

# Hallelujah

Words & Music by Leonard Cohen

Freely ♩. = 66

N.C.

The first system of music is in 6/8 time. The right hand (RH) starts with a mezzo-piano (*mp*) dynamic. The left hand (LH) begins with a piano (*p*) dynamic, playing an octave below the right hand, indicated by an *8va-1* marking. The first measure of the LH is marked *p (L.H. over)*. The system contains five measures.

The second system continues the piece. The right hand has a mezzo-forte (*mf*) dynamic. The left hand continues with the *8va-1* octave. Above the first two measures, guitar chord diagrams are provided for Am and Am(b5). The system contains five measures.

The third system features a variety of guitar chords: Am(b5), Am, Dm7(6), and F/C. The right hand has a more active melodic line, and the left hand provides harmonic support. The system contains five measures.

The fourth system includes guitar chords G, C, and Am7. The right hand features a rhythmic pattern of eighth notes with accents. The left hand continues with a steady accompaniment. The system contains five measures.

The fifth system concludes the piece with guitar chords C, Am7, C, Am7, and C. The right hand has a melodic line with accents, and the left hand provides a consistent accompaniment. The system contains five measures.

Am7 C Am7 C

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)

Am7 F G C/E C5/G

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

G C/E F G Am

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

F G E7 Am7

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. C<sup>5</sup> 5fr

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

2. Am<sup>7</sup> C Am<sup>7</sup> F

2. Well, your - jah.

G/A F C/E

G/D C Am<sup>7</sup> C Am<sup>7</sup>

*mp*

F N.C. C F G

*p*

Am F G F

*dim.* *pp*

G

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 Am<sup>7</sup> F

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

Am<sup>7</sup> G/D F

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

Am<sup>7</sup>/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