

LEONARD COHEN ANTHOLOGY

PDFGIEWOOGIE.RU

LEONARD COHEN ANTHOLOGY

OVER FORTY SELECTED TITLES

LOVE CALLS YOU BY YOUR NAME

WORDS AND MUSIC BY LEONARD COHEN

Moderately slow

B \flat



Dm/A



mp *gently*

B \flat



Dm/A



1. You thought that it — could nev - er hap - pen ————— to all the

B \flat



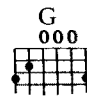
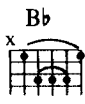
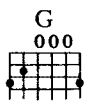
Dm/A



B \flat



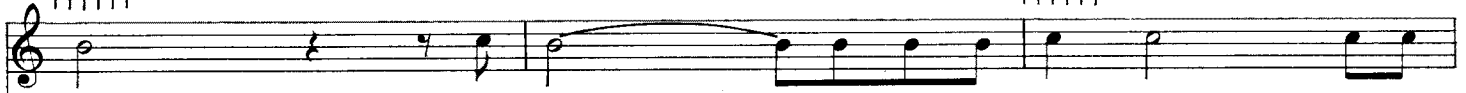
peo - ple ————— you be - came. Your bod - y lost in



leg - ends,

the beast so ver - y tame.

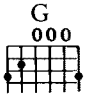
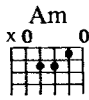
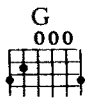
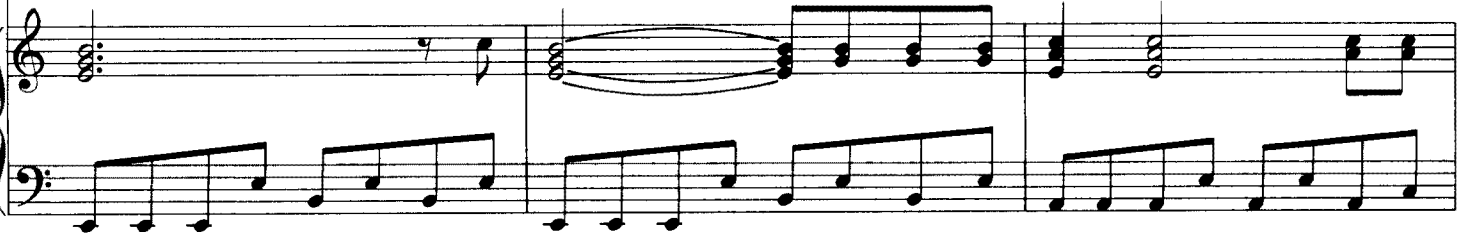
But



here,

right here, ————— Be - tween the birth - mark

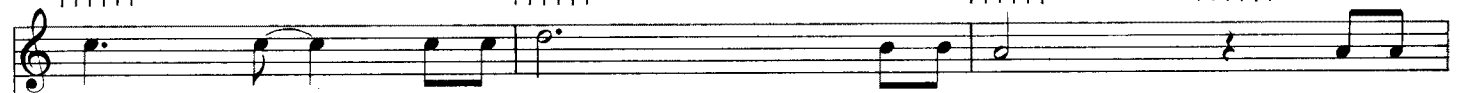
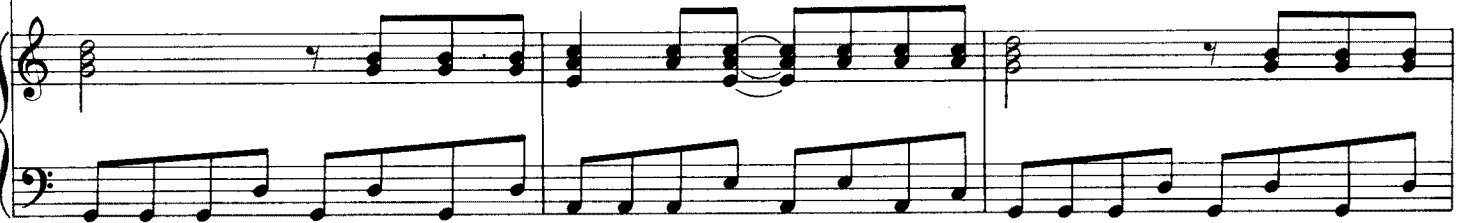
and the



stain,

Be - tween the o - cean and — your o - pen vein,

Be - tween the



snow

man — and the rain,

Once a - gain,

once a -



F

C/G

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gain, Love calls you

by your name. name.

ritard.

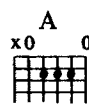
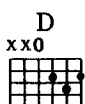
Additional Lyrics

2. The women in your scrapbook
Whom you still praise and blame,
You say they chained you to your fingernails,
And you climb the halls of fame.
But here, right here,
Between the peanuts and the cage,
Between the darkness and the stage,
Between the hour and the age,
Once again, once again,
Love calls you by your name.
3. Shouldering your loneliness
Like a gun that you will not learn to aim,
You stumble into this movie house,
Then you climb, you climb into the frame.
Yes, and here, right here,
Between the moonlight and the lane,
Between the tunnel and the train,
Between the victim and his stain,
Once again, once again,
Love calls you by your name.
4. I leave the lady meditating
On the very love which I, I do not wish to claim.
I journeyed down the hundred steps,
But the street is still the very same.
And here, right here,
Between the dancer and his cane,
Between the sailboat and the drain,
Between the newsreel and your tiny pain,
Once again, once again,
Love calls you by your name.
5. Where are you, Judy? Where are you, Ann?
Where are the paths your heroes came?
Wondering out loud as the bandage pulls away,
Was I, was I only limping, was I really lame?
Oh, here, come over here,
Between the windmill and the grain,
Between the sundial and the chain,
Between the traitor and her pain,
Once again, once again,
Love calls you by your name.

BIRD ON A WIRE

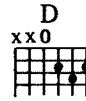
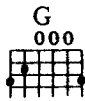
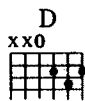
WORDS AND MUSIC BY LEONARD COHEN

Slowly

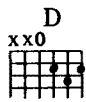
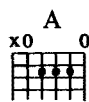


1. Like a bird on the wire, like a worm on a hook, like a

mf



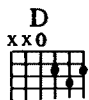
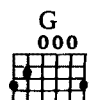
drunk in a mid - night choir, I have tried in my
knight from some old - fash - ioned book, I have saved all my



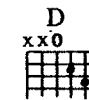
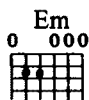
1.

2.

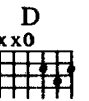
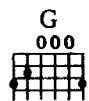
way to be free. 2. Like a
rib - bons for thee.



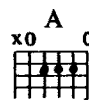
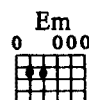
If I, if I have been un - kind,



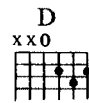
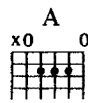
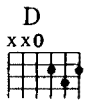
I hope that you can just let it go by.



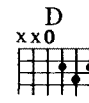
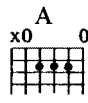
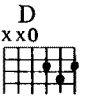
If I, if I have been un - true,



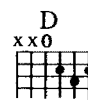
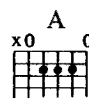
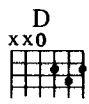
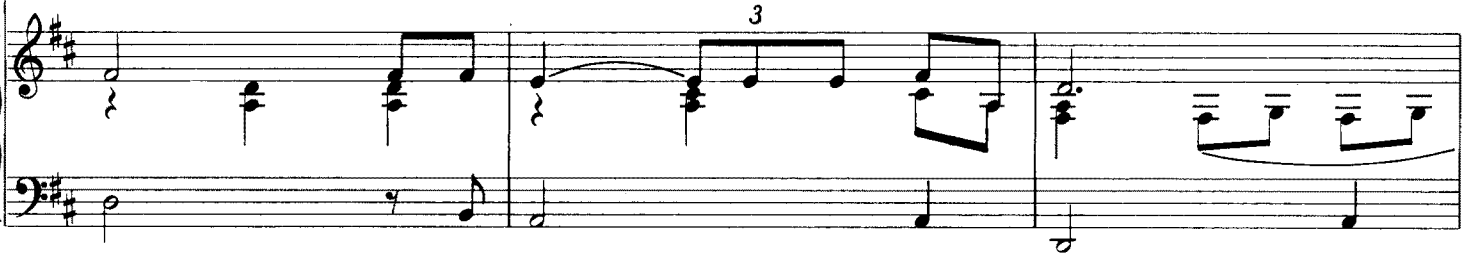
I hope you know it was nev - er to you. More like a



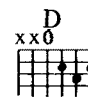
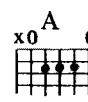
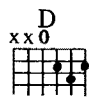
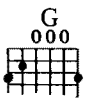
ba - by still - born, like a beast with his horn, I have



torn ev - 'ry - one who reached out for me.

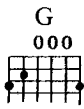


But I swear by this song, and by all that I have done

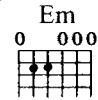
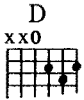


wrong, I will make it all up to thee.

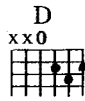




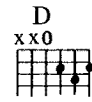
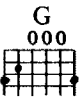
I saw a beg - gar lean - ing on his wood - en



crutch. He said to me,



"You must not ask for so much."

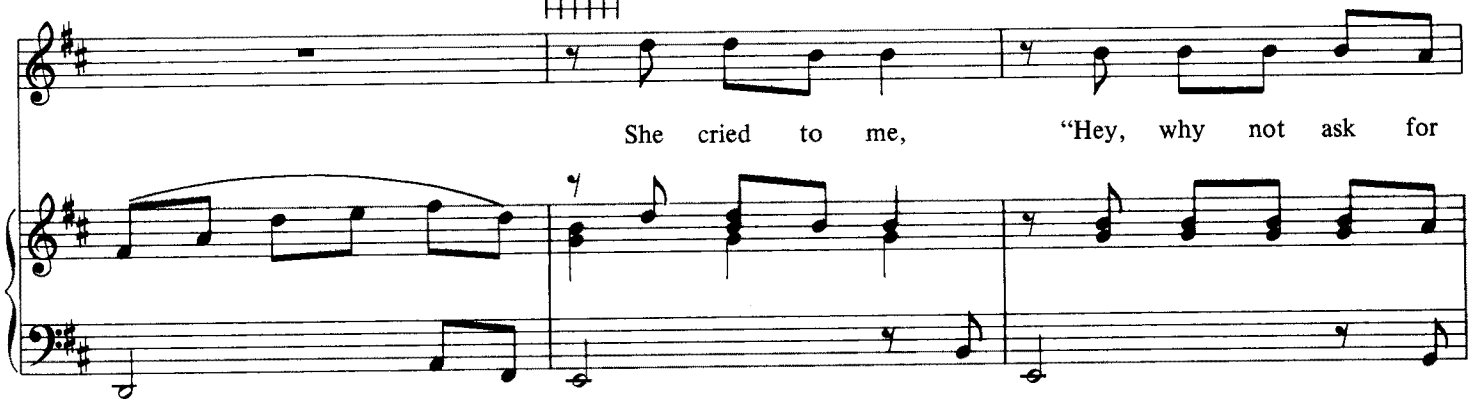


And a pret - ty wom - an lean - ing in her dark - ened door,

Em
0 000



She cried to me, "Hey, why not ask for



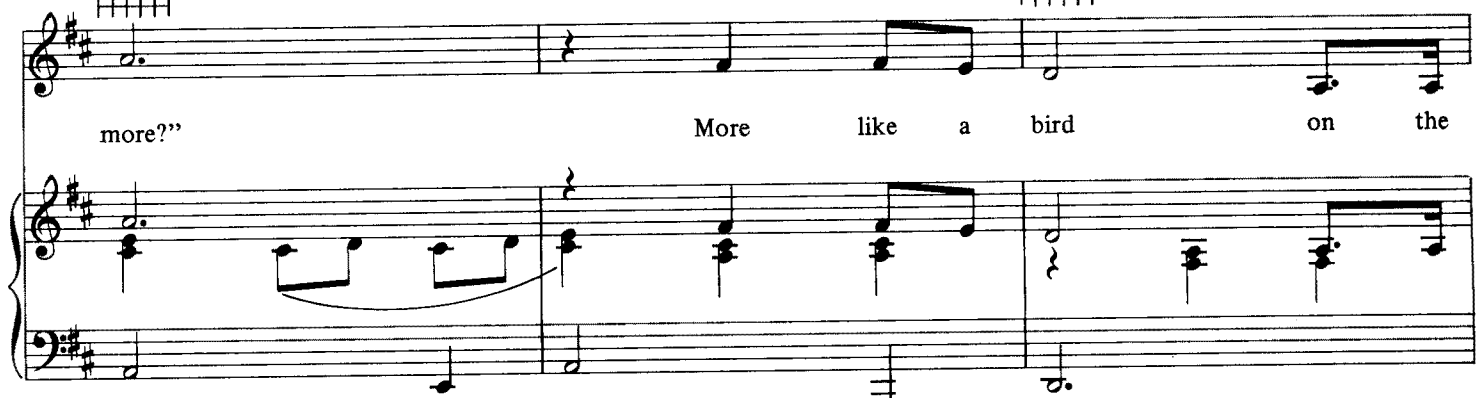
A
x0 0



D
xx0



more?" More like a bird on the



A
x0 0



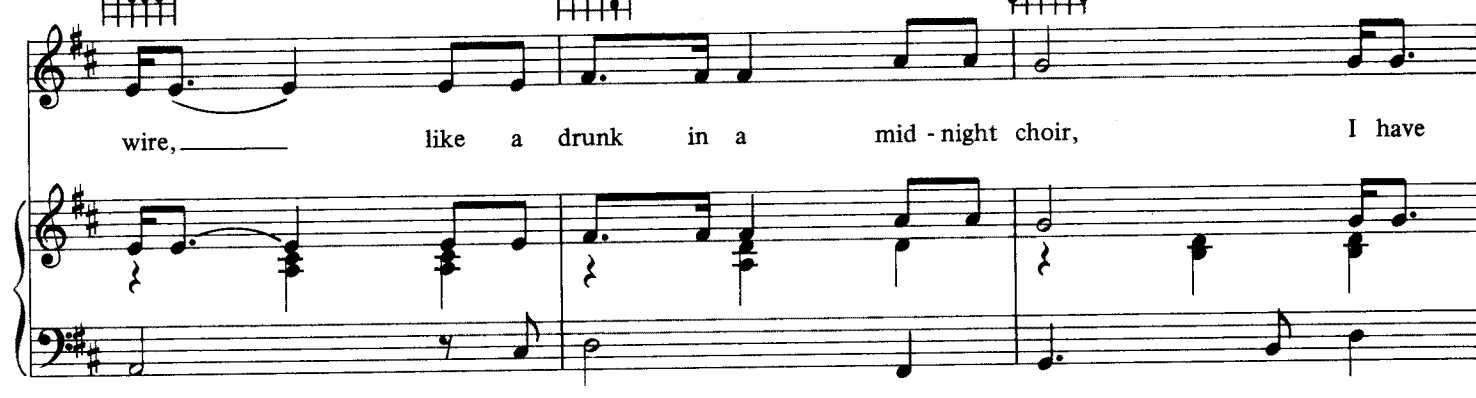
D
xx0



G
000



wire, like a drunk in a mid - night choir, I have



D
xx0



A
x0 0



G
000

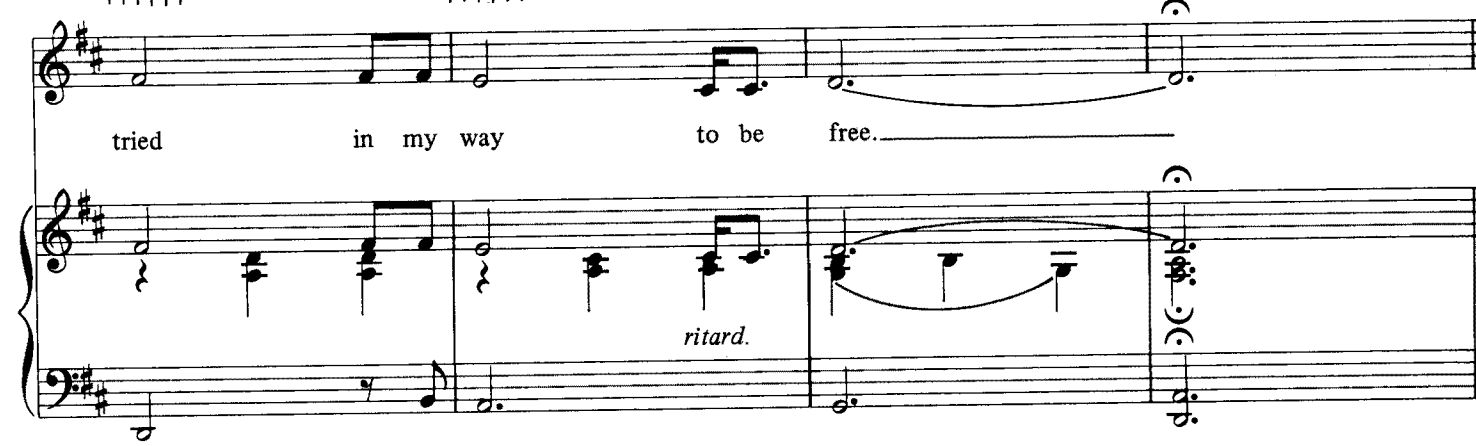


D
xx0



tried in my way to be free.

ritard.



HEY THAT'S NO WAY TO SAY GOODBYE

WORDS AND MUSIC BY LEONARD COHEN

Moderately slow, flowingly

F



Bb



I loved you in the morn - ing, our

mp sempre legato

Gm



kiss - es deep and warm, — Your hair up - on the pil - low like a

Eb



sleep - y gold - en storm. — Yes, — man - y loved be - fore — us, I

Bb



know that we are not new, _____ In cit - y and in for - est, they

Gm



smiled like me and you. _____ But now it's come to dis - tanc - es and

Eb



both of us must try. _____ Your eyes are soft with sor - row. _____

F



Hey, that's _____ no way _____ to say _____ good -

B \flat F

1., 2.

bye.

3.

2. I'm not
3. I

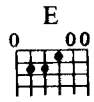
Additional Lyrics

2. I'm not looking for another
As I wander in my time.
Walk me to the corner,
Our steps will always rhyme.
You know my love goes with you
As your love stays with me,
It's just the way it changes
Like the shoreline and the sea.
But let's not talk of love or chains
And things we can't untie,
Your eyes are soft with sorrow,
Hey, that's no way to say goodbye.
3. I loved you in the morning,
Our kisses deep and warm,
Your hair upon the pillow,
Like a sleepy golden storm.
Yes, many loved before us,
I know that we are not new,
In city and in forest,
They smiled like me and you.
But let's not talk of love or chains
And things we can't untie,
Your eyes are soft with sorrow,
Hey, that's no way to say goodbye.

SUZANNE

WORDS AND MUSIC BY LEONARD COHEN

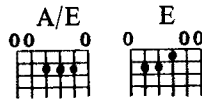
Moderately



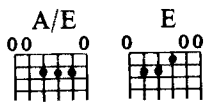
play 3 times

1. Suz - anne —

mp



— takes you down — to her — place near the



F#m

Bm/F# F#m

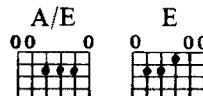
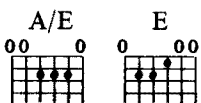
riv - er, You can hear the boats — go by, — you can

Bm/F# F#m

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spend the night be - side — her. And you know — that she's half

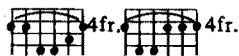


cra - zy, but that's — why you want to be there. And she

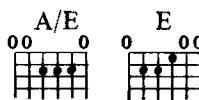
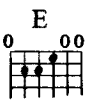
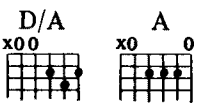
G#m

C#m/G# G#m

A



feeds you tea and or - ang - es that come all — the way from

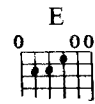


Chi - na. And just when you mean to tell her that you

F#m

Bm/F#

F#m



have no love to give her, Then she gets you on her

A/E

E

F#m

Bm/F#

F#m



wave - length, And she lets the riv - er an - swer that you've al -

E

A/E



ways been her lov - er.

G#m

C#m/G#

G#m



And you want to trav - el with her, And you

A

D/A

A

E

want to trav - el blind. — And you know she will trust —

A/E

E

F#m

— you, for you've touched her per - fect bod - y with your

[1., 2.

E

mind. 2. And 3. Now Suz -

3.

E

A/E

E

mind. ritard.

Additional Lyrics

2. And Jesus was a sailor
When he walked upon the water,
And he spent a long time watching
From his lonely wooden tower.
And when he knew for certain
Only drowning men could see him,
He said, "All men will be sailors then
Until the sea shall free them."
But he himself was broken,
Long before the sky would open.
Forsaken, almost human,
He sank beneath your wisdom like a stone.
And you want to travel with him,
And you want to travel blind,
And you think maybe you'll trust him,
For he's touched your perfect body
with his mind.
3. Now Suzanne takes your hand,
And she leads you to the river.
She is wearing rags and feathers
From Salvation Army counters.
And the sun pours down like honey
On our lady of the harbour.
And she shows you where to look
Among the garbage and the flowers.
There are heroes in the seaweed,
There are children in the morning,
They are leaning out for love,
And they will lean that way forever.
While Suzanne holds the mirror.
And you want to travel with her,
And you want to travel blind,
And you know that you can trust her,
For she's touched your perfect body
with her mind.

CHELSEA HOTEL #2

WORDS AND MUSIC BY LEONARD COHEN

Moderately



1. I re - mem - ber you well in the Chel - sea Ho - tel, You were

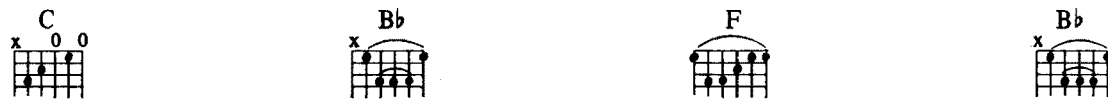
mp

The first system of music features a vocal line in 3/4 time with a key signature of one flat. The piano accompaniment is in the same key and time, starting with a mezzo-piano (*mp*) dynamic. The vocal line begins with a repeat sign and a first ending bracket.



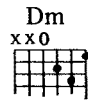
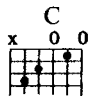
talk - ing so brave and so sweet. Giv - ing me

The second system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

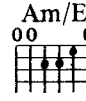
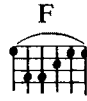
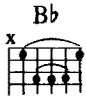


head on the un - made bed While the lim - ou - sines

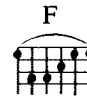
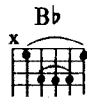
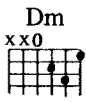
The third system concludes the vocal line and piano accompaniment. The piano part continues with the same melodic and bass lines.



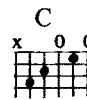
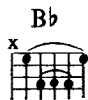
wait_ in the street. Those were the rea - sons and



that was New York, We were run - ning for the mon - ey and the




flesh. And that was called love for the work - ers in



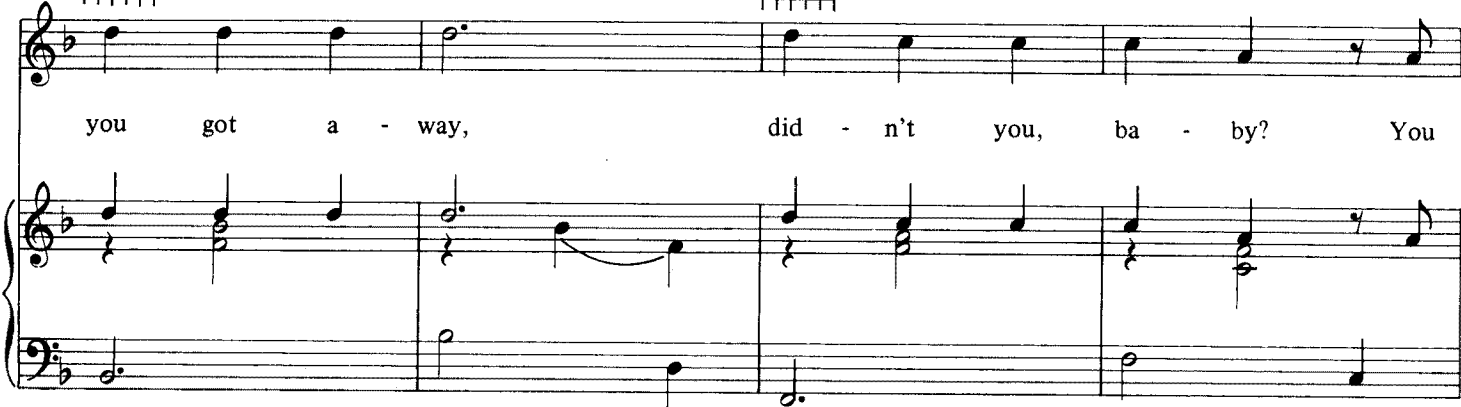
Chorus:

song, Prob - ab - ly still is for those of them left. And then


Bb F



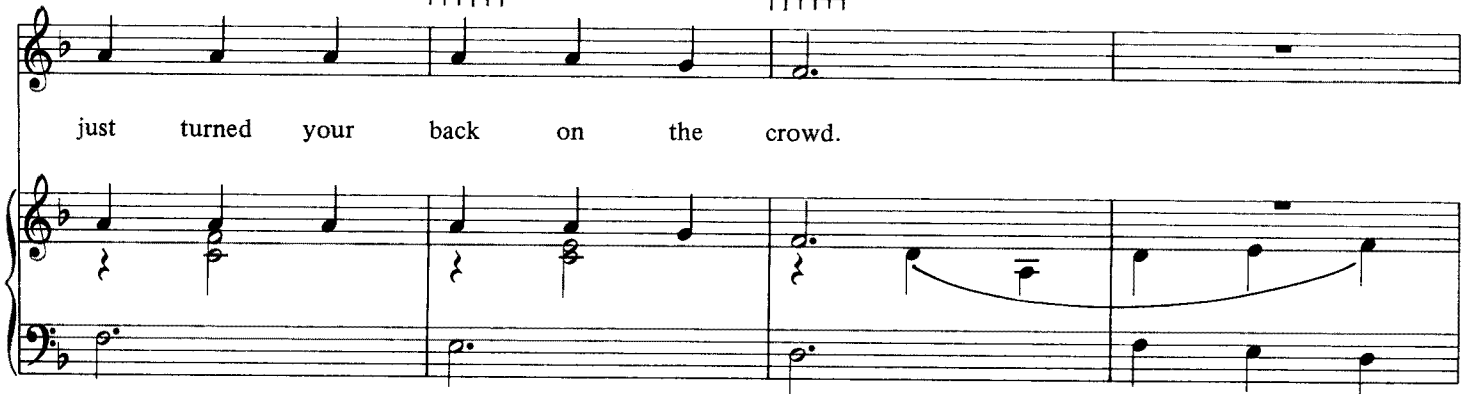
you got a - way, did - n't you, ba - by? You



Am/E Dm



just turned your back on the crowd.



Bb F



You got a - way, I nev - er once heard you say, "I



Bb F



need you, I don't need you, I



Bb

F



Musical staff with notes and rests.

need you, I don't need you," And

Piano accompaniment for the first system.

Bb

Dm



Musical staff with notes and rests.

all of that jiv - ing a - round.

Piano accompaniment for the second system.

1.

2.



Musical staff with notes and rests.

2. I re - 3. I don't

Piano accompaniment for the third system.

F

C

Bb

F



Musical staff with notes and rests.

mean to sug - gest that I loved you the best, I can't

Piano accompaniment for the fourth system.

