

# HALLELUJAH

L. Cohen

Trascrizione ed adattamento di Pasquale Amico

A

Soprano  
Mezzo Soprano  
Contralto 1  
Contralto 2

8

1  
Hal - le - lu - jah I heard that was a

5  
se - cret chord that Da - vid played and it please the Lord but you don't real - ly

9  
care for mu - sic do you well it goes like this the

8

8

8

S  
M.S.  
C 1  
C 2

13  
fourth the fifth mi - nor fall and the ma - jor lift the baf fled king com -

13  
fourth the fifth the mi - nor fall and the ma - jor lift the baf fled king com -

13  
fourth the fifth the mi - nor fall and the ma - jor lift the baf fled king com -

8  
fourth the fifth the mi - nor fall and the ma - jor lift the baf - fled - king

S  
M.S.  
C 1  
C 2

17  
po - sing hal - le - lu - jah hal - le - - lu - jah

17  
po - sing hal - le - lu - jah hal - le lu -

17  
po - sing hal - le - lu - jah hal - le lu -

8  
com - po - sing hal - le - lu - jah hal - le lu - jah

S  
M.S.  
C 1  
C 2

21  
hal - le - lu - jah hal - le - lu - jah

21  
jah hal - le - lu - jah hal - le lu - -

21  
jah hal - le lu - jah hal - le lu -

8  
— hal - le lu - jah hal - le lu - jah hal - le - -

S  
M.S.  
C 1  
C 2

25  
hal - le - lu - - - jah

25  
jah hal - le - lu - - - jah

25  
jah hal - le lu - jah hal - le lu - - - jah

8  
lu - - - - jah hal - le lu jah

B

29

S well your faith was strong but you needed proof you

M.S. well your faith was strong but you needed proof you

C 1 well your faith was strong but you needed proof you

C 2 well your faith was strong but you needed proof you

33

S saw her ba - thig on the roof her beau - ty and the mo - onlight o - ver -

M.S. saw her ba - thig on the roof her beau - ty and the mo - onlight o - ver -

C 1 saw her ba - thig on the roof her beau - ty and the mo - onlight o - ver -

C 2 saw her ba - thig on the roof her beau - ty and the mo - onlight o - ver -

her beau - ty and the mo - onlight o - ver -

37

S threw your she tied you to her kit chen chair

M.S. threw your she tied you to her kit chen chair

C 1 threw your she tied you to her kit chen chair

C 2 threw your she tied you to her kit chen chair she

threw your she tied you to her kit chen chair she

41

S broke your throne and she cut your hair and from your lips she drew was hal - le -

M.S. broke your throne and she cut your hair and from your lips she drew was hal - le -

C 1 broke your throne and she cut your hair and from your lips she drew was hal - le -

C 2 broke your throne and she cut your hair and from your lips she drew was hal - le -

broke your throne and she cut your hair and from your lips she drew was hal - le -

S  
lu - jah  
45 hal - le - - lu - jah  
hal - le

M.S.  
lu - jah  
45 hal - le lu - jah  
hal - le -

C 1  
lu - jah  
45 hal - le lu - jah  
hal - le

C 2  
lu - jah  
45 hal - le - - lu - jah  
hal - le - -

S  
lu - jah  
49 hal - le - lu - jah  
hal - le -

M.S.  
lu - jah  
49 hal - le - lu - - jah  
hal -

C 1  
lu - jah  
49 hal - le - lu - jah  
hal -

C 2  
lu - jah  
49 hal - le - lu - jah  
hal -

S  
lu  
53 jah  
and

M.S.  
le lu - - - jah  
and

C 1  
le lu - - - jah  
and

C 2  
le lu - - - jah  
and

lu - - - - - jah and

S  
57 ba - by I've been here be fore I've seen this room and I've walked this floor I

M.S.  
57 ba - by I've been here be fore I've seen this room and I've walked this floor I

C 1  
57 ba - by I've been here be fore I've seen this room and I've walked this floor I

C 2  
57 ba - by I've been here be fore I've seen this room and I've walked this floor I

61

S used to live a - lone be - fore I knew you —

M.S. used — to live a - lone be - fore I knew you —

C 1 used to live a - lone — be - fore I knew you —

C 2 used to live a - lone be - fore I knew you —

65

S I've seen your flag on the mar - ble arch but love is not a vic - to - ry march — it's a

M.S. I've seen your flag on the mar - ble arch but love is not a vic - to - ry march — it's a

C 1 I've seen your flag on the mar - ble arch but love is not a vic - to - ry march — it's a

C 2 I've seen your flag on the mar - ble arch but love is not a vic - to - ry march — it's a

