td>
<td>early Nov</td>
<td>“Wandraren” (Levertin)</td>
<td>Ingeborg Liljeblad, mezzo</td>
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<td>no Op No</td>
<td>Oskar Melartin, piano</td>
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<td>1915</td>
<td>Nov 25</td>
<td>”Anna maata Maariainen” (Kanteletar)</td>
<td>Anikki Uimonen, alto</td>
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<td>”Tornin kello” (Kivi)</td>
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<td>no Op No</td>
<td>Robert Kajanus, conductor</td>
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<td>(orchestrated by Kilpinen)</td>
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<td>“Maassa marjani makaavi” (Kanteletar)</td>
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<td>1916</td>
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<td>&quot;Tarhassa hiipii hienohelma&quot; (Larin-Kyösti) Op 7 No 3</td>
<td>Elsa-Kay Ålander, singer</td>
<td>Helsinki, Yliopiston juhlasali</td>
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<td>Oskar Merikanto, piano</td>
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<td>1920</td>
<td>March 5</td>
<td>&quot;Tytön laulu&quot; (Jalkanen) Op 15 No 4</td>
<td>Alma Kuula, soprano</td>
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<td>Ernst Linko, piano</td>
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<td>&quot;Aamulaulu&quot; (Jalkanen) Op 15 No 5</td>
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<td>&quot;Ah, missä lienet nyt...&quot; (Jalkanen) Op 16 No 9</td>
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<td>1920</td>
<td>April 16</td>
<td>&quot;Kevät on mennyt&quot; (Jalkanen) Op 17 No 23</td>
<td>Helga Sailo, alto</td>
<td>Helsinki, Johanneksen kirkko</td>
<td>possible first performance</td>
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<td></td>
<td>Armas Maasalo, accompanist</td>
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<td>1920</td>
<td>May 7</td>
<td>&quot;Yrttitarhassa&quot; (Larin-Kyösti) Op 11, No 1</td>
<td>Severus Konkola, singer</td>
<td>Helsinki, Yliopiston juhlasali</td>
<td>possible first performance</td>
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<td></td>
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<td>Max Saal, piano</td>
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<tr>
<td>1920</td>
<td>Dec 11</td>
<td>&quot;Nocturnus&quot; (Jalkanen) Op 16 No 13</td>
<td>Alma Kuula, soprano</td>
<td>Berlin, Germany</td>
<td>possible first performance</td>
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<td></td>
<td>Margaret Kilpínén, piano</td>
<td>Singakademie</td>
<td>Nos 25, 31</td>
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<td>&quot;Hiljaisuus&quot; (Jalkanen) Op 17 No 25</td>
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<td>&quot;Yli hohtavan hangen&quot; (Jalkanen) Op 18 No 31</td>
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<td>Year</td>
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<td>1921</td>
<td>Oct/</td>
<td>&quot;Elegia yölle” (Koskenniemi) Op 20 No 5</td>
<td>Eino Rautavaara, baritone</td>
<td>none given</td>
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<td></td>
<td>Nov</td>
<td>&quot;Elegia satakielelle” (Koskenniemi) Op 21 No 1</td>
<td>Margaret Kilipinen, piano</td>
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<td></td>
<td></td>
<td>&quot;Vanha laulu” (Koskenniemi) Op 23 No 5</td>
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<td></td>
<td>&quot;Hyökyaalto” (Koskenniemi) Op 23 No 6</td>
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<tr>
<td>1922</td>
<td>Feb 28</td>
<td>&quot;Lehdokki” (Koskenniemi) Op 21 No 3</td>
<td>Helga Sailo, alto</td>
<td>Helsinki, Yliopiston juhlasali</td>
<td>&quot;Kalevalan päivän juhlassa” – Kalevala Day Celebration</td>
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<td></td>
<td>&quot;Itkevä” (Kansanruno) no Op No</td>
<td>Margaret Kilipinen, piano</td>
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<tr>
<td>1922</td>
<td>Oct 14</td>
<td>12 laulua Eino Leinon runoihin (Op 19) – 3 songs</td>
<td>Eini Stenfeldt, singer</td>
<td>none given</td>
<td>possible first performance</td>
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<td></td>
<td>Leo Funtek, piano</td>
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<tr>
<td>1923</td>
<td>Feb 28</td>
<td>&quot;Laulun voima” (Estonian folk poetry, trans. Väisänen)</td>
<td>Helge Lindberg, baritone</td>
<td>Helsinki, Yliopiston juhlasali</td>
<td>Kalevala Day Celebration</td>
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<tr>
<td>1923</td>
<td>Nov 17</td>
<td>31 laulua Huugo Jalkasen runoihin (Op 15-18)</td>
<td>Alma Kuula, soprano</td>
<td>Helsinki, Yliopiston juhlasali</td>
<td>”Yrjö Kilpisen I sävellys-konsertissa” – 1st composition concert</td>
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<td>Year</td>
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<td>1924</td>
<td>Oct 29</td>
<td>&quot;Liten gosse&quot; (Josephson) Op 27 No 1</td>
<td>Alma Kuula, soprano</td>
<td>Helsinki</td>
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<td></td>
<td>&quot;Fågelungarna&quot; (Josephson) Op 27 No 3</td>
<td>Leo Funtek, piano</td>
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<td>1925</td>
<td>Feb 11</td>
<td>&quot;Till havet&quot; (Josephson) Op 28 No 10</td>
<td>Helga Sailo, alto</td>
<td>Helsinki, <em>Yliopiston juhlasali</em></td>
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<td></td>
<td>&quot;Japansk akvarell&quot; (Josephson) Op 29 No 13</td>
<td>Leo Funtek, piano</td>
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<td>&quot;Jag&quot; (Josephson) Op 29 No 14</td>
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<td>1925</td>
<td>July 21</td>
<td>&quot;Sisarpiirin laulu&quot; (Koskenniemi) no Op No</td>
<td>temporarily assembled choir of the Finnish Hospital Nurses’ Association</td>
<td>Helsinki, <em>Vanha ylioppilastalo</em></td>
<td>Hospital Nurses Association celebration meeting</td>
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<tr>
<td>Year</td>
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<td>Pieces</td>
<td>Performers</td>
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<td>1925</td>
<td>Oct 12</td>
<td><em>Kantaatti</em> Yksityis-luokkain talon vihkiäisiin (Kivijärvi) no Op No</td>
<td><em>Yksityisluokkain oppilaskuoro</em> (Private school student choir)</td>
<td>none given</td>
<td>“Yksityis-luokkain talon vihkiäisissä” – Private school house dedication</td>
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<td></td>
<td></td>
<td>Eini Stenfeldt, soprano</td>
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<td>Eino Rautavaara, baritone</td>
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<td>Margaret Kilpinen, piano</td>
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<td>Aino Nurmi, conductor</td>
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<td>Margaret Kilpinen, piano</td>
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<td>1925</td>
<td>Dec 6</td>
<td>”Lippulaulu” (Koskenniemi) no Op No</td>
<td><em>Kadettien kuoro</em> (Cadet Choir)</td>
<td>Helsinki, presidential palace</td>
<td>Independence Day reception at presidential palace</td>
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<td><em>Valkoisen kaartin soittokunta</em> (White Guard Band)</td>
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<td>1926</td>
<td>Jan 16</td>
<td>”Laulajan haudalla” (Leino) no Op No</td>
<td>Oili Siikaniemi, soprano</td>
<td>Helsinki, <em>Vanha kirkko</em></td>
<td>Eino Leino’s funeral</td>
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<td>1927</td>
<td>April 9</td>
<td><em>Kolme preludia</em> (no Op No) Runoelma No 1 e-moll (no Op No) Sarja No 2 (no Op No)</td>
<td>Margaret Kilpinen, piano</td>
<td>Helsinki, <em>Yliopiston juhlasali</em></td>
<td>Margaret Kilpinen’s first concert</td>
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<tr>
<td>Year</td>
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<td>Pieces</td>
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<tr>
<td>1927</td>
<td>Nov 17</td>
<td>Tunturilauluja (Törmänen) Op 52-54</td>
<td>Helge Lindberg, baritone</td>
<td>Stockholm, Sweden</td>
<td>5 songs</td>
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<td>Denyse Molié, piano</td>
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<td>1928</td>
<td>May 12</td>
<td>“Isänmaan kasvot. Hymn.” (Koskenniemi) no Op No</td>
<td>Ylioppilaskunnan kuoro (Student Union Choir)</td>
<td>Helsinki, Ylioppilastalo</td>
<td>Snellmann Day (J.V. Snellmann, philosopher)</td>
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<td>Porin rykmentin soittokunta (Pori Regiment Band)</td>
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<td>Finnish Heritage Association celebration</td>
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<td>1928</td>
<td>June 30</td>
<td>”Itä-Hämeen laula” (Voipio) no Op No</td>
<td>Hartolan nuorisoseruun sekakuoro (Hartola youth club mixed choir)</td>
<td>Hartola, Finland</td>
<td>”Itä-Hämeen museojuhla” – Eastern Häme museum celebration</td>
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<td></td>
<td>Yrjö Kilpinen, conductor</td>
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<tr>
<td>1929</td>
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<td>Vocalise-Etude (no Op No)</td>
<td>Aune Antti, soprano</td>
<td>Helsinki</td>
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<tr>
<td>1929</td>
<td>March 14</td>
<td>”Tunturille” (Törmänen) Op 52 No 4</td>
<td>Oiva Soini, baritone</td>
<td>Helsinki</td>
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<td>“Kirkkorannassa” (Törmänen) Op 54 No 2</td>
<td>Helsinki Philharmonic Orchestra</td>
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<td>“Tunturilaulu” (Törmänen) Op 54 No 4</td>
<td>Robert Kajanus, conductor</td>
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<td>(orchestrated by Kilpinen)</td>
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<tr>
<td>Year</td>
<td>Date</td>
<td>Pieces</td>
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<tr>
<td>1931</td>
<td>Oct 2</td>
<td>&quot;Suviyannalla&quot; (Siikaniemi) Op 74 No 3</td>
<td>Oili Siikaniemi, soprano</td>
<td>Helsinki, Conservatory</td>
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<td></td>
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<td>&quot;Keitaani&quot; (Siikaniemi) Op 74 No 4</td>
<td>Martti Similä, piano</td>
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<tr>
<td>1933</td>
<td>Jan 28</td>
<td>Syyssarja (for piano) (no Op No)</td>
<td>Margaret Kilpinen, piano</td>
<td>Helsinki, Yliopiston juhlasali</td>
<td>Kalevala celebration</td>
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<tr>
<td>1933</td>
<td>Feb 28</td>
<td>Pastoral-Suite (for piano) Op 82</td>
<td>Margaret Kilpinen, piano</td>
<td>Helsinki, Yliopiston juhlasali</td>
<td>Kalevala Day Celebration</td>
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<tr>
<td>1934</td>
<td>Dec 2</td>
<td>&quot;Syyskuva&quot; (Siikaniemi) Op 74 No 5</td>
<td>Alma Kuula, soprano</td>
<td>none given</td>
<td>Oili and Väinö Siikaniemi Memorial Celebration</td>
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<td>Margaret Kilpinen, piano</td>
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<td>1935</td>
<td>Feb 3</td>
<td>Totentanz-Suite (for piano) Op 84</td>
<td>Margaret Kilpinen, piano</td>
<td>BBC Radio broadcast, England</td>
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<td>Year</td>
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<td>Pieces</td>
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<td>1935</td>
<td>March 1</td>
<td>&quot;Maassa marjani makaavi&quot; (Kanteletar) Op 3 No 3</td>
<td>Hanna Granfelt, soprano</td>
<td>Helsinki, Messuhalli</td>
<td>Helsinki, Korte halli, Kalevala Celebration Concert “Six Folksongs for Soprano and Orchestra”</td>
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<td>&quot;Itkevä&quot; (Kansanruno) no Op No</td>
<td>Helsinki Philharmonic and Radio Orchestra</td>
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<td></td>
<td></td>
<td>&quot;Armahan kulku&quot; (Kanteletar) no Op No</td>
<td>Georg Schnéevoigt, conductor</td>
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<td>&quot;Laula, laula veitoseni&quot; (Kanteletar) no Op No</td>
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<td></td>
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<td>&quot;Heläjä, heläjä ilma&quot; (Estonian folk poetry, trans. Väisänen)</td>
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<td>&quot;Laulun voima&quot; (Estonian folk poetry, trans. Väisänen)</td>
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<td>(all pieces orchestrated by Leo Funtek)</td>
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<td></td>
<td></td>
<td>Piano Sonata No 6 (Op 89)</td>
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<td>Year</td>
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<td>Pieces</td>
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<tr>
<td>1937</td>
<td>March 22</td>
<td>Sonata for Cello and Piano (Op 90)</td>
<td>Paul Grümmer, cello</td>
<td>Berlin, Germany</td>
<td><em>Singakademie</em></td>
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<td>Margaret Kilpinen, piano</td>
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<td>1938</td>
<td>Jan 18</td>
<td>Suite for Cello or Gamba and Piano (Op 91)</td>
<td>Paul Grümmer, cello</td>
<td>Helsinki,</td>
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<td>Margaret Kilpinen, piano</td>
<td>German Embassy</td>
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<td>1939</td>
<td>Oct 30</td>
<td>“Scheefall” (Weinheber) no Op No</td>
<td>Gerhard Hüsch, baritone</td>
<td>Berlin, Germany</td>
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<td>Hanns Udo Müller</td>
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<td>1942</td>
<td>January</td>
<td><em>Spielmannslieder</em> (Sergel) Op 77 – 3 songs (orchestrated by H.A. Peter)</td>
<td>Gerhard Hüsch, baritone</td>
<td>Kassel, Germany</td>
<td>presented as “Spielmanns letzter Gesang” – Spielmann’s Last Song</td>
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<td>Kasseler Staatskapelle</td>
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<td>Robert Heger, conductor</td>
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<td>1944</td>
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<td>27 sånger till dikter av Erik Blomberg Op 48-51</td>
<td>Aune Antti, soprano</td>
<td>none given</td>
<td>“Suomen säveltäteen viikolla vuonna 1944” – Finnish Music Week, 1944</td>
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<td></td>
<td>Margaret Kilpinen, piano</td>
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<td>1944</td>
<td>March</td>
<td><em>Lieder um eine kleine Stadt</em> (Huber) Op 95</td>
<td>Gerhard Hüsch, baritone</td>
<td>Düsseldorf,</td>
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<td></td>
<td>Yrjö Kilpinen, piano</td>
<td>Germany</td>
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<tr>
<td>Year</td>
<td>Date</td>
<td>Pieces</td>
<td>Performers</td>
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| 1944 | Dec  | Hermann Lönns Lieder (no Op No) – some songs | Aune Antti, soprano  
Margaret Kilpinen, piano | none given | “Suomen säveltäteen viikolla vuonna 1944” – Finnish Music Week, December 1944 |
| 1945 | --   | Lauluja Eila Kivikk’ahon runoihin (no Op No) | Aune Antti, soprano | none given | WSOY (Warner Söderström – Finnish publishing company) celebration |
| 1949 | Oct 3 | ”Onnelliset” (Kivi) no Op No | Aune Antti, soprano  
Margaret Kilpinen, piano | Helsinki, Yliopiston juhlasali | “Suomen Akatemian vuosikokouksessa” – Annual meeting of the Academy of Finland |
| 1949 | Oct 13 | ”Kääköä kuullessa” (Larin-Kyösti) Op 7 No 2 (orchestrated by Toivo Haapanen)  
”Syyskeiju” (Larin-Kyösti) [Op 11-14] No 6 (orchestrated by Leo Funtek) | Aune Antti, soprano  
Bergens Symfoniorkester  
Odd Grüner-Hegge, conductor | Bergen, Norway | |
| 1950 | Feb 28 | Kanteletar-lauluja (Op 100) - 16 songs | Aune Antti, soprano  
Kim Borg, bass  
Margaret Kilpinen, piano | none given | Kalevala Celebration |
<table>
<thead>
<tr>
<th>Year</th>
<th>Date</th>
<th>Pieces</th>
<th>Performers</th>
<th>Location</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>1952</td>
<td>Feb 4</td>
<td>Yksinlaulu Katri Valan runoon (no Op No) – 6 songs</td>
<td>Tii Niemelä, soprano</td>
<td>Helsinki</td>
<td>Yrjö Kilpinen 60th birthday concert</td>
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<td>Pentti Koskimies, piano</td>
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<td>1959</td>
<td>April 21</td>
<td><em>Lieder um eine kleine Stadt</em> (Huber) Op 95 – 2 songs <em>Hochgebirgs-winter</em> (Hesse) Op 99</td>
<td>Gerhard Hüsch, baritone</td>
<td>Helsinki, Conservatory</td>
<td>Finnish premiere at memorial celebration for composer</td>
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<tr>
<td>1962</td>
<td>Feb 4</td>
<td>Yksinlaulu Katri Valan runoon (no Op No) – 2 songs</td>
<td>Mirjam Hannula, soprano</td>
<td>Helsinki, Conservatory</td>
<td>Yrjö Kilpinen 70th birthday memorial concert</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pentti Koskimies, piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td>--</td>
<td><em>Reflexer: 15 sånger till dikter av Pär Lagerkvist</em> (Op 33-34) – 3 songs</td>
<td>Kim Borg, bass</td>
<td>none given</td>
<td></td>
</tr>
</tbody>
</table>

Table 1C. Premieres of Kilpinen’s Music Through 1965
CHAPTER 2:

The Kanteletar

The poetry Kilpinen chose to set in his Kanteletar-lauluja, Opus 100, comes from the Kanteletar (Kanteletar taikka Suomen Kansan Vanhoja Lauluja ja Virsiä – Kanteletar or Old Songs and Ballads of the Finnish People), a large collection of folk poetry that had been passed down through oral tradition. This collection was published in 1840-41 by Elias Lönnrot (1802-1884). It is considered a sister work to the Finnish national epic, the Kalevala, a collection of epic poetry which Lönnrot arranged to create a loosely cohesive narrative.

Lönnrot was one of many scholars who traveled to remote regions to gather such poetry from folk singers. Over a period of approximately twenty years he made eleven such journeys, not only within the borders of Finland, but also in Estonia and the regions of Karelia and Ingria, both of which are now part of Russia. In addition to the epic poetry of the Kalevala (published 1835; expanded version 1849) and the shorter songs of the Kanteletar, he also collected proverbs, riddles, and spells, published in 1842, 1844, and 1880, respectively.26

Finnish Nationalism

A brief account of Finnish history will help to place Lönnrot’s work into historical and cultural perspective. For several hundred years Finland had been part of the Swedish empire. Though culturally distinct, the Finns had no national identity of their own. Over the years many wars were fought between Sweden and Russia, and in 1809 Sweden finally lost Finland to Russia. Finland became an autonomous grand duchy of the Russian Empire, and although under the control of the Russian Czar, they were allowed to govern themselves for the first time in their history.

Nationalism was rampant throughout Europe during the 19th century, and given the change in government at the beginning of the century, Finland was ripe for nationalistic sentiment. Inspired by J.G. Herder (1744-1803), a German philosopher, “who argued that a nation could exist only if it had a distinctive cultural identity founded in the language and oral literature of the ordinary, nonliterate people,” 27 scholars began traveling to remote areas to gather this oral literature from people who still knew it. This led also to Lönnrot’s publications, in which the Finnish people believed they had rediscovered a key to their cultural identity and proof of a heroic past. Themes from these works pervaded art, music, and literature of the day.

The fact that these folklore collections were in the Finnish language is also significant. While a part of Sweden, the official language of government in Finland had been Swedish. It was also the language of education, literature, and commerce. During the Russian period, though, the Finnish language was elevated to the status of an official

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language, and gradually became a literary language as well. Finland retains both Finnish
and Swedish as official languages to this day.

Over the following century, Russian rule became gradually more oppressive. A
policy of “Russification” (an attempt to make Finns more Russian) was particularly
damaging to relations between the grand duchy and the empire. Nationalistic sentiments
continued to rise until 1917, when Finland declared its independence from Russia.
The Kantele

The name “Kanteletar” comes from the name of the folk instrument most often used to accompany folk singers – the kantele, a plucked zither-like instrument which originally had five strings. Literally, the name is made of two parts. The first is the name of the instrument, the second is the ending –tar, which denotes a female spirit, such as a muse. The name therefore could be translated as “kantele muse.”

It is an ancient instrument, variations of which can be found throughout the Baltic and as far east as the Ural Mountains in Russia. Although the actual origins of the instrument are unknown, an account of the creation of the kantele can be found in the Kalevala, in Runes 40-41:

After eating a giant pike for breakfast, Väinämöinen, an ancient bard who had been alive since the creation of the world, decides that the bones should be made into a musical instrument, and he seeks someone to make it. When no one else knows how to do it, he does the work himself:

‘But surely these could become
a kantele of fishbones
were there someone who knew how
who could make an instrument of bones.’

When no one else came forward
and there was none who knew how
who could make an instrument of bones
steady old Väinämöinen
made of himself a maker
took the shape of a shaper:
he made an instrument of pike bones
produced a joy for ever.

29 A rune is a poem or song.
30 Pronounced: [ˈvæi nɛ mœi nœn]
What was the kantele’s belly from? – ‘twas from the big pike’s jawbone.
What the kantele’s pegs from? –
they were made from the pike’s teeth.
What the kantele’s strings from? –
from the hairs of the Demon’s gelding.

Now the instrument was made
and ready the kantele
the great pikebone instrument
the kantele of fish-fins:
the young men came up to it
and the married fellows came
the half-grown boys came
and the little wenches too
young girls and old wives
middle-aged women
to look at the kantele
to inspect the instrument.
Steady old Väinämöinen
told a young one, told an old
told one too of middle age
to play with their fingers that
sounding thing of bones
the kantele of fishbones.
The young played and the old played
the middle-aged played:
the young played, their fingers sagged
the old tried, their heads trembled;
but joy did not rise to joy
nor instrument to music.31

Many other people try to play the kantele, but without success, until an old man
complains about the noise and threatens to throw it into the water. At his threat, the
kantele itself speaks:

The instrument finds its tongue
the kantele struck up words:
‘I’ll not hit the water yet
nor dwell below the billows!

I’ll play first with a player
whine with one who’s taken pains.’
So it was carried with care
borne beautifully
to the hand of its maker
the knees of him who fetched it.32

Thus ends Rune 40, and Rune 41 begins with Väinämöinen playing the instrument he made:

Steady old Väinämöinen
the everlasting singer
prepares his fingers
rub his thumbs ready;
he sits on the rock of joy
on the song-boulder settles
on the silver hill
on the golden knoll;
he fingered the instrument
turned the curved thing on his knees
the kantele in his hands;
he uttered a word, spoke thus:
‘Now, let him come and listen
who may not before have heard
the joy of eternal bards
the sound of the kantele!’33

Väinämöinen appears to be the only person who can play the instrument, and everyone gathers to listen: people, animals, and even spirits. The first poem of the Kanteletar gives a very different account of the creation of the kantele:

They are actually lying,
Quite worthless slander, they are speaking,
Those who speak of its music,
Their assumptions about the kantele,
When they claim Väinämöinen created it,
In the gods’ honor did he carve it,

32 Ibid., 537.
33 Ibid., 538.
From the backbone of a big pike, 
The crooked backbone of the dog of the waters. 
Its music is made from sorrow; 
It is shaped by grief. 
Its frame, from long hard days, 
Its bottom, from eternal poverty. 
Its strings, gathered from torment, 
Nails, from other hardships. 
That is why my kantele does not sing, 
Does not rejoice at all, 
Its music does not seek to please, 
Does not release joyous sounds, 
Because it is formed from worries, 
Because it is shaped by grief.  

