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### Analysis of the Icelandic Oral Hymn Tradition as Seen in the Twentieth-century Ethnographic Recordings of "Stridsmenn Krist" ("Christ Bears His Cross")

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Honors Thesis

ANALYSIS OF THE ICELANDIC ORAL HYMN TRADITION AS SEEN IN THE  
TWENTIETH-CENTURY ETHNOGRAPHIC RECORDINGS OF  
“STRÍÐSMENN KRIST” (“CHRIST BEARS HIS CROSS”)

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## **Abstract**

The *Hymns of the Passion* are a collection of Icelandic poems (1656-1659) that have been important in Icelandic religious life since the seventeenth century. Until an organ was first brought to Iceland in 1840, hymns were unaccompanied both in church and in the home. Though the words of the hymns were reprinted several times, the musical notation seldom accompanied them, allowing for a strong oral tradition to form. I transcribed 31 field recordings of the hymn “Stríðsmenn Krist” (“Christ Bears His Cross”). I then compared these transcriptions in order to identify rhythmic and melodic variations. The final stage of my research is grouping similar variants to determine possible trends in oral tradition with respect to age or geographic region.

# **Analysis of the Icelandic Oral Hymn Tradition as Seen in the Twentieth-Century Ethnographic Recordings of “Stríðsmenn Krist” (“Christ Bears His Cross”)<sup>1</sup>**

## **Iceland’s Oral Tradition and the *Hymns of the Passion***

As early as the twelfth century, it was common for Icelanders to spend the evenings in storytelling, epic poem reciting, and singing. There were the sagas, recounting of various lives; and rímurs, long epic poems that were chanted at gatherings in the evening.<sup>2</sup>

In the sixteenth century, the Reformation brought about a change to personal spirituality leading to the family prayer time. This was a time in the evening or morning when the family would come together, read books of homilies, have long prayers, and sing together. The singing was a time of involvement for the whole group and carried the family prayer tradition through many centuries.<sup>3</sup>

German chorales were brought into the Icelandic religious repertoire. Even though these chorales brought to Iceland were intended solely for church use, they became prominent in the home as well.<sup>4</sup> The *Graduale*, an Icelandic version of a Danish hymnal, was published in 1594 and became the most popular hymnal. It was printed 19 times with no changes and was “compulsory in Iceland for almost 300 years.”<sup>5</sup>

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<sup>1</sup> I am indebted to Smári Ólason, one of the foremost scholars on Icelandic religious music. He recommended this study to me and helped me narrow down my original topic. He was a motivational force to help with the start of this project.

<sup>2</sup> Pandora Hopkins, “Iceland,” in *The Garland Encyclopedia of World Music* (New York and London: Garland Publishing, Inc., 2000).

<sup>3</sup> Richard F. Tomasson, *Iceland: The First New Society* (Minneapolis: University of Minnesota Press, 1980), 248-249.

<sup>4</sup> *Ibid.*, 247.

<sup>5</sup> Smári Ólason, “Iceland: A Historical Progression of Over 400 Years,” in *Spiritual Folk Singing: Nordic and Baltic Protestant Traditions*, ed. Kirsten Sass Bak and Svend Nielsen (Denmark: AKA-PRINT A/S, 2006), 229.

The *Hymns of the Passion* are a collection of fifty Icelandic poems by Hallgrímur Pétursson. Hallgrímur was born in 1614 to a poor family. Most of his life was lived in poverty.<sup>6</sup> Between 1656 and 1659, during time of relative ease, he wrote the renowned *Hymns of the Passion* or *Passíu Sálmar*.<sup>7</sup> This period of comfort was short due to the fact that he contracted leprosy during the last ten years of his life and died in 1674.<sup>8</sup>

The *Hymns of the Passion* became very popular to the tradition of family prayers.<sup>9</sup> The melodies for the *Hymns of the Passion* were adopted from the imported chorales (*Graduale* 1594). It was not unusual for people to know all of the *Hymns* by heart which was quite an accomplishment: there are a total of 817 verses in the 50 *Hymns*.<sup>10</sup> The hymns remained prominent religious poetry in Iceland ever since<sup>11</sup> and even the tunes were passed on after the family prayer-tradition died away.<sup>12</sup>

Agnes Rothery, author of “Iceland, Bastion of the North,” attributes the popularity of the *Hymns of the Passion* to the resurrection of hope at a time in Iceland’s history when all else seemed lost. There was the Black Death in 1402 that killed two thirds of the population, an English pirate invasion in 1579, an Algerian pirate invasion in 1627, and a smallpox epidemic in 1707 that killed another third. According to her, the *Hymns of the Passion* were a star that “shone with such pure and steadfast light that all over Iceland men took hope.”<sup>13</sup> Another author, Sigurdur Magnússon agrees that the *Hymns of the Passion* are “an eloquent testimony of the predicament of his [Pétursson’s] people during one of the most difficult periods of its history.”

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<sup>6</sup> Arthur Charles Gook, trans., *Hymns of the Passion: Meditations on the Passion of Christ of Hallgrímur Pétursson* (Hallgríms Church, Reykjavík 1966), xiv – xv.

<sup>7</sup> Ibid..

<sup>8</sup> Agnes Rothery, *Iceland: Bastion of the North* (Stratford Place, London: Andrew Melrose, 1952) 36.

<sup>9</sup> Svend Nielsen, “Traditional Hymn Singing in Iceland,” in *Spiritual Folk Singing: Nordic and Baltic Protestant Traditions*, ed. Kirsten Sass Bak and Svend Nielsen (Denmark: AKA-Print A/S, 2006), 251.

<sup>10</sup> Smári Ólason, “The Transformation of Reformation Hymns in Icelandic Oral Tradition,” (2005), 2.

<sup>11</sup> Tomasson, 233.

<sup>12</sup> Nielsen, 249.

<sup>13</sup> Rothery, 35.

Before the eighteenth century, music was an important part of the curriculum in the Latin schools. Students were taught to sing, and in turn led the music in the churches, helping the people learn to sing.<sup>14</sup> Then, in the eighteenth century, there was “a decline in musical literacy [which] resulted in a shift to oral transmission.”<sup>15</sup> So, while “the outlines of the tunes were sung much the same as they had been written down,” modes and rhythms were changed as well as embellishments added.<sup>16</sup> Printings of the *Hymns of the Passion* seldom included the melody. Even while trying to find a melodic source for the *Hymns*, I only located one hymnal (1960) that had the melodies printed with the poems.<sup>17</sup>

According to Pandora Hopkins in *Grove Music Online*,<sup>18</sup> though there are early sources of instruments in Iceland, there is no evidence that the musical instruments were used to accompany vocal performances.<sup>19</sup> There are two documented Icelandic musical instruments, the *fiðla* and *langspil*.<sup>20</sup> The *fiðla* was hardly played after the beginning of the nineteenth century and the *langspil* was used and taught little in the eighteenth century, though at the end of the nineteenth century it was revived shortly and used only in church. Even then, when a manual was printed in 1855 for learning the *langspil*, its author was “more interested in teaching parishioners how to sing psalm tunes than providing a method for *langspil* playing.”<sup>21</sup> Unfortunately, Hopkins and Sigurbjörnsson don’t note whether the instruments were used for liturgical purposes or for hymn singing in the home. Other authors, such as Smári Ólason, clearly state that the *Hymns of*

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<sup>14</sup> Arni Heimir Ingólfsson, “These Are the Things You Never Forget: The Written and Oral Traditions of Icelandic Tvisöngur,” (doctor’s diss., Harvard University, 2003), 197.

