



# Elliot Corner

Arranger, Composer

United Kingdom, Brighton, UK

## About the artist

Currently 16 years old, Elliot was born in Brighton, UK. He is a classically trained musician and has had a passion for music as long as he can remember.

He grew up in Brighton and was influenced strongly by his parents to do the much necessary practice that got him to the stage where he is today. At the top of his priorities at the moment is his Diploma in Performance on the Violin, where much work is being done to ensure a good mark!

In the most recent music exam, he achieved a high distinction in ABRSM Grade 8 violin, gaining 138 of the 150 marks.

He is currently venturing into the realms of Composition, and would very much appreciate academic feedback on his work by anybody.

Elliot would like to go to Royal College of Music when he leaves his current school- Christ's Hospital; and wants to take a Master's Degree in Music Performance.

**Personal web:** <http://www.youtube.com/06cornej>

## About the piece



<b>Title:</b>	Hallelujah- Arrangement for a Capella Male Ensemble
<b>Composer:</b>	Corner, Elliot
<b>Arranger:</b>	Corner, Elliot
<b>Licence:</b>	© 2011 Elliot Corner, All rights reserved
<b>Publisher:</b>	Corner, Elliot
<b>Instrumentation:</b>	Choral a cappella
<b>Style:</b>	Pop

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# Hallelujah

Leonard Cohen

Elliot Corner

*J.=45*

Alto

Tenor

Tenor

Baritone

Bass 1

Bass 2

Bass 3

Solos

well I heard there was a sec-ret chord — that Dav-id played and it pleased the Lord But

Prominent!

*p*

*p*

*p*

*p*

6

A.

T.

T.

B.

B1

B2

B3

Solos

mmm **p**

ahh \_\_\_\_\_ Fourth Fifth

mmm \_\_\_\_\_ Fourth Fifth

Fourth Fifth

mmm \_\_\_\_\_ mmm Fourth Fifth

you don't rea - lly care for mus ic do ya? - Well it goes like this: the fourth, the fifth; the

12

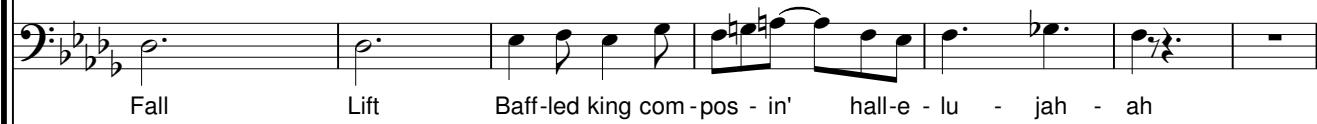
A. 

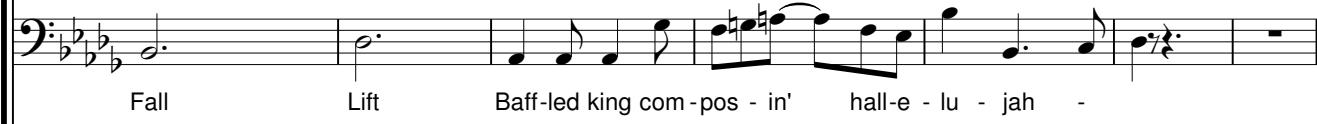
T. 

T. 

B. 

B1. 

B2. 

B3. 

Solos. 

B

27 click on 3rd beat

A.

T.      Bum\_\_\_\_ bah Bum\_\_\_\_ bah Bum\_\_\_\_ bah Bum\_\_\_\_ bah Bum\_\_\_\_ bah

T.      well your faith was strong but you need-ed proof you

B.      bah bum      bah bum      bah bum      bah bum      bah bum

B1.      mmm  
p

B2.      mmm  
p

B3.      mmm  
p

Solos

32

A.

T.      Bum\_\_\_\_ bah Bum\_\_\_\_ bah Bum\_\_\_\_ bah Bum\_\_\_\_ bah bum\_\_\_\_ oo-oo-

T.      saw her bath-in' on the roof      The beau -ty and the moon-light ov-er threw ya

B.      bah bum      bah bum      bah bum      bah bum      bah bum

B1.      mmm

B2.