In Kanteletar. (Mikkeli: Länsi-Savo Oy; Suomalaisen Kirjallisuuden Seura, 1985), 3.
Music and Performance

Much of what has been written about Finnish folk music is focused primarily on the music of the *Kalevala*, but since the *Kalevala* and *Kanteletar* come from the same oral tradition, it may be reasonable to assume similarity. *Kalevala* melodies are noted to have limited ranges, often restricted to the interval of a fifth and the melodies were simple and primarily syllabic. The melodies were far shorter than the poetry, so they would be repeated until the whole poem had been sung. The music, therefore, depended on repetition and variation, as noted by Ramnarine.\(^\text{35}\) The meter, according to Senni Timonen, is the same in both collections – trochaic tetrameter.\(^\text{36}\)

In the late 18\(^\text{th}\) century, Joseph Acerbi traveled to Scandinavia and wrote about the music he observed. His book, *Acerbi’s Travels through Sweden, Finland and Lapland...in the years 1798 and 1799*, includes an illustration of Finnish rune singers. This illustration depicts two singers seated facing one another and holding each other’s hands. A *kantele* player sits to the side.\(^\text{37}\) Ramnarine, however, claims that this is due to a faulty translation of Porthan’s *De Poesi Fennica* rather than actual observation, and that this became the tradition because of the writings of Acerbi and others.\(^\text{38}\)

In spite of the disagreement about performance practice, Finnish folk music can be said to have certain characteristics: the range is limited and the settings are primarily syllabic, and they are highly repetitious.


\(^{38}\) Ramnarine, 41-42.
Organization

The *Kanteletar* is a collection of over 600 poems that are organized into three books. The first book may be sung by anyone, but the second book is divided by gender and general age. The third book contains narrative ballads. The books follow the following organizational scheme:

- **Ensimmäinen kirja / First Book – Yhteisiä lauluja / Common Songs**
  - Kaikille yhteisiä / Common to All
  - Hääkansan lauluja / Wedding Songs
  - Paimenlauluja / Shepherds’ Songs
  - Lasten lauluja / Children’s Songs
- **Toinen kirja / Second Book – Erityisiä lauluja / Special Songs**
  - Tyttöin lauluja / Girls’ Songs
  - Naisten lauluja / Women’s Songs
  - Poikien lauluja / Boys’ Songs
  - Miesten lauluja / Men’s Songs
- **Kolmas kirja / Third Book – Virsi-lauluja / Hymn Songs**
  - Muinais-uskosia / Ancient Faith
  - Historiallisia / Historical
  - Tarusekasia / Mixed Myth

Kilpinen’s *Kanteletar-lauluja* uses poetry exclusively from the first two books of the *Kanteletar*. Half of the poems he chose are from Book 1, and half from Book 2. Of those that are taken from Book 1, he did not take any poems from the Wedding Songs or Children’s Songs. Among the gendered songs from Book 2, he set nineteen girls’ songs, two women’s songs, five boys’ songs, and six men’s songs. In some of the poems he used minor spelling variations or slightly different wording, and in others he used only part of a poem or repeated the opening lines at the end.
CHAPTER 3:  
Musical Style in Kilpinen’s Kanteletar-lauluja, Opus 100

The purpose of this chapter is to highlight some of the stylistic traits that apply to this song cycle. Most are also indicative of Kilpinen’s oeuvre in general.

Kilpinen’s Place in the Lied Tradition

As a song composer, Kilpinen has been said to follow in the footsteps of the great German Lied composers, Franz Schubert, Robert Schumann, and Hugo Wolf, but because of his treatment of individual poets, his name is most commonly associated with Wolf. As stated by Djupsjöbacka:

In terms of the renewal of the German lied tradition, Hugo Wolf is often said to be Kilpinen’s model. Extended cycles based around the work of a single poet are something they have in common. Kilpinen’s diatonic compositional language… is far removed however from the chromatically-dominated Wagnerian style practised by Wolf. … The fact that Kilpinen treats the voice and piano as equal partners in the dialogue suggests that a better model would be Schubert. A direct line of ancestry exists from Schubert’s Die schöne Müllerin, whose piano part is built around endless variations of arpeggiated triads, to the rich variegation of limited materials which appear in Kilpinen’s Kanteletar Songs, op. 100.

Some trends can indeed be seen in his music that are comparable to these more famous composers. As indicated in the above quote, both Wolf and Kilpinen were known to set large amounts of poetry by single poets. Wolf’s Möricke Lieder and Kilpinen’s multiple cycles based on Morgenstern poetry and his Kanteletar-lauluja are significant examples of this trait.

39 Djupsjöbacka, 430.
Djupsjöbacka also mentions the equal status of melody and accompaniment in Kilpinen’s work as a direct link to Schubert. According to Cowden, not only were the two parts equal in importance, but the interplay of the two parts actually created vocal chamber music. As he states, “Kilpinen thought of his songs as chamber music; that is to say not a work with soloist and accompanist but rather an inseparable blending of the two.”

There are also significant contrasts between Kilpinen and the important composers of the German Lied tradition. Although his immersion in the poetry of individual poets links him with Wolf, Kilpinen’s harmonic language is significantly different, as noted above by Djupsjöbacka. His harmonic materials, which include modal elements, also differ significantly from those of Schumann and Schubert. Cory Neal Schantz also contrasts Kilpinen with Richard Strauss and Gustav Mahler in the simplicity of his melodic materials and his accompaniment textures, which avoid dense Romantic harmonies.

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40 Cowden, 4.
Accompaniments

Kilpinen’s accompaniments are distinctive in their linear and motivic nature, which is based more on counterpoint than on vertical harmonies. Each song contains one or more motives through which the harmony is often implied melodically rather than chordally. Accompaniment motives may change at sectional boundaries, but frequently return at the end of a song.

Parallelism is a pervasive feature of the accompaniments. The most frequent use of parallelism is in parallel intervals, the most common being fourths, fifths, and octaves, but no interval seems to be immune from being treated in this way. One interesting use of parallelism occurs in No. 30, “Anna Kiesus antajalle.” This is one of several songs in the cycle with Christian themes, and twice the text addresses Judas, the disciple who betrayed Jesus. In both instances Kilpinen uses parallel chromatic scales spaced a major second apart in the accompaniment. This is clearly an instance of text painting, combining chromaticism with parallel dissonance to create a dark, harsh sound to represent a dark idea or character.
Image 3a. “Anna Kiesus antajalle” Opus 100, No 30, Measures 31-35
Another form of parallelism used in this cycle is chord planing. This can be seen in No. 1, “Paimenlauulu,” beginning at measure 9. After a motivic opening, a new section begins with parallel second inversion triads in the right hand of the piano over parallel perfect fifths in the left hand. These parallel fifths, though, appear as an ostinato pattern, which is another common trait of Kilpinen’s accompaniments. This passage ends at measure 16 with a scalar passage in which the parallel triads rise an octave and a fifth. Scalar passages such as this and the previously mentioned parallel chromatic scales in No. 30 are relatively common.

Image 3b. “Paimenlauulu” Opus 100, No 1, Measure 9

Image 3c. “Paimenlauulu” Opus 100, No 1, Measure 15-16
Pedal tones are also quite common. No. 22, “Parempi syntymättä,” begins with a pedal tone on A in the bass with parallelism above it. In this instance even the vocal melody participates in the parallelism.

![Image 3d. “Parempi syntymättä” Opus 100, No. 22, Measures 1-2](image)

The pedal tone is frequently in another voice of the accompaniment, though, and often consists of open fifths and/or octaves rather than a single pitch. “Ei sula syän suruinen,” No. 25, begins with a pedal in the right hand of the piano of an open D-A-D figure with a motivic bass line underneath.

![Image 3e. “Ei sula syän suruinen” Opus 100, No 25, Measures 1-2](image)
Melodic Features

Kilpinen made no indication of the voice type or the gender of the singer for any of his song cycles. Several of the Kanteletar-lauluja have been recorded by sopranos and baritones, therefore it is clear that they may be sung by both men and women and by both high and low voiced singers. The range of the cycle as a whole encompasses A3 – A5, but the ranges of the individual songs tend to be more moderate. Relatively few of the them extend below a C4 (middle C) or above G5. Most lie between an octave and a perfect 11th. The most extensive ranges are a perfect 12th. Three of the songs contain alternate melodies at the climax which offer a range which differs by a third. Due to these alternatives, the narrowest range of the cycle could be a minor 7th. If the alternative melody is taken, though, the narrowest range in the cycle is an octave.

The melodies themselves are highly declamatory and primarily syllabic. It is this trait which caused Schantz to contrast Kilpinen with Strauss and Mahler. Very few melismas can be found in the Kanteletar-lauluja, and those that do exist are quite short. Kilpinen’s use of melismas is exemplified in No. 36, “Mitä tuosta, jos ma laulan.” The first two phrases of the song each end in a short melisma on the words laulan (meaning “I sing”) and tanssin (meaning “I dance”). These can be seen as methods of text painting. The text of this song repeats at the end of the song, as do the melismas on the same words with only a minor variation of the melisma on tanssin.
Schantz points out that Kilpinen’s melodies often favor the intervals of the perfect fourth and perfect fifth.\textsuperscript{42} While stepwise motion is far more common, the prevalence of perfect intervals is indeed noticeable.

While the melodic contour frequently contrasts with the accompaniment motive, at times it is actually derived from it. The opening measures of No. 1, “Paimenlaulu,” is an excellent example of a melody that is clearly derived from the accompaniment. A comparison of the first two bars of the top voice of the accompaniment motive and the first two bars of the vocal melody reveals only one pitch difference per bar.

\textbf{Image 3f.} “Paimenlaulu” Opus 100, No. 1, Measures 1-6

\textsuperscript{42} Schantz, 31.
Rhythm, Meter, and Tempo

While Kilpinen’s rhythms tend to be relatively simple, they are often complicated by frequently changing meters. No. 3, “Kukkalatva kuusi,” for example, changes meter with almost every bar. This is done generally to fit with the text. Meters also often change at the beginning of new sections in the form.

The rhythms generally follow the rhythm of the text, although word stress is not always strictly observed. As will be described in the next chapter, Finnish word stress is invariably on the first syllable of a word, and within a phrase always on the first word of the phrase. Kilpinen generally stressed words correctly at the beginnings of phrases, but toward the end of phrases the musical stress may fall on an unstressed syllable. This is not uncommon in Finnish vocal music.

Kilpinen gave very specific metronome markings in his songs, and these tempi generally change with each new section of the form. For example, in “Kukkalatva kuusi,” No. 3, which is a dialogue between two characters, the tempo changes each time the character changes.
Harmony

Some aspects of Kilpinen’s harmonies have already been mentioned. The linear, motivic nature of his accompaniments led to an implication of harmony rather than an overt, chordal representation of it, and he had a distinct preference for open intervals and parallelism, as discussed under the “Accompaniment” heading.

When compared to other composers of the time period, Kilpinen’s harmonic palate was relatively conservative. One of his students, Seppo Nummi, labeled him as an “arctic puritan” in reference to this trait.43

One of the leading ideas of Kilpinen’s aesthetic was without doubt the freeing of music from the extraneous burdens of Romanticism. He wanted to bring a breath of fresh air to a [sic] environment which had become stifling – a running brook on the Lapland fells instead of a glittering fountain. “Color is the element of music most inclined to fade,” he declared. With this thought in mind, he based his compositions on graphic motivic interplay, sketched out in black and white rather than the garish colours of the National Romantic tradition.44

Although much of his music is in a major or minor key, much of it is also modal. “Kukkalatva kuusi,” No. 3, for example, begins in A-Mixolydian. The mode changes at measure 14 to A-flat-Mixolydian. The modes alternate a few more times, and in the end it seems to land on D-Major, however the final chord contains only A’s and D’s. Without a third and with the A in the bass, it becomes somewhat ambiguous. If the ending is in the key of D, the third (F-sharp) only occurs once on the entire last page, and it only briefly appears as a passing note six bars from the end.

43 Djupsjöbacka, 430.
44 Ibid.
These frequent shifts in mode are used to express the text. In the above example, the text is a dialogue between two characters, and the modes change along with significant changes in the text. As noted by Schantz, "Unexpected modulations support changes in textual character and contribute to the sense of tonal instability. His modulations are often abrupt, involving stepwise root movement, root relationships of a third, and even distant root relationships."\textsuperscript{45}

Kilpinen’s penchant for ambiguous harmonies is widespread. He frequently avoids or delays the third, which is vital for determining key or mode. In the first song of the cycle, “Paimenlauulu,” the key is G-Major, but the third is delayed until the seventh measure, after the song’s characteristic accompaniment motive has been fleshed out.

Kilpinen uses harmonic chromaticism sparingly and for expressive means. “On kumpiaiki,” No. 6, begins with a D-Dorian melody and a D pedal in the right hand of the piano. The left hand, however, plays a chromatic motive to highlight the text, which talks about dirty, smelly boys. The chromaticism disappears and the key changes at measure 12 to express the prettiness of girls in contrast to these boys.

\textbf{Image 3g.} “On kumpiaiki” Opus 100, No. 6, Measures 1-3

\textsuperscript{45} Schantz, 32.
Form

As with all other aspects of Kilpinen’s style, the form of the songs of the *Kanteletar-lauluja* serve to highlight the texts. They are sectional, and these formal sections may be marked by a contrasting accompaniment motive, meter, tempo marking, key signature, or melodic contour, or any combination thereof. Because the forms derive from the texts, though, no one form can be said to be at work.

“Kukkalatva kuusi,” No. 3, for example, takes its form from the dialogue between the characters. In other songs, the opening text is repeated at the end of the song along with the corresponding musical material, therefore an A-B-A form can be found in several songs. The B section may be divisible into two or more distinct sections (A-B-C-A, or some variation). “Tule tänne,” No. 4, has this repetition scheme, with a B section that has two related sections, resulting in a form of A-B-B’-A.

Piano introductions are quite brief, all of them being two measures or less in length. The one exception is the introduction to “Oi Ukko, ylinen herra,” No. 56, which is almost four measures long. The postludes are equally brief or nonexistent.
CHAPTER 4: Suggestions for Performance

Kilpinen’s *Kanteletar-lauluja* (Opus 100) is an extremely long song cycle. With 64 songs, a complete performance would be approximately three hours in length. While this is not beyond the realm of possibility, it is unlikely that any one singer will undertake such a mammoth recital of this work. There are, however, several options for breaking the cycle up either between several singers for a full performance or into sets of varying lengths.

**Entire Cycle**

There may be multiple ways to distribute the songs among either three or four singers. When doing so, attention should be paid to both melodic range and the textual content. Range and gender are both indicated in the heading of each song in the last chapter of this document.

As has been noted previously, Kilpinen did not indicate voice type for any of his songs. Within the poetry, however, there are clear indications. Those songs with poetry taken from Book 2 of the *Kanteletar* are divided between genders and general ages, while those from Book 1 are for anyone to sing. Within Kilpinen’s cycle there are nineteen songs for girls, two for women, five for boys, six for men, and thirty-two for anyone.

The cycle, then, may be divided between four characters, two female and two male. It may be best if a soprano would sing the songs for girls, a mezzo-soprano the songs for women, a tenor the songs for boys, and a baritone those for men, to provide
timbral contrast between the voices. The ranges are conservative enough, however, that these distinctions are not essential. There are a few songs (all belonging to Book 1) that extend below a C4, so at least one of the singers should have a secure low range to successfully perform these songs. An equal division of the songs among the singers would yield sixteen song per singer, but as already mentioned there are nineteen songs for girls. The soprano may sing all of these, meaning the other singers will sing fewer songs, or three of the girls’ songs may be given to the mezzo-soprano to maintain an equal number of songs per singer. There is also the possibility of a duet between the soprano and tenor. No. 3, “Kukkalatva kuusi,” is a dialogue between two characters, which could easily be divided between two singers.

The cycle may also be effectively divided for three singers: two women and one man. Since the eleven songs for men and boys are generally in the same range, they could all be sung by either a tenor or a baritone. A soprano would still sing the girl’s songs, and a mezzo-soprano would sing the woman’s songs. (Again, these specific distinctions are not absolutely necessary, but at least one of the singers should have a good low range.) The remaining songs from Book 1 would then be divided between the three singers. The cycle does not divide evenly between three singers, so two will sing twenty-one songs and one will sing twenty-two, or, if No. 3 is sung as a duet, two will sing twenty-two and one will sing twenty-one.
The songs are distributed as follows according to the books of the *Kanteletar*:

**Book 1**

No Gender

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<th>Song No.</th>
<th>Title</th>
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<td>Paimenlaulu</td>
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<tr>
<td>2</td>
<td>Missä armahani</td>
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<tr>
<td>3</td>
<td>Kukkalatva kuusi</td>
</tr>
<tr>
<td>4</td>
<td>Tule tänne</td>
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<td>Silloin laulan</td>
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<td>7</td>
<td>Sopivaisia</td>
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<td>Jos mä lauluille rupean</td>
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<td>Kummaistako kuuleminen</td>
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<td>Erotus mielillä</td>
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<td>Ei sula syän suruinen</td>
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<td>Ei runo rahatta laula</td>
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</tbody>
</table>
### Book 2

#### Girls:

<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>On kumpiaki</td>
</tr>
<tr>
<td>9</td>
<td>Aina laulan</td>
</tr>
<tr>
<td>10</td>
<td>Niin on meitä piikasia</td>
</tr>
<tr>
<td>11</td>
<td>Viikon vuottelin käkeä</td>
</tr>
<tr>
<td>12</td>
<td>Ei minusta lienekänä</td>
</tr>
<tr>
<td>18</td>
<td>Köyhän lapset</td>
</tr>
<tr>
<td>19</td>
<td>Voi, jos mie tok’ miehen saisin</td>
</tr>
<tr>
<td>21</td>
<td>Mitäpä suren sanoista</td>
</tr>
<tr>
<td>26</td>
<td>Ikävä omia maita</td>
</tr>
<tr>
<td>28</td>
<td>Onpa tietty tietysäni</td>
</tr>
<tr>
<td>33</td>
<td>Noin sanoi minun emoni</td>
</tr>
<tr>
<td>34</td>
<td>Otettiin minusta outo</td>
</tr>
<tr>
<td>36</td>
<td>Mitä tuosta, jos mä laulan</td>
</tr>
<tr>
<td>39</td>
<td>Millä maksan maamon maion</td>
</tr>
<tr>
<td>42</td>
<td>Kaikissa yksin</td>
</tr>
<tr>
<td>43</td>
<td>Kun mun kultani tulisi</td>
</tr>
<tr>
<td>44</td>
<td>Kuti, kuti kultaseni</td>
</tr>
<tr>
<td>49</td>
<td>Kaks’ oli meitä kaunokaista</td>
</tr>
<tr>
<td>57</td>
<td>Armas arkussa ajavi</td>
</tr>
</tbody>
</table>

#### Women:

<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Tuutulaulu</td>
</tr>
<tr>
<td>51</td>
<td>Tuuti, tuuti tummaistani</td>
</tr>
</tbody>
</table>

#### Boys:

<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Oisi mulla vallan miekka</td>
</tr>
<tr>
<td>16</td>
<td>Mikäs on poikana eleä</td>
</tr>
<tr>
<td>40</td>
<td>Soitapas</td>
</tr>
<tr>
<td>45</td>
<td>Mont’ on mulla morsianta</td>
</tr>
<tr>
<td>55</td>
<td>Soria sotohan kuolla</td>
</tr>
</tbody>
</table>
Men:

<table>
<thead>
<tr>
<th>Song No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>Nyt on kaikki kallistunna</td>
</tr>
<tr>
<td>46</td>
<td>Voi minua mieskuluha</td>
</tr>
<tr>
<td>48</td>
<td>Laulan ilman lainehilta</td>
</tr>
<tr>
<td>56</td>
<td>Oi Ukko, ylinen Herra</td>
</tr>
<tr>
<td>61</td>
<td>Omat on virret oppimani</td>
</tr>
<tr>
<td>64</td>
<td>Siitä sinne tie menevi</td>
</tr>
</tbody>
</table>
Full Recital

Depending on the desired length of the recital, there are also several options for singing a full recital of *Kanteletar-lauluja* without performing the entire cycle. Performing half of the songs of the cycle would result in a recital of approximately an hour and a half, while singing approximately a third of the songs would yield an hour-long recital. While the singer could choose any of the songs in any combination, there are several options for using existing organization in either the poetry or the song cycle as a basis for selection.

By *Kanteletar* Organization:

- Book 1: 32 songs (half of cycle, approximately 1.5 hours)
- Book 2: 32 songs (half of cycle, approximately 1.5 hours)
- Songs for girls and women: 21 songs (approx. one third of cycle, approx. 1 hr)

By Opus 100 Organization: The cycle was published in eight *vihkot*, or books, of eight songs each.

- Any three *vihkot*: 24 songs (approx. one third of cycle, approx. 1 hr)
- Any four *vihkot*: 32 songs (half of cycle, approximately 1.5 hours)
Sets

There are many options for dividing the cycle into smaller sets. The singer may simply choose several songs from the cycle that he or she likes, but there are also several options based on *Kanteletar* organization, cycle organization, and textual content. The following list of suggestions is far from exhaustive.

By *Kanteletar* Organization:

- Songs for boys: 5 songs (see listed above)
- Songs for men: 6 songs (see listed above)
- Songs for boys and men: 11 songs (see listed above)
- Shepherd songs: These songs come from a section of Book 1 of the *Kanteletar* labeled “Shepherd Songs.”

1. Paimenlaulu
2. Missä armahani
3. Kukkalatva kuusi
4. Tule tänne
17. Paista päivänen Jumala
37. Jo tulenki
47. Muut kuuli kirkonkellon

By Opus 100 Organization:

- Any one *vihko*: 8 songs (see organization in Ch. 6)
By Textual Content:

- Songs about death:
  51   Tuuti, tuuti tummaistani
  53   Kuusen juuret kuivettuvat
  55   Soria sotohan kuolla
  57   Armas arkussa ajavi

- Songs about love (many songs could belong to this category. Here are just a few):
  2    Missä armahani
  4    Tule tänne
  15   Tanssi
  28   Onpa tietty tietyssäni
  43   Kun mun kultani tulisi
  44   Kuti, kuti kultaseni
  49   Kaks’ oli meitä kaunokaista

- Songs with Christian themes:
  17   Paista päivänen Jumala
  30   Anna, Kiesus, antajalle
  32   Tule meille, Tuomaskulta
  39   Millä maksan maammon maion
  41   Muut kuuli kirkkonkellon

- Songs about singing or music:
  5    Silloin laulan
  13   Jos mä lauluille rupean
  29   Ei runo rahatta laula
  33   Noin sanoi minun emoni
  36   Mitä tuosta, jos mä laulan
  40   Soitapas
  48   Laulan ilman lainehiltta
  61   Omat on virret oppimani
CHAPTER 5:

Singing in Finnish

The Finnish language is completely unrelated to the four standard languages (English, French, Italian, and German) in which the classically trained North American singer is taught to sing. It is one of relatively few European languages to belong to a language family other than the Indo-European group. Along with closely related Estonian, distantly related Hungarian, and several minority languages, Finnish is part of the Finno-Ugric group, which is part of the Uralic family of languages.46

Grammar

Finnish grammar presents difficulties to the non-native speaker that the four standard languages do not. The inflection of nouns, for example, is much more complex than in any of these four languages. Of the four, only German has retained its case system, which includes four cases: Nominative, Accusative, Dative, and Genitive. Finnish, on the other hand, has fifteen: Nominative, Accusative, Genitive, Essive, Partitive, Translative, Inessive, Elative, Illative, Adessive, Ablative, Allative, Abessive, Comitative, and Instructive. It is not within the scope of this document to explain the various uses of these cases. It is mentioned here to demonstrate one of the difficulties facing the non-native speaker.

A nuanced and believable performance of any vocal work must require that the singer understands the text being sung. Translations of Finnish song texts are not

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commonly available, though, and the complexity of Finnish grammar presents difficulty in translating the texts without the assistance of a native Finnish speaker. For this reason, complete translations for Kilpinen’s *Kanteletar-lauluja* are included in the following chapter.

