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“To beautify and glorify the public church service”

A study of J.C. Tellefsen’s chorale book

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Abbreviations

For practical reasons, I have used some abbreviations for the name of some chorale books, hymnaries etc. in this work. I have adhered to abbreviations found in hymnological literature in Norway, mostly based on the name of the author of the shortened book. In alphabetical order, here are the abbreviations used:

Breitendich - *Fuldstændig Choral-Bog som indeholder alle gamle, saavelsom nye Melodier af den nye Kirke-Psalme-Bog ... Med Bass og behövende Signaturer forsynet, samlet og sammenskreven af Friderich Christian Breitendich* (1764)

Guldberg[’s hymn book] - *Psalme-Bog eller En Samling af gamle og nye Psalmer* (1783)

Kingo[’s hymn book] - *Den Forordnede Nye Kirke-Psalme-Bog* (1699)

KR - *Kirkeritualet af 1685*

OAL - *Choral-Bog, indeholdende de i Kingos, Guldbergs og den evangelisk-christelige Psalmebog forekommende Melodier* (1838)

Schiørring - *Choral-bog hvori findes alle Melodierne til Psalme-bogen af 1778* (1783)

Tellefsen’s chorale book - *Choral-bog af Forskjellige Forfattere. Udskreven og tilhører J.C. Tellefsen*

Thommisøen - *Den danske Psalmebog* (1569)

Zinck - *Koral-melodier til den Evangelisk-christelige Psalmebog* (1801)

1 Introduction

There is always something that sparks curiosity in me, when a time period or a geographical region is described as uneventful and of little interest. History is often told with a focus on great men, ingenious innovations and golden eras. My wish is not to burn down the icons of music history, but rather to shed some light upon some areas which are rather dimly lit.

Music was not something only done in Venice, Paris and Hamburg, but also on the edges of European civilisation, as Norway could reasonably be described as until well into the 19th century. Not only was Norway geographically distant from the cultural centres of Europe, but it was also the lesser partner in a union with Denmark until 1814, and with Sweden, although with greater autonomy, until 1905. In his music history, Nils Grinde explains that culturally Norway was dependent on Denmark for several decades after they left the union, and that only in the middle of the century does an independent culture become well established. He further describes the beginning of the 19th century as a “peculiar between-time” and a time that “to a small degree manages to make artworks of continued value”.¹

Originally, I was trying to find sources to organ music and church music in general from the 18th century in Norway. This proved to be difficult, as there are quite few sources available. I am sure it is possible with further research to say at least something about what could likely have been played in Norwegian churches in the 18th century, but that is beyond the scope of this work, and my research ended up leading me in another direction. However, the research in this work could still be relevant for shedding light upon these questions as well.

It was while looking at digitalised music manuscripts in the National Library, that I, almost by accident, stumbled across J.C. Tellefsen’s chorale book. This handwritten chorale book is hidden as the last of three parts in the manuscript *N-Onm Mus.ms. 1438*. The first part of the manuscript is in fact a printed book, the treatise *Musicaliske Elementer* by Johann Daniel Berlin (1714–1786). This is the first pedagogical book about music from Norway, printed in 1744. The second part of the treatise is a collection of dance music written for harpsichord, also by Berlin, according to a note from the library. The third part is, however, much later, written by Johan Christian Tellefsen (1774–1857), and consists of chorales and organ pieces. On its title page it is called “Choral-bog af Forskjellige Forfattere. Udskreven og tilhører J.C.

¹ Grinde, 1993, p.86

Tellefsen” [Chorale book of different authors. Written down by and belonging to J.C. Tellefsen]. For simplicity and to avoid confusion, I will refer to it as *Tellefsen’s chorale book* in this work.

Having already looked at other handwritten chorale books from Norway, this one was different. Firstly, it was the first one I had seen that also contained solo organ pieces. Secondly, it contained pieces and chorale harmonisations by named composers, most of them German 18th-century composers like Kirnberger, Knecht, Händel and Oley. Thirdly, it contains a variety of compositional techniques as well as curious features in the chorales.

The exact dating of the manuscript is an open question but based on a date of composition written in one of the pieces, probably somewhere around the 1840s, although it represents a tradition grounded in the 18th century. Kolnes describes the Norwegian church music at this time as conservative and claims that it is reasonable to assume that the practice described in sources around 1840, are practices going all the way back to the 18th century.² If this manuscript can tell us something about the musical practices of the first half of the 19th century, it could possibly also be indicative preexisting practices, even though it is of course possible that some of the features in this manuscript are entirely new inventions.

Through this work, I give an overview of the content of this 228-page manuscript, that to my knowledge has never been written about before. I wish to point out features that to me seem unique or at least curious, as well as those that seem to be representative of a larger musical environment. I attempt to figure out what the purpose of the manuscript was, and if my hypothesis is correct, namely that this manuscript is intended for liturgical use, I want to see what it could teach us about musical practices within a liturgical context at this time. I will also further discuss the question of a likely dating of the manuscript.

In the end, we might have more questions than we started with. However, I hope this work can open a small window into the practices of the early 19th-century in Norway and maybe spark some curiosity about a musical tradition that seems to get little interest from music historians and musicians today.

² Kolnes, 1986, p.49

2 Biographical context

2.1 Johan Christian Tellefsen (1774–1857)

Johan Christian Tellefsen was born in Trondheim in 1774. His father, Johan Cornelius Tellefsen, was a sailor and died in a shipwreck when Johan Christian was just 3 years old, but his mother Ida Margrethe Neumann remarried a customs officer, Hartvig Peter Lund.³ He went to Latin school in Trondheim, and in 1793 moved to Copenhagen to study theology. While in Copenhagen he divided his attention between his studies and playing violin and piano, and he even writes home about playing for high society.⁴ He also befriended two other Norwegian students, Lars Roverud and Ole Andreas Lindeman, who like himself would end up as musicians, instead of finishing their studies.⁵ When Lindeman moved to Trondheim in 1799 to become the organist in Vor Frue Church, he brought with him a letter from Tellefsen to his parents. In this letter Tellefsen explains that he too wants to give his life to music, and that he would have applied for the same position as Lindeman, but he did not want to compete with his good friend.⁶ A year later he moved back to Trondheim, to take organ lessons with Lindeman and build small organs. The extent of his organ building is unknown, but we know he built an organ for Alstahaug church in 1830, and that he sometimes arranged lotteries for organs for which he could not find a buyer.⁷

In 1807 Tellefsen is offered the position as organist in the Nidaros Cathedral, a position he kept for the rest of his life. He also arranged concerts in his home, including with several music societies.⁸ Not only did he play in Nidaros Cathedral, but also got the responsibility to repair the organ, and even replace the pedal mixture with a bourdon 8'.⁹ However, his career was not only limited to music. From 1804 he was an assistant in Det Kongelige Norske Videnskabers Selskab [The Royal Norwegian Science Society] and from 1825 he was the head librarian. In 1826 he became the city's water inspector¹⁰ and he was active in an archaeological society.¹¹ This spread of activities reflects both that Tellefsen was a curious,

³ Lange, 2007, p.12

⁴ Tellefsen, 1923, V

⁵ Lange, 2007, p.12

⁶ Herresthal & Solbu, 2023, p.34

⁷ Lange, 2007, pp.13-14

⁸ Tellefsen, 1923, VI

⁹ Krog, 1986, p.18-19

¹⁰ Lange, 2007, p.14

¹¹ Tellefsen, 1923, VI

knowledgeable and resourceful person, but also the financial difficulties of being a musician. He struggled economically in periods, providing for many children, as well as the costly hobby of collecting books, instruments and music manuscripts.¹² Like his friend O.A. Lindeman, he had an interest in Bach and baroque music theoreticians.¹³ Spreading his attention among so many different fields must however have put some limitations on his possibilities to perfect the art of music. Frederik Elias Storm described organist Tellefsen as “having good knowledge in his field, but even better in classical literature”.¹⁴

Tellefsen married Anne Catherine Stibolt in 1808, herself a decent pianist as well as harp and guitar teacher. Together they had ten children, six of whom reached adulthood.¹⁵ Though Johan Christian was reluctant to let his children pursue musical careers, most of them ended up playing instruments, either as one of several sources of income, a hobby, or for two of them, as their career.¹⁶

The oldest of his sons, Lorens Peter Stibolt Tellefsen (1810 –1866), played in Nidaros cathedral at a young age, under supervision of his father.¹⁷ From 1831 he became the organist in Alstadhaug church, and from 1837 he worked in the catholic church in Stockholm, while studying at the music academy there. He wrote to his father about playing fugues by Bach and Händel during his studies. Later he worked as an organist in Viborg and Odense in Denmark. In 1856 he sent a fugue he had composed as a birthday gift to his father.¹⁸

The youngest son, Thomas Dyke Acland Tellefsen (1823 –1874), became the most successful and famous musician of the Tellefsen family. He showed talent at the piano as a child and received lessons by Ole Andreas Lindeman as well as his son Frederik Christian. Like his brother he deputised as an organist in the churches of Trondheim.¹⁹ Thomas moved to Paris in the 1840s, where he studied with Chopin, and stayed there for most of his life. He was considered one of Chopin’s most important heirs and took over a lot of his students after Chopin died. He was a very active concert pianist as well as a composer of piano works, chamber music and orchestral music.²⁰ Appalled by what he considered unserious music

¹² Tellefsen, 1923, VII

¹³ Herresthal & Solbu, 2023, p.34

¹⁴ Storm, 1845, p.52

¹⁵ Lange, 2007, p.13

¹⁶ Tellefsen, 1923, VIII-X

¹⁷ Tellefsen, 1923, VIII

¹⁸ Herresthal & Solbu, 2023, p.35

¹⁹ Herresthal & Solbu, 2023, p.35

²⁰ Andersen, 2024

played by French organists, he introduced the French audience to some of Bach's larger organ works.²¹ In letters to his father we can see that they exchanged music manuscript and treatises by among others Kirnberger,²² Mattheson,²³ Marpurg²⁴ and Bach.²⁵

Johan Christian Tellefsen died in 1857. Though he never became famous, he played an important role in the musical society in Trondheim, as well as in many other fields. Apart from the manuscript discussed in this work, he also left us with a collection of pedal etudes, some of which quite virtuosic, including playing four-part chords. This can be seen in the national library in Norway as *N-Onm Mus.ms. 126*. To my knowledge, no other compositions of him are known.

2.2 Ole Andreas Lindeman (1769–1857)

In order to understand Tellefsen, it is important to understand the environment he was part of, and especially his good friend and teacher, Ole Andreas Lindeman. Ole Andreas was the first musician of the Lindeman dynasty, a dynasty that would come to play an important role in Norwegian musical life for almost 200 years.

