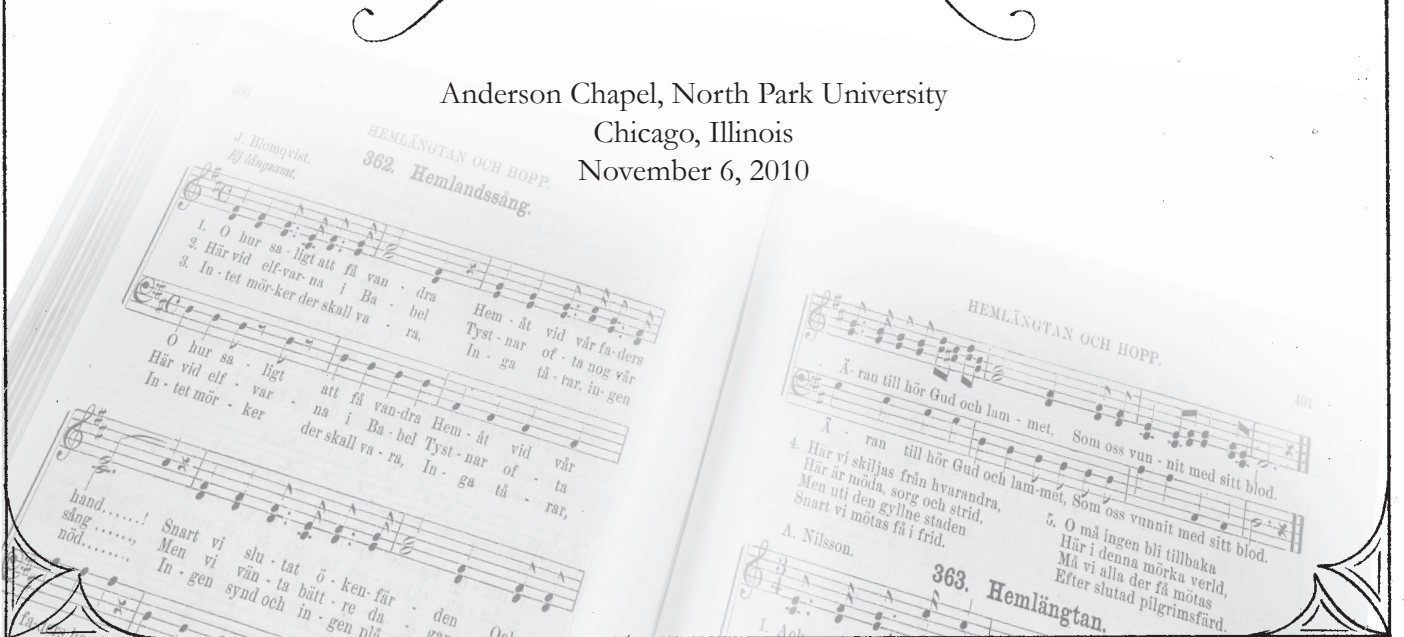


# HYMN FESTIVAL

## Swedish Songs of Pilgrimage and Grace

*On the Occasion of the  
150th Anniversary of the Augustana Synod and the  
125th Anniversary of the Evangelical Covenant Church*

Anderson Chapel, North Park University  
Chicago, Illinois  
November 6, 2010



# Two Streams – One River

**N:o 206 C + 2 + 3 + 6 + 7.**

3/4 3. 2 | 2 1. 5 5. 4 | 4 3 8. 7 | 7 6  
 1. 7 | 7 1. 3 3. 2 | 2 1 5. 5 | 5 4  
 Sag är främling, jag är en pilgrim; Blott en afton,  
 D. C. Sag 5. 4 | 4 3. 5 5. 7 | 8 8 8. 8 | 8 8  
 1. 1 | 1 1. 1 1. 1 | 1 1 3. 3 | 3 4

---

1 2

8. 6 | 5 X4 3. 4 | 5 0 || 7 8 | 2 3 4. 7 | 9 0 || *Fine.*  
 2. 2 | 2 1 1. 1 | 7 0 || 5 5 | 5 5 4. 4 | 3 0 ||  
 blott en afton bor jag här. blott en afton bor jag här.  
 6. 8 | 8 6 6. 6 | 5 0 || 2 1 | 7 6 6. 5 | 5 0 ||  
 X4. 1 | 2 2 2. 2 | 5 0 || 4 3 | 2 X1 2. 5 | 1 0 ||

---

5 6 5 | 2 4 4 6 5 | 5 3 5 6 5 | 2 4 4 6 5 |  
 7 7 7 | 7 7 7 7 7 | 1 1 1 1 1 | 7 7 7 7 7 |  
 Gör mig ej hinder, ty jag vill följa Guds folk till frids genom öf'n, och  
 4 4 4 | 4 4 4 4 4 | 3 5 3 4 3 | 4 4 4 4 4 |  
 5 5 5 | 5 5 5 5 5 | 1 1 1 1 1 | 5 5 5 5 5 |

*Da Capo al Fine.*

| 5 ~ 4 3 ||  
 | 1 T ||  
 56 - ja.  
 | 3 ~ 6 5 ||  
 | 1 1 1 ||

*Psalmodikon page notation*

**N:o 74.**  
 D + 2 + 3 + 6 + 7.

8 7 8 6 | 5 5 3 1 |  
 Guds! som ditt ursprung leder  
 5 3 6 5 | 8 6, 5 ||  
 Öwigt frdn din Herd, fdt,  
 8 7 8 6 | 5 5 3 1 |  
 Och från himlen sigen neder,  
 5 3 6 5 | 8 6, 5 ||  
 Dig i jordens Regnad fdt!  
 6 4 5 6 | 7 5 6 4 |  
 O Guds Son och menstord lif!  
 8 7 8 5 | 6 4, 3 |  
 Gör ett stoft, som lyfter sig,  
 6 5 1 2 | 4 2, 1 ||  
 Eringtande, att nalkas Dig.