**Pronunciation**

The pronunciation of the Finnish language, unlike its grammar, is relatively simple. Each letter in written Finnish is generally accepted to represent a single sound, regardless of spelling (with the exceptions of the ‘n’ in the digraphs ‘nk’ and ‘ng’ and the ‘g’ in the digraph ‘gn,’ which will be discussed below). Most phonemes can appear in short or long versions, indicated by a single letter for a short sound and a double letter for a long sound. Only the duration of the phoneme is affected, not the quality.47

Finnish pronunciation has been described in many sources, but with surprisingly little agreement and sometimes with distinct discrepancies within individual sources. The primary disagreement among the sources is in the pronunciation of vowels. A survey of seven sources resulted in a range of pronunciations and clarity of information.

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47 It should be noted that in listening to spoken Finnish more variety of phonemes seems to appear. This has not been noted in any of the sources I have consulted, and when asked about this variation, Minna Sorell maintained that the sounds were the same regardless of any perceived difference. As this guide is intended for singing, though, it seems appropriate to maintain the uniformity of the phonemes for clarity of diction.
Table 5A. A comparison of vowel sounds indicated by various sources. Those with discrepancies show multiple sounds.49

<table>
<thead>
<tr>
<th></th>
<th>Kähärä</th>
<th>Ophaug</th>
<th>Mäntyjärvi</th>
<th>Karlssohn</th>
<th>Leney short / long</th>
<th>Risko IPA / word / cd</th>
<th>Mäkinen IPA / words</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>[a]</td>
<td>[a]</td>
<td>[a]</td>
<td>[a]</td>
<td>[a] / [a:]</td>
<td>[a] / [a] / [a]</td>
<td>[a] / [a]</td>
</tr>
<tr>
<td>ä</td>
<td>[æ]</td>
<td>[æ]</td>
<td>[æ]</td>
<td>[æ]</td>
<td>[æ] / [æ:]</td>
<td>[æ] / [æ] / [æ]</td>
<td>[æ] / [æ]</td>
</tr>
<tr>
<td>e</td>
<td>[ɛ]</td>
<td>[ɛ]</td>
<td>[ɛ]</td>
<td>[ɛ]</td>
<td>[ɛ] / [ɛ:]</td>
<td>[ɛ] / [ɛ] / [ɛ]</td>
<td>[ɛ] / [ɛ]</td>
</tr>
<tr>
<td>i</td>
<td>[i]</td>
<td>[i]</td>
<td>[i]</td>
<td>[i]</td>
<td>[i] / [i:]</td>
<td>[i] / [i] / [i]</td>
<td>[i] / [i]</td>
</tr>
<tr>
<td>o</td>
<td>[o]</td>
<td>[ɔ]</td>
<td>[ɔ]</td>
<td>[ɔ]</td>
<td>[ɔ] / [ɔ:]</td>
<td>[ɔ] / [ɔ] / [ɔ]</td>
<td>[ɔ] / [ɔ]</td>
</tr>
<tr>
<td>ö</td>
<td>[ø]</td>
<td>[œ]</td>
<td>[œ]</td>
<td>[œ]</td>
<td>[œ] / [œ:]</td>
<td>[œ] / [œ] / [œ]</td>
<td>[œ] / [œ]</td>
</tr>
<tr>
<td>u</td>
<td>[u]</td>
<td>[u]</td>
<td>[u]</td>
<td>[u]</td>
<td>[u] / [u:]</td>
<td>[u] / [u] / [u]<strong>48</strong></td>
<td>[u] / [u]</td>
</tr>
<tr>
<td>y</td>
<td>[yl]</td>
<td>[yl]</td>
<td>[yl]</td>
<td>[yl]</td>
<td>[yl] / [yl:]</td>
<td>[yl] / [yl] / [y]</td>
<td>[y] / [y]</td>
</tr>
</tbody>
</table>

As can be seen from this chart, there is a significant amount of variance among the sources. Some of this can be attributed to the ambiguity of the methods used to express the intended phonemes. Three of the sources, Kähärä, Ophaug, and Mäntyjärvi, all used IPA as their method of communicating the sounds with a high degree of agreement, relative to the other authors. Leney and Karlsson used English words to describe the sounds of Finnish letters, but with ambiguity. English pronunciation varies considerably depending on regional dialect, so their methods cannot indicate sounds with any precision. Leney also indicated different phonemes for single and double vowels, which is not correct. Risko used both IPA and English words, but with significant discrepancies between the sounds indicated by each. The audio recording accompanying Risko’s book (*Beginner’s Finnish*) also reveals some variations from the IPA given.

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**48** This symbol is used here to represent the darker form of [u] as described in Table 5B.

Mäkinen used a combination of IPA and words from various languages, which allows the reader to cross-reference phonemes for greater accuracy.

The following chart, based on a comparison of the pronunciation guides already mentioned combined with critical listening of Finnish song and speech by native speakers, represents the IPA as used in this document. Explanations are included where needed to clarify the sounds intended.
<table>
<thead>
<tr>
<th>Column</th>
<th>Vowel</th>
<th>Diphthong</th>
<th>Sound(s)</th>
<th>Pronunciation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a</td>
<td>alla</td>
<td>[əlː əlː]</td>
<td>below</td>
<td></td>
</tr>
<tr>
<td></td>
<td>aa</td>
<td>aamu</td>
<td>[ə mə]</td>
<td>morning</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ai</td>
<td>aika</td>
<td>[əi kə]</td>
<td>time</td>
<td></td>
</tr>
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<td></td>
<td>au</td>
<td>kaunis</td>
<td>[kau nis]</td>
<td>beautiful</td>
<td></td>
</tr>
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<td>b</td>
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<td>[ba letː ti]</td>
<td>ballet</td>
<td></td>
</tr>
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<td>D</td>
<td>d</td>
<td>odottaa</td>
<td>[ɔ dorː ta]</td>
<td>to wait</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>e</td>
<td>pelkuri</td>
<td>[pél ku ri]</td>
<td>coward</td>
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</tr>
<tr>
<td>ee</td>
<td></td>
<td>tee</td>
<td>[tɛː]</td>
<td>tea</td>
<td></td>
</tr>
<tr>
<td>ei</td>
<td></td>
<td>ei</td>
<td>[ei]</td>
<td>no</td>
<td></td>
</tr>
<tr>
<td>eu</td>
<td></td>
<td>seura</td>
<td>[sɛu ra]</td>
<td>company</td>
<td></td>
</tr>
<tr>
<td>ey</td>
<td></td>
<td>leyhkä</td>
<td>[leyh kæ]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>f</td>
<td>fagotti</td>
<td>[fɑ gotː ti]</td>
<td>breath</td>
<td></td>
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<td>G</td>
<td>g</td>
<td>galleria</td>
<td>['gælː le ri ə]</td>
<td>gallery</td>
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<td>zn</td>
<td></td>
<td>signaali</td>
<td>[siŋ naː li]</td>
<td>signal</td>
<td></td>
</tr>
<tr>
<td>gn</td>
<td></td>
<td>gnu</td>
<td>[gnu]</td>
<td>gnu</td>
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</tr>
<tr>
<td>H</td>
<td>h</td>
<td>rauha</td>
<td>[ˈrau ha]</td>
<td>peace</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>i</td>
<td>lintu</td>
<td>['лин ту]</td>
<td>bird</td>
<td></td>
</tr>
<tr>
<td>ii</td>
<td></td>
<td>kiitos</td>
<td>[‘kiː tos]</td>
<td>thanks</td>
<td></td>
</tr>
<tr>
<td>ie</td>
<td></td>
<td>mies</td>
<td>[miɛs]</td>
<td>man</td>
<td></td>
</tr>
<tr>
<td>ii</td>
<td></td>
<td>viulu</td>
<td>[ˈviu lu]</td>
<td>violin</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>j</td>
<td>ja</td>
<td>[jɑː]</td>
<td>and</td>
<td></td>
</tr>
<tr>
<td>K</td>
<td>k</td>
<td>kirja</td>
<td>[ˈkɪr ja]</td>
<td>book</td>
<td></td>
</tr>
<tr>
<td>kk</td>
<td></td>
<td>kukka</td>
<td>[ˈkʊkː ko:]</td>
<td>flower</td>
<td></td>
</tr>
<tr>
<td>L</td>
<td>l</td>
<td>alla</td>
<td>[ə lə]</td>
<td>area</td>
<td></td>
</tr>
<tr>
<td>ll</td>
<td></td>
<td>alla</td>
<td>[əlː lə]</td>
<td>below</td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>m</td>
<td>mies</td>
<td>[mies]</td>
<td>man</td>
<td></td>
</tr>
<tr>
<td>mm</td>
<td></td>
<td>kumma</td>
<td>[ˈkumː maː]</td>
<td>wonder</td>
<td></td>
</tr>
<tr>
<td>N</td>
<td>n</td>
<td>neljä</td>
<td>[ˈnel jaː]</td>
<td>four</td>
<td></td>
</tr>
<tr>
<td>nn</td>
<td></td>
<td>innostaa</td>
<td>[ˈinː o:n staː]</td>
<td>to create</td>
<td></td>
</tr>
<tr>
<td>ng</td>
<td></td>
<td>rengas</td>
<td>[ˈreŋː ɾas]</td>
<td>ring</td>
<td></td>
</tr>
<tr>
<td>nk</td>
<td></td>
<td>englanti</td>
<td>[ˈenɡ lan ti]</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>O</td>
<td>o</td>
<td>olen</td>
<td>[ˈoː len]</td>
<td>I am</td>
<td></td>
</tr>
<tr>
<td>oo</td>
<td></td>
<td>Porvoo</td>
<td>[ˈpor vɔː]</td>
<td>Porvoo</td>
<td></td>
</tr>
</tbody>
</table>
The sound of the “u” in Finnish is not like the pure Italian “u.” It is a darker sound produced with a lower tongue position. To produce this sound, create a pure [u] with the lips, then drop the tongue to comfortably cradle the bottom of the mouth.

Table 5B. Pronunciation chart for Finnish. Includes, from left to right, the orthographic letter, the spelling, the IPA for the phoneme, a sample Finnish word, IPA for the word, and the English translation of the word.
Additional Description of Specific Sounds

Vowels: As with any other language, the symbols used to transcribe the sounds of the Finnish language into IPA are approximations only. For example, the open “e” in Finnish is a slightly closed [ɛ], though not [e], while the “i” is a slightly open [i], but not quite [i]. The “u” in Finnish is a darker form of a pure Italianate [u], with a lower tongue position.50

Diphthongs: Some of the Finnish diphthongs do not sound like diphthongs to the American ear, specifically “ie,” “uo,” and “yö.” The word mies (man), for example, is pronounced in one syllable ([mies]), but sounds like two syllables ([mɪˈɛs]) to an American. According to Kähärä, both vowels are of equal length in spoken Finnish. When set to music the diphthongs are generally set to a single note of music, so the singer must choose to sing the vowels with equal duration or to give more length to one of the vowels. Kähärä suggests that on pitches of short duration the two vowels should be given equal length. Over longer durations, she gives length to the first vowel of most of the diphthongs. She favors the second vowel in three diphthongs listed above.51

Consonants: The consonants “k,” “p,” and “t” are less aspirated in Finnish than they are in English. The Finnish “p,” therefore, sounds much like the Finnish “b,” which is only found in words borrowed from other languages. The “r” in Finnish is always

50 These variations can also account for some of the discrepancies between the diction sources. 51 Kähärä, 55.
flipped or rolled, depending on whether it is a single or double consonant. The “s” in Finnish is slightly less sibilant than the “s” in American English.

**Stress**

A unique feature of Finnish pronunciation (as well as that of the other Finno-Ugric languages) is the consistent stress of the initial syllable of each word. Secondary stress is found in compound words at the beginning of the second word in the compound. For example, *sanakirja*, which means “dictionary” (literally “word-book”), has a secondary stress at the beginning of *kirja* ([l'sɔ nɑ kɨr jɑ]).

**Syllabification**

Syllable divisions generally occur where consonants break up words. When a single consonant falls between two vowels, the consonant marks the beginning of a new syllable. When two consonants occur together, including when they are a doubled consonant, the syllables divide between the two consonants. For an example of dividing syllables between both one and two consonants, see the syllabification of *sanakirja* above.

Two vowels appearing together usually indicate a diphthong, and should be sung as a single syllable. If the second vowel of the pair is “a” or “ä,” it is not a diphthong, and the syllables should divide between the vowels. (Example: *sanoa* [l'sɔ no ɕ].) If unsure, or in the case of three or more vowels occurring together, refer to the musical setting for an indication of syllabification.
Special Doubling

According to Mäkinen, there are two instances of special doubling not indicated by a doubled consonant. In both cases a diphthong is followed by a specific consonant. Any of the seven diphthongs ending in “i” (ai, ei, oi, ui, yi, äi, öi) followed by “j” causes the “j” to be pronounced in its long form. For example, the word leija, meaning “kite,” is pronounced [ˈleijː ja]. The second case of special doubling involves the letter “v” following any of the four diphthongs ending in “u” (au, eu, iu, ou). For example, the word vauva, meaning “baby,” is pronounced [ˈvauːvaː va].

CHAPTER 6:

IPA Transcriptions and Translations

This chapter is organized in eight sections corresponding with the eight volumes in which the cycle was published. Each translation includes a phonetic transcription in IPA, a word-for-word translation, and a poetic translation that remains as close to the original as possible. The only other complete translation of these songs that this author is aware of was done by Vernon and Anja Sell in 1999. Their translations include what they call a literal translation, but which is really a poetic translation, and a singable translation for the purpose of singing the cycle in English. The translations included in this document were done by the author, and include a word-for-word translation so that the singer may gain maximum understanding of each word of the text. Minna Sorell, a Finnish-American from Portland, Maine (originally from Pori, Finland), assisted by checking the accuracy of the translations.

Below the title of each translation, further information has been given. The location of the poem within the Kanteletar is given by book number and poem number (eg. Book 1:117) and the gender indicated by the organization of the poetry is included in parentheses. Below this the range of the piece is given (C4 = middle C).
**Vihko 1**

1. Paimenlaulu ................................................................. 76
2. Missä armahani .............................................................. 78
3. Kukkalatva kuusi ............................................................ 81
4. Tule tänne ...................................................................... 83
5. Silloin laulan ................................................................. 86
6. On kumpiaki ................................................................. 89
7. Sopivaisia ..................................................................... 91
8. Oisi mulla vallan miekka .................................................. 93
1. Paimenlaulu / Shepherd Song / [ˈpaimenˌlaulu]

Book 1:171 (No Gender)
Range: E4 – F#5

[Mipä meiän paimenien,
what of-us of-shepherds
What about us shepherds,

kupa karjan kaitsijoien?
who of-livestock of-those-who-tend
We who tend cattle?

Ei ole paha paimenien,
not is bad for-shepherds
It’s not bad for shepherds,

pah’ ei karjan kaitsijoien;
bad not of-livestock of-those-who-tend
Not bad for us who tend cattle;

kiikumma joka kivellä,
we-swing very on-stone
We swing on every stone,

laulamma joka mäellä,
we-sing every on-hill
We sing on every hill,

joka suolla soittelemma,
every on-swamp we-play-music
On every swamp we play music,

lyömmä leikkiä aholla,
play play on-meadow
We frolic in the meadow,
syömmä maalta mansikoita
we-eat from-land strawberries

We eat strawberries from the land

ja juomma joesta vettä.
and we-drink from-river water

And we drink water from the river.

Marjat kasvon kaunistavi,
berries of-face beautify

Berries make the face beautiful,

puolukat punertelevi,
lingonberries redden

Lingonberries redden,

vesi ei voimoa vähennä,
water not strength lessen

Water does not lessen the strength,

jokivesi ei varsinkana.
river-water not especially

Especially not the river water.
2. Missä armahani / Where is my beloved / [mis: sœ] [‘ar ma ha ni]
Book 1: 173 (No Gender)
Range: E4 – F#5

Miss’ on, kussa minun hyväni, 
where is where my my-good  
Where is, where is my good one,

[mis:] [‘a su vi] [‘ar ma ha ni]  
miss’ asuvi armahani,  
where resides my-beloved  
Where does my beloved live,

[mi:s: sœ] [‘is tu vi] [‘i lœ ni]  
missä istuvi iloni,  
where sits my-joy  
Where is my joy,

maalla kulla marjaseni?  
on-land which my-berry  
In which land is my dear berry?

[‘ku: lu] [ei] [‘æ:n tœ væn] [‘a hœil: la]  
Kuulu ei ääntävän ahoilla,  
hear not making-noise on-meadows  
She cannot be heard in the meadows,

lyövän leikkiä lehoissa,  
play play in-groves  
Or frolicking in the groves,

ei kuulu saloilta soitto,  
not hear from-wilderness music  
Neither can music be heard from the wilderness,

[ei] [‘ku kun ta] [‘kun: na hil ta]  
ei kukunta kunnahilta.  
not cuckooing from-small-hill  
Nor cuckooing from the knoll.
Oisko armas astumassa,
could-she-be beloved stepping
If my beloved were walking.

Marjaani matelemassa,
berry-mine creeping
My berry creeping.

Oma kulta kulkemassa,
own sweetheart strolling
My own sweetheart strolling,

Valkia vaeltamassa;
maiden wandering
Maiden wandering;

toisin torveni puhuisi,
differently my-horn would-speak
Then my horn would speak differently,

Vaaran rinnat vastoaisi,
of-hill slopes would-answer
The slopes would answer,

Saisi salot sanelemista,
would get wilds dictation
The wilds would have something to talk about

Joka kumpu kukkanistaa,
every hill cuckooing
Every hill would sing,

Lehot leikkiä pitäisi,
groves play would-keep
The groves would play.
ahot ainoista iloa.
meadows eternally rejoice
The meadows would eternally rejoice.
3. Kukkalatva kuusi / Flower-Topped Spruce / [ˈkukː kɑˌļat vɑ] [ˈkuː si]
Book 1:170 (No Gender)
Range: E4 – G5

[ˈma ri seŋ kɔ] [ˈmar ja seŋ kɔ]
”Marisenko, marjasenko,
dear-little-berry dear-little-berry
“Dear berry, my dear little berry,

[ˈpu na pɔs ki] [ˈpuɔ la seŋ kɔ]
punaposki puolasenko!
red-cheek dear-little-lingonberry
My dear little red cheeked lingonberry!

[ˈkæ vit kɔ] [ˈtoŋ] [ˈmæ kɔ sɛn] [ˈalː ˈla]
Kävitkö tuon mäkösen alla,
did-you-visit that hill below
Did you visit the bottom of that hill,

[ˈvi ˈhe ri æi sɛn] [ˈvie run] [ˈalː ˈla]
viheriäisen vierun alla?” -
green slope below
The green slope below?

[ˈkæ vin] [ˈkerː ˈran] [ˈkwː ˈviŋ ki]
”Kävin kerran, kun kävinki.”
I-visited once yes I-visited-w/ emphasis
“I visited there, I certainly did."

[ˈmi tæs] [ˈnæit] [ˈkæ ˈesː sæ si]
“What you-saw while-you-were-visiting
“What did you see while you were there?”

[ˈnæin] [ˈkukː sɛn] [ˈkukː kɑˌļat van]
”Näin kuusen kukkalatvan,
I-saw spruce flower-topped
“I saw a flower-topped spruce,

[ˈja] [ˈhaː van] [ˈha li ˈaˌļat van]
ja haavan halialatvan;
and aspen green-topped
And a green-topped aspen;
ison kuusen kukkalatvan,
father’s spruce flower-topped
*Father’s flower-topped spruce,*

[\'te\ m\on] [\'ha: \van] [\'ha li a \lat \van]
emon haavan halialatvan.”
mother’s aspen green-topped
*Mother’s green-topped aspen.*’

”Konsa sen kotihin tuomma?”
when of-it into-home will-we-bring
“When shall we bring it home?”

”Illan tullen, päivän menen,
of-evening coming of-day going
“When the evening comes, when the day ends,

”karjan tullessa kotihin,
of-cattle when-coming into-home
*When the cattle are coming home,*

”kylylöylyn löyhkätessä.”
sauna-steam* when-strong-smell
*When the heat and aroma from the sauna are strong.*”

*Löyly is a word that has no good translation in English. It refers to all aspects of the sauna, and includes the heat, the steam, and the smell.*
4. Tule tänne / Come Here / ['tu le] ['tæn: ne]
Book 1:172 (No Gender)
Range: D4 – E5 (G5)

Tule tänne tyttöpaimen / poikapaimen,
come here girl-shepherd / boy-shepherd
Come here, shepherd girl / boy,*

tääll’ on toinen poikapaimen / tyttöpaimen;
here is your boy-shepherd / girl-shepherd
Here is your shepherd boy / girl;*

['tæl:] [ɔn] ['kər jat] ['kau ni him: mat]
tääll’ on karjat kaunihimmat,
here is cattle prettier
Here the cattle are prettier,

['tæl: læ] [ɔn] ['kɛl: ˈbɔt] ['ku: lu sam: mat]
täällä on kellot kuulusammatt,
here is bells more-beautiful
Here the bells are more beautiful,

['tæl:] [ɔn] ['mən si kat] ['ma ki at]
tääll’ on mansikat makiat,
here is strawberries sweet
Here the strawberries are sweet,

['tæl: læ] ['lil: li kat] ['li ha vat]
täällä lillikat lihavat,
here roebuck-berries fat
Here the roebuck berries are plump,

['tæl: læ] ['puɔ lat] ['puɔ li ˈkyp sæt]
täällä puolat puolikypsät,
here lingonberries half-ripe
Here the lingonberries are half ripe,

['va tut] ['va: ran] ['rin tɛ hel: læ]
vatut vaaran rintehellä.
raspberries of-hill on-slope
Raspberries on the slope of the hill.
Kuti, kuti kultaseni,
tickle tickle my-sweetheart
Tickle, tickle, my dear,

Tääll’ on kaunis karjan käyä,
here is beautiful cattle to visit
It is beautiful here for the cattle to visit,

Armas paimenten asua;
beloved shepherds to-live
Beloved shepherds to live;

Pohjaspuolella mäkönen,
on-north-side hill
On the north side is a hill,

Päivän puolella puronen,
day*** on-side brook
To the south is a brook

Lehtomaita luotehesen,
grove-lands northwest
Groves to the northwest

Itähän isot ahoset.
to-the-east big hills
To the east are big hills.

Kuti, kuti kultaseni,
tickle tickle my-sweetheart
Tickle, tickle, my dear,
Tule tänne turkkaseni!
Come here my darling!

Tääll’ on suuri sulhosesi / nuori neitosesi,
here is great your-suitor / young your-maiden

Kaunis kasvinkumppalisi;
beautiful lifelong-companion

Sopisipa suuta antaa,
It would be suitable to kiss,

Kun olisi kahen valta.
if would-be between-us power

The first two lines of the poem offer alternate lyrics depending on the gender of the singer. Male singers will sing tyttöpaimen in line 1 and poikapaimen in line 2. Female singers will sing poikapaimen in line 1 and tyttöpaimen in line 2. These two lines are also repeated at the end of the song.

