

Hallelujah 't KOOR!

18/03-03-1

arr. V.Pairel

Leonard Cohen

$\text{♩} = 60$

Piano

mf

Measures 1-6 of the piano introduction in 6/8 time, featuring a melody in the right hand and a bass line in the left hand.

P.

Measures 7-11 of the piano accompaniment, continuing the melody and bass line.

S.

p

I've heard there was a se-cret chord_ that Da - vid played and it pleased the Lord.

A.

p

I've heard there was a se-cret chord_ that Da - vid played and it pleased the Lord.

Measures 12-16 of the vocal parts for Soprano (S.) and Alto (A.), with lyrics.

P.

p

Measures 12-16 of the piano accompaniment, continuing the melody and bass line.

S.

But you don't real-ly care for mu-sic do you?_ It goes like this the

A.

But you don't real-ly care for mu-sic do you?_ It goes like this the

T.

do you?_

Measures 17-16 of the vocal parts for Soprano (S.), Alto (A.), and Tenor (T.), with lyrics.

P.

simile

Measures 17-16 of the piano accompaniment, continuing the melody and bass line.

22

S. fourth, the fifth, the mi - nor fall___ and the ma - jor lift.___ The baffl - ed king com -

A. fourth, the fifth, the mi - nor fall___ and the ma - jor lift.___ The baffl - ed king com -

T. ₈ the mi - nor fall___ and the ma - jor lift.___ The baffl - ed king com -

B. com -

P.

26

S. po - sing Hal - le - lu - jah.____ Hal - le -

A. po - sing Hal - le - lu - jah.____ *mp* Hal - le - lu - jah, Hal - le -

T. ₈ po - sing Hal - le - lu - jah.____ *mp* Hal - le - lu - jah, Hal - le -

B. po - sing Hal - le - lu - jah.____

P. *mp*

31

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

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

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

B. Hal - le - lu - -

P.

37

S. jah. *mf* Oo - - -

A. jah. *mf* Your faith was strong but you

T. jah. *mf* Your faith was strong but you

B. jah. *mf* Oo - - -

P. *mf*

42

S. 
Oo _____ Oo _____

A.
needed proof. You saw her bath - ing on the roof. Her beau - ty in the moon - light o-ver-

T.
needed proof. You saw her bath - ing on the roof. Her beau - ty in the moon - light o-ver-

B. 
Oo _____ Oo _____

P. 

47

S.
Oo _____ She tied you to her kit-chen chair. She

A.
threw you. She tied you to her kit-chen chair. She

T.
threw you. Oo _____

B. 
Oo _____ Oo _____

P. 

51

S. broke your throne, — and she cut your hair — and from your lips she drew the Hal-le -

A. broke your throne, — and she cut your hair — and from her lips she drew the Hal-le -

T. ——— and she cut your hair — and from your lips she drew the Hal-le -

B. Oo ——— and from your lips she drew the Hal-le -

P.

55

S. lu-jah ——— Hal - le - lu - jah Hal - le - lu - jah Hal - le -

A. lu-jah ——— Hal - le - lu - jah Hal - le - lu - jah Hal - le -

T. lu-jah ——— Hal - le - lu - jah Hal - le - lu - jah Hal - le -

B. lu-jah ——— Hal - le - lu - jah Hal - le - lu - jah Hal - le -

P.