**N:o 75.**  
 G + 2 + 3 + 6 + 7.

5 5 | 4 4 | 3 3 | 2 2 |  
 Jesu! lär mig rätt be tänka  
 3 4 | 5 1 | 2 2 | 1 |  
 Din tänk, redde, sälla bdd  
 8 5 | 6 7 | 6 6 | 5 |  
 Och din bittra sinas nbd:  
 6 8 | 6 5 | 4 5 | 3 3 |  
 Hjelp, att jag mig nu må tänka  
 4 5 | 6 4 | 3 3 | 2 |  
 Red i dina heliga lär,  
 3 4 | 5 1 | 2 2 | 1 ||  
 Der jag lif och heliga lär.

THE AUGUSTANA SYNOD was born 150 years ago when immigrant Swedish, Danish, and Norwegian Lutherans, living especially in Illinois, Wisconsin, Minnesota, and Iowa, realized that they needed to form a Lutheran church to meet their needs in a new land. This included a school to educate pastors; a religious publication to keep the new immigrants informed about their new country and the work of the young church; and means to transmit hymns and spiritual songs for the edification of their people. The Swedes, whose larger numbers and enterprising pastors formed the nucleus of the Synod, were led by L. P. Esbjörn, Nils Tuve Hasselquist, Erik Norelius, and Erland Carlsson, all of whom had emerged from the pietistic Rosenian renewal movement in Sweden. They were especially interested in the new spiritual songs being produced by Carl Olof Rosenius (1816-1868), Lina Sandell (1832-1903), Oscar Ahnfelt (1813-1882), and Joel Blomqvist (1840-1930), among others. In order to make them available, Hasselquist printed hymns from that treasury in the Augustana newspaper *Heimlandet* (The Homeland), begun in 1855, in a form that players of the psalmodikon could play on their own, such that they could learn the new tunes and texts. This instrument was a sound box with one string played with a bow. On the top of the instrument, beside the string, were numbers from one to eight. They represented the scale, and by indicating higher or lower octaves it was possible to accompany a singer.

Swedish immigrants shared the spiritual tradition of the *Psalmbook* in its various editions going back to the sixteenth-century Reformation, led by Olavus Petri, and they carried these hymns to North America. The first Swedish-American songbook was *Femtio Andeliga Sångar* (Fifty Spiritual Songs), a compilation published in 1856 by Hasselquist. It largely reproduced the much loved *Andeliga Sångar* of Oscar Ahnfelt (1850), funded in part by Jenny Lind. These in turn were inspired by Swedish songbooks associated with Rosenius, such as *Sions Nya Sångar* (New Songs of Zion). In 1859, Norelius published a pamphlet of fifteen songs arranged for psalmodikon, *Salems Sångar* (Songs of Salem), and the following year Jonas Engberg privately published a collection of 240 songs titled *Heimlandssånger* (Songs of the Homeland). Norwegians and Danes departed the Augustana Synod in 1870 and continued to establish their own respective synods, schools, and hymnals. The first Norwegian-American hymnal was compiled in 1874 by Vilhelm Koren and titled *Synodens Salmebog* (The Synod's Psalmbook). The Synod thus became exclusively Swedish, and while the *Psalmbook* was used in morning worship, it was augmented in more informal ways by

an officially published hymnal with the old title *Heimlandssånger* (1891). Of its 500 songs, about a quarter of them were by Lina Sandell. The first English-language hymnal of the Synod appeared in 1901.

Twenty-five years after the founding of the Augustana Synod, the present EVANGELICAL COVENANT CHURCH was formed in Chicago on February 20, 1885. Known as the Swedish Evangelical Mission Covenant Church, its origins were in the free-church impulses of the Rosenian revival that led those who had come to be known as Mission Friends to affirm a believers' church understanding of membership and a commitment to the sole authority of the Bible, valuing the Augsburg and other confessions as useful but not formally normative. Several early congregations had been formed out of the Augustana or Synod of Northern Illinois churches beginning in 1868, and along with newly formed congregations established their own Lutheran synods, namely the Mission Synod (1873) and the Ansgar Synod (1874). These two synods, along with independent congregations gathered in the 1870s and early 80s, eventually united to form the Covenant Church in the United States, patterned after the emergence of the Covenant Church in Sweden seven years earlier in 1878.

The Mission Synod published *Samlingssånger* (Congregational Songs) in 1876 and continued to promote Ahnfelt's songbook, as well as incorporating Swedish hymns in the chorale tradition of the *Psalmbook*. Independent hymnals of Erik August Skogsbergh and Andrew L. Skoog followed in the 1880s, *Evangelii Basun* (Gospel Trumpet). As with the Augustana Synod, there were also songbooks for children and youth. For many years, the "unofficial" hymnal of the Covenant Church was the independently published *Sionsharpan* (The Harp of Zion), which appeared in 1890 and lasted until the first Covenant hymnal almost two decades later in 1908, *Sions Basun* (Zion's Trumpet). The first English-language hymnal appeared in 1921, though *Sions Basun* was not fully displaced as the standard hymnal until *The Covenant Hymnal* of 1931.