F C Dm

keep track of each fall - en rob - in. I re -

F C Bb F

mem - ber you well in the Chel - sea Ho - tel, That's

Bb C

all, I don't think of you that of - ten.

ritard. *p*

Additional Lyrics

2. I remember you well in the Chelsea Hotel,
 You were famous, your heart was a legend.
 You told me again you preferred handsome men,
 But for me you would make an exception.
 And clenching your fist for the ones like us
 Who are oppressed by the figures of beauty,
 You fixed yourself, you said, "Well, never mind,
 We are ugly but we have the music."
Chorus

3. I don't mean to suggest that I loved you the best,
 I can't keep track of each fallen robin.
 I remember you well in the Chelsea Hotel,
 That's all, I don't think of you that often.

SO LONG, MARIANNE

WORDS AND MUSIC BY LEONARD COHEN

Moderately slow, in 2



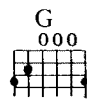
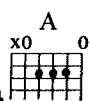
1. Come



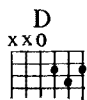
o - ver _____ to the win - dow, my lit - tle dar - ling, —



I'd like to try to read . your



palm. I used to think

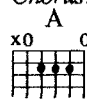
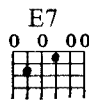
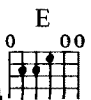


I was some sort of gyp - sy boy



Be - fore I let you take me home.

Chorus:



Now, so long, Ma - ri - anne,

F#m

E

Esus4

BOOGIEWOODS.RU

It's time that we be - gan_ to laugh and

cry and cry and laugh a - bout it

all a - gain.

2. Well,

Additional Lyrics

2. Well, you know that I love to live with you,
But you make me forget so very much.
I forget to pray for the angel,
And then the angels forget to pray for us.
Chorus
3. We met when we were almost young,
Deep in the green lilac park.
You held on to me like I was a crucifix,
As we went kneeling through the dark.
Chorus
4. Your letters, they all say that you're beside me now.
Then why do I feel alone?
I'm standing on a ledge, and your fine spider web
Is fastening my ankle to a stone.
Chorus
5. For now I need your hidden love,
I'm cold as a new razor blade.
You left when I told you I was curious,
I never said that I was brave.
Chorus
6. Oh, you're really such a pretty one.
I see you've gone and changed your name again,
And just when I climbed this whole mountainside
To wash my eyelids in the rain.
Chorus
7. O your eyes, well, I forget your eyes,
Your body's at home in every sea.
How come you gave away your news to everyone,
That you said was a secret for me?
Chorus

TOWER OF SONG

WORDS AND MUSIC BY LEONARD COHEN

Moderately, with a steady beat



The first system of music features a guitar part on a single staff with a treble clef and a 4/4 time signature. The guitar part consists of three measures of whole rests. Below it, a piano accompaniment is shown on two staves (treble and bass clefs). The piano part begins with a dynamic marking of *mp*. The right hand plays chords in the first three measures, while the left hand plays a rhythmic pattern of eighth notes.

1. Well, my friends are gone and my hair is grey. I

The second system continues the piano accompaniment from the first system. The vocal line, written on a single staff with a treble clef, begins with the lyrics "1. Well, my friends are gone and my hair is grey. I". The piano accompaniment continues with chords in the right hand and a rhythmic pattern in the left hand.

F



ache in the plac - es where I used to play. And I'm cra - zy for love,

The third system continues the piano accompaniment. The vocal line, written on a single staff with a treble clef, begins with the lyrics "ache in the plac - es where I used to play. And I'm cra - zy for love,". The piano accompaniment continues with chords in the right hand and a rhythmic pattern in the left hand.



Musical staff with treble clef and notes for the first line of the song.

but I'm not com-ing on. I'm just

Piano accompaniment for the first system, including bass and treble clefs.



Musical staff with treble clef and notes for the second line of the song.

pay-ing my rent ev-ery day in the Tow-er of Song.—

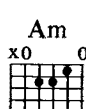
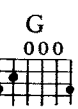
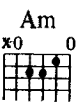
Piano accompaniment for the second system.

1.,2. | 3.,4. | 5.

Musical staff with treble clef and notes for the first part of the chorus.

2. I 4. So you can
3. I was 5. Now you can

Piano accompaniment for the chorus section.



Musical staff with treble clef and notes for the second part of the chorus.

I see you stand-ing on the oth-er side.— I don't know how the riv-er

Piano accompaniment for the final system.

G 000

F

got so wide... I loved you, ba - by, way back

C x 0 0 0

Am x0 0 0

when. And all the brid - es are burn - ing that we

G 000

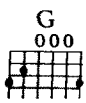
Am x0 0 0

might have crossed, but I feel ___ so close ___ to ev - ery -

G 000

F

thing that we lost. We'll nev - er, we'll

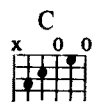


nev - er have to lose it a - gain._____ Now I



bid you fare - well,_____ I don't know when I'll be back._____ They're

mov - ing us to - mor - row to that tow - er down the track. But you'll be



hear - ing from me, ba - by, long af - ter I'm gone.

G
000

I'll be speak - ing to you sweet - ly from a

F C F C


win - dow in the Tow - er of Song. —

Additional Lyrics

2. I said to Hank Williams, "How lonely does it get?"
Hank Williams hasn't answered yet.
But I hear him coughing all night long,
A hundred floors above me in the Tower of Song.
3. I was born like this, I had no choice.
I was born with the gift of a golden voice.
And twenty-seven angels from the Great Beyond,
They tied me to this table right here in the Tower of Song.
4. So you can stick your little pins in that voodoo doll.
I'm very sorry, baby, doesn't look like me at all.
I'm standing by the window where the light is strong.
They don't let a woman kill you, not in the Tower of Song.
5. Now you can say that I've grown bitter, but of this you may be sure:
The rich have got their channels in the bedrooms of the poor.
And there's a mighty judgment coming, but I may be wrong.
You see, you hear these funny voices in the Tower of Song.

I'M YOUR MAN

WORDS AND MUSIC BY LEONARD COHEN

Moderately slow, with a  feel



The first system of music features a guitar part with a treble clef and a 4/4 time signature. It contains two measures of whole rests, followed by a measure with a Bm chord diagram. Below the guitar part is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a *mf* dynamic marking and consists of a series of chords and eighth notes in the right hand, and a steady eighth-note bass line in the left hand.

G7

F#

Bm



The second system continues the guitar and piano accompaniment. The guitar part has three measures of whole rests, followed by a measure with a Bm chord diagram. The piano accompaniment continues with its characteristic chordal and eighth-note patterns.



No chord

The third system is the vocal entry. The guitar part has a measure of whole rest, followed by a measure with an Em chord diagram, and then a triplet of eighth notes. The piano accompaniment provides harmonic support. The lyrics are: "If you want a lov - er, I'll do an - y - thing you".

D
xx0

No chord

Em
0 000

ask me to. And if you want an - oth - er kind of love, -

D
xx0

No chord

I'll wear a mask for you. - If you want a

Bm

x

G

000

part - ner, take my hand, - or if you want to strike me down in

Bm

x

A

x0 0

No chord

an - ger, here I stand. I'm your

Bm



No chord



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

man...

If you want a box - er, I will

Piano accompaniment for the first system, including treble and bass staves.

D



No chord

Musical staff with treble clef, key signature of one sharp (F#), and a melody line. Includes a triplet of eighth notes.

step in - to the ring for you...

And if you want a

Piano accompaniment for the second system, including treble and bass staves.

Em



D



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

doc - tor, I'll ex - am - ine ev - 'ry inch of you...

Piano accompaniment for the third system, including treble and bass staves.

Bm



No chord

Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

If you want a driv - er, climb in - side... Or if you want to

Piano accompaniment for the fourth system, including treble and bass staves.

G
000

Bm A
x x0

take me _____ for a ride, _____ You know you can. _____

No chord

Bm
x

I'm your man. _____ Ah, the _____

D
xx0

G
000

A
x0 0

moon's too bright, _____ the chain's too tight, _____ the beast won't go to sleep. _____

D
xx0

F#m

_____ I've been run-ning through these prom-is - es to you that I _____

Bm

F#



made and I could not keep... Ah, but a man nev - er got a

Bm



wom - an back, not by beg - ging on his knees... Or I'd

G

F#





crawl to you, ba - by, and I'd fall at your feet, and I'd

G

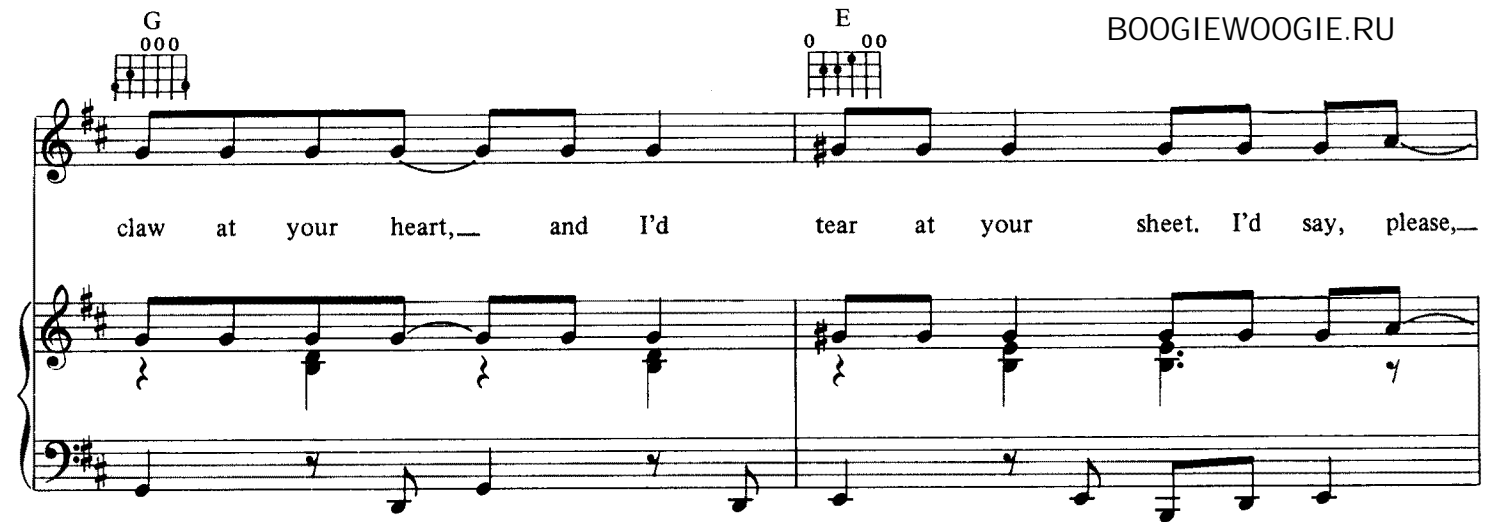
F#




howl at your beau - ty like a dog in heat. And I'd

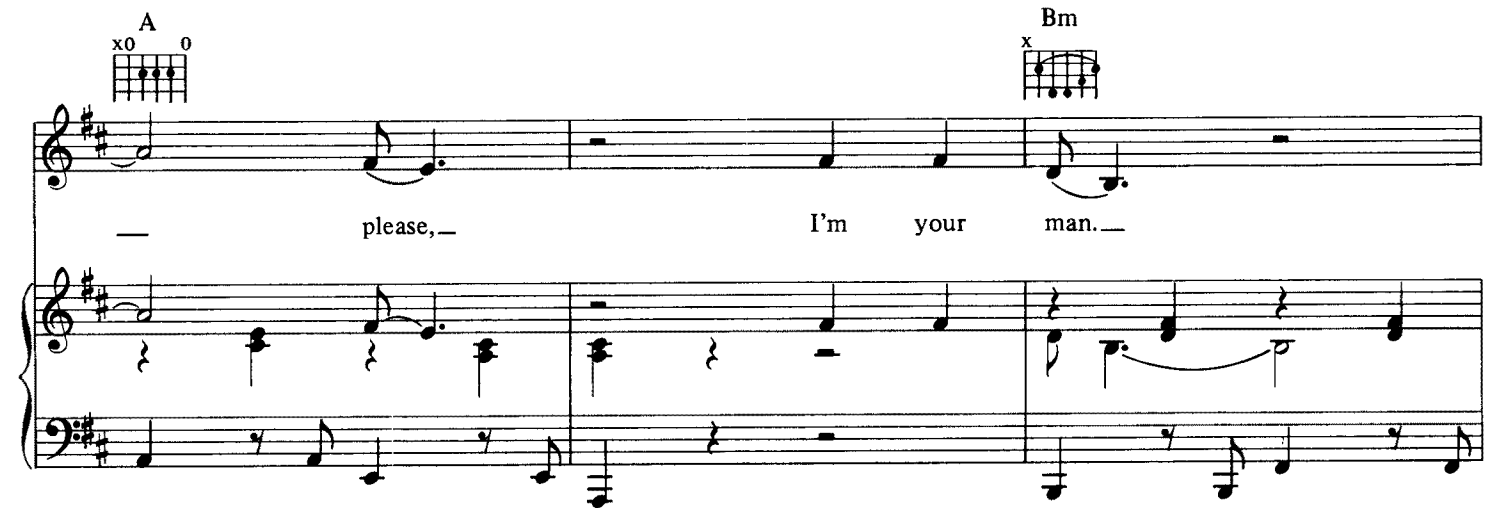
G  E 


claw at your heart,— and I'd tear at your sheet. I'd say, please,—



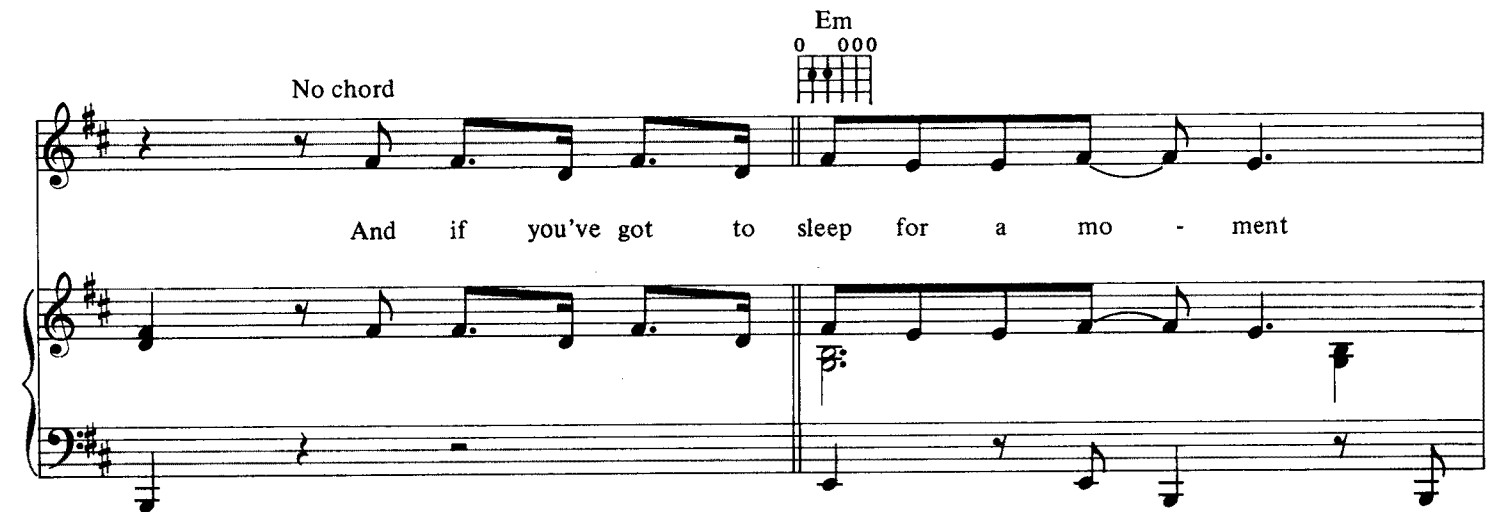
A  Bm 


— please,— I'm your man.—



No chord 

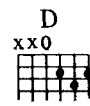
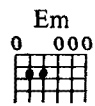
And if you've got to sleep for a mo - ment



D  No chord

on the road,— I will steer for you.— And if you want to

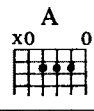
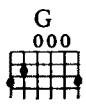




work the street a - lone, I'll dis - ap - pear for you.

No chord

If you want a fa - ther for your child, or on - ly want to



walk with me a - while a - cross the sand,

No chord

I'm your man.

MASTER SONG

WORDS AND MUSIC BY LEONARD COHEN

Moderately bright



1. I be -

mf




lieve that you heard your mas - ter sing

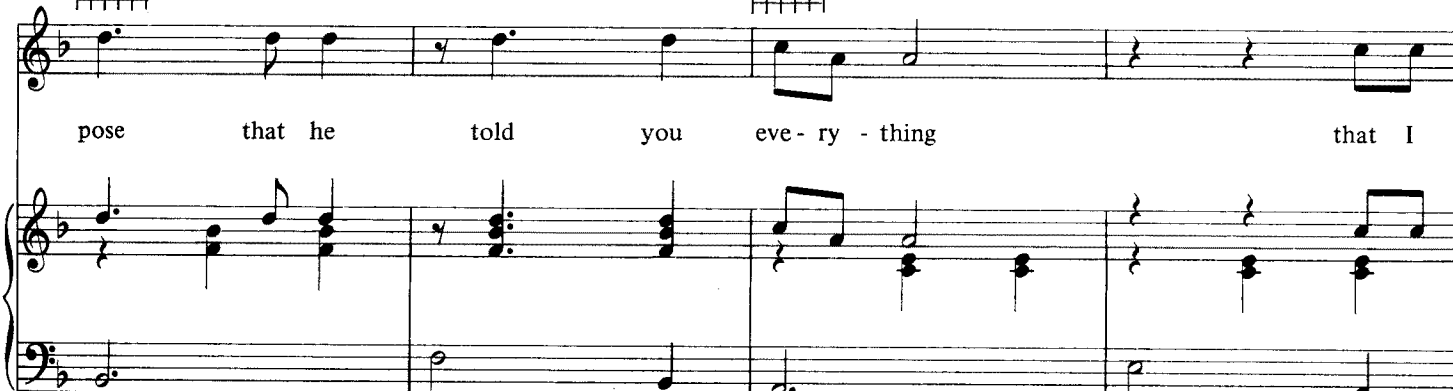


when I was — sick in bed. I sup -


Bb Am



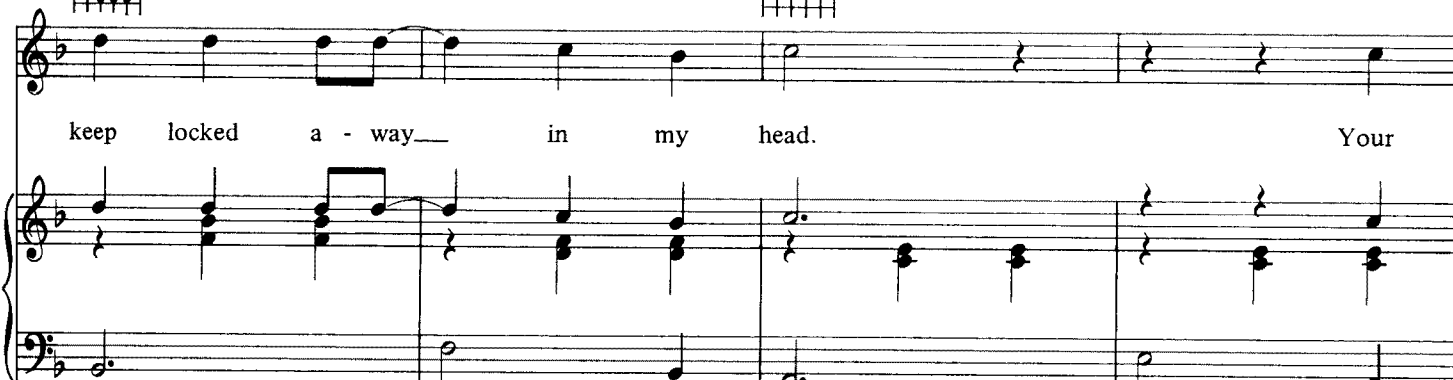
pose that he told you eve - ry - thing that I




Bb Am




keep locked a - way — in my head. Your




Bb Dm



mas - ter — took you — trav - el - ing, Well, at



F G



least that's — what you said. And

To Coda ⊕



C x 0 0 0 Em/B x 0 0 0 C x 0 0 0 Em/B x 0 0 0

now do you come back to bring — your

F

pris - on - er wine and

1.-7. E 0 0 0 0 0 0 8. E 0 0 0 0 0 0

bread? do. *D.C. al Coda*

Coda G 0 0 0 C x 0 0 0 Em 0 0 0 0 F

I come back to bring your pris - on - er —

The image shows a musical score for a piece titled 'BOOGIEWOOGIE.RU'. At the top right, there is a guitar chord diagram for the E major chord, with the letter 'E' above it and the numbers '0 2 2 0 0' indicating the fretting on the strings. Below the diagram is a vocal line in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics 'wine and bread' are written under the notes. The rest of the score consists of a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes.

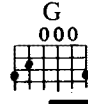
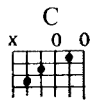
Additional Lyrics

2. You met him at some temple
Where they take your clothes at the door.
He was just a numberless man in a chair
Who had just come back from the war.
And you wrap up his tired face in your hair,
And he hands you the apple core.
Then he touches your lips, now so suddenly bare
Of all the kisses we put on sometime before.
3. And he gave you a German Shepherd to walk
With a collar of leather and nails.
And he never once made you explain or talk
About all of the little details,
Such as who had a worm and who had a rock,
And who had you through the mails.
Now your love is a secret all over the block,
And it never stops, not even
when your master fails.
4. He took you up in his aeroplane
Which he flew without any hands.
And you cruised above the ribbons of rain
That drove the crowd from the stands.
Then he killed the lights in a lonely lane
Where an ape with angel glands,
Erased the final wisps of pain
With the music of rubber bands.
5. And now I hear your master sing,
You kneel for him to come.
His body is a golden string
That your body is hanging from.
His body is a golden string,
My body has grown numb.
O now you hear your master sing,
Your shirt is all undone.
6. And will you kneel beside this bed
That we polished so long ago,
Before your master chose instead
To make my bed of snow?
Your eyes are wild and your knuckles are red,
And you're speaking far too low.
I can't make out what your master said
Before he made you go.
7. And I think you're playing far too rough
For a lady who's been to the moon.
I've lain by this window long enough,
You get used to an empty room.
And your love is some dust
in an old man's cuff
Who is tapping his foot to a tune.
And your thighs are a ruin,
and you want too much,
Let's say you came back sometime too soon.
8. I loved your master perfectly,
I taught him all that he knew.
He was starving in some deep mystery
Like a man who is sure what is true.
And I sent you to him with my guarantee,
I could teach him something new.
And I taught him how you would long for me,
No matter what he said, no matter what you do.
9. I believe that you heard your master sing
While I was sick in bed.
I'm sure that he told you everything
I must keep locked away in my head.
Your master took you traveling,
Well, at least that's what you said.
I come back to bring
Your prisoner wine and bread.

THE WINDOW

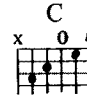
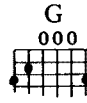
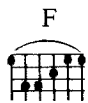
WORDS AND MUSIC BY LEONARD COHEN

Moderately

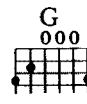


1. Why do you stand by the win - dow a - ban -




mp



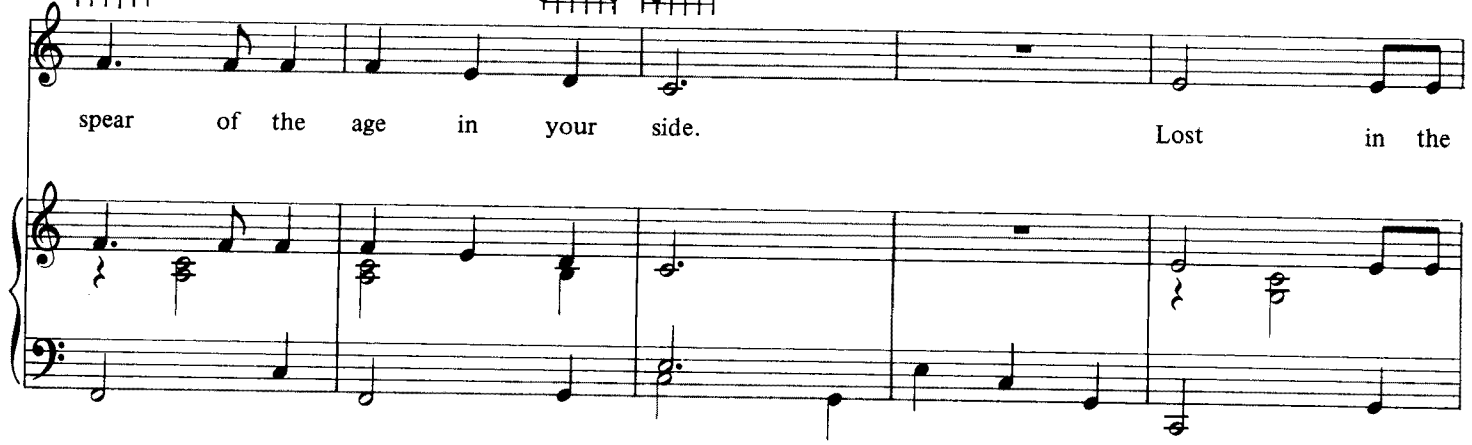
doned _____ to beau - ty and pride? The



thorn of the night _____ in your bos - om, the

F  G  C 


spear of the age in your side. Lost in the




G  F  G 






rag - es of frag - rance, lost in the rags of re -



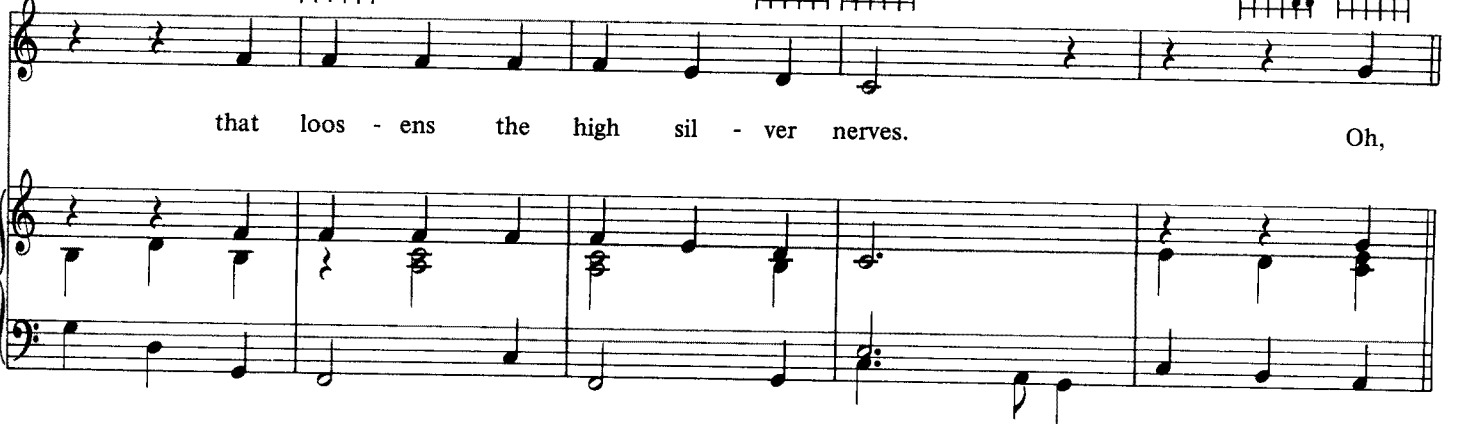
C  G 

morse. Lost in the waves of the sick - ness



F  G  C  G/B  Am7 

that loos - ens the high sil - ver nerves. Oh,



Chorus:



cho - sen love, - oh, fro - zen love, - oh,



tan - gle of mat - ter and ghost. Oh,



dar - ling of an - gels, de - mons and saints and the



whole bro - ken - heart - ed host. Gen - tle this

G
000

1., 2.

soul. 2. And come

3.

Dm C G/B C

xx0 x 0 0 x 0 0 x 0 0

Gen - tle this soul.

ritard. e dim.