B3.      mmm

Solos

37

A.

T.  
8 ooo oo - oo yum bah bum bah bum bah bum bah

T.  
8 Well she tied you to her kitch-en chair\_ shebroke your throne and she cut your hair, and

B.  
bah bum bah bum bum bah bumbah bum bah bah bum

B1.  
— kitch - en chairshebroke your throne and cut your hair and

B2.  
— kitch - en chairshebroke your throne and cut your hair and

B3.  
— kitch - en chairshebroke your throne and cut your hair and

Solos  
mmmm

42

A. from your lips she drew the hal-e - lu-u jah ah\_\_\_\_\_

T. 8 from your lips she drew the hal-e - lu-u jah hal-le - lu - jah hal-le - lu - jah

T. 8 from your lips she drew the hal-e - lu-u jah

B. from your lips she drew the hal-e - lu-u-jah ah\_\_\_\_\_

B1. from your lips she drew the hal-e - lu - jah - ah ah\_\_\_\_\_

B2. from your lips she drew the hal-e - lu - jah - ah ah\_\_\_\_\_

B3. from your lips she drew the hal-e - lu - jah - ah ah\_\_\_\_\_

Solos - - - - - - - - - -

49

A. 

halle - lu - jah

T. 

*pp*

bah bum      bah bum

T. 

*mf*

hal - le - lu - jah      hal - le - lu      jah      hall-e -

B 

Bum      bah      Bum      bah

B1 

B2 

*mf*

hall-e - lu - jah

B3 

Solos 

56

A.

T.  
bah bum      bah bum      bah bum      bah bum      bah bum

T.  
lu— jah—

B.  
Bum\_\_\_\_\_ bah Bum\_\_\_\_\_ bah Bum\_\_\_\_\_ bah Bum\_\_\_\_\_ bah bum      bah ooo—

B1

B2

B3  
hall-e - lu— jah—

Solos

63

A. *ff*

T.

T.

B.

B1

B2

B3

Solos

The musical score consists of seven staves, each representing a different vocal part: A (Alto), T (Tenor), T (Tenor), B (Bass), B1 (Bass), B2 (Bass), B3 (Bass), and Solos. The key signature is one flat, and the time signature is common time. Measure 63 begins with a dynamic of *ff*. The lyrics "Well, may-be there's a God a-bove but all I ev - er learned from love was" are repeated six times across the staves, with each repetition starting with a new vocal entry. The vocal parts enter sequentially, creating a layered effect. The final measure shows the solo part singing the full line of the lyrics.

Well may-be there's a God a-bove but all I ev - er learned from love was

Well may-be there's a God a-bove but all I ev - er learned from love was

Well may-be there's a God a-bove but all I ev - er learned from love was

Well may-be there's a God a-bove but all I ev - er learned from love was

Well may-be there's a God a-bove but all I ev - er learned from love was

Well may-be there's a God a-bove but all I ev - er learned from love was

Well may-be there's a God a-bove but all I ev - er learned from love was

Well may-be there's a God a-bove but all I ev - er learned from love was

may - be there's a God a-bove but all I ev - er learned from love was

69

A. how to shoot some - bo - dy who out-drew - oo-oo - ooo - oo - oo jah cry that you hear at night,it's  
breathe!

T. how to shoot some - bo - dy who out-drew - oo-oo - ooo yah a cry that you hear at night,it's  
breathe!

T. how to shoot some - bo - dy who out-drew ya oo-oo - ooo well it's not a cry that you hear at night,it's  
breathe!

B. how to shoot some - bo - dy who out-drew ya well it's not a cry that you hear at night,it's  
breathe!

B1. how to shoot some - bo - dy who out-drew ya well it's not a cry that you hear at night,it's  
breathe!

B2. how to shoot some - bo - dy who out-drew ya well it's not a cry that you hear at night,it's  
breathe!