mf *mf* *f*

61

S. lu - jah Hal - le - lu - - jah. Ha, _____

A. lu - jah Hal - le - lu - - jah.

T. lu - jah Hal - le - lu - - jah.

B. lu - jah Hal - le - lu - - jah.

P. *mf*

67

S. _____ Ha, Ha, _____

A. Oo _____ Oo _____ Oo _____ *f* Well

T. Oo _____ Oo _____ Oo _____

B. Oo _____ Oo _____ Oo _____

P. *mf*

73 *f*

S. Oo, God a - bove_ Oo, learned from love was

A. may - be there's a God a - bove_ but all I've ev - er learned from love was

T. *f* Oo_ Oo_ was

B. *f* Oo_ Oo_ was

P. *mf*

77

S. how to shoot some - bo - dy who out - drew you And it's not a cry that you

A. how to shoot some - bo - dy who out - drew you And it's not a cry that you

T. how to shoot some - bo - dy who out - drew you And it's not a cry that you

B. how to shoot some - bo - dy who out - drew you And it's not a cry that you

P. *cresc.*

82

S. hear at night— It's not som-one— who's seen the light.— It's a cold and it's a bro - ken— Hal-

A. hear at night— It's not som-one— who's seen the light.— It's a cold and it's a bro - ken— Hal-

T. hear at night— It's not som-one— who's seen the light.— It's a cold and it's a bro - ken— Hal-

B. hear at night— It's not som-one— who's seen the light.— It's a cold and it's a bro - ken— Hal-

P. *(cresc.)* - - - - *cresc.* - - - - *cresc.* - - - -

87

S. - le-lu - jah— *ff* Hal - le - lu - jah—

A. - le-lu - jah— *ff* Hal - le - lu - jah— Hal - le - lu - jah— Hal - le -

T. - le-lu - jah— *ff* Hal - le - lu - jah— Hal - le - lu - jah— Hal - le -

B. - le-lu - jah— *ff* Hal - le - lu - jah— Hal - le - lu - jah— Hal - le -

P. *f cresc.* - - - - *ff cresc.* - - - -

93

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

A. lu - jah Hal - le - lu Hal - le - lu - jah Hal - le -

T. lu - jah Hal - le - lu - jah Hal - le - lu - jah

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

P. *f cresc.*

99

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

A. lu - jah Hal - le - lu - jah Hal - le - lu

T. Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu -

B. lu - jah, hal - le - lu - jah, Hal - le - lu -

P. *f*

104

S. *p* lu - jah, Hal - le -

A. *p* jah Hal - le - lu - jah Hal - le -

T. *p* - jah Hal - le - lu - jah Hal - le -

B. - jah Hal - le -

P. *p*

111

S. *fff* lu jah *fff*

A. *pp* lu jah *fff*

T. *pp* lu jah *fff*

B. *pp* lu jah *fff*

P. *pp* *fff*

Piano

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$\text{♩} = 60$

Musical notation for measures 1-6. The piece is in 6/8 time with a key signature of one flat (B-flat). The first six measures feature a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present in the first measure.

Musical notation for measures 7-12. The melody continues with more complex rhythmic patterns. The dynamic marking *p* (piano) is present in the final measure of this system.

Musical notation for measures 13-18. The melody is characterized by a steady eighth-note pattern. The dynamic marking *simile* is present in the fifth measure of this system.

Musical notation for measures 19-25. The eighth-note melody continues, with the left hand providing a simple harmonic accompaniment.

Musical notation for measures 26-31. The melody includes a key change to two sharps (D major) starting in measure 26. The dynamic marking *mp* (mezzo-piano) is present in the third measure of this system.

Musical notation for measures 32-37. The piece concludes with a final melodic phrase in the right hand and a sustained bass line in the left hand.

38

mf

This system contains measures 38 through 43. The right hand plays a continuous eighth-note pattern in a B-flat major key signature. The left hand plays a simple accompaniment of quarter notes. A dynamic marking of *mf* is placed above the right hand in the third measure.

44

cresc. - - - - -

This system contains measures 44 through 49. The right hand continues the eighth-note pattern. The left hand accompaniment remains simple. A *cresc.* marking with a dashed line is placed above the right hand in the sixth measure.

51

mf

This system contains measures 51 through 57. The right hand continues the eighth-note pattern. The left hand accompaniment includes a sharp sign in the fourth measure. A dynamic marking of *mf* is placed above the right hand in the sixth measure.

58

f

This system contains measures 58 through 63. The right hand continues the eighth-note pattern. The left hand accompaniment remains simple. A dynamic marking of *f* is placed above the right hand in the second measure.

64

mf

This system contains measures 64 through 69. The right hand continues the eighth-note pattern. The left hand accompaniment remains simple. Dynamic markings of *mf* are placed above the right hand in the third and fifth measures.

70

f

This system contains measures 70 through 75. The right hand continues the eighth-note pattern. The left hand accompaniment includes a sharp sign in the fourth measure. A dynamic marking of *f* is placed above the right hand in the fourth measure.

76

mf

cresc. - - -

Musical score for measures 76-82. The right hand plays a continuous eighth-note pattern. The left hand has a few notes, including a half note G#4 and a quarter note G#4. Dynamics include *mf* and *cresc.*

83

cresc. - - -

cresc. - - -

*f*cresc. - - -

*ff*cresc. - - -

Musical score for measures 83-89. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note G#4 and a quarter note G#4. Dynamics include *cresc.*, *f*cresc., and *ff*cresc.

90

(cresc.) - - -

Musical score for measures 90-95. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note G#4 and a quarter note G#4. Dynamics include *(cresc.)*.

96

*f*cresc. - - -

f

Musical score for measures 96-101. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note G#4 and a quarter note G#4. Dynamics include *f*cresc. and *f*.

102

p

Musical score for measures 102-107. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note G#4 and a quarter note G#4. Dynamics include *p*.

108

pp *fff*

Musical score for measures 108-114. The right hand continues the eighth-note pattern. The left hand has a few notes, including a half note G#4 and a quarter note G#4. Dynamics include *pp* and *fff*.