Additional Lyrics

2. And come forth from the cloud of unknowing,
and kiss the cheek of the moon.
The new Jerusalem glowing,
why tarry all night in the ruin?

And leave no word of discomfort,
and leave no observer to mourn,
But climb on your tears and be silent
like the rose on its ladder of thorns.

Chorus

3. Then lay your rose on the fire,
the fire give up to the sun.
The sun give over to splendor
in the arms of the High Holy One.

For the Holy One dreams of a letter,
dreams of a letter's death.
Oh, bless the continuous stutter
of the word being made into flesh.

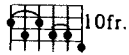
Chorus

JAZZ POLICE

WORDS AND MUSIC BY LEONARD COHEN AND JEFF FISHER

Moderately, with a steady beat

D9^{#11}₅



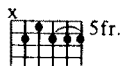
Gm



Can you tell me why the bells are
Wild as an - y free - dom lov - ing

mf

E \flat 9



Gm



E \flat m



D \flat m



ring - ing?
ra - cist,

Noth - ing's hap - pened in a mil - lion years.
I ap - plaud the ac - tions of the chief.

And

Gm



Gm6



I've been sit - ting here since Wednes - day morn - ing.
Tell me now, oh beau - ti - ful and spa - cious,

Am

A7#5^{#11}₉

D9

Gm

No chord



Wednes - day morn - ing can't be - lieve my ears.
I in trou - ble with the Jazz Po - lice?



Gm

Eb9



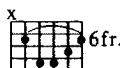
Jazz Po - lice are look - ing through my fold - ers.



Gm

Ebm

Dbm



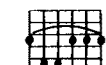
Jazz Po - lice are talk - ing to my niece.



Gm

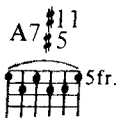
Gm6

To Coda



Jazz Po - lice have got their fi - nal or - ders.



D9^b5

Gm6



No chord

Jazz - er, drop your axe, it's Jazz Po - lice.

Am



F9

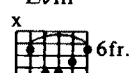


Je - sus tak - en se - ri - ous by man - y.

Am



Fm

Eb^m

Je - sus tak - en joy - ous by a few.

Am



Am6



Jazz Po - lice are paid by J. Paul Get - ty.

B7#5¹¹_{b9}

E9

Am6



Jazz - ers paid by J. Paul Get - ty Two.



Bb

Bb/D

Gm7

D/F#

Am6



Jazz Po - lice, _____ I hear you call - ing. _____



Bb/F

Bb

Bb/D

E

Emaj7



Jazz Po - lice, _____ I feel so blue. _____

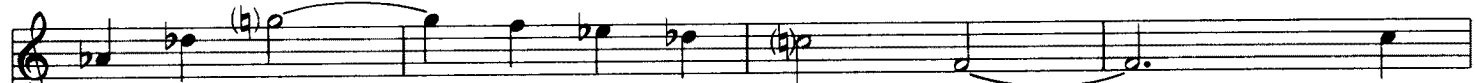


Db/F

Db

Db/Ab

A+



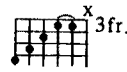
Jazz Po - lice, _____ I think I'm fall - ing, _____ I'm



Dmaj7



Bb+



No chord *D.S. al Coda*

fall - ing for you.

Coda



D9b5



Gm6



No chord

Jazz - er, drop your axe, it's Jazz Po - lice.

Gm



Eb9



They will nev - er un - der - stand our cul - ture. They'll

Gm



Ebm



Dbm



nev - er un - der - stand the Jazz Po - lice.

Gm

Gm6



Musical notation for the first line of the song, including vocal line and piano accompaniment.

Jazz Po - lice are work - ing for my moth - er.

Musical notation for the second line of the song, including vocal line and piano accompaniment.

A7#11

Gm6



No chord

No chord

Musical notation for the third line of the song, including vocal line and piano accompaniment.

Blood is thick - er mar - ga - rine than grease.

Musical notation for the fourth line of the song, including vocal line and piano accompaniment.

Am

F9



Musical notation for the fifth line of the song, including vocal line and piano accompaniment.

Let me be some - bod - y I ad - mire. —

Musical notation for the sixth line of the song, including vocal line and piano accompaniment.

Am

Fm

Ebm



Musical notation for the seventh line of the song, including vocal line and piano accompaniment.

Let me be that mus - cle down the street.

Musical notation for the eighth line of the song, including vocal line and piano accompaniment.

Am Ab+

Stick an - oth - er tur - tle on the fire. —

Bb+ Am

Guys like me are mad for tur - tle meat.

No chord

Bb Bb/D Gm7 D/F# Am6

Jazz Po - lice, — I hear you call - ing. —

cantabile

Bb/F Bb Bb/D E Emaj7

Jazz Po - lice, — I feel so blue. —

Db/F



Db



Db/Ab



A+



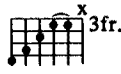
Jazz Po - lice, _____ I think I'm fall - ing, _____ I'm



Dmaj7



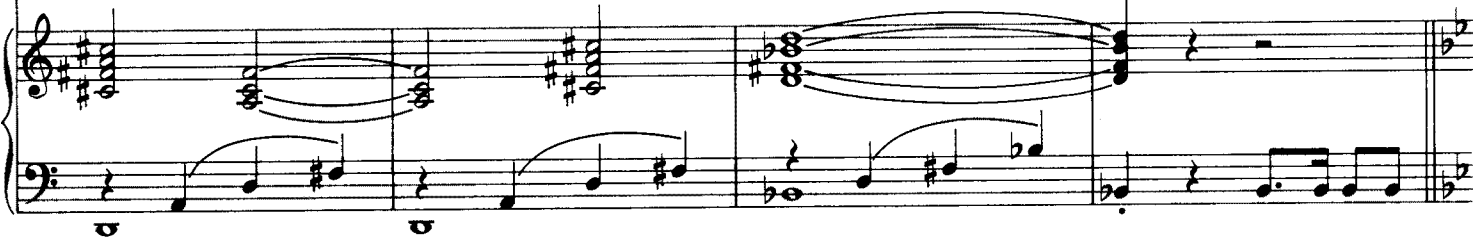
Bb+



No chord



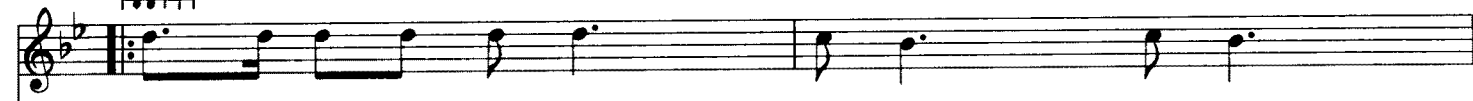
fall - ing _____ for you. _____



Gm



Eb



Jazz Po - lice are look - ing through my fold - ers.



Gm



Eb



F



repeat and fade



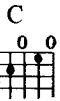
Jazz Po - lice have got their fi - nal or - ders.



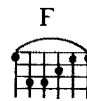
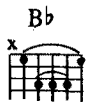
TAKE THIS LONGING

WORDS AND MUSIC BY LEONARD COHEN

Flowingly, in 6



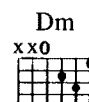
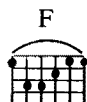
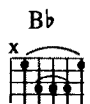
The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The guitar part consists of a whole rest in the first measure, followed by a series of eighth notes in the second and third measures. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.



1. Man - y men have loved the bells. You

sempre legato

The second system continues the musical piece. The guitar part has a whole rest in the first measure, followed by eighth notes in the second measure, and a half note in the third measure. The piano accompaniment is marked *sempre legato* and continues with its accompaniment, featuring a long note in the right hand in the third measure.



fas - tened to the rain. And ev - 'ry - one who

The third system continues the musical piece. The guitar part has eighth notes in the first measure, a half note in the second measure, and eighth notes in the third measure. The piano accompaniment continues with its accompaniment, featuring a long note in the right hand in the third measure.

Gm

Dm

C

Dm



BOOGIEWOODIE.RU

want-ed you,

They found

what they

will al - ways

want a -

gain.

Your beau - ty lost

to you your -

self,

just as it was lost

to them.

Ah,

Chorus:



take this

long - ing from my tongue,

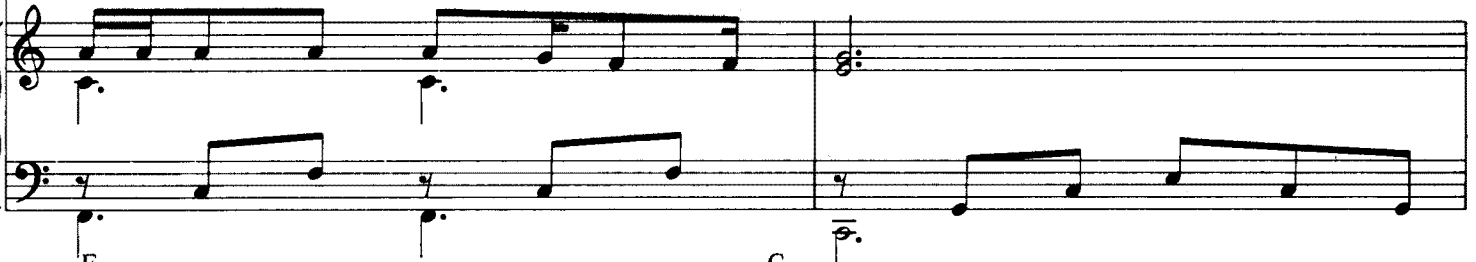
And

F

C



all the use - less things my hands have done.



F

C

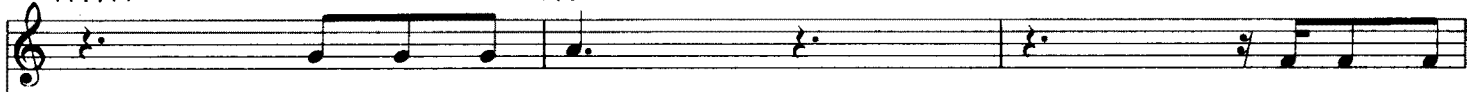


Let me see your beau - ty bro - ken down.



Em

F



Like you would do for one you

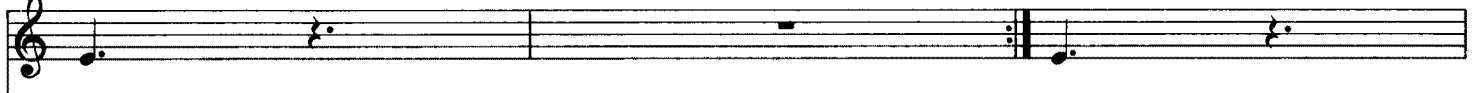


1., 2., 3.

4.

C

C



love.

love.



Like you would do

for one you love.

Additional Lyrics

2. Your body like a searchlight,
My poverty revealed.
I would like to try your charity
Until you cry, now you must try my greed.
And everything depends upon
How near you sleep to me.

Chorus: Just take this longing from my tongue,
And all the lonely things my hands have done.
Let me see your beauty broken down,
Like you would do for one you love.

3. Hungry as an archway
Through which the troops have passed.
I stand in ruins behind you
With your winter clothes, your broken saddle straps.
I love to see you naked over there,
Especially from the back.

Chorus: Ah, take this longing from my tongue,
And all the useless things my hands have done.
Untie for me your high blue gown,
Like you would do for the one you love.

4. You're faithful to the better man,
I'm afraid that he left.
So let me judge your love affair
In this very room where I have sentenced mine to death.
I'll even wear these old laurel leaves
That he's shaken from his head.

Chorus: Just take this longing from my tongue,
And all the useless things my hands have done.
Let me see your beauty broken down,
Like you would do for one you love.
Like you would do for one you love.

IS THIS WHAT YOU WANTED

WORDS AND MUSIC BY LEONARD COHEN

Moderately, with a slight lilt

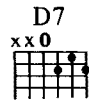


1. You were the prom-ise at dawn,— And

mf



I was the morn - ing af - ter.



You were Je - sus Christ, my lord,— And

G 000

D xx0

I was the mon-ey lend-er.

G 000

You were the sen - si - tive wom - an, — And

D xx0

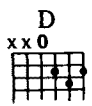
A7/E 00 0 0

D7/F# x0

I was the Ver - y Rev - erend Freud. —

G 000

You were the man - u - al or - gas - m, — And



I was the dirt - y lit - tle boy. And is

Moderately slow, with a steady beat

Bm



this what you want - ed, To live in a house that is

Bm



haunt - ed By the ghost of you and me? Is

Bm



this what you want - ed, To live in a house that is

1., 2.
Bm

A

D

haunt - ed By the ghost of you and me?

3. Bm

A

D

haunt - ed By the ghost of you and me?

Additional Lyrics

2. You were Marlon Brando, I was Steve McQueen.
 You were K.Y. Jelly, I was Vaseline.
 You were The Father of Modern Medicine, I was Mr. Clean.
 You were The Whore and the Beast of Babylon.
 I was Rin Tin Tin.

Chorus

3. You got old and wrinkled, I stayed seventeen.
 You lusted after so many, I lay here with one.
 You defied your solitude, I came through alone.
 You said you could never love me, I undid your gown.

Chorus

THE STRANGER SONG

WORDS AND MUSIC BY LEONARD COHEN

Moderately

Em



1. It's

mp *mf*

C



Bb



C



G



true that all the men you knew Were deal - ers who said

D7



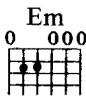
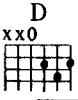
they were through, With deal - ing ev - ery time you gave them



shel - ter. I know that kind of



man, It's hard to hold the hand of an - y - one ——— Who's



reach - ing for the sky just to sur - ren - der,



Who is reach - ing for the sky just to sur -

1., 3., 5., 6.



ren - der. 2. And then

2., 4., 7., 8., 9.



He was just some Jo - seph look - ing for a

10.



man - ger. 3. And then I



repeat and fade

told you when I came I was a stran - ger. I

Additional Lyrics



2. And then sweeping up the jokers that
he left behind,
You find he did not leave you very much,
Not even laughter.
Like any dealer, he was watching for the card
that is so high and wild,
He'll never need to deal another.
He was just some Joseph looking for a
manger,
He was just some Joseph looking for a
manger.
3. And then leaning on your window sill,
He'll say one day you caused his will
To weaken with your love and warmth
and shelter.
And then taking from his wallet
an old schedule of trains, he'll say,
"I told you when I came I was a stranger,
I told you when I came I was a stranger."
4. But now another stranger
Seems to want to ignore his dreams,
As though they were the burden of some other.
O, you've seen that kind of man before,
His golden arm dispatching cards.
But now it's rusted from the elbow to
the finger,
Yes, he wants to trade the game he knows
for shelter.
5. You hate to watch another tired man
lay down his hand,
Like he was giving up the holy game of poker.
And while he talks his dreams to sleep,
You notice there's a highway that is
curling up like smoke above his shoulder,
It's curling up like smoke above his shoulder.
6. You tell him to come in, sit down,
But something makes you turn around.
The door is open, you can't close your shelter.
You try the handle of the road,
It opens, do not be afraid.
It's you, my love, you who are the stranger,
It's you, my love, you who are the stranger.
7. Well, I've been waiting, I was sure
We'd meet between the trains we're waiting for,
I think it's time to board another.
Please understand, I never had a secret chart
To get me to the heart
Of this or any other matter.
When he talks like this,
you don't know what he's after.
When he speaks like this,
you don't know what he's after.
8. Let's meet tomorrow, if you choose,
Upon the shore, beneath the bridge
That they are building on some endless river.
Then he leaves the platform
For the sleeping car that's warm, you realize
He's only advertising one more shelter.
And it comes to you, he never was a stranger.
And you say, "O. K., the bridge or someplace later."
9. And then sweeping up the jokers that
he left behind,
You find he did not leave you very much,
Not even laughter.
Like any dealer, he was watching for the card
that is so high and wild,
He'll never need to deal another.
He was just some Joseph looking for a
manger,
He was just some Joseph looking for a
manger.
10. And then leaning on your window sill,
He'll say one day you caused his will
To weaken with your love and warmth
and shelter
And then taking from his wallet
an old schedule of trains, he'll say,
"I told you when I came I was a stranger,
I told you when I came I was a stranger."

HUMBLED IN LOVE

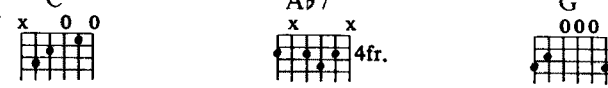
WORDS AND MUSIC BY LEONARD COHEN

Slowly, with a beat


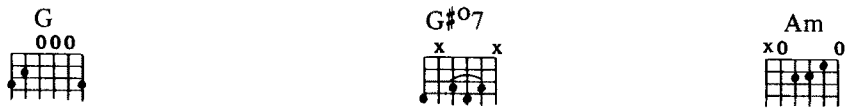
Ebass
0x xxx

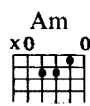
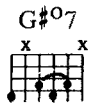
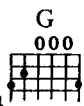


C Ab7 G

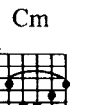
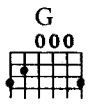
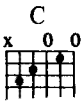


G G#07 Am

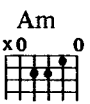
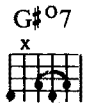
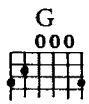
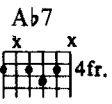




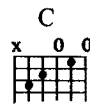
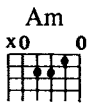
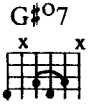
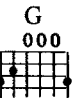
pledged_ in the pas-sion - ate night?_ Ah, they're



soiled now, they're torn at the edg - es like moths on a stale yel - low



light. Nor pen-ance serves_ to re - new_ them, nor



mas-sive trans - fus - ions of_ trust, Why, not e - ven re - venge can un -

G
000

Cm

G
000

do them, So twist-ed these vows_ and so crushed. And you say you've been

Bb
x02010

F

hum - bled in love, — cut down — in your love, — forced to

(Melody)

Bb
x02010

F

Bb
x02010

kneel in the mud_ next to me. Ah, but why so bit - ter - ly

F

Am
x02010

Fmaj7
xx0231

turn from the one who kneels there as deep - ly as

E
0 0 0 0 0 0

No chord

1., 2.

3.

thee. —

(Melody)

Ebass
0x xxx

C
x 0 0

Additional Lyrics

2. Children have taken these pledges,
they have ferried them out of the past,
Oh, beyond all the graves and the hedges
where love must go hiding at last.

And here where there is no description,
here in the moment at hand,
No sinner need rise up forgiven,
no victim need limp to the stand.

Chorus

3. And look, dear heart, look at the virgin,
look how she welcomes him into her gown.
Yes, and mark how the stranger's cold armor
dissolves like a star falling down.

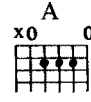
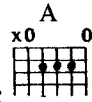
Why trade this vision for desire
when you may have them both.
You will never see a man this naked,
I will never hold a woman this close.

Chorus

SISTERS OF MERCY

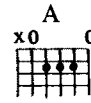
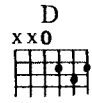
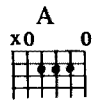
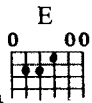
WORDS AND MUSIC BY LEONARD COHEN

Flowingly

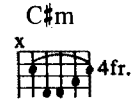
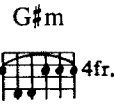
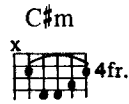


1. Oh, the Sis - ters of Mer - cy, they are not de -

mp *legato*



par - ted or gone.



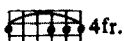
They were wait - ing for me when I thought that I

G#m

E

Esus4

F#m



just can't go on.



D

A

G



And they brought me their com - fort and lat - er they



F#m

E

Esus4

E



brought me their song.



A

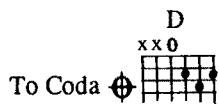
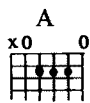
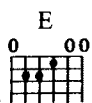
D

A



Oh, I hope you run in - to them, you who've been

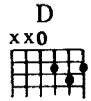
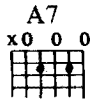
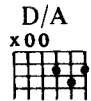
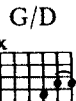
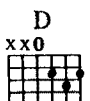
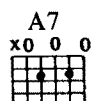




To Coda

trav - 'ling so long.

G/D



A



E



1., 2.

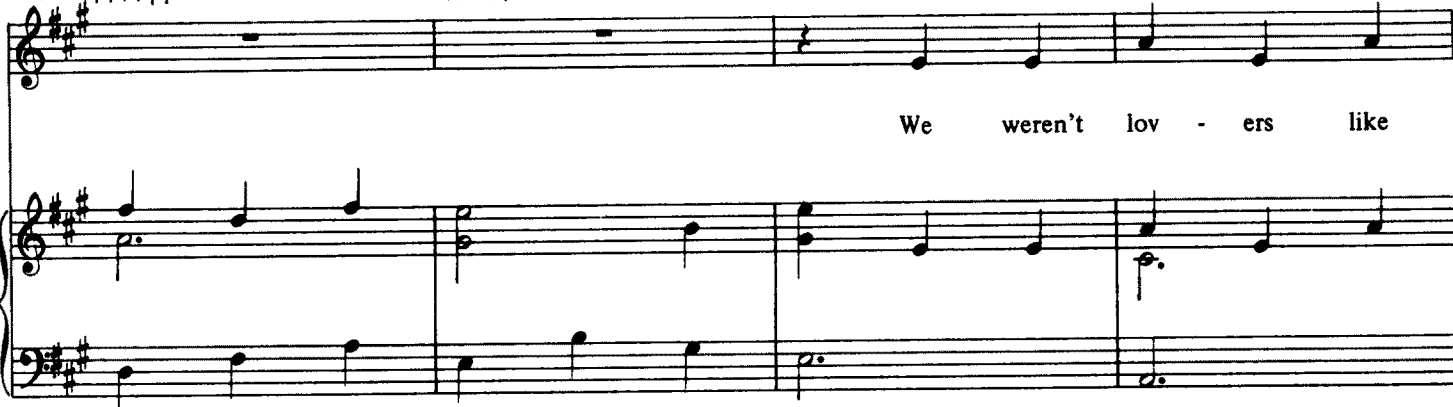
3.

D.S. al Coda

2. Yes,
3. They

4. When I

Coda    



We weren't lov - ers like



that, And be - sides, it would still be all right. _____

ritard.

Additional Lyrics

2. Yes, you who must leave everything
That you cannot control,
It begins with your family,
But soon it comes round to your soul.
Well, I've been where you're hanging,
I think I can see how you're pinned.
When you're not feeling holy,
Your loneliness says that you've sinned.
3. They lay down beside me,
I made my confession to them.
They touched both my eyes,
And I touched the dew on their hem.
If your life is a leaf
That the seasons tear off and condemn,
They will bind you with love
That is graceful and green as a stem.
4. When I left, they were sleeping,
I hope you run into them soon.
Don't turn on the lights,
You can read their address by the moon.
And you won't make me jealous
If I hear that they sweetened your night.
We weren't lovers like that,
And besides, it would still be all right.
We weren't lovers like that,
And besides, it would still be all right.

FAMOUS BLUE RAINCOAT

WORDS AND MUSIC BY LEONARD COHEN

Moderately

Gm7



Eb



First system of musical notation. The guitar part consists of two staves with chord diagrams for Gm7 and Eb. The piano accompaniment is in 3/4 time, starting with a piano (*p*) dynamic. The piano part features a steady bass line and chords in the right hand.

Cm

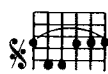


Dm7



Second system of musical notation. The guitar part includes chord diagrams for Cm and Dm7. The piano accompaniment continues with a *poco rit.* (ritardando) marking. The system concludes with the instruction "1. It's".

Gm



Eb



Third system of musical notation. The guitar part includes chord diagrams for Gm and Eb. The piano accompaniment is marked *mp a tempo*. The lyrics are: "four in the morn - ing, the end of De - cem - ber,". The system ends with a repeat sign.

Cm



Dm



I'm writ - ing you now just to see if you're bet - ter.

Gm



Eb



New York is cold, but I like where I'm liv - ing, The

Cm



Dm



mus - ic on Clin - ton Street all through the eve - ning.

Gm



Am7



I hear that you're build - ing your lit - tle

Gm7



Am7



house deep in the des - ert.

Gm7



F



You're liv - ing for noth - ing now. I hope you're

Gm7



F



Chorus:

keep - ing some kind of rec - ord. Yes, — 'n

Bb



Jane came by with a lock of your

F



hair, She said that you gave it to

Gm7



her _____ that night that you planned to go

Am7



F



To Coda ⊕

clear. (⊕ And)

E♭



Dm7



Did you ev - er go clear? 1. 2. The

poco rit. *poco rit.*

Gm

Eb



Musical notation for the first system, including piano accompaniment and a treble clef staff with rests.

a tempo

Cm

Cm7

Dm7

D.S. al Coda



Musical notation for the second system, including piano accompaniment and a treble clef staff with rests.

3. And

Musical notation for the third system, including piano accompaniment and a treble clef staff with notes.

poco rit.

Coda

Bb

F

Jane came by with a lock of your hair,



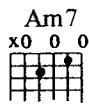
Musical notation for the fourth system, including piano accompaniment and a treble clef staff with notes.

Gm7

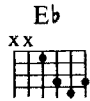
She said that you gave it to her that



Musical notation for the fifth system, including piano accompaniment and a treble clef staff with notes.



night that you planned to go clear.



Sin - cere - ly, L. Co - hen.

ritard. *p*

Additional Lyrics

2. The last time we saw you, you looked so much older,
 Your famous blue raincoat was torn at the shoulder.
 You'd been to the station to meet ev'ry train,
 You came home without Lili Marlene.
 And you treated my woman to a flake of your life,
 And when she came back, she was nobody's wife.

Chorus: Well, I see you there with a rose in your teeth, one more thin gypsy thief.
 Well, I see Jane's away, she sends her regards.

3. And what can I tell you my brother, my killer,
 What can I possibly say?
 I guess that I miss you, I guess I forgive you,
 I'm glad you stood in my way.
 If you ever come by here for Jane or for me,
 Well, your enemy is sleeping and his woman is free.

Chorus: Yes, thanks for the trouble you took from her eyes.
 I thought it was there for good, so I never tried.

Coda: And Jane came by with a lock of your hair,
 She said that you gave it to her,
 That night that you planned to go clear.
 Sincerely, L. Cohen.

AIN'T NO CURE FOR LOVE

WORDS AND MUSIC BY LEONARD COHEN

Moderately, with a steady beat

G 000 D xx0 C x00

This system contains the first three measures of the piece. It features a guitar part with chords G (000), D (xx0), and C (x00). The piano accompaniment is in 4/4 time, with a treble clef and a bass clef. The melody in the treble clef consists of quarter and eighth notes, while the bass line provides a steady accompaniment. Dynamics include *f* and *V* (accents).

D xx0

This system contains the next three measures. The guitar part continues with the D (xx0) chord. The piano accompaniment continues with a similar rhythmic pattern. The melody in the treble clef features some slurs and a final measure with a fermata.

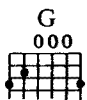
G 000 G7 000 C x00

I loved you for a long, long time, — I know this love is

mf

(optional pattern) (continued)

This system contains the final three measures, including the lyrics. The guitar part uses chords G (000), G7 (000), and C (x00). The piano accompaniment continues with the same rhythmic pattern. The melody in the treble clef includes the lyrics. Dynamics include *mf*. The system ends with "(optional pattern)" and "(continued)".



real. It don't mat-ter how it all went wrong._ That

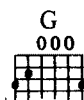


don't change_ the way I feel._ And I can't be-lieve that time's_



_ gon-na heal this wound_ that I'm speak-ing of. There

(as written)



ain't no cure,_ there ain't no cure,_ There ain't no cure for love._

(optional pattern)

(continued)

G
000



I'm ach - ing for you



G7
000



C
x 0 0 0



ba - by, I can't pre-tend I'm not.



