

We shall overcome

Began life as a slave song.

In 1792 a version was published to the tune SICILIAN MARINERS, which could explain the similarity between the first 8 measures of SICILIAN MARINERS and “We shall overcome.” One theory says it was a popular song on ships (“The Sicilian Mariner’s Hymn to the Virgin” or “O sanctissima”). Slaves working on ships may have heard the melody and adapted the tune for their spiritual.

It emerged as a protest song of both segregated and integrated labor unions. It was heard sung at a protest in Charleston, SC in 1946 by members of the Food and Tobacco Workers Association. Two members of that union took it to the Highlander Folk School, where it was heard by Guy Carawan, a white songwriter, who introduced it to the civil rights movement. Extra lines were added, in the spiritual tradition, to express what needed to be said on each particular occasion.

MARTIN

In some hymnals the tune is named MARTIN in honor of Martin Luther King, Jr.

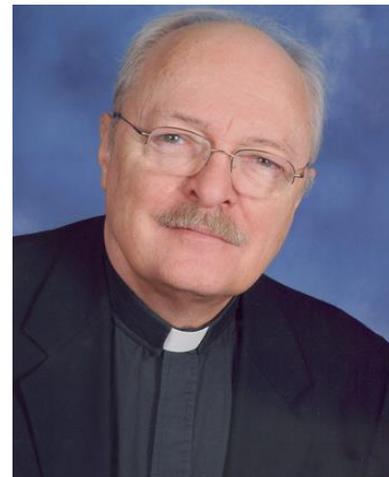
The musical score is written in 4/4 time and consists of four systems of vocal and piano parts. The first system has two vocal lines: the upper line starts with 'We shall o - ver - come, _____' and the lower line with 'We shall o - ver - come, _____'. The second system continues with 'We shall o - ver - come some - day; _____ Oh, _____'. The third system has 'deep in my heart, _____ I do be - lieve, _____ (Oh)'. The fourth system concludes with 'We shall o - ver - come some - day. _____ day.' and includes first and second endings. The piano accompaniment features block chords and melodic lines with triplets and slurs.

- 2. We'll walk hand in hand, today.
- 3. God is on our side, today.

- 4. We are not afraid, today.
- 5. We shall live in peace, someday.

One Bread, One Body

John Foley, SJ: born in 1939. Studied theology and music. In 1962 he joined the Jesuits. He was ordained a Roman Catholic priest in 1972. From 1972-1986 he published music. Currently teaches liturgical theology and is director of the Center for Liturgy at Saint Louis University



Based on 1 Corinthians 10:16-17

Stanza 1: Galatians 3:28

Stanza 3: from *Didache* (Early Christian treatise, possibly from AD 40-60, "The Teaching of the Twelve Apostles")

ONE BREAD, ONE BODY

Written with this text.

Refrain



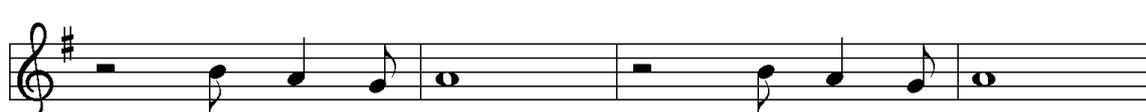
One bread, one bod - y, one Lord of all; one cup of



bless - ing which we bless, and we, though man - y



through - out the earth, we are one bod - y in this one Lord.



1 Gen - tile or Jew, ser - vant or free,

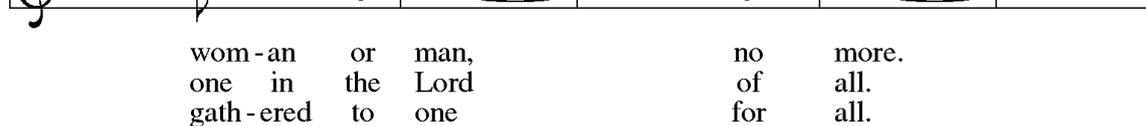


2 Man - y the gifts, man - y the works,



3 Grain for the fields, scat - tered and grown,

Refrain



wom - an or man, no more.
one in the Lord of all.
gath - ered to one for all.

Text: John Foley, SJ, b. 1939

Music: ONE BREAD, ONE BODY, John Foley, SJ

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Just a Closer Walk with Thee

Unknown writers of text and tune. "North American tradition" text and tune.

It may date from before the Civil War.

In 1940 Kenneth Morris, African American gospel song composer and publisher, stepped off a train for a breath of fresh air and heard a porter singing this song. He paid no attention until he was at the next stop, when he took another train back to the porter and wrote the song down. He published it that same year.

Became widely known in the 1930s and 1940s, in African American conventions and in all night "gospel-sings." Recorded first by the Selah Jubilee Singers in 1941. Also recorded by Mahalia Jackson, and the Preservation Hall Jazz Band in New Orleans. Used at funerals, especially in New Orleans.

CLOSER WALK

1. I am weak but thou art strong; _____
2. Through this world of toil and snares, _____
3. When my fee - ble life is o'er, _____

Refrain: Just a clos - er walk with thee, _____

1. Je - sus, keep me from all wrong; _____ I'll be sat - is - fied as
2. If I fal - ter, Lord, who cares? _____ Who with me my bur - den
3. Time for me will be no more; _____ Guide me gent - ly, safe - ly

Refrain: Grant it, Je - sus, is my plea, _____ Dai - ly walk - ing close to

D.C. for Refrain

1. long _____ As I walk, let me walk close to thee.
2. shares? _____ None but thee, dear _____ Lord, none but thee.
3. o'er _____ To Thy king - dom _____ shore, to thy shore.