**Turkkaseni** is a term of endearment that may be related to the word turkki, meaning fur.

***The “day side” refers to the south.

****This line also offers alternate lyrics depending on the gender of the singer. Male singers will sing suuri sulhosesi; female singers will sing nuori neitosesi.
5. Silloin laulan / Then I Sing / [ˈsil: lɔın] [ˈlaʊ lɑn]
Book 1:8 (No Gender)
Range: C4 – E5

[tu pɑ] [ɔn] [tæːn: nɛ] [tup: pi ʃui tɑ]
*Tupa on täynnä tuppisuita,*
cabin is full closed-mouth
*The cabin is full of quiet people,*

[pɔŋ tæ] [pɔŋ ki æ] [ma hɔ ja]
pöytä pönkiä mahoja;
table round stomachs
*Round bellies at the table;*

[ei] [ɔː le] [vir: rɛn] [virk: ka jɔ a]
ei ole virren virkkajoa,
not is hymn uttered
*No hymn is sung,*

[a si an] [a lɔ: ta jɔ a]
asian alottajoa,
conversation begun
*No conversation is begun,*

[kun] [ɛn] [mie] [ˈru mɑ] [ˈru vɛn: nɛ]
kun en mie, ruma ruvenne,
if not I ugly begin
*If I, the ugly one, don’t start,*

[lap si] [ˈlaɪ hɑ] [ˈlaɪ kɑh ta nɛ]
lapsi laiha laikahtane
child thin begin
*The skinny child begin*

[vir si lɔi tæ] [virk: ka mɑ han]
virsilöitä virkkamahan,
hymns uttering,
*Singing hymns,*

[a si: ta] [a lɔt: ta mɑ han]
asiiita alottamahan.
conversation beginning
*Beginning the conversation.*
Silloin laulan, konsa jouan
then I-sing when I-have-time
*Then I sing, when I have time*

konsa jouan ja kykenen,
when I-have-time and I-am-able
*When I have the time and when I am able to*

kons’ ei kaurani karise,
when not my-oats fall
*When my oats are not falling,*

eikä heinäni heläjä,
or my-hay rattle
*Nor my hay rattling,*

rukihini ei rutaja.
my-rye not rustle
*My rye does not rustle.*

Nytpä ei kaurani karise,
now-! not my-oats fall
*Now my oats are not falling,*

eikä heinäni heläjä,
or my-hay rattle
*Nor my hay rattling,*

rukihini ei rutaja;
my-rye not rustle
*My rye does not rustle.*

niin tuonko tupahan virret,
then I-bring-? into-house hymns
*Then shall I bring hymns into the house,*
Get my words into the warmth,

Sit on a rock of joy,

Play on the rock,

Hymns of joy beside me,

Words at hand.
6. On kumpiaki / There are Both / [on] [ˈkum pi a ki]
Book 2:19 (Girl)
Range: C4 – D5

[ni:n] [on] [ˈnɔi ta] [ˈpɔi ka si a]
Niin on noita poikasia,
as is those boys
There are those boys,

[kun] [on] ['mus ti a] ['si kɔ ja]
kun on mustia sikoja,
as is black pigs
Like there are black pigs,

[ˈtal viˌtak ku] [ˈpɔr sa hi a]
talvitakku porshia.
winter-shaggy piglets
Shaggy winter piglets.

[ni:n] [on] [ˈnɔi ta] [ˈpɔi ka si a]
Niin on noita poikasia,
as is those boys
Thus are those boys,

[kun] [on] ['suɔl: la] ['sam: ma kɔi ta]
kun on suolla sammakoita,
so is on-swamp frogs
Like frogs in the swamp,

[ˈal: la] [ˈvir sun] [ˈviŋ ku ji a]
alla virsun vinkujia.
below birch-bark-shoes squealing
Squealing under foot.

[ni:n] [on] [ˈnɔi ta] ['nɛi tɔ si a]
Niin on noita neitosia,
as is those girls
There are those girls,

[kun] [on] ['mal: la] ['mʌn si kɔi ta]
kun on maalla mansikoita,
as is on-land strawberries
Like strawberries on the land,
Red flowers growing on a mound.

Thus are those girls

Like city hens,

Or linen-birds.
7. Sopivaisia / Suitable / ['sɔ pi vɔi si a]
Book 1:115 (No Gender)
Range: C4 – E5

[noin] [lk: lin] ['sɔ nɛl tɔ vɔk si]
Noin kuulin saneltavaksi,
so I-heard said
So I heard it said,

[tie sin] ['tɛh tæ væn] [li lo a]
tiesin tehtävän iloa:
I-knew of-making joy
I knew how to be happy:

[lo pi nɛ: kɔ] ['syn tɔ nɛ: kɔ]
sopineeko, syntyneekö,
if-suitable-? if-brought-forth-?
Is it suitable, if it happens,

[kae nɛ: kɔ] ['ky hæn: nɛ e kɔ]
käyneekö, kyhänne’ekö
if-goes-? if-works-out-?
If it goes, if it works out

miesten soitto, naisten laulu,
of-men music of-women song
The music of men, the singing of women,

[pi: kɔ jen] ['lɛ lɔn ði æn tɛ]
piikojen ilonpiäntä? 
of-hired-girls merrymaking
The merrymaking of the maids?

[miks] [ei] ['sɔ vi] [miks] [ei] ['syn: nɔ]
Miks’ ei sovi, miiks ei synny,
why not suited why not brought-forth
Why is it not suitable, why doesn’t it happen

[miks] [ei] [kae] [miks] [ei] ['ky hæ jae]
miks’ ei käy, miiks ei kyyhääjä,
why not gone why not worked-out
Why doesn’t it go, why shouldn’t it work out?
The music of men, the singing of women,

The merrymaking of the maids?

It is suitable, it happened

Black for white,

A short spouse for the tall,

A small counterpart for the great,

Juniper for the jug,

Bird-cherry for the rim of the mug.

Buckthorn as-sleigh-wicker

Buckthorn as-sleigh-wicker
8. Oisi mulla vallan miekka / If I had the sword of power / ['si si] ['mul: la]
[val: lan] [miek: ka]
Book 2:245 (Boy)
Range: C4 – E5

[si si] ['mul: la] [val: lan] [miek: ka]
Oisi mulla vallan miekka,
would-have I of-power sword
If I had the sword of power,

[val: lan] [miek: ka] [val: lan] [val ta]
vallan miekka, vallan valta,
of-power sword of-power power
The sword of power, the authority

[val: lan] [val ki a] [he vo nen]
vallan valkia hevonen;
of-power white horse
The white horse of power;

[a jai sin] [ma] [nei ti ma:l: le]
ajaisin ma neitimaalle,
I-would-ride I maiden-land-to
I would ride to the land of maidens,

[nae sin] [siel tae] [neit: tae] ['kol me]
naisin sieltä neittä kolme:
I-would-marry from-there maidens three
I would marry three maidens from there:

[y hen] [nuo ren] [too sen] [ivan han]
yhen nuoren, toisen vanhan,
of-one young of-another old
One young, another old,

[kol man: nen] [ka sa tun] [pi: an]
kolmannen kasatun piian.
of-third of-mass/collection of-hired-girl
The third a common hired girl,
Kasatulla työt tekisin,
by-mass/collection work I-would-make
I would make the common one work,

vanhan neuvona pitäisin,
old as-counsel I-would-keep
The old one I would keep as an advisor,

itse nuorta naurattaisin.
self young I-would-amuse
The young one I myself would amuse.
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9. Aina laulan / I Always Sing / ['ai na] ['lau lan]
Book 2:94 (Girl)
Range: E4 – G5

[‘ai na] ['lau lan] ['lai teː ta va]
Aina laulan laitettava,
always I-sing reproached
I, reproached one, always sing.

[‘ai na] [‘pan ta va] ['pa ja tan]
aina pantava pajatan,
always banned I-chant
I, banned one, always chant,

[‘sa ne len] [‘sa na na lai nen]
sanelen sananalainen,
I-recite admonished
I, admonished one, recite,

[‘vi hat: ta va] [‘vie rɛt: te len]
vihattava vierettelen:
hated I-warble
I, hated one, warble:

[‘mi tɛ] [tɛ] [‘hy væt] [‘i mei set]
mitä te, hyvät imeiset,
why you good people
Why do you, good people,

viikon kannatta vihoa,
of-week support hatred
Bear hatred for me all week,

[‘pɛːl ɛ] [mun] [‘væ hæ ,væ ki sen]
päälle mun vähäväkisen,
to-head mine underprivileged
On my underprivileged head,

[‘læp sen] [‘piɛ nɛn] [‘pik: ka rai sen]
lapsen pienen pikkaraisen?
of-child small tiny
For such a small, insignificant child?
En ole syötävä soria,
not is edible graceful
This graceful child is not edible,

enkä purtava punainen,
nor chewable rosy
Nor this rosy one chewable,

kaluttava kaunokainen;
gnawed beautiful
This beautiful one bitten;

naitava minä olisin,
married I I-would-be
I would be married,

otettava oivanlainen,
taken excellent
I, the excellent one, taken,

korjaeltava koria.
chosen beautiful
Beautiful one, chosen.
10. **Niin on meitä piikasia / Such Are We Maids** / [ni:n] [öñ] ['müi tæ] ['pi: ka si a]  
Book 2:63 (Girl)  
Range: E4 – G5

[ni:n] [öñ] ['müi tæ] ['pi: ka si a]  
**Niin on meitä piikasia,**  
such is us maids  
*Such are we maids,*

[kun] ['më res: sæ] ['si: ka si a]  
**kun meressä siikasia,**  
as in-ocean whitefish  
*As fish in the sea,*

[ni:n] [öñ] ['müi tæ] ['pi: ka si a]  
**niin on meitä piikasia,**  
such is us maids  
*Such are we maids,*

[kun] ['mæ el: læ] ['män si k oi tæ]  
**kun mäellä mansikoita;**  
as on-hill strawberries  
*As strawberries on the hill;*

[ˈjɛ:m: ðæ] ['mæn si kæt] ['mæ el: le]  
**jäämmä mansikat mäelle,**  
we-remain strawberries on-hill  
*We strawberries stay on the hill,*

[ˈmɛ si ,mar jæt] [ˈmül: le] [ˈmail: le]  
**mesimarjat muille maille,**  
arctic raspberries onto-other onto-land  
*Arctic raspberries on other land,*

[kun] [öñ] ['põis: sæ] ['põi mi jam: mæ]  
**kun on poissa poimijamme,**  
since is absent our-pickers  
*Since our berry pickers are absent,*

[ˈka tæ hes: sæ] [ˈkat sɔ jam: mæ]  
**katehessa katsojamme.**  
missing our-viewers  
*Our admirers missing.*
Pian kurjat kuivetumma,
soon wretched-ones we-wither
*We wretched ones will soon wither.*

Marjat maahan lankeamma,
berries into-earth we-fall
*We berries will fall to earth.*

Karisemma kaikki marjat,
we-drop all berries,
*We berries will all drop.*

Varisemma vaapukkaiset.
we-fall-off raspberries
*We raspberries will fall off.*

Ei kestä kesäinen lehti
not withstand summery leaf
*The summer leaf cannot withstand*

Syksyn ilmoissa isoissa,
of-autumn in-weather in-great
*The intense weather of autumn,*

Kukat kaunihat, koriat,
flowers beautiful beautiful
*Beautiful, lovely flowers*

Taia ei talveksi ruveta.
may not in-winter begin
*Don’t bloom in winter.*
Kun oisin paimenna paloinen,
if I-would-be as-shepherd burnt
*If I, burned one, were a shepherd,*

eli paimenen tytäränä,
or of-shepherd as-daughter
*Or a shepherd’s daughter,*

niin toisin huhuelisin,
then otherwise I-would-call
*Then I would call out differently,*

sekä toisin leilottaisin;
and otherwise I-would-sing
*In another way I would sing;*

kuuluuisi kulosta ääni,
would-hear from-fire voice
*A voice would be heard from the fire,*

heläjäntä heinikosta;
ringing from-meadow
*A ringing from the meadow;*

kukkuisi käetki puissa,
would-cuckoo cuckoos in-trees
*Cuckoos in the trees would cuckoo,*
[pie net] [lin: nut] [lau le li si]
pienet linnut laulelisii.
small birds would-sing
Little birds would sing.

[vi: kon] [vuot: te lin] [kae ke ae]
Viikon vuottelin kakea,
of-week I-awaited cuckoo
I waited a week for the cuckoo,

[kau an] [kat soin] [kau nolis ta ni]
kauan katsoin kaunoistani.
long-time I-looked my-beautiful-one
I looked a long time for my beautiful one.

[ku: li sin] [kae on] [ku kun: nan]
Kuulisin kaen kukunnan,
I-would-hear of-cuckoo cuckooing
If I could hear the cuckoo’s calling,

[eh kae] [sy ae me ni] [su lai si]
ehkaa syameni sulaisi.
maybe my-heart would-melt
Then maybe my heart would melt.

[vi: kon] [vuot tin] [kau an] [kat soin]
Viikon vuotin, kauan katsoin,
of-week I-waited long-time I-watched
I waited all week, I watched a long time,

[jo] [tu li] [ke vaet ki] [ker: ran]
jo tuli kevatki kerran.
already came spring once
Spring already returned.

[ku: lin] [mie] [kae en] [ku kun: nan]
Kuuline mia kaen kukunnan,
I-heard I of-cuckoo cuckooing
I heard the cuckoo calling,

[lin: nun] [lau la van] [le has: sa]
linnun laulavan lehossa,
of-bird singing in-grove
A bird singing in the grove,
vaan ei syämeni sulanut,
but not my-heart melted
But my heart did not melt,

eikä mennyt raskas mieli.
or went heavy mind
Nor my heavy mind go away.

Kuta kuuntelin enemmän,
the I-listened more
The more I listened,

sitä mieli raskahampi;
the mind heavier
The heavier my mind became;

mieleni meni pahaksi,
my-mind went worse
My mind became heavier,

syän syttä mustemmaksi.
heart charcoal blacker
My heart blacker than charcoal.
Book 2:141 (Girl)
Range: F#4 – F#5

[Ei minusta lieneänä,]
I do not probably-not
I probably could not,

Not at all, probably not,

[oli ni æk si] ['miæ he læ hæn]
miniäksi michelähän,
as-daughter-in-law man
Be a man's daughter-in-law,

[ɔr jak si] ['a nɔp: pɛ la han]
orjaksi anoppelahan.
as-slave mother-in-law
Or a mother-in-law's slave.

[Vihainen minä miniä,]
angry I daughter-in-law
I would be an angry daughter-in-law,

[ɔŋ ka ra] ['a nɔ pin] ['ɔr ja]
ankara anopin orja.
severe of-mother-in-law slave
A stern slave for a mother-in-law slave.

[Ei neiti minun näköinen]
not maid mine resembling
No maid resembling me

[ɔ sai si] ['ɔr ja næ] ['le le æ]
osaisi orjana eleä,
could-be-able-to as-slave live
Could live as a slave,
muistais’ ei mukihin mennä,
could-remember not adapt to-go
Could remember to adapt,

olla aina alla kynsin.
to-be always under fingernails
To always being under a thumb.

Toinen kun sanan sanoisi,
other when of-word would-say
When another would say a word,

minä kaksi vastoaisin;
I two I-would-answer
I would answer with two;

kun tulisi tukkahani,
when would-come into-my-hair
When the other would come to my hair,

hairahtaisi hapsihini,
would-make-mistake into-my-hair
Would make the mistake of touching my hair,

tukastani tuivertaisin,
from-my-hair I-would-toss
I would toss her from my hair,

hapsistani haivertaisin.
from-my-hair I-would-tear
I would rip her from my head.
[jos] [ma] ['lau luil: le] ['ru pe an]
Jos ma lauluille rupean,
if I songs I-start
If I start my songs.

[vir: ren] [töil: le] ['tön te le me]
virren töille työnteleme,
hymn to-work push
My hymn does the work,

['lau lan] ['pih la jat] ['pi hal: le]
laulan pihlajat pihalle,
I-sing rowan-trees to-yard
I will sing rowan trees into the yard,

['tam: men] ['kes ki, tan hu al: le]
tammen keskitanhualle,
oak-tree to-middle-farmyard
Oak trees to the middle of the farmyard,

['tam: me: le] ['ta sai set] ['šk sat]
tammelle tasaiset oksat,
to-oaks even branches
Even branches to the oaks,

['jo ka] ['šk sal: le] ['š me nan]
joka oksalle omenan,
every to-branch apple
An apple to every branch,

['š me nal: le] ['kul ta ŗyø ræn]
omenalle kultapyörän,
to-apple golden-wheel
A golden wheel to the apple

['kul ta ŗyø ræl: le] ['kæ ko sen]
kultapyörälle käkösen.
to-golden-wheel cuckoo
A cuckoo to the golden wheel.
Kun käki kukahtelevi,
when cuckoo cuckoos
*When the cuckoo calls,*

kulta suusta kuohahtavi,
gold from-mouth surges
*Gold comes from its mouth,*

vaski leuoilta valuvi
copper from-jaw flows
*Copper flows from its jaw,*

kultaisehen kuppisehen,
into-golden into-cup
*Into a golden cup,*

vaskisehen vakkasehen,
into-copper into-basket
*Into a copper basket,*

ilman maahan vieremättä,
without to-land without-caving-in
*Without falling to earth,*

rikoille ripoamatta.
to-saxifrage without-dropping
*Without falling into the plants.*

Siitä tammen taittelemma,
then oak-tree we-broke
*Then we felled the oak tree,*
[ˈpih ˈla jat] [ˈpi rɔː tː tɛ ˈlemː ma]
pihlajat pirottelemma,
rowan-trees we-split
*We split the rowan trees,*

[ˈty vɛt] [ˈteːːmɛː ˈmɛː] [ˈtyːnː nɛ ʁik si]
tyvet teemmä tynnyriksi,
roots we-make as-barrel
*The roots we’ll make into a barrel,*

[ˈlæt vɑt] [ˈlai vɑŋ] [ˈmæs ti bɔik si]
lavat laivan mastiloiksi,
tops of-ship as-mast
*The tops into ships’ masts*

[ˈkes kɛn] [ˈkɛs tɪ ˈpɔː tɛ sɪk si]
kesken kestipöytäsiksi,
among as-festive-table
*The middle into a festival table*

[ˈpi ˈkɑ rik si] [ˈpie nɛt] [ˈbɔk sɑt]
pikariksi pienet oksat.
as-gobet small branches
*The small branches into a goblet.*
14. Kummaistako kuuleminen / To Which Should I Listen /

[‘kum: mais tα kɔ] [‘ku: le mi nen]
Book 1:82 (No Gender)
Range: D4 – E5

[‘kuk: kui pɔ] [‘kæ ke æ] [‘kak si]
Kukkuipa käkeä kaksi
called cuckoos two
Two cuckoos called

[‘ka hɛn puɔ lɛn] [‘kɔr pi no̱t kɔn]
kahenpuolen korphinokkon;
on-either-side of-wilderness-dell
From either side of a wild valley;

[‘sʌ tuin] [‘nɔi tə] [‘ku: le ma han]
satuin noita kuulemahan –
I-happened those have-heard
I happened to have heard them –

hyv’ oli kuulla kummaistaki.
good was to-hear both
It was good to hear them both.

[‘lau laɪ] [‘kak si] [‘lau la ja tə]
Lauloi kaksi laulajata
sang two singers
Two singers sang

[‘ka hɛn puɔ lɛn] [‘pɔt tɛ lai an]
kahenpuolen pöytälaian;
on-either-side of-table-side
On either side of a table;

[‘sʌ tuin] [‘nɔi tə] [‘ku: le ma han]
satuin noita kuulemahan –
I-happened those have-heard
I happened to have heard them –
It was good to hear them.

Two sisters-in-law quarreled

On either side of a cabbage bowl;

To which should I listen?

I am damned if I listen to both.
15. Tanssi / Dance / [ˈtansː si]
Book 1:116 (No Gender)
Range: D4 – F#5

[ˈlikː kaː] [ˈtansː si vi] [ˈsɔː mas ti]
Likka tanssivi somasti,
girl dances gracefully
The girl dances gracefully,

[ˈpɔː kaː] [ˈpɔː kɛ vi] [ˈkɔː vas ti]
poika polkevi kovasti;
boy stomps heavily
The boy stomps heavily;

[ˈtə sai semp] [ɔn] [ˈnei ən] [ˈtansː si]
tasaisemp’ on neien tanssi,
smoother is girl’s dance
The girl dances more smoothly,

[kʊn] [ˈpɔː jan] [ˈpɔː bɔi sɛn] [ˈtansː si]
kun pojan poloisen tanssi.
than boy poor dance
Than the poor boy dances.

[ˈlikː kaː] [ɔn] [ˈnætː ti] [jaː] [ˈsɔː ri aː]
Likka on nätti ja soria,
girl is pretty and graceful
The girl is pretty and graceful

[ˈpɔː kaː] [ˈpɔt raː] [jaː] [ˈkɔː ri aː]
poika potra ja koria;
boy splendid and handsome
The boy is splendid and handsome;

[ˈvɔi si] [nʊː] [ˈpa rik si] [ˈpɑnː naː]
voisi nuo pariksi panna,
could those to-pair put
If they could be paired off;

[kʊn] [eɪ] [ˈæmː mæt] [ˈlækː kæ jɛi si]
kun ei ämmät äkkäjäisi,
when not old-women could-discover
If the old women didn’t notice,
hooked-chins could-joke
The hooked chins joke.

Tulisiko Turusta rutto,
if-came from-Turku plague
If a plague would come from Turku,*

amputauti Aunuksesta,
disease from-Aunus
A disease from Aunus,**

tappaisi akat kylästä,
would-kill women from-village
It would kill the village women,

koukkuleuat kollahtaisi!
hooked-chins would-strike
Strike the hooked chins!

Saisi naastit naiaksensa,
would-get pretty-ones married
The pretty ones could then get married.

koriat kosissa käyä.
graceful-ones engaged go
The graceful ones could get engaged.

*Turku is a city in Finland and the former capital of the country.

**Aunus is a town in Karelia.
16. Mikäs on poikana eleä / What’s It Like to Be a Boy /

Mikäs on poikana eleä,
what is a boy to live
What’s it like to be a boy,

mikäs olla naimatonna?
what to be unmarried
What’s it like to be a bachelor?

Potra on poikana eleä,
splendid is a boy to live
It’s great to be a boy,

naasti olla naimatonna;
pretty to be unmarried
Good to be a bachelor;

ei oo naista naukumassa,
not is woman whining
There’s no nagging woman,

eikä lasta itkemässä,
nor child weeping
Or weeping child,

akka ei arttia vetäne,
woman not quarrel draw
No woman to pick a fight,
No child begging for bread!

Carefree horseless boy.

Completely carefree without a wife:

Is unconcerned with the spur.
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17. Paista päivänen Jumala / Shine, God of Day / ['paist̠ t̠a] ['pæi vœ nœn] ['ju mœ lœ]
Book 1:180 (No Gender)
Range: E4 – F#5

Paista päivänen Jumala,
shine of-day God
Shine, God of day,

[‘hel̠: lit: te le] [‘her: rœ] [‘kɪɛ sus]
hellitlele herra Kiesus,
release lord Jesus
Release, Lord Jesus,

[pɒ ɬi ɬi le] [‘pai mœ nïl: le]
poloisille paimenille!
wretched shepherds
Us poor shepherds!

[pah] [œn] [‘ɔl: la] [‘pai mœ nɛs: sa]
Pah’ on olla paimenessa,
bad is to-be shepherd
It is bad to be a shepherd,

tyttölapsen / poikalapsen liiatenki,
girlchild / boychild especially
Especially a girl / boy, *

kun ei poikoa / tyttöä keralla.
when not boy / girl together
When there is not a boy/girl with her/him.

[ku lu] [‘pæi vœ] [‘ku: si kɔl: le]
Kulu päivä kuusikolle,
pass day to-spruces
Pass, oh day, to the spruce trees,

[vie rœ] [‘veh nœ] [‘vi: ji kɔl: le]
viere vehnä viijikölle;
beside wheat to-crop
To the field of wheat;
laske painmenta kotihin,
let-go shepherd into-home
Let the shepherd return home.

sen talon emännän luoksi,
its of-house oh-mistress join
To the mistress of the house,

että nälkäni näkisi,
that my-hunger would-see
So that she may see my hunger,

heti aittahan menisi,
immediately into-granary would-go
And rush to the storeroom,

juosten juomahuonehesen,
running into-drink-room
Run to the cellar,

keikutellen kellarihin,
swinging into-cellar
Swing into the cellar,

taputtaisi talkkunoa,
would-pat porridge**
Would make the porridge,

vuolaisisi voita päälle,
would-carve butter to-top
Would slice some butter on top of it,
[ˈsi̯ paɪ si ˈsi] [ˈsi̯ an li hɔ a]
sipaisi sianlihoa,
would-shave ham
Would slice some ham,

[ˈka̯ ʋəɾ tai si] [ˈkanː nɪkː kɔ a]
kavertaisi kannikkoa.
would-hollow bread
Would cut some bread.

