

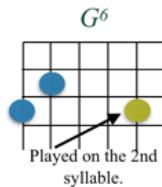
Jesus Loves Me

Poem by Anna and Susan Warner 1860, Music by William Batchelder Bradbury 1862

C *C7*
 Jesus loves me this I know,
F *C*
 For the Bible tells me so
C *C7*
 Little ones to Him belong,
F *C* *G6* *C*
 They are weak but He is strong.

CHORUS

C *F*
 Yes Jesus loves me.
C *G6*
 Yes Jesus loves me.
C *F*
 Yes Jesus loves me.
C *G6* *C*
 The Bible tells me so!



Jesus loves me—He who died
 Heaven’s gate to open wide;
 He will wash away my sin,
 Let His little child come in.

CHORUS

Jesus loves me—loves me still,
 Though I’m very weak and ill;
 From His shining throne on high
 Comes to watch me where I lie.

CHORUS

Jesus loves me—He will stay
 Close beside me all the way,
 Then His little child will take
 Up to Heaven for His dear sake.

History

Anna Bartlett Warner (August 31, 1827 – January 22, 1915) was an American writer, the author of several books, and of poems set to music as hymns and religious songs for children. She was born on Long Island and died in Highland Falls, New York.



The best known of the hymns is almost certainly “**Jesus Loves Me**”. The poem first appeared in an 1860 novel called *Say and Seal*, written by her older sister Susan Warner (1819–1885), in which the words were spoken as a comforting poem to a dying child.

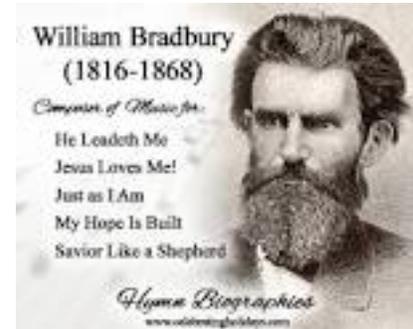
Anna and Susan also wrote some books jointly.



Anna's former family home is now a museum on the grounds of The United States Military Academy which where her uncle had been chaplain from 1828 to 1838.

Wikipedia

The tune for “**Jesus Loves Me**” was added in 1862 by William Batchelder Bradbury (1816–1868). Bradbury also added the chorus, "Yes, Jesus loves me, Yes, Jesus Loves me..." After publication it became one of the most popular Christian hymns around the world. Many churchgoing people are generally familiar with the name Wm. B. Bradbury. Many have cherished that name from childhood.



Most of us began our musical experiences by singing his songs, and as early experiences are the most lasting, we will carry these melodies, with their happy associations, through life.

Mr. Bradbury, in his day, created a style of juvenile music, especially Sunday-school music, that swept the country. He set the pattern for his successors in Sunday-school song-making, and those who have harped on the key-note that he struck have been most successful. True, we have improved some in the way of hymns, and a smoother voicing of the parts, but there are still many Sunday-school song writers who regard Mr. Bradbury's writings as the ideal.

At the age of twenty he moved to Brooklyn to become the organist at the First Baptist Church there, and started a singing class for the young.

These classes became very popular. In the Spring Street Church there was a class of over six hundred. From these schools sprang the celebrated "Juvenile Musical Festivals," as they were called.

The sight itself was a thrilling one. A thousand children were seated on a gradually rising platform, which spread the scene, as it were, most gracefully before the eye. About two-thirds of the class were girls, dressed uniformly in white with a white wreath and blue sash. The boys were dressed in jackets with collars turned over, something in the Byron style. When all were ready, a chord was struck on the piano — a thousand children instantly arose, presenting a sight that can be far more easily imagined than described. Of the musical effect produced by such a chorus we will not attempt to speak.

J.H. Hall (c1914) Biographies of Gospel Song and Hymn Writers. New York: Fleming H. Revell Company; find this at hymnary.org.