As the Mission Covenant Church grew, it raised up in its midst a trio of musicians who continued the tradition of song begun by the Swedish pietistic revival and the network of mission societies, while affected simultaneously by the Anglo-American gospel songs of Sankey, Crosby, Bliss, Root, Bradbury, and others. Nils Frykman (1842-1911), perhaps the greatest of the three, wrote many lovely spiritual songs before and after emigrating in 1888, which became staples of mission meetings and Sunday evening services. A. L. Skoog (1856-1934) wrote numerous hymns and choral anthems much loved in America,



*Psalmodikon player*

only a few of which became known in Sweden (e.g., "We Wait for a Great and Glorious Day"). Skoog's translations of Sandell's most famous texts became classics. Known in both the United States and Sweden (having divided his time equally later in life) as the "Sunshine Singer," J. A. Hultman (1861-1942) contributed a great many other cherished tunes and texts (e.g., "Thanks to God for My Redeemer" and "When All the World Is Sleeping"). Both Skoog and Hultman also published their own songs privately over many years. Since the merger in 1962 that brought an official end to the Augustana Church in the establishment of the LCA, the Covenant Church has been recognized as the primary steward and promoter of this rich genre of Swedish hymnody in ongoing English translations and inclusion in its hymnals.

The practice of writing and composing spiritual songs continues in Sweden to this day, and we will sing some new songs from the tradition as it has developed. In them one can hear the same tender faith and deeply felt conviction that Jesus is our friend and shepherd, a common theme in Rosenius and many others of this spiritual life movement, shared in the common origins of the Augustana Synod and the Evangelical Covenant Church.

*Gracia Grindal  
 Glen Wiberg  
 Philip Anderson*



# Program

Organ Prelude: *Royce Eckhardt*

Greeting: *Philip Anderson*

Invocation: *Glen Wiberg*

Reading of the Scriptures: *Gracia Grindal*

Singing of the Hymns: *Congregation*

Benediction: *Maria Erling*

## HOLY MAJESTY! BEFORE THEE

A major hymn of praise from the Wallin hymnal of 1819, this is by one of his colleagues, **Samuel J. Hedborn** (1783-1849). Written to the tune of the great "King of Chorales," *Wachet Auf* (*Wake, Awake*) this hymn has the majesty and pomp worthy of the holiness of God. Swedish services, both Lutheran and Covenant, began with some version of the Sanctus — or *Holy, Holy, Holy*.

### Holy Majesty! Before Thee

Samuel J. Hedborn, 1783-1849  
Tr. Composite

WACHET AUF Irregular  
Philipp Nicolai, 1556-1608  
Harm. by Norman E. Johnson, 1928-

1 Ho - ly Maj - es - ty! be - fore thee We bow to wor - ship and a -  
2 Bless us, Lord, and keep us ev - er, Re - veal thy face and show thy  
dore thee; Our hearts thy sov-'reign - ty ac - claim. Bound - less are thy  
fa - vor; Up - on thy peo - ple smile with peace. Here we sing thy  
might and glo - ry, All heav'n and earth re - peat thy sto - ry;  
name re - joic - ing, Un - til thy praise we shall be voic - ing  
Lo! all thy works ex - alt thy name. To thee all cher - u - bim  
In loft - ier strains that nev - er cease, And with thy cher - u - bim  
And all thy ser - a - phim Sing ho - san - na! Ho - ly is God,  
And all thy ser - a - phim Sing ho - san - na! Ho - ly is God,  
Our Lord of pow'r, Of grace and wis - dom ev - er - more!  
Our Lord of pow'r, Of grace and wis - dom ev - er - more! A - men.

## Beginning of the Tradition



### O DAY FULL OF GRACE

Medieval Nordic Day Song

Medieval Nordic Folk Tune

Den sig - na - de dag som vi nu här ser från  
O Day full of grace that now we can see Come  
Think back to the time those most bless - ed days Our  
O let us re - joice and pray to our God Fach  
him - me - len ned till oss kom - ma den  
down from the heav - ens to cheer us. It  
Sa - vior lived here as our bro - ther. Made  
mo - ment as time wanes and pass - es. O  
ly ser så blid med allt kla - ra - re sken. oss  
shines with the pur - est of bright cla - ri - ty With  
ho - ly our lives and he filled them with grace. Yes.  
Lord. hear us pray. help us keep your com - mands. To  
al - la till gläd - je och from - ma. Må  
gifts that Christ gave to be near us. Oh  
he is our Day - star, no oth - er. The  
watch with all those who are suff - ring. And  
Her - ren den högs - te oss al - la i dag för  
Lord, God Al - might - y, shine down on us all Pre -  
cross we can see at the end of the way. Fore -  
through ev - 'ry hour help us do your good work For  
syn - der och sor - ger be - va - ra.  
serve us from sin and from sor - row.  
sha - dows the bright Eas - ter morn - ing.  
all of the days we are grant - ed.

