

Ah'se not afeared of Jesus

[illegible]

This is a musical score for a song. It consists of a vocal melody line and a piano accompaniment line. The vocal melody is written in a treble clef, and the piano accompaniment is written in a bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "fraid. When he shouts the thun - der, or comes in the light - nin',". The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The piano accompaniment features a simple harmonic progression in the right hand and a bass line in the left hand. The vocal melody is a simple tune with a range of one octave. The lyrics are written below the vocal melody line.

fraid. When he shouts the thun - der, or comes in the light - nin',

fraid. When he shouts in the thun - der, or comes in the light - nin',

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fraid. When he shouts in the thun - der, or comes in the light - nin',

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mf *rall.*
Broth-uh, Ah'se not a - fraid.

mf *rall.*
Broth-uh, Ah'se not a - fraid.

mf *rall.* *p* Solo: $\text{♩} = 76$
Broth-uh, Ah'se not a - fraid. No, Ah'se not a feared of

mf *rall.*
Broth-uh, Ah'se not a - fraid.

mf *rall.* $\text{♩} = 76$

$\text{♩} = 112$ *pp* Awesomely Almost whispered
No suh! Ah'se not a - fraid. Some folks get to

pp
No suh! Ah'se not a - fraid. Some folks get to

pp Solo:
Je - sus No suh! Ah'se not a - fraid. Some folks get to

pp
No suh! Ah'se not a - fraid. Some folks get to

$\text{♩} = 112$ *pp* r.h. 8va basso Almost whispered

mp slight retard.

trem-blin' when they thinks of him a - ri - sin' from the tomb where

trem-blin' when they thinks of him a - ri - sin' from the tomb where

trem-blin' when they thinks of him a - ri - sin' from the tomb where

trem-blin' when they thinks of him a - ri - sin' from the tomb where

(*slight retard.*)

ppp

he was laid.

ppp

he was laid.

ppp

he was laid, But Ah'se not a - feared of Je - sus.

ppp

he was laid.

mf Solo: $\text{♩} = 76$

ppp

$\text{♩} = 76$
Al. loco

Ah'se not afeared of Jesus

mf
No suh! Ah'se not a - fraid. When he comes in his cha - riot, to

mf
No suh! Ah'se not a - fraid. When he comes in his cha - riot, to

Tutti:
No suh! Ah'se not a - fraid. When he comes in his cha - ri - ot, to

mf
No suh! Ah'se not a - fraid. When he comes his cha - ri - ot to

rall.
take me up to hea - ven, I still won't be a - fraid.

rall.
take me up to hea - ven, I still won't be a - fraid.

rall.
take me to hea - ven, I still won't be a - fraid,

rall.
take me to hea - ven, I still won't be a - fraid.

$\text{♩} = 112$ *mp* *rall.*
 An' Ah've reached mah jour - ney's

$\text{♩} = 76$ *Solo:* *mf*
 'Cos when mah life is o - ver, An' Ah've reached jour - ney's

Tutti: *mp* *rall.*
 An' Ah've reached jour - ney's

$\text{♩} = 76$ $\text{♩} = 112$ *mp* *rall.*

$\text{♩} = 76$ *declamato*
 end; Ah won't be a - feared of Je - sus, 'cos

$\text{♩} = 76$ *declamato*
 end; Ah won't be a - feared of Je - sus, 'cos

$\text{♩} = 76$ *declamato*
 end; Ah won't be a - feared of Je - sus, 'cos

$\text{♩} = 76$ *declamato*
 end; Ah won't be a - feared of Je - sus, 'cos

a piacere

Je - sus is mah friend. Hal - le - loo

Je - sus is mah friend.

Je - sus is mah friend. Hal - le - loo Ha! le - loo

Je - sus is mah friend.

a piacere

Solo (shouted) mf Tutti: =76 fff

HAL-LE - LOO - JAH! PRAISE THE LAWD! for Je - sus is mah friend.

Solo (shouted) mf Tutti: fff

HAL-LE - LOO JAH! for Je - sus is mah friend.

Solo (shouted) mf Tutti: fff

HAL-LE - LOO JAH! for Je - sus is mah friend.

Solo (shouted) mf Tutti: fff

HAL-LE - LOO - JAH! HALLELOO! for Je - sus is mah friend.

(TACIT) mf =76

* After the fff Hallelujah! the Bass Soloist sings or shouts in a declamatory manner HALLELOO! followed immediately after by the Tenor Soloist using the words PRAISE THE LAWD! in the same manners as the Bass. The choir then enter at the Tutti. A "molto crescendo" to fff is intended on the last word.