*There is an option given within the music for either a female or male singer. The options for a female singer are given in the music above the options for a male singer. In this translation the female singer’s text is given before the male singer’s text where the option is given.

**Talkkuna is a Finnish dish made from a mixture of several types of grain meal and curdled milk.
18. Köyhän lapset / Poor Children / [ˈkɔy hæŋ] [ˈlap set]
Book 2:62 (Girl)
Range: F#4 – F#5

[vɔi] [nuɔ] [ˈnɔː; rɪt] [ˈnuɔ rɛt] [ˈmɪe hɛt]
Voi nuo narrit nuoret miehet,
oh those fools young men
Oh, those foolish young men,

[vɔi] [ˈtuh mat] [ˈpɔ jan] [ˈtu rɑ kɑt]
voi tuhmat pojan turakat,
oh foolish boy morons
Oh, those foolish, stupid boys

[kun] [ei] [ˈkek si] [ˈkɔy hæŋ] [ˈlas tɑ]
kun ei keksi köyhän lasta
when not find poor child
When they do not find a poor child

[ˈu ki sɛl tɑ] [ˈu li sɛ vil tɑ]
uksilta uliseviltɑ,
from-door howling
Howling in the doorway,

[ˈvɛræ jɛ l tɛ] [ˈvɛrɛ vɛl tɛ]
veräjiltɑ viereviltɑ,
from-gate beside
Beside the gate,

[ˈəi ɔil tɑ] [ˈə le nɛ vil tɑ]
aioilta aleneviltɑ!
from-fence sinking
Stooping by the fence!

[ˈkɔy hæŋ] [ˈlap si] [ˈtɔt] [ˈte ke vi]
Köyhän lapsi työt tekevi,
poor child work does
The poor child does the work,

[ˈkaik kɪ] [ˈrih mat] [ˈket rɛ æ vi]
kaikki rihmat ketreävi,
all strings spinning
Spinning all the thread,
kaikki kankahat kutovi,
all cloths weaving
*Weaving all the cloth,*

kaikki lapset liekuttavi.
all children rocking
*Rocking all the children.*

Työt’ on rikkahan tytöllä
work is of-rich on-girl
*It is a rich girl’s work*

vartensa varustamasta,
figure equipping
*To watch her figure,*

muretta makoamasta,
from-worry from-sleep
*To worry about sleeping,*

toista ilman istunnasta.
another otherwise sitting
*Another worry is sitting still.*
19. *Voi jos mie tok miehen saisin / Oh, if I Could Just Get a Husband /
[vɔi] [joʊs] [mie] [tɔk] [ˈmie hɛn] [ˈsai sin]
Book 2:75 (Girl)
Range: E4 – G5

[vɔi] [joʊs] [mie] [tɔk] [ˈmie hɛn] [ˈsai sin]

**Voi jos mie tok miehen saisin,**
oh if I yet man I-could-get
*Oh, If I could just get a husband,*

[ˈmie hɛn] [ˈmiɛl tɛ ni] [ˈmu kɔ hän]
miehen mieltäni mukahan,
man my-conception according-to
*A man according to my ideal,*

[ˈsai sin] [ˈsul hɔ sɛn] [ˈsɔ rи an]
saisin sulhosen sorian,
I-could-get suitor handsome
*If I could get a handsome suitor,*

[ˈmus tɔ ˈkul mən] [jɑ] [ˈkɔ rи an]
mustakulman ja korian,
of-dark-brow and graceful
*Dark haired and graceful.*

[vɔi] [joʊs] [mən] [ˈmɔ kə mən] [ˈsai sin]

**Voi kun mie mokoman saisin,**
oh when I of-such I-could-get
*Oh, If I could get such a one,*

[ˈʃə kə] [ˈpæi və] [ˈpæ:n] [ˈpe si sin]
**joka päivä päänn pesisin,**
every day of-head I-would-wash
*Every day I’d wash his hair,*

[ˈʃə kə] [ˈɪl tə] [ˈsau nən] [ˈsai sin]
**joka ilta saunan saisin,**
every evening of-sauna I-would-get
*Every evening I’d ready the sauna,*
The water and bath whisks I would prepare,

I'd get the water from the stream,

I'd make the whisks from the trees of the forest,

I'd gather the firewood from deep in the forest,

Though it were five virsta away.

Oh, if I could get such a one,

I could then have a little boy,

My hand would pull the spindle,

My foot would rock the child.
*A *virsta* is an old Russian unit of measure equaling about 1.07 kilometers or about two thirds of a mile. Five *virsta* would equal roughly 5.35 kilometers or 3 1/3 miles.
20. Tuutulaulu / Lullaby / ['tuː tuː lɔu lʊ]
Book 2:174 (Woman)
Range: E₄ – E₅

[Tuutu lasta, tuuti pientä,
hushaby child hushaby small-one
_Hushaby child, hushaby little one,_

[Tuutu lasta nukkumahan!
hushaby child into-sleep
_Hushaby child into sleep!

[Laulan lasta nukkumahan,
I-sing child into-sleep
_I’ll sing you to sleep,

[Uuvutan unen rekehen.
I-exhaust of-sleep sleigh
_Wear you out for sleep’s sleigh.

[Käy unonen kätkemähän,
go sleep hiding
_Go, sleep, and hide him,

[Poik] [pɔik] [pɔː tɛ ma hɛn]
_Poik’ unosen ottamahan,
boy of-sleep taking
_Son of sleep, take him,

[Kultaischen korjahasi,
golden into-your-sled
_To your golden sled,

[Hopiaisehen rekehen!
silver sleigh
_Your silver sleigh!
Sitte saatua rekehen,
then received sleigh
Then the sleigh received him,

kopattua korjahasi,
snatched into-your-sled
Snatched him into your sled,

ajele tinaista tietä,
drive from-tin road
Drive on the tin road,

vaskitannerta tasaista;
copper-field from-flat
Through the copper field;

vieös tuonne vienoistani,
take there my-gentle
Take my gentle one there,

kuletellos kullaishani,
take my-darling
Take my darling,

harjulle hopiauoren,
to-ridge of-silver-mountain
To the ridge of the silver mountain,

kultauoren kukkulalle,
of-golden-mountain to-hill
To the top of the golden mountain
[ˈhɔ pi a se hɛn] ['sa lɔ hɔn]
hopiaisen salohon,
silver into-wilderness
*Into the silver wilderness,*

[ˈkul tai se hɛn] ['kɔi vik: kɔ hɔn]
kultaisen koivikohon,
golden into-birch-grove
*Into the golden birch grove,*

kussa käät kullan kukkui,
where cuckoos golden cuckooed
*Where golden cuckoos called,*

[ˈlau lɛ li] [ˈhɔ pi a ˈlin: nut]
lauleli hopialinnut.
sang silver-birds
*Silver birds sang.*
21. Mitäpä suren sanoista / Why Should I Worry About Words /
[ˈmiː tæː pæ] [ˈsuː ren] [ˈsa nose tæ]
Book 2:98 (Girl)
Range: C4 – E5

[ˈjɔps pa hæ] [ˈpɔ bi nɛn] [ˈlie nɛn]
Jospan hanlienen lienen,
even-if wretched I-may-be
Even if I were wretched

[ɻ ɻi] [ˈlie nɛn] [ˈtuh ma] [ˈtui ki]
eli lienien tuhma tuiki,
or I-may-be foolish quite
Or maybe quite foolish,

[ˈpa hɛːmː mæk si] [ˈnuɔ] [ˈpa ne vi]
pahemmaksi nuo panevi,
worse-than those they-put
They put me down worse,

[ˈtuh mɛːmː mæk si] [ˈtur me lɛ væt]
tuhemmaksi turmelevat;
dirtier they-demoralize
They discourage me more;

[ˈkɔ jɛː] [ɔn] [ˈsuː ri] [ˈsun tɔ] [ˈtæynː næ]
kylä on suuri suita täynnä,
village is big mouths full-of
The village is full of big mouths,

[ˈsil mi æ] [ˈsiː tæi] [ɻ e nemː mæn]
silmä sitää enemmän
eyes the more
There are more eyes,

[ˈkɔɾ vi a] [ˈsiː tæi] [ˈko vɛmː mæn]
korvia sitää kovemman.
ears the sharper
The ears are sharper.
Mitäpä suren sanoista,
what I-grieve from-words
Why should I worry about words,

kuta tottelevan torista,
or I-heed from-quarrels
Why should I heed quarrels,

mie olen tottunut torishin,
I am used-to quarrels
I am accustomed to quarrels,

sattunut kylän sanoihin,
occurred of-village words
I have experienced the village’s words,

viipynyt kylän vihoihin,
stayed of-village anger
Felt the village’s anger,

puuttunut puheitten alla.
failed of-speech under
Failed beneath all the talk.

Kun kuulen sanottavaksi,
when I-hear way-of-saying
When I hear the way they speak,

eli liioin pantavaksi,
or either banned
Or when they estrange me,

silloin seison selvemmästi,
then I-stand more-clearly
Then I stand more clearly,
[pi æn] [pæː tæ] [pys tymː mæs ti]
piän pääätä pystymästi;
I-hold head more-upright
I hold my head up higher;

[ˈkuː li sin] [ˈkiː tɛː tæ væk si]
kuulisin kiietettäväksi,
I-could-hear praise
If I were to hear praise,

[ˈker ta kɑːn] [ˈkɛ hutː ta vak si]
kertakaan kehuttavaksi,
onece compliment
Even once a compliment,

[ˈa lem pa ɲa] [pæːn] [ˈpi tɛi sin]
alempana pään pitäisin,
lower head I-would
I would bow my head,

[ˈa las] [ˈsiːl mæt] [ˈsiːr tɛ lei si]
alas silmät siirteleisin.
down eyes I-would-move
I would lower my eyes.
22. Parempi syntymättä / Better Unborn / [ˈpa rɛm pi] [ˈsyn ty mætː tæ]
Book 1:46 (No Gender)
Range: B♭3 – B♮

"[ˈpa rɛm pi] [ˈmi nun] [ˈb li si]
Parempi minun olisi,
better mine would-be
*It would be better for me to be,*

"[ˈpa rɛm pi] [ˈb li si] [ˈbː: lut]
parempi olisi ollut
better would-be been
*It would have been better*

[ˈsyn ty mætː tæ] [ˈkas va mætː tɑ]
syntymättä, kasvamatta,
unborn not-grown-up
*Not to be born, not to grow up,*

"[ˈɪl ma hɑn] [ˈsi ki æ mætː tæ]
ilmahan sikiämättä,
without being-born
*Not to be begotten,*

[ˈmɑːlː le] [ˈtælː le] [ˈtæv ty mætː tæ]
maalle tälle täytymättä,
to-land this without-filling
*Not to come to this land,*

"[ˈɪl mɔːlː le] [ˈli mætː tæ mætː tæ]
ilmoille imettämättä.
to-life without-suckling
*Not to be nursed to life.*

[kʊn] [ˈɔi sin] [ˈkʊɔːlː lut] [ˈkɔl mi ˈɾø næ]
Kun oisin kuollut kolmiyönä,
when would-be dead three-nights-old
*If I had died after three nights,*

[ˈka tɔ nʊt] [ˈka pɔ ˈlɔ lasː sɑ]
katonut kapatolassa,
lost in-swaddling-clothes
*Been lost while still in swaddling clothes,*
vaaksan vaatetta pitänyt,
a-little clothes worn
I’d have worn tiny clothes,

vaaksan toisen puupalaista,
a-little other piece-of-wood
Only a little bit of wood,

kyynärän hyveä maata;
of-cubit good earth
A cubit of good earth;

pari pappien sanoa,
couple of-priest words
A couple of words from the priest,

kolme lukkarin lukua,
three of-cantor hymns
Three hymns from the cantor,

kerta kellon helkähystä.
one of-bell ring
One ring of the bell.
23. Kun ma kerran / If I Once / [kun] [ma] ['kær: ran]
Book 1:19 (No Gender)
Range: C4 – F5

[Kun ma kerran kengät saisin,]
if I once shoes I-could-get
If I could get shoes just once,

[kær: ran] [kes tæ væn] [he vo sen]
kerran kestävän hevosen, 
once stable horse
Once a steady horse,

[kær: ran] [kor jan] [kel vo: li sen]
kerran korjan kelvollisen, 
once sled worthy
Once a worthy sleigh,

[kær: ran] [pai an] [palt: ti nai sen]
kerran paian palttinaisen; 
once shirt linen
Once a linen shirt;

[ni:n] [kun] ['kær: ran] ['kæŋ ki si me]
niin kun kerran kenkisime, 
then when once had-shoes
When I finally had my shoes,

['en pæ] ['en: nen] ['ri: sui si me]
enpä ennen riisuisime, 
I-not before take-off
I would not take them off before,

['en kæ] ['en: nen] ['heit: tæi si me]
enkä ennen heittäisime, 
and-not before throw
Nor throw them away before,

['en: nєŋ kun] [tυc ne lan] [tu vil: lа]
ennenkun Tuonelan tuvilla, 
before of-Tuonela huts
Before the houses of Tuonela*,
[ˈma na lan] [ˈma ja ˈpɛ rilː lae]

Manalan majaperillä.
of-Manala at-lodge-arrival

I arrive at the lodge of Manala*

*Tuonela and Manala are two names for the underworld or realm of the dead in Finnish mythology.
Book 1:25 (No Gender)
Range: C#4 – G5


[Miten on mieli miekkoisien,]
how is mind of-men
*What is a man’s mind like,*

[a u tu al: lis tɛn] ['a ja tus]
*aatuallisten ajatus?*
of-blessed-ones thought
*The thoughts of the blessed?*

*Niin on mieli miekkoisien,*
thus is mind of-men
*This is what a man’s mind is like,*

[a u tu al: lis tɛn] ['a ja tus]
aatuallisten ajatus,
of-blessed-ones thought
*The thoughts of the blessed,*

[kun] ['ke vɛi nɛn] ['pæi vænd] ['nɔu su]
kun keväinen päivän nousu,
as of-spring of-day rise
*Like the dawn of a spring day.*

[a: mun] ['ær mas] ['au riŋ köi nɛn]
aamun armas aurinkoinen.
of-morning dear sunny
*A lovely sunny morning.*

[mi ten pæ] ['pɔ lɪs tɛn] ['mие li]
*Mitenpä poloisten mieli,*
how of-poor-ones mind
*What is the mind of the poor like,*

[ku tɛn] ['al: liɛn] ['a ja tus]
kuten allien ajatus?
like of-low-ones thought
*Like what the thoughts of the low?*
Niinpä se poloisten mieli,
this the of-poor-ones mind
This is what the mind of the poor is like,

niinpä allien ajatus,
this of-low-ones thought
This the thought of the low,

kun syksyinen yö pimiä,
as of-autumn night dark
Dark as an autumn night,

talvinen on päivä musta.
of-winter is day black
Black as a winter day.

Minun on mustempi sitäi,
mine is blacker that
Mine is blacker than that,

synkiämpi syksy-yötä.
gloomier autumn-night
Gloomier than an autumn night.
25. Ei sula syän suruinen
26. Ikävä omia maita
27. Armottoman osa
28. Onpa tietty tietyssäni
29. Ei runo rahatta laula
30. Anna, Kiesus, antajalle
31. Nyt on kaikki kallistunna
32. Tule meille, Tuomas-kulta
25. Ei sula syän suruinen / The Sad Heart Doesn’t Melt /
[ei] [su la] [sy æn] [su rui nen]
Book 1:60 (No Gender)
Range: D4 – A5

[svot] [su la vi] [ma:t] [va lu vi]
Suot sulavi, maat valuvi,
wampm melt lands flow
Swamps thaw out, lands flow;

[l’a hɔ ʁie ret] [l’au ki a vi]
ahovieret aukiavi,
clearing-side open
Clearings open up,

[l’kaik: ki] [l’kaŋ ka hat] [su la vi]
kaikki kankahat sulavi,
all moors melt
All the moors melt,

[l’æ tæ kɔt ki] [læm pi æ vi]
lätäktki lämpiävi;
puddles warm
The puddles warm up;

[ei] [su la] [sy æn] [su rui nen]
ei sula syän suruinen,
not melts heart sad
But the sad heart does not melt,

[ei] [va lu] [va jai nen] [’rin ta]
ei valu vajainen rinta.
not flows deficient breast
The longing breast does not flow.

[jæ:] [ɔn] [jæŋk: kæ] [sy æ mes: sæ ni]
Jää on jänkkä syämessäni,
ice is swamp in-my-heart
A frozen swamp is in my heart,
Vatsassani vaskivuori;
in-my-stomach copper-mountain
A copper mountain in my stomach;

Ei sulako sulallakana,
not melts by-melting
 Doesn’t melt during the thaw,

Ei valu varillakana,
not flows by-hot-weather
 Doesn’t flow in the heat,

Lähe ei lämpimällänä,
derparts not by-warmth
 Does not break up in the warmth,

Kepene kesällänä,
lighten by-spring
 Lighten in the spring,

Pala ei päiväpaistehella.
burns not by-day-shine
 Doesn’t burn in the sunshine.

Minkä päivän yleni,
that of-day rose
 As the sun rose,

Sen mun mieleni aleni,
it my my-mind fell
 My spirit fell,

Minkä päivä lämpimämpi,
that day warmer
 As the day warmed up,
sen mun mieleni vilumpi;
it my my-mind colder
My spirit grew colder;

minkä päivä kaunihimpi,
that day more-beautiful
As the day became more beautiful,

minun mieleni pahempi.
mine my-mind worse
My spirit grew heavier.
26. Ikävä omia maita / Lonely For My Own Country / ['i kä vae] ['mäi a] ['mai tā]
Book 2:118 (Girl)
Range: E4 – E5 (G5)

[lau lan] [lau lan] [piē ni] [pī: kā]
Laulan, laulan pieni piika,
I-sing I-sing small hired-girl
I sing, a young maid, I sing.

[vie ri tæn] [ve rē rōn] [lāp si]
vieritän veretön lapsi;
I-wallow pallid child
I, pale child, wallow;

[lau lan] [ræn: nān] [lai tu rīl: lā]
laulan rannan laiturilla,
I-sing of-beach on-pier
I sing on the pier at the beach,

[vie ri tæn] [ve si ˌki vēl: lāe]
vieritän vesikivellä,
I-wallow on-water-stone
I wallow on the water’s rock,

[ˈkɑik ˌkɑi kɑi ˌkɑi kɑi • ˈkɑi pi]
john kaikki aallot käypi,
to-which all waves go
To which all the waves come,

[ˈvē:n] [ˈtyskt tyyrätäve]
veen tyrskyt tyyrääväi,
of-water surges splash
Waves of water splash,

['mi nūn] ['rōun kān] ['lau lēl: lēs: sā]
minun raukan laulellessa,
me poor-one singing
I, poor wretch, am singing,
I, miserable one, am lamenting.

I sing on the dock,

I wallow beside the water,

So my lamentation may be heard,

My voice over the water;

Could be heard in my own village,

By the boys from my land.

Lonely for my own country,
oman puolen poikasia,
own of-side boys
Boys from my home,

oman Suomen sulhasia.
own of-Finland suitors
Suitors from my own Finland.
Alahan’ on allin mieli,
into-ground is of-long-tailed-duck mind
*The duck’s mind is down,*

uiessa vilua vettä,
swimming chilly water
*Swimming in the cold water,*

alempana armottoman
lower-down of-orphan
*The orphan’s is lower*

käyessä kylän katua.
walking of-village road
*Walking the village road.*

vilu on vatsa varpusella
chill is stomach on-sparrow
*The sparrow’s stomach is cold*

jääoksalla istuessa,
on-ice-branch sitting
*Sit on an icy branch,*

mieleni minun vilumpi
my-mind mine chillier
*My mind is colder*

astuessani ahoja.
treading meadows
*Walking through the meadows.*
Syän kylmä kyyhkysellä
heart cold on-dove
The dove’s heart is cold

Syöessä kylän kekoa,
eating of-village stack
Eating the village’s stack,

Kylmempi minun sitäi
colder mine that
Mine is colder than that

Jäävesiä juoessani.
drinking the icy waters
Drinking the icy waters.
28. Onpa tietty tietysäni / I Know a Certain One / [‘on pa] [ti:t t] [tie tys: sä ni]
Book 2:31 (Girl)
Range: G4 – G5

[‘on pa] [ti:t t] [tie tys: sä ni]
Onpa tietty tietysäni,
is certain known-my
I know a certain one,

[‘me si ,mar ja] [‘mi e lës: sä ni]
mesimarja mielessäni,
honey-berry in-my-mind
A honey berry in my mind,

[‘lem pi ,lin tu] [‘li: tös: sä ni]
lempilintu liitossani,
love-bird in-my-alliance
A love bird in my alliance,

[‘si ni ,sr sa] [‘suco jës: sä ni]
sinisorsa suojassani,
blue-duck in-my-protection
A blue duck under my protection,

[‘jökö] [‘on] [‘mïel t vnt] [‘mi nu hun]
jok’ on mieltynt minuhun,
who is delighted in-me
Who is delighted in me,

[‘mi nää] [‘miel t vnt] [‘hæ ne hën]
minä mieltynt hänhen;
I delighted in-him
I am delighted in him;

hänell’ on ihanat silmät,
his is lovely eyes
He has lovely eyes,

[‘mi nil: l] [‘sy æn] [‘su lëi nën]
minulla syän suloinen.
mine heart sweet
I have a sweet heart.
Ei hän heittänyt minua,
not he left me
He did not abandon me,

eikä yksin jättänynä;
nor alone left
Nor leave me alone;

omaksens’ on ottanunna,
for-own is taken
He has taken me for his own,

kullaksensa kutsununna,
for-sweetheart called
Called me his sweetheart,

kaunoksensa katsonunna,
for-beautiful beheld
Beheld my beauty,

valkiaksensa valinnut.
for-white chosen
Chosen me for his fair one.

Niin minä hänessä riipun,
so I in-him I-hang
So I hang onto him,

sekä riipun, jotta kiikun,
both I-hang that I-swing
I both hand and swing.
niinkuin lintu lehtipuussa,
like bird in-leaf-tree
Like a bird in a leafy tree,

kuusen oksalla orava.
of-spruce on-branch squirrel
A squirrel on the branch of a spruce tree.
29. Ei runo rahatta laula / A Poet Does Not Sing Without Money /
Book 1:12 (No Gender)
Range: B3 – D#4

[lau lai sin pa] ['tai tai sin pa]
Laulaisinpa, taitaisinpa,
I-would-sing I-would-be-capable
I would sing, I would be able,

[vai:n] [en] [mie] ['ra hat: ta] ['lau la]
vaan en mie rahatta laula,
but not I without-money sing
But I do not sing without money.

[su:t] [en] ['kul: lat: ta] ['ku lu ta]
suut’ en kullatta kuluta,
mouth not without-gold wear
Wear my mouth without gold,

['piek sae] ['kie l tae] ['pen: ni: jit: tae]
pieksä kieltä penningittä.
wag tongue without-penny
Wag my tongue without pennies.

[lau la jan] ['la ki] ['vae sy vi]
Laulajan laki väsyvi,
of-singer palate tires
A singer’s palate tires,

['ru no:n] ['kulik ku:] ['kui vet: tu vi]
runon kulkku kuivettuvi,
of-poet throat dries
A poet’s throat gets dry,

['ra ha tan ta] ['lau la es: sa]
rahatonta laulaessa,
moneyless singing
Singing without money,
kullatonta kukkanessa.
goldless cuckooing
*Cuckooing without gold.