Lindeman had lessons with cathedral organist Johan Henrich Berlin and was active in societies for amateur musicians during his school years.²⁶ In 1789 he went to Copenhagen to study law, but at the same time took music lessons with Israel Gottlieb Wernicke (1753 – 1836). Wernicke was born in Bergen by a German organist, and possibly had contact with the Bach-tradition already in Bergen. He moved to Copenhagen and later took lessons with Johann Philipp Kirnberger. For a period he worked for the royal chapel, but he was primarily known for being a knowledgeable theoretician.²⁷ Lindeman copied both music manuscripts and treatises from Wernicke as well as from the Royal Library in Copenhagen, not least keyboard works by J.S. Bach. His interest in the Bach tradition was something he brought

²¹ Herresthal & Solbu, 2023, p.35

²² Tellefsen, 1923, p.12

²³ Tellefsen, 1923, p.75

²⁴ Tellefsen, 1923, p.72

²⁵ Tellefsen, 1923, p.67

²⁶ Herresthal & Solbu, 2023, p.26

²⁷ Herresthal & Solbu, 2023, p.28

with him to Norway and brought on to his own children and students. He also continued to collect manuscripts and treatises after moving to Norway.²⁸

In 1799 Lindeman cancelled his studies and moved to Trondheim to become the organist in Vor Frue Church, a position he kept for the rest of his life.²⁹ He played and arranged concerts, composed some music and was active in different musical societies.³⁰ Apart from his role as a pedagogue, his most important contribution was to make the first official Norwegian chorale book, published in 1838. Together with his wife Anna Severine Lindeman he had ten children, many of whom became musicians.³¹

Fredrik Christian Lindeman (1803–1868) was the oldest child and worked as an organist in Trondheim, first in the hospital church, and from 1857 he took his father's position in Vor Frue church. He was known for improvising in a contrapuntal style³² and was described by Thomas Tellefsen as one of the best organists of his time³³. Of his compositions, only some chorale harmonisations have survived. Jacob Andreas Lindeman (1805–46) worked as an organist in Vor Frelses church in Christiania, as well as being a theologian. He published a collection of preludes.³⁴ Ludvig Mathias Lindeman (1812–87) became the most influential member of the Lindeman family, as an organist in Vor Frue church in Christiania, founder of the first music conservatory in Norway, composer, internationally famous performer and author of a chorale book published in 1887.³⁵ Just Riddervold Lindeman (1822–94) was the youngest of the children and likewise became a renowned organist and composer. He succeeded Tellefsen as the organist in Nidaros cathedral.³⁶

²⁸ Herresthal & Solbu, 2023, p.30

²⁹ Karevold, 2024

³⁰ Herresthal & Solbu, 2023, pp.32-33

³¹ Karevold, 2024

³² Herresthal, 2011

³³ Tellefsen, 1923, p.137

³⁴ Herresthal, 2011

³⁵ Andersen, 2024

³⁶ Herresthal, 2011

3 Liturgical and hymnological context

3.1 Liturgy in the beginning of the 19th century

Despite the end of the union of Denmark-Norway in 1814, the churches of Norway continued to use the old Danish-Norwegian liturgy until the late 19th century. In fact, only minor changes were carried out since *Kirkeritualet af 1685* [the Church Rite of 1685], that still functioned as the rulebook of how church services should be executed.³⁷ The process of liturgical reform only started making real progress in the 1880s, and led to a new authorised liturgy in 1887 and a new agenda published in 1889.³⁸ We can in other words safely place Tellefsen's chorale book within the liturgical context of *Kirkeritualet af 1685*, with eventual modifications and local varieties.

KR is a hymn mass, like Luther's *Deutsche Messe* (1526), meaning that the ordinary consists of Danish hymns, paraphrasing the liturgical texts of the Latin mass. The hymns of the ordinary are usually the same every mass, while the proper are chosen by the priest for the specific service. The resulting mass contains a large number of hymns. However, a full mass with eucharist seems to have been a rare occasion, making the average service considerably shorter.³⁹ According to Holter, a reconstruction of a full mass with eucharist from KR would look as follows⁴⁰:

Prelude (where an organ exists)

The bellringer's prayer ["Klokkerens inngangsbønn"] and the Lord's prayer in the choir door

Kyrie hymn (3 options according to the liturgical year)

Gloria hymn

Collect with salutation (sung)

Epistle (sung)

³⁷ Holter, 2008, p.224

³⁸ Holter, 2008, p.225

³⁹ Holter, 2008, p.222

⁴⁰ Holter, 2008, p.223

Short hymn after the epistle

Sequence hymn (4 options)

Gospel (sung)

Credo hymn

1-2 verses of a hymn based on the Gospel reading

Prayer, Lord's prayer, sometimes an extra hymn verse (according to the liturgical year) and repeated reading of the Gospel.

Sermon, ending with prayers, the Lord's prayer and a blessing

Hymn

Eucharistic exhortation

The Lord's prayer and Verba (sung)

Communion, with a hymn during the communion

Eucharistic wish ["Nattverdønske"], kneeling

Post-communion hymn

Collect ["Takkekollekt"] with salutation

Blessing

Hymn based on the Gospel reading

The bellringer's prayer and the Lord's prayer in the choir door

Some reductions in the liturgy happened through the 18th and 19th centuries, however. Since the liturgy depended on specific hymns, problems arose when new hymnbooks came to use, without some of the mandatory hymns. Guldberg's hymnbook from 1778, for example, did not contain any Kyrie-hymns, resulting in the Kyrie being removed from the liturgy in the churches that used it. In 1802 there was an attempt to fix some of these issues by deciding that in the place of the Kyrie hymn, there should be a general opening hymn, that the Gloria and

Credo should alternate, and all other hymns should be decided by the priest.⁴¹ The result is a mass almost void of the ordinary as we know it from the Roman rite and earlier Lutheran liturgies.

3.2 The role of the organ in the liturgy

The main job of the organist, throughout the 18th and first half of the 19th century, was to accompany the hymns. This is evident in the instruction to cathedral organist Johann Daniel Berlin in 1741, that describes his job as “making the songs of the church, through organ playing, clear and correctly intonated, and not through lack of the Art make the singing uncomfortable.”⁴² An organist in Arendal was even told off by the bishop in 1745, for playing too long and showing off his skills.⁴³ The priest Frederik Elias Storm seems to share much of the same attitude, in the middle of the 19th century: “The purpose of the organ in the church is this: to beautify and glorify the public church service and contribute to maintain the correct tone, purity and rhythm of the hymn melodies”.⁴⁴ Storm describes how, because of a lack of skill among the organists, Norway has at least avoided the “organ madness” sometimes found in Germany, with passages that disturbs the hymn singing.⁴⁵ Storm further outlines the different types of preludes, interludes and postludes the organist is playing⁴⁶:

Introitus or entrance prelude. The function of this being to set people in the right mood, prepare them for the service and to express the character of the day, e.g. a feast day or a passion day. Storm warns about playing profane music, for example from an opera, as preludes. In a letter to the editor in *Morgenbladet* in 1837, the writer rhetorically asks what the authorities want to do with the preludes, as it was normal in the countryside to play marches and dances as preludes, something that in his view comes in conflict with the rest of the service.⁴⁷

Intonation. This is a small prelude to the hymns, preferably not more than 10-12 chords, without ornaments and fast passages, according to Storm. Its purpose is to give

⁴¹ Holter, 2008, p.224

⁴² Kolnes, 1986, p.48

⁴³ Kolnes, 1986, p.49

⁴⁴ Storm, 1845, p.59

⁴⁵ Storm, 1845, pp.55-56

⁴⁶ Storm, 1845, pp.56-57

⁴⁷ *Morgenbladet* 02.10.1837, p. 2

the key. The organist Friederich Wilhelm Thoschlag, a contemporary source of Storm, says that the main hymn could also have a longer intonation, where the whole melody is played in soprano, tenor or bass on a separate manual or pedals.⁴⁸

Interprelude. This special term used by Storm, refers to a situation where you have two hymns straight after each other. The interprelude is then what you play between the two hymns, to present the second hymn. In this case, Storm says, it is a good idea to include the melody of the second hymn in the prelude, to better prepare the congregation.

Preludes for special occasions, like weddings, funerals etc. These should both set the character of the occasion and introduce the hymn that is being sung. In other words, it seems that these are not occasions for free organ works but is still something related to the hymns.

Postlude. This is played while people leave the church, and the purpose according to Storm is to cover the noise of people leaving. It should, however, still be dignified music and fit with the atmosphere of the service.

Ending chords or what we could call a coda after the last verse of a hymn. This should only be a few chords, and not a full postlude, according to Storm. He describes that some places they play a longer coda or postlude after the hymn before the sermon, while the priest goes to the pulpit, but that this is not something worth adopting.

The practice of playing small interludes between the phrases of the hymns was also still in existence at this time. Storm is however negative towards it, but Thoschlag has a more positive attitude, as long as one avoids “passages rolling up and down” and “chords borrowed from opera-overtures”.⁴⁹ This practice also reflects the slow tempo used for the hymns. When Ludvig Mathias Lindeman tried to reform the hymn singing with his chorale book in 1871, he suggests singing one note per second as a goal, but that from experience it often ends up being closer to 1,5 seconds. He further says that those wishing to stick to the old way of playing with a slower tempo, fermatas at the end of the phrases and interludes, can still do that with his new chorale book.⁵⁰ This suggests that this way of playing was the standard in the first half of the 19th century.

⁴⁸ Kolnes, 1986, p.49

⁴⁹ Kolnes, 1986, p.50

⁵⁰ Sandvik, 1930, pp.52-53

The possibilities of holding concerts in churches was throughout the 19th century very limited. In general church concerts were forbidden, though some exceptions were given, especially towards the end of the century. When Ferdinand Vogel played an organ concert in Christiania in 1859, this was described by newspapers as the first time someone played a solo organ concert.⁵¹ If an organist wanted to play larger organ works, this in other words had to happen during a service.

In summary, the mainstream opinion, at least based on Storm and Thoschlag, seems to be that organ playing should be short and to the point. The job of the organist is to accompany and support the congregational singing, not to show off artistic skills. For the few organists with the skills and artistic capabilities to improvise or play composed pieces of a more complex character, the possibilities for this were mostly limited to the entrance prelude and the postlude, as well as possibly some longer intonations to certain hymns.

3.3 Hymn books

With a strictly regulated liturgy, largely depending on a large number of hymns, the authority of the hymn book becomes all the more important. One would assume that this led to only one authorized hymn book being permitted. This was however not the case in the early 19th century, partly due to a variety of rival theological movements coexisting.

At the beginning of the 19th century, three different hymn books were in use in Norwegian churches.⁵² The oldest one of these was *Den Forordnede Nye Kirke-Psalme-Bog*, better known as *Kingo's hymn book*, authorized in 1699. The famous Danish hymn writer, Thomas Kingo (1634–1703) was ordered to make a new hymn book by the king in 1683, and while he never got to complete the task himself, he was still the publisher of the final book, and has clearly been a major influence on it.⁵³ Kingo represents Lutheran orthodoxy and a baroque style of poetry.⁵⁴ Kingo's hymn book does, however, also keep slightly less than half of the hymns from the first official Danish hymn book, *Den danske Psalmebog* (1569), commonly known as Thomissøn.⁵⁵ Kingo also published an edition of his hymnbook with melodies,

⁵¹ Herresthal & Solbu, 2023, pp.209-210

⁵² Holter, 2008, p.321

⁵³ Holter & Eiriksson, 2022

⁵⁴ Holter, 2008, p.338

⁵⁵ Holter & Eiriksson, 2022

known as *Kingos Graduale* (1699). The melodies are mainly the same as in Thomissøn, i.e. reformation era melodies, but partly with added ficta, passing notes and dotted rhythms, making them slightly more baroque in style.⁵⁶ Kingo's hymnbook was still in use in many Norwegian churches well into the second half of the 19th century, especially in rural areas, and the melodies became part of the folk tradition, where they developed into richly ornamented and rhythmically complex melodies.⁵⁷

In 1783, *Psalme-Bog eller En Samling af gamle og nye Psalmer*, known as Guldberg's hymnbook, was introduced to the cities of Denmark-Norway. Outside of the cities, Kingo's hymnbook was still used. Guldberg's hymnbook came as a reaction to the pietism in the first half of the 18th century, as well as to Kingo. While Guldberg was in the orthodox tradition, and not particularly radical, one of the goals was to get rid of what was considered bad poetry, as well as making a hymn book fit for "modern enlightened men"⁵⁸. Around a third of the hymns in the book are new, while especially hymns from Luther, Kingo and Brorson were omitted. The hymnbook includes notation for the unknown melodies.⁵⁹

With the rise of rationalism, Guldbergs hymnbook soon came to be viewed as outdated, and already in 1799, a new hymn book was introduced, *Evangelisk-christelig Psalmebog*. This was more radical in removing biblical references and toning down theology. Many hymns were rewritten to fit the enlightenment ideals, and even more of the older hymns were omitted. This hymn book was met with criticism from the beginning, and never managed to win popularity in Norway, outside of the cities.⁶⁰

3.4 Chorale books

While some of the hymn books contained melodies, making it possible for organists to improvise an accompaniment, they did not contain a harmonisation or even a bassline. This led many organists to write their own chorale books, for personal use. The oldest known example of this from Norway is LW's choral book, from the end of the 17th century, written

⁵⁶ Holter, 2008, p.342

⁵⁷ Holter & Eiriksson, 2022

⁵⁸ Holter, 2008, p.318

⁵⁹ Holter, 2008, p.319

⁶⁰ Holter, 2008, pp.319-320

in German organ tablature.⁶¹ Several other handwritten chorale books from the 18th century can be found at the National Library of Norway.