G
000




D
0




I need to see you nak - ed in your bod - y and your




D7
xx0




G
000



B7
x



thought. And I've got you like a ha - bit, — and I'll



Em 0 000 C x 0 0 Eb7 xx G 000

nev - er get e - nough. There ain't no cure, — there

(as written) (optional pattern)

D xx0 C x 0 0 G 000 No chord

ain't no cure, — There ain't no cure for love. — There ain't no

(continued) (as written)

Em 0 000 G 000 Em 0 000

cure for love. — There ain't no cure for love. —

G 000 C x 0 0

— All the rock - et ships are climb - ing through the sky, the ho - ly



books are o-pen wide. — The doc - tors work - ing day and night, but they'll



nev - er, ev - er find — that cure for love. — There ain't no



drink, no drug. — (I'll tell an - gels.) There's noth - ing pure e - nough. —



— to be a cure for love. —

G 000 G7 000 C x 0 0

I see you in the sub - way, — and I... I see you on the

(optional pattern) (continued)

G 000

bus. I see you ly - ing down with me, — and I

D xx0 D7 xx0 G 000

see you wak - ing up. — I see your hand, I

B7 x Em 0 000 C x 0 0

see your hair, your brace - lets and your brush. — And I

G 000 B7 x Em 060

call to you, and I call to you, but I don't call soft enough.

C x 0 0 Eb7 xx G 000 D xx0

— There ain't no cure, there ain't no cure, There

(as written) (optional pattern) (continued)

C x 0 0 G 000

ain't no cure for love. — I walked in to this

G7 000 C x 0 0

emp-ty church, — I had no place else to go, —

G  D 




When the sweet - est voice I ev - er heard_ whis - pered_ to my soul_



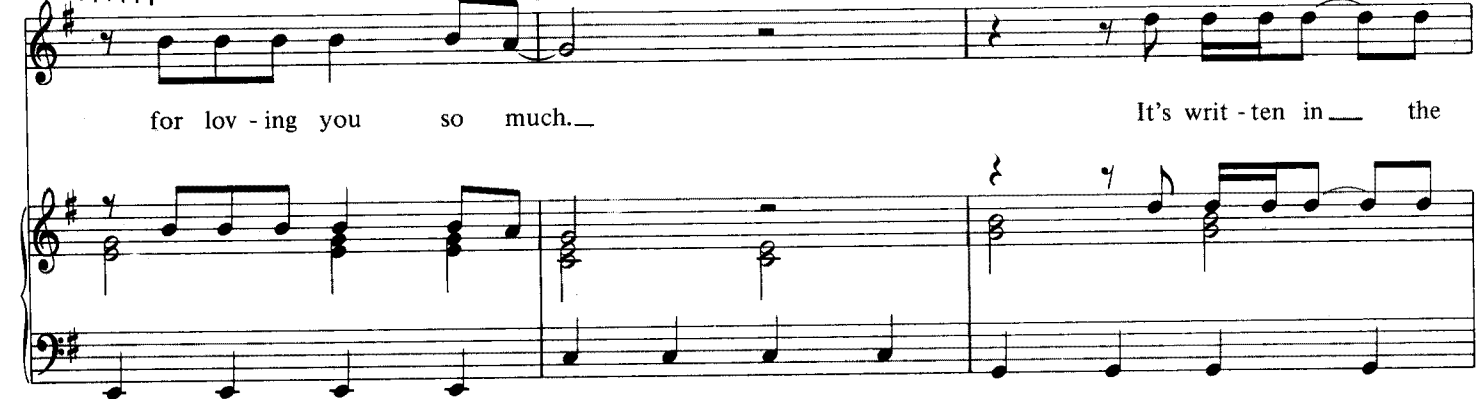
D7  G  B7 




I don't need to be for - giv - en



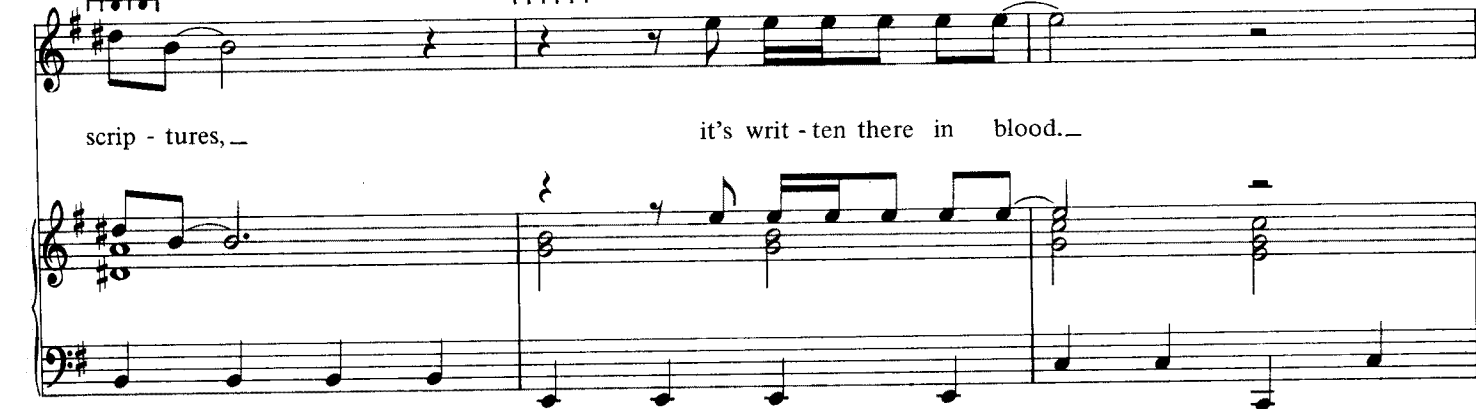
Em  C  G 




for lov - ing you so much_ It's writ - ten in_ the




B7  Em  C 




scrip - tures, _ it's writ - ten there in blood_



G  B7  Em 

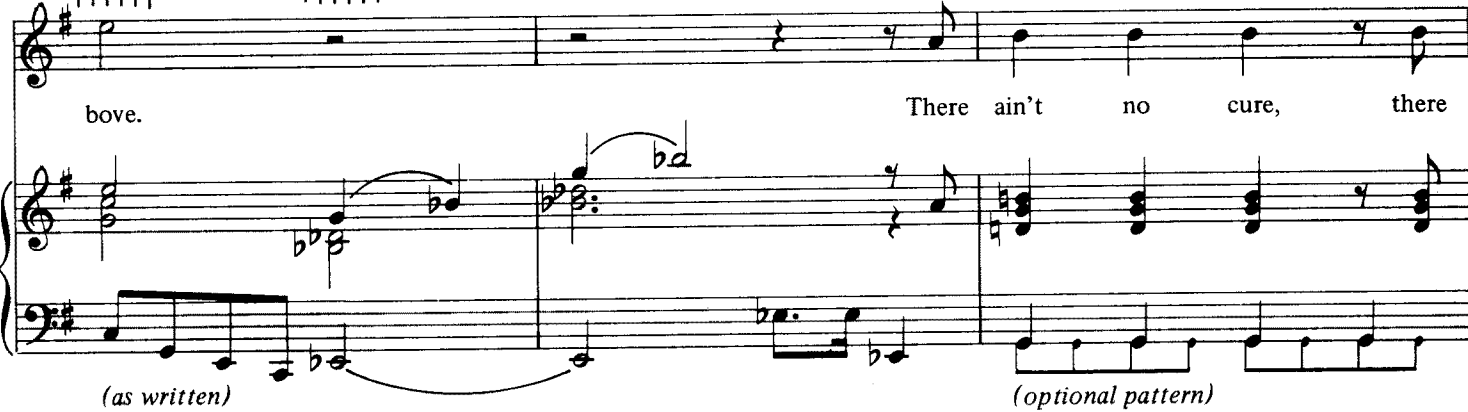
I e - ven heard the an - gels_ de - clare it from a -






C  Eb7  G 

bove. There ain't no cure, there

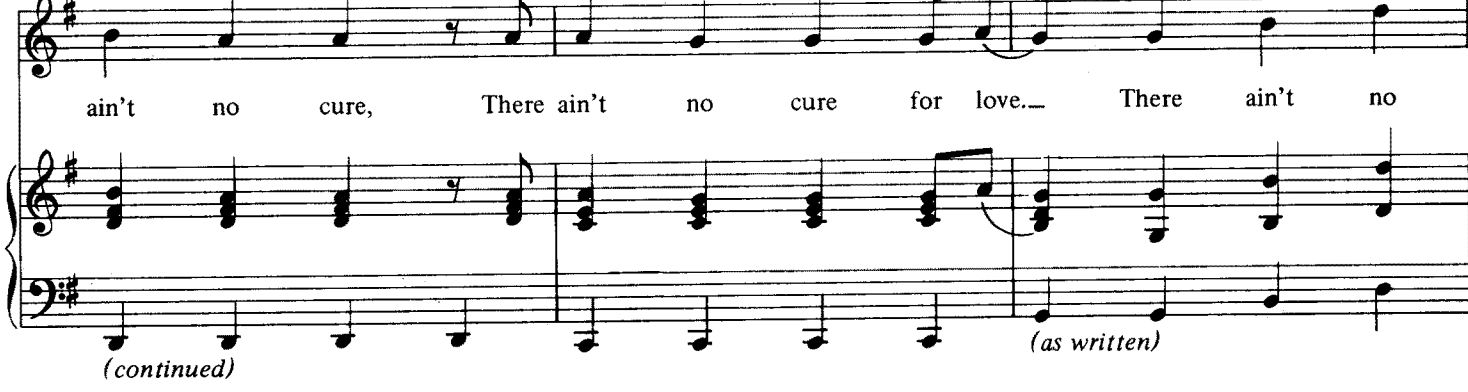
(as written) (optional pattern)



D  C  G  No chord

ain't no cure, There ain't no cure for love... There ain't no

(continued) (as written)



Em  G  Em 

cure for love,_ There ain't no cure for love...



G 000 C x 0 0

All the rock - et ships are climb - ing through the sky, the hol - ly

D 0

books are o - pen wide. — The doc - tors work - ing day and night. But they'll

Em 0 000 G 000

nev - er, ev - er find — that cure for love, —

Em 0 000 G 000

— that cure for love. — The

repeat and fade

(NO) DIAMONDS IN THE MINE

WORDS AND MUSIC BY LEONARD COHEN

Moderately



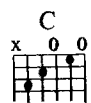
1. The wom - an in

mf

Bb



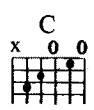
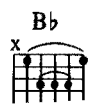
blue, she's ask - ing — for re - venge.



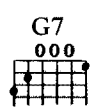
The man in white, that's you, says he has no



friends. The riv er is swol - len up with

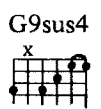
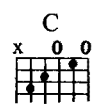
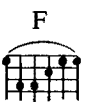


rust - y cans, — And the trees are





Chorus:

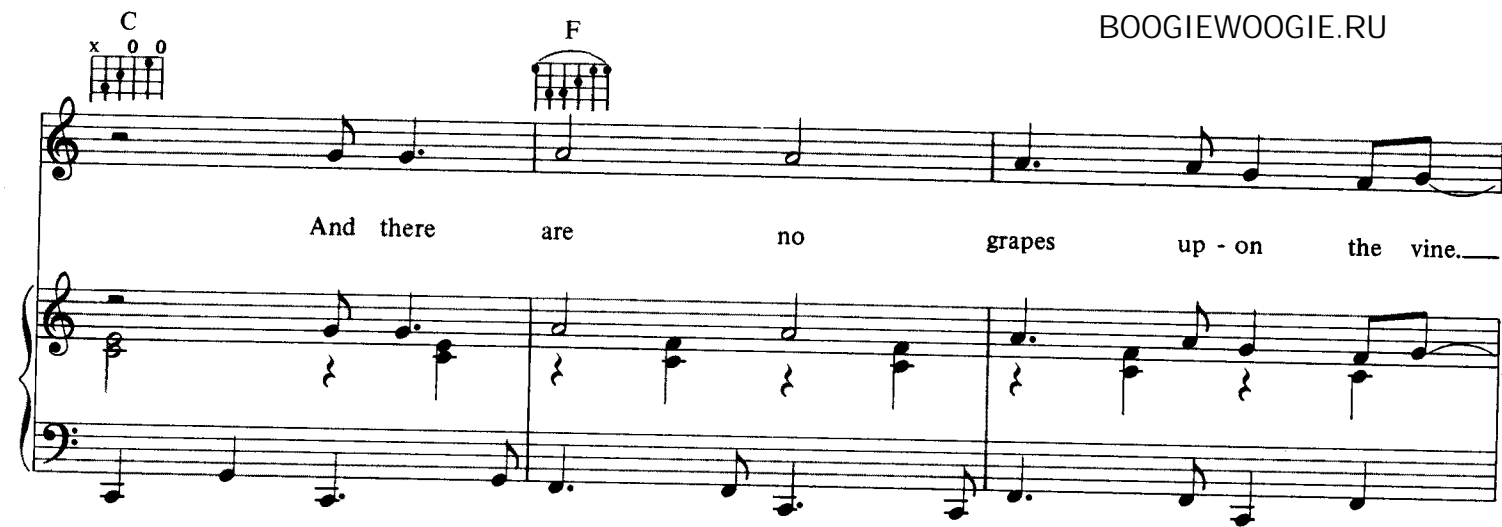
burn - ing in your — prom - ised land. — And there are —







— no let - ters in the mail - box.

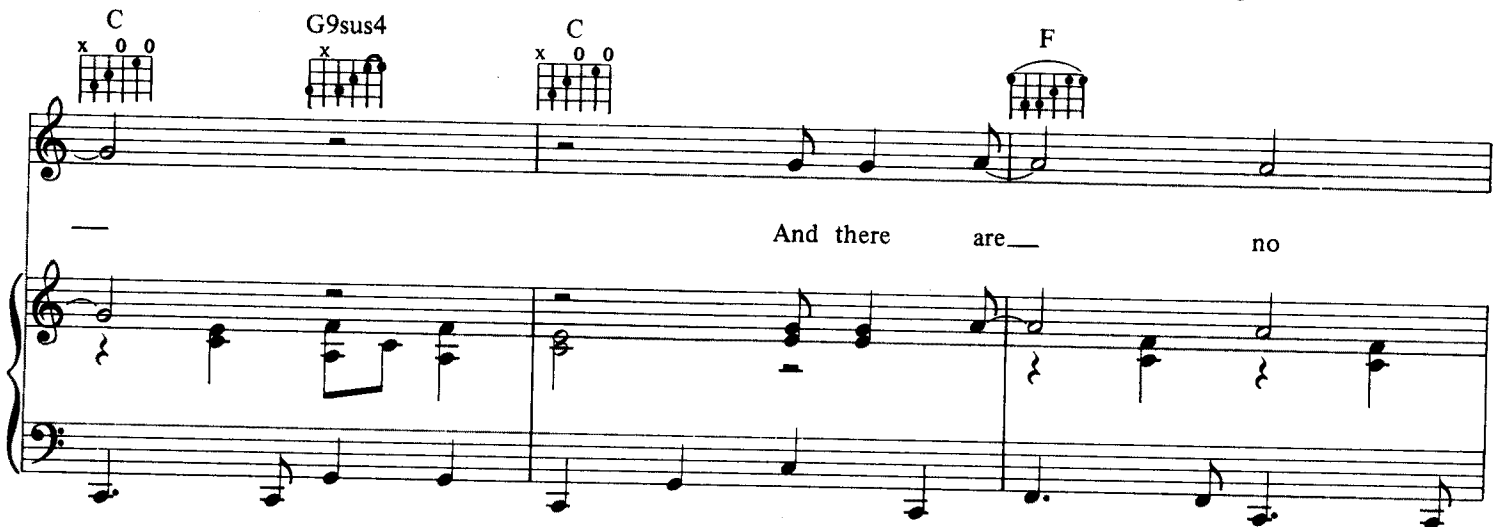
C  F 


And there are no grapes up - on the vine. —



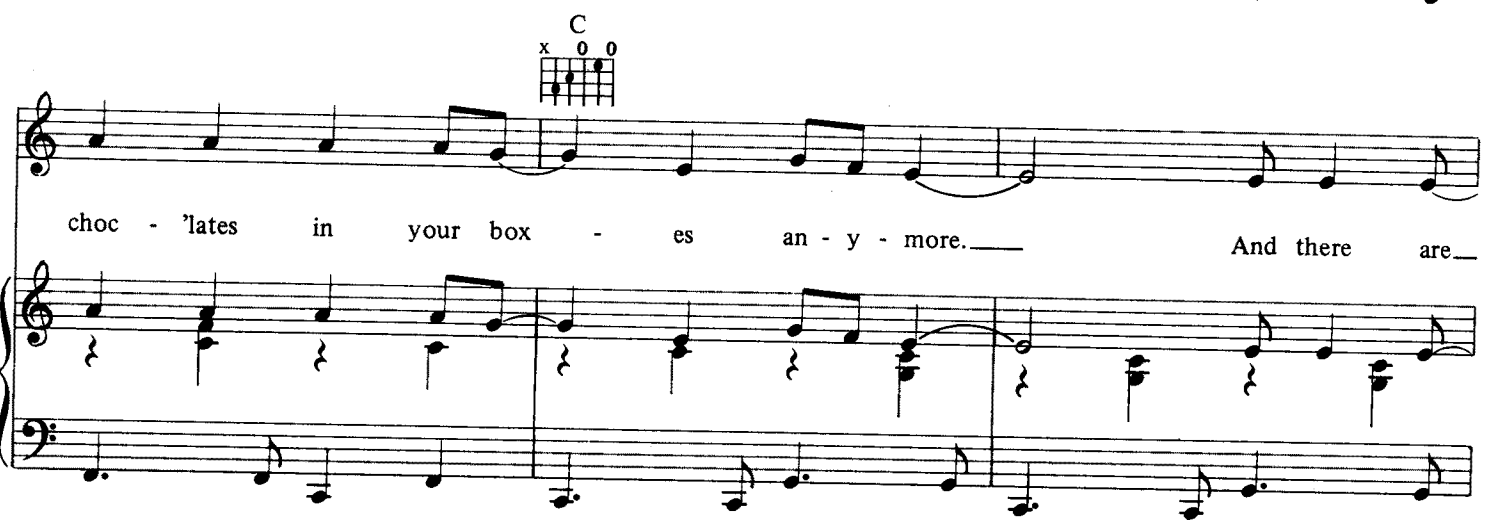
C  G9sus4  C  F 




And there are — no



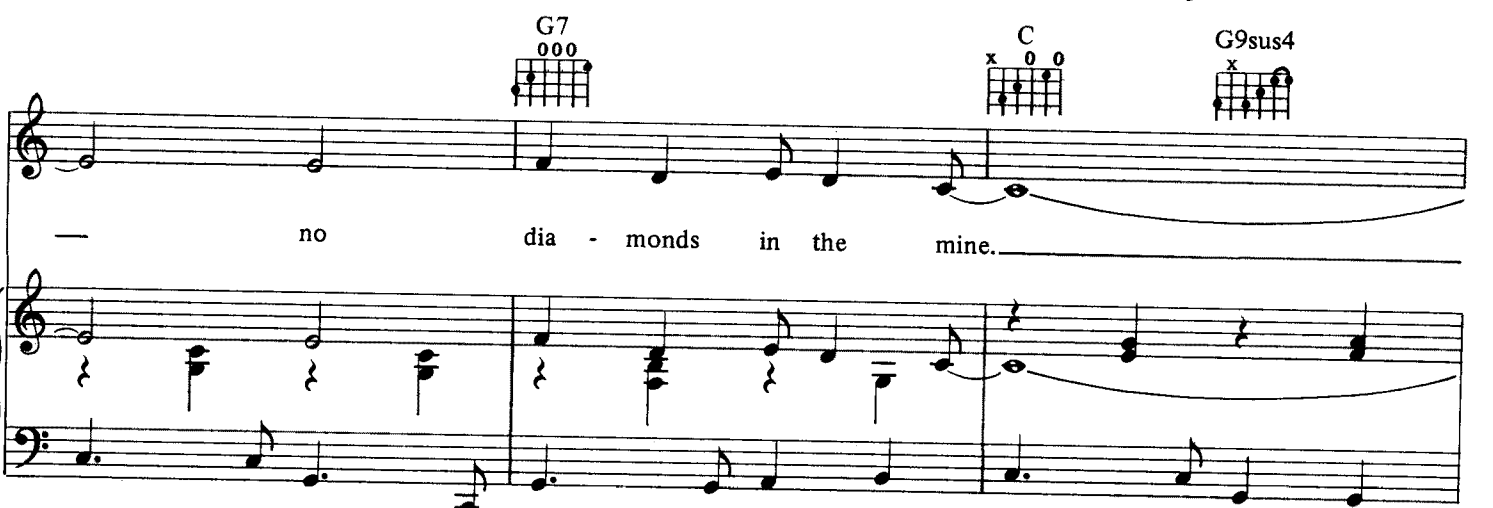
C 

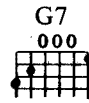
choc - 'lates in your box - es an - y - more. — And there are —



G7  C  G9sus4 

no dia - monds in the mine. —





And there are no dia - monds in the mine..

1.,2. 3.

C G7 C

2. Well, you

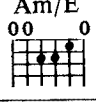
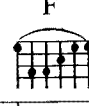
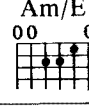
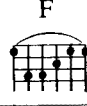
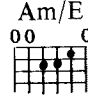
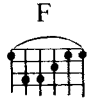
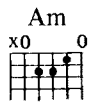
Additional Lyrics

2. Well, you tell me that your lover has a broken limb.
 You see, I'm kind-a restless now, and it's on account of him.
 Well, I saw the man in question, it was just the other night.
 He was eating up a lady where the lions and Christians fight.
Chorus
3. Ah, there is no comfort in the covens of the witch.
 Some very clever doctor went and sterilized the bitch.
 And the only man of energy, yes, the revolution's pride.
 He trained a hundred women just to kill an unborn child.
Chorus

STORY OF ISAAC

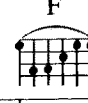
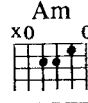
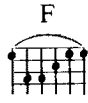
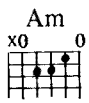
WORDS AND MUSIC BY LEONARD COHEN

Moderately slow

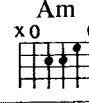
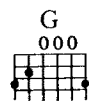


1. The

mp

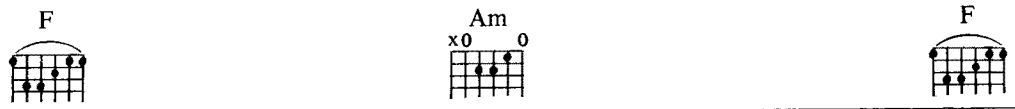


door, it o-pened slow - ly, My fa - ther, he came in. — I was

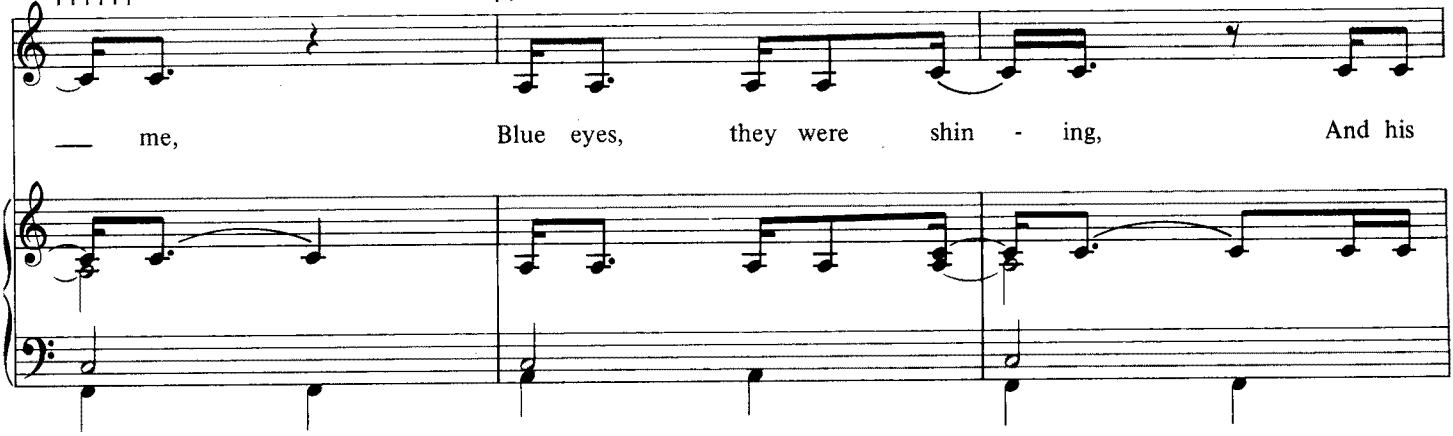


nine years old. And he stood so fall — a - bove.


F Am F




me, Blue eyes, they were shin - ing, And his



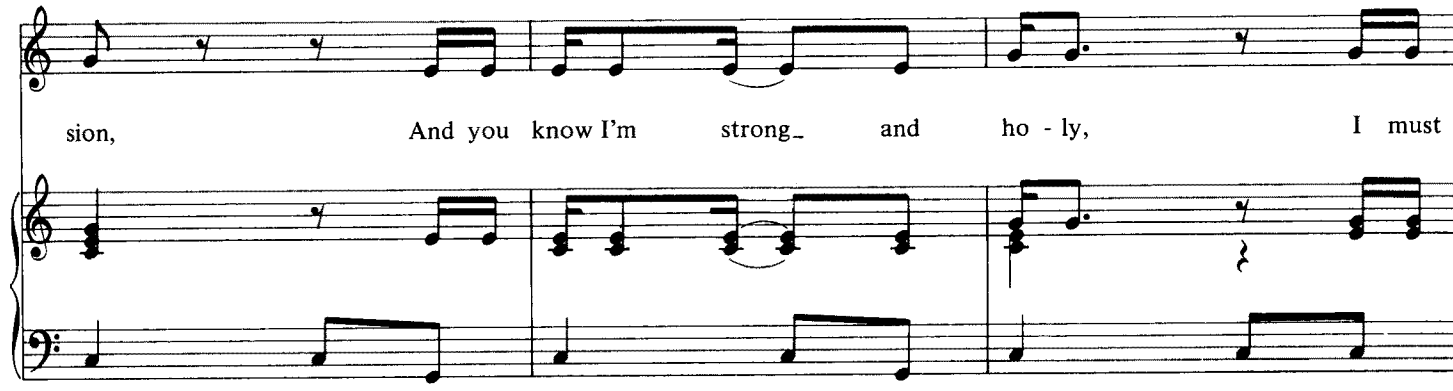
G F E G C



voice was ver - y cold... Said, "I've had a vi -



sion, And you know I'm strong_ and ho - ly, I must



D A B F



do what I've been told." So he start - ed up the



Chord diagrams: Bb (x2 0 1 3 3 0), E (0 2 2 1 0 0), F (0 2 3 3 2 1), Bb (x2 0 1 3 3 0), E (0 2 2 1 0 0), F (0 2 3 3 2 1).

moun - tain, I was run - ning, he was walk - ing, And his ax

Chord diagrams: G (0 0 0 3 2 0), A (x0 2 2 2 0).

was made of gold.

1., 2., 3. | 4.

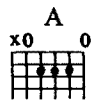
Additional Lyrics

2. The trees, they got much smaller,
The lake a lady's mirror,
We stopped to drink some wine.
Then he threw the bottle over,
Broke a minute later,
And he put his hand on mine.
Thought I saw an eagle,
But it might have been a vulture,
I never could decide.
Then my father built an altar,
He looked once behind his shoulder,
He knew I would not hide.
3. You who build the altars now
To sacrifice these children,
You must not do it any more.
A scheme is not a vision,
And you never have been tempted
By a demon or a god.
You who stand above them now,
Your hatchets blunt and bloody,
You were not there before.
When I lay upon a mountain,
And my father's hand was trembling
With the beauty of the word.
4. And if you call me brother now,
Forgive me if I inquire
Just according to whose plan?
When it all comes down to dust,
I will kill you if I must,
I will help you if I can.
When it all comes down to dust,
I will help you if I must,
I will kill you if I can.
And mercy on our uniform,
Man of peace or man of war.

