

Hallelujah

Words and music by Leonard Cohen, arranged by Jeff Buckley



Leonard Cohen's "Hallelujah" first appeared on his own 1984 album *Various Positions*, but it has enjoyed a recent resurgence in the last few years as a popular cover tune, popping up on numerous TV shows and movies (John Cale's version appears in *Shrek*). Jeff Buckley's version remains one of the most inspiring, though, with his impassioned vocals and creative solo-guitar accompaniment conveying the emotion of the song.

The song is in 6/8, and Buckley performs it using fingerstyle arpeggios in a fairly fixed pattern where he ascends for three or four notes, then descends for the last two or three eighths in the bar, leading him to the downbeat root of the next measure and a new chord. This keeps the song driving along, despite the sparse accompaniment of solo guitar. To break up the regularity, Buckley spices things up by occasionally changing direction in the pattern and introducing added- and altered-tone chords.

After a rubato intro where Buckley explores some dissonant intervals—including a tritone on bars 1 and 6—he works into the fingerpicking pattern that carries the song. Note that Buckley freely adds and alters chord tones in the basic I-vi-IV-V (G, Em, C, and D) progression, creating some unusual chord forms and

harmonies (reflected in the chord symbols).

Songwriter Cohen provides a musical "self-reference" in the relationship between the lyrics and chords in bars 37–40. Note that in this passage the lyrics describe what's going on harmonically by stating, "the fourth, the fifth," while the accompanying chords are C and D—the IV and V chords of G, the song's key. Then the next phrase states, "the minor fall, the major lift." The word "minor" falls on E minor, "major" falls on C, and the vocal rises to the highest note of the four-bar phrase (A) on the word "lift." Clever stuff.

The guitar solo begins immediately on the fourth ending at bar 57. Buckley continues to use the fingerstyle arpeggios he's established in the verse and chorus, but he creates more complex harmonies by introducing Cadd9 (bars 57–58), Dadd11/E (bars 59–60), and then some up-the-neck, high-string inversions (bars 73–78), before finishing off with high single notes and double-stops as a denouement to end the solo.

—JON CHAPPELL

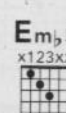
Capo V Intro

Freely

N.C.

with fingers

a tempo



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is on a treble clef staff with a key signature of one sharp (F#). The bass part is on a bass clef staff. The guitar part includes chord diagrams for G5, Em7, and G, with fingerings indicated by numbers 1-4. The bass part includes fingerings for the left hand (1-4) and right hand (1-4). The score is divided into measures, with a 21-measure mark at the beginning of the first measure. The guitar part is marked with a 21-measure mark at the beginning of the first measure. The bass part is marked with a 21-measure mark at the beginning of the first measure.

§ Verse

[illegible]

28 1. Well, I heard there was a se-cret chord that Da-vid played and it pleased the Lord, but you don't real-ly
2-5. See additional lyrics.

D xx0132 **G/B** x10034 **G5/D** xx0034 **D** xx0132 **G/B** x10034 **C** x32010 **D** xx0132 **E_m** 012000 **C** x32010

34 care for mu-sic, do ya? — Well, it goes like this, the fourth, the fifth, the mi-nor fall and the ma-jor lift, the

Chorus

D xx0132 **B7/D#** xx1304 **E_m** 012000 **E_m7** 0x0034 **E_m** 012000 **D** xx0132 **C** x32010 **E_m** 012000

41 baffled king com - pos-ing hal-le-lu-jah. _____ Hal-le - lu - jah, hal- le - lu - jah, hal - le

To Coda

To Coda

C
x32010

G/B
x10034

D/A
x00132

1. 2. 3.

G5
2x0034

Em7
0x0034

G5
2x0034

Em7
0x0034

49 lu - jah, hal - le - lu - - - jah.

2. Well, your

4. **Cadd9** x21034 **Dadd11/E** 0x3021 **C** x32010 **G/B** x10034 **D/A** x00132

The musical score for exercise 4 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: Cadd9, Dadd11/E, C, G/B, and D/A. Each chord is accompanied by a fretboard diagram showing the fingerings. The bottom staff is in bass clef and contains a sequence of numbers representing fingerings for the left hand, grouped by beams and slurs. The exercise is numbered 57 in the bottom left corner.

65

G5 Em7 G5 Em7 C

73

G C D Em C D

79

C D

D.S. al Coda

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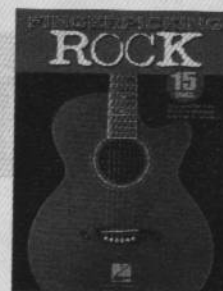
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Coda

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

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

97 lu-jah, — hal-le-lu - jah, hal-le-lu - jah.

Chords: G/B (x10034), D/A (x00132), C (x32010), Em7 (0x0034), C (x32010), Em7 (0x0034), D (xx0132), C (x32010), Em7 (0x0034), C (x32010), G5 (2x0034).

2. Well, your faith was strong but you needed proof

G5 Em
You saw her bathing on the roof

C D G5 D
Her beauty in the moonlight overthrew ya

G/B C D
She tied you to her kitchen chair

Em C
She broke your throne and she cut your hair

D B7/D# Em7
And from your lips you drew the hallelujah

Chorus

C Em
Hallelujah, hallelujah,

C G/B D/A G5 Em7 G5 Em7
Hallelujah, hallelujah

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3. **G5** **Em**
Baby, I've been here before
- G5** **Em**
I've seen this room and I've walked this floor
- C** **D** **G5** **D**
You know I used to live alone before I knew ya
- G/B** **C** **D**
I've seen your flag on the marble arch
- Em** **C**
And love is not a victory march
- D** **B7/D#** **Em7**
It's a cold and it's a broken hallelujah

Repeat Chorus

- C** **Em** **C** **G/B D/A G5 Em7 G5 Em7**
Hallelujah, hallelujah, hallelujah, hallelujah
- G5** **Em**
4. Well, there was a time when you let me know
- G5** **Em**
What's really going on below
- C** **D** **G5** **D**
But now you never show that to me, do ya?

- G/B** **C** **D**
But remember when I moved in you
- Em** **C**
And the holy dove was moving too,
- D** **B7/D#** **Em7**
And every breath we drew was hallelujah

Repeat Chorus into guitar break

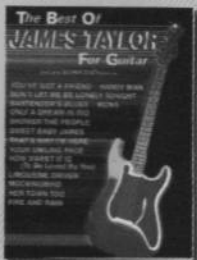
- G5** **Em**
5. Maybe there's a God above
- G5** **Em**
But all I've ever learned from love
- C** **D** **G5** **D**
Was how to shoot somebody who outdrew ya
- G/B** **C** **D**
And it's not a cry that you hear at night
- Em** **C**
It's not somebody who's seen the light
- D** **B7/D#** **Em7**
It's a cold and it's a broken hallelujah

Repeat Chorus with vocal ad libs to end

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