

Hallelujah

Words & Music by Leonard Cohen

Freely ♩ = 66
N.C.

The first system of music is in 6/8 time and begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth notes and rests, while the left hand provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat). The system concludes with a piano (*p*) dynamic marking and the instruction "(L.H. over)".

The second system continues the piece with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with eighth notes, and the left hand provides a steady accompaniment. The system includes guitar chord diagrams for Gm and Gm(b5).

The third system features a variety of guitar chords: Gm(b5), Gm, Cm7(5), and Eb/Bb. The right hand continues with eighth-note patterns, and the left hand provides a rhythmic accompaniment. The system ends with a fermata over the final chord.

The fourth system includes guitar chords F, Bb, and Gm7. The right hand features a rhythmic pattern of eighth notes with rests, and the left hand provides a steady accompaniment. The system concludes with a fermata over the final chord.

The fifth system includes guitar chords Bb, Gm7, Bb, Gm7, and Bb. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment. The system concludes with a fermata over the final chord.

Gm7



Bb



Gm7



Bb



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)

Gm7



Eb



F



Bb/D



Bb5/F



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.

F



Bb/D



Eb



F



Gm



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

Eb



F



D7



Gm7



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_—

B \flat F E \flat

Gm

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

E \flat

B \flat /F

F

1.
B \flat 5

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

2.

Gm7

B \flat

Gm7






E \flat

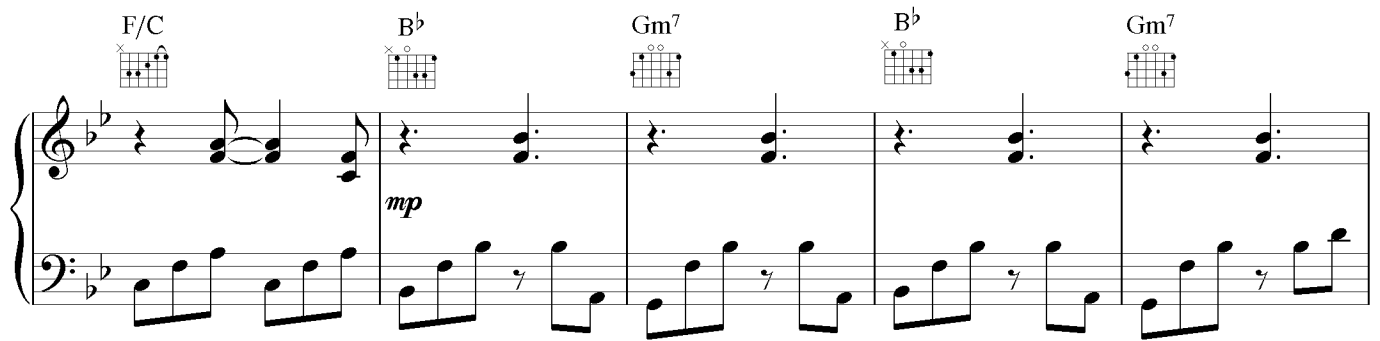
2. Well, your -jah.