The first official choral book of Denmark-Norway was Breitendich's *Fulstændig Choral-bog*, published in 1764. The court organist and harpsichordist Friderich Christian Breitendich made this chorale book, by orders of the king, as a chorale book corresponding to Pontoppidan's *Den Nye Psalme-Bog* (1740), which also included the whole of Kingo's hymn book.⁶² In the preface to his chorale book, Breitendich expresses the purpose of the book as unifying and standardising the hymn melodies, as "of all the written Chorale-books I have seen, there's probably not two that are similar."⁶³ For the newer melodies he used Freytingshausen's *Geistreiches Gesangbuch* (Halle 1704/1714) and *den Werningorodiske Psalme-bog* (1712) as his sources, for the older ones he claimed to "have stuck as closely as possible to the [Kingo's] Gradual, and not made any changes, apart from those made by time and use itself, and which cannot be to any hinderance of the melody's intent."⁶⁴ However, he makes some considerable changes, making the old melodies closer in style to the baroque dance- and aria-like melodies typical of Freytingshausen. The melodies are usually rhythmically even, with a quarter note pulse, ornamented with passing notes and anticipations and with added dotted rhythms. The melodies are accompanied with a bassline with numbers, mostly root chords, with occasional sixth chords, six-five chords and suspensions. Breitendich's chorale book, like Pontoppidan's hymn book, never reached widespread use in Norway.⁶⁵

To accompany Guldberg's new hymnbook (1778/1783), a new Chorale book was made by Niels Schiørring (1743-1798), a court musician in Copenhagen and a former student of Carl Philipp Emanuel Bach. Four different editions were published, one with four written parts, *Kirke-melodierne* (1781), and another with numbered bass, *Choral-bog hvori findes alle Melodierne til Psalme-bogen af 1778* (1783). The book only contains 100 melodies, almost half of that in Breitendich.⁶⁶ Schiørring criticizes both Kingo's *Graduale* and Breitendich, and says his main goal is to "give our old church melodies back their former simplicity and dignity, like we find them in Luther's and other's hymns until the middle of the last century."⁶⁷ While Schiørring claims to have gone back to the sources, this does not mean he

⁶¹ Holter, 2008, p.342

⁶² Holter, 2008, p.343

⁶³ Breitendich, 1764, preface

⁶⁴ Breitendich, 1764, preface

⁶⁵ Holter, 2008, p.343

⁶⁶ Holter, 2008, p.343

⁶⁷ Schiørring, 1783, preface

always uses the melodies in their original form, but rather modifies them to fit his ideal of a good church melody.⁶⁸ Unlike Breitendich, he uses half notes as his base value, and the passing notes and dotted rhythms are gone. He does however add trills to the melody. The harmonisation is richer than in Breitendich, with seventh-, four-two- and six-five chords used extensively as well as chromatic bass movements, suspensions and passing notes in the middle voices.

Another student of C.P.E. Bach, Hardenack Otto Conrad Zinck (1746–1832), was commissioned to make a chorale book for *Evangelisk-christelig Psalmebog*.⁶⁹ This resulted in *Koral-melodier til den Evangelisk-christelige Psalmebog*, published in 1801. Zinck writes that his main purpose with this work is “to promote unity in thoughts and feelings with the help of appropriate chorale melodies with the simplest numbered bass, for use in churches and schools”.⁷⁰ Zinck, like Schiørring, uses the half note as his base value, with the melodies consisting almost exclusively of even half notes in a duple meter, something Sandvik describes as an attempt to make the melodies “rational”.⁷¹ Even “Aleneste Gud i himmerig” (Allein Gott in Himmelreich) is in duple meter, and only dactylic hymns keep the triple meter.⁷² While his harmonisations are indeed simple compared to those of Schiørring, they do include seventh chords in all inversions, chromatic basslines and quite a lot of interrupted cadences. Zinck also goes further than Schiørring when it comes to using key signatures with sharps, sometimes writing in E major.⁷³ Interestingly, in his foreword Zinck says that experienced organists can feel free to change the harmonisation if they don’t like it, for example by making the interrupted cadences into perfect cadences, but he warns about using too complex harmonisations in congregations that are not used to them.⁷⁴ In addition to making harmonisations, Zinck also contributed around 35 melodies of his own. According to Holter, Zinck’s chorale book was the first to be commonly used in Norway.⁷⁵

With three different hymn books in use in Norway in the early 19th century, and an unwillingness by the church authorities to introduce a new universal hymnbook, the idea of a single chorale-book containing the necessary melodies for all the three hymnbooks, seemed

⁶⁸ Sandvik, 1930, p.21

⁶⁹ Holter, 2008, p.344

⁷⁰ Zinck, 1801, preface

⁷¹ Sandvik, 1930, p.23

⁷² Holter, 2008, p.344

⁷³ Holter, 2008, p.344

⁷⁴ Zinck, 1801, preface

⁷⁵ Holter, 2008, p.344

like a decent solution until a new hymnbook could be made.⁷⁶ In addition, there was a general consensus among the educated class, that the state of the congregational singing in the churches was chaotic and bad.⁷⁷ Ole Andreas Lindeman was commissioned to make this chorale book, which was authorised in 1835 and printed in 1838 with the title *Choral-Bog, indeholdende de i Kingos, Guldbergs og den evangelisk-christelige Psalmebog forekommende Melodier*.

Lindeman has no interest in composing new melodies, and instead he mostly keeps the melodies from Breitendich, Schiørring and Zinck, and just introduces a handful of “new” melodies, from other sources.⁷⁸ Rather, Lindeman sees it as his project to restore the original forms of the melodies, as they were in “The classical time of chorales”, which he defines as from the reformation until the middle of the 17th century.⁷⁹ However, his access to original sources were limited, and mainly based on 18th-century collections, so it could hardly be called a restoration of the melodies by our standards.⁸⁰ He does however make a point of restoring the melodies to their original modal forms, instead of making them fit into the major and minor keys.⁸¹ Rhythmically, all melodies are written with equal note lengths, in half notes, like in Zinck and Schiørring, and almost all of them in duple meter. The book is written with 4 parts but also have numbers underneath the bassline. The melody is written in a g-clef, unlike in earlier chorale books.

Harmonically, he describes his goal as “On the one hand, avoid a too monotonous harmony, that easily gets boring and tiring for the ear, and on the other hand abstain from using passing notes, chromatic and enharmonic progressions, by which the harmony, instead of elevating the melody, makes it unrecognisable by hiding it under a bombardment of dissonances.”⁸² Special for this chorale book is that Lindeman primarily uses harmonisations from what he calls classical composers, in this case J.S. Bach, Kirnberger/Kühnau, Vierling, Graun, Wernicke, Schiørring and Zinck, in addition to some of his own and from two of his sons.⁸³ He does, however, combine phrases from different composers, and rarely uses a whole harmonisation in its original form. He also modifies the harmonisations to fit his own

⁷⁶ Hernes, 1956, p.149

⁷⁷ Holter, 2008, p.344

⁷⁸ Hernes, 1956, pp.149-151

⁷⁹ Lindeman, 1838, preface

⁸⁰ Holter, 2008, p.345

⁸¹ Lindeman, 1838, preface

⁸² Lindeman, 1838, preface

⁸³ Hernes, 1956, p.160

harmonic ideals, for example by removing tritone leaps and making a simpler, more stepwise bassline.⁸⁴ He also uses more root chords, and less passing notes and suspensions than some of the earlier chorale books. In repetition of phrases, he harmonises the repetition differently. Lindeman, like Zinck, writes in his preface that organists with sufficient insights may feel free to use other harmonisations than those found in his book, even changing harmonisations for every verse, but recommends lesser skilled organists to keep strictly to the book.⁸⁵

4 Tellefsen's chorale book

4.1 Content

Tellefsen's chorale book consists of 232 pages, excluding a few blank pages at the end. It has a simple title page, and an index of the chorales in alphabetical order, with the page numbers you could find the chorales at. Page numbers are written into the manuscript by Tellefsen, starting from the first chorale, and going until the very end. However, it seems that from page 200 and on it is written with a pencil, and not with ink, probably a later addition. Tellefsen also numbered the chorales, 174 in total. The chorales do not appear to be written in any particular order. There are often many harmonisations of the same melodies, usually directly following each other, but there are also examples of the same melodies appearing in different parts of the manuscript. The organ pieces start after the chorales, on page 200, and does not have any numbering system. There are 26 of them in total. Two pages are missing from the manuscript, containing the continuation of chorale 16 and the whole of chorale 17. Because chorale 18 is titled "same melody", we can deduce that the missing chorale 17 is "Hvad kan os komme til for Nød", as the melody used is the one under this title in other chorale books, including Zinck. For a full list of content, see the appendix.

⁸⁴ Hernes, 1956, p.160-165

⁸⁵ Lindeman, 1838, preface

4.2 Notational style and remarks

The chorales are notated in two staves, with all voices written out. Sometimes with three voices in the top staff and one in the bass, other times with two in each. The bottom staff is always written with an f4-clef, while the top staff is usually written with a g2-clef, like in OAL, but sometimes with a c1-clef instead, like in the older chorale books. In most of the chorales there are also continuo numbers written under the bassline. Using a combination of fully written parts with continuo numbers is a feature typically associated with OAL. Most of the chorales are notated with a half note pulse, like in all the Danish-Norwegian chorale books between Breitendich (1764) and L.M. Lindeman's chorale book (1877), but some are written with a quarter note pulse. All phrases end with a fermata.

In addition to the chorale titles and in some cases the composers of the harmonisations, Tellefsen sometimes writes additional information about the melody composer, like the year of composition, birth and death, and which positions they held. These pieces of information seem to correspond directly to what is written in OAL. Interestingly, in chorale 162 "Min Gud! Jeg er jo i din magt", he has written the same composer and year as is found in OAL under the same title. However, the melody is completely different. The same is true for chorale 144, "Vreden din afrend". This could perhaps be an indication that this information is a later addition, taken from OAL, after he had already written the melodies from another source. If this is the case, we cannot conclude that the manuscript is written after the publication of OAL in 1838, it could rather be modified at some point after 1838.

While most of the chorales do not contain text, some, however do. As the same melodies were often used for different texts it makes sense not to write them down. Perhaps the cases where he wrote them down, were cases where the melody was used only or primarily for one specific text. In some cases, the written text is not the same as the title of the melody. For example, chorale 116 "Guds Godhed ville vi prise" has the text to the hymn "O salig trøst og glede" written underneath. This can be explained by the fact that Evangelisk-christelig Psalmebog doesn't have the hymn "Guds Godhed ville vi prise", but the melody is referred to as the melody for "O salig trøst og glede". The most curious example of a song text in this manuscript is found in chorale 144 "Vreden din afrend", where the written text is not a hymn at all, but the poem "Integer vitae" by Horace (65 BC–8 BC). Presumably this is a result of

Tellefsen's interest in classical literature, rather than an indication of Latin poetry being used in Norwegian Lutheran liturgy.