### DEN SIGNADE DAG

Stanza 1 – Soprano solo

Stanzas 2-4 – Congregation

Probably the oldest known hymn in the Scandinavian tradition, a "Day Song" for the morning service of Lauds or Matins in the monastic communities of the North, it continues to be beloved and used in Scandinavia. **Nicolas F. S. Grundtvig** (1783-1872), the great Danish hymn writer, used it as the basis for his hymn, "O Day Full of Grace," which he wrote for the 1,000th anniversary of Christianity in Denmark, set to a chorale tune by his Danish colleague, **Christopher Weyse** (1774-1842). We are re-introducing here the older tune and text, probably the way it might have been heard in convents of the North—perhaps in Vadstena, Saint Birgitta's monastic community in Sweden.

©Translation, 2010 Gracia Grindal

ALL HAIL TO THEE,  
O BLESSED MORN

All Hail to Thee, O Blessed Morn!

Johann Olof Wallin, 1779-1839  
Tr. Ernst W. Olson, 1870-1958

WIE SCHÖN LEUCHTET 8.8.7.8.S.7.4.8.4.8.  
Philipp Nicolai, 1556-1608

- Stanza 1 – All in unison
- Stanza 2 – Women
- Stanza 3 – Men
- Stanza 4 – All in parts

1 All hail to thee, O bless-ed morn! To ti-dings long by proph-ets borne  
2 'Tis God's own im-age and with-al The son of man, that mor-tals all  
3 Like oth-er men, he tears will shed, Our sor-rows share, and be our aid,  
4 He comes, for our re-demp-tion sent, And by his glo-ry heav'n is rent

Hast thou ful-fill-ment giv-en; O sa-cred and im-mor-tal day,  
May find in him a broth-er; He comes with peace and love to bide  
Thru his e-ter-nal pow-er; The Lord's good will un-to us show,  
To close up-on us nev-er; Our bless-ed Shep-herd he would be,

When un-to earth, in glo-rious ray, De-scends the grace of heav-en!  
On earth, the err-ing race to guide, And help, as could no oth-er:  
And min-gle in our cup of woe The drops of mer-cy's show-er:  
Whom we may fol-low faith-ful-ly And be with him for-ev-er:

Sing-ing, ring-ing, Sounds are blend-ing, Prais-es send-ing  
Rath-er gath-er Clos-er, fond-er, Sheep that wan-der,  
Dy-ing, buy-ing Thru his pas-sion Our sal-va-tion,  
High-er, nigh-er, Glo-ry wing-ing, Prais-es sing-ing

Un-to heav-en For the Sav-ior to us giv-en.  
Feed and fold them, Than let e-vil pow-ers hold them.  
And to mor-tals O-pen-ing the heav'n-ly por-tals.  
To the Fa-ther And his Son, our Lord and broth-er.

*Johan Olof Wallin, a gifted poet and theologian who became the Archbishop of Sweden, edited the 1819 Swedish hymnal (Psalmbok). His hymn for Christmas morning, Julotta, has endured in the Swedish tradition until now. Written to the tune of the great Lutheran chorale melody, Wie Schön leuchtet der Morgenstern, known as the "Queen of Chorales," it continues to be part of Swedish Christmas celebrations around the world.*



Var hälsad, sköna morgonstund,  
Som av profeters helga mun  
Är oss bebådad vorden!  
Du stora dag, du sälla dag,  
På vilken himlens välbehag  
Ännu besöker jorden!  
Unga sjunga Med de gamla,  
Sig församla Jordens böner  
Kring den störste av dess söner.

Svedberg Hymnal and the Jesus Movement

Jesper Svedberg, the bishop of Skara and of New Sweden, prepared a hymnal for the use of the Church of Sweden in the last decade of the seventeenth century. When he was finished with it, however, his enemies at court criticized the book for being too "Pietistic" and, therefore, theologically suspect, and appointed a revision committee. It had already been printed in its original form (1694), however, and sent to America where the Swedish colonists in the Delaware River area used it. It eventually came out in a much revised form in 1705, and the hymnal, which continued to bear his name, became the folk book of Swedes for the next 114 years.

Jesus, Lord and Precious Savior

("Jesus, du mitt hjärtas längtan")

Jacob Arrhenius 1689  
Tr. Augustus Nelson 1900

Swedish 1689

1. Je-sus, Lord and pre-cious Sav-ior, All my com-fort and my joy!  
2. All I do, O let me ev-er, Je-sus, in thy Name be-gin;  
3. Let my words and thoughts, O Sav-ior, To thy praise and glo-ry tend;  
4. When my days on earth are o-ver, Let me en-ter in-to rest.

Gra-cious-ly ex-tend thy fav-or, Let thy Word my soul em-ploy.  
Give suc-cess to my en-deav-or, Fi-nal vic-to-ry there-in.  
Help me, Lord, that I may gath-er Treas-ures that shall nev-er end.  
Bear me home, O bless-ed Sav-ior, When to thee it seem-eth best.

Je-sus, come, a-bide with me, Let me ev-er be with thee!