TONIGHT WILL BE FINE

WORDS AND MUSIC BY LEONARD COHEN

Moderately

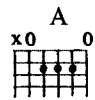
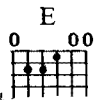


1. Some - times I find I get to

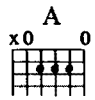
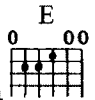
mf

think - ing of the past. We swore to each oth - er then _____ our

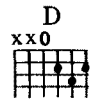
love would sure - ly last. You kept right on lov - ing,



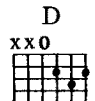
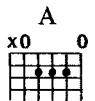
I went on a fast. Now I am too thin and your



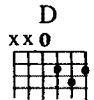
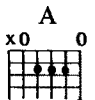
Chorus:





love is too vast. But I know from your




eyes, — And I know from your



smile, — that to - night will be

A  

fine, will be fine, will be fine, will be fine



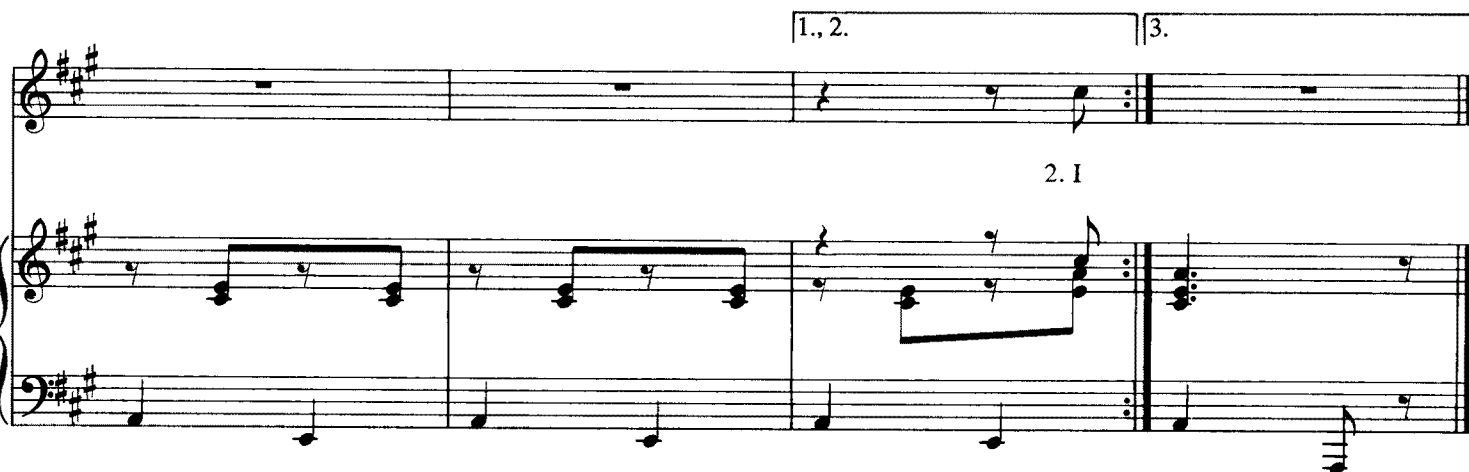
E7  A 

for a - while.



1., 2. | 3.

2. 1



Additional Lyrics

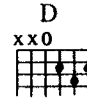
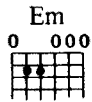
2. I choose the rooms that I live in with care.
 The windows are small and the walls must be bare.
 There's only one bed and there's only one prayer.
 And I listen all night for your step on the stair.
Chorus

3. Sometimes I see her undressing for me.
 She's the soft naked lady love meant her to be.
 And she's moving her body so brave and so free.
 If I've got to remember, that's a fine memory.
Chorus

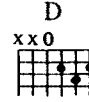
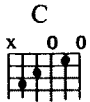
THE GUESTS

WORDS AND MUSIC BY LEONARD COHEN

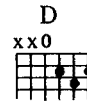
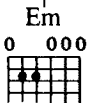
Moderately



1. One by one, the guests ar - rive,
2. And those who dance be - gin to dance,

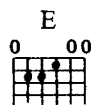
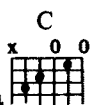


the guests are com - ing through. And,
those who weep be - gin.



"Wel - come, The o - pen heart - ed man - y,
wel - come," cries a voice,

Chorus:



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

the brok-en heart - ed few. — }
"Let all my guests come in."

And

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The bass line is primarily composed of half notes and quarter notes.



Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. The melody continues with quarter notes.

no - one knows where the night is go - ing,

And

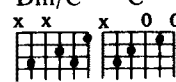
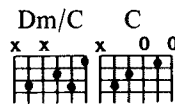
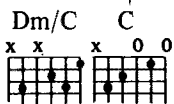
Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The bass line continues with half and quarter notes.



Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. The melody continues with quarter notes.

no - one knows why the wine is flow - ing.

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The bass line continues with half and quarter notes.



Musical staff with treble clef, key signature of two sharps, and 4/4 time signature. The melody continues with quarter notes.

Oh love, I need you, I need you, I need you, I

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The bass line continues with half and quarter notes.

Dm/C C E7
 x x x x 0 0 0 0 0 0 0 0

need you now. I need you

now.

1.-6. 7.

poco dim.

Additional Lyrics

3. And all go stumbling through that house in lonely secrecy,
Saying, "Do reveal yourself," or, "Why hast thou forsaken me?"
Chorus
4. All at once the torches flare, the inner door flies open.
One by one, they enter there in every style of passion.
Chorus
5. And here they take their sweet repast while house and grounds dissolve.
And one by one, the guests are cast beyond the garden walls.
Chorus
6. And those who dance begin to dance, those who weep begin.
And those who earnestly are lost, are lost and lost again.
Chorus
7. One by one, the guests arrive, the guests are coming through.
The broken-hearted many, the open-hearted few.

SING ANOTHER SONG, BOYS

WORDS AND MUSIC BY LEONARD COHEN

Moderately slow, in 2

Bb



Spoken: *Let's sing another song, boys.
This one has grown old and bitter.*

1. Ah, his

mf

F



Bb



Bb7



fin - ger - nails, I see they're brok - en.

Eb



Bb



His ships, they're all on fire.

Bridge I:

Cm



The mon-ey len-der's love - ly _____ lit - tle daugh-ter, _____ Ah,



Bb



F9sus4



Bb



she's eat - en, she's eat - en _____ with de - sire. _____



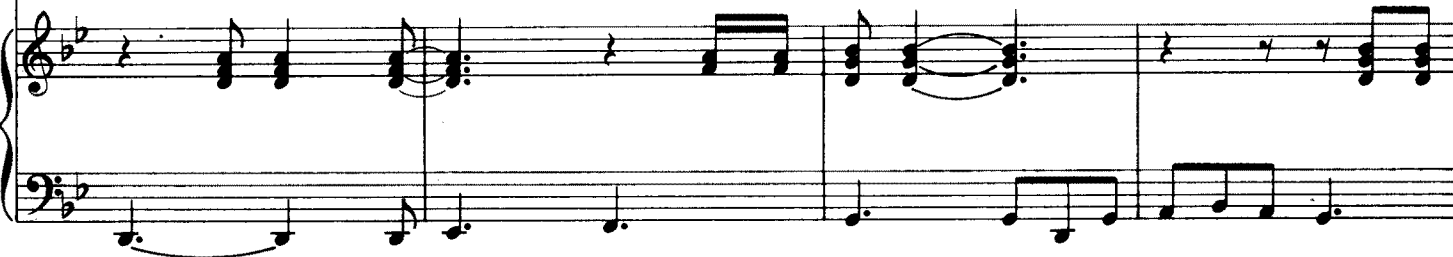
Dm



Gm



She spies him _____ through the glass - es, _____ from the



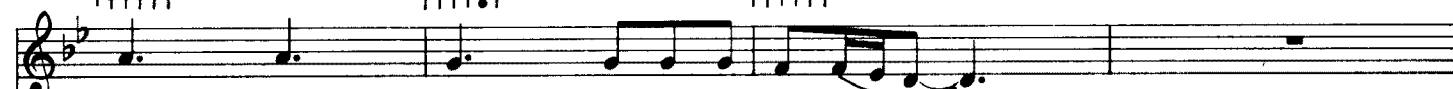
Dm



Eb

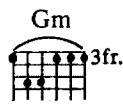
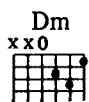


Bb



pawn - shops of her wick - ed fath - er. _____

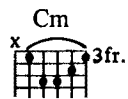




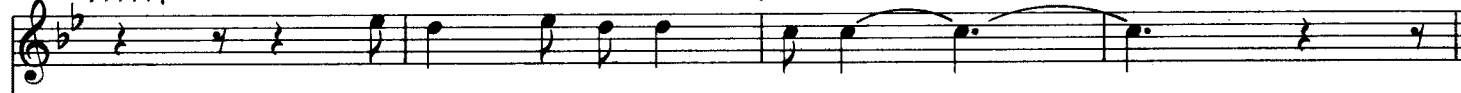
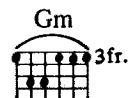
She hails him_ with a mi - cro - phone_____ that some poor



sin - ger just like me_____ had to leave her._____



She tempts him_ with a clar - i - net._____



She waves a Na - zi dag - ger._____



Bb F Bb F9sus4 Bb

2. She finds him ly - ing _____ in a heap.
3. See additional lyrics

F Bb F9sus4 Bb

She wants to be _____ his wom - an.

1. Eb Bb9sus4 Eb

He says, "Yes, I just might go to sleep. But kind - ly

Bb F9sus4 Bb F9sus4 Bb

leave, leave the fu - ture, leave it o - pen."

2.
Cm



It's float-ing brok-en on the o - pen sea, look at them, my friends,



Bb



F9sus4



Bb



And it car - ries no sur - vi - vors.



Dm



Gm



But let's leave these lov - ers won - d'ring



Dm



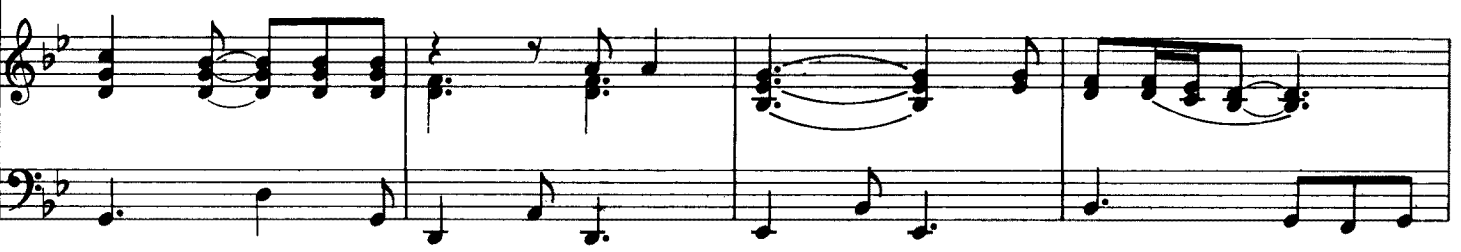
Eb



Bb



why they can - not have each oth - er.



Dm



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with a dotted quarter note, an eighth note, and a half note.

And let's sing _____ an - oth - er song, boys.

Piano accompaniment for the first system, featuring a bass line and a treble line with chords.

Dm



Eb



Bb



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with a dotted quarter note, an eighth note, and a half note.

This one has grown _____ old _____ and bit - ter. _____

Piano accompaniment for the second system, featuring a bass line and a treble line with chords.

Cm



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with a dotted quarter note, an eighth note, and a half note.

La la la, la la la, la la la la la la la la

Piano accompaniment for the third system, featuring a bass line and a treble line with chords.

Bb



Cm



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with a dotted quarter note, an eighth note, and a half note.

la la, La la la la la la la, la la la la

Piano accompaniment for the fourth system, featuring a bass line and a treble line with chords.

Bb

Cm

3fr.

la la la. La la la la la, La la la la la

Bb

repeat and fade

la la la la la, La la la la la la la la la.

Additional Lyrics

(After 1st ending)

Bridge II. He stands where it is steep,
 Ah, I guess he thinks that he's the very first one.
 His hands upon his leather belt now,
 Like it was the wheel of some big ocean liner.
 And she will learn to touch herself so well,
 As all the sails burn down like paper,
 And he has with the chain of his famous cigarillo.

3. They'll never, they'll never ever reach the moon,
 At least not the one that we're after.

(To 2nd ending)

A SINGER MUST DIE

WORDS AND MUSIC BY LEONARD COHEN

Moderately, quasi recitative

Bb

Bb

I. Now the court - room is qui - et, But

mp *(a tempo)*

Asus2 **Bb**

who will con - fess? Is it true you be - trayed us? The

Asus2 **Cmaj7**

ans - wer is yes! Then read me the list of the

F

D7sus2



crimes that are mine. I will ask for the mer - cy that you

G

C



Chorus:

love to de - cline. And all the la - dies go moist, And the

E7sus4/B

E7/B

Am



judge has no choice. A sing - er must die for the

1., 2., 3.

4.



lie in his voice. 2. And I get - ting home late. La la

poco rit. *poco rit.*

Bb



la, la la la la, la la la

Am

*repeat and fade*

la, la, la. La

Additional Lyrics

2. And I thank you, I thank you for doing your duty,
 You keepers of Truth, you guardians of Beauty.
 Your vision is right, my vision is wrong,
 I'm sorry for smudging the air with my song.
 La la la la, la la la la la,
 La la la la la, la la la la la.
3. The night, it is thick, my defenses are hid
 In the clothes of a woman I would like to forgive,
 In the rings of her silk, in the hinge of her thighs,
 Where I have to go begging in beauty's disguise.
 Goodnight, goodnight, my night after night,
 My night after night after night after night.
4. I am so afraid that I listen to you,
 Your sunglassed protectors, they do that to you.
 It's their ways to detain, it's their ways to disgrace,
 Their knee in your balls and their fist in your face.
 Yes, and long live the state, by whoever it's made.
 Sir, I didn't see nothing, I was just getting home late.

AVALANCHE

WORDS AND MUSIC BY LEONARD COHEN

Moderately slow

Fm



The first system of music features a guitar part with a treble clef and a piano part with grand staff notation. The guitar part has a whole rest for the first two measures and then a quarter note in the third measure. The piano part has a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

Fm



Db



The second system continues the guitar and piano parts. The guitar part has a whole rest for the first measure, followed by a quarter note in the second measure, and a quarter note in the third measure. The piano part continues with its melody and bass line.

1. I stepped in - to an av - a - lanche,

The third system continues the guitar and piano parts. The guitar part has a whole rest for the first measure, followed by a quarter note in the second measure, and a quarter note in the third measure. The piano part continues with its melody and bass line.

Fm

Eb

Fm



The fourth system continues the guitar and piano parts. The guitar part has a quarter note in the first measure, a quarter note in the second measure, and a quarter note in the third measure. The piano part continues with its melody and bass line.

it cov - ered up my soul.

When I am not this

The fifth system continues the guitar and piano parts. The guitar part has a quarter note in the first measure, a quarter note in the second measure, and a quarter note in the third measure. The piano part continues with its melody and bass line.

Db



Fm



Eb



Fm



hunch-back that you see, I sleep be - neath the gold - en hill.



Ab



C7/G



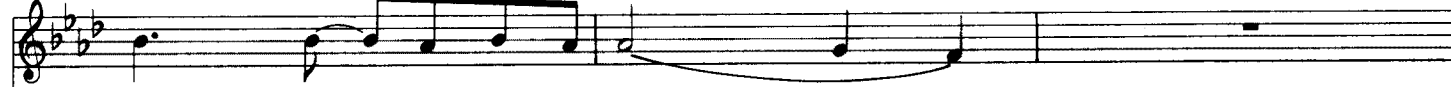
You who wish to con - quer pain, you must



Fm



Db



learn, learn to serve me well.



Gm7b5/C



1.-5.
C
x 0 0



6. C

x 0 0 0

Fm

dim.

Fm(add9)

pp

Additional Lyrics

2. You strike my side by accident
as you go down for gold.
The cripple here that you clothe and feed
is neither starved nor cold.
He does not ask for your company,
not at the center, the center of the world.
3. When I am on a pedestal,
you did not raise me there.
Your laws do not compel me
to kneel grotesque and bare.
I myself am the pedestal
for this ugly hump at which you stare.
4. You who wish to conquer pain,
you must learn what makes me kind.
The crumbs of love that you offer me,
they're the crumbs I've left behind.
Your pain is no credential here,
it's just a shadow, shadow of my wound.
5. I have begun to long for you,
I who have no creed.
I have begun to ask for you,
I who have no need.
You say you've gone away from me,
but I can feel you when you breathe.
6. Do not dress in those rags for me,
I know you are not poor.
And don't love me quite so fiercely now,
when you know that you are not sure.
It is your turn, beloved,
it is your flesh that I wear.

SEEMS SO LONG AGO, NANCY

WORDS AND MUSIC BY LEONARD COHEN

Moderately

Bm

F#

Bm

1. It seems so long a - go.

mp *sempre legato*

F#m

C#m

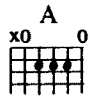
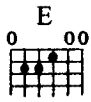
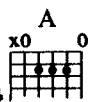
F#m

Nan - cy was a - lone,

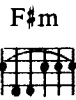
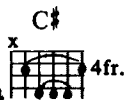
A

Bm

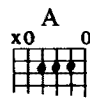
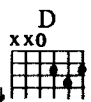
Look - ing at the Late Late Show through a



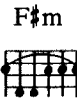
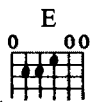
sem - i - pre - cious - stone.



In the House of Hon - es - ty, her



fa - ther was on tri - al.



In the House of Mys - ter - y, there

C# D

x x x 0 4fr.

was no one at all, there

A E F#m

x 0 0 0 0 0 0 x

was no one at all.

1., 2., 3. 4.

Bm F#m

x x

2. It

ritard.

Additional Lyrics

- | | | |
|--|---|---|
| <p>2. It seems so long ago,
 none of us were strong.
 Nancy wore green stockings,
 and she slept with everyone.
 She never said she'd wait for us,
 although she was alone.
 I think she fell in love for us
 in nineteen sixty-one,
 in nineteen sixty-one.</p> | <p>3. It seems so long ago,
 Nancy was alone.
 A forty-five beside her head,
 an open telephone.
 We told her she was beautiful,
 we told her she was free.
 But none of us would meet her in
 the House of Mystery,
 the House of Mystery.</p> | <p>4. And now you look around you,
 see her everywhere.
 Many use her body,
 many comb her hair.
 And in the hollow of the night,
 when you are cold and numb,
 You hear her talking freely then,
 she's happy that you've come,
 she's happy that you've come.</p> |
|--|---|---|

TAKE THIS WALTZ

WORDS BY LEONARD COHEN/GARCIA LORCA
MUSIC BY LEONARD COHEN

Moderately bright, with a lilt

D



C/E



D/F#



No chord

1. Now in Vi -

G



Em



en - na there's ten pret - ty wom-en. — There's a
con - cert hall in Vi - en - na — where your

G



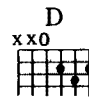
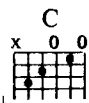
D6/F#



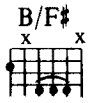
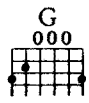
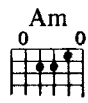
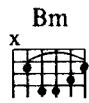
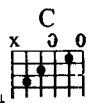
Em



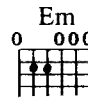
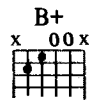
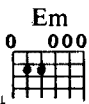
shoul - der where death comes to cry. There's a
mouth had a thou - sand re - views. There's a



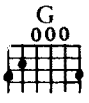
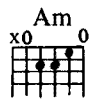
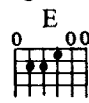
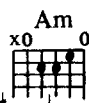
lob - by with nine hun - dred win - dows. There's a
bar where the boys have stopped talk - ing. They've been



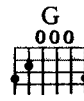
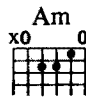
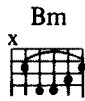
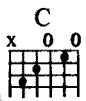
tree where the doves go to die. There's a
sen - tenced to death by the blues. Ah, but



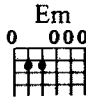
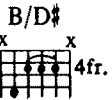
piece that was torn from the morn - ing, And it
who is it climbs to your pic - ture with a



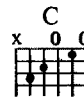
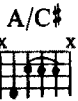
hangs in the gal - lery of frost.
gar - land of fresh - ly cut tears?



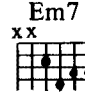
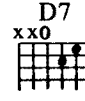
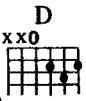
Ay, Ay, ay, ay, ay. Take this
Ay, ay, ay, ay. Take this



waltz, waltz, take take this waltz. Take this
waltz, waltz, take take this waltz. Take this



waltz with the clamp on its jaws.
waltz, it's been dy - ing for years.



Oh, I
There's an

G D6/F# Em

want you, I want you, I want you on a
at - tic where chil - dren are play - ing, Where I've

G Em

chair got to with a dead mag - a - zine, In the
lie down with you soon, In a

C D

cave dream of at the tip of the lil - ly, In some
of Hun - gar - i - an lan - terns, In the

C Bm Am G B/F#

hall - way where love's nev - er been, On a
mist of some sweet af - ter - noon. And I'll

Em 0 000 B+ x 00x Em7 0 00 0 Em BOOGIEWOOGIE.RU

bed see what where the moon has been sweat-ing, In a
 you've chained to your sor-row, All your

Am x0 000 E 0 000 Am x0 000 G/B x 000

cry filled with foot-steps and sand.
 sheep and your lil-lies of snow.

C x 0 00 Bm x Am x0 000 G 000

Ay, ay, ay, ay. Take this
 Ay, ay, ay, ay. Take this

B/D# x x 4fr. E/D xx0 00

waltz, take this waltz. Take its
 waltz, take take this waltz with its "I'll

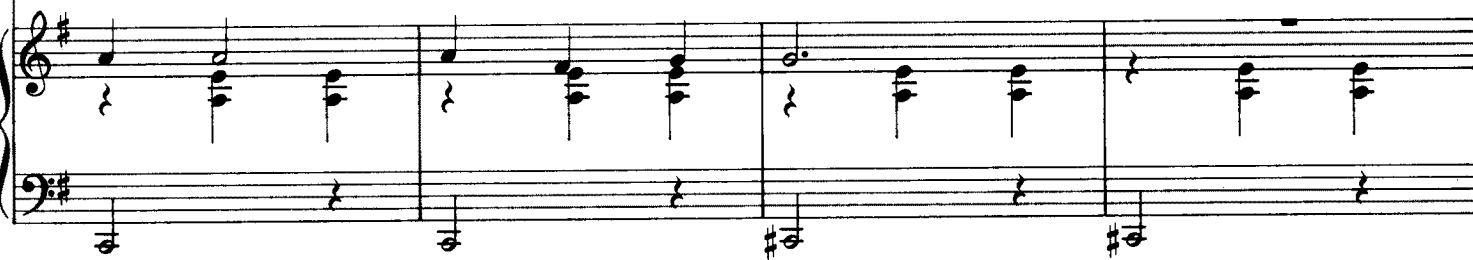
Am/C



A7/C#



brok - en waist in your hand.
nev - er for - get you, you know." }



D/C



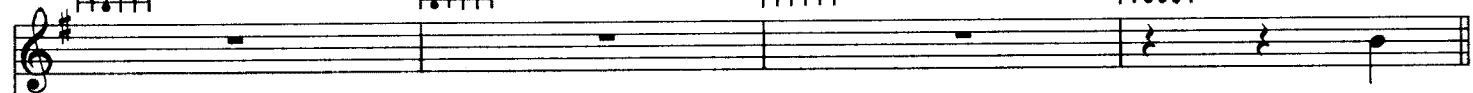
B/D# 4fr.