Emmä äijeä anoisi,
I-not much would-ask
*I wouldn’t ask for much,

enkä paljo pakkoaisi:
nor much would-compel
*Nor would I demand a lot:

äyrin suun avamisesta,
of-öre of-mouth opening
*An öre* to open the mouth,

riunan kielen käänymästä,
hryvnia** of-tongue turning
*A hryvnia to turn the tongue,

kopeikan koko sanalta,
of-kopek whole from-word
*A kopek*** for the whole word,

puolen puolelta sanalta.
of-half from-half from-word
Half a kopek for half a word.

Tahi kysyn miestä miekkoinehen,
or I-seek man with-swords
*Or I’ll seek a man with swords,

satuloinehen hevoista,
saddled horse
*A horse with a saddle,
A king with a palace.

A priest with a chapel.

*An öre is a Swedish coin similar to a penny.

**A hryvnia is a Ukrainian currency worth 100 kopiyskas.

***The Russian ruble is worth 100 kopeks.
30. Anna, Kiesus, antajalle / Give, Jesus, to the Giver /
[\'an: na] [\'kie sus] [\'an ta jäl: le]
Book 1:78 (No Gender)
Range: D4 – E5

[\'an: na] [\'kie sus] [\'an ta jäl: le]
Anna Kiesus antajalle,
give Jesus to-giver
Give, Jesus, to the giver,

[\'tuh: \textipa{\textl{e}n}] [\'tuh la rin] [\'kæ t\textipa{\textl{e}n}]
tunge tuhlarin kätehen;
press of-prodigal into-hand
Press into the hand of the prodigal;

[vie\textipa{\textl{e}] [\ju: \textipa{ta\textl{s]} [\vi\textipa{\textl{e}n} ku jäl ta]
vie Juutas vinkujalta,
take Judas from-whiner
Take, Judas, from the whiner,

[\pa \textipa{\textl{a}\textipa{\textl{a}]} [\he\textipa{\textl{e}n} ki [\par ku jäl ta]
paha henki parkujalta.
evil spirit from-screamer
Evil spirit from the screamer.

[\'an: na] [\ai na] [\an ta jäl: le]
Anna aina antajalle,
give always to-giver
Give always to the giver,

[\'tuh: \textipa{\textl{e}n}] [\'tuh la rin] [\'kæ t\textipa{\textl{e}n}]
tunge tuhlarin kätehen:
press of-prodigal into-hand
Press into the hand of the prodigal:

[\tœ\textipa{\textl{e}n}] [\tœ\textipa{\textl{a\textl{a}}\textipa{\textl{e}n}] [\tai va has ta]
torvin tuovos taivahasta,
of-horn bring from-heaven
Bring a horn from heaven,
pillin pilvistä puota,
whistle from-cloud drop
Drop a whistle from the clouds,

ava maat alaisin puolin,
open lands under sides
Open the lands from below,

puhko pellon penkeristä.
pierce of-field from-bank
Pierce the fields from the bank

Almun saan ma antajalta,
alms I-get me from-giver
I receive charity from the giver,

tuhlarilta toisen almun,
from-prodigal other alms
Other alms from the prodigal,

vinkujalt’ ei vettäkänä,
from-whiner not water
No water from the whiner,

parkujalta ei paloa.
from-screamer not piece
No piece from the screamer
Kun olin miessä nuorempana,
When I was a younger man,

hersyin heinänkarvaisena;
I trickled like the hay;

silloin kelpasi kestin käyä,
It was splendid then to go to a feast,

kestin käyä ja kisata;
To go to a feast and to play;

lysti oli syöä, lysti juoa,
It was fun to eat, fun to drink,

lysti leikkiä piteä,
Fun to play a long time,

markan maksoi mallaskappa,
Paid a mark for a gallon of malt,
killingin humalanaula.
of-shilling hop-pound
A shilling for a pound of hops.

Nyt ne on kaikki kallistunna,
now they is all more-expensive
Now it’s all more expensive,

elo entinen hävinnä,
life former lost
My former life is gone,

nyt on kukkaro kulunna,
now is purse worn
Now my purse is worn,

rahat saaut rauennunna.
money received failed
The money I had received is gone.
32. Tule meille, Tuomas-kulta / Come to us, dear Thomas /

Tule meille Tuomas kulta!

Tuopa joulu tulessasi!

Tule kekri, jouvu joulu,

sekä pääse pääsiäinen!

Kyll’ on kystä aitassamme,

paljo pantua eloa:

sirkan reisi, paarman jalka,

A cricket’s thigh, a horsefly’s foot,
peiposen peräpakari,
of-finch rear-buttock
* A finch’s rear end,*

sammakon sakarivarvas,
of-frog pointed-toe
* A frog’s pointy toe,*

sisiliskon silmäpuoli.
of-lizard eye-half
* A lizard’s half eye.*
Vihko 5

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33. **Noin sanoi minun emoni / So Said My Mother**

[noi] ['nɔi] [mi nun] ['ɛ mɔ ni]

Book 2:1 (Girl)
Range: D4 – G5

[Noin sanoi minun emoni,
so said mine my-mother

*So said my mother,*

[va rɔt: ɛ li] [væn həm pa ni]

**varotteli vanhempani:**
warned my-parent

*My parent warned:*

[ɛ la] ['lap si] [pɔl jɔ] [lau la]

"**Elä lapsi paljo laula,**
live child much sing

*"Live, child, sing a lot,*

[tv tær] ['tvh j ðæ] ['sæ ne le]

**tytär tyhjiä sanele;**
daughter empty not-dictate

*Daughter, don’t speak empty words;*

[i kæ] ['kul tæi nen] ['ku lu vi]

**ikää kultainen kuluvi,**
age golden passes

*The golden age passes,*

[lai ka] ['lər mæs] ['riɛn tɛ le vi]

**aika armas rientelevi,**
time sweet hastens

*Sweet time hastens by,*

[si nun] ['læp sɛn] ['lau luis: sə si]

**sinun lapsen lauluissasi,**
your of-child singing

*While you, child, are singing,*
kurjan kukkumaisissasi."
Poor thing cuckooing.

Vaan ellös emoni surko,
but don’t my-mother not-grieve
But don’t grieve, my mother,

valitelko vanhempani,
not-complain my-elder
Don’t complain, my elder,

iän kultaisen kulusta,
of-age golden passing
Of the passing golden age,

armahan alimenosta,
dear going-under
Dear time passing away,

minun lapsen lauluissani,
mine of-child singing
While I, child, am singing,

pienen pilpatuksissani!
small chanting
I, small one, am chanting!

Ikä kuitenki kuluvi,
age still passes
The age still passes,

aika armas rientelevi,
time sweet hastens
Sweet time hastens by,
Jos en laula polvenani,  
if not sings my-generation  
*If my generation does not sing.*

Hyrehi sinä ikänä;  
hum you never  
*You never hum;*

Aika kultainen kuluvi,  
time golden passes  
*Golden time passes,*

Päivä kaunis karkelevi,  
day beautiful escapes  
*The beautiful day escapes,*

Ilman lintujen ilosta,  
of-air of-birds from-joy  
*From the joy of the birds of the air,*

Varvuisten visertämistä.  
of-sparrows from-chirping  
*From the chirping of sparrows.*
34. Otettiin minusta outo / I Was Thought Strange / [ˈɔ tet ː tɪ:n] [ˈmi nus ta] [ˈbu to]
Book 2:95 (Girl)
Range: D4 – F#5

[ˈɔ tet ː tɪ:n] [ˈmi nus ta] [ˈbu to]

Otettiin minusta outo,
taken about-me strange
I was thought strange,

[ˈvar sin] [ˈvir hi] [ˈvis kat: ti hin]
varsin virhi viskattihin,
quite fault thrown
Thought quite faulty,

[ˈmi nun] [ˈlap sen] [ˈlau luis ta ni]
minun lapsen lauluistani,
mine childish my-songs
My childish songs,

[ˈpie nen] [ˈpil pa tuk sis ta ni]
pienen pilpatuksistani,
small small-chants
My little tunes,

[ˈmi nun] [ˈli: ɔin] [ˈlau la va ni]
minun liioin laulavani,
mine excessive my-singing
My excessive singing,

[ˈpa has ti] [ˈpa jat: ta va ni]
pahasti pajattavani.
badly my-pattering
My poor chanting.

[ˈvaːn] [ˈɛl kæː] [ˈhɪ vaet] [ˈi mi set]
Vaan elkää hyväät imeiset
but do-not good people
But don’t, good people,

[ˈtuo ta] [ˈɔ uk si] [ˈb ˈtel ko]
tuota ouaksi otelko,
that as-strange not-contend
Consider it so strange,
jos mie lapsi liioin laulan,
if I, a child, sing too much,

pieni pilpatan pahasti;
small I-chant badly

en ole opissa ollut,
I have never been taught,

seisonut sepän pajassa,
stood of-blacksmith in-smithy

saanut ulkoa sanoja,
gotten words from outside,

loitompata lauschia;
farther-away sentences

olen oppinut kotona,
I have learned at home,

oman aitan orren alla,
of-own of-perch below
oman äitin värttinöillä,
of-own of-mother on-spindles
By my mother’s spindle,

veikon veistoslastusilla.
of-brother at-wood-shavings
By my brother’s wood shavings.
35. **Muinainen käkeni / My Old Cuckoo**  / ['mui nai nən] ['kæ ke ni]
Book 1:17 (No Gender)
Range: E4 – G5

[kuk: kui] ['mui nai nən] ['kæ ke ni]
**Kukkui muinainen käkeni,**
cuckooed old my-cuckoo
*My old cuckoo called,*

[׳en ti nən] ['i lo kæ ke ni]
**entinen ilokäkeni,**
former my-joy-cuckoo
*My former bird of joy,*

**kukkui illat, kukkui aamut,**
cuckooed evenings cuckooed mornings
*Cuckooed in the evenings, cuckooed in the mornings,*

[ker: ran] ['kes ki ɔpæi væl: læ ki]
**kerran keskipäivälläki,**
one at-middle-day
*Once in the middle of the day,*

[ˈsy æn ɔ̝l: læ] [ˈsvl kyt: te li]
**syän yöllä sylkytteli.**
at-heart-night called
*Called in the heart of night.*

**Jo on kuollut kuusi vuotta,**
already is dead six years
*He has already been dead for six years,*

[ˈka ɔn: nut] ['ka hek san] ['vɔt: ta]
**kaonnut kaheksan vuotta,**
lost eight years
*Gone for eight years,*

[vie tv] [‘en ti nən] ['i lo ni]
**viety entinen iloni,**
taken former my-joy
*My former joy has been taken,*
syöty kullan kukkajani.
My golden songbird consumed.

Mikä söi minun käkeni,
What consumed mine my-cuckoo

kuka kullan kukkujani,
My golden songbird,

kun ei kuulu kuukuvaksi,
When his singing cannot be heard,

päivänlaskun laulavaksi,
Singing at sunset,

minun iltani iloksi,
Joyfully in my evenings,

huomeneni huopeheksi,
Making my morning easy,
aina aikani kuluksi,
always my-time passing
Always passing my time,

jott’ ei ois illoilla ikävä,
so-that not would-be at-evenings unpleasant
That the evenings would not be unpleasant,

ei apia aamusilla.
not sad at-mornings
The mornings not sad.
36. Mitä tuosta, jos ma laulan / So what, if I sing /
[ˈmiː tɑː] [ˈtuoːs tɑː] [joʊ] [ma] [ˈlaʊ lan]
Book 2:7 (Girl)
Range: E4 – G#5

[ˈmiː tɑː] [ˈtuoːs tɑː] [joʊ] [ma] [ˈlaʊ lan]
Mitä tuosta, jos ma laulan,
what of-that if I sing
So what, if I sing,

[lɔ hi] [ˈtuoːs tɑː] [joʊ] [ma] [ˈtɑns sin]
tahi tuosta, jos ma tanssin,
or of-that if I dance
Or what of it, if I dance,

[ɛi] [ˈtuo tɑː] [ˈkvo tv] [ˈkvo sɛ le]
ei tuota kety kysele,
not that brother-in-law ask
Brother-in-law doesn’t ask,

[ˈɛi kæ] [ˈap piː] [ˈɑr vɑ e le]
eikä appi arvaele,
or father-in-law consider
Or father-in-law consider,

[ˈnɔ tɔ] [ɛi] [ˈnai sil le] [ˈsa nɛ le]
nato ei naisille sanele,
sister-in-law not to-women say
Sister-in-law doesn’t tell the women,

[ˈɑ nɔp piː] [ˈkvo lɛn] [ˈɑ kɒil le]
anoppί kylän akoille;
mother-in-law of-village to-old-women
Nor mother-in-law the old women of the village;

[ˈkvo ˑn] [ˈkvt keŋ] [ˈkyn nɛk sɛl le]
kyn’yn kytken kynnykselle,
brother-in-law I-bind to-threshold
Brother-in-law I’ll bind to the threshold,
naon naittelen kylälle,
sister-in-law I-marry to-village
Sister-in-law I’ll marry off.

anopin susille syötän,
mother-in-law to-wolves I-feed
Mother-in-law I’ll feed to the wolves,

apen karhuille apatan.
father-in-law to-bears I-feed
Father-in-law I’ll feed to the bears.
37. Jo tulenki / I’m Already Coming / [jɔ] [luəŋ ki]
Book 1:182 (No Gender)
Range: C#4 – F#5

[jɔ] [luəŋ ki] [kɔ ti hi ni]
Jo tulenki kotihini;
already I-come into-my-home
I’m already coming home;

[jɔ kɔ] [ɔn] [kvɭ pɭ] [lɔu tu nun: na]
joko on kylpy joutununna,
already is bath ready
Is the bath ready,

joko saatu saunavettä,
already gotten sauna-water
The sauna water fetched,

[ʃe kæ] [vəs tæt] [vəl mi hi na]
sekä vastat valmihina?
and bath-whisks ready
And the bath whisks ready?

Onko huttu keitettyänä,
is porridge cooked
Is the porridge cooked,

[puɭh ti mɛl: ɬa] [plɛ tɛt: tv næ]
puohimella peitettyänä,
with-lid covered
Covered with a lid,

[voi tɑ] [pɛ:ɬ le] [hei tɛt: tv næ]
voita päälle heitettyänä;
butter on-top thrown
Butter thrown on top;

[ɔŋ kɔ] [lu si katɭ] [æ: res: sæ]
onko lusikat ääressä,
are spoons beside
Are the spoons set out,
maitokupit vieressä?
The milk cups close by?

Ptru Kirjo, ptru Karjo,
whoa Kirjo whoa Karjo
Whoa, Kirjo! Whoa, Karjo!

ptruko haikia Haluna!
whoa sad Haluna
Whoa, sad Haluna!

Jo on Kirjo kiinni pantu,
already is Kirjo locked been
Kirjo has already been locked up,

Karjo kaarehen rakettu,
Karjo into-curve bound
Karjo has been bound to the curve,

Haluna hakahan saatu.
Haluna into-pasture gotten
Haluna has been put into the pasture.

Jo nyt jouvunki tupahan.
already now I-go into-cabin
I am already home now.
38. Ohoh kullasta kotia / Oh, Dear Home / ['ɔh ˈhoʊ] [ˈkulː ləis tə] [ˈkɔ tə]

Book 1:75 (No Gender)
Range: E4 – F#5

[Lämmin paita liinainenki]
A linen shirt is warm

[Oman äitin ompelema;]
of-own of-mother sewn
Sewn by one’s own mother;

[Vilu on vaippa villainenki]
A woolen cloak is chilly

[Vaimon vierahan tekemä.]
of-wife strange made
Made by a stranger’s wife.

[Lämmin on emosen sauna]
Mother’s sauna is warm

[Ilman löylyn lyömättäki;]
Without steam without-blowing
Without blowing steam;

[Kylmäpä kyläinen sauna,]
cold strange suana
A stranger’s sauna is cold,

[Vaikka löyly lyötäköhön.]
though steam* blowing
Even though the steam* rises.
Koria kotoinen leipä,
splendid household bread
Homemade bread is wonderful,

jos on täynnä tähkäpäitä;
if is full ears-of-corn
Even if it is full of corn;

vihavainen vieras leipä,
unpleasant strange bread
Strange bread is distasteful,

vaikka voilla voituohon.
though at-butter butter-put-there
Though spread with butter.

Lämmin paita liinainenki
warm shirt linen
A linen shirt is warm

oman äitin ompelema.
of-own of-mother sewn
Sewn by one’s own mother;

Ohoh kullasta kotia,
oh dear home
Oh, dear home,

armasta ison eloa!
dear of-father life
Dear life in father’s home!

*Löyly is a word that has no good translation in English. It refers to all aspects of the sauna, and includes the heat, the steam, and the smell.
39. Millä maksan maammon maion / How Shall I Pay For Mother’s Milk /
[ˈmilː ˈlæ] [ˈmak sɑ̌n] [ˈmaːmː ˈmɔ̃̃] [ˈmai ˈɔ̃̃]
Book 2:154 (Girl)
Range: C#4 – E5

[ˈmilː ˈlæ] [ˈmak sɑ̌n] [ˈmaːmː ˈmɔ̃̃] [ˈmai ˈɔ̃̃]
Millä maksan maammon maion,
what I-pay of-mother milk
How shall I pay for mother’s milk,

[ˈmilː ˈlæ] [ˈkɔs tɑ̃] [ˈæi tin] [ˈkɔʊ lʊn]
millä kostan äitin koulun,
what I-repay of-mother training
How shall I repay mother’s nurture,

[ˈmilː ˈlæ] [ˈvɑi vɑt] [ˈvɑn hɛm pa ni]
millä vaivat vanhempani?
what troubles my-elder
How the troubles of my elder?

[ˈmak sã ko] [ˈmar jɔilː ˈlæ] [ˈkɛ sɛːlː ˈlæ]
Maksanko marjoilla kesällä,
I-pay-? berries summer
Shall I pay her with summer’s berries,

[ˈkɔs tɑ̃] [ˈkoi vʊn] [ˈjæl tɔ sɪlː ˈlæ]
kostan koivun jältöstillä;
I-repay of-birch sap
Repay her with birch sap;

[ɛi] [ˈmar jɔt] [ˈmi tæ nɛ] [ˈmak sa]
ei marjat mitänä maksa,
not berries nothing cost
Berries cost nothing.

[ˈmaːmː ˈmɔ̃̃] [ˈmai tɔ jɛn] [ˈle hɔːlː ˈlæ]
maammon maitojen eholla;
of-mother milk compared-to
Compared to mother’s milk;
ei ne kosta koivun jället,
not they repay of-birch sap
Birch sap does not repay.

kosta ei koulua emoni.
repay not training my-mother
Does not repay my mother’s care.

Ammunko joutsenen joelta,
I-shoot-? of-swan from-river
Should I shoot a swan from the river.

virralta vihervän linnun;
from-current green bird
A green bird from the current;

ei se vielä sittekänä,
not it still afterall
It still does not afterall.

maksa ei maitoa emoni,
pay not milk my-mother
Does not pay for my mother’s milk,

kosta ei äitin koululoita,
repay not of-mother training
Does not repay mother for her nurturing.

ei vaivoja vanhempani.
not troubles my-elder
Not the troubles of my elder.

Maksa Kiesus maammon maiot,
pay Jesus of-mother milk
Jesus, pay for mother’s milk,
kosta Luoa äitin koulut,
repay creator of-mother training
Creator, repay mother for her caring.

maksa vaivat vanhempani,
pay troubles my-elder
Pay for my elder’s troubles,

huolet kaikki huoltajani!
worry all my-guardian
All of my guardian’s worries!
40. Soitapas / Play! /

Soitapas soria likka,
play pretty girl
Play, pretty girl,

Rannin likka rallattele,
of-coast girl sing-freely
Girl from the coas, sing freely,

Sorialla soitollasi,
at-pretty your-playing
With your pretty playing,

Kumialla kulkullasi,
at-hollow your-throat
With your open throat,

Heliällä hengellä,
at-bright your-breath
With your bright breath,

Kaunihilla kaulallasi!
at-beautiful your-neck
With your beautiful neck!

Anna suuta, Suomen likka,
give kiss Finnish girl
Give a kiss, Finnish girl,

Tälle Suomen sulhoselle.
on-to this Finnish onto-suitor
To this Finnish suitor.
Suu ei kulu suuellessa,
Kissing does not wear the mouth out.

Käsi kättä antaessa.
Nor does putting hand in hand.

Anna suuta!
Give me a kiss!
Vihko 6

41. Muut kuuli kirkonkellon..............................................................178
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41. **Muut kuuli kirkonkellon** / **Others heard the church bell** /

**[mu:t] [ˈkuːː li] [ˈkɪr kɔn ˌkɛlː lɔn]**

Book 1:177 (No Gender)

Range: F#4 – F#5

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**Muut ne kuuli kirkonkellon,**  
others they heard of-bell-of-church

**Others, they heard the church bell,**

---

**munā kurja karjankellon;**  
I miserable of-bell-of-cattle

**I, miserable one, heard the cattle bell;**

---

**pa parran muut näkivät,**  
of-preacher of-beard others saw

**Others saw the preacher’s beard,**

---

**munā kurja kuusen latvan.**  
I miserable of-spruce of-top

**I, miserable one, the top of the spruce tree.**

---

**Kivi on mulla kirkkonani,**  
stone I have church-mine

**I have a stone as my church**

---

**pa ju-peh kɔ**  
A willow-bush priest-mine

**A willow bush as my priest,**

---

**lahokanto laulajana,**  
rotten-stump as-singer

**A rotten stump as a singer,**
käki muina lukkarina.
cuckoo another as-chorister
*A cuckoo as another chorister.*

Kuku kultainen kääkön,  
cuckoo golden cuckoo
*Cuckoo, golden cuckoo,*

Kuku kultakielellinen,  
cuckoo gold-linguistic
*Golden tongued cuckoo,*

hoila’a hopia rinta,  
cry-out silver breast
*Sing out, silver breast,*

tin-arinta riuskuttele:  
tin-breast chirp
*Chirp, tin breast,*

käynkö viikonki vilussa,  
I-go-? week in-cold
*Should I walk a week in the cold,*

kauan karjan paimenessa,  
long-time cattle shepherding
*A long time shepherding cattle,*

astunko ahoja kauan,  
I-step-? meadows long
*Should I walk a long time in meadows,*

viikon soien vierukoita –  
week swamp edges
*A week along the edges of the swamp –*
kesosenko, kaksosenko,
of-summer-? of-two?
For a summer, or two,

viitosenko, kuutosenko,
of-five-? of-six?
For five or six,

vaiko kymmenen keseä,
whether of-ten summers
Maybe for ten summers,

tahi ei täytelen tätänä.
or not quite this
Or may not even finish this one.
42. Kaikissa yksin / Alone In Everything / [ˈkai kisː ˈsɑː] [ˈyk sin]
Book 2:66 (Girl)
Range: E4 – G5

[yk sin] [ˈvʲeː nʲ] [vʲeː tʲ] [ˈveː te lʲen]
Yksin vieno veet vetelen,
alone small waters I-carry
I carry water all by myself,

[yk sin] [ˈkanː nan] [puːt] [ˈpɔː loː nʲɛn]
yksin kannan puut poloinen,
alone I-carry wood wretched
I, wretched, carry wood all by myself,

[yk sin] [ˈjau hʌn] [yːk sin] [ˈlau lʌn]
yksin jauhan, yksin laulan,
alone I-grind alone I-sing
I grind alone, I sing alone,

[yk sin] [ˈleː vɔn] [yk sin] [ˈkeː tɛn]
yksin leivon, yksin keitän:
alone I-bake alone I-cook
I bake alone, I cook alone:

[kai kisː ˈsɑː] [ˈkaː ta la] [yk sin]
kaikissa katala yksin,
in-everything miserable alone
I am alone, miserable, in everything.