JESUS, LORD AND  
PRECIOUS SAVIOR

*This hymn, from the "Jesus Movement" of the late seventeenth century in Scandinavia and Germany, is among the favorites of those who remember the Augustana (1925) and Concordia (1934) hymnals, as well as those of the Covenant tradition. Erik Norelius chose it to be sung at the dedication of "Old Main" at Gustavus Adolphus College in 1876. Its authorship is not quite clear, although many attribute it to Jakob Arrhenius.*



# Rosenian Pietism

The Swedish revivals of the nineteenth century began with the work of **Carl Olof Rosenius** (1816-1868), a pastor's son from northern Sweden. Although he was studying theology at Uppsala in order to be a pastor, the course of study was so dreary and his poverty so great that he gladly became the young assistant of the British Methodist minister George Scott, whose work in Stockholm had sparked a revival a decade earlier. When Scott was not allowed to remain in Sweden after 1842 because of some of his outspoken views pertaining to the Church of Sweden and various social ills, such as temperance, young Rosenius continued the work and became its leader. From his preaching and writing in the Evangeliska Fösterlands Stiftelsen (1856)—especially in his role as editor of the magazine *Pietisten*—a revival spread quickly throughout the country as part of broad societal reforms.

## WHERE SOE'ER I ROAM

Stanza 1 – Tenor solo

Stanzas 2 and 3 – Congregation

*Rosenius, as the leader of the awakening in Sweden, was aware of the Moravian strains in his own piety. Jesus as friend, and each life as a journey with him, is well rendered in this popular hymn. It is still on the list of favorite and beloved songs, often as a tenor solo, especially after Oscar Ahnfelt set it to this lovely folk tune, said to be from Denmark. Scholars, however, cannot find much about it in Danish history. In the Swedish original, the last line of each verse is repeated. The theme of friendship with Jesus was a favored theme among the Pietists in the evangelical revival.*

GUIDANCE IN PILGRIMAGE

## Wheresoe'er I Roam

1 Where - so - e'er I roam, through val - leys drear - y, o - ver  
 2 All my needs e - ter - nal - ly sup - ply - ing, all in  
 3 Pierc - ed heart, with love o'er - flow - ing, guide me, help me

moun - tains, or in path - less wood, ev - er with me is a  
 all to me that Friend shall be; ev - 'ry - thing for which my  
 through life's des - ert find my way; let my faith, no mat - ter

Friend to cheer me, warn - ing, com - fort - ing as none else could.  
 heart is sigh - ing, Je - sus knows and helps me lov - ing - ly.  
 what be - tide me, find as - sur - ance in your wounds each day.

'Tis the Shep - herd, who once dy - ing, bleed - ing, now through  
 Though I oft - en feel for - sak - en, lone - ly, he is  
 To your pres - ence—for this life is fleet - ing—take me,

WORDS: Carl Olof Rosenius, 1816-1868, tr. Victor O. Peterson, 1864-1929, © Fortress Press  
 MUSIC: Ahnfelt's Sångar, 1868

10.9.10.9.10.9.10.7.  
 VAR JAG GÅR

all e - ter - ni - ty shall live. Je - sus leads his flock, pro -  
 ev - er near, for he did say: "I am with you al - ways."  
 wash my gar - ments in your blood; and with Thom - as may I.

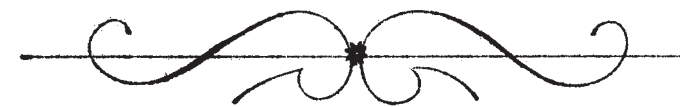
tect - ing, feed - ing, and the ten - d'rest care does give.  
 and this on - ly gives me cour - age on my way.  
 at your meet - ing, cry with joy, "My Lord and God!"

*The Gospel . . . is news of the friendship extended to us by the Source of life in all the astonishing fullness of that divine self-disclosure in Jesus. It is the news that God's friendship is meant not only for us but for all creation.*

Jean C. Lambert, 1940.  
 "Befriending in God's Name," from *Amicus Dei*, © 1988 Covenant Publications



Carl Olof Rosenius





**Karolina Wilhelmina Sandell-Berg** was born in Fröderyd, Småland, in 1832, one of several daughters in the family of Jonas Sandell, a Lutheran Pietist pastor sympathetic to the revival, and she began writing poems and hymns at a very young age. She endured many hardships in her early years, including illness, witnessing the drowning of her father, and, in her marriage, the death of an infant son. Yet, she maintained a deep piety and strong commitment to missions, employed in Stockholm as an editor by EFS, and becoming a close friend of Rosenius. She wrote more than 650 hymns and poems, many in an enduring collaboration with the “spiritual troubadour” **Oscar Ahnfelt** (1813-1882). Her most well-known hymn, “Children of the Heavenly Father,” has appeared in several American hymnals. It is the hymn most sung at baptisms, weddings, funerals, and many other occasions in American congregations of Swedish origin. Lina Sandell died in 1903, and her songs and hymns continue to be the most sung and loved in Sweden, as well as for many American Lutherans and Covenanters today.