While most of the symbols he uses are standard and do not need any further explanation, I will briefly mention some that are not necessarily obvious. A sign familiar to those used to early music manuscripts, but not usual in a 19th-century



Figure 1: Tellefsen's chorale book, p.30

chorale book, is the *custos* or *direct* (see figure 2). This symbol, used to indicate at which pitch the melody continues at the beginning of next staff, is occasionally used by Tellefsen for the same purpose. He sometimes shows the pitch of all the voices, but other times just one or two.

While the manuscript doesn't have a lot of corrections, he does sometimes indicate alternative harmonisations of certain phrases. He does this by putting a symbol or text over the place which can be harmonised alternatively, and the same sign above the alternative harmonisation, usually after the end of the piece. These include "vide infra +" (see figure 1), "vide infra x", "x", and a symbol looking like NB, presumably "Nota bene" (see figure 3). In chorale 71, "Te Deum Laudamus/O store Gud, vi love dig", some Greek letters are written throughout the piece (see figure 4). The meaning of these letters is unclear. When there are capital Latin letters, these refer to composers, see chapter 4.3.2.



Figure 2: Tellefsen's chorale book, p.134

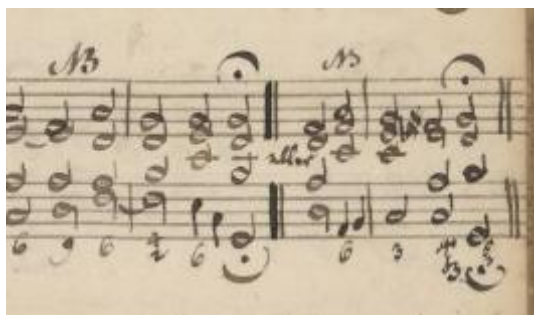


Figure 3: Tellefsen's chorale book, p. 177



Figure 4: Tellefsen's chorale book, p.90

The organ pieces, like the chorales, are notated with two staves, and with one exception, use g-clef rather than c-clef. Pedal parts are marked with the word “pedal”. Some of the pieces contain fingerings, and these fingerings seem to correlate with the system found in manuscripts of Ole Andreas Lindeman, as outlined by Idar Karevold. In short, this is a 10-finger system with the thumb as a pivot point, avoiding using the first and fifth finger on black keys, using the same finger for repeated notes, and often using the same finger for playing successive diatonic intervals.⁸⁶ As only a few short pieces in the manuscript have fingerings, it is hard to extract a detailed system from it. In pieces over several pages, he writes “volti” at the end of a page, as a reminder to turn the page. He also uses bows to indicate articulation and/or phrasing, staccato signs (see figure 5) and some ornaments.

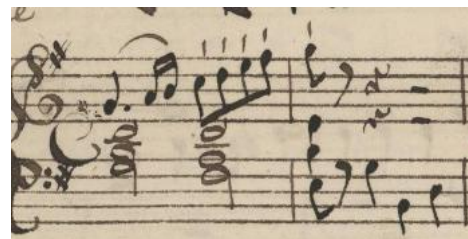


Figure 5: Tellefsen's chorale book, p.210

4.3 Chorales

4.3.1 Hymn titles and melodies

The manuscript contains 93 different hymn titles, with some melodies containing more than one title, and including the text written into some of the chorales. All of these titles correspond to titles found either in *Evangelisk-christelig Psalmebog* or the corresponding chorale book, Zinck. We can therefore safely assume that this manuscript was meant to accompany this hymnbook. We also know that this hymn book was used in Trondheim at this time.⁸⁷ This to me suggests that Tellefsen intended the manuscript for practical liturgical use. If he just used it for contrapuntal exercises, or private use, he would have no reason to stick strictly to hymns found in one specific hymn book.

With the melodies, things get a bit more complicated. Theoretically, only the melodies found in the authorised chorale book would be allowed to be played in church. After 1838 this would be OAL, before 1838 it would be Breitendich, Schiørring and Zinck. The melodies in this manuscript do however not strictly conform to any of the authorised chorale books. In the

⁸⁶ Karevold, 1996, p.271-272

⁸⁷ Hernes, 1956, p.149

melodies where OAL and Zinck have different variants, if we discount some passing notes, Tellefsen sticks to OAL in 26 cases, and to Zinck in 10. In 17 cases he uses variants that do not correspond to either. In some cases, he uses an older melody variant from Schiørring, in some cases it corresponds to the melody variant used by the composer who made the harmonisation, and in some cases, it appears to be a unique melody variant. He even seems to combine different melody variants. In chorale 122, “Herre jeg har handlet ilde”, he uses the same tones as OAL, but with the rhythm of Zinck. In chorale 61, “Min sjel! Hvi vil du gremme dig” he uses the same melody as OAL, but in major instead of minor. Zinck likewise is in major, but with a slightly different variant of the melody. It should be mentioned that most of the differences between the melodies are fairly small, though certainly significant enough to matter. There are however six examples where OAL has a completely different melody from Zinck, and in all these examples Tellefsen sticks to the older Zinck or even Schiørring melodies.

As mentioned, the manuscript contains many harmonisations of the same melodies. Usually, the melody stays the same, throughout the different harmonisations. There are however a few exceptions to this. Chorale 65-70 are all harmonisations of “Fader vor udi Himmerig”, and all of them use the same melody variant, except for chorale 66, that has a completely different fifth phrase. The others vary in how they are notated, some with g-clef others with c-clef, some with a flat in the signature, others not, and some written with a quarter note pulse and others with a half note pulse. Some also use more passing notes in the melody than others. This seems to be a common theme, Tellefsen clearly has a more positive view on passing notes in the melody than Lindeman has and often writes them into the melodies. Perhaps he views it more as ornamental, something one can add and remove while playing the melody without disturbing the congregation. Many of the same differences can be found in the different harmonisations of “Aleneste Gud i Himmerig”, chorale 1-7. Chorale 6 however, is in 6/4, while all the others are in duple meter.

The most interesting example is perhaps “Naar min Tid og Stund er for Haand”, which appears three times in the manuscript, as chorale 85, 106 and 174. Both 85 and 106 use the melody in Zinck, but 174 uses the melody in OAL. Maybe this could be an indication that not all of the manuscript is written at the same time, and that by the time he wrote chorale 174, the last in the manuscript, the congregation had adopted the “new” melody variant by Lindeman. However, since several variants of the same melodies also appear consecutively other places in the manuscript, it could also be that several melody variants were in use, even

in the same church at the same time. Herresthal writes that it wasn't always clear which melody variant to sing at that time, and that there could be confusion or even conflict between the organist, the church singer and the choir.⁸⁸ Alternatively, it is an indication that the manuscript was not solely meant for liturgical use, but that some variants were written down rather for self-study.

4.3.2 Composers and sources

As indicated by the title Tellefsen writes on the title page, this is indeed a *chorale book of different authors*. These are indicated by Tellefsen, either with full name, an abbreviation or just a single letter. In most cases these indications are correct, and he is fairly accurate in copying the original. I will here give a complete list of the named composers and my attempt at finding the sources of the chorales. The composers are listed in order of appearance in the manuscript.

Georg Joseph Vogler (1749–1814) is named as **Vogler** or just **V** in the manuscript. **V** in the manuscript can however also refer to Vierling. Vogler, often known as Abbé Vogler was a famous organist, theoretician, pedagogue and composer. He was born in Würzburg, but through his life travelled through most of Europe, and among others worked for the king of Sweden.⁸⁹ According to Storm he also visited Norway.⁹⁰ Five chorales in the manuscripts are partly or fully harmonisations by Vogler, chorales 6, 56, 66, 101 and 140, all taken from his treatise *Abt Vogler's Choral-System* (1800).

Karl Gottlieb Umbreit (1763–1829) is named as **K.G. Umbreit**, **Karl G. Umbreit** or just **Umbreit** in the manuscript. He worked as an organist and teacher in Thuringia, belonging to the Bach tradition. In 1811 he published a chorale book with 332 melodies, *Allg. Choral-Buch für die prot. Kirche vierst. Ausgesetzt* (1811).⁹¹ Four chorales in the manuscript are partly or fully taken from this chorale book, chorales 7, 46, 70 and 71.

Johann Cristoph Kühnau (1735–1805), named **Kuhnau** or **K** in the manuscript, is one of the more heavily represented composers. Kühnau worked as an organist, musical director and

⁸⁸ Herresthal & Solbu, 2023, p.60

⁸⁹ Thomsen-Fürst, 2007

⁹⁰ Storm, 1845, p.53

⁹¹ Timm-Hartmann, 2006

composer in Berlin, and was a student of Kirnberger. His chorale book *Vierstimmige alte und neue Choralgesänge* was first published in 1786 and was later expanded and modified in several editions. Kuhnau wrote few of the harmonisations himself but used harmonisations ranging from M. Praetorius to C.P.E Bach.⁹² 14 chorales in the manuscript are fully or partially taken from the chorale book of Kühnau, chorales 8, 45, 54, 71, 92, 98, 122, 128, 140, 143, 151, 152, 159 and 163. These chorales seem to be taken from different editions of Kühnau's chorale book. Chorale 151 is identical to one found in the first edition of Kühnau but not found in the later editions. Chorale 152 on the other hand is identical to one found in the second and later editions but not found in the first. Chorale 159 have some phrases identical to the first edition, and others identical to the second edition. Tellefsen must in other words have had access to several editions or used a source that mixed several editions. Chorale 61 is marked with a K but does not match any chorales from any of the editions of Kühnau. Chorale 99 is unmarked but comes directly after a chorale by Kühnau. On closer inspection it turns out to be a chorale prelude by Kirnberger, found in Kühnau's collection *Choral-Vorspiele für die Orgel und das Klavier* (1790).

Lindeman or **L** in the manuscript is a bit of a mystery. It does not refer to the choral book of Ole Andreas Lindeman, as one would imagine. Though there are many harmonisations in the manuscript that are identical to those found in OAL, those are never marked with Lindeman or L. The only exception is chorale 55, that contains a single bar that is identical to OAL. Chorales 9 and 24 match chorales found in *N-Onm Mus.ms. 9400*, a manuscript containing chorale harmonisations by Fredrik Christian Lindeman. Chorale 86 has phrases corresponding to several different harmonisations found in *N-Onm Mus.ms 9295*, a manuscript by Ole Andreas Lindeman consisting of drafts to the official chorale book. It seems likely that the chorales marked with Lindeman in the manuscript come from these drafts, but it could also be from other members of the Lindeman family.

Zink or **Z** in the manuscript refers to the chorale book of Hardenack Otto Conrad Zinck (see chapter 3.4) and is maybe the best represented of all composers in this manuscript. 33 of the chorales in the manuscript are marked with Zink or Z, and all of them match, although sometimes slightly modified, with the chorales found in Zinck's chorale book. In Zinck, however, the harmonisations are only written as a bassline with continuo numbers, so the

⁹² Leisinger, 2003

four-part realisations are probably made by Tellefsen himself, something he sometimes indicates by writing a **T** at the end of the chorale.

Johann Sebastian Bach (1685–1750) is also represented with several chorales in the manuscript, as **Sebastian Bach**, **Bach** or **B**. 8 Chorales in the manuscript are partly or fully from Bach, chorales 11, 32, 41, 92, 98, 122, 151 and 159. The source for these is presumably *Johann Sebastian Bachs vierstimmige Choralgesänge* published by C.P.E. Bach 1784–1787.

