

Allelouia

in memoriam Philippe Perez (1965-2014)

Leonard Cohen

$\text{♩} = 60$

Bugle

Trombone

Saxophone Ténor

Souba
(ou saxhorn basse)

saxhorns baryton

Piano

mf

mp

IIĪ — īī iiī — īī

IIĪ IIĪ īī iiī īī iiī

B♭ Dm Gm Dm

Musical score for six instruments: Bu. (Bassoon), Tbn. (Tuba), Sax. T. (Saxophone Tenor), Sba. (Saxophone Baritone), bar. (Baritone), and Pia. (Piano). The score is in 2/4 time and features a key signature of two flats (Bb and Eb). The Bu., Tbn., and Sax. T. parts are mostly rests with a final note in the second measure, marked *mp*. The Sba. part has a melodic line with a slur over the first two notes. The bar. part has a rhythmic accompaniment with chord symbols: $\bar{\text{III}}$, $\bar{\text{III}}$, $\bar{\text{IiI}}$, iiI , $\bar{\text{IiI}}$, $\bar{\text{III}}$, iiI , $\bar{\text{IiI}}$, $\bar{\text{III}}$. The Pia. part has a rhythmic accompaniment with chord symbols: Bb, Dm, Gm, Dm. The score includes dynamic markings (*mp*) and articulation marks (accents) on the final notes of the Bu., Tbn., and Sax. T. parts.

Bu. $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$
III III III III \leq iiI \leq iiI \leq iiI \leq iiI

Tbn. $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$

Sax. T. $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$

Sba. $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$
p
III — iiI iiI — iiI

bar. $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$
III III iiI iiI iiI
III iiI iiI
Bb Dm Gm Dm

Pia. $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$ $\overset{3}{\text{y}}$
p

Musical score for Bu., Tbn., Sax. T., Sba., bar., and Pia. The score is in 4/4 time and features various chord symbols and melodic lines. The Bu. part has a melodic line with red accents and chord symbols: III, III, III, III, $\text{Sii}\bar{\text{I}}$, $\text{III}\text{Sii}\bar{\text{I}}$, $\text{Sii}\bar{\text{I}}$, $\text{Sii}\bar{\text{I}}$, III. The Tbn. part has a bass line with notes and rests. The Sax. T. part has a melodic line with a slur. The Sba. part has a melodic line with a slur and chord symbols: III, —, $\bar{\text{Ii}}\bar{\text{I}}$, $\text{ii}\bar{\text{I}}$, $\text{ii}\bar{\text{I}}$, $\text{ii}\bar{\text{I}}$, III . The bar. part has a bass line with notes and rests and chord symbols: III , III , $\bar{\text{Ii}}\bar{\text{I}}$, $\text{ii}\bar{\text{I}}$, $\bar{\text{Ii}}\bar{\text{I}}$, III . The Pia. part has a bass line with notes and rests and chord symbols: Bb , Dm , Gm , F .

5 6

Bu.

Tbn.

Sax. T.

Sba.

bar.

Pia.

mf

5iī 5iī 5iī 5iī 5iī IIĪ IIĪ īIĪ IIĪ IIĪ 5iī

īIĪ īIĪ IIĪ iīĪ īIĪ IIĪ

IIĪ IIĪ īIĪ īIĪ īIĪ īIĪ IIĪ IIĪ IIĪ IIĪ

E♭ E♭ Dm₆ B♭ D E♭ F

Musical score for measures 7 and 8, featuring Bu., Tbn., Sax. T., Sba., bar., and Pia. parts. The score includes fingerings, dynamics, and chord symbols.

Bu. (Trumpet):
Measure 7: III III III $\text{III} \text{SiI}$ SiI IiI IiI
Measure 8: III III III III III III iII III

Tbn. (Tuba):
Measure 7: *cresc.*
Measure 8: *cresc.*

Sax. T. (Soprano Saxophone):
Measure 7: *cresc.*
Measure 8: *cresc.*

Sba. (Soprano Saxophone):
Measure 7: *mf*
Measure 8: *mf*

bar. (Baritone):
Measure 7: III iII III
Measure 8: iiI iII

Pia. (Piano):
Measure 7: *mp*
Measure 8: *mp*

Chord Symbols:
Measure 7: Bb Edim F
Measure 8: Gm Eb

Bu. 9 10

Tbn. 9 10

Sax. T. 9 10

Sba. 