**DAY BY DAY AND WITH EACH PASSING MOMENT**

*In a recent survey among the Swedish people regarding their favorite hymns, “Children of the Heavenly Father” ranked highest along with “Day by Day,” very near the top. There have been three English translations used in Lutheran and Covenant hymnals—by E. E. Ryden, A. L. Skoog, and Robert Leaf. Lina Sandell wrote these words, inspired by Deut. 33:25 (“...as thy days, so shall thy strength be”), as a source of comfort and assurance to those in time of testing and loss. It has been observed that beginning each day with these words would help one face the pressures and fast pace of life with less stress and a greater sense of peace and purpose.*



Lina Sandell

ASSURANCE IN DOUBT

**Day by Day and with Each Passing Moment**

1 Day by day and with each pass - ing mo - ment, strength I find to  
 2 Ev - 'ry day the Lord him - self is near me with a spe - cial  
 3 Help me then in ev - 'ry trib - u - la - tion so to trust your

meet my tri - als here; trust - ing in my Fa - ther's wise be - stow - ment,  
 mer - cy for each hour; all my cares he fain would bear, and cheer me,  
 prom - is - es, O Lord, that I lose not faith's sweet con - so - la - tion

I've no cause for wor - ry or for fear. He whose heart is kind be - yond all  
 he whose name is Coun - sel - or and Pow'r. The pro - tec - tion of his child and  
 of - fered me with - in your ho - ly Word. Help me, Lord, when toil and trou - ble

mea - sure gives un - to each day what he deems best—lov - ing - ly, its  
 trea - sure is a charge that on him - self he laid: “As your days, your  
 meet - ing, e'er to take, as from a fa - ther's hand, one by one, the

Fm7/Ab Bb Bb7 Eb

part of pain and plea - sure, min - gling toil with peace and rest.  
 strength shall be in mea - sure,” this the pledge to me he made.  
 days, the mo - ments fleet - ing, till I reach the prom - ised land.

WORDS: Lina Sandell, 1832-1903, tr. A. L. Skoog, 1856-1934  
 MUSIC: Oscar Ahnfelt, 1813-1882



**GOD'S MERCIES**

LINA SANDELL  
 translated: Gracia Grindal

A. LINDSTROM

1. The num - ber - less gifts of God's mer - cies, my  
 2. Like all of the stars in the heav - ens, God's  
 3. I'll nev - er count all of God's mer - cies, but,

tongue can - not fath - om or tell. Like dew that ap - pears in the  
 mer - cies can nev - er be told. They shine through the dark - ness of  
 O I can give God my praise! For all of that love, my thanks -

morn - ing they come to us shin - ing and full. The  
 mid - night their beau - ties can nev - er grow old. Like  
 giv - ing and love to the end of my days. I'll

num - ber - less gifts of God's mer - cies, my  
 all of the stars in the heav - ens God's  
 nev - er count all of God's mer - cies, but,

tongue can - not fath - om or tell.  
 mer - cies can nev - er be told.  
 O, I can give God my praise!

**THE NUMBERLESS GIFTS OF GOD'S MERCIES**

Stanza 1 – Tenor solo  
 Stanzas 2 and 3 – Congregation

*Jag kan icke räkna dem alla,  
 de prov på Guds godhet jag rönt  
 likt morgonens droppar de falla och  
 glimma likt dess så skönt.  
 Jag kan icke räkna dem alla,  
 de prov på Guds godhet jag rönt.*

*In this lovely hymn, which first appeared  
 in a collection of songs for children by  
 Lina Sandell, one bears the voice of  
 a child learning to count with numbers  
 in facing the mysteries of time, space,  
 and the wonderful acts and mercies of  
 God. Whether a child learning to count  
 or listening to Bible stories, or an aged  
 pilgrim surveying one's journey with God,  
 the wonder and amazement are the same:  
 “I cannot count all of God's mercies.”*



# Transatlantic Hymns

**Nils Frykman** (1842-1911) was born in Sunne, Värmland, where he served as a school teacher, and then as a pastor and composer of many hymns following his conversion. He emigrated with his sizeable family to the United States in 1888, serving briefly in Chicago before moving to rural Salem-Pennock, west of Minneapolis, where he had a long and fruitful ministry. His own criteria for his spiritual songs were that they should be as true as the Bible, as simple as a child, as strong in faith as Luther, as loving as the Swedish poet Topelius, and as perfect in form as Runeberg—a well-known Finland-Swedish poet. In the first official hymnal of the Covenant Church, *Sions Basun* (1908), 123 of 731 hymns were written by Frykman, who served as chair of the commission that compiled it.

## I HAVE A FRIEND WHO LOVETH ME

Stanza 1 – All in parts

Stanza 2 – Women/All on refrain

Stanza 3 – Men/All on refrain

Stanza 4 – Soprano solo/All on refrain

Stanza 5 – All in unison



Nils Frykman

JOY IN CHRIST

## I Have a Friend Who Loveth Me

1 I have a friend who lov-eth me, he gave his life on Cal-va-ry;  
 2 My Sav-ior's love, so full and free, doth light the wea-ry way for me;  
 3 I have a friend, a might-y friend, up-on his pow'r I may de-pend;  
 4 What mat-ters if I'm weak and poor and of-ten meet with test-ing sore,  
 5 O come and join us in our song, this friend to you would now be-long;

up-on the cross my sins he bore, and I am saved for-ev-er-more.  
 it fills with joy each pass-ing day and drives my sor-rows all a-way.  
 he reign-eth o-ver ev-'ry land, o'er val-ley, hill, o'er sea and strand.  
 as long as Je-sus is my friend I still am blest and sing a-gain.  
 though far from what you'd like to be, his grace suf-fi-cient is for thee.

*Refrain*  
 O hal-le-lu-jah, he's my friend! He guides me to the jour-ney's end;

he walks be-side me all the way and will be-stow a crown some day.