Schiørring, **Sch.**, or **S** refers to the chorale book by Niels Schiørring (see chapter 3.4). 10 chorales in the manuscript are marked as being from Schiørring. However, chorale 144 is also identical with Schiørring, even though it is not marked in the manuscript.⁹³

Carl Heinrich Graun (1703/04–1759), in the manuscript only written as **Graun**, was a famous singer and composer from Saxony, author of numerous operas and cantatas and kapellmeister for Frederick the Great of Prussia.⁹⁴ He is represented by two chorale harmonisations in this manuscript, chorales 39 and 100, both of which stem from his passion cantata *Der Tod Jesu* (1755).

Johann Christoph Oley (1738–1789), in the manuscript written as **Oley**, was an organist in Saxony-Anhalt. Little is known about his life, and he is mostly known for copying Bach manuscripts, as well as for his chorale preludes.⁹⁵ Two of his chorale preludes are in this manuscript, as chorales 51 and 63, both from the first part of *Variirte Choräle für die Orgel* (1773).

Johann Gottfried Vierling (1750–1813), in the manuscript represented by the letter **V**, which also can refer to Vogler, was an organist and composer from Thuringia. It is uncertain if he studied with C.P.E. Bach, but likely that he studied with Kirnberger.⁹⁶ Two chorales in the manuscript, chorales 143 and 163, are taken partly from Vierling's *Choralbuch auf Vier Stimmen zum Gebrauch bey dem öffentlichen- und Privat-Gottesdienst, nebst einer Vorrede und kurzen Vorbericht mit einem Haupt- und Melodien-Register* (1789). Chorale 56 is marked with **Vierling** but does not match any chorale in Vierling's chorale book. It seems to be from Vogler.

⁹³ Presumably this could also be the case with other chorales.

⁹⁴ Henzel, 2002

⁹⁵ Timm-Hartmann, 2004

⁹⁶ Mutschelknauss, 2006

Lastly, Christian Michael Wolff (1709–1789), in the manuscript as **Wolff**, worked as an organist in Stettin throughout his life. His compositions were praised at his time, but much of it has been lost.⁹⁷ In the manuscript he is represented with only a single piece, chorale 62, a chorale prelude from his collection *Orgelübung-Vorspiele vor fünfzig Melodien bekannter Kirchen-Gesänge* (1782).

It was my assumption that when no composer is written, the chorale is harmonised by Tellefsen himself. This seems to not be the case, however. As already mentioned, chorale 144 is identical to Schiørring. Chorale 171 is identical to Kühnau. Many of the chorales without a given composer seem to match with OAL, for example chorale 65. In other cases, there are minor differences to the harmonisation from OAL, like in chorale 157 where the harmonisation of the first strophe is swapped with its repetition. A technique typical of this manuscript is combining harmonisations from different sources, which will be further discussed later. To fully uncover what is composed by Tellefsen himself and what he has taken from other sources would require further research.

4.3.3 Adaptations

Tellefsen seems to have had good access to sources, and to have been a reliable copyist, as a lot of the harmonisations he has taken from others are identical to the original. In the instances where they are not identical to the original, it mostly seems to be on purpose, in order to adapt them to slightly different variants of the same melody, to change the key or in some cases modify it to his own taste.

Transposition is the simplest change, and something he does occasionally, usually down. Chorale 39 is for example transposed a minor third down from Graun's original. Interestingly, Oley's chorale prelude "Nun danket alle Gott" is transposed down a tone in chorale 51 of the manuscript, making it fit with the following harmonisations of the same melody. This is clearly an indication that he intended to use this prelude in the services. It should also be noted that when he has several harmonisations of the same melody, they are always in the same key, further suggesting that he intended them for practical use.

⁹⁷ Ratte, 2007

The way he changes original harmonisations in order to fit with his own melody variants is more special. An interesting example is chorale 11, where he uses a harmonisation by J.S. Bach on the melody “Wir glauben all an einen Gott” (see figure 6). The melody Tellefsen uses is however quite different in the beginning, basically combining the first two phrases of the melody Bach uses into one short phrase. The way Tellefsen deals with this is to harmonise the first two notes of the melody with the first two melody notes from Bach. On the third note, he jumps to the first note of the second phrase in Bach and sticks to the original harmonisation from there (see figure 7). Note that he also adjusts the melody to be rhythmically even, as well as doubling the note values and changing the clef.



Figure 6: Bach, J.S. (1785): *Johann Sebastian Bachs vierstimmige Choralgesänge, 2er teil, p.76*

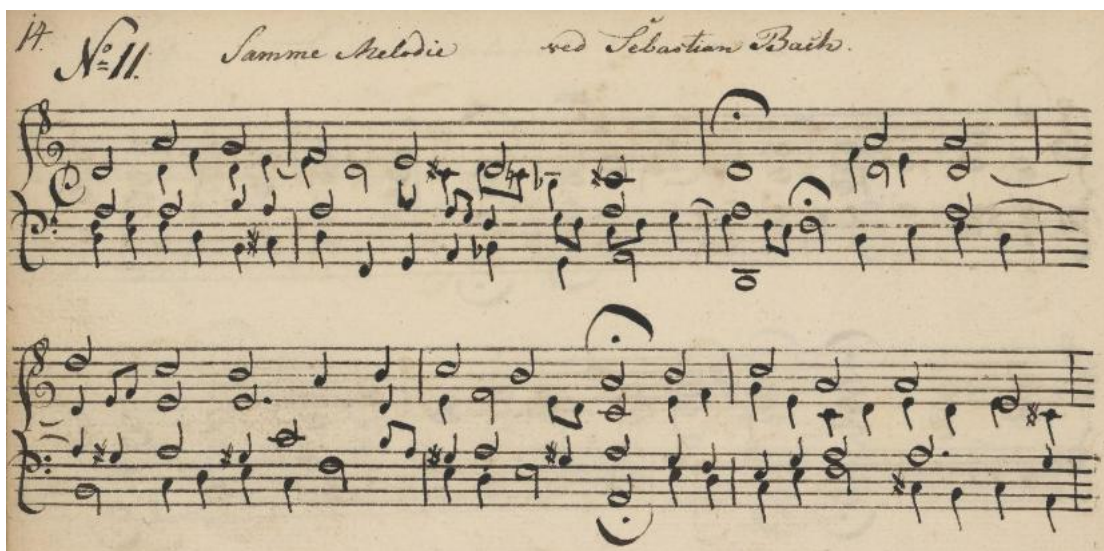


Figure 7: Tellefsen's chorale book, p.14

Another typical modification Tellefsen makes, is to change the harmonisations in repetitions. Like OAL, he seems to prefer to use different harmonisations when a phrase is repeated.

When he takes a harmonisation from a source that does not change the harmonisation in repeated phrases, he sometimes uses a harmonisation from someone else, or makes a harmonisation himself, for the repeat. An example of this can be seen in chorale 155 “Kom Hellig Aand, o Herre Gud”, which he has taken from Zinck (see figure 8). When the first part is repeated, he uses a different harmonisation (see figure 9), where Zinck has just written a repeat. Whether this is a harmonisation by himself or taken from another source is uncertain. The rest of the chorale is identical to Zinck.



Figure 8: Zink, H.O.C. (1801): *Koral-melodier til den Evangelisk-christelige Psalmebog*, p.65



Figure 9: Tellefsen's chorale book, p.180

Even though Tellefsen usually stays quite faithful to the original sources when there are no differences in the melody, there are also some examples of him modifying the harmonisations, even just a few chords, presumably only based on his own taste. As this especially seems to be the case with the harmonisations from Kühnau, it could also be a sign that he did not have direct access to the original, and the changes could be from the source he copied it from. An example is in chorale 8 “Vi troe allesammen paa en Gud”. Like with the previously mentioned Bach harmonisation of the same melody, he has modified the beginning to fit his

melody variant. However, in the following phrase, Tellefsen and Kühnau use the exact same melody, but Tellefsen modifies the harmonisation, until he arrives back to the Kühnau harmonisation again at the fifth tone of the melody (see figure 10 and 11).

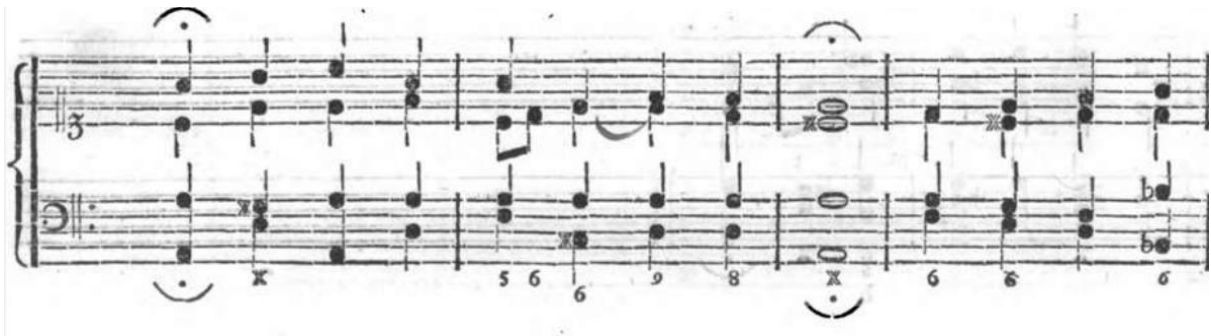


Figure 10: Kühnau, J.C. (1817): *Vierstimmige alte und neue Choralgesänge* (2nd edition), p.194



Figure 11: Tellefsen's chorale book, p.8

In general, it seems that the adjustments Tellefsen makes are to make them fit to practical liturgical use. He transposes chorale preludes and chorales to fit the key he would normally play the hymns in, he changes harmonisations and rhythmical values to fit into the melody variants he presumably used in his church, and he changes clefs, presumably to the clef he was more used to reading. Even though he seems to be quite faithful to the original sources, he is not afraid to change something if he prefers something else, either for practical purposes or as a matter of taste.

4.3.4 Mosaic chorales

One of the most characteristic features of this manuscript, is the frequent occurrence of what I have chosen to call “mosaic chorales”. By this term, I mean chorale harmonisations that are constructed by putting together harmonisations from different composers, using some phrases from one composer and others from another. This is marked in the manuscript by Tellefsen, by writing the name or initial of the composer above the part he has taken from said composer. 16 of the chorales in the manuscript are attributed to more than one composer, though he probably used this technique for a lot of the unmarked chorales as well.

As an example, look at chorale 151 “Jesus er mit Liv i Live” (see figure 12). The first part is taken from Kühnau, in the first edition of his chorale collection, with the title “Du, o schönes Weltgebäude” (see figure 13). As previously mentioned, Tellefsen often uses a different harmonisation for the repeat, and in this case, he uses one by J.S. Bach (see figure 14). In fact, it seems Kühnau’s harmonisation is based on the harmonisation of Bach, as it is very similar, but with less passing notes. For the entire rest of the chorale, he uses a harmonisation by Zinck (see figure 15). This is probably because the melody variant he uses corresponds to Zinck but is significantly different from Bach and Kühnau in this part.



Figure 12: Tellefsen's chorale book, p.176



Figure 13: Kühnau, J.C. (1786): Vierstimmige alte und neue Choralgesänge, p.42



Figure 14: Bach, J.S. (1785): Johann Sebastian Bachs vierstimmige Choralgesänge, 2er teil, p.79



Figure 15: Zink, H.O.C. (1801): Koral-melodier til den Evangelisk-christelige Psalmebog, p.60

Even though he has very clearly indicated, in this and many other examples, which parts come from which composers, this is not always the case. If we look at chorale 1, “Aleneste Gud i Himmerig”, in the manuscript, no composers are marked. However, through comparing with other chorale books, it is clear that every part of this chorale is in fact taken from some other source, with only some minor adjustments. Bars 1-4 are taken from Zinck, and when these are repeated in bars 8-12, he again uses the harmonisation from Zinck, but with some added passing notes. Bars 4-8, 12-18 and 24-28 are identical to OAL, though without the passing note OAL has in the beginning of bar 5. Bar 18-24 are taken from Vierling. (See figure 16 for a transcription with markings). This example shows that Tellefsen can change between different sources frequently, and even in the middle of the phrase, as seen in bar 18.