F/G






E \flat

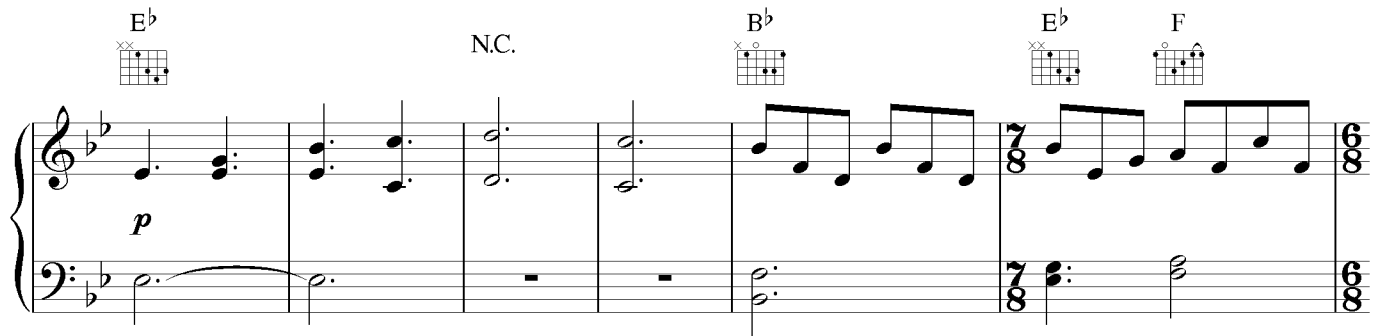
B \flat /D

F/C  B \flat  Gm 7  B \flat  Gm 7 







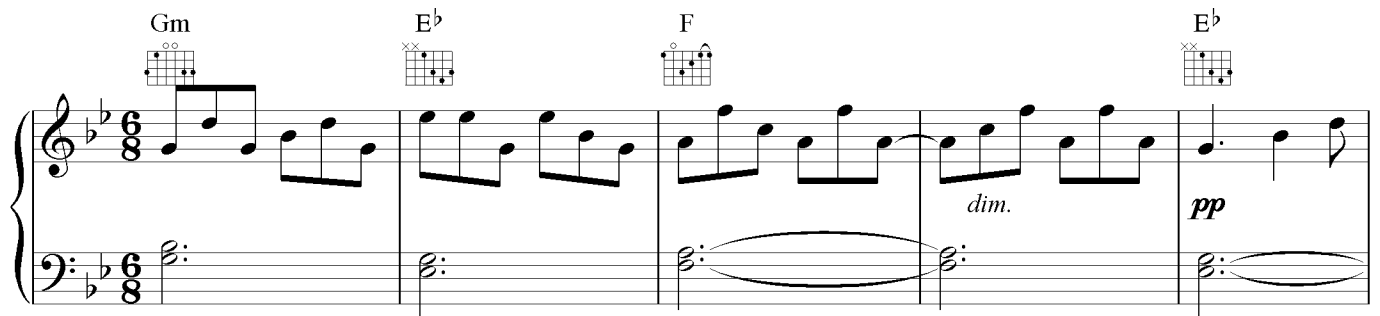
mp

E \flat  N.C.  B \flat  E \flat  F 




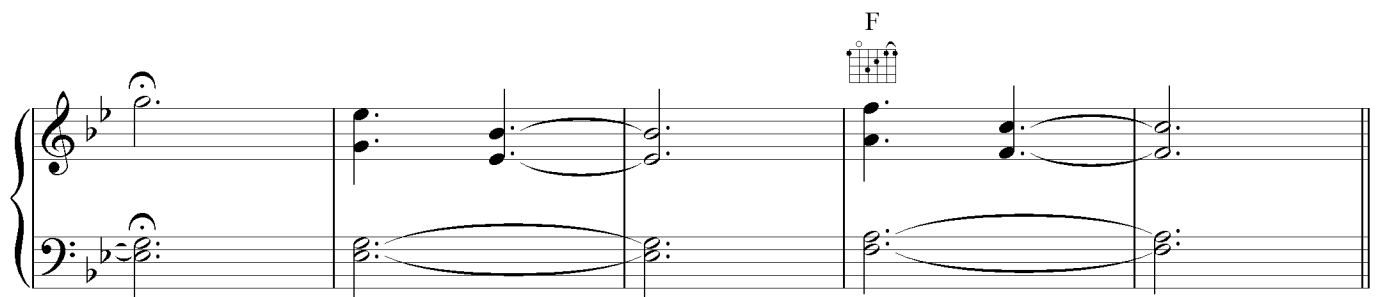
p

Gm  E \flat  F  E \flat 



dim. *pp*

F 



B \flat  Gm  B \flat  Gm  E \flat 

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



mf

F B^b/D F B^b

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

E^b F Gm E^b F/C D⁷/F[#]

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-

Gm B^b/C F⁶/C E^b Gm

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

E^b B^b/D F/C

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

E^b Gm⁷ E^b

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

dim.

Gm⁷ F/C E^b

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

mf

Gm⁷/D Gm E^b B^b

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

rit. *dim.* *p*

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