

NOW I KNOW HE IS ALIVE

from the Gen Verde album *HE'S ALIVE*

Words: Paola Stradi
Music: Nancy L. Uelmen,
M. Thérèse Henderson,
Jocelyn K. Belamide

Gt. Diapason 8, Octave 4,
Mixture (refrain), Superoctave 2 (verses)
Ped. 16, 8 to balance

Allegro, with energy ♩ = 136

Organ

G Em D C

S / A

f

Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

10

Org.

mf

G C/G G Em D C

S / A

in crescendo 15 *ff* 20

al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

T

mf *in crescendo* *f*

Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

B

mf *in crescendo* *f*

Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

Org.

in crescendo *f*

G C/G G Em D C

S/A *f*
 How could I ev- er ex- plain it? It's a joy that's o- ver flow- ing, I can't con- tain it.

Org. *mf*
 Em D Am G/B

S/A
 I have seen the Lord, he is ri- sen. He was there be- fore my eyes.

Org.
 C G/D Am⁷ D

S/A ³⁰
 First he asked why I was cry- ing, then he called my name and there's no de- ny- ing:

Org.
 Em D C G

S/A *cresc.* ³⁵ *ff*
 he was stand- ing right there be- fore me. Now I know he is a- live.

Org. *cresc.* *f*
 C G/B Am D

S/A *f* 40 Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia, 45

T *mf* Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

B *mf* Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

Org. *mf* G G^{maj7} C/G G Em D C

S/A *in crescendo* al- le- lu- ia, al- le- lu- ia, *ff* al- le- lu- ia.

T *in crescendo* al- le- lu- ia, al- le- lu- ia, *f* al- le- lu- ia.

B *in crescendo* al- le- lu- ia, al- le- lu- ia, *f* al- le- lu- ia.

Org. *in crescendo* G G^{maj7} C/G G Em D C

S/A *f* 55 An- gels like light- ning were gleam- ing. When we saw them we thought we must be dream- ing.

Org. *mf* Em D Am G/B

S/A

There in- side the tomb they were stand- ing and the stone was rolled a- way.

Org.

C G/D Am D

S

Then they said: "Why are you look- ing here a- mong the dead for the one who's liv- ing?"

A

Then they said: "Why are you look- ing here a- mong the dead for the one who's liv- ing?"

Org.

Em D C G

S

Go and tell the world he is ri- sen and no long- er be a- __ fraid."

A

Go and tell the world he is ri- sen and no long- er be a- __ fraid."

T

"Go and tell the world he is ri- sen and no long- er be a- __ fraid."

B

"And no long- er be a- __ fraid."

Org.

C G/B Am D

S *f* Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

A *f* Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

T *mf* Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

B *mf* Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

Org. *mf*

G G^{maj7} C/G G Em D C

S *in crescendo* al- le- lu- ia, al- le- lu- ia, *ff* al- le- lu- ia.

A *in crescendo* al- le- lu- ia, al- le- lu- ia, *ff* al- le- lu- ia.

T *in crescendo* al- le- lu- ia, al- le- lu- ia, *f* al- le- lu- ia.

B *f in crescendo* Al- le- lu- ia, al- le- lu- ia.

Org. *in crescendo* *f*

G G^{maj7} C/G G Em D C

S *f* Now we set out on our jour- ney. As he walks a- mong us our hearts

A *f* Now we set out on our jour- ney. As he walks a- mong us our hearts

T *f* Now we set out on our jour- ney. As he walks a- mong us our hearts

B *f* Now we set out on our jour- ney. As he walks a- mong us our hearts

Org. *mf* Em D Am G/B

S are burn- ing. E- ven when the day turns to dark- ness, he will stay here at our side.

A are burn- ing. E- ven when the day turns to dark- ness, he will stay here at our side.

T are burn- ing. E- ven when the day turns to dark- ness, he will stay here at our side.

B are burn- ing. E- ven when the day turns to dark- ness, he will stay here at our side.

Org. C G/D Am

95

S
The signs of his pas- sion and glo- ry hid- den in the pag- es of our own sto- ry,

A
The signs of his pas- sion and glo- ry hid- den in the pag- es of our own sto- ry,

T
The signs of his pas- sion and glo- ry hid- den in the pag- es of our own sto- ry,

B
The signs of his pas- sion and glo- ry hid- den in the pag- es of our own sto- ry,

Org.
D Em D C G

100

S
cresc. we know he will be with us al- ways till the ver- y end of _ time. *ff*

A
cresc. we know he will be with us al- ways till the ver- y end of _ time. *ff*

T
cresc. we know he will be with us al- ways till the ver- y end of _ time. *f*

B
ff till the ver- y end of _ time.

Org.
C G/B Am D

cresc. *f*

105 *f*

S Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

A Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

T *mf* Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

B *mf* Al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

G G ^{maj7} C/G G Em D C

Org. *mf*

in crescendo

S al- le- lu- ia, al- le- lu- ia, *ff* al- le- lu- ia.

A *in crescendo* al- le- lu- ia, al- le- lu- ia, *ff* al- le- lu- ia.

T *in crescendo* al- le- lu- ia, al- le- lu- ia, *f* al- le- lu- ia.

B *in crescendo* Al- le- lu- ia, al- le- lu- ia.

G G ^{maj7} C/G G Em D C

Org. *in crescendo* *f*

115 120

The musical score is arranged in five staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#). The organ part is in a grand staff (treble and bass clefs) with the same key signature. The lyrics 'Al-le-lu-ia.' are written below the vocal staves. The organ part includes chord markings: Em, D, C, and G. A measure of organ accompaniment is marked '(opt.)' and contains a melodic line in the treble clef. A rehearsal mark '125' is placed above the final measure of the vocal parts.

S
Al- le- lu- ia.

A
Al- le- lu- ia.

T
Al- le- lu- ia.

B
Al- le- lu- ia.

Org.
Em D C (opt.) G

125