Em



B



This



Em



Esus⁴₂



Em



Esus⁴₂



Em



Esus⁴₂



Em



waltz, this waltz, this waltz, this waltz with its



Am



Am6



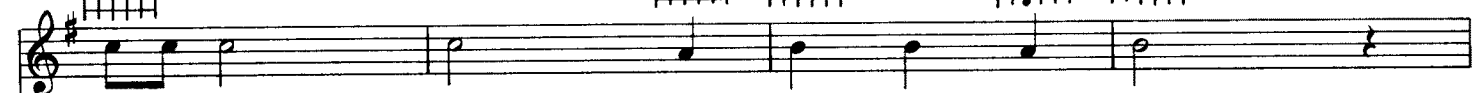
Em



Esus⁴₂



Em



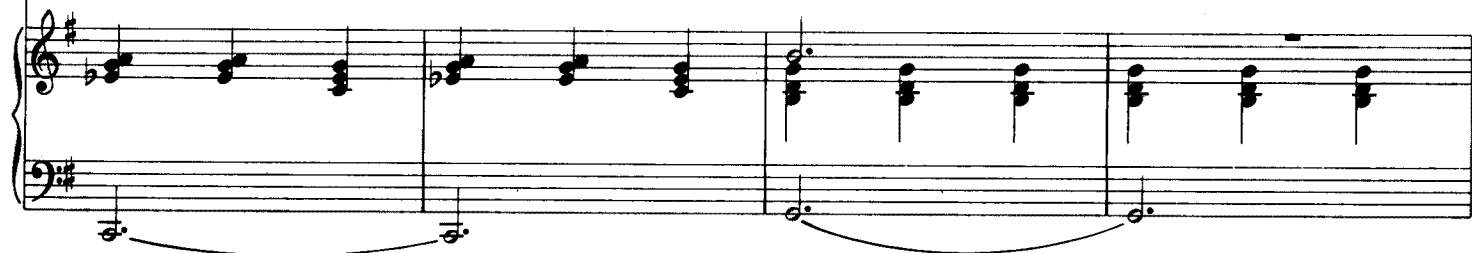
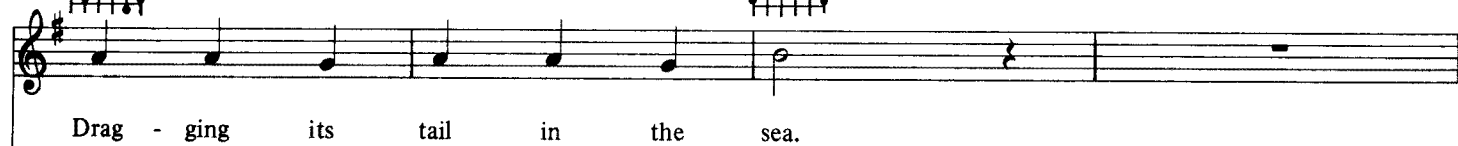
ver - y own breath of bran - dy and death,



Cm6



G



1 G/D



D



2 G/D



D



G



Em



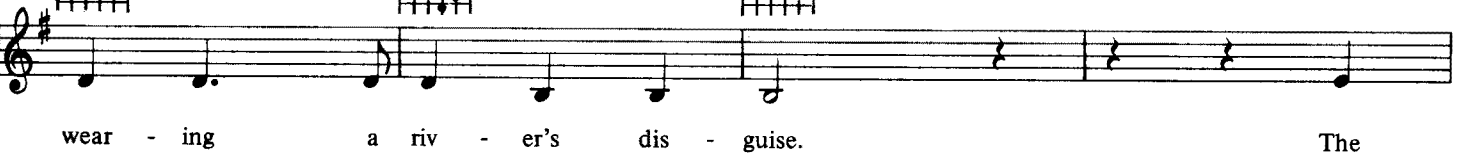
G





D6/F#

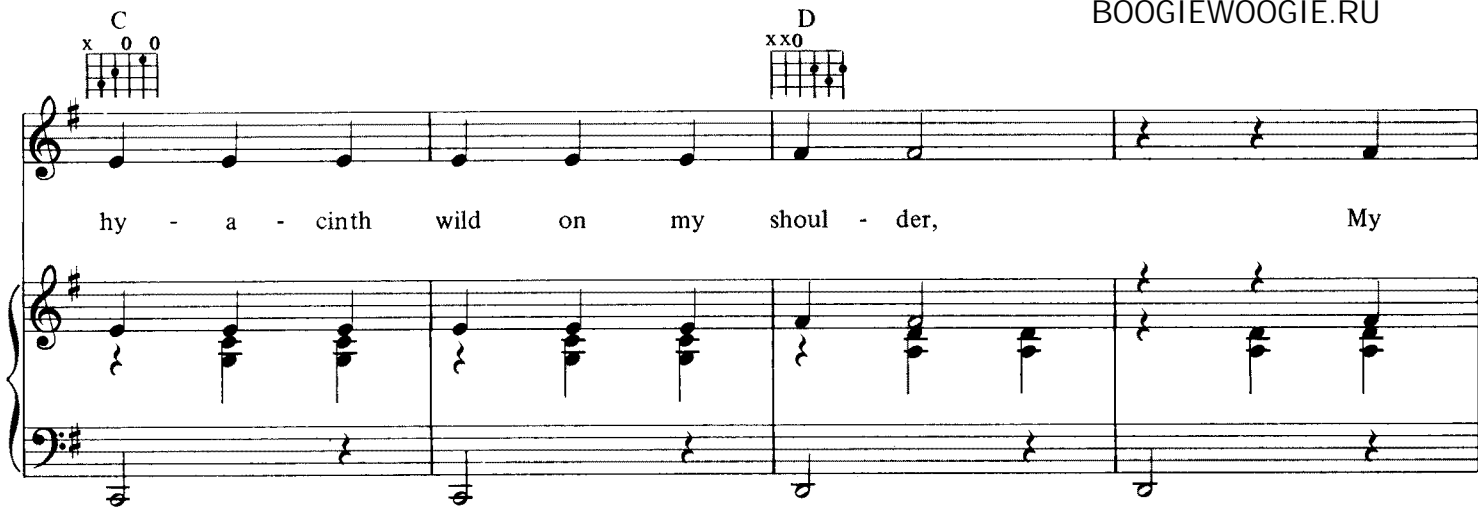






Em



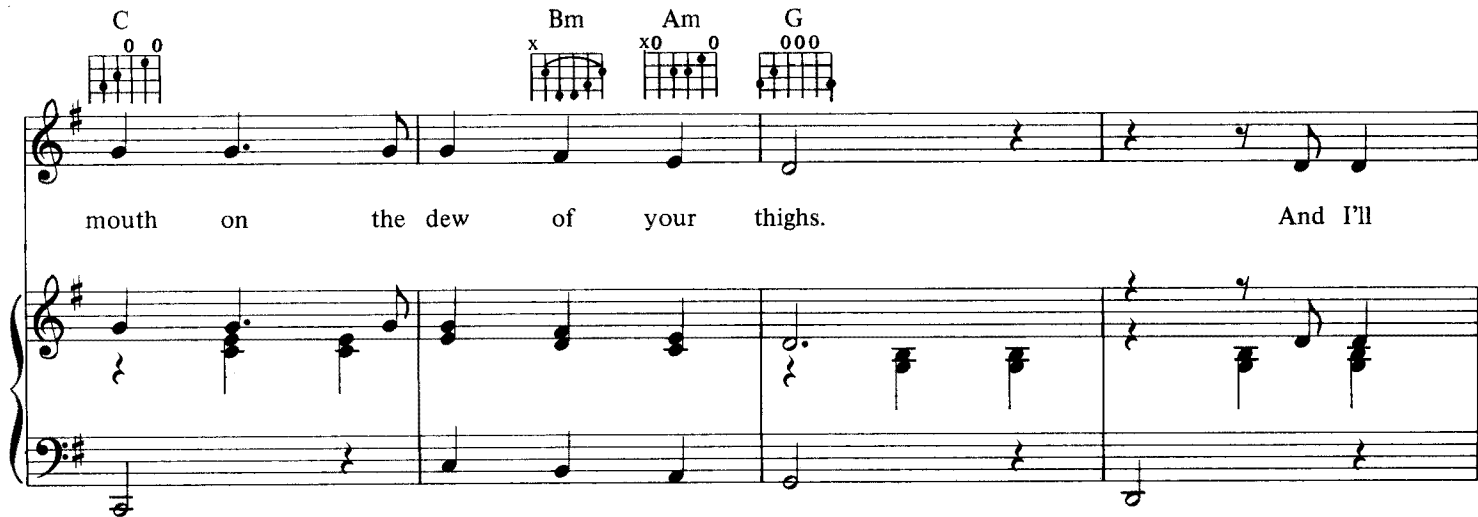
C  D 

hy - a - cinth wild on my shoul - der, My



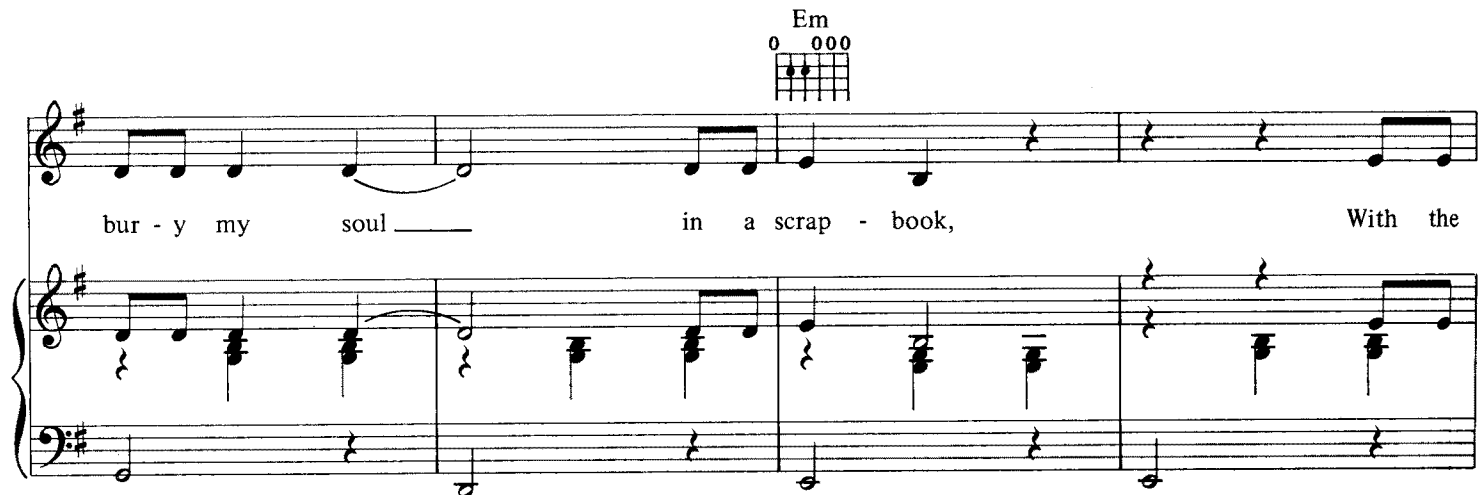
C  Bm  Am  G 




mouth on the dew of your thighs. And I'll



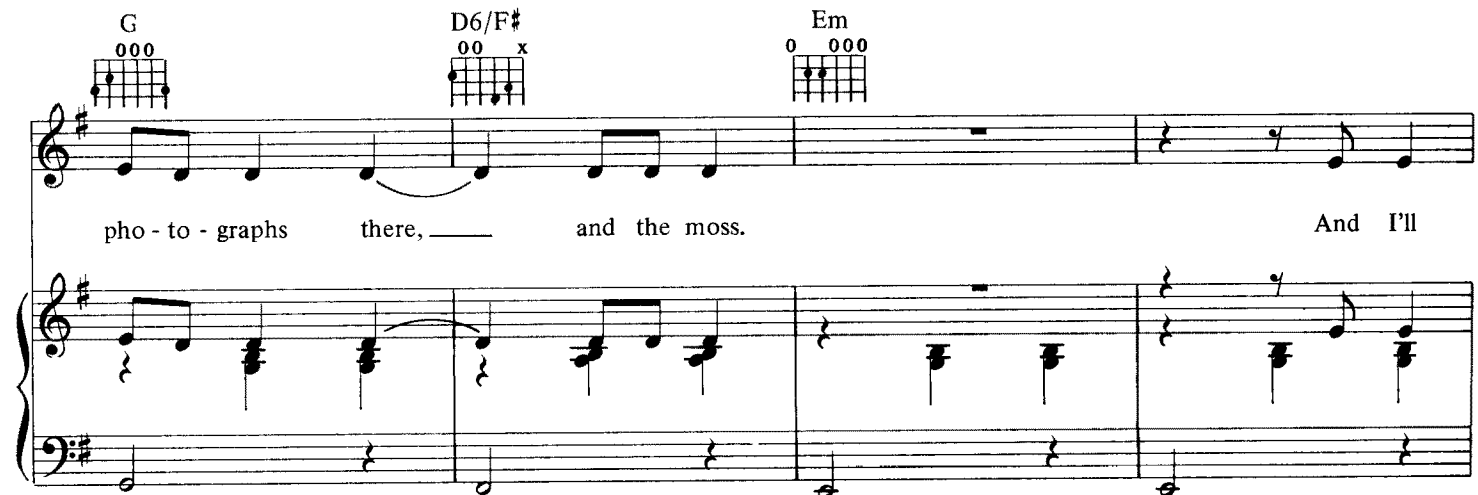
Em 

bur - y my soul _____ in a scrap - book, With the



G  D6/F#  Em 

pho - to - graphs there, _____ and the moss. And I'll



C  D 

yield to the flood of your beau - ty, my

C  Bm  Am  G  B/F# 

cheap vi - o - lin and my cross. And you'll

Em  B+  Em 

car - ry me down on your danc - ing to the

Am  E  Am  Bm 

pools that you lift on your wrist. Oh, my



C Bm Am G

love. Oh, my love. Take this



B/D# Em

waltz, take this waltz. It's


Am Bm C




yours now. It's all that there is.

G D


G  Em 



La la la, La la la,




G  D6/F#  Em 





La la la, La la la,




C  D 

La la la, La la la,



C  Bm  Am  G 

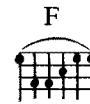
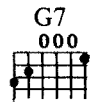
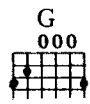
La la la, La la la. *repeat and fade*



LADY MIDNIGHT

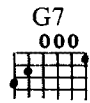
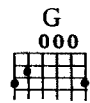
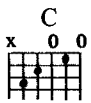
WORDS AND MUSIC BY LEONARD COHEN

Moderately slow, in 2

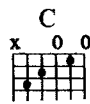
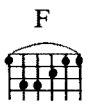


1. I came by my - self to a ver - y crowd - ed

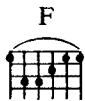
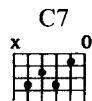
mp



place. I was look - ing for some - one who had



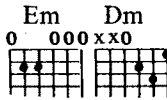
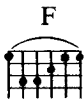
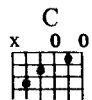
lines _____ in her face. I found her there, _____



Musical staff with treble clef and lyrics: but she was past all — con - cern. I

but she was past all — con - cern. I

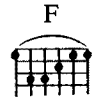
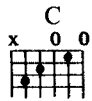
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and lyrics: asked her — to hold me, I said, "La - dy, un -

asked her — to hold me, I said, "La - dy, un -

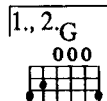
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and lyrics: fold — me." But she scorned me, — and she told me I was

fold — me." But she scorned me, — and she told me I was

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef and lyrics: dead, and I could nev - er re - turn. 2. Well, I

dead, and I could nev - er re - turn. 2. Well, I

Piano accompaniment for the fourth system, including treble and bass staves.

3. 

won me, you've won me, my lord." "You've

Repeat and fade

won_ me, _ you've won_ me, _ my lord." "Yes, you've



Additional Lyrics

2. Well, I argued all night like so many have before,
Saying, "Whatever you give me, I seem to need so much more."
Then she pointed at me where I kneeled on her floor.
She said, "Don't try to use me or slyly refuse me,
Just win me or lose me, it is this that the darkness is for."
3. I cried, "Oh, Lady Midnight, I fear that you grow old,
Stars eat your body and the wind makes you cold."
"If we cry now," she said, "It will just be ignored."
So I walked through the morning, the sweet early morning.
I could hear my lady calling, "You've won me, you've won me, my lord."
"You've won me, you've won me, my lord."
"Yes, you've won me, you've won me, my lord."

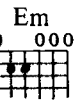
THE GYPSY'S WIFE

WORDS AND MUSIC BY LEONARD COHEN

Flowingly, in 6



Bm



1. And where, where, where is my— gyp - sy wife— to - night?

mp *legato*

Bm



Em



I've heard all the wild re - ports, they can't be right.

D



But whose head is this she's danc - ing with on the

C
 x 0 0

D
 xx0

thresh - ing — floor? Whose dark - ness deep - ens

Am
 x0

C
 x 0 0

Chorus:

in her — arms a lit - tle — more? And where,

G
 000

where is my — gyp - sy wife to - night?_

C
 x 0 0

G
 000

Where, where is my — gyp - sy wife to - night?_

The musical score is arranged in two systems. The first system shows the guitar part with two chords: F/G (x 2 3 3 3 2) and G (0 0 0 0 0 2). The piano part consists of a right-hand melody and a left-hand accompaniment. The second system includes the lyrics '2. Ah, the' and features three first endings for the guitar part: 1., 2., and 3. The piano part continues with accompaniment for the vocal line.

Additional Lyrics

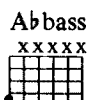
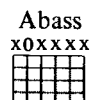
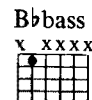
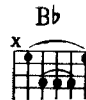
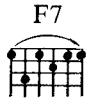
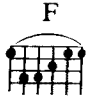
2. Ah, the silver knives are flashing in the tired old café.
 A ghost climbs on the table in a bridal negligee.
 She says my body is the light, my body is the way.
 I raise my arm against it all and I catch the bride's bouquet.
Chorus
3. Too early for the rainbow, too early for the dove.
 These are the final days, this is the darkness, this is the flood.
 And there is no man or woman can be touched.
 But you who come between them will be judged.
Chorus

CAME SO FAR FOR BEAUTY

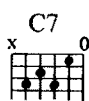
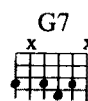
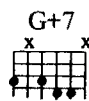
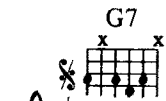
BOOGIEWOOGIE.RU

WORDS AND MUSIC BY LEONARD COHEN AND JOHN LISSAUER

Moderately slow, reflectively



I



come

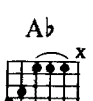
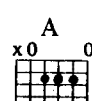
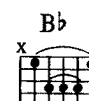
so

far

for

beau - ty,

I



left

so much —

be - hind, —

G7 G+7 G7 C7

My pa - tience and my fam - 'ly,

1. F7 Bb A Ab (to next strain)

my mas - ter - piece un - signed.

2. F7 Bb Fine

my mas - ter - piece un - signed.

poco rit. *p*

G7 G+7 G7 C7

1. I thought I'd be re - ward - ed

F7 Bb x0 0 x

for such a lone - ly choice.

G7 G+7 G7 C7

And sure - ly she would ans - wer

F7 Bb Eb Fm Eb/G

to such a ver - y hope - less voice.

Ab G7 G+7 G7

I prac - ticed on my saint - hood,

Ab G7 G7 G7

I gave to one and all, — But the

This system contains the first four measures of the piece. The guitar part features chords Ab, G7, G7, and G7. The vocal line begins with the lyrics 'I gave to one and all, — But the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Eb Bb/D Cm Cm/Bb

ru - mors_ of my vir - tue, — they

This system contains measures 5-8. The guitar part features chords Eb, Bb/D, Cm, and Cm/Bb. The vocal line continues with the lyrics 'ru - mors_ of my vir - tue, — they'. The piano accompaniment continues with harmonic support.

Ab Bb9 Eb Fm Eb/G

moved her not at all. —

This system contains measures 9-12. The guitar part features chords Ab, Bb9, Eb, Fm, and Eb/G. The vocal line continues with the lyrics 'moved her not at all. —'. The piano accompaniment continues with harmonic support.

Ab G7 G7 G7

I changed my style — to sil - ver,

This system contains the final four measures of the piece. The guitar part features chords Ab, G7, G7, and G7. The vocal line concludes with the lyrics 'I changed my style — to sil - ver,'. The piano accompaniment concludes with harmonic support.

Ab G7 G+7 G7 BOOGIE WOOGIE .RU

I changed my clothes _____ to black,

Eb Bb/D Cm Cm/Bb 4fr.

and where I would _____ sur - ren - der, And now_

Ab Bb9sus4 Eb 1. No chord 2. D.S. al Fine No chord

I would at - tack. 2. I I

Additional Lyrics

2. I stormed the old casino
 For the money and the flesh.
 And I myself decided
 What was rotten and what was fresh.

And men to do my bidding,
 And broken bones to teach,
 The value of my pardon,
 The shadow of my reach.

But no, I could not touch her
 With such a heavy hand.
 Her star beyond my order,
 Her nakedness unmanned.

♯ I came so far for beauty,
 I left so much behind,
 My patience and my family,
 My masterpiece unsigned.

YOU KNOW WHO I AM

WORDS AND MUSIC BY LEONARD COHEN

Flowingly, not too slow

Cm



1. I

mp

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'I'. The piano accompaniment features a steady bass line of eighth notes in the left hand and chords in the right hand. The tempo marking 'mp' is placed above the piano part.

Dm



can - not — fol - low — you, my love. —

The second system continues the vocal line with the lyrics 'can - not — fol - low — you, my love. —'. The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line of eighth notes and chords in the right hand.

Cm



Dm



You can not fol - low me.

The third system concludes the vocal line with the lyrics 'You can not fol - low me.'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

F



C



I am the dis - tance you put be - tween all of the



Bb



D7/A



G



Chorus:



mo - ments that we will be. You



F



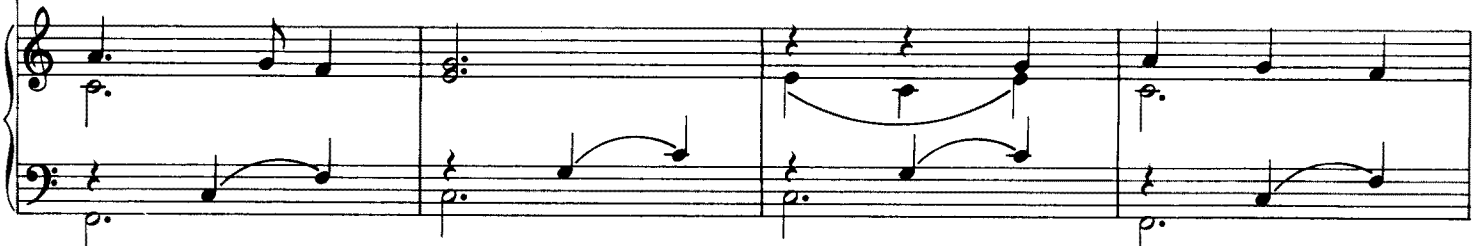
C



F



know who I am, You've stared at the



C



F



C



sun. Well, I am the one who loves



B \flat G

chang - ing from noth - ing to one.

1., 2., 3. 4.

Cm

repeat and fade

Additional Lyrics

2. Sometimes I need you naked,
Sometimes I need you wild.
I need you to carry my children in,
And I need you to kill a child.
Chorus
3. If you should ever track me down,
I will surrender there.
And I'll leave with you one broken man
Whom I'll teach you to repair.
Chorus
4. I cannot follow you, my love,
You cannot follow me.
I am the distance you put between
All the moments that we will be.
Chorus

THE SMOKEY LIFE

WORDS AND MUSIC BY LEONARD COHEN

Slowly, with a steady beat



1. I've nev-er seen _____ your eyes so wide, I've

mpo



nev - er seen your ap - pe - tite__ quite this oc - cu - pied.



Else - where__ is your feast of love. I know

C E7#9 C C/Bb F/A A7

where long a - go we a - greed - to - keep it light, - So

C C/Bb F/A Ab7 C7/G F Fm

let's be mar - ried one more night. - It's light, light e -

C E7b9 C E7#9 C E7b9 C7/G

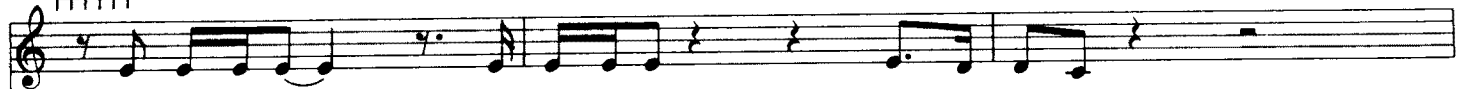
nough to let it go. - It's

F Fm C E7#9 C Bb/D Cm/Eb

light e - nough to let it go.

E7

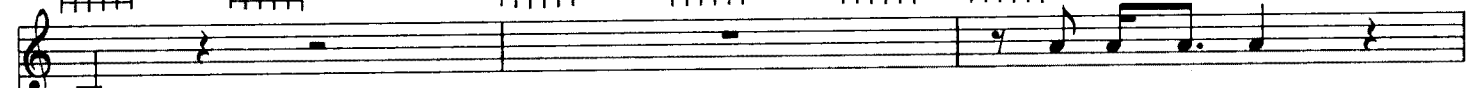
Am BOOGIEWOOGIE.RU



Re - mem - ber when_ the scen - er - y start - ed fad - ing,



I_ held you_ till you learned to walk on



air.

So don't look down,



the ground is gone, there's no - one wav - ing an - y -



Am7
x0 0 0

D
xx0

Dm7
xx0

way, The smok - ey life is prac - ticed —

G7
000

1. | 2.

ev - 'ry - where.

C
x 0 0

C/Bb
x 0 0

F/A
x0

Ab7
x x

C
x 0 0

C/Bb
x 0 0

Come on back if the mo - ment lends, — You can look up all my ver - y clos -

F/A
x0

Ab7
x x x

C7/G
x x x

F

Fm

C
x 0 0

E7#9
x

est friends. — Light, light e - nough to let it go. —

The musical score consists of two systems. The first system includes guitar chords: C (x00), E7#9 (x333), C (x00), E7b9 (x333), C7/G (x333), F (x333), and Fm (x333). The lyrics are: "It's light, light". The second system includes guitar chords: C (x00), E7b9 (x333), C (x00), C/Bb (x00), F/A (x0), Ab7 (x333), and C (x00). The lyrics are: "e-nough to let it go...". The piano accompaniment includes a *poco rit.* marking.

Additional Lyrics

2. So set your restless heart at ease,
 Take a lesson from these autumn leaves.
 They waste no time waiting for the snow.
 Don't argue now or you'll be late,
 There's nothing to investigate.
 It's light enough, light enough to let it go.
 Light enough to let it go.

Remember when the scenery started fading,
 I held you till you learned to walk on air.
 So don't look down, the ground is gone,
 there's no-one waving anyway,
 The smokey life is practiced ev'rywhere.

DRESS REHEARSAL RAG

WORDS AND MUSIC BY LEONARD COHEN

Moderately slow, in 2

Bm



Bm



(quasi recitative) Four o'clock in the

mf

Cm



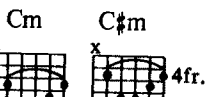
C#m



af - ter - noon, — and I did - n't feel like ver - y

much.

I said to my-self, "Where are you,

Cm C#m


A#m


gold - en boy, where's your fa - mous gold - en touch?"



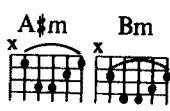
Bm

Cm

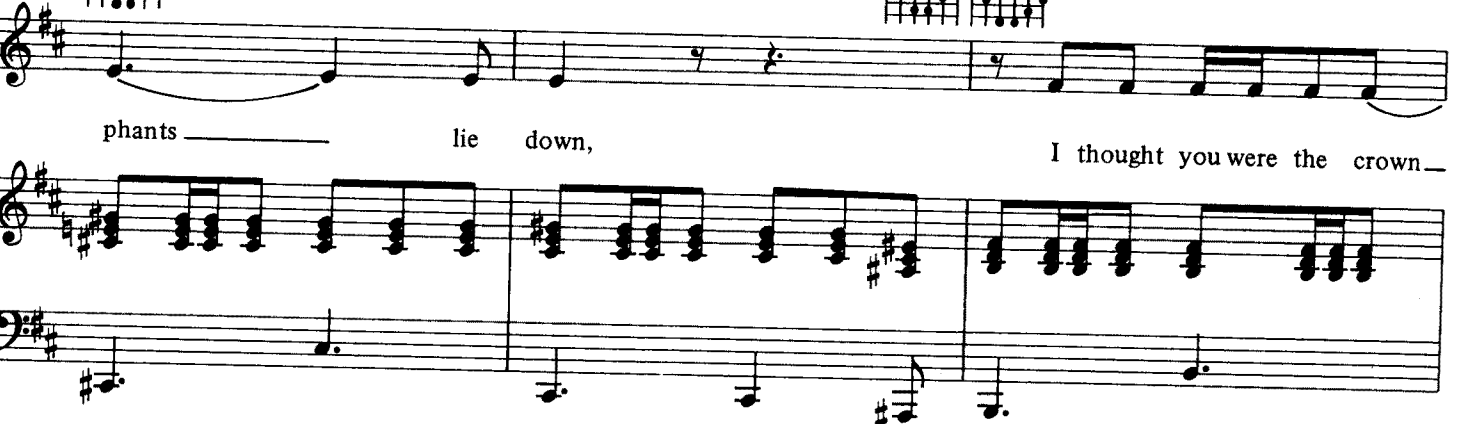
I thought you knew where all of the el - e -

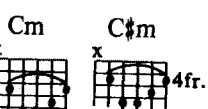


C#m

A#m Bm


phants _____ lie down, I thought you were the crown -



Cm C#m


A#m


— prince of all the wheels in Iv' - ry Town.



Bm

Bm Am

Just take a look at your bod - y now, — There's noth - ing much to save. —

A#m Bm

— And a bit - ter voice in the

Bbm Am

A#m

mir - ror cries, — "Hey, Prince, you need a shave."

Bm

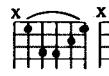
Cm

Now if you can man - age to get your trem - bling

C#m



A#m



Bm



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes.

fin - gers _____ to be - have, Why don't you try _____ un -

Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.

To Coda

Cm



C#m



Cm



Musical staff with treble clef and key signature of two sharps. The melody continues with quarter notes.

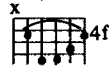
wrap - ping a stain - less steel ra - zor _____ blade? _____ That's right, it's

Piano accompaniment for the second system, maintaining the eighth-note bass line and chordal accompaniment.

Bm



C#m



Am



Musical staff with treble clef and key signature of two sharps. The melody includes a rest followed by quarter notes.

come to this. Yes, _____ it's come to this,

Piano accompaniment for the third system, with the bass line and chords supporting the vocal melody.



Musical staff with treble clef and key signature of two sharps. The melody features a long note with a fermata.

And was - n't it a long _____ way

Piano accompaniment for the fourth system, concluding the piece with sustained chords and a final bass note.

G 000

Bb x

xx0

down? _____ Ah, was-n't it a strange _____ way

1., 2. G 000

3. G 000

D.S. al Coda

down? _____ down? _____

Coda

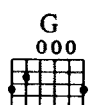
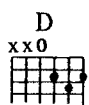
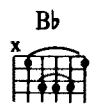
C#m x 4fr.

Cm Bm x

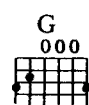
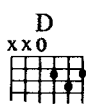
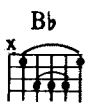
shows you where to hit. And then the cam - er - as

Am x0 0

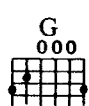
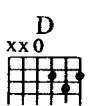
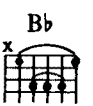
pan the stand - in stunt man,



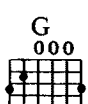
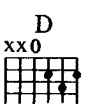
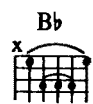
dress re - hears - al rag. It's just the



dress re - hears - al rag. You know this



dress re - hears - al rag. It's just the








dress re - hears - al rag.