[tɔɪst] [ɛi] [ˈtur vɑ ˈnɑː] [ˈiː kæ nɛː]
toist’ ei turvana ikänä;
others not as-protection never
No one ever protects me;

[yk sin] [ˈliː tæ me] [ˈle vɔlː le]
yksin liitäme levolle,
alone I-go to-rest
I go to rest all by myself,

[yk sin] [ˈnuː sen] [ˈnuː te ˈheːtə]
yksin nousen vuotehletta.
alone I-rise from-bed
I rise from bed all alone.
[ˈei pæ] [ˈkɛk si] [ˈsu: ret] [ˈsul hot]
Eipä keksi suuret sulhot,
not discover grand suitors
The great suitors don’t discover,

[ˈei] [ne] [ˈkɛk si] [ˈkɔv hæn] [ˈlas ta]
ei ne keksi köyhän lasta
not they discover poor child
They do not discover a poor child

[ˈke san: nɔl lə] [ˈkɛŋ ki væk si]
kesannolla kenkiväksi,
on-fallow walking
Walking in fallow fields,

[ˈran: nɔl lə] [ˈra kɛn ta væk si]
rannalla rakentavaksi.
on-shore building
Building on the beach.

[ˈkɛn pæ] [se] [ˈkɔv hɛ æ] [ˈkæ ki si]
Kenpä se köyheä kääksi,
who it poor would-want
Who would want the poor girl,

[ˈle bi tɔn tɛ] [ˈleh kæ si si]
lehmitöntä leyhkäsisi!
cowless would-praise
Would praise one without a cow!
43. Kun mun kultani tulisi / If My Darling Would Come /  
[kun] [mun] [kul ta ni] [tu li si]  
Book 2:43 (Girl)  
Range: E4 – F#5

[kun] [mun] [kul ta ni] [tu li si]  
Kun mun kultani tulisi,  
if my my-darling would-come  
If my darling would come,

[lar ma ha ni] [las te lei si]  
armahani asteleisi,  
my-beloved would-walk  
My beloved would walk,

[tun ti sin] [ma] [tuan] [tu las ta]  
tuntosin ma tuon tulosta,  
I-would-know I that from-arrival  
I would know him at his coming,

[lar va ai sin] [las tun: nas ta]  
arvoaisin astunnasta,  
I-would-guess from-gait  
I would guess it from his gait,

[jos] [ois] [vie læ] [virs tan] [pæ:s: sæ]  
jos ois vielä virstan päässä,  
if could-be still of-mile in-end  
If he were still a mile away;

[ta hik: ka] [ka hen] [ta ka na]  
tahikka kahen takana.  
or two behind  
Or behind even two.

[u tu na] [u lɔs] [me ni sin]  
Utuna ulos menisin,  
as-mist out I-would-go  
I would go out like mist,
savuna pihalle saisin,
as-smoke to-yard I-would-get  
*Like smoke into the yard,*

kipunoina kiiättäisin,  
as-sparks I-would-fly  
*I would fly like sparks,*

liekkinä lehauttaisin;  
as-play I-would-fly  
*I would fly joyfully;*

vierten vierehen menisin,  
of-side close-by I-would-go  
*I would get close to him,*

supostellen suun etehen.  
pursing of-mouth in-front-of  
*Pursing my lips in front of him.*

tok mie kättä käpseäisin,  
still I hand I-would-hand  
*I would still give him my hand,*

vaikk’ ois käärme kämmenellä;  
although could-be snake on-palm-of-hand  
*Even though he had a snake in his hand;*

tok mie suuta suikkajaisin,  
still I mouth I-would-kiss  
*I would still kiss his mouth*

vaikk’ ois surma suun eessä;  
although could-be death of-mouth in-front-of  
*Even though he had death in his mouth;*
tok mie kaulahan kapuisin,
still I onto-neck I-would-climb
I would still climb on his neck,

vaikk’ ois kalma kauluilla;
although could-be death on-neck-bone
Even though death were in his bones;

tok mie vierehen viruisin,
still I into-side I-would-languish
I would still languish by his side,

vaikk’ ois vierus verta täynnä.
even though his side were full of blood.

Vaanp’ ei ole kullallani,
but not has my-dear
But my darling does not have,

ei ole suu suen veressä,
not is mouth of-wolf in-blood
His mouth is not covered in wolf’s blood.

käet käärme men talissa,
hands in-snake in-tallow
Hands in snake tallow,

kaula kalman tarttumissa;
neck of-death in-gripping
Neck in the grip of death;
suu on rasvasta sulasta,
mouth is from-lard melted
*His mouth is melted butter,*

huulet kun hunajameestä,
lips as from-honey
*His lips are like honey,*

käet kultaiset, koriat,
hands golden beautiful
*His hands are golden, beautiful,*

kaula kun kanervan varsni.
neck as of-heather stalk
*His neck like a stalk of heather.*
44. Kuti, kuti kultaseni / Tickle, Tickle, My Darling / ['ku ti] ['ku ti] ['kul ta se ni]
Book 2:35 (Girl)
Range: E4 – F#5

['ku ti] ['ku ti] ['kul ta se ni]
Kuti, kuti, kultaseni,
tickle tickle my-darling
Tickle, tickle, my darling,

['si ni ʃuk: ka] ['sul ha se ni]
sinisukka sulhaseni,
blue-sock my-suitor
My blue socked suitor,

['pu na ʃɔs ki] ['puɔ li so ni]
punaposki puolisoni,
red-cheek my-husband
My red cheeked husband,

[tæːlː] [ɔn] ['nuɔ ri] ['nei to se si]
tääll’ on nuori neitosesi!
here is young your-maiden
Here is your young maiden!

['kæv pæ] ['tuo ta] ['kat so ma han]
Käypä tuota katsomahan,
visit that take-a-look
Come and take a look,

['tu le] ['vɔl: lae] ['yk si næ si]
tule yöllä yksinäsi,
come at-night you-alone
Come at night all alone,

[jɔtːtː] [ei] ['jæl ki] ['jælː lae] ['tun: nu]
jott’ ei jalki jäällä tunnu,
that not track in-ice appear
Leave no tracks in the ice,

['ja lan] ['is ku] ['li jɑŋː ƞɑlː la]
jalan isku iljangolla.
of-foot strike on-icy-ground
Footprints in the snow.
Kunpa jälki jäällä jäisi,
if track in-ice would-stay
*If there were tracks in the ice.*

Jalan isku iljangolle,
of-foot strike on-icy-ground
*Footprints in the snow.*

Tuosta äiti äkkäjäisi,
that mother would-notice
*Mother would notice them.*

Isoni imehen saisi,
my-father into-wonder would-get
*My father would wonder.*

Veikkoni vihotteleisi,
my-brother would-get-angry
*My brother would be angry.*

Oma sisko ouostuisi.
own sister would-think-strange
*My own sister would think it strange.*

Iso ottaisi ikäni,
father would-take my-life
*Father would take my life.*

Emo pääni halkaiseisi,
mother my-head would-split
*Mother would split my head.*
Veikko veren vuottaisi,
brother of-blood would-shed
*Brother would shed blood,*

Sisko silmän kaiveleisi.
sister of-eye would-pick
*Sister would pluck an eye.*

Kuti, kuti, kultaseni,
tickle tickle my-sweetheart
*Tickle, tickle, my dear,*

Tääll’ on nuori neitosesi;
here is young your-maiden
*Here is your young maiden,*

Sopisipa suuta antaa,
would-suit kiss to-give
*It would be suitable to kiss,*

Kun oisi kahella valta.
if would-be between-us power
*If it were in our power.*
45. Mont’ on mulla morsianta / I Have Many Brides /
[mont] [on] [mul: la] ['mɔr si an ta]
Book 2:243 (Boy)
Range: D4 – F#5

Mont’ on mulla morsianta,
many is mine bride
I have many brides,

[nel ja] [neit: tæ] [tie o:s: sa ni]
neljä neittä tieossani,
four maidens my-knowledge
Four maidens I acknowledge,

[vie læ] [vi: es ki] [va ral: la]
vielä viieski varalla,
yet fifth in-reserve
A fifth yet in reserve,

[kans: sa] [ku: es] [ku: lu vis: sa]
kanssa kuues kuuluvissa.
with sixth in-belonging
And a sixth as well.

[yks] [on] [tucl: la] [tɔi vo las: sa]
Yks’ on tuolla Toivolassa,
one is there in-Toivola
One is there in Toivola,

[nie me læs: sæ] [nei ti] [tɔi nen]
Niemelässä neiti toinen,
in-Niemela maiden second
The second maiden in Niemela,

[kɔl man si] [kɔ tɔ la hel: la]
kolmanssi Kotalahella,
third in-Kotalahti
The third in Kotalahti,
neljäs Neitolan kylässä.
fourth Neitola in-village
The fourth in Neitola village.

En taia sitä epäillä,
I-not know all doubt
I have no doubts,

En pelänne ensinkänä,
I-not afraid at-all
I am not afraid at all,

ett’ ei ota onkeheni,
that not take my-fishhook
That my fishhook will not catch,

kala viiestä ve’estä,
fish from-five from-waters
Fish from the five waters,

osaavasti onkiessa,
skillfully in-fishing
When I fish skillfully.

koukon konstin laskiessa;
of-hook I-trick in-casting
Trick (the fish) in casting my hook;

vaan sitä epäelenki,
but that I-doubt
But this I do doubt,
sitä pelkeän pahasti,
that I-fear badly
This I badly fear,

ett’ en saa ma ensimmäistä
that I-not get I from-first
That I will not get the first

tuolta Toivolans kylästä.
from-that of-Toivola from-village
The one from Toivola village.
46. Voi minua mieskulua / Ay, me! Worn Out Man / [vœi] ['mi nu a] ['mies ,ku lu a]
Book 2:315 (Man)
Range: E4 – E5

[vœi] ['mi nu a] ['mies ,ku lu a]
**Voi minua mieskulua,**
oh me man-worn-out
*Ay, me! Worn out man,*

[kun] [en] [’nai nut] [’nais ,ku luis ta]
**kun en nainut naiskululista,**
who not married women-access
*Who never married a woman,*

[’nai nut] [’nœ rɛl: la] [’i ɛl: lœ]
**nainut nuorella ällä,**
not-married at-young at-age
*Did not marry at a young age,*

[’ɔ:t: ta nut] [’ɛ lɔn] [’a jal: la]
**ottanut elon ajalla!**
taken of-life at-time
*Did not take a wife in the prime of life!*

[’kaik: ki a han] [mies] [’ka tu vi]
**Kaikkiahan mies katuvi,**
everything man repents
*A man repents of everything,*

[va:n] [ei] [’nuɔ: rɛ] [’nai mis tan sɔ]
**vaan ei nuorra naimistansa,**
but not young getting-married
*Except for marrying young,*

[’las: sɔ] [’lap sɛn] [’sa: mis tan sɔ]
**lassa lapsen saamistansa,**
child of-child receiving
*Having a child while still a child,*

[’pie ne næ] [’pe rɛh ti mis tɛ]
**pienenä perehtimistä.**
as-small getting-family
*Making a family while still small.*
Voi minua mieskuluua,
oh me man-worn-out
Ay, me! Worn out man,

kun en nainut naiskuluista,
who not married women-access
Who never married a woman,

nainut nuorella iällä,
not-married at-young at-age
Did not marry at a young age,

ottanut elon ajalla,
taken of-life at-time
Did not take a wife in the prime of life,

ennen elon puuttumista,
before of-life missing
Before life began to fade,

väkeni vähenemistä.
my-strength diminishing
My strength diminished.
47. Makaaja-onni / Liar-Luck / [ˈmaː kaː jɑː ni]

Book 1:28 (No Gender)
Range: B3 – E5

[ˈmuil: la] [ˈon: ni] [ˈtyon] [ˈte kɛ vi]
**Muilla onni työn tekevi,**
on-others luck of-work does
*Luck does the work for others,*

[ˈhal ti a] [ˈra han] [ˈha ke vi]
**haltia rahan hakevi;**
fairy of-money seeks
*A fairy seeks money;*

[ˈmi nuna] [ˈon: ne ni] [ˈma ka si]
**minun onneni makasi,**
mine my-luck laid-down
*But my luck slept,*

[ˈhal ti a ni] [ˈhau kɔː te li]
**haltiani haukotteli**
my-fairy yawned
*My fairy yawned*

[ˈki vɛn] [ˈal: la] [ˈkin: nas] [ˈkæːs: sæ]
**kiven alla kinnas käässä,**
of-rock under mitten in-hand
*Under a rock with mittens on,*

[ˈha vun] [ˈal: la] [ˈhat: tu] [ˈpæːs: sæ]
**havun alla hattu päässä.**
of-twig under hat on-head
*Under a twig with a hat on.*

[ˈbɪs kɔ] [ˈon: ni] [ˈs ta mi nɛn]
**Oisko onni ostaminen,**
could-be luck buying
*If you could buy luck,*

[ˈlyk: kυ] [ˈtiel tæ] [ˈlɔy tæ mi nɛn]
**lykky tieltä löytäminen,**
luck from-road finding
*Find luck on the road,*
ostaisin paremman onnen,
I would buy better of-luck
I’d buy better luck,

panhan onnen pois panisin,
of-bad of-luck away I would put
I would put bad luck away,

selin seinähän sitoisin,
back-toward into-wall I would bind
I would bind its back to a wall,

pääin panisin patsahasen,
towards I would attach into-pillar
I would tie it to a pillar,

siinä vitsoin vinguttaisin,
there switches I would howl
There I would make switches howl,

nahkaruoskin naukuttaisin,
leather-whips I would snap
I would snap leather whips,

kantaisin vilua vettä
I would deliver chilly water
I would pour cold water

kovon onnen olkapäille.
of-hard of-luck to-shoulders
On bad luck’s shoulders.
Oisko onni ostaminen!
could-be luck buying
*If you could buy luck!*
Whoever heard my singing,

Thought I had been drinking beer,

My usual bock beer,*

Shouting in drunkenness,

Whistling because of the booze.

I don’t shout out of drunkenness,

Sing because of liquor,
huuan mie humalattaki,
I-shout I without-drunkenness
*I shout without being drunk,*

ja vihellän viinattaki.
and I-whistle without-liquor
*And I whistle without liquor.*

Laulan ilman lainehilta,
I-sing of-air from-waves
*I sing on waves of air,*

vetoselta vierettelen,
from-waters I-sing
*I sing on the waters,*

jott’ on iltani kuluisi,
that is my-evening would-pass
*To pass my evening,*

aamuni ali menisi,
my-morning under would-go
*To make my morning go by,*

huopeneisi huomeneni.
would-ease my-morning
*To make my morning easy.*

*Neither I nor Minna Sorell could translate *taaria tavanneheni* accurately. In the Sell translation this line is translated as “taken some bock beer.” *Tavanneheni* may be related to the word *tavallinen*, which means “usual,” or *tavanomainen*, which means “customary.” It may also be related to *tavata*, which has several meanings, the most likely of which in this context being “to be accustomed to.”*
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49. Kaks’ oli meitä kaunokaista / We Two Were Beautiful /
[kaks] ['kak] ['mei tae] ['kau no kais ta]
Book 2:55 (Girl)
Range: Eb4 – Ab5

Kaks’ oli meitä kaunokaista,
two were us beautiful
We two were beautiful,

tällä saarella kanoa,
here on-island sweethearts
Sweethearts here on this island,

ja joella joutsenutta,
and on-river swans
Swans on this river;

yhen muotoiset molemmat.
of-one shaped both
Both of one kind.

Käsikkähä me kävimmä,
hand-in-hand we we-went
We went hand-in-hand,

sormikkaha me sovimma,
fingers-entwined we we-went
We went with our fingers entwined,

rinnan riiihuonehesen,
in-parallel into-threshing-house
Into the threshing house,
kilpoa kiven etehen.
racing of-rock into-front
Racing to the rock front.

Kaks’ oli meitä kaunokaista,
two were us beautiful
We two were beautiful,

oli kun kanan pojaista;
were as chicken children
We were like chicks;

pois on mennyt meistä toinen,
away is gone from-us second
One has gone away from us,

toinen suuresti surevi,
second greatly mourns
The other mourns greatly,

itkevi ikänsä kaiken,
crying life of-all
Weeping her whole life,

ajan kaiken kaihoavi.
of-time all languishes
Languishes all the time.

Vielä toivoisin tulevan,
still I-would-hope of-future
I would still hope for the future,

toki kerran kerkäävän,
surely once arrive
Once more surely to return,
kun ois ottanut evästä,
if could-be taken packed-lunch
If he had taken food with him,

syönyt lähtöruokiahan,
eaten departing-food
Eaten a departing meal,

mennynnä merien taaksi,
gone of-sea overseas
Gone overseas,

maille ouoille osannut.
to-lands to-strange not-known
To strange, unknown lands.

Tulee mies merentakainen,
comes man or-sea-behind
A man comes from over the seas,

ei, ei tule turpehen alainen.
not not comes into-sod below
But not, he does not come who is below the sod.
50. Saisinko käeltä kielen / Had I the Cuckoo’s Tongue / 
['sai siŋ kɔ] ['kæ ɛl tæ] ['kie lɛn]
Book 1:50 (No Gender)
Range: E4 – G5

[kuk: ku a] ['kæ ke sin] ['kæl kɔ]
Kukkua käkesin kälkö,
to-cuckoo I-wanted poor-one-?
If I, poor one, wanted to cuckoo,*

[lin tu] ['lau lo a] ['lu pa sin]
lintu lauloa lupasin;
bird to-sing I-undertook
To sing like a bird;

[sai siŋ kɔ] ['kæ ɛl tæ] ['kie lɛn]
saisinko käeltä kielen,
I-could-get from-cuckoo tongue
Had I the cuckoo’s tongue

[kuk: ku jɔl tɔ] ['kulɔ ku ,tɔɾ vɛn]
kukkujalta kulkutorven,
from-cuckooer throat-pipe
The cuckoo’s throat,

kukkuisin jokaisen kuusen,
I-would-cuckoo in-every of-spruce
I would sing in every spruce tree,

[jɔ ka] ['lɛh tɔ] ['lei kin] ['lɔi sin]
Joka lehto leikin löisin.
every grove I-play play
In every grove I would frolic.

Tuolla kukkuisin kovemmin,
there I-would-cuckoo with-greater-intensity
There I would sing more loudly.
Kuss' on kurjat kulkemassa,
where is miserable walking
Where the miserable walk,

[Vai vai set] [Va el ta mas: sa]
vaivaiset vaeltamassa,
troubled wandering
The troubled wander,

[Huc lcl: li set] [Hor ju mas: sa]
huolelliset horjumassa,
worried staggering
Worried stagger,

[Mart a hat] [Ma te le mas: sa]
martahat matelemassa.
dead crawling
Dead crawl.

[Mis te] [Tun: nen] [Huc lcl: li sen]
Mistä tunnen huolellisen?
how I-know worried
How do I know the worried?

[Tucc ta] [Tun: nen] [Huc lcl: li sen]
Tuosta tunnen huolellisen:
from-that I-know worried
This is how I know the worried:

[Huc lcl: li nen] [Huc kca a vi]
huolellinen huokoavi,
worried exhales
The worried person sighs,

[Huc le ton] [Hu he le vi]
huoleton huhuelevi.
without-worry calls
The carefree calls out.

*Neither I nor Minna Sorell were able to accurately translate the phrase kukkua käkesin kälkö. The verb kukkua means “to cuckoo,” but neither of the other words in the phrase appeared in any dictionary. Käkesin appears to be a past tense verb in the first person,
singular. *Kälkö* contains the interrogative ending “-kö,” which may be translated as “if” or as a question. Sell translated this phrase as “I, poor one, wanted to cuckoo.” In my translation I have taken the interrogative into account by adding “if” to Sell’s translation.
51. Tuuti, tuuti tummaistani / Hushaby, sleep my dark one /
[ˈtuː ti] [ˈtuː ti] [ˈtuː: mais ta ni]
Book 2:178 (Woman)
Range: C4 – E5

[Tuuti, tuuti tummaistani,
hushaby hushaby my-dark-one
Hushaby, sleep my dark one,

[tum: mai ses: sa] [tu: tu ses: sa]
tummaisessa tuutusessa,
in-dark in-cradle
In your dark cradle,

[tum: mai sel: la] [tu: ti ja: la]
tummaisella tuutijalla,
at-dark at-sleeper
Sleep in the darkness,

[tum: mai sen] [tu van] [si ses: sa]
tummaisen tuvan sisässä!
darkness of-cottage inside
Inside the dark cottage!

[tu: ti] [las ta] [ˈtuː ne la han]
Tuuti lasta Tuonelahan,
hushaby child into-Tuonela*
Sleep, child into Tuonela,

[las ta] [laʊ ˈʃen] [ˈsy li hin]
lasta lautojen sylilin,
child of-boards in-arms-of
Child in the arms of the coffin

[al: la] [nur mɛn] [ˈNuː ku ma han]
alla nurmen nukkumahan,
under of-lawn sleeping
Sleeping under the grass,
maan alla makoamahan;
of-earth under lying
Lying under the earth;

Tuonen lasten laulatella,
of-Tuoni of-child to-sing
Tuoni’s* children will sing to you,

Manan* neitojen piellä!
of-Mana of-maidens to-hold
Mana’s maidens will hold you!

Tuonen tuutunen parempi,
of-Tuoni cradles better
Tuoni’s cradles are better,

Manan kätkyt kaunosampi,
of-Mana cradles more-beautiful
Mana’s cradles more beautiful,

etevämmät Tuonen eukot,
more-gifted of-Tuoni women
Tuoni’s women are wiser,

paremmat Manan miniät,
better of-Mana daughters-in-law
Mana’s daughters-in-law are better,

tupa suuri Tuonelassa,
house large in-Tuonela
A house is large in Tuonela,

Manalla majat avarat.
at-Mana cabins spacious
Mana’s cabins are spacious.
In Finnish mythology, *Tuonela* is the underworld, which is governed by the god Tuoni, also called Mana.
Vähä ilo emottomalle käestä / Little Joy Has the Motherless From the Cuckoo / [ˈvæ hæ] [ˈli bɔ] [ˈɛ mot: tɔ mɔl: ɬɛ] [ˈkæ ɛs tæ]

Book 1:61 (No Gender)
Range: D4 – G5

[kæ kɪ] [ˈkuk: kui] [ˈkuiː si kɔː sɑ]
Käki kukkui kuusikossa,
cuckoo cuckooed in-spruce
*The cuckoo called in the spruce tree,*

[kæ kɪ] [ˈkuk: kui] [ˈlɪn tu] [ˈlau lɔi]
käki kukkui, lintu lauloi,
cuckoo cuckooed bird sang
*The cuckoo called, the bird sang,*

[kuk: kui] [ˈmuiː ɛn] [ˈkʊ.ɪ ta vɑk si]
kukkui muien kuultavaksi,
cuckooed of-others to-hear
*He cuckooed for others to hear,*

[ˈau tuːl: lɪs tɛn] [ˈi ˈɔk sɪ]
autallisten iloksi,
of-blessed to-joy
*For the joy of the blessed,*

[ei] [ˈmi nul: ɬɛ] [ˈmɪl: ɬɔin kɑ nɑ]
ei minulle milloinkana,
not to-me ever
*Never to me,*

[ei] [ˈkʊ ku] [ˈa jas tɔ] [ˈsiː tæ]
ei kuku ajasta siitä,
not cuckoo from-time thence
*Did not cuckoo from that time on,*

[kʊn] [ˈkɛr: ɬɑn] [ˈɛ mɔ ni] [ˈkʊn li]
kun kerran emoni kuoli,
when once my-mother died
*When my mother died,*
The beautiful one who bore me fell.

Let not the motherless child.

