

Hallelujah

Words & Music by Leonard Cohen

Freely ♩ = 66
N.C.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The time signature is 6/8. The music begins with a mezzo-piano (*mp*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with a *p* (piano) dynamic and a *(L.H. over)* instruction. There are three instances of a *8va-1* marking above the bass line.

The second system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef. The right hand plays a melody with a mezzo-forte (*mf*) dynamic. Above the staff, guitar chord diagrams are provided for Am, Am(b5), and Am. The left hand plays a bass line with a *p* dynamic.

The third system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef. The right hand plays a melody with a mezzo-forte (*mf*) dynamic. Above the staff, guitar chord diagrams are provided for Am(b5), Am, Dm7(5), and F/C. The left hand plays a bass line with a *p* dynamic.

The fourth system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef. The right hand plays a melody with a mezzo-forte (*mf*) dynamic. Above the staff, guitar chord diagrams are provided for G, C, and Am7. The left hand plays a bass line with a *p* dynamic.

The fifth system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef. The right hand plays a melody with a mezzo-forte (*mf*) dynamic. Above the staff, guitar chord diagrams are provided for C, Am7, C, Am7, and C. The left hand plays a bass line with a *p* dynamic.



1. Well, I heard there was a se - cret chord that Da - vid played and it
 (2.) faith was strong but you need - ed proof. You saw her bath - ing_

(3, 4. See block lyrics)



pleased the Lord, but you don't real - ly care for mu - sic do ya?
 on the roof, her beau - ty and the moon - light ov - er - threw ya.



Well, it goes like this: the fourth, the fifth, the mi - nor fall and the
 And she tied you to her kitch - en chair and she broke your throne and she



ma - jor lift, the baf - fled king com - pos - ing Hal - le - lu - jah. —
 cut your hair, and from your lips you drew the Hal - le - lu - jah. —

C G F Am

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

F C/G G 1. C⁵ sf

- lu - jah, Hal - le - lu - jah.

2.

Am⁷ C Am⁷ F

2. Well, your - jah.

G/A F C/E

G/D C Am⁷ C Am⁷

mp

F N.C. C F G

p

Am F G F

dim. *pp*

G

pp

C Am C Am F

May-be there's a God a-bove, but all I've ev-er learned from love was how to shoot some-

mf

G C/E G C

-bo-dy who out-drew ya. — And it's not a cry that you

F G Am F G/D E7/G#

hear at night, it's not some-bo-dy who's seen the light, it's a cold and it's a bro-ken Hal-le-

Am C/D G6/D F Am

-lu-jah. — Hal-le-lu-jah, Hal-le-lu-jah.

F C/E G/D

Hal-le-lu-jah, Hal-le-lu-jah. Hal-le-

F Am⁷ F

-lu - jah, Hal - le - lu - jah. Hal - le - lu - jah,

Am⁷ G/D F

Hal - le - lu, Hal - le - lu - jah. Hal - le -

Am⁷/E Am F C

-lu - jah. Hal - le - lu - jah, Hal - le - lu - jah.

Verse 3 Well, baby I've been here before
 I've seen this room, and I've walked this floor,
 You know, I used to live alone before I knew you
 And I've seen your flag on the marble arch
 And love is not a victory march
 It's a cold and it's a broken Hallelujah

Verse 4 Well, there was a time when you let me know
 What's really going on below
 But now you never show that to me do ya?
 But remember when I moved in you
 And the holy dove was moving too
 And every breath we drew was Hallelujah