2. A There's no hot water and the cold is running thin,
Well, what do you expect from the kind of places you've
been living in?
- B Don't drink from that cup, it's all caked up and cracked
along the rim,
That's not electric light, my friend, that is your
vision growing dim.
- C Cover up your face with soap, there, now you're Santa Claus,
And you got a gift for anyone who will give you his applause.
- D I thought you were a racing man, ah, but you couldn't take
the pace.
That's a funeral in the mirror, and it's stopping at your face.
- E That's right, it's come to this.
Yes, it's come to this,
And wasn't it a long way down?
Ah, wasn't it a strange way down?
3. A Once there was a path and girl with chestnut hair,
And you passed the summers picking all of the berries that
grew there.
- B There were times she was a woman, there were times she was
just a child,
And you held her in the shadows where the raspberries grow wild.
- C And you climbed the twilight mountains, and you sang about the
view,
And ev'rywhere you wandered, love seemed to go along with you.
- D That's a hard one to remember, yes, it makes you clench your fist,
And the veins stand out like highways all along your wrist.
- E And yes, it's come to this.
It's come to this,
And wasn't it a long way down?
And wasn't it a strange way down?
4. A You can still find a job, go out and talk to a friend,
On the back of every magazine, there are those coupons you
can sand.
- B Why don't you join the Rosicrucians? They will give you
back your hope,
You can find your love with diagrams on a plain brown
envelope.
- C But you've used up all coupons, except the one that seems
To be written on your wrist along with several thousand
dreams.
- D Now Santa Claus comes forward, that's a razor in his mitt,
And he puts on his dark glasses, and he
⊕ shows you where to hit.
- E And then the cameras pan, the stand-in stunt man,
dress rehearsal rag.
It's just the dress rehearsal rag,
You know this dress rehearsal rag,
It's just the dress rehearsal rag.

THERE IS A WAR








WORDS AND MUSIC BY LEONARD COHEN

Moderately, with a steady beat

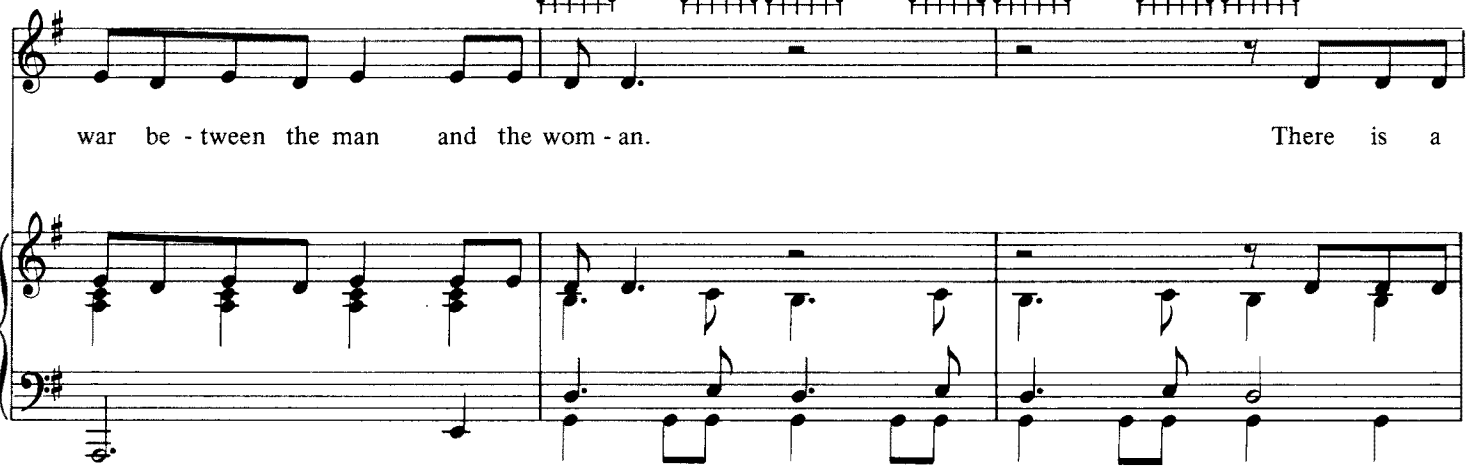
Am  G  Am  G  Am 

There is a war be - tween the rich and poor, a



G  C/G  G  C/G  G  C/G  G 

war be - tween the man and the wom - an. There is a



Am 

war be - tween the ones who say, "There is a war," and the ones who say that there



G 000 C/G x 0 G 000 C/G x 0 G 000 C/G x 0 G 000 D xx0

is - n't. Why don't you come on back_ to the war,

C x 0 0 0 G5 x 0 0 G 0 0 0

That's right, get in it!_ Why don't you

D. xx0 C x 0 0 G5 x 0 0

come on back_ to the war,_ It's just_ be - gin - ning._

Am x0 0 0

2. Well, I live here with a wom - an and a child, the

R.H.

G 000 C/G x 0 G 000 C/G x 0 G 000 C/G x 0 G 000

sit - u - a - tion makes me kind of ner - vous.

Yes, I

Am

rise up from her arms, she says, "I guess you call this love, I call it

G 000 C/G x 0 G 000 C/G x 0 G 000 C/G x 0 G 000 D xx0

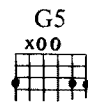
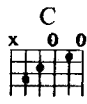
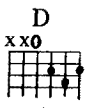
ser - vice."

Why don't you come on back_ to the war, -

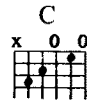
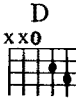
C x 0 0 0 G 000 C/G x 0 G 000 C/G x 0 G 000 C/G x 0 G 000

Don't be a tour - ist. —

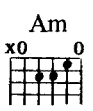
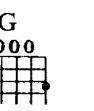
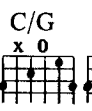
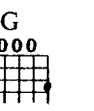
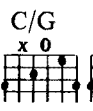
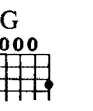
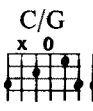
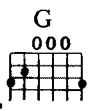
Why don't you



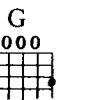
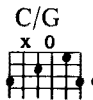
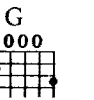
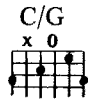
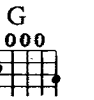
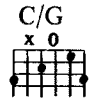
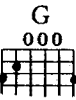
come on back__ to the war__ be - fore__ it hurts us. __



Why don't you come on back__ to the war, __ Let's all __ get ner - vous. __




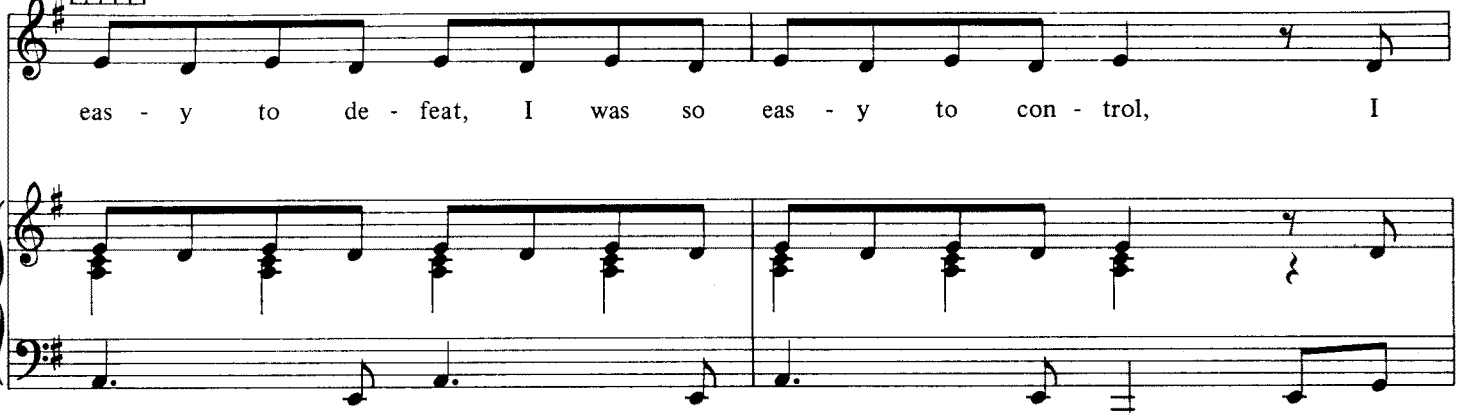
3. You can - not stand what I've be - come, you much pre -



fer the gen - tle - man I was be - fore.

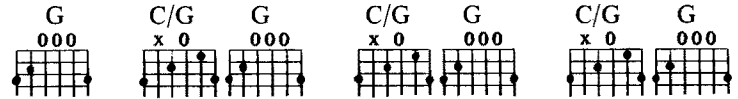
It was so

Am

eas - y to de - feat, I was so eas - y to con - trol, I

G C/G G C/G G C/G G



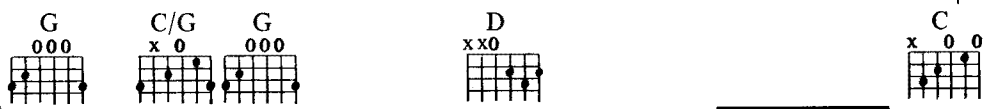

did - n't e - ven know there was a war. Why don't you

D C G C/G G C/G




come on back_ to the war, Don't be em - bar - rased._

G C/G G D C




Why don't you come on back_ to the war, You can still_ get mar - ried._

G 000 C/G x 0 G 000 C/G x 0 G 000 C/G x 0 G 000 Am x0 0

4. There is a war be - tween the rich and poor, a

G 000 C/G x 0 G 000 C/G x 0 G 000 C/G x 0 G 000

war be - tween the man and the wom - an. There is a

Am x0 0

war be - tween the left and right, a war be - tween the black and white, a

G 000 C/G x 0 G 000 C/G x 0 G 000 C/G x 0 G 000

war be - tween the odd and the e - ven. Why don't you

D

C

G

C/G

G

C/G

come on back_ to the war,_ Pick up your ti - ny bur - den.

G

C/G

G

D

C

Why don't you come on back_ to the war,_ Let's all_ get e - ven._

G5

D

Why don't you come on back_ to the war,_

C

G5

Can't you hear_ me speak - ing?_

JOAN OF ARC

WORDS AND MUSIC BY LEONARD COHEN

Moderately



1. Now the flames, they fol - lowed Joan of Arc

mp
legato



As she came rid - ing through the dark.



No moon to keep her ar - mor bright, No



man to get her through this ver - y smok - y



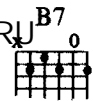
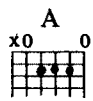
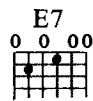
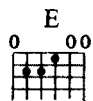
night.



She said, "I'm tir - ed of the war,



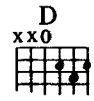
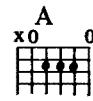
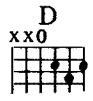
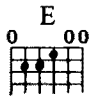
I want the kind of work I had be - fore,



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

A wed - ding dress or some - thing white to

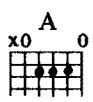
Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.



Musical staff with treble clef, continuing the melody from the first system.

wear up - on my swol - len ap - pe -

Piano accompaniment for the second system, maintaining the rhythmic accompaniment.



Musical staff with treble clef, ending with a long note and a fermata.

tite."

Piano accompaniment for the third system, concluding the phrase with sustained chords.

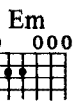
Chorus:

Musical staff with treble clef, beginning the chorus with a simple melody.

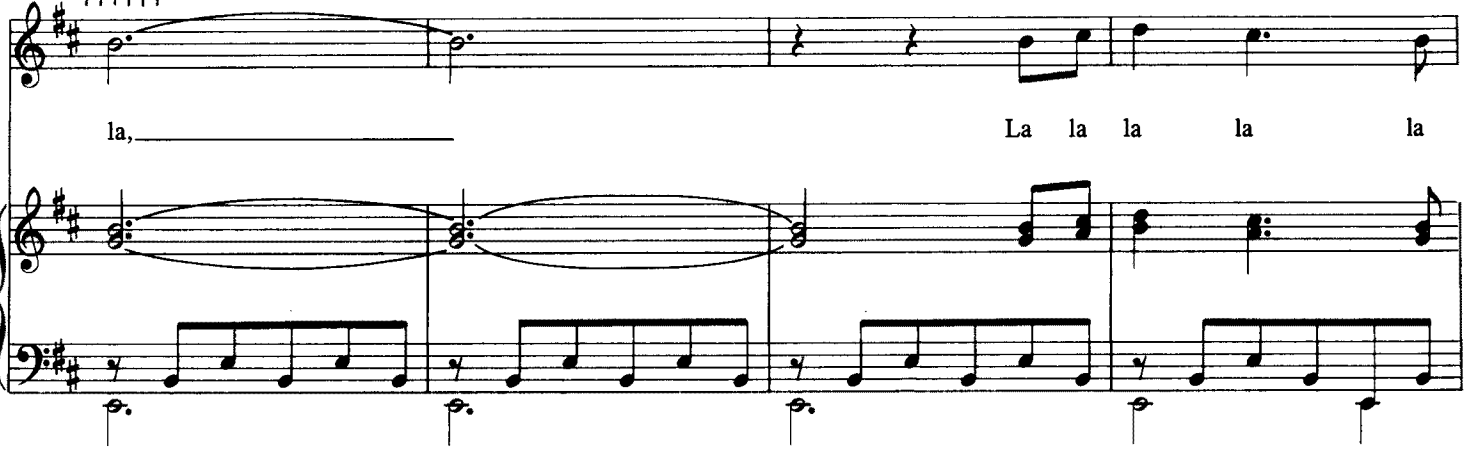
La la la, la la la, la la la la la

Piano accompaniment for the chorus, featuring a rhythmic bass line and block chords in the right hand.

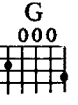
Em
0 000



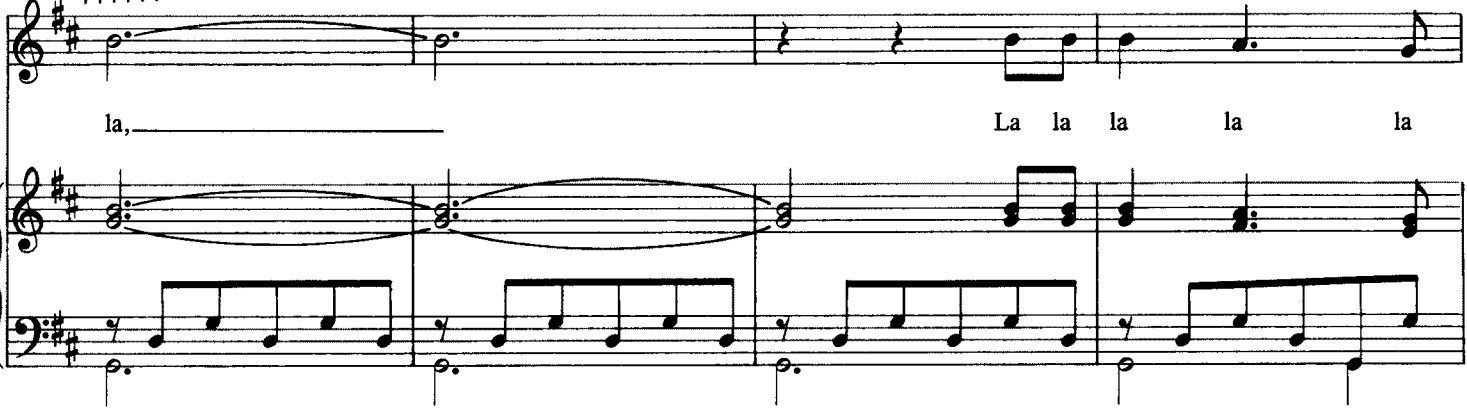
la, _____ La la la la la



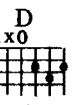
G
000



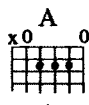
la, _____ La la la la la



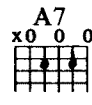
D
xx0



A
x0 0



A7
x0 0 0

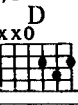


la, _____ La la la la la

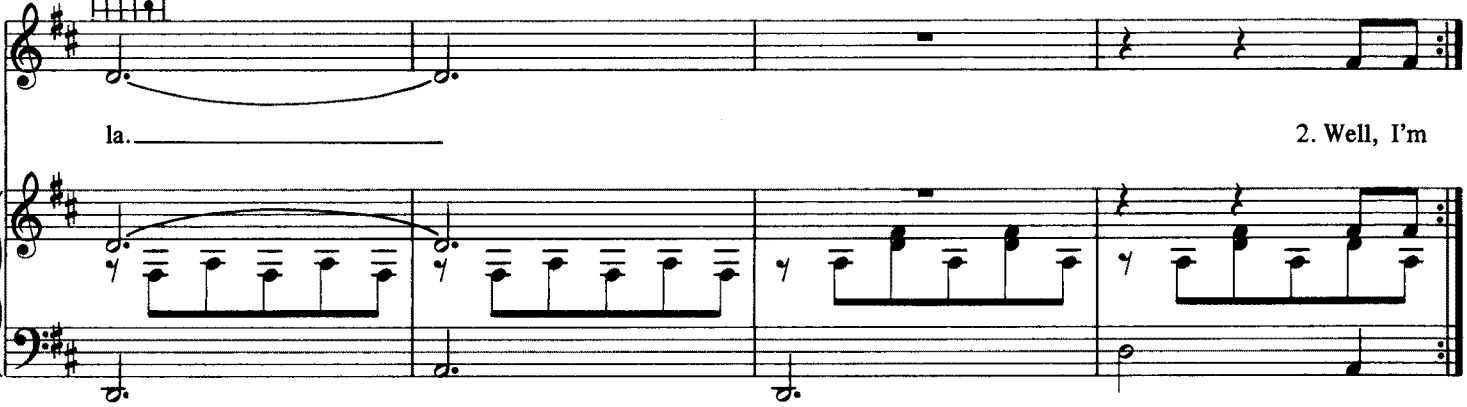


1., 2., 3.

D
xx0



la. _____ 2. Well, I'm



4. D
xx0

la.

dim.

p

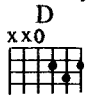
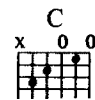
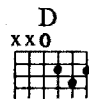
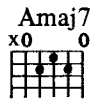
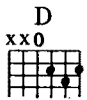
Additional Lyrics

2. Well, I'm glad to hear you talk this way,
You know I've watched you riding ev'ry day.
Something in me yearns to win
Such a cold and lonesome heroine.
"And who are you," she sternly spoke
To the one beneath the smoke.
"Why I'm fire," he replied,
"And I love your solitude, I love your pride."
Chorus
3. "Then fire make your body cold,
I'm gonna give you mine to hold."
Saying this, she climbed inside
To be his one, to be his only bride.
And deep into his fiery heart,
He took the dust of Joan of Arc.
And high above the wedding guests,
He hung the ashes of her wedding dress.
Chorus
4. It was deep into his fiery heart
He took the dust of Joan of Arc.
And then she clearly understood,
If he was fire, oh, then she must be wood.
I saw her wince, I saw her cry,
I saw the glory in her eye.
Myself, I long for love and light,
But must it come so cruel and, oh, so bright!
Chorus

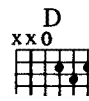
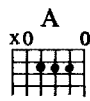
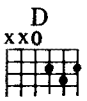
WINTER LADY

WORDS AND MUSIC BY LEONARD COHEN

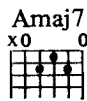
Moderately

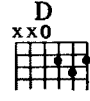
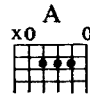
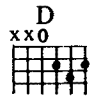
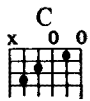
1. Trav - 'ling — la - dy, — stay a - while un -



til — the night is o - ver.



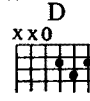
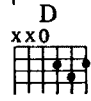
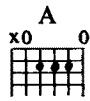
I'm just a sta - tion — on your



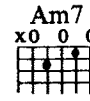
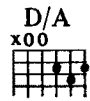
way, I know I am not your lov - er.

1st and 2nd time to next strain

Fine



Well,



I lived with a child of snow

D/A  Am7 

when I _____ was a sol - dier, And I _____

_____ fought ev - 'ry _____ man for her _____ un -

D/A  Am7 

_____ fought ev - 'ry _____ man for her _____ un -

D/A  Am7  1. 2. *D.C. al Fine*

til the nights grew cold - er.



Additional Lyrics

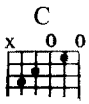
2. She used to wear her hair like you,
 Except when she was sleeping.
 And then she'd weave it on a loom
 Of smoke and gold and breathing.
 And why are you so quiet now,
 Standing there in the doorway?
 You chose your journey long before
 You came upon this highway.

Trav'ling lady, stay awhile
 Until the night is over.
 I'm just a station on your way,
 I know I'm not your lover.

ONE OF US CANNOT BE WRONG

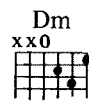
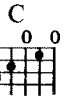
WORDS AND MUSIC BY LEONARD COHEN

Moderately



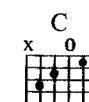
Instrumental introduction in 3/4 time. The piano part features a melody in the right hand and a bass line in the left hand, both starting with a piano (*mp*) dynamic. The guitar part is indicated by a C major chord diagram.

Instrumental fade



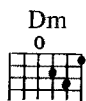
Vocal line and piano accompaniment for the first phrase. The vocal line is in 3/4 time and includes the lyrics: "I lit a thin green candle". The piano accompaniment provides harmonic support.

I lit a thin green candle



Vocal line and piano accompaniment for the second phrase. The vocal line is in 3/4 time and includes the lyrics: "To make you jealous of me. But the". The piano accompaniment provides harmonic support.

To make you jealous of me. But the



Musical staff with notes and rests for the first line of the song.

room just filled up with mos - qui - toes, — They

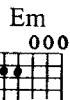
Piano accompaniment for the first line, including treble and bass staves.



Musical staff with notes and rests for the second line of the song.

heard that my bod - y was free. Then I —

Piano accompaniment for the second line, including treble and bass staves.



Musical staff with notes and rests for the third line of the song.

— took the dust of a long sleep - less night, And I



Piano accompaniment for the third line, including treble and bass staves.

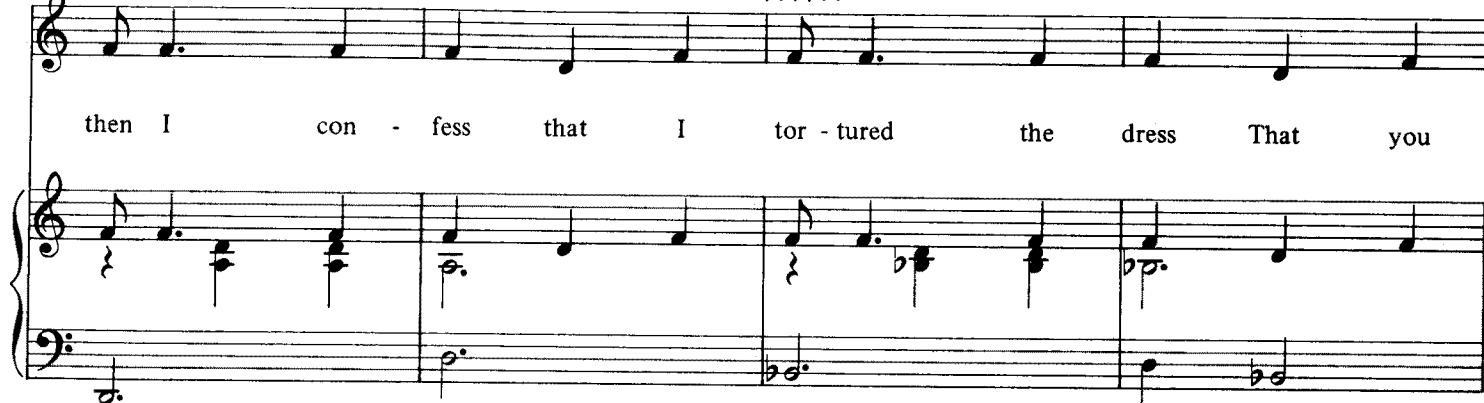


Musical staff with notes and rests for the fourth line of the song.


put it in my lit - tle shoes. And

Piano accompaniment for the fourth line, including treble and bass staves.

Dm  Bb 



then I con - fess that I tor - tured the dress That you

Dm  C  Bb 



wore for the world to look through.


1., 2., 3. 4. *D.S. Instrumental fade*

Additional Lyrics

2. I showed my heart to the doctor,
He said I'd just have to quit.
Then he wrote himself a prescription,
And your name was mentioned in it.
Then he locked himself in a library shelf
With the details of our honeymoon.
And I hear from the nurse
That he's gotten much worse,
And his practice is all in a ruin.
3. I heard of a saint who had loved you,
I studied all night in his school.
He taught that the duty of lovers
Is to tarnish the golden rule.
And just when I was sure
That his teachings were pure,
He drowned himself in the pool.
His body is gone, but back here on the lawn,
His spirit continues to drool.
4. An Eskimo showed me a movie
He'd recently taken of you.
The poor man could hardly stop shivering,
His lips and his fingers were blue.
I suppose that he froze
When the wind took your clothes,
And I guess he just never got warm.
But you stand there so nice in your blizzard of ice,
O, please let me come into the storm.

WHY DON'T YOU TRY

WORDS AND MUSIC BY LEONARD COHEN

Moderately slow (with a slight  feel)

D F#

xx0 



1. Why don't you try to do with-out him? Why don't you

mp (*Instrumental fade*)


G D

000 xx0



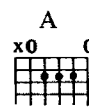
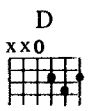
try to live a - lone?_ Do you real - ly need his

F# G

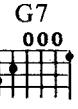
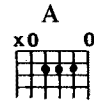
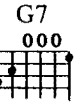
 000



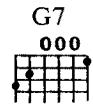
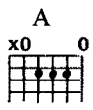
hands for your pas-sion? Do you real - ly need his heart for your



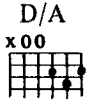
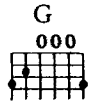
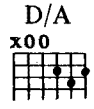
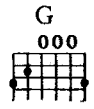
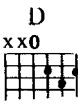
throne? Do you need his la - bor for your



ba - by? Do you need his beast for the bone? Do you



need to hold a leash to be a la - dy? I



know you're gon - na make it, make it on your

C E 1., 2. 3.
 x 0 0 0 0 0 0 0 x 0 0 0 x 0 0 0
 No chord No chord D.S. $\frac{8}{8}$ Instrumental fade
 No chord

own. 2. Why don't you

Additional Lyrics

2. Why don't you try to forget him,
 Just open up your dainty little hand.
 You know this life is filled with many sweet companions,
 Many satisfying one-night stands.

Do you want to be the ditch around the tower?
 Do you want to be the moonlight in his cave?
 Do you want to give your blessing to his power
 As he goes whistling past his daddy, past his daddy's grave?

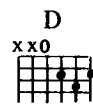
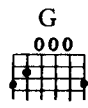
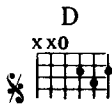
3. I'd like to take you to the ceremony,
 Well, that is if I remember the way.
 You see Jack and Jill, they're gonna join their misery,
 And I'm afraid it's time for everyone to pray.

You can see they've finally taken cover,
 They're willing, yeah, they're willing to obey.
 Their vows are difficult, they're for each other,
 So let nobody put a loophole, a loophole in their way.