May you never

Listen long to the cuckoo

From the day side of the hill:

When the cuckoo calls,

So the heart leaps,

The heart ignites to fire,

The head bursts into flame.
Elköhön emoton lapsi, 
let-not motherless child 
Let not the motherless child.

elköhön sinä ikänä 
let-not you never 
May you never

kuunnelko kevätkäkeä 
listen spring-cuckoo 
Listen to the spring cuckoo

pohjan puolelta mäkeä: 
of-north from-side hill 
From the north side of the hill:

itku silmähän tulevi, 
weeping into-eye comes 
Tears come into the eye,

veet poskille valuvi, 
waters to-cheeks flow 
Water flows on the cheeks,

heriämmät hernetaarta, 
more-abundant peapod 
More abundant than peas,

paksummat pavun jyveä; 
thicker of-bean grain 
Thicker than a bean;
kyynärän ikä kuluvi,
of-cubit age goes-by
One ages a cubit,

vaaksan varsi vanhenevi,
of-span body ages
The body ages a span,

kuultua kevätkäkösen.
listening spring-cuckoo
Listening to the spring cuckoo.

53. Kuusen juuret kuivettuvat / The Spruce’s Roots Dry Up /
[ˈku: sɛn] [ˈjuː ret] [ˈkui vɛt: tu vat]
Book 1:42 (No Gender)
Range: D4 – F5

[Kuusen juuret kuivettuvat,]
of-spruce roots dry-up
*The spruce’s roots dry up,*

[vaːn] [ɛi] [ˈkui vu] [ˈkɪ: ne ɬe ni]
[vaan ei kuivu kyyneleː;]
but not dry my-tears
*But my tears do not dry up;*

[ˈme ret] [ˈsuː ret ki] [ˈsu la vat]
[meret suuretki sulavat,]
seas large-even melt
*Even great seas melt,*

[ɛi] [ˈsu la] [ˈmi nun] [ˈsu ru ni]
[ei sula minun suruni.]
not melt mine my-grief
*My grief does not melt.*

[ˈmi tæ] [vɔin] [ˈmi næ] [ˈpɔ ɬi nɛn]
[Mitä voin minä poloinen,]
what can I wretched
*What can I, wretched one,*

[ˈku tæ] [tæi an] [ˈkur ja] [ˈrauk: kɑ]
[kuta taian kurja raukka]
the I-able-to-do miserable wretch
*What can I, miserable wretch, do*

[ˈtæ mɛn] [ˈsuː ɬɛn] [ˈhuc ɬɛn] [ˈkansː sa]
[tämän suuren huolen kanssa]
this of-great of-worry with
*With such great worry*
ja suuren surun keralla?
and of-great of-grief at-once
And such great grief all at once?

Suru särkevi syämen,
grief breaks of-heart
Grief breaks the heart,

huoli vatsan halkasevi.
worry abdomen splits
Worry splits the stomach.

Tulisko kevätki kerran,
if-would-come spring once
If spring would once come,

talven kanta katkaisi,
of-winter position would-be-broken
Winter’s position would be broken,

ehkä koito kuolisinki,
maybe miserable I-would-die
Perhaps I, miserable one, would die,

katkaisinki katala.
I-would-be-broken despicable
I, despicable one, would be broken.

Lehti puuhun, ruoho maahan,
leaf into-tree grass onto-land
The leaf goes into the tree, grass to the ground,

minä marras maan rakohon,
I dead of-land into crevice
I, dead, into a crack in the land,
[ˈmi nɛ] [ˈtʊkː ka] [ˈtʊŋ ne lα hαŋ]
minä toukka Tuonelahan,
I worm into-Tuonela*
I, a worm, into Tuonela*;

[ˈmi nɛ] [ˈtui ma] [ˈtʊɾ pɛ hɛ sɛn]
minä tuima turpehesen.
I grim into-sod
I, grim, into the sod.

*In Finnish mythology, Tuonela is the underworld or the land of the dead.
54. Pah’ on orjana eleä / It is Bad to Live as a Slave / [pah] [on] [‘or ja na] [‘e le æ]
Book 1:76 (No Gender)
Range: A#3 – E5

[pah] [on] [‘or ja na] [‘e le æ]

Pah’ on orjana eleä,
bad is as-slave to-live
It is bad to live as a slave,

[kæv æ] [tɔi sæn] [kæs ky læis: sæ]
käyä toisen kääskyläissä;
to-go of-other upon-command
To follow another’s command;

te:n [mæ] [tɔø tæ] [tyɔn] [’a jal: la]
teen mä työtä työän ajalla,
I-do I work of-work at-time
I do work at work time,

[væ:n næn] [hɔr ti æn] [væ el: læ]
väännän hartian väellä,
I-turn of-shoulder might
I use the power of my shoulder,

[tæy tæn] [kæs kyt] [kan: næn] [væs kyt]
täytän kääskyt, kannan vääskyt,
I-fill orders I-carry bags
I fill orders, I carry bags,

[kær sin] [kæs næi set] [’la pi øt]
kärsin kääsnäiset lapiot,
I-endure dirty shovels
I endure dirty shovels,

[ei] [ɔ:] [’hɔ væ] [’si: tæ kæ næ]
ei oo hyvä siitäkänä,
not is good from-it
Still it is not good,

[’tuɔs tɔ ka na] [tuɔn] [’pa rem pi]
tuostakana tuon parempi,
even-there of-that not-better
Even so it is no better,
torutahan torkunnasta,  
scolded from-drowsing  
*I am scolded for being sleepy.*

manataan makoamasta.  
cursed from-lying-down  
*Cursed for resting.*
55. Soria sotahan kuolla / Beautiful To Die In War / ['sɔə ri a] ['sɔə ta han] ['kuɔː la]
Book 2:265 (Boy)
Range: C4 – E5

[su ku] [su: res ti] [su re vi]
Suku suuresti surevi,
family greatly grieves
My family greatly grieves.

[la ji] [‘kaik: ki] [‘kai hɔ a vi]
laji kaikki kaihoavi,
kind all sorrow
My kind all mourn,

[hei mɔ ,kun ta] [hel: leh ti vi]
heimokunta hellehtivi,
family-community pity
My kinfolk show pity,

[sa: va ni] [mi nun] [sɔ ta han]
saavani minun sotahan,
my-get mine to-war
My going to war,

[ty kin] [su: rən] [su:n] [lɛ te hɛn]
tykin suuren suun etehen,
of-cannon large of-mouth in-front
In front of the large mouth of the cannon,

[rau ta ,kir nu jen] [‘ki ta han]
rautakirnujen kitahan;
iron-churns into-throat
Into the throat of iron machines;

[soɾ tu van] [sɔ ta ti birl: la]
sortuvan sotatiloilla,
I-collapse on-state-of-war
I collapse on the battlefield,

[vai nɔ ,teil: læ] [vai pu va ni]
vainoteillā vaipuvani.
on-persecution-road I-sink
I sink on the road of persecution.
Vaan elä sure sukuni,
but don't grieve my family.

But don't grieve my family,

kaihoa lajini kaunis;
sorrow my kind beautiful.

Sorrow my beautiful folk;

en mä silloin suohon sorru,
not I then into swamp fall.

Then I won't sink into the swamp,

enkä kaau kankahalle,
nor fall into moor.

Nor fall on the moors,

kun minä sotahan kuolen,
when I in battle die.

When I die in battle,

kaaun miekan kalskehesen.
I fall of sword clanging.

I’ll fall with sword clanging.

Soria on sotainen tauti,
beautiful is warlike disease.

The disease of war is beautiful,

soria sotahan kuolla,
beautiful in war to die.

It is beautiful to die in war.
hemme miekan helskehesen:
sweet of-sword jingling
Sweet the clashing of swords:

äkin poika pois tulevi,
quickly boy away comes
The boy comes away quickly,

potematta pois menevi,
without-ailing away goes
Goes away without ailing,

laihtumatta lankiavi.
without-losing-weight falls
Falls without losing weight.
56. Oi Ukko, ylinen Herra / Oh Ukko, supreme Lord / 
Book 2:327 (Man)
Range: C4 – Eb5

Oi Ukko ylinen herra,
oh Ukko (Old Man) supreme lord
Oh Ukko, supreme Lord,

[ˈtai və hɔːliː nɛn] [ˈjuː ma la]
taivahallinen Jumala,
heavenly god
Heavenly God,

[ˈtuːkə] [ˈkɛr tə] [ˈrɑ jɑːlː ˈle] [ˈrɔu hɑ]
tuo kerta rajalle rauha,
bring once to-border peace
For once bring peace to the border,

[ˈsuː mɛ hɛn] [ˈsu la] [ˈsɑ vɪŋ tɔ]
Suomehen sula sovinto,
into-Finland fuse reconciliation
Bring reconciliation to Finland,

[ˈrɔu hɑ] [ˈrɔu kɔiːlː ˈle] [ˈrɑ ˈjɒilː ˈle]
rauha raukoille rajoille,
peace to-poor-thing to-borders
Peace to the poor borders,

[ˈsa nɑ] [ˈkau nis] [ˈkɑr ja la hɑn]
sana kaunis Karjalahan!
word beautiful to-Karelia*
Beautiful word to Karelia*!

[kun] [ˈtɔi sɪt] [ˈrɑ jɑːlː ˈle] [ˈrɔu hɑn]
Kun toisit rajalle rauhan,
when if-you-give to-border peace
If you give peace to the border,
Suomehen hyvän sovinnon,  
into-Finland good reconciliation  
*Good reconciliation to Finland,*

viel' ois miestä mielehistä,  
still would-be man agreeable  
*There would still be a good man,*

suitor gracefully-worded  
*A sweet talking suitor,*

to-be-plowman, to-be-sower,  
*To be a plowman, to be a sower,*

of-seed to-be-scatterer  
*To be a scatterer of seeds;*

weeping not would-be-heard in-alleys  
*No weeping would be heard in the alleys,*

lamentation of-sheds in-tops  
*Lamentation in the roofs of the sheds,*

groves not to-lawn would-spread  
*Groves would not spread into grassland,*

pine saplings into fields.
Vihko 8

57. Armas arkussa ajavi ......................................................................................... 225
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57. Armas arkussa ajavi / My beloved rides in a coffin /
['ar mas] ['ar kus: sa] ['a ja vi]
Book 2:52 (Girl)
Range: C4 – G5

['mui en] ['tur va set] ['tu le vat]
Muien turvaset tulevat,
of-others protections they-come
Others’ protectors come,

['ar ma hai sen sa] ['a ja vat]
armahaisensa ajavat,
their-beloveds they-ride
Their dear ones ride,

['ta hi] ['on] ['tur van sa] ['tu vas: sa]
tahi on turvansa tuvassa,
or is their-protection in-house
Or their protectors are at home,

['ar ma hat] ['ka tok sen] ['al: la]
armahat katoksen alla:
beloveds of-roof below
Their dear ones under the roof:

minun ei turva tullekana,
mine not protection comes
My protector does not come,

['ar ma ha ni] ['ei] ['a ja ne]
armahani ei ajane.
my-beloved not rides
My dear one does not ride.

Eipä liiku linnuistani,
not move my-bird
My bird does not move,
näy ei näätähättuistani,  
not-seen isn’t my-marten-hatted-one

Walking in alleyways,  

Walking along a fence;  

My darling goes in the withered grass,  

My beloved rides in a coffin,  

My protector is in the sod,  

Beloved below the church fence,  

Loving the fence.
Oli mulla muoto muinen,
I had nature time-past
*In the past I had a nature*,

Oli muoto muien rinnan,
was nature of-other in-parallel
*Had a nature just like others’*

Kun ma notkuin nuorempana,
when I fooled-around at-a-younger-age
*When I was young and fooled around,*

Kasvoin heinän karvallisna.
grew of-hay hairy
*Grew hairy like hay.*

Hyvää oli lapsen lassa olla
good was child in to-be
*It was good to be a child*

Hyvän vanhemman varassa;
good elder supported-by
*Supported by a good elder;*

I kävä isättä olla,
bad without-father to-be
*It is bad to be without a father,*
Strange to live without a mother,

Much trouble without an elder:

A cabin is dark without a father

Even though the sun may shine,

A corner is dark without a mother,

Even though the moon may shine.
59. Sanoissa kuluva / Worn Out By Words / ['sa nois: sa] ['ku lu va]

Book 1:69 (No Gender)
Range: E4 – F#5

['en] ['ku lu] ['mi nae] ['kut suis: sa]
En kulu minä kutsuissa,
I-not wear-out I in-invitations
Invitations do not wear me out,

['en] ['va koi s: sa]
enkä vanhene vakoissa;
nor aging in-bushel
Nor aging bushels;

['ku lun] ['ku vi s: sa] ['sa nois: sa]
kulun kuivissa sanoissa,
I-wear-out in-dry in-words
It is dry words that wear me out,

['va syn] ['sil maen ,vaen te lois: sa]
väsyn silmänvääntelöissä.
I-tire in-eye-twisting
I grow tired of rolling eyes.

['sa nat] ['pae:: lê ni] ['sa ta vat]
Sanat päälleni satavat,
words to-my-head rain
Words rain down on my head,

['pu he:t] ['pu to e lê vat]
puheet putelevat;
speeches fall
Speeches drop down;

['kaik: ki en] ['sa nat] ['sa kô vat]
kaikkien sanat sakovat,
of-all words thicken
Words of all thicken,

['jô ka hi sen] ['joo net] ['kaep pi]
jokahisen juonet käypi,
of-everyone schemes operate
Everybody works schemes,
kun tuimat tulikipunat,
as grim fires-red
Like grim red fire,

[ta hi] ['rau tai set] ['ra ke het]
tahi rautaiset rakehet,
or iron hails
Or hail made of iron,

[pæ:l: le] ['lap sen] ['ar mot: to man]
päälle lapsen armottoman,
to-head of-child without-grace
Onto the head of an orphan child,

[le mot: to man] ['en sim: mæis: sæ]
emottoman ensimmäissä.
of-motherless in-first
First on the motherless.

Niin on suuta suukkimassa,
so is mouth mouthing
So they reprimand,

[læu kə a] ['le put: ta mas: sa]
leukoa leputtamassa,
chins reposing
Repose their chins,

kun on suuret suolakopsat,
as is great salt-baskets
Like the great salt baskets,

lemon palkehet parahat;
of-devil bellows best
The devil's best bellows;
ei oo ken sanan sanoisi,
not is who of-word would-say
*There is no one who would say a word,*

'san nan' ['puː lɛn kɑːn] ['pu hui si]
sanan puolenkaan puhuisi
of-word half would-speak
*Half a word would speak*

'pu lel tə ni' ['puh ta hal ta]
puoleltani puhtahalta,
from-my-side from-clean
*On my pure behalf,*

'vie rel tæ' ['vi at: tɔ mal tɔ]
viereltä viattomalta.
from-beside from-innocence
*For my innocence.*
60. Ikuinen suru / Eternal Grief / [i kui ne:n] [su ru]
Book 1:58 (No Gender)
Range: F#4 – G5

[kæ ki] [kuk: ku a] [kæ ke si]  
Kääki kukkua käkesi  
cuckoo to-cuckoo your-cuckoo  
The cuckoo, your cuckoo, called

[ma:le] [tæl: le] [tul tu an sa]  
maalle tälle tultuansa,  
to-land to-this came  
Came to this land,

[læ ki] [lau lo a] [lu pa si]  
lintu lauloa lupasi  
brd to-sing promised  
The bird promised to sing

[le:n: net: ty æn sæ] [le høl: le]  
lennetyänsä leholle.  
flown to-grove  
Flew to the grove.

[ku ku] [ku ku] [kul ta ,lin tu]  
Kuku, kuku kultalintu,  
cuckoo cuckoo golden-bird  
Cuckoo, cuckoo, golden bird,

[lau le le] [ho pi a ,lin tu]  
laulele hopialintu,  
sing silver-bird  
Sing, silver bird,

[jøt:t] [øn] [ai ka ni] [ku lui si]  
jott’ on aikani kuluisi,  
that is my-time could-pass  
That my time may pass,

[se kæ] [vi:k ko] [vie ræh tæi si]  
sekä viikko vierähtäisi,  
and week could-elapse  
And the week may go by,
sulaisi syän suruinen,
would-melt heart grieving  
Would melt a sorrowful heart.

hautuisi haluinen rinta.
would-infuse longing breast  
Would infuse a longing heart.

Ei multa sinä ikänä,
not from-me as-it for-life  
Not from me, never,

poloiselt’ ei polvenani 
from-wretch not my-generation  
Not, wretched one, from my lifetime

suru syöimestä katoa, 
grief from-eating vanish  
Grief disappear from eating me,

mure mielipuolestani. 
grief from-my-insanity  
Grief from my insanity.

En minä sinä ikänä, 
I-not me as-it never  
I will never,

en poloinen polvenani 
not wretched as-my-generation  
Not, wretched one, in my generation
surutont' en suuta syötä,
without-grief I-not mouth feed
_I will not feed a sorrowless mouth_

varutonta vartta suori,
carefree body straighten
_Straighten a carefree body,

kanna päätä kaihatonta,
carry head without-longing
_Carry my head without longing,

ikävätöntä elätä.
one-without-regret sustain
_Sustain one who has no regret._
Omat on virret oppimani / I Have Learned My Own Verses /


Book 2:280 (Man)

Range: E4 – E5


Omat on virret oppimani,

own are verses my-learned
I have learned my own verses,

[‘on samani sanaset,

own my-gotten words
Gotten my own words,

[‘tie ‘paon lis ta] [‘tem po ma ni]

tiepuolista tempomani,

from-road-sides my-jerked
I grabbed them from the road sides,

[‘ri su kois ta] [‘ri: po ma ni]

risukoista riipomani,

from-thickets my-pulled
I pulled them from the thickets,

[‘pa ju kois ta] [‘poi mi ma ni]

pajukoista poimimani,

from-willows my-picked-up
I plucked them from the willows,

[‘ve sos ta] [‘ve te le ma ni]

vesoista vetelemäni,

from-sprouts my-pulled
Pulled them from the sprouts,

[‘ka ner vos ta] [‘kat ko ma ni]

kanervoista katkomani,

from-heather my-lopped-off
I snapped them off from the heather,
I rubbed them from a head of hay.

When I was a young shepherd,

A child looking after the cattle,

On honeyed hillocks,

On golden knolls,

On colorful rocks,

On glossy stones;

The wind brought a hundred words,

The air brought a thousand,
Virret aaltoina ajeli,
verses as-waves drifted
*Verses drifted like waves.*

Laulut läikkyi lainehina.
songs spilled as-waves
*Songs splashed like waves.*

Ne minä kerälle käärin,
I wrapped them up into a ball,
*I wrapped them up into a ball.*

Sykkylrälle syylättelin,
I threw into a tangle,
*Throw into a tangle.*

Panin aitan parven päähän
I put of-barn of-loft into-top
*I put them up in the barn loft*

Kukkarohon kultaischen,
into-purse golden
*In a golden purse*

Rasiahan rautaischen,
into-box iron
*In an iron box,*

Vaskisehen vakkasehen.
brass into-basket
*In a brass basket.*
Thanks For the Wife

Kiitos emännästä / Thanks For the Wife / [ˈkiːː tɔs] [ˈeː mænː næs tæː]
Book 1:114 (No Gender)
Range: A3 – D5

[ˈkiːː tɔs] [ˈkaʊ ñəi ʃən] [ˈjuː ma lən]
Kiitos kaunoisen Jumalan
thanks beautiful God
Thanks to beautiful God

[ˈeː mænː næs tæː] [tæː:n] [ˈtaː ˈloʊ sen]
emännästä tään talosen!
for-wife this of-house
For the wife of this house!

[ˈtæː mæn] [ˈruːə an] [ˈlaitː taː mas ta]
Tämän ruoan laittamasta,
of-this of-food cooking
Who cooks this food,

[ˈtæː mæn] [ˈpɔːv tæn] [ˈtæːvtː tæː mæs tæː]
tämän pöyän täyttämästä
of-this of-table filling
Who fills this table

[ˈliː ðiː lə] [ˈliː ha mu ruilː la]
liioilla lihamuruilla,
excessive meat-crumbs
With plenty of meat,

[ˈkau ne hilː la] [ˈkakː ka rɔilː la]
kaunehilla kakkaroilla.
beautiful loaves
With beautiful loaves of bread.

[ˈhy vɪn] [ɔn] [ˈtɛh nynː næː] [ˈeː mæn tæː]
Hyvin on tehnynnä emäntä,
well is done wife
She has done well,

[kən] [ˈɔm pɪ] [ˈɔ lutː tæː] [ˈpanː nʊt]
kun ompi olutta pannut,
when she-is beer brewed
When she has brewed beer,
siit’ on tehnyt sen paremmin,
she is done of-it better
And she has done even better.

kun on juomahan kutsuttu.
when is to-drink invited
When she has invited people to drink.
63. Miksi en väsyisi / Why Shouldn’t I Tire / ['mik si] ['en] ['væ svi si]

Book 1:125 (No Gender)
Range: C4 – E5

['he pə ne[p kil] ['he[p: нятæh tæ vi]
Heponenki hengähtävi
even-horses breathe
Even horses catch their breath

['mat kan] ['pit käen] ['mən tə æn sæ]
matkan pitkän mentyänsä,
of-journey long going
After a long journey,

['rau ta ne[p kil] ['rau ke ne vi]
rautanenki raukenevi
even-iron dulls
Even iron gets dull

['ke sæ hēi næn] ['lyø tə æn sæ]
kesäheinän lyötyänsä,
summer-hay beating
From thrashing the hay,

['ve tə ne[p kil] ['ve[ræh tæ vi]
vetonenki vierähtävi
waters tumble
The waters tumble

['jo en] ['pol vən] ['juoʃ tu an sa]
joen polven juostuansa,
of-river bend running
Running around the river bend,

['tu lə ne[p kil] ['tui kəh tæ vi]
tulonenki tuikahtavi
fire flashes
Fire flashes

['yom] ['pit käen] ['pa let: tu an sa]
yön pitkän palettuansa;
of-night long burning
Burning through the long night;
niin miks’ en minä väsyisi,
so why not I could-tire
So why shouldn’t I get tired,

miks’ en heikko hengätäisi,
why not feeble could-breathe
Why shouldn’t the feeble take a breath,

miks’ en vieno vierähtäisi,
why not gentle could-tumble
Why wouldn’t the gentle fall,

miks’ en tuhma tuikahtaisi,
why not foolish could-flash
Why shouldn’t the foolish flash,

illan pitkältä iloiltä,
of-evening from-long from-joys
From evening’s long joys,

päivänlaskun laulamilta?
of-day-falling from-singing
From singing at sunset?
64. Siitä sinne tie menevi / The Road Goes From There /
[ˈsiː tæ] [ˈsinː ˈneː] [tɪɛ] [ˈmeː ne vi]
Book 2:277 (Man)
Range: E4 – E5

[ˈlau lun] [ˈtie æn] [eɪk] [en] [ˈlau la]
Laulun tieän, ehk’ en laula,
of-song I-know maybe I-not sing
I know the song, though I may not sing.

[ɔk sɑt] [ˈkɑr sin] [tiɛn] [ˈkoʊ sɔ tin]
oksat karsin, tien osotin,
branches I-trim road I-show
I trim the branches, I show the way,

[ˈnuɔr ri sɔlː le] [ˈnoʊ sɛ vɑlː le]
nuorisolle nousevalle,
to-youth growing
To growing youths,

[ˈkɑn sɑlː le] [ˈkɑ su ə vɑlː le]
kansalle kasuavalle.
to-people growing
To growing people.

[ˈsiː tæ] [ˈsinː ˈneː] [tɪɛ] [ˈmeː ne vi]
Siitä sinne tie menevi,
thereof yonder road goes
The road goes from there,

[ˈrɑ ta] [ˈluː si] [ˈur ke ne vi]
rata uusi urkenevi,
path new begins
A new path begins,

[ˈpa rɛmː milː le] [ˈlau la jilː le]
paremmille laulajille,
to-better to-singers
To better singers,
taitavammille runoille,
to-more-skilled to-poets
To more skillful poets,

nuorisossa nousevassa,
for-youth growing
For growing youths,

kansassa kasuavassa.
for-people growing
For growing people.
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