<sup>15</sup> *Ibid.*, iii.

<sup>16</sup> Nielsen, 231.

<sup>17</sup> I searched for other printings of the *Hymns of the Passion* with the music, but have no conclusive findings. The printing of the music and lyrics together seems to have been only rarely.

<sup>18</sup> Pandora Hopkins and Thorkell Sigurbjörnsson, “Iceland,” In *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed March 29, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13692>

<sup>19</sup> Hopkins, 49.

<sup>20</sup> The *fiðla* is a two-stringed, bowed zither and the *langspil* is a two- to six-stringed, bowed zither.

<sup>21</sup> Hopkins and Sigurbjörnsson.

*the Passion* were not accompanied and no trained musicians were available to help teach how the songs should sound.<sup>22</sup>

In 1861 there was a new hymnal printed that “changed the ecclesiastical repertoire of tunes radically and led to the gradual disappearance of the old hymn tunes and the old ways of singing from the church service,” including that of the *Hymns of the Passion*.<sup>23</sup> Yet, many people disliked the new hymns and style of singing and on the farms the old melodies and way of singing were preserved.<sup>24</sup> In fact, when after 1870 all churches were being equipped with organs, many in the church felt that the organ was a form of blasphemy. The old melodies were “difficult to arrange and play on the organs” and by the end of the nineteenth century, were being forgotten.<sup>25</sup>

It was at this time, that a new interest was taken to preserve the old melodies and how they had been sung. At the end of the nineteenth century Bjarni Þorsteinsson began transcribing how people were singing in the villages to gain a repertoire of the “old melodies” or old tradition of singing.<sup>26</sup> Many of the melodies collected in these transcriptions were from the *Hymns of the Passion* because they had survived the “longest of the old traditional hymns and people who knew them were still alive, mostly old people who had been born before the turn of the century.”<sup>27</sup>

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<sup>22</sup> Ólason, “The Transformation of Reformational Hymns,” 1.

<sup>23</sup> Nielsen, 250.

<sup>24</sup> *Ibid.*.

<sup>25</sup> Ólason, “Iceland: A Historical Progression,” 240.

<sup>26</sup> Unfortunately, the hymn I am studying was not transcribed.

<sup>27</sup> Ólason, “The Transformation of Reformational Hymns,” 3.



## **Project Description**

The purpose of this study is to analyze the transformation of a hymn melody used for just one of the *Hymns of the Passion*, “Stríðsmenn Krist” (“Christ Bears His Cross”). Between 1926 and 1973 ethnographers and musicologists made over 45 recordings of “Stríðsmenn Krist.” I will seek to determine if the oral tradition, as captured in these recordings, shows any changes of pitch or rhythm. I am also grouping recurring variants and looking for correlations between musical changes and age or geographic region.

This project is unique in that it is expounding on a topic that has hardly been written about. There is little published material about some of the most cherished hymns of the country. In analyzing sound recordings from the last 100 years, I am doing a raw analysis of the material with very few sources to guide me in how others have analyzed the same material. The only other project (of which I am aware), that deals specifically with these hymns, is Smári Ólason’s unpublished material “The Transformation of Reformational Hymns in Icelandic Oral Tradition.”<sup>28</sup> In his study, he covers all fifty hymns and analyzes modal changes. He is also studying embellishments. Because many of the melodies have been embellished, he divides the number of notes in the “original” melody by the quantity of notes in the embellished variants to find the ratio of their relationship.

Again, my project is different because it analyzes the Icelandic oral tradition by looking at variants of a single hymn and any correlations that might be found with geography and age of singers.

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<sup>28</sup> Smári Ólason, “The Transformation of Reformation Hymns in Icelandic Oral Tradition,” (2005).

## Literature Review

My study analyzes field-recorded variants of a published melody and seeks to determine if there are any ethnographic correlations. Because there are few sources about Icelandic folk and hymn music, I have also looked into sources that are about oral tradition in other contexts.

Árni Heimir Ingólfsson has studied the oral tradition of Icelandic *tvísöngur*, a religious and non-religious style of folk singing that is characterized by two voices sung in parallel fifths.<sup>29</sup> His study looks at how this genre of music was passed on since it was first recognized in Iceland. Since his research covers the *tvísöngur* traditional singing from the late fifteenth century through the late eighteenth century, many of his sources include written references to the musical genre, rather than the music itself. Most of his musical analysis relies on *Íslensk Þjóðlög*, an anthology of folk music published by Bjarni Þorsteinsson. While the anthology is extensive, and there are references to the *Hymns of the Passion*, the anthology is made of mostly folk music, not religious, and there are no transcriptions of the melody being studied here.

John Spitzer wrote an article called “Oh! Susanna: Oral Transmission and Tune Transformation,” that looks at an American ballad and how it has changed.<sup>30</sup> But rather than look at what has changed, the study was more focused on identifying the original “correct” version. The melody being studied in this article finds its origin in the late 1800s, making it much easier to trace its transformation over the years than a melody that was written in the 1600s.

“The Musical Ear: Oral Tradition in the USA” by Anne Dhu McLucas deals not only with changes in orally transmitted melodies, but it also looks at the part the brain and memory

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<sup>29</sup> Árni Heimir Ingólfsson, “These Are the Things You Never Forget: The Written and Oral Traditions of Icelandic *Tvísöngur*” (doctoral dissertation, Harvard University, 2003).

<sup>30</sup> John Spitzer, “Oh! Susanna: Oral Transmission and Tune Transformation,” *Journal of the American Musicological Society* 47, no. 1 (1994).

play in the process of oral transmission.<sup>31</sup> The book gave an overview of musical genres that are orally transmitted in the United States, such as Native American music, Appalachian music, and Jazz. While most of the analysis of the music was done with raw recordings, only one recording from each genre of music was selected. The analysis of these music genres covered current written versions and how in performance, purposeful variations are made on the written version.

In Leo Treitler's "With Voice and Pen," he studies oral transmission in medieval times, which is more akin the atmosphere of music in Iceland for the period I am studying.<sup>32</sup> The author is only able to analyze variants in notation, since there are no recordings from that time available. My project is unusual in that I am studying the oral tradition of music in Iceland when written transmission was either not available or not widely used, and yet in a recent enough past that there are recordings that I can study. Also, in my study I seek to find possible ethnographic correlations to those variants that are found due to the oral transmission.