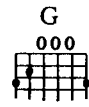
THE TRAITOR

WORDS AND MUSIC BY LEONARD COHEN

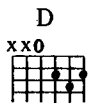
Flowingly, in 6



1. Now the swan, it float-ed on the Eng-lish riv - er.

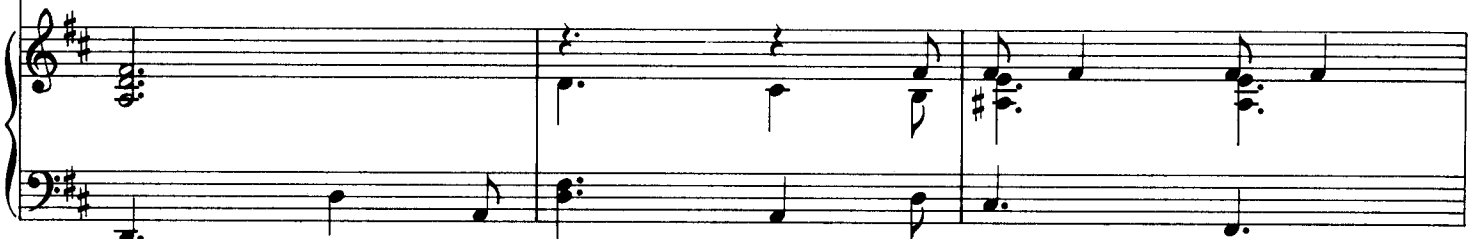


Ah, the rose of high ro - mance, it o - pened



wide.

A sun - tanned wom - an



Bm



G



D



yawned me through the summer, And the

A



G



A7



D



judges watched us from the other side.

D



G



2. I told my mother, "Mother, I must

D



leave you. Preserve my room, but

G 000 D xx0

do not shed a tear. Should

F#7 Bm G 000

ru - mors — of a shab - by end - ing reach you, —

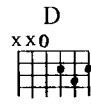
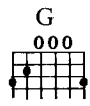
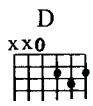
D xx0 A x0 0 G 000 A7 x0 0 0

It was half my fault and half the at - mos -

D xx0

[1., 2. (to next strain)] 3. Fine

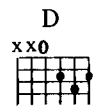
phere.” 3. But the



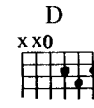
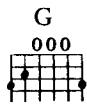
rose I sick - ened with a scar - let fev - er,



And the swan I tempt - ed with a sense of



shame. She said at last I



was her fin - est lov - er, And

E7

0 0 0 0

1. A

x0 0

if she with - ered I would be to blame.

4. The love

7. And

D.S. al Fine

The musical score consists of two systems. The first system shows a vocal line with lyrics and a piano accompaniment. Above the vocal line, there are two guitar chord diagrams: an E7 chord (0 0 0 0) and a first-position A chord (x0 0). The piano part is written in treble and bass clefs. The second system continues the piano accompaniment and includes a double bar line with a repeat sign. Above the second system, there is a second guitar chord diagram for a first-position A chord (x0 0) and the instruction 'D.S. al Fine'. The lyrics '4. The love' and '7. And' are placed below the vocal line.

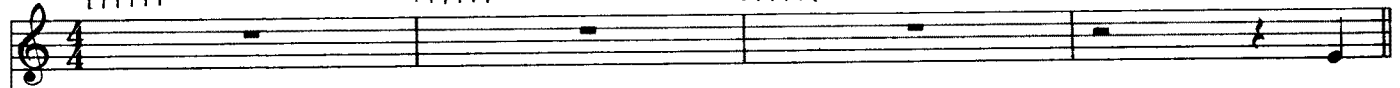
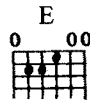
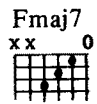
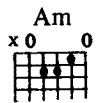
Additional Lyrics

4. The judges said, "You missed it by a fraction,
Rise up and brace your troops for the attack.
The dreamers ride against the men of action,
Oh, see the men of action falling back."
5. But I lingered on her thighs a fatal moment,
I kissed her lips as though I thirsted still.
My falsity, it stung me like a hornet,
The poison sank and it paralysed my will.
6. I could not move to warn the younger soldiers
That they had been deserted from above.
So on battlefields from here to Barcelona,
I'm listed with the enemies of love.
7. And long ago she said, "I must be leaving,
But keep my body here to lie upon.
You can move it up and down and when I'm sleeping,
Run some wire through that rose and wind the swan."
8. So daily I renew my idle duty,
I touch her here and there, I know my place.
I kiss her open mouth and I praise her beauty,
And people call me "Traitor" to my face.

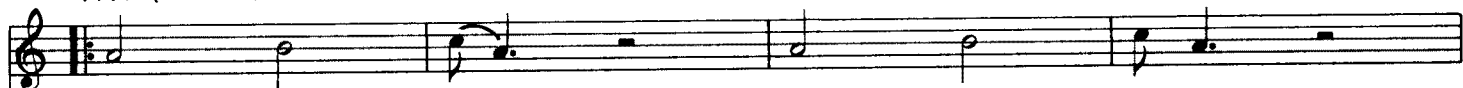
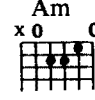
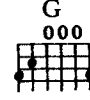
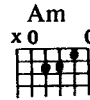
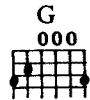
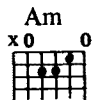
WHO BY FIRE

WORDS AND MUSIC BY LEONARD COHEN

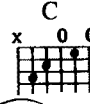
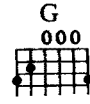
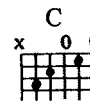
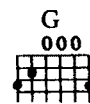
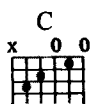
Moderately bright



1. And

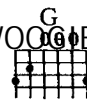
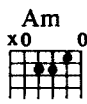
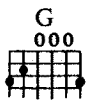
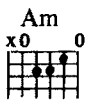


who by fire, — Who by wa - ter?



Who in the sun - shine, Who in the night - time?





Musical staff with treble clef and lyrics: Who by high or - deal, Who by com -

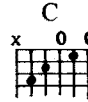
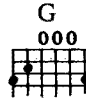
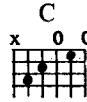
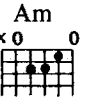
Who

by high or - deal,

Who

by com -

Piano accompaniment for the first system, including treble and bass staves.

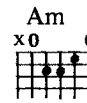
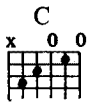
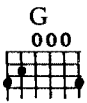


Musical staff with treble clef and lyrics: mon-trial? Who in your mer - ry mer - ry month of May,

mon-trial?

Who in your mer - ry mer - ry month of May,

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and lyrics: Who by ver - y slow de - cay? And who

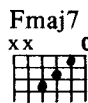
Who by

ver - y

slow de - cay?

And who

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef and lyrics: shall I say — is call -

shall I say —

is call -

Piano accompaniment for the fourth system, including treble and bass staves.

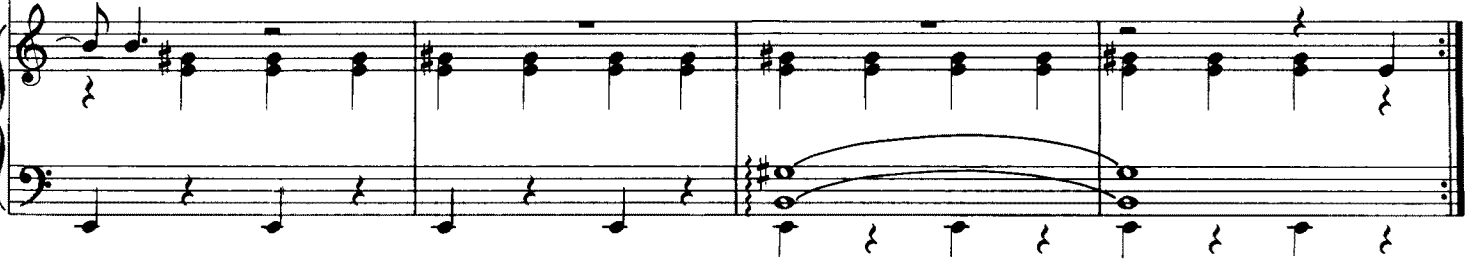
1., 2.

E

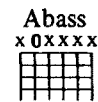
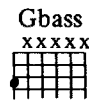
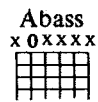
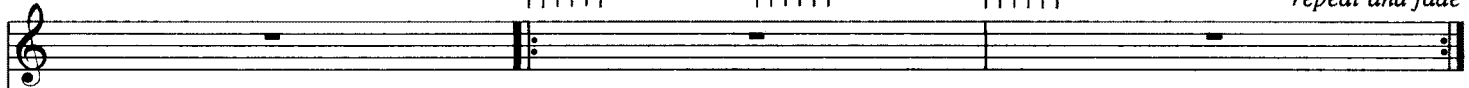


ing?

2. And



3.

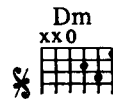
*repeat and fade**Additional Lyrics*

2. And who in her lonely slip,
 Who by barbiturate?
 Who in these realms of love,
 Who by something blunt?
 Who by avalanche,
 Who by powder?
 Who for his greed,
 Who for his hunger?
 And who shall I say is calling?
3. And who by brave ascent,
 Who by accident?
 Who in solitude,
 Who in this mirror?
 Who by his lady's command,
 Who by his own hand?
 Who in mortal chains,
 Who in power?
 And who shall I say is calling?

FIRST WE TAKE MANHATTAN

WORDS AND MUSIC BY LEONARD COHEN

Moderately, with a driving beat



They sen - tenced me to
(I'm) guid - ed by a

mf



twen - ty years of bore - dom for
sig - nal in the heav - ens. I'm



try - ing to change the sys - tem from with - in.
guid - ed by this birth - mark on my skin.



I'm com - ing now, I'm com - ing to re -
 I'm guid - ed by the beau - ty of our



ward weap - ons. } them. } First we take Man -



hat - tan, then we take Ber -



1.

lin. I'm

2.



Musical staff with treble clef and lyrics: I'd real - ly like to live be - side — you,

I'd real - ly like to live be - side — you,

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and lyrics: ba - by. — I love your bod - y and your

ba - by. — I love your bod - y and your

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and lyrics: spir - it and your clothes. But you

spir - it and your clothes. But you

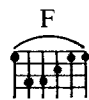
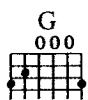
Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef and lyrics: see that line there mov - ing through the sta - tion? —

see that line there mov - ing through the sta - tion? —

Piano accompaniment for the fourth system, including treble and bass staves.



And I told you, and I told you, I



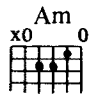
told you I was one of those. Ah, you



loved me as a loser, but now you're worried that I just might win...



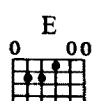
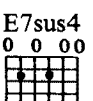
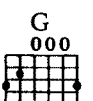
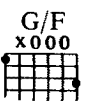
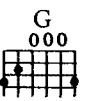
You know the way to stop me, but you



don't have the dis - ci - pline. How man - y nights I



prayed for this: to let my work be - gin.



To Coda

First we take Man - hat - tan, then we take Ber -



D.S. (to 2nd ending) al Coda

lin.

Coda Am
x0 0

G/A
x0

lin.

F/A
x0

E7sus4
0 0 0 0

Ah, re -

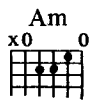
Dm
xx 0

mem - ber me, I used to live for

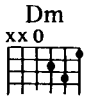
Am
x0 0

Dm
xx 0

mu - sic, And re - mem - ber me,



I brought your gro - ceries in. Well, it's

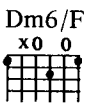


Fa - ther's Day and ev - ery - bod - y's



wound - ed. First we take Man -

(melody)



hat - tan, then we take Ber -

(melody)

Am  

lin.

repeat and fade

A  



Additional Lyrics

From D.S.

I don't like your fashion business, mister.
 I don't like these drugs that keep you thin.
 I don't like what happened to my sister.
 First we take Manhattan, then we take Berlin.

(Bridge):

I'd really like to live beside you, baby.
 I love your body and your spirit and your clothes.
 But you see that line there moving through the station?
 And I told you, and I told you,
 I told you I was one of those,

And I thank you for those items that you sent me:
 The monkey and the plywood violin.
 I practiced every night and now I'm ready.
 First we take Manhattan, then we take Berlin. *(To Coda)*

EVERYBODY KNOWS

WORDS AND MUSIC BY LEONARD COHEN AND SHARON ROBINSON

Moderately, with a steady beat

Dm
xx0
A
0 0 0
Dm
xx0

The introduction consists of three measures. The guitar part has a treble clef and a 4/4 time signature. The first measure has a Dm chord (xx0), the second has an A chord (0 0 0), and the third has a Dm chord (xx0). The piano accompaniment is in 4/4 time, with a mezzo-forte (mf) dynamic. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line in the bass clef.

Verses

1. Ev - ery - bod - y knows that the dice are

optional eighth note pattern continues throughout

load - ed. Ev - ery - bod - y rolls with their fin - gers crossed. Ev - ery - bod - y

Dm
xx 0



Bb



knows_ the war is o - ver. Ev - ery - bod - y knows the good guys lost_

Gm



A



Ev - ery - bod - y knows the fight was fixed: the poor stay

C



Dm



Eb



poor, the rich get rich. That's_ how it goes.

A



Dm



Ev - ery - bod - y knows. 2. Ev - ery - bod - y

Dm



knows that the boat is leak - ing. Ev - ery - bod - y

Bb



Dm



knows the cap - tain lied. Ev - ery - bod - y got this brok - en

Bb



feel - ing like their fa - ther or their dog just died.




Gm



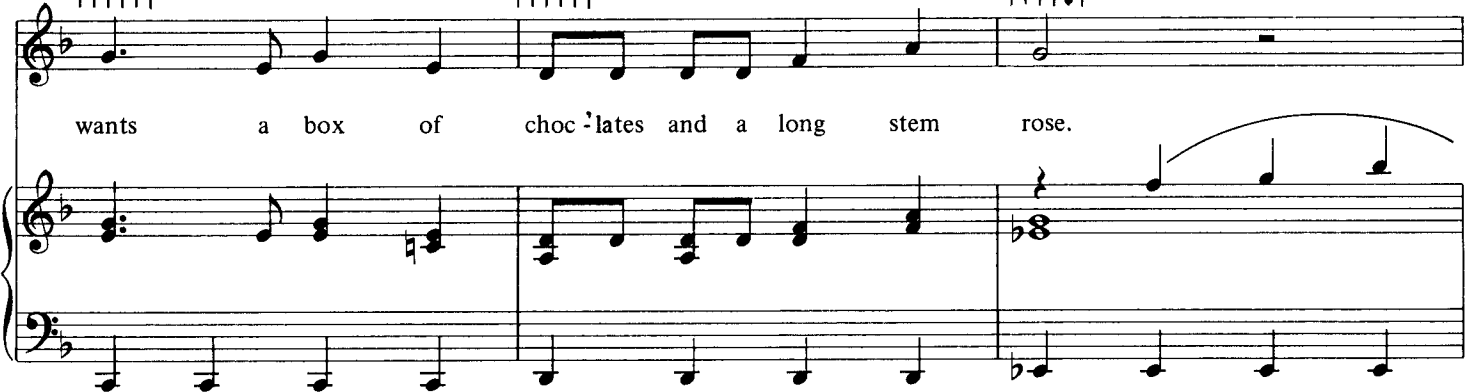
A





— Ev - ery - bod - y talk - ing to their pock - ets. Ev - ery - bod - y

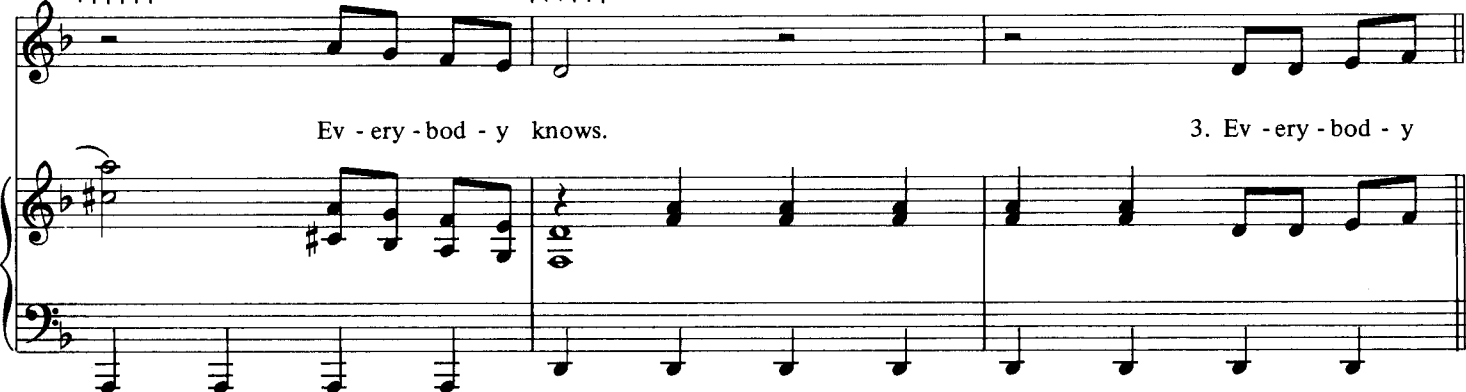
C  Dm  Eb 

wants a box of choc'lates and a long stem rose.



A  Dm 


Ev - ery - bod - y knows. 3. Ev - ery - bod - y



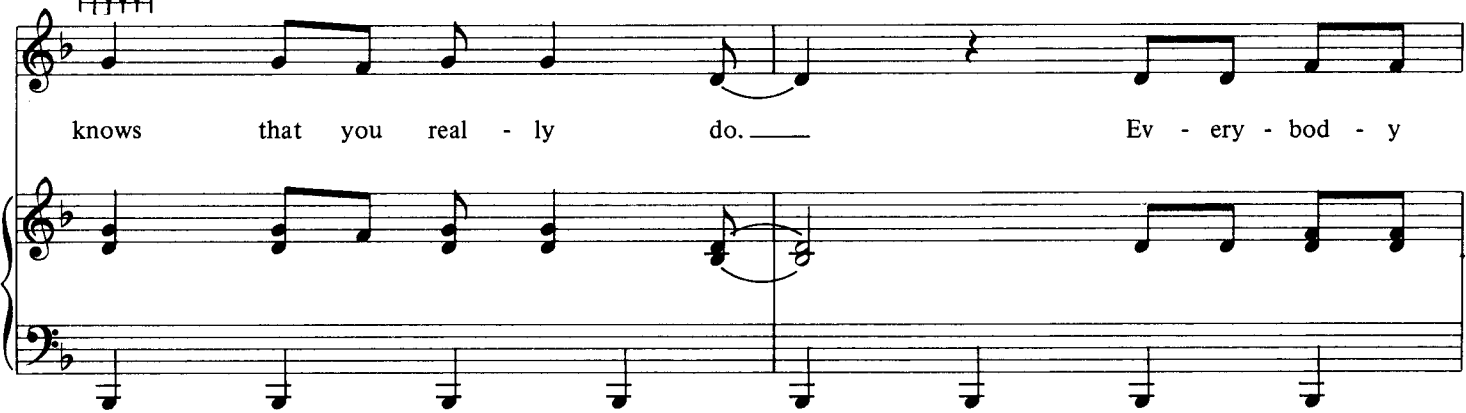
Dm 

knows that you love me, ba - by. Ev - ery - bod - y



Bb 

knows that you real - ly do. — Ev - ery - bod - y

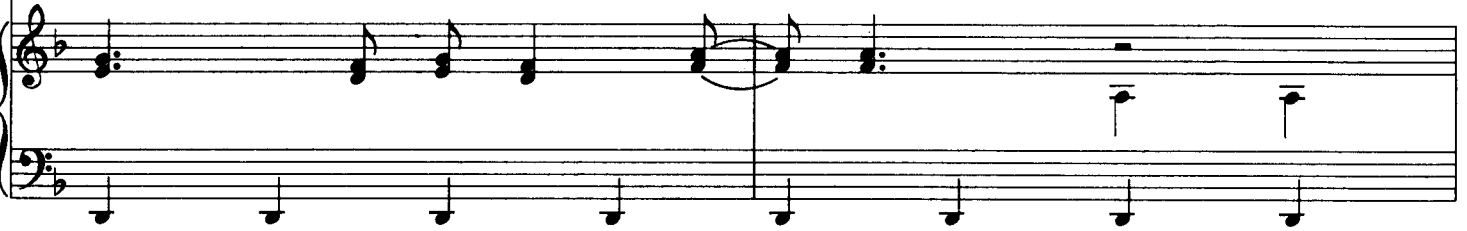


Dm

xx0



knows that you've been faith - ful,



Bb

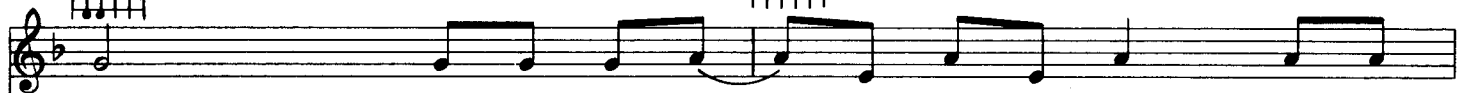


give or take a night or two. Ev - ery - bod - y

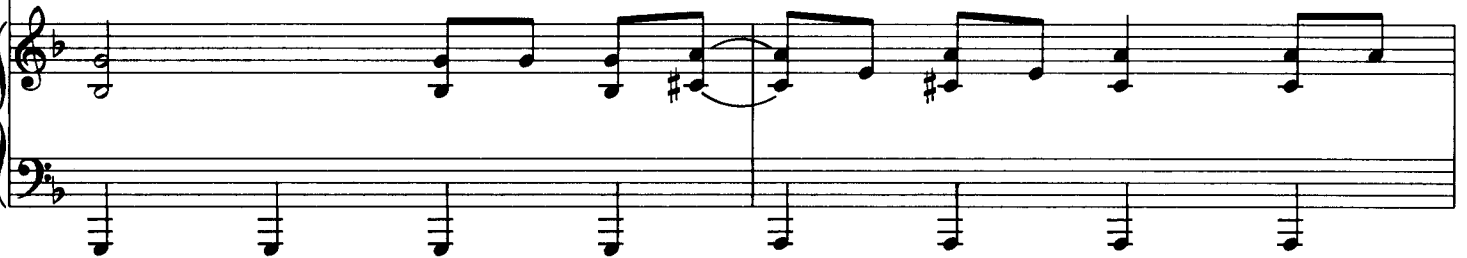


Gm

A 0



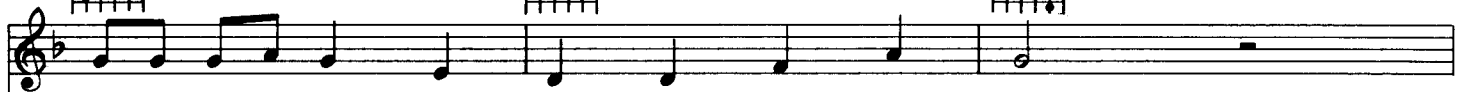
knows you've been dis - creet, — but there were so man - y



C

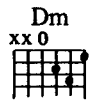
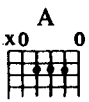
Dm

Eb



peo - ple you just had to meet with - out your clothes.





Chorus:

And ev - ery - bod - y knows.

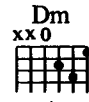
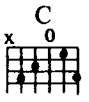
Ev - ery - bod - y



knows.

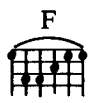
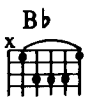
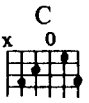
Ev - ery - bod - y

optional pattern continues



knows.

That's how it goes.



Ev - ery - bod - y knows.

Ev - ery - bod - y

knows. Ev - ery - bod - y

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by a quarter note G4, and then a half note G4-A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active right hand with eighth and sixteenth notes.

knows. That's how it goes.

The second system includes guitar chord diagrams for C (x02321) and Dm (xx0232) above the vocal line. The vocal line has a whole rest, followed by a quarter note G4, and then a half note G4-A4. The piano accompaniment continues with a similar rhythmic pattern to the first system.

Ev - ery - bod - y knows.

The third system features guitar chord diagrams for C (x02321), Bb (x21232), and F (x33232) above the vocal line. The vocal line has a whole rest, followed by a quarter note G4, and then a half note G4-A4. The piano accompaniment continues with a similar rhythmic pattern to the first system.

Verse

4. And ev - ery - bod - y Ev - ery - bod - y

The fourth system includes a guitar chord diagram for Dm (xx0232) above the vocal line. The vocal line has a whole rest, followed by a quarter note G4, and then a half note G4-A4. The piano accompaniment continues with a similar rhythmic pattern to the first system.

The musical score consists of two systems. The first system shows a vocal line with lyrics: "knows. Ev-ery - bod-y knows. That's how it". Above the vocal line is a guitar chord diagram for a C major chord (x 0 0 0 3 3). The piano accompaniment features a steady bass line and chords in the right hand. The second system shows a vocal line with lyrics: "goes. Oh, ev - ery - bod-y knows." Above the vocal line are four guitar chord diagrams: Dm (xx0), C (x 0 0 0 3 3), Bb (x 0 0 0 2 3), and F (x 0 0 0 2 3). The piano accompaniment continues with a similar rhythmic pattern.

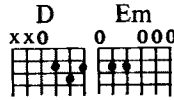
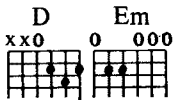
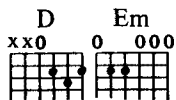
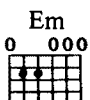
Additional Lyrics

4. And everybody knows that it's now or never.
Everybody knows that it's me or you.
And everybody knows that you live forever
When you've done a line or two.
Everybody knows the deal is rotten:
Old Black Joe's still pickin' cotton
For your ribbons and bows. And everybody knows.
5. Everybody knows that the plague is coming.
Everybody knows that it's moving fast.
Everybody knows that the naked man and woman
Are just a shining artifact of the past.
Everybody knows the scene is dead,
But there's gonna be a meter on your bed
That will disclose what everybody knows.
6. And everybody knows that you're in trouble.
Everybody knows what you've been through,
From the bloody cross on top of Calvary
To the beach of Malibu.
Everybody knows it's coming apart:
Take one last look at this Sacred Heart
Before it blows. And everybody knows.

LOVER LOVER LOVER

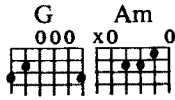
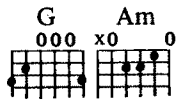
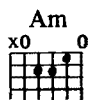
WORDS AND MUSIC BY LEONARD COHEN

Moderately, with a steady beat

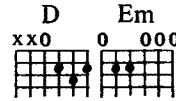
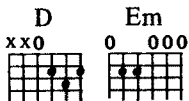
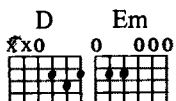
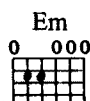


1. I asked my

mf




fa - ther, I said, "Fa - ther, change my




name. — The one I'm

Am
x0 0

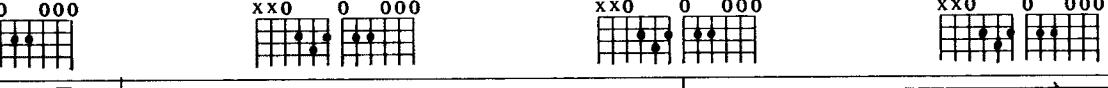


us - ing now is cov - ered up with fear and filth and cow - ard - ice and




Em D Em D Em

0 000 xx0 0 000 xx0 0 000 xx0 0 000



shame." Yes, and



C

x 0 0



lov - er, lov - er, lov - er, lov - er, lov - er, lov - er, lov - er, come



G

000



back to me. Yes, and



C

lov - er, lov - er, lov - er, lov - er, lov - er, lov - er, lov - er, come

G

back to me. — 2. He said, "I Yes, and

1. 4. 5. *D.S. and fade*

Additional Lyrics

2. He said, "I locked you in this body, I meant it as a kind of trial.
You can use it for a weapon or to make some woman smile."
Chorus
3. "Then let me start again," I cried, "Please let me start again.
I want a face that's fair this time. I want a spirit that is calm."
Chorus
4. "I never turned aside," he said, "I never walked away.
It was you who built the temple, it was you who covered up my face."
Chorus
5. And may the spirit of this song, may it rise up pure and free.
May it be a shield for you, a shield against the enemy.
Chorus and fade