B3. how to shoot some - bo - dy who out-drew ya well it's not a cry that you hear at night,it's  
breathe!

Solos how to shoot some - bo - dy who out - drew ya

75

A.  not some-bod-y who'sseen the light it's a cold and it's a bro - o - ken hall - e - lu - jah

T.  not some-bod-y who'sseen the light it's a cold and it's a bro - o - ken hall - e - lu - jah

T.  not some-bod-y who'sseen the light it's a cold and it's a bro - o - ken hall - e - lu - jah

B.  not some-bod-y who'sseen the light it's a cold and it's a bro - o - ken hall - e - lu - jah

B1.  not some-bod-y who'sseen the light it's a cold and it's a bro - o - ken hall - e - lu - jah

B2.  not some-bod-y who'sseen the light it's a cold and it's a bro - o - ken hall - e - lu - jah

B3.  not some-bod-y who'sseen the light it's a cold and it's a bro - o - ken hall - e - lu - jah

Solos.  not some -bod -y

80

A. *p*  
ahh \_\_\_\_\_ halle - lu jah

T. *p*  
lu - jah \_\_\_\_\_ hal - le - lu - jah \_\_\_\_\_

T. *p*  
hal - le - lu - jah \_\_\_\_\_ hal - le -

B. *pp*  
*pp* ahh \_\_\_\_\_

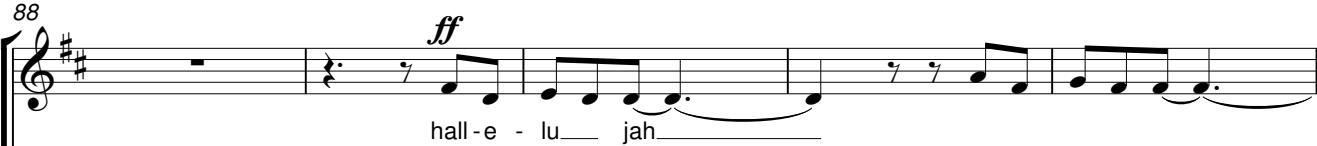
B1. *pp*  
*pp* ahh \_\_\_\_\_

B2. *pp*  
*pp* ahh \_\_\_\_\_

B3. *pp*  
*pp* ahh \_\_\_\_\_

Solos *p*  
ahh \_\_\_\_\_  
hal - le - lu jah hal - le - lu

88

A.  hall-e - lu\_\_\_\_ jah\_\_\_\_\_

T.  hall-e - lu\_\_\_\_ jah\_\_\_\_\_

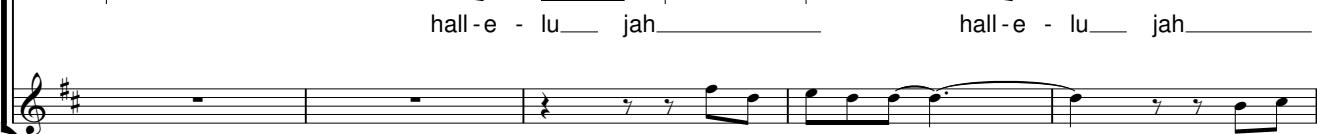
T.  lu\_\_\_\_ jah

B.  hall-e - lu\_\_\_\_ jah\_\_\_\_\_ hall-e - lu\_\_\_\_ jah\_\_\_\_\_

B1.  hall-e - lu\_\_\_\_ jah\_\_\_\_\_ hall-e - lu\_\_\_\_ jah\_\_\_\_\_

B2.  hall-e - lu\_\_\_\_ jah\_\_\_\_\_ hall-e - lu\_\_\_\_ jah\_\_\_\_\_

B3.  hall-e - lu\_\_\_\_ jah\_\_\_\_\_ hall-e - lu\_\_\_\_ jah\_\_\_\_\_

Solos  hall - e - lu\_\_\_\_ jah\_\_\_\_\_ hall - e -

93

A. 

T. 

T. 

B. 

B1. 

B2. 

B3. 

Solos. 