## **Methodology**

During the twentieth century several Nordic musicologists (Hallfreður Örn Eiríksson, Thorkild Knudsen, Helga Jóhansdóttir, Jón Samsonarson, Þórður Tómasson, Helga Jóhannsdóttir, Svend Nielsen, and Njáll Sigurðsson) traveled around Iceland making recordings of the *Hymns of the Passion* from people who still remembered how they had been taught to sing the songs. These recordings are stored at the Arni Magnusson Institute, an institution for preserving the history and cultural heritage of Iceland. I contacted the institute for any archival information on the *Hymns of the Passion*.

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<sup>31</sup> Ann Dhu McLucas, *The Musical Ear: Oral Tradition in the USA* (Burlington, VT: Ashgate, 2010).

<sup>32</sup> Leo Treitler, *With Voice and Pen: Coming to Know Medieval Song and How it was Made* (Oxford University Press, 2003).

I received 49 tape recordings that had been digitized, though only 31 were usable. Five of the recordings were poorly recorded and inaudible.<sup>33</sup> Four of the recordings had indistinguishable melodies (For example: the person sang the whole hymn with almost no variations on one note).<sup>34</sup> There were seven recordings where the person singing performed a different song by mistake.<sup>35</sup> All of the recordings are sung by people age 50 and older, most of who were in their 70s, 80s, and 90s.

Because the melody has been printed so few times together with the text of the *Hymns of the Passion*, and since the written melody has been relatively unchanged over the centuries, I am using the 1960 printed version as a comparative foundation for any variations in the transcribed melodies. For the purpose of this study, the melody will be described as having three main phrases, each consisting of two sub-phrases.

First I transcribed the recordings using Western notation, which is appropriate to the musical style of the *Hymns of the Passion*. Iceland is part of Europe and adopted the Western style of notation in its earliest written music. I then began to interpret what was being sung. I used a scale-degree numbering system that labels notes based on their relation to the root or tonic note (see example 1). In the example below, the singer in recording 22913 started out in the key of B major, and then shifted before the end of the first phrase to key of Bb major. Clear parallels can be seen between the printed version and the field recording, although 22913 is a variant in that it is in the Lydian mode.

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<sup>33</sup> See recording numbers 23050, 28733, 34586, 34591, and 35843. These recordings are not included in the transcriptions in the appendix.

<sup>34</sup> Recording numbers 18998, 22153, 23470, and 27850.

<sup>35</sup> There were six recordings of another melody. The melodic line had a different contour and even the musicologist recording kept questioning if the person was singing the correct melody (sometimes the person singing even stated it was not the correct tune). See recording numbers 19842, 23655, 25176, 29406, 25312, 25313, and 38750.

**EXAMPLE 1**

1960 v. 1 b3 1 b7 b3 b3b3 4 5 4 4 b6 5 4 4 5 4 b3 b3

22913 1 2 3 2 1 7 3 3 2 1 7 3 3 3#4 5 3 #4 5

Singing in B Major Singer transposed inadvertently to Bb Major

This method helps when there is a recording in which the singers seems to change keys in the middle of the song. The singer may not have perfect pitch and may unintentionally transpose the song without knowing it. The scale degrees allow me to see if that is the case, or if the singer is just singing another version of the song (in the above example, the singer is doing both, changing keys, and singing a variant).

Notating a non-professional’s rendition of a tune from memory brings up the question of how reliable their version is. Are they remembering it correctly? Are they capable of singing in tune? Did they always sing in parts and therefore not really sing the melody?<sup>36</sup> But then the question could also be asked, could their out-of-tune singing, or harmonic singing, have led to transformed melodies for future generations? Where there are slight drops or wavers in notes, I have attributed that to the general waviness of the elderly voice. There are a couple recordings where the singer has a strong voice, and in those recordings there are no wavered or half-pitch lowered notes.<sup>37</sup>

After transcription and interpretation, my next step was to analyze and group the melodies. My main groupings include melodic variations or similarities as well as rhythmic

<sup>36</sup> The singer may have grown up sing the alt, tenor, or bass part and may remember the song clearly, but primarily their part rather than the melody in the soprano.

<sup>37</sup> See recording numbers 450, 21398, and 25442.

variations or similarities. I have also looked for modal changes. In other analyses of Icelandic music, it has been noted that Icelandic music uses a raised 4<sup>th</sup> degree in the scale.<sup>38</sup> Smári Ólason has also stated that Icelandic folk music might use the locritian mode.<sup>39</sup> I first looked for obvious variations from the 1960 printed version. From there I noted where variations were repeated. Finally, I noted where each singer was born, the date of birth of the singer, the age of the singer at the time of recording, as well as where each recording was made to see if there are any geographic, age, or date of recording correlations with the variations in the melodies.

## **Results and Data**

In this study, I was seeking to find correlations between variants of this hymn's melody and geographic regions or date periods. I have discovered clear connections. One of the first and most obvious variations I noticed as I was listening to the melodies was a meter as well as tempo change. Six of the melodies were in a compound meter (6/8 timing).<sup>40</sup> Compared with the other recordings these also had a quicker tempo. Example 2 shows first the 1960 printed version in 4/4 timing followed by one of the transcribed recordings in 6/8 timing. The recordings showing this variant were sung by people from across Iceland; there was no single geographic center for this change. They were all born within 15 years of each other (1874-1889), with the exception of 21398 and 20304, both of whom lived in the same vicinity as an older person who sang the melody in a similar way. Even though there are not clear correlations between geographic regions for all the melodies, the singers were all born in a short time of each other, and it's

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<sup>38</sup> Nielsen, 254.


<sup>39</sup> Smári Ólason, "The Transformation of Reformation Hymns in Icelandic Oral Tradition (2005) 3. (Locritian = Locrian, which is like the natural minor scale, but with a lowered 2<sup>nd</sup> and 5<sup>th</sup> scale degrees).

<sup>40</sup> See recording numbers 20304, 21398, 21521, 22192, 26266, and 35971 in the appendix.

possible that the two born later would have been able to learn the variant from an older person living in the same region.


### EXAMPLE 2


1960 v. 

21398 

Another noticeable variation was that of different modes. Two of the melodies were in the Lydian mode (see example 3).<sup>41</sup> The Lydian mode has a raised fourth degree, which is considered by Nielsen to be “the Icelandic scale;” the scale most used in Iceland when not in major/minor.<sup>42</sup> The singers had just three years difference in age. Both examples of the Lydian mode come from the West Fjords in Iceland. The West Fjords are more excluded from the mainland Iceland.<sup>43</sup> Many villages in the West Fjords could only be reached by boat or by hiking. Almost all the residents of the West Fjords who were recorded had been born there and lived there their entire lives.

### EXAMPLE 3

1960 v. 

24056 

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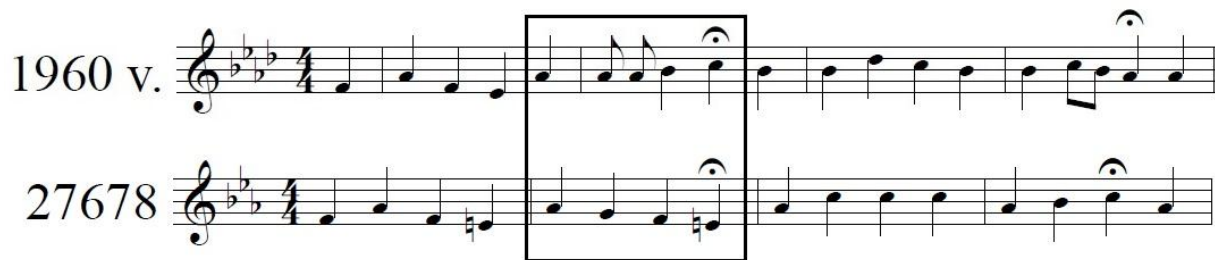
<sup>41</sup> See recording numbers 22913 and 24056 in the appendix.

<sup>42</sup> Nielsen, 254.

<sup>43</sup> See the Map of Iceland in appendix 1.

Another striking variation is the melodic contour in the first phrase. In the 1960 version (see example 4) the melody rises to the middle and then descends slightly to the end of the first phrase. In five of the recordings, the melody instead descends to the middle and then rises to the end of the first phrase.<sup>44</sup> All the recordings of this variation come from the West of Iceland, presenting another clear correlation between region and variant.

**EXAMPLE 4**



In twelve of the recordings, the melodic contour of the second phrase also varies from the 1960 printed version.<sup>45</sup> Again, in the 1960 version, the melodic contour ascends and then descends. But in these twelve transcriptions, the melody descends (see example 5), and then continues descending to the cadence. Interestingly enough, seven of these recordings were done in the West, and five were done in the East. The East, though not as obviously isolated from the main land as the West Fjords, has many small fjords in which people live. It was not easy to travel from these fjords to the rest of Iceland. Even though the correlation is not with only one region, only those two regions have the same repeated variation. The date of birth of the singers


<sup>44</sup> See recording numbers 22913, 23441, 24056, 27678, and 33092 in the appendix.


<sup>45</sup> See recording numbers 523, 4800, 4990, 20304, 21521, 22913, 23441, 24056, 27678, 33092, 34598, and 35971 in the appendix.



ranges from 1874 to 1902, showing that the variation could have passed down from one generation to another.

**EXAMPLE 5**


1960 v. 

4990 

There is a slight rhythmic variation in the last measure of the first phrase in four of the recordings.<sup>46</sup> The majority of these recordings come from the South of Iceland. Though this may seem like a very slight variation (see example 6), the fact that it is repeated and primarily from the South of the country, yet again shows how oral transmission can lead to area-specific variations of a melody.

**EXAMPLE 6**

1960 v. 

2147 

In the 1960 printed version, at the end of the second phrase, there is a cadence to a lowered modal 7th, which in the 1960 printed version is harmonized as a cadence to the dominant in the relative major. While most of the recordings follow the 1960 printed version,

<sup>46</sup> See recording numbers 450, 2147, 23121, and 34844 in the appendix.

there are four recordings that do not (see example 7).<sup>47</sup> Two of these variations, 21398 and 20304, end the second phrase on an F which implies a cadence on the tonic. However, they are from opposites sides of Iceland. 33092 cadences the phrase on D natural and 21521 on A natural. Again, recording 33092 is from the West and 21521 is from the East.

### EXAMPLE 7

Finally, in the next-to-last measure in the last phrase, eight of the recordings have the same melodic and rhythmic variation (see example 8).<sup>48</sup> This running pattern of eight notes loosely follows the harmonic pattern V7-IV. However, rhythmically and melodically it is a variation on the 1960 printed version of the hymn. There are four recordings from the South, two recordings from the West, and two recordings from the East.

### EXAMPLE 8

<sup>47</sup> See recording numbers 20304, 21398, 21521, and 33092 in the appendix.

<sup>48</sup> See recording numbers 450, 523, 2147, 4800, 22913, 24056, 34816, 33325 in the appendix.

## **Conclusion**

The West Fjords in Iceland are said to be the most isolated. With deep fjords and high mountains, the villages are only accessible by boat or by hiking. Compared to the printed version, the most diverse recorded melodies come from these fjords. The clearest correlation is example 3 which shows the change of melodic contour in the first phrase that comes solely from the West.

The rest of Iceland is mountainous and hilly, and much of the terrain is covered with old lava flows. We can see that geography may not be the only correlation for variants as the melodic contour in example 5 points out. However, it is possible that the isolated nature of the East and West regions allowed these differences to persist, since they did not have as ready communication and travel with the rest of Iceland. As further evidence of the geographic isolation, there is a clear rhythmic variation found in example 6 that is primarily in the South

The correlations I have identified can be clarified and refined by a similar analysis of the recordings made of the remaining forty-nine *Hymns of the Passion*. Even with just part of the picture in place, there are obvious correlations between geographic regions and repeated variations of the recorded melodies.

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## **Appendix 2 - Icelandic Pronunciation Key**<sup>49</sup>

### **Vowels**

*A a* - (Short) like "a" in "land", (long) like "a" in "car"; or like "ow" in "now" when followed by "ng" or "nk".

*Á á* - Like "ow" in "now".

*E e* - (Short) like "e" in "met", (long) like "ea" in "bear".

*É é* - Like "ye" in "yes".

*I i* - (Short) like "i" in "bit", (long) same "i" but lengthened; or like "ee" in "meet" when followed by "ng" or "nk".

*Í í* - Like "ee" in "meet".

*O o* - (Short) like "o" in "hot", (long) like "or" in "door".

*Ó ó* - Like "o" in "snow".

*U u* - (Short) like "u" in "put", (long) the same short "u" but lengthened; or like "oo" in "moon" when followed by "ng" or "nk".

*Ú ú* - Like "oo" in "moon".

*Y y* - Same as Icelandic "i": (short) like "i" in "bit", (long) same "i" but lengthened; or like "ee" in "meet" when followed by "ng" or "nk".

*Ý ý* - Same as Icelandic "í": like "ee" in "meet".

*Æ æ* - Like "i" in "mile".

*Ö ö* - (Short) like "ur" in "fur" but shorter, (long) like "ur" in "fur"; (**do not** pronounce the "r").

### **Consonants**

*B b* - Always like "p" in "speak".

*D d* - Always like "t" in "sting".

*Ð ð* - Like "th" in "that", (only occurs in word middle and word end).

*F f* - Like "f" in "fish", or like "v" in "van" when between vowels; or when before "l" or "n", like "p" in "speak".

*G g* - Like "k" in "skill", but similar to Hungarian "ty" when before e, i, æ, j, or y; it is lost after "á", "ó", "u" when followed by "a" or "u" in the next syllable or when at word end.