Figure 16: Transcription from Tellefsen's chorale book p.1, with composers added

It would take a lot of further research to discover the extent to which Tellefsen uses this technique. But it seems that “mosaic chorales” are, if not the norm, then at least a staple of this manuscript. We know his old friend and teacher Ole Andreas Lindeman used the same technique in his chorale book, something Tellefsen must have been aware of, if not even directly involved in. Lindeman even marked composers with letters in the same way as Tellefsen, in the drafts to his chorale book.⁹⁸ In fact, several of the chorales in the manuscript

⁹⁸ Hernes, 1956, p.160

marked with different composers, are identical to those found in OAL. For example, chorale 143 “Vil Gud vor Herre ej med os staa”, is marked with V and K in the manuscript. The marked parts do indeed match with harmonisations from Vierling and Kuhnau, only one phrase is from neither of them. The entire chorale, however, matches the one in OAL. The fact that he marks the original composers, and not Lindeman, even though those are not marked in the printed version of OAL, suggests that he had insight into the process of making said chorale book. If this is the case, the chorales could have been written into this manuscript before the printing of OAL in 1838. The fact that several harmonisations are almost identical, but not exactly, could also be a sign that he had access to some of the drafts to the choral book. It is even a possibility that Tellefsen was involved in the making of OAL. We know that Lindeman involved some of his sons in the process⁹⁹, so it should not be entirely excluded that he could involve his old friend and colleague. At least it should be clear that he had sufficient insight into the process to draw inspiration from it, and in all likelihood copy drafts from it.

4.3.5 Two-, three- and five-part chorales

While most of the chorales in the manuscript are written in the standard four-part style, there are some exceptions. Three chorales are written in five voices, eight in three voices and eight in only two voices. All of these are untypical in chorale books for organ, but they could have their explanations. The most obvious is the five-part chorales. In chorale books with only a bassline and continuo numbers, the organist could of course choose to play more than four voices, to get a fuller sound. The fact that this book contains written five-part chorales, is presumably just a written down documentation of an already common practice.

It is the two-part chorales that seems the most extraordinary, as they are not for melody and bass, as can be seen in numerous other chorale books, but for soprano and alto. Both voices are written in the same staff, with a g-clef. They are written as a note against note counterpoint, and voice crossings occasionally happens. Quite often he presents alternatives for certain passages. In chorale 40, with the melody “Af høiheden oprunden er”, we can see

⁹⁹ Hernes, 1956, p.160

all of this (see figure 17). Notice the voice crossing in the second bar and the alternative harmonisation marked by the NB sign.



Figure 17: Tellefsen's chorale book, p.49

Though I haven't been able to find a precise source for these chorales, there are some sources from the same time with a similar concept. They are however not written for organ but intended to be sung. Precisely the fact that Zinck's chorale book was only intended as an organ book, and did not contain middle voices, was what motivated a Danish teacher, R. Andersen, to make a book with chorale harmonisations meant for singing, based on the harmonisations in Zinck.¹⁰⁰ This book, printed in 1820, contains arrangements for two, three and four voices of the chorales found in Zinck. The two voice arrangements are for soprano and alto, and look similar to those found in Tellefsen, though the harmonisations are not the same.



Figure 18: Andersen, R. & Zinck, H.O.C. (1820): Koral-Melodier til den Evangelisk-christelige Psalmebog, p.6

Even more relevant is the fact that in 1840, O.A. Lindeman was paid by the church department to make chorale books for two and three voices. These were written in a sort of

¹⁰⁰ Andersen & Zinck, 1820, preface

number notation by Lars Roverud, meant for psalmodikon (see figure 19).¹⁰¹ The psalmodikon, a sort of fretted monochord with numbers to indicate where to put the fingers, played with a bow, was used as a pedagogical tool to teach people to sing the “correct” hymn melodies throughout the 19th century.¹⁰² A three-part chorale book for psalmodikon was published in 1842, for soprano, alto and bass, and a two-part in 1843, for soprano and alto. Though most of the chorales in Tellefsen does not seem to match those in these two publications, chorale 173 “Hvad kan os komme til for Nød”, looks very similar (See figure 20 and 21).

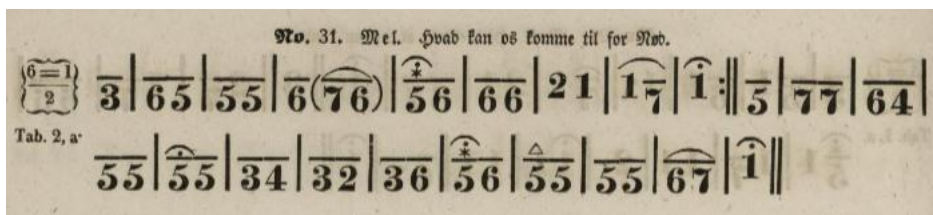


Figure 19: Lindeman, O.A. (1842): 70 Choraler for Sopran, Alt og Bass. Alto part, p.16



Figure 20: Lindeman, O.A. (1842): 70 Choraler for Sopran, Alt og Bass. Chorale 31 transcribed and transposed

¹⁰¹ Herresthal & Solbu, 2023, p.72

¹⁰² Herresthal & Solbu, 2023, p.74

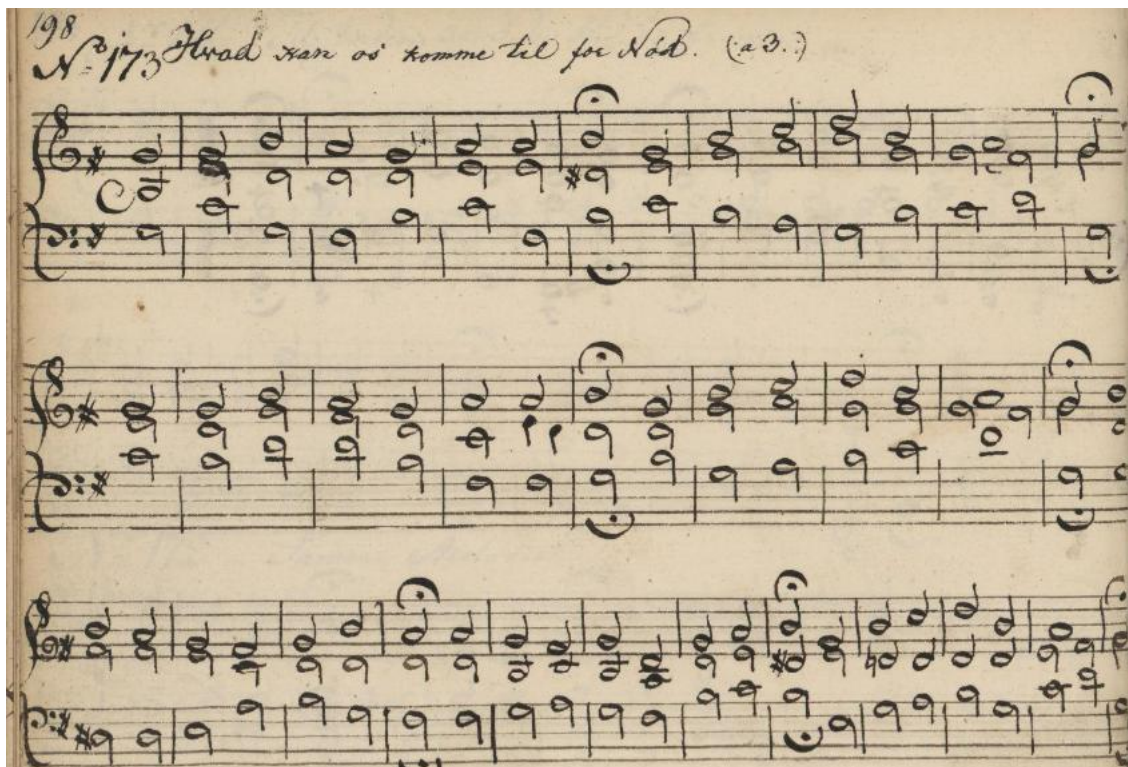


Figure 21: Tellefsen's chorale book, p.198

Since several of the three-part chorales are attributed to Lindeman in the manuscript, and at least one of them looks very similar to one published in one of Lindeman's chorale books for psalmodikon, it is reasonable to think that this was where Tellefsen got the idea. Even though I have not been able to trace the three-part harmonisations attributed to Lindeman, it is possible that they come from other collections, not available to me, or from drafts. This could have consequences for the dating of the manuscript. If O.A. Lindeman is main source of these chorales, we must assume that they were written into the manuscript after Lindeman was commissioned to make these chorale books in 1840.

Even though we likely know the origin of the two- and three-part chorales, it still doesn't explain the purpose of them in this manuscript. After all, both the Zinck/Andersen and Lindeman/Roverud example had clear practical purposes and were not meant to be played on organ. Did Tellefsen see these chorales and think he could use them for something in the services, like chorale preludes or even accompaniment for a verse of a hymn? Or did he write them down purely for academic interest? Or maybe he intended to use them with a choir? This is still very much an open question.

4.3.6 Codas

Another typical feature of this manuscript is the small codas added to some of the chorales. These are mostly very short, only consisting of a couple of chords underneath a sustained final note of the melody, for example in chorale 65 (see figure 22). Some examples are slightly longer but still following the same basic structure, for example in chorale 53 (see figure 23). In the last example, he has even written “Tell.,” probably to indicate that the coda is written by himself, and not Schiørring like the rest of this chorale.

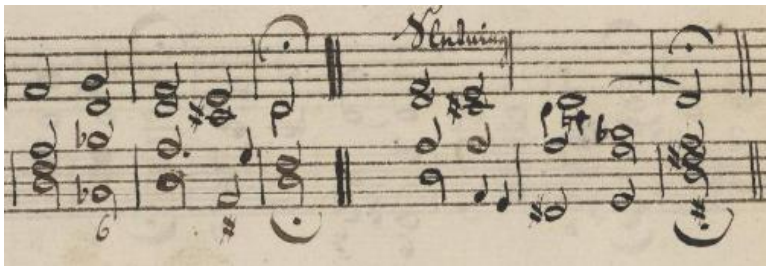


Figure 22: Tellefsen's chorale book, p.76



Figure 23: Tellefsen's chorale book, p.63

These codas are presumably meant to be played after the last verse of the hymn. This corresponds well with what Storm describes as “ending chords”. The fact that he writes these into the manuscript, but he never writes any interludes between the phrases is interesting. Does this suggest that he did not play these interludes, something that would conform to the opinion of Storm? Of course, it is still possible that he improvised these without writing any down, but when he makes the effort to write down these small codas, it seems peculiar that he should never take the time to write down such an interlude.

4.3.7 Chorale preludes and C.F. in Basso

The manuscript contains three pieces that are clearly meant as chorale preludes. Chorale 51 and 63 by Oley, chorale 62 by Wolff and the unmarked chorale 99 by Kirnberger. Chorale 62 is explicitly marked “vorspiel”. The three other ones use slightly different melodies or rhythmically altered melodies, making them practically unusable for hymn accompaniment. Chorale 63 is even in triple meter, while the chorale is written in duple meter. All these preludes are fairly short, 1-2 pages, and clearly presents the chorale melody. They could fit what Thoschlag describes as a longer intonation, which he suggests for the main hymns, or what Storm calls interpreludes, between two hymns. Even though they are short, they probably represent the longest intonations to hymns one would typically hear in a service at this time.