WORDS: Nils Frykman, 1842-1911

MUSIC: Nils Frykman, 1842-1911; arr. A. Royce Eckhardt, 1937; © 1973, 1996 Covenant Publications

L.M. with Refrain  
 FRYKMAN

The Swedish revivals were very conscious of the work of Anglo-American musicians, such as Sankey, Root, Bradbury, and others. Lina Sandell, for example, was sometimes called “the Fanny Crosby of Sweden.” The principal translator of this material was the pastor-linguist Erik Nyström whose so-called “Sankey Songs” were compiled in the popular hymnal *Sånger till Lammets lof* (Songs In Praise of the Lamb), published in ten parts between 1875 and 1886. It is said that this made these gospel hymns sound Swedish, so much so that many homeland Swedes, along with immigrants, thought they were written originally in Swedish. The American song, “Shall We Gather at the River,” written by American Baptist pastor Robert Lowry to comfort people suffering from an outbreak of disease in New York in 1864, became one of the great American songs. When **Joel Blomqvist** (1840-1930), the Swedish Covenant singer-composer-pastor, heard the American gospel song, he did not consider it to have enough “gospel” in it, so he wrote a very similar, but more evangelical, text to go with the tune. In order to support his large family, he published and sold songbooks of his hymns—writing about 400 texts and an equal number of tunes.

DEATH AND ETERNAL LIFE

## O How Blest to Be a Pilgrim

1 O how blest to be a pil-grim, guid-ed by the Fa-ther's hand;  
 2 On this side of Jor-dan's riv-er, sighs too deep for words are known,  
 3 There no clouds of dark-ness gath-er, neith-er sor-row, tears, nor woe,  
 4 Here from loved ones we are part-ed, earth-ly sor-rows nev-er cease,  
 5 O may none give up the jour-ney, left in dark-ness on the shore,

free at last from ev-'ry bur-den we shall en-ter Ca-naan's land.  
 but we look for bright-to-mor-rows in Je-ru-sa-lem our home.  
 noth-ing harm-ful e'er shall en-ter, sin and pain we will not know.  
 but with-in that glo-rious cit-y we shall meet a-gain in peace.  
 may we all at last be gath-ered when our pil-grim-age is o'er.

*Refrain*  
 Songs of vic-t'ry there shall greet us, like the thun-d'ring of a might-y

flood. End-less prais-es be to Je-sus, who re-deemed us by his blood!

WORDS: Joel Blomqvist, 1840-1930, Lars P. Ollén, tr. Signe L. Bennett, 1900-1996, Glen V. Wiberg, 1925-  
 MUSIC: Robert Lowry, 1826-1899; arr. Kenneth L. Fenton, 1938-

## O HOW BLEST TO BE A PILGRIM

Stanzas 1 and 2 – All

Stanza 3 – Choral ensemble

Stanza 4 – All in parts

Stanza 5 – All in unison



Joel Blomqvist



# Swedish Modern and Contemporary

**Lewi Pethrus** (1884-1974) founded the Swedish Pentecostal movement with his colleague, Sven Lidman, during the first decade of the twentieth century. This hymn was written while his wife was suffering from a difficult pregnancy. He wrote the first two stanzas to meet that crisis, and finished the hymn later.

## ALL THAT OUR SAVIOR HAS SPOKEN

Stanza 1 – Choral ensemble  
Stanzas 2-5 – All



Lewi Pethrus

**FAITH AND ASSURANCE**

### All That Our Savior Hath Spoken

Löftena kunna ej svika  
8. 6. 8. 6. with refrain

LEWI PETHRUS, 1916  
Trans. by THORO HARRIS, 1918  
*Confidently*

LEWI PETHRUS, 1916

1. All that our Sav-ior hath spo-ken Came from the heart of God;  
2. As un-to A-bram was giv-en God's cov-nant word of peace,  
3. Trust when the light warm and ten-der Seem-eth to Thee with-drawn;  
4. Trust! tho' all oth-ers for-sake thee, Yet there re-mains one Friend;  
5. Trust un-der ev-'ry con-di-tion Till thou shalt reach thy home;

Sure-ly it can-not be bro-ken, Sealed with His pre-cious blood.  
"Count-ing the stars" of the e-ven-So shall thy faith in-crease.  
Wait a few hours, and in splen-dor Morn-ing a-gain will dawn!  
Mer-cy and truth shall o'er-take thee Down to thy jour-ney's end.  
Trust, till in per-fect fru-i-tion That which is real hath come.

**REFRAIN**

Tem-pests may rage and thun-der, Moun-tains be rent a-sun-der,  
*p rit.*  
Nations may fear and won-der- Trust, and be un-dis-mayed.

Words used by permission of Thoro Harris.  
Music used by permission of Lewi Pethrus.

## Your Love, O God, Is Broad

*In unison* D Dsus/E F#m Em7 Asus A7 3 D

1 Your love, O God, is broad like beach and mead-ow,  
2 We long for free-dom where our tru-est be-ing  
3 But there are walls that keep us all di-vid-ed;  
4 O judge us, Lord, and in your judg-ment free us,

Bm Em/G E7/G# A7 Dsus D

wide as the wind, and our e-ter-nal home.  
is giv-en hope and cour-age to un-fold.  
we fence each oth-er in with hate and war.  
and set our feet in free-dom's o-pen space;

A D Em F#sus F#

You leave us free to seek you or re-ject you,  
We seek in free-dom space and scope for dream-ing.  
Fear is the bricks-and-mor-tar of our pris-on,  
take us as far as your com-pas-sion wan-ders

Bm G Em/G Em F# A7

you give us room to an-swer "yes" or "no."  
and look for ground where trees and plants can grow.  
our pride of self, the pris-on coat we wear.  
a-mong the chil-dren of the hu-man race.