69

S cold and it's a bro ken hal - le - lu - jah hal - le -

M.S. cold and it's a bro ken hal - le - lu - jah

C 1 cold and it's a bro ken hal - le - lu - jah

C 2 cold and it's a bro ken hal - le - lu - jah hal - le -

73

S lu - jah — hal - le - lu - jah hal - le -

M.S. hal - le - lu - - - jah hal - le - lu - jah

C 1 hal - le - lu - jah hal - le - lu - jah

C 2 lu - jah — hal - le - lu - jah hal - le -

S  
lu - jah hal - le - lu - jah

M.S.  
hal - le - lu - jah

C 1  
hal - le - lu - jah

C 2  
lu - jah hal - le - lu - jah

8 77

D

S  
well there was a time when you let me know what's real-ly going

M.S.  
hal - le - lu - jah ha - le - lu - jah ha - le - lu - jah

C 1  
hal - le - lu - jah ha - le - lu - jah ha - le - lu - jah

C 2  
well there was a time when you let me know what's real-ly going

81

S  
on below but now you ne- ver show that to me do you

M.S.  
hal - le - lu - jah but now you ne- ver show that to me do you

C 1  
hal - le - lu - jah but now you ne- ver show that to me do you

C 2  
but now you ne - ver show that to me do you

85

S  
but re - men - ber moved in you ho - ly dove was

M.S.  
but re - men - ber moved in you ho - ly dove was

C 1  
but re - mem - ber when I moved in you and the ho - ly dove was

C 2  
but re - men - ber moved in you ho - ly dove was

89

S  
mo - ving too and e - very breath we drew was hal - le - lu - jah

M.S.  
mo - ving too and e - very breath we drew was hal - le - lu - jah

C 1  
mo - ving too and e - very breath we drew was hal - le - lu - jah

C 2  
mo - ving too and e - very breath we drew was hal - le - lu - jah

S  
hal - le - - - lu - jah hal - le - lu - jah

M.S.  
hal - le - lu - - - jah hal - le - lu - jah

C 1  
hal - le - lu - jah hal - le lu - jah

C 2  
hal - le - - - lu - jah hal - le - lu - jah

S  
hal - le - lu - jah hal - le - lu - jah

M.S.  
hal - le - lu - jah hal - - - le - lu -

C 1  
hal - le - lu - jah hal - - - le - lu -

C 2  
hal - le lu - jah hal - - - le - lu -

S  
well may - be there is a

M.S.  
jah well may - be there is a

C 1  
jah well may - be there is a

C 2  
well may - be there is a

E

S  
god a bove and all I've e - ver <sup>109</sup> learned from love was how to shoot some -

M.S.  
god a bove and all I've e - ver <sup>109</sup> learned from love was how to shoot some -

C 1  
god a bove and all I've e - ver <sup>109</sup> learned from love was how to shoot some -

C 2  
god a - bove but all I've e - ver <sup>109</sup> learned from love was how to shoot some -

S  
bo - dy who out - drew you <sup>113</sup> not a cry that you hear at night it's

M.S.  
bo - dy who out - drew you <sup>113</sup> not a cry that you hear at night it's

C 1  
bo - dy who out - drew you <sup>113</sup> and it's not a cry that you hear at night it's

C 2  
bo - dy who out - drew you <sup>113</sup> and it's not a cry that you hear at night it's

S  
not some - bo - dy who's <sup>117</sup> seen the light it's a cold and it's a broken hal - le - lu -

M.S.  
not some - bo - dy who's <sup>117</sup> seen the light it's a cold and it's a broken hal - le - lu -

C 1  
not some - bo - dy who's <sup>117</sup> seen the light it's a cold and it's a broken hal - le - lu -

C 2  
not some - bo - dy who's <sup>117</sup> seen the light it's a cold and it's a broken hal - le - lu -

S  
jah <sup>121</sup> hal - - - le lu hal - - -

M.S.  
jah <sup>121</sup> hal - le - lu jah Hal - le

C 1  
jah <sup>121</sup> hal - le - lu jah Hal - le

C 2  
jah <sup>121</sup> hal - le - - - jah Hal - le



125

S lu - - - jah hal - le - lu - - - jah

M.S. lu - - - jah hal - le - lu - - - jah

C 1 lu - - - jah hal - le - lu - - - jah

C 2 lu - - - jah hal - le - lu - - - jah

129

S hal - le - lu - - - - - jah 2<sup>2</sup>

M.S. hal - le lu - - - - - jah 2

C 1 hal - le lu - - - - - jah 2

C 2 hal - le lu - - - - - jah 2

S jah

M.S. jah

C 1 jah

C 2 jah

Hallelujah fu scritta e composta nel corso di un anno, e si dice che sia stata il frutto di un processo tortuoso e frustrante per Cohen. Il cantautore stesso ha detto di aver scritto originariamente più di ottanta versi, e di averne scartato successivamente, in fase di registrazione, la maggior parte.

La prima versione registrata in studio della canzone durava 4 minuti e 39, ma la versione che fu poi diffusa raggiunge i 6:54. È lo stesso Cohen che, nel testo stesso, descrive gli accordi utilizzati: "the fourth, the fifth, the minor fall, the major lift". The fourth, la quarta, corrisponde al Fa (la tonalità di tutta la canzone è Do maggiore); the fifth, la quinta, al Sol; the minor, la minore, al La minore e the major, la maggiore di nuovo al Fa.

La canzone contiene numerosi riferimenti biblici, a partire da Davide che suona l'arpa e alla sua relazione con Betsabea, dopo che la aveva vista fare il bagno sul suo tetto. Il verso "she broke your throne and she cut your hair", "ella ruppe il tuo trono e ti tagliò i capelli", è un chiaro riferimento a Sansone, che perse la forza dopo che gli furono tagliati i capelli (Libro dei Giudici). Jeff Buckley disse invece che la sua interpretazione della canzone era un "inno all'orgasmo". Il testo comunque è stato a volte modificato dai vari artisti che hanno interpretato la canzone, la maggior parte delle volte attingendo altre parole o versi contenute nelle diverse versioni dell'Hallelujah cantate dallo stesso Cohen.