Thoschlag also describes how a long intonation could include the whole hymn melody in the soprano, tenor or bass. The manuscript does in fact contain three harmonisations with the melody in the bass, chorales 12, 89 and 136. Were these also intended as intonations? It is certainly possible; however, they are written with a half note pulse like the chorales, and homophonic, without any figurations. It seems to me equally likely that they were intended as hymn accompaniment. In any case, the cantus firmus would likely be played in the pedal, considering the wide chords found in some of these chorales (see figure 24). Jürgen Ahrend writes that Wagner clearly cared about the possibility of playing cantus firmus in pedals when he built the organ in Nidaros cathedral.¹⁰³ With some of the chorales it is also possible to play the cantus firmus on a separate manual in the left hand and the other voices in the right hand, for example in chorale 89 “Hvo veed, hvor nær mig er min ende”, that is written with only three voices.

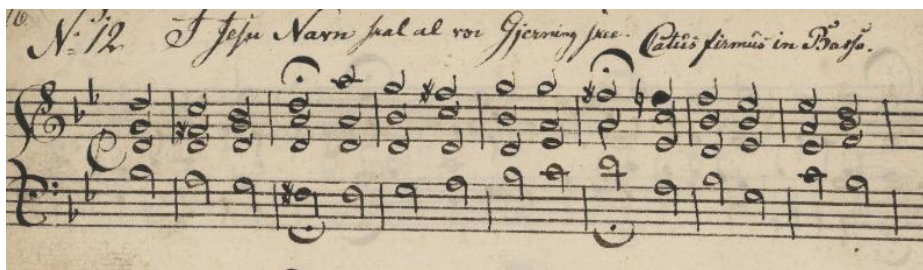


Figure 24: Tellefsen's chorale book, p.16

¹⁰³ Ahrend, 1986, p.88

4.3.8 “Op alle som paa Jorden boer”

Lastly, I would like to look at chorales 72-77, all with the melody “Op alle som paa Jorden boer”, because they contain some interesting features not found elsewhere in the manuscript, that could potentially inform us both about the purpose of the manuscript as a whole, as well as on some of the practices of liturgical music in the first half of the 19th century.

Having many harmonisations of the same melody in succession is seen throughout this manuscript. However, in this case, at the bottom of chorale 72 we find the word “Volti”, indicating that you need to turn the page. This is also written in some of the organ pieces, as well as chorale 71 “Te Deum”, as these span over several pages. In this case, however, the choral does not span over several pages. Instead, it seems he intended that you play the following chorale 73 immediately after 72. Presumably you then continue with 74-77, though “volti” is not written into any of them. On the bottom of chorale 77 however, is written “Same melody FF 2. Verse”, indicating that you are meant to play the last of these harmonisations twice. If you play each of these harmonisations once, and the last one twice, you get to seven verses, which corresponds perfectly to the verses to the hymn “Op hver, som Jordens Kreds beboer”, the revised version of “Op alle som paa Jorden boer” found in *Evangelisk-christelig Psalmebog*.

If this theory is correct, it can tell us something about how Tellefsen would create variation between the hymn verses in his playing. In addition to different harmonisations, he writes dynamic markings in the verses, something that is only found in the organ pieces and this chorale, as well as in the “Te Deum”, though the latter are taken from Kühnau. The dynamic markings are basically alternating between “p” and “f”, with the first verse being piano. The second last verse is “f”, and the last verse is “ff”. These seem to rather be based on practical or musical considerations, than to be based on the text of the hymn.

The changes in harmonisation are rather small and gradual. A lot of the same harmonic movements are used, and in the first three harmonisations all the cadences end on the same chords. In the last three harmonisations we see a gradual increase in the use of dissonances, and, in chorale 76, a phrase ending on a diminished chord. At the same time, we find an increase in the use of passing notes in all voices, including the melody, making the rhythm more driven by quarter notes instead of half notes. Tellefsen’s willingness to ornament the

melody with extra passing notes is something we also see in other chorales throughout this manuscript, and it seems that to him it is a way of creating variation.

It is unfortunate that this is the only clear example in the manuscript of several harmonisations explicitly forming a whole hymn accompaniment for every verse. We can not assume that this is the case with all the other melodies with several harmonisations, as these do not always match the number of verses found in the hymn, as well as the fact that in some cases they use slightly different variants of the melody. Of course, most melodies were in any case used for several hymn texts, making it difficult to make a “one size fits all” solution. This however mean that we can not know if the two- and three-part, as well as the cantus firmus in bass harmonisations were used as accompaniment for certain verses, just based on the fact that they are put together with other harmonisations in the manuscript. We can however know that Tellefsen would vary the dynamics between verses, that he would change harmonisations between the verses, as also described by Lindeman, and that he would ornament with passing notes.

4.4 Organ pieces

The manuscript contains 26 small organ pieces after the chorales. A detailed study of these and their sources would need further research. I will however try to give a short overview of what exists here and some discoveries I have made.

The composers named in these pieces are Kirnberger, Händel (also written as Hendel), Vierling, Rüttinger, Albrechtsberger, Carissimi, L.P.S. Tellefsen, Knecht (also written Knegth), Rinck, and a name that is hard to read, could be something like L. Cunze. Some pieces do not have an indicated composer. These are probably written by the same composer as the last piece with a named composer. This is confirmed by the fact that the “Preludium” on page 227 of the manuscript matches one found in a printed collection of the same time, *118 smaa og lette Orgelpræludier* published by Jacob Andreas Lindeman, and in this collection the piece is attributed to Knecht.

Most of the composers represented in this manuscript are late 18th-century or early 19th-century galant style composers. It seems these represents the preferred style in Norway at that time, or at least in the environment around the Lindeman family, as many of the same

composers, Knecht, Rinck, Rüttinger, Vierling and Kirnberger, are also represented in the collection by J.A. Lindeman. At least 8 of the pieces found in the manuscript are also in this collection. Manuscripts belonging to the Lindeman family also contains some of the same pieces as in this manuscript, for example both of the Händel fugues, in *N-Onm Mus.ms. 9357* and *N-Onm Mus.ms 9358* respectively. Many of the same composers can also be found in their collection.¹⁰⁴

While my assumption is that most of the attributions are accurate, some of them are slightly more complicated. The first of the Händel fugues, does indeed originate in Händel, but not as a keyboard fugue, but as a part of the Recorder sonata in D minor, HWV 367. This was later made into a traverso sonata, and transposed into B minor, in a pirate edition by John Walsh.¹⁰⁵ It seems that it was later made into a keyboard fugue from the traverso edition. The second Händel fugue is even more mysterious. The same fugue appears in a German manuscript from between 1810 and 1820, *D-LEb Go. S. 98*, also there attributed to Händel, but the theme seems to come from a cantata by Matthias Andreas Bauck (1765–1835).¹⁰⁶ The piece attributed to Carissimi is in fact Versus 43 from the anonymous *Kurzer jedoch gründlicher Wegweiser [...] die Orgel recht zu schlagen*, possibly written by Carissimi's student, Jakob Philipp Baudrexel (1627–1691).¹⁰⁷

The most noteworthy pieces in this collection are probably those from Lorens Peter Stibolt Tellefsen, the son of Johan Christian. His “Fantasie pour orgue complete”, is the only piece in the manuscript that is dated, to 6th of October 1838 (see figure 25). As this is presumably the date of composition, we cannot know when exactly it was written into the manuscript, meaning it does not bring us much closer to dating the manuscript. After this piece follows four pieces without any attributions, probably also by him. This manuscript could likely be the only source of these pieces. As L.P.S. was studying in Stockholm in 1838, these pieces could be written as part of his studies, and maybe sent to his father to show him how his studies were going.

¹⁰⁴ Lindemans Legat, 2011

¹⁰⁵ Best, 1985, pp.481-482

¹⁰⁶ RISM, 2022

¹⁰⁷ Tremmel, 1999



Figure 25: Tellefsen's chorale book, p.218

The liturgical use of the organ pieces in this manuscript, if he indeed intended to play them in services, and not just for self-study, could probably fall into two categories. The longest pieces could presumably be used as preludes or postludes in the service. The shortest, some of them no more than 12 bars long, could possibly be used as intonations for hymns. Some of the pieces fit very well with Storm's description of these intonations, as just a few chords without any passages or ornaments (see figure 26). Exactly which pieces would be considered too long for an intonation, or too short for a prelude or postlude is hard to tell. The abundance of short pieces, and lack of any big, virtuosic pieces seems to fit well with the liturgical preferences of the time.

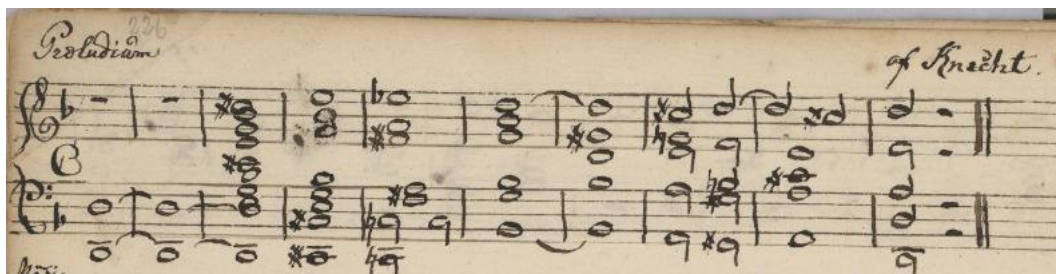


Figure 26: Tellefsen's chorale book, p.226

5 Conclusion

When I first looked at Tellefsen's chorale book, I found many features that to me seemed curious and unique; combining harmonisations by different composers into a new "mosaic chorale" and the two-part chorale harmonisations were both things I had never seen before. When looking further into other sources from the same period, however, it seems that this manuscript does not first and foremost provide new inventions but rather is representative of the musical environment around Ole Andreas Lindeman. It shows how one of Lindeman's students could use concepts and ideas he had learned by Lindeman for his own purposes and in his own ways. The fact that most things in this manuscript are not entirely unique, does however not take away from it being an important and interesting insight into this tradition.

My hypothesis going into this research, was that this manuscript was intended for liturgical use. If this is the case, it can be an important source for how a service in the beginning of the 19th-century in Norway could have sounded, something for which we do not have an abundance of sources. Many things in this manuscript point towards it being intended for liturgical use: the index of chorales in the start of the manuscript, the fact that the melody titles match those found in a specific hymnbook, the way he adapt certain harmonisations from other composers to fit with his melody variant, transposing chorale preludes and harmonisations, so that all harmonisations of the same melody are in the same key, and not least, the instruction to turn pages and to play the same harmonisation for 2 verses in "Op alle som paa Jorden boer." This is enough evidence that I am certain that at least part of the purpose of this manuscript was for actual liturgical use.

However, it must be said that some things do not seem to fit into this purpose. The fact that some of the chorale melodies appear in quite different forms, even once in different metres, seems odd if they were only intended to be played in his own church. However, this was a time where many melody variants were in use, and a lot of confusion existed. It is possible that Tellefsen intentionally wrote down several melody variants, knowing that it could be useful if either the congregation changed their preferred melody variant, or he had to play in another church on some occasion. The writing of the poem "Integer Vitae" by Horace into one of the chorales is another example of something that doesn't fit a liturgical purpose. After all, it is not unreasonable that the manuscript could serve more than one purpose. In addition to being of liturgical use, it could also contain things just for private use, like the "Integer

Vitae”, or for study or yet other purposes. This does however make it more difficult to say for sure which elements in this manuscript were used liturgically.

Many elements of this manuscript make sense in the light of other sources about liturgical music at that time. The inclusion of small codas, the lack of interludes between the phrases and the short organ pieces found in the end of the manuscript, all fit with the recommendations of Fredrik Elias Storm in his book from 1845. The fact that he includes many different harmonisations of the same melodies, is likely in order to have the possibility to change harmonisations between the verses, something that is described as a possibility in the preface to OAL. The few chorale preludes he includes, fit that which Thoschlag describes as long intonations for the main hymn or what Storm describes as interpreludes between two hymns.