Refrain: thee, _____ Let it be, dear _____ Lord, let it be.

His eye is on the sparrow

191

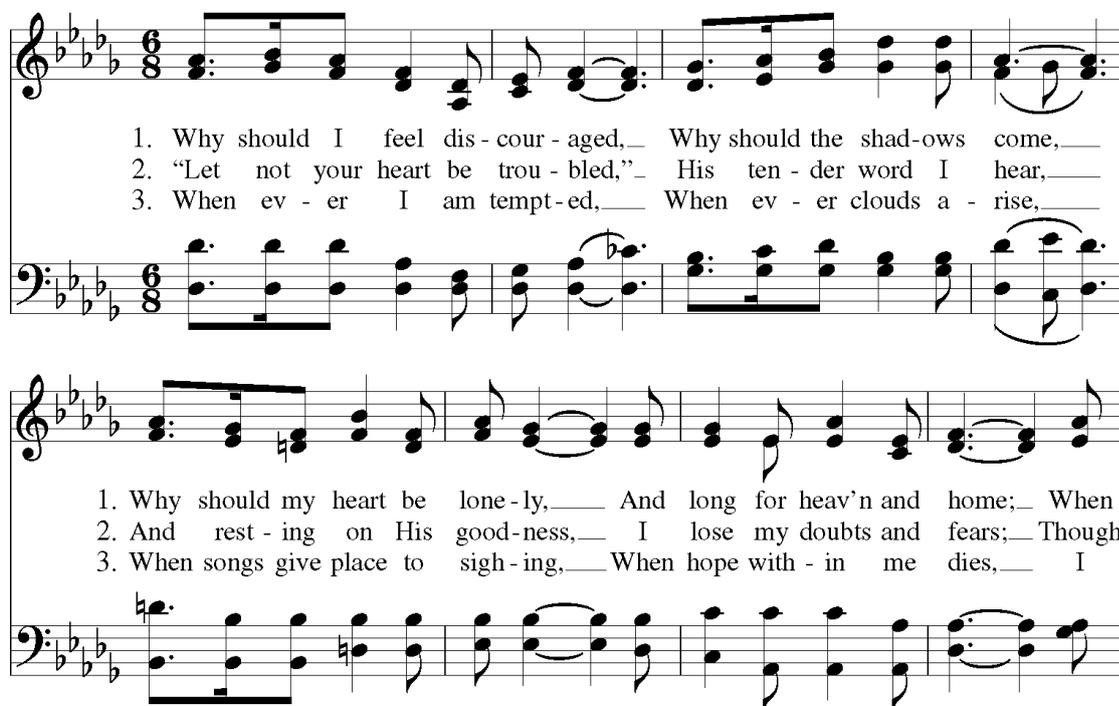
Civilla Durfee Martin, 1869-1948, Canadian-American. Her first husband was a Congregational minister, and there is no information readily available about the end of that marriage. Her second husband was a Baptist minister, and he wrote music for her many texts. She is said to have written several hundred hymns and religious songs.

The theme of the song is inspired by the psalms and the Gospel of Matthew. "I will instruct you and teach you in the way that you should go; I will guide you with my eye. (Psalm 32:8). "Look at the birds in the sky. They don't sow seed or harvest grain or gather crops into barns. Yet your heavenly Father feeds them. Aren't you worth much more than they are?" (Matthew 6:26) and "Aren't two sparrows sold for a small coin? But not one of them will fall to the ground without your Father knowing about it already. Even the hairs of your head are all counted. Don't be afraid. You are worth more than many sparrows." (Matthew 10:29-31).



SPARROW

Charles Hutchinson Gabriel, 1856-1932, American. Born in Iowa and raised on a farm. He had no musical training, but he was quite musical. One day, when walking through his town of Wilton, the local Presbyterian pastor saw him. He asked if Gabriel knew a good song for his sermon that week. Gabriel got the scripture lessons and the theme the pastor wanted and delivered the pastor a hymn by the end of the week. He was music director for Grace Methodist Episcopal Church in San Francisco, then moved to Chicago and in 1912 worked with Homer Rodeheaver's publishing company. His pseudonyms included Charlotte G. Homer, H. A. Henry, and S. B. Jackson. He is said to have written between 7000 and 8000 songs.



1. Why should I feel dis-cour-aged,___ Why should the shad-ows come,___
2. "Let not your heart be trou-bled,"_ His ten-der word I hear,___
3. When ev-er I am tempt-ed,___ When ev-er clouds a-rise,___

1. Why should my heart be lone-ly,___ And long for heav'n and home;_ When
2. And rest-ing on His good-ness,___ I lose my doubts and fears;_ Though
3. When songs give place to sigh-ing,___ When hope with-in me dies,___ I

1. Je - sus is my por - tion? My con - stant friend is He: His
 2. by the path He lead - eth, But one step I may see; His
 3. draw the clos - er to Him, From care He sets me free; His

eye is on the spar - row, And I know He watch - es me; His

eye is on the spar - row, and I know He watch - es me. I

sing be - cause I'm hap - py, I sing be - cause I'm free; For His

eye is on the spar - row, And I know He watch - es me.

Thanks for joining us for an online version of Song Lovers. Next week: more songs from Lift Every Voice and Sing II.

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Peace, and be well.