Your love, O God, is broad like beach and mea-dow.

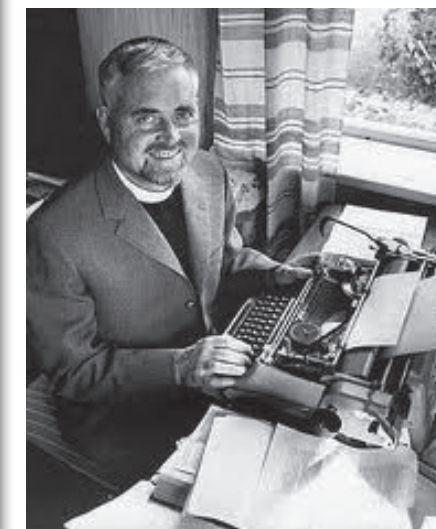
Bm Em/G E7/G# A7 D

wide as the wind, and our e-ter-nal home.

WORDS: Anders Frostenson, 1905-2006, tr. Fred Kaan, 1929-  
MUSIC: Lars Åke Lundberg, 1930-; arr. Carlton R. Young

YOUR LOVE, O GOD, IS BROAD  
Stanza 1 – Tenor solo/All on refrain  
Stanza 2 – All  
Stanza 3 – Solo/All on refrain  
Stanza 4 – All

**Anders Frostenson** (1906-2006), a Swedish pastor and poet, was a leader in the movement known as the "Hymn Explosion," addressing the new occasions and challenges of the time. Many church leaders had become convinced that the hymns people sang should speak of the things they knew and understood. They agreed that old theological words such as justification, salvation, and sin had no clear meaning for many modern people. They attempted to write hymns that used the images and contexts of people in their contemporary, daily lives. This hymn, much beloved today, created controversy when it appeared because of the imagery of God's love being like grass and sand, something not usually associated with the imagery of something solid. There is an "Anders Frostenson Foundation" in Sweden that promotes his more than 600 hymns and makes grants and forums available to contemporary hymn writers.



Anders Frostenson



# Through the Church the Song Goes On

## A MIGHTY FORTRESS IS OUR GOD

Stanza 1 – All in parts

Stanza 2 – Women

Stanza 3 – Men

Stanza 4 – All in unison

**Olavus Petri** (ca. 1493-1552) the great Swedish reformer, studied with **Martin Luther** (1483-1546) in Wittenberg from 1516 until 1519, when he returned filled with Luther's teaching and doctrinal reform. His labors attracted the attention of King Gustaf Vasa, who called Petri to Stockholm in 1524 where his powerful preaching in Storkyrkan attracted attention. In 1526, Petri's translation of the New Testament appeared, along with the first small collection of Swedish hymns, which contained several of Petri's own hymns together with his translations of Luther's hymns from the first collection by Luther in 1524. This great Lutheran chorale, which became the theme song of the Reformation, was not written by Luther until sometime before 1528. It was included in several of Petri's volumes; the most complete and well-known was his *Swenske songer eller wisor nw på nytt prentade* (1536).



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VICTORY IN CONFLICT

## A Mighty Fortress Is Our God

1 A might-y for - tress is our God, a bul-wark nev - er fail - ing;  
 2 Did we in our own strength con-fide, our striv-ing would be los - ing,  
 3 And tho' this world, with dev - ils filled, should threat-en to un - do us,  
 4 That word a - bove all earth - ly pow'rs, no thanks to them, a - bid - eth;

our help - er he a - mid the flood of mor-tal ills pre - vail - ing.  
 were not the right one on our side, the one of God's own choos - ing.  
 we will not fear, for God hath willed his truth to tri - umph through us.  
 the Spir - it and the gifts are ours through him who with us sid - eth.

For still our an - cient foe doth seek to work us woe—his craft and, pow'r are  
 You ask who that may be? Christ Je - sus, it is he—Lord Sab - a - oth his  
 The prince of dark - ness grim, we trem - ble not for him—his rage we can en -  
 Let goods and kin - dred go, this mor - tal life al - so—the bod - y they may

great, and, armed with cru - el hate, on earth is not his e - qual.  
 name, from age to age the same, and he must win the bat - tle.  
 dure, for lo, his doom is sure: one lit - tle word shall fell him.  
 kill; God's truth a - bid - eth still: his king - dom is for - ev - er. A - men.

WORDS: Based on Psalm 46, Martin Luther, 1483-1546, tr. Fredrick H. Hedge, 1805-1890  
 MUSIC: Martin Luther, 1483-1546

8.7.8.7.6.6.6.6.7.  
 EIN' FESTE BURG

Organist and Pianist: *Royce Eckhardt*

Soloists: *Ingmari Wahlgren, P. Magnus Hillbo*

Saxophonist: *David Bjorlin*

Facilitators: *Gracia Grindal, Glen Wiberg, Philip Anderson*

Program Design: *Sandy Nelson*

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