*H h* - Like "h" in "hat", or like "k" when before a consonant; (**never** silent like "honour").

*J j* - Like "y" in "yes".

*K k* - Like "k" in "kill" when word-initial, but similar to Hungarian "ty" with a puff of air when before e, i, æ, j, or y as word-initial; otherwise like the usual case for "g".

*L l* - Like "l" in "like".

*M m* - Like "m" in "me".

*N n* - Like "n" in "nurse".

*P p* - Like "p" in "push" when word-initial, or like "f" in "far" when before "s", "k", or "t"; otherwise pronounced like "b".

*R r* - Rolled, like Scottish "r".

*S s* - Like "s" in "sun"; (**never** like "z" in "zero").

*T t* - Like "t" in "take".

*V v* - Like "v" in "value".

*X x* - Like "x" in "axe".

*Þ þ* - Like "th" in "thing" (never occurs at the end of a word).

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<sup>49</sup> "Icelandic Phrasebook," in *Wikitravel: The Free Travel Guide*; (Wikimedia Foundation Inc., updated 16 November 2012, 6:16) [encyclopedia on-line]; available from [wikitravel.org/en/Icelandic\\_phrasebook](http://wikitravel.org/en/Icelandic_phrasebook); Internet; retrieved 1 April 2013.

### **Appendix 3 – Words of the Hymn**

#### **Christ Bears His Cross**<sup>50</sup>

Number 30 of the Hymns of the Passion

1. Again His pains were aggravated,  
From His shoulders they roughly tore  
The robe, and further lacerated  
The wounds of scourging, deep and sore.  
On them, with courage unabated,  
The heavy cross of wood He bore.
  
2. Simon, from Cyrene faring,  
Met Him on His way to die.  
Then, with discipline unsparing,  
They compelled him to comply  
With their will; he goes forth, bearing  
Jesu's cross uplifted high.
  
3. If, like Judas in the Garden,  
We sin blindly 'gainst the light,  
If our consciences we harden.  
Oh, how terrible our plight!  
If we flee not quick for pardon,  
Jesu's aching wounds we smite.
  
4. Many a sufferer in that land  
Had sought His help in dire distress.  
Time and again His gentle hand  
Was on them laid to heal and bless.  
Yet none came forth with Him to stand,  
The debt they owed Him to confess.
  
5. Simon and both his sons are named,  
And honoured in the Gospel thus.  
So is the principle proclaimed  
That God rewards the virtuous.  
All through the Ages are they famed;  
Behold in this God's grace to us.

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<sup>50</sup> Hallgrímur Pétursson, *Hymns of the Passion: Meditations on the Passion of Christ*, trans. by Arthur Charles Gook, (Reykjavík, Iceland: Hallgrims Church, 1966).

6. It was a foreigner that bore  
Christ's heavy burden in His place.  
And on the Gentiles God will pour  
The boundless riches of His grace.  
What the Jew foolishly forswore  
He makes of us – a chosen race.
  
7. Often sins like scourgings grieve me  
And my conscience knows no peace.  
All my inmost thoughts deceive me  
And my strivings cannot cease.  
Let Thy precious wounds relieve me  
And my captive soul release.
  
8. Long ago the great prediction  
From the days of Abraham  
Shadowed forth the crucifixion  
Of Jehovah's spotless Lamb.  
Falls on me His benediction  
Through the substituted Ram.
  
9. Ever will I have before me  
What my Lord for me endured.  
Praise Him for the love He bore me,  
For the gain His loss procured, -  
Willing ever to restore me, -  
For the wounds His bruises cured.
  
10. O, how slow I am to follow  
Where Thy holy footsteps lead.  
Oft excuses, vain and hollow,  
Would disguise each word and deed.  
Lest in sinful guilt I wallow,  
Lord, come quick and meet my need!
  
11. Well Thy love is manifested,  
Thy compassion I have known.  
On that love my soul has rested,  
Leave me nevermore alone.  
Be my worthless name attested  
By Thy grace before the Throne.



12. When the call to follow faster  
Sounds within thee, clear and low,  
When thou faces sure disaster.  
Right and left behold the foe,  
Then behold the blessed Master  
In the path before thee go.
13. As a malefactor never  
In the hands of justice fall.  
Keep the paths of virtue ever  
Steering clear of riot and brawl.  
Let this be thy life's endeavor  
Honouring God's mandates all.
14. Saviour, watch Thou ever o'er me,  
When I cross death's valley drear.  
On the sea of glass before Thee  
Let them stand – my children dear.  
Let their names, Lord, I implore Thee,  
In Thy Book of Life appear.

**Appendix 4 – Copy of 1960 Printed Version of “Stríðsmenn Krist”<sup>51</sup>**

30. sálmur

Stríðs-menn Krist úr kúp-nun-i færð-u og klæddu henn síu-ion

bæn-ing i, solln-at und-ir sárt við hærð-u, þær svöru og

blædd u upp á ný, á bless-öu-u sín-u bak-i særð-u hann

þu sinn kross og mædd-ist því.

28

<sup>51</sup> Sigurður Þórðarson, comp., *Passíusálmur Hallgríms Péturssonar: Sálmalög*. (Reykjavík, Iceland: Bókaútgáfa Menningarsjóðs, 1960).

**Appendix 5 – Transcriptions of Field-Recorded Melodies**

450

Musical notation for melody 450, measures 1-9. The piece is in G major (one sharp) and 4/4 time. The first line contains measures 1-4, the second line contains measures 5-8, and the third line contains measure 9. The melody features a mix of quarter, eighth, and sixteenth notes, with a prominent dotted quarter note in measure 1 and a half note in measure 2. A fermata is placed over the final note of measure 9.

463

Musical notation for melody 463, measures 1-9. The piece is in B-flat major (two flats) and 4/4 time. The first line contains measures 1-4, the second line contains measures 5-8, and the third line contains measure 9. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in measure 6. A fermata is placed over the final note of measure 9.

497

Musical notation for melody 497, measures 1-9. The piece is in G major (one sharp) and 4/4 time. The first line contains measures 1-4, the second line contains measures 5-8, and the third line contains measure 9. The melody includes eighth and sixteenth notes, with a triplet of eighth notes in measure 6. A fermata is placed over the final note of measure 9.

523

5

3

9

4800

5

3

9

4990

5

9

9810

5

9

Melodies 9810 and 9811 are sung by the same person and are identical.

20304

5

9

21398

5

9

Melodies 21398 and 21399 are sung by the same person and are identical.

21521

Melodies 21521 and 21522 are sung by the same person and are identical.

22192

22913



23121  Musical notation for exercise 23121, measures 1-9. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, with a fermata over the eighth note in measure 2. Measure numbers 1, 5, and 9 are indicated at the start of their respective staves.

23441  Musical notation for exercise 23441, measures 1-9. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter and eighth notes, with a fermata over the eighth note in measure 2. Measure numbers 1, 5, and 9 are indicated at the start of their respective staves.

24056  Musical notation for exercise 24056, measures 1-9. The piece is in 4/4 time with a key signature of four sharps (F#, C#, G#, D#). The melody consists of quarter and eighth notes, with a fermata over the eighth note in measure 2. Measure numbers 1, 5, and 9 are indicated at the start of their respective staves.

25121

5

9

Detailed description: This exercise is written in treble clef, 4/4 time, and a key signature of three flats (B-flat, E-flat, A-flat). The first staff (measures 1-4) contains a sequence of eighth and quarter notes, with a half note on the second measure. The second staff (measures 5-8) continues the melody with eighth notes and quarter notes, featuring a half note on the sixth measure. The third staff (measures 9-12) shows a change in tempo and meter, starting with a 3/4 time signature, then returning to 4/4 for the final two measures.

25186

5

9

Detailed description: This exercise is written in treble clef, 4/4 time, and a key signature of three flats. The first staff (measures 1-4) begins with a whole rest, followed by eighth and quarter notes, with a half note on the second measure. The second staff (measures 5-8) continues with eighth and quarter notes, featuring a half note on the sixth measure. The third staff (measures 9-12) continues the melody with eighth and quarter notes, ending with a half note on the twelfth measure.

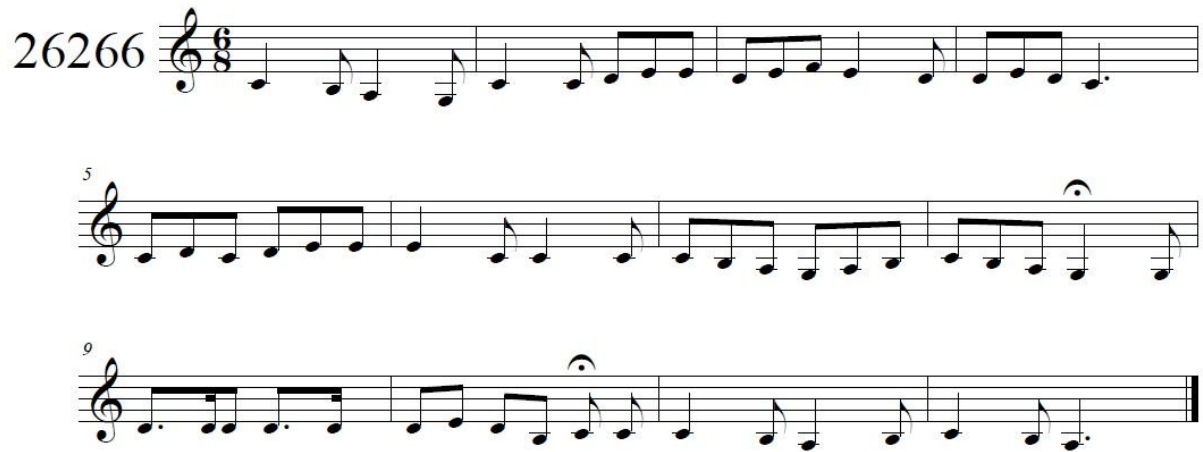
25442

5

9

Detailed description: This exercise is written in treble clef, 4/4 time, and a key signature of three flats. The first staff (measures 1-4) begins with a whole rest, followed by quarter and eighth notes, with a half note on the second measure. The second staff (measures 5-8) continues with quarter and eighth notes, featuring a half note on the sixth measure. The third staff (measures 9-12) shows a change in tempo and meter, starting with a 3/4 time signature, then returning to 4/4 for the final two measures.



26266  Musical notation for melody 26266, measures 1-9. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The melody consists of eighth and quarter notes, with a fermata over the final note of the first line.

27678  Musical notation for melody 27678, measures 1-9. The notation is in treble clef with a key signature of three flats (E-flat, A-flat, D-flat) and a time signature of 4/4. The melody consists of quarter and eighth notes, with fermatas over the final notes of the first and second lines.

29813  Musical notation for melody 29813, measures 1-9. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The melody consists of quarter and eighth notes, with a fermata over the final note of the first line.

Melodies 29813 and 29814 are sung by the same person and are identical.

33092

5

9

Detailed description: This exercise is written in 4/4 time with a key signature of one flat (B-flat). The first staff begins with a quarter rest followed by eighth-note patterns. The second staff starts at measure 5 and continues the melodic line. The third staff starts at measure 9 and concludes the exercise with a double bar line.

33325

5

9

Detailed description: This exercise is in 4/4 time with a key signature of one flat. The first staff features a quarter rest followed by eighth-note runs. The second staff, starting at measure 5, includes slurs and accents over the notes. The third staff, starting at measure 9, continues the eighth-note patterns and ends with a double bar line.

34598

5

9

Detailed description: This exercise is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first staff starts with a quarter rest and eighth-note patterns. The second staff, starting at measure 5, features slurs and accents. The third staff, starting at measure 9, includes a change in time signature to 3/4 for two measures before returning to 4/4 and ending with a double bar line.

34816

5

9

34844

5

9

34883

5

9



**Appendix 6 – Spreadsheet of Data Analysis**

| Type               | Description   | Recording      | Birth Date | Birth Location | Recorded  |
|--------------------|---|----------------|------------|----------------|-----------|
| obvious difference | 6/8 timing  | 21521          | 1884       | East           | East      |
| obvious difference | 6/8 timing  | 21398          | 1915       | East           | East      |
| obvious difference | 6/8 timing  | 26266          | 1874       | North          | North Is. |
| obvious difference | 6/8 timing  | 22192          | 1889       | South          | South     |
| obvious difference | 6/8 timing  | 35971          | 1880       | West Fj.       | Unknown   |
| obvious difference | 6/8 timing  | 20304          | 1892       | West Sn.       | North     |
| obvious difference | Different Modes   | Dorian 21521   | 1884       | East           | East      |
| obvious difference | Different Modes   | Phrygian 29813 | 1885       | East           | Reykj.    |
| obvious difference | Different Modes   | Lydian 22913   | 1899       | West Fj.       | West Fj.  |
| obvious difference | Different Modes   | Lydian 24056   | 1902       | West Fj.       | West Fj.  |
| obvious difference | Melodic Contour: 1st phrase down up rather than up down | 33092          | 1891       | West Fj.       | Rekj.     |
| obvious difference | Melodic Contour: 1st phrase down up rather than up down | 22913          | 1899       | West Fj.       | West Fj.  |
| obvious difference | Melodic Contour: 1st phrase down up rather than up down | 23441          | 1900       | West Fj.       | West Fj.  |
| obvious difference | Melodic Contour: 1st phrase down up rather than up down | 24056          | 1902       | West Fj.       | West Fj.  |
| obvious difference | Melodic Contour: 1st phrase down up rather than up down | 27678          | 1874       | West Sn.       | Reykj.    |
| repeated variants  | End of Third phrase lowers to an A or lower             | F 21521        | 1884       | East           | East      |
| repeated variants  | End of Third phrase lowers to an A or lower             | Ab 34598       | 1895       | East           | Reykj.    |
| repeated variants  | End of Third phrase lowers to an A or lower             | G 4990         | 1895       | East           | East      |
| repeated variants  | End of Third phrase lowers to an A or lower             | Ab 523         | 1896       | East           | East      |
| repeated variants  | End of Third phrase lowers to an A or lower             | Ab 4800        | Unknown    | East           | East      |
| repeated variants  | End of Third phrase lowers to an A or lower             | Ab 35971       | 1880       | West Fj.       | Unknown   |
| repeated variants  | End of Third phrase lowers to an A or lower             | D 33092        | 1891       | West Fj.       | Reykj.    |
| repeated variants  | End of Third phrase lowers to an A or lower             | Eb 22913       | 1899       | West Fj.       | West Fj.  |
| repeated variants  | End of Third phrase lowers to an A or lower             | C 23441        | 1900       | West Fj.       | West Fj.  |
| repeated variants  | End of Third phrase lowers to an A or lower             | G 24056        | 1902       | West Fj.       | West Fj.  |
| repeated variants  | End of Third phrase lowers to an A or lower             | Eb 27678       | 1874       | West Sn.       | Reykj.    |
| repeated variants  | End of Third phrase lowers to an A or lower             | Ab 20304       | 1892       | West Sn.       | North     |

|                   |  |       |         |          |          |
|-------------------|--|-------|---------|----------|----------|
| repeated variants | Last Measure of First Phrase (rhythmic variation)                | 2147  | 1886    | South    | South    |
| repeated variants | Last Measure of First Phrase (rhythmic variation)                | 34844 | 1876    | South    | Unknown  |
| repeated variants | Last Measure of First Phrase (rhythmic variation)                | 450   | 1897    | South    | East     |
| repeated variants | Last Measure of First Phrase (rhythmic variation)                | 23121 | 1888    | West Fj. | West Fj. |
| repeated variants | No lowering to the Major seventh at the end of the fourth phrase | 21521 | 1884    | East     | East     |
| repeated variants | No lowering to the Major seventh at the end of the fourth phrase | 21398 | 1915    | East     | East     |
| repeated variants | No lowering to the Major seventh at the end of the fourth phrase | 33092 | 1891    | West Fj. | West Fj. |
| repeated variants | No lowering to the Major seventh at the end of the fourth phrase | 20304 | 1892    | West Sn. | North    |
| repeated variants | Rhythmic and melodic variation on the next to last measure       | 450   | 1897    | South    | East     |
| repeated variants | Rhythmic and melodic variation on the next to last measure       | 523   | 1896    | East     | East     |
| repeated variants | Rhythmic and melodic variation on the next to last measure       | 2147  | 1886    | South    | South    |
| repeated variants | Rhythmic and melodic variation on the next to last measure       | 4800  | Unknown | East     | East     |
| repeated variants | Rhythmic and melodic variation on the next to last measure       | 22913 | 1899    | West Fj. | West Fj. |
| repeated variants | Rhythmic and melodic variation on the next to last measure       | 24056 | 1902    | West Fj. | West Fj. |
| repeated variants | Rhythmic and melodic variation on the next to last measure       | 34816 | 1886    | South    | South    |
| repeated variants | Rhythmic and melodic variation on the next to last measure       | 33325 | 1916    | South    | Reykj.   |

## Appendix 7 – Spreadsheet of Information for all Recordings

| Rec. # | Informant                          | Born | Birthplace               | Date      | Place                    | Collector                                  |
|--------|------------------------------------|------|--------------------------|-----------|--------------------------|--|
| 450    | Bjarni Bjarnason                   | 1897 | Fjótshverfi              | 9.3.1964  | Brekubær, A-Skaft.       | Halfræður Örn Eiríksson & Thorkild Knudsen |
| 463    | Skarphéðinn Gíslason               | 1895 | Vagnsstaðir, A-Skaft.    | 9.3.1964  | Höfn í Hornafirði        | Halfræður Örn Eiríksson & Thorkild Knudsen |
| 497    | Valgerður Gísladóttir              | 1898 | Vagnsstaðir, A-Skaft.    | 9.4.1964  | Höfn í Hornafirði        | Halfræður Örn Eiríksson & Thorkild Knudsen |
| 523    | the two above & Þórunn Gísladóttir | 1896 | Vagnsstaðir, A-Skaft.    | 9.4.1964  | Höfn í Hornafirði        | Halfræður Örn Eiríksson & Thorkild Knudsen |
| 2147   | Elín Árnadóttir                    | 1886 | Pétursey, V-Skaft.       | 9.3.1966  | Hrifunes, V-Skaft.       | Halfræður Örn Eiríksson                    |
| 4800   | Valgerður og Skarphéðinn Gíslabörn |      | Vagnsstaðir, A-Skaft.    | 5.2.1967  | Höfn í Hornafirði        | Halfræður Örn Eiríksson                    |
| 4990   | Þorsteinn Guðmundsson              | 1895 | Skálafell, A-Skaft.      | 30/5/1967 | Brekubær, A-Skaft.       | Halfræður Örn Eiríksson                    |
| 9810   | Halla Loftsdóttir                  | 1886 | Kollabær, Rang.          | 23/4/1969 | Reykjavík                | Halfræður Örn Eiríksson                    |
| 9811   | Halla Loftsdóttir                  | 1886 | Kollabær, Rang.          | 23/4/1969 | Reykjavík                | Halfræður Örn Eiríksson                    |
| 18998  | Gíslí Jónasson                     | 1890 | Grandi, V-Barð.          | 27/8/1967 | Patreksfjörður, V-Barð.  | Halfræður Örn Eiríksson & Svend Nielsen    |
| 19842  | Stefán Sigurðsson                  | 1892 | Geirastöðir, S-Ping.     | 7.10.1969 | Geirastaðir, S-Ping.     | Jón Samsonarson                            |
| 20304  | Jóhannes Guðmundsson               | 1892 | Þórólfsstaðir            | 8.6.1969  | Húsvík, S-Ping.          | Jón Samsonarson                            |
| 21398  | Jón Sigurðsson                     | 1915 | S-Múl.                   | 9.11.1969 | Djúpivogur, S-Múl.       | Helga Jóhannsdóttir & Jón Samsonarson      |
| 21399  | Jón Sigurðsson                     | 1915 | S-Múl.                   | 9.11.1969 | Djúpivogur, S-Múl.       | Helga Jóhannsdóttir & Jón Samsonarson      |
| 21521  | Guðný Jónsdóttir                   | 1884 | Rannveigarstaðir, S-Múl. | 9.12.1969 | Múlí, S-Múl.             | Helga Jóhannsdóttir & Jón Samsonarson      |
| 21522  | Guðný Jónsdóttir                   | 1884 | Rannveigarstaðir, S-Múl. | 9.12.1969 | Múlí, S-Múl.             | Helga Jóhannsdóttir & Jón Samsonarson      |
| 22153  | Einar Pálsson                      | 1880 | Hörgsland, V-Skaft.      | 24/6/1970 | Hörgsland, V-Skaft.      | Helga Jóhannsdóttir & Jón Samsonarson      |
| 22192  | Eyjólfur Eyjólfsson                | 1889 | Botnar, V-Skaft.         | 25/6/1970 | Hnausar, V-Skaft.        | Helga Jóhannsdóttir & Jón Samsonarson      |
| 22913  | Sólrun Helga Guðjónsdóttir         | 1899 | Múli, A-Barð.            | 31/7/1970 | Króksfjarðarnes, A-Barð. | Helga Jóhannsdóttir & Jón Samsonarson      |
| 23050  | Fríðbjörn Guðjónsson               | 1893 | Hlíðarsel                | 8.1.1970  | Gautsdalur, A-Barð.      | Helga Jóhannsdóttir & Jón Samsonarson      |
| 23121  | Andrés Gíslason                    | 1888 | Hamar, A-Barð.           | 8.3.1970  | Hamar, A-Barð.           | Helga Jóhannsdóttir & Jón Samsonarson      |
| 23441  | Ólafur Magnússon                   | 1900 | Hnjótur, V-Barð.         | 8.11.1970 | Hnjótur, V-Barð.         | Helga Jóhannsdóttir & Jón Samsonarson      |
| 23470  | Þórður Guðbjartsson                | 1891 | Fjörður, A-Barð.         | 8.12.1970 | Patreksfjörður, V-Barð.  | Helga Jóhannsdóttir & Jón Samsonarson      |
| 23655  | Vagn Þorleifsson                   | 1898 | Hokinsdalur, V-Ís.       | 19/8/1970 | Þingeyri, V-Ís.          | Helga Jóhannsdóttir & Jón Samsonarson      |
| 24002  | Hallgrímur Jónsson                 | 1902 | Dal.                     | 31/8/1970 | Ísafjörður, N-Ís.        | Helga Jóhannsdóttir & Jón Samsonarson      |
| 24056  | Bjargey Pétursdóttir               | 1902 | Hælavík, N-Ís.           | 9.1.1970  | Ísafjörður, N-Ís.        | Helga Jóhannsdóttir & Jón Samsonarson      |
| 25121  | Helgi Pálsson                      | 1889 | Gerðar, Rang.            | 7.6.1971  | Ey í Landeyjum, Rang.    | Helga Jóhannsdóttir & Jón Samsonarson      |
| 25176  | Vilhjálmína I. Filippusdóttir      | 1891 | Hellar, Rang.            | 7.8.1971  | Hellar, Rang.            | Helga Jóhannsdóttir & Jón Samsonarson      |
| 25186  | Hafliði Guðmundsson                | 1886 | Þykkvibær, Rang          | 7.9.1971  | Þykkvibær, Rang.         | Helga Jóhannsdóttir & Jón Samsonarson      |
| 25442  | Sigurður Pálsson                   | 1901 | Haukatunga, Hnapp.       | 24/7/1971 | Selfoss, Árn.            | Helga Jóhannsdóttir & Jón Samsonarson      |
| 26266  | Inga Jóhannesdóttir                | 1874 | Þönglabakki, S-Ping.     | 7.10.1973 | Grímsey                  | Helga Jóhannsdóttir & Jón Samsonarson      |
| 27678  | Ólöf Jónsdóttir                    | 1874 | Keisbakki, Snæf.         | 1963      | Reykjavík                | Helga Jóhannsdóttir                        |

|       |                         |      |                         |            |                        |                                       |
|-------|-------------------------|------|-------------------------|------------|------------------------|---------------------------------------|
| 27850 | Guðrún Friðfinnsdóttir  | 1870 | Kvíarholt, Rang.        | 1963       | Reykjavík              | Helga Jóhannsdóttir                   |
| 28732 | Guðrún Þorfinnsdóttir   | 1881 | Þröm, Skag.             | 7.7.1965   | Blönduós               | Helga Jóhannsdóttir & Jón Samsonarson |
| 29406 | Jónína Benediktsdóttir  | 1888 | Viðborð, A-Skaft.       | 25/8/1965  | Hveragerði             | Helga Jóhannsdóttir & Jón Samsonarson |
| 29813 | Þorbjörg R. Pálsdóttir  | 1885 | Gilsá, S-Múl.           | 7.6.1966   | Reykjavík              | Helga Jóhannsdóttir                   |
| 29814 | Þorbjörg R. Pálsdóttir  | 1885 | Gilsá, S-Múl.           | 7.6.1966   | Reykjavík              | Helga Jóhannsdóttir                   |
| 33092 | Ágústa Guðjónsdóttir    | 1891 | Hlíðarsel, Strand.      | 14/8/1972  | Reykjavík              | Njáll Sigurðsson                      |
| 33325 | Guðrún Magnúsdóttir     | 1916 | Drangshlíð, Rang.       | 22/12/1973 | Reykjavík              | Njáll Sigurðsson                      |
| 34586 | Skarphéðinn Gíslason    | 1895 | Vagnsstaðir, A-Skaft.   | 5.8.1963   | Reykjavík              |                                       |
| 34591 | Skarphéðinn Gíslason    | 1895 | Vagnsstaðir, A-Skaft.   | 5.8.1963   | Reykjavík              |                                       |
| 34598 | Skarphéðinn Gíslason    | 1895 | Vagnsstaðir, A-Skaft.   | 5.8.1963   | Reykjavík              |                                       |
| 34816 | Tómas Þórðarson         | 1886 | Skógar, Rang.           | 10.5.1965  | Skógar, Rang.          | Þórður Tómasson                       |
| 34844 | Geirlaug Filippusdóttir | 1876 | Kálfafellskot, V-Skaft. | 21/10/1965 |                        | Þórður Tómasson                       |
| 34883 | Einar Bogason           | 1881 | Hringsdalur             | 22/10/1965 | Reykjavík              | Þórður Tómasson                       |
| 35312 | Ívar Ívarsson           | 1889 | Kirkjuhvammur, V-Barð.  | 19/7/1966  | Kirkjuhvammur, V-Barð. | Helga Jóhannsdóttir                   |
| 35313 | Ívar Ívarsson           | 1889 | Kirkjuhvammur, V-Barð.  | 19/7/1966  | Kirkjuhvammur, V-Barð. | Helga Jóhannsdóttir                   |
| 35843 |                         |      |                         | 1926       |                        | Jón Leifs                             |
| 35971 | Benedikt Sigurðsson     | 1880 | Flatey                  | 1946-1948  |                        | RÚV                                   |
| 38753 | Ívar Ívarsson           | 1889 | Kirkjuhvammur, V-Barð.  | 1959       | Kirkjuhvammur, V-Barð. | Hallfreður Örn Eiríksson              |