Other elements remain open questions. Whether the chorales with cantus firmus in the bass are intended for hymn accompaniment, or as intonations can be argued both ways. The purpose of the two-part chorales is probably the most mysterious. If this was purely a liturgical organ manuscript, the most intuitive explanation would be that they are some sort of intonations, although we could not entirely rule out that he would play them as a hymn accompaniment for certain verses. Since there are some things pointing towards the manuscript also having other purposes though, it is also possible that they were intended only for self-study. Another possibility is that they were intended for choir or instrumentalists and could have been used in a service but not played on the organ.

Regarding the dating of the manuscript, it remains unclear. Only one piece late in the manuscript is dated, to 1838, but this could have been written into the manuscript later. The fact that he never refers to OAL and that some harmonisations seem to fit with earlier drafts to OAL and not to the printed version, could indicate that at least part of the manuscript was written before 1838. The fact that he has not yet adopted some of the new melodies in this book, that were the only authorised melodies, could also point in that direction. However, the fact that at least one of the three-part chorales match a publication from 1842 seems to rather point to a later dating. Though he could have seen the drafts before it was published, it almost certainly was written after it was commissioned in 1840. The combination of these facts leads me to believe that the manuscript is written sometime in the early 1840s, after the publication of OAL, but before his congregation had adopted all the new melodies from it, if they ever did. It is possible that the manuscript was written over a longer period of time, and the fact that there are both the old and new variants of the melody “Naar min Tid og Stund er for

Haand” in different parts of the manuscript could support that theory. Unfortunately, it is not possible to say anything more exact than that.

Though some questions still remain open, I hope to have given some insight into this, until now, undescribed manuscript and the environment it represents. Even if we don’t know exactly the purpose of every piece in this manuscript, it can tell us something about the techniques available to an organist of the Lindeman school. And with this in mind, we can imagine how Tellefsen, and people like him, would “beautify and glorify the public church service”.

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Kurtzer jedoch gründlicher Wegweiser, vermitteltst welches man aus dem Grund die Kunst, die Orgel recht zu schlagen, so wol was den General-Bass, als auch was zu dem Gregorianischen Choral-Gesang erfordert wird, erlernen, und durch fleissiges üben zur Vollkommeneit bringen kann [Facsimile of the exemplar in Aargauischen Kantonsbibliothek]. (1689). Jacob Koppmayer.

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Appendix: List of content

Here follows a complete list of content of Tellefsen's chorale book. Piece number refers to the numbering system given by Tellefsen to the chorales. Page (T) refers to the page numbers given by Tellefsen. Page (NB) refers to the pages in the digitalised manuscript found in the National Library [Nasjonalbiblioteket]. All titles are kept as written in the manuscript. In situations where I was uncertain about certain words or letters, I have used the spellings found in official chorale books or hymnals. Where more than one title is given, or different variants of the same title is given I have used a dash [/], except when he already wrote "eller" "el:" or "ell.", in which case I kept it as original. The composers I have written as they are written in the manuscript, regardless of whether I have been able to confirm that they are correctly attributed. I have also kept the abbreviations, sometimes only a single letter, found in the manuscript. I have written [/] before the composer's name or initials when the composer is not written from the beginning of the piece, but somewhere later in the piece. Everything written in brackets [] is my own additions. For further information about the composers and sources, and the meaning of the abbreviations, see chapter 4.3.2 "composers and sources" and chapter 4.4 "organ pieces."

Piece nr	Title	Composer	Page (T)	Page (NB)
	[Title page]			263
	[Blank page]			264
	Register			265-267
	[Blank page]			268
1	Aleneste Gud i Himmerig etc		1	269
2	Samme melodie		2	270
3	Samme melodie		3	271
4	Samme melodie		4	272
5	Samme melodie		5	273
6	Samme melodie	Vogler	6	274
7	Samme melodie	K.G. Umbreit	7	275
8	Vi troe allesammen paa een Gud	Kuhnau	8-9	276-277
9	Samme melodie	Lindemann	10-11	278-279

10	Samme melodie	Zink	12-13	280-281
11	Samme melodie	Sebastian Bach	14-15	282-283
12	I Jesu Navn skal al vor Gjerning skee. Cantus firmus in Basso		16-17	284-285
13	Samme melodie a 3		18-19	286-287
14	Samme melodie		20-21	288-289
15	Samme melodie		22-23	290-291
16	Samme melodie	Schiøring	24	292
[17]	[Missing pages]		25-26	[Missing pages]
18	Samme melodie [Hvad kan os komme til for Nød]		27	293
19	Samme melodie		28	294
20	Samme melodie		29	295
21	Samme melodie a 2		30	296
22	Jesu søde Hukommelse		30	296
23	Samme melodie		31	297
24	Samme melodie fig	Lindemann	32	298
25	Samme melodie a 5		33	299
26	Samme melodie a 5		34	300
27	Samme melodie a 3		35	301
28	Samme melodie a 3		36	302
29	Samme melodie a 2		36	302
30	Nu vel an! vær frisk tilmode		37	303
31	Samme melodie	Lindemann	38	304
32	Samme melodie	Bach/Lindemann	39	305
33	Samme melodie		40	306
34	Samme melodie		41	307
35	Samme melodie a 5		42	308
36	Nu/Dig bede vi den/o Hellig Aand	Z	43	309
37	Af Høiheden oprunden er		44-45	310-311
38	Samme melodie	[/]Sch.	46-47	312-313
39	Samme melodie	Graun	48-49	314-315
40	Samme melodie a 2		49	315
41	Samme melodie	Sebastian Bach	50-51	316-317
42	Sjunge vi af Hjertens Grund/Store Gud og Frelsermand/Mitt Barn frygt den Sande Gud		52	318

43	Samme melodie	Zink	53	319
44	Samme melodie a 2		54	320
45	Allene til dig Herre Jesu Christ eller Til dig, til dig o Jesu Christ	K/S	54-55	320-321
46	Allein zu dir Herr Jesu Christ	Karl G. Umbreit	56	322
47	Jeg beder dig min Herre og Gud/O søde Gud din Kjerlighed		57	323
48	Samme melodie		58	324
49	Samme melodie a 3	Lindemann	59	325
50	Samme melodie a 2		60	326
51	Nu takker alle Gud. fig	Oley	60-61	326-327
52	Samme Melodie		62	328
53	Den Samme	S	63	329
54	O Gud! Du fromme Gud	K/L	64	330
55	Samme Melodie	Z/L/S	65	331
56	Samme Melodie	Vierling/Lindeman	66	332
57	Kommer til mig sagde Guds Søn		67	333
58	Samme Melodie		68	334
59	Samme Melodie		69	335
60	Samme Melodie		70	336
61	Min Sjel! hvi vil du gremme dig el: Mit Gjerte! hvi gremmer du dig	K	71	337
62	Af dybeste Nöd lader os til Gud. Vorspiel von Wolff	Wolff	72-73	338-339
63	Samme Melodie. Für 2 Clav und Pedal	Oley	74	340
64	Samme Melodie		75	341
65	Fader vor udi Himmerig		76	342
66	Samme Melodie	V	77	343
67	Samme Melodie		78	344
68	Samme Melodie		79	345
69	Samme Melodie		80	346
70	Samme Melodie	Umbreit	81	347
71	Te Deum Laudamus/ O Store Gud, vi love dig	K/Umb	82-90	348-356
72	Op Alle som paa Jorden boer		91	357
73	Samme Melodie		92	358
74	Samme Melodie		93	359

75	Samme Melodie		94	360
76	Samme Melodie		95	361
77	Samme Melodie		96	362
78	Jeus er mit/vort Haab og Trøst, eller Jesus han er Syndres Ven		97	363
79	Samme Melodie		98	364
80	Samme Melodie		99	365
81	Mit Haab og Trøst og al Tillid		100- 101	366-367
82	Jeg vil din Pris udsjunge, ell. Nu bør ej Synden mere		102	368
83	Samme Melodie		103	369
84	Kom Hedningernes Frelser Sand eller Dagen viger og gaaer bort		104	370
85	Naar min Tid og Stund er for Haand	Sch	105	371
86	Hvo veed hvor nær mig er min Ende	L	106	372
87	Om Himmerigets Rige saa ville vi tale	S	107	373
88	Far Verden! far vel.		108	374
89	Hvo veed hvor nær mig er min Ende. C.F. in Basso a 3	L	109	375
90	Far Verden! far vel.	Z	110	376
91	Hvo veed hvor nær mig er min Ende, a 2.		111	377
92	Jesu! dine dybe Vunder	K/B	112	378
93	Samme Melodie		113	379
94	Jesu! dine dybe Vunder a 3		114	380
95	Af Adams Fald er plat fordervet		115	381
96	Af dybeste Nød raaber jeg til dig	Z	116	382
97	Samme Melodie		117	383
98	Hvo ikkun lader Herren raade	K/B	118	384
99	Samme fig:		119	385
100	Hjertelig mig nu lenges	Graun	120	386
101	Den Samme	Vogler	121	387
102	Samme melodie	[/]S	122	388
103	Samme melodie		123	389
104	Samme melodie		124	390
105	Samme melodie (:a 2:)		125	391

106	Naar min Tid og Stund er forhaand (:a 2:)		125	391
107	Lovsynger Gud, den Vældige, den Vise		126- 127	392-393
108	O Herre! frels min svage Dyd		128	394
109	Jeg beder dig min Herre og Gud (:a 3:)	L	129	395
110	Død jeg venter dig med Lengsel, el. Jesus! ved dit Ord vi kjende	Z	130	396
111	Din Viisdom oss o Herre leder	Z	131	397
112	Ej Livets Kummer, Jordens Møje	Z	132	398
113	Fader! dig jeg mig betroede	Z	133	399
114	Forleen mig Kraft at elske dig	Z	134	400
115	Gud! du skabte Jordens Kreds	Z	135	401
116	Guds Godhed ville vi prise		136- 137	402-403
117	Guds Søn er kommen fra Himmelen ned		138- 139	404-405
118	Guds Søn er kommen fra Himmelen ned		140	406
119	Samme melodie		141	407
120	Samme melodie		142	408
121	Herre Christ! Gud Faders eenbaarne Søn		143	409
122	Herre! jeg har handlet ilde	K/B	144	410
123	Samme melodie	Z	145	411
124	Opløs du dog, min Gud! de Baand (:o:)	S/Z	146	412
125	Himlens Gud og Jordens Herre	Z	147	413
126	Hvad min Gud vil, skee mig altid		148	414
127	Samme melodie		149	415
128	Hvor godt er det i Jesu Arme (:o:)	K	150	416
129	Hvorfor skulde jeg forsage/mig græmme	Z	151	417
130	Hvor godt, hvor saligt er det dog	Z	152	418
131	Jeg gaaer til Døden, hvor jeg gaaer	Z	153	419
132	Jeg raaber til dig, o Herre Christ		154	420
133	Den lyse Dag forsvunden er	Z	155	421
134	Jeg ved Jesum fryder mig	Z	155	421
135	Et lidet Barn saa lysteligt		156- 157	422-423
136	Et lidet Barn saa lysteligt. C.F. in Basso.		158	424

137	Fra Himmelen høit komme vi nu her		159	425
138	Fryd dig du Christie Brud		160	426
139	Samme melodie		161	427
140	Nu er os Gud misundelig o	V/K	162	428
141	Medens vi i Verden vandre	Z	163	429
142	Nu Jesus kan ej noget Herberg finde		164	430
143	Vil Gud vor Herre e med os staa	V/K	165	431
144	Vreden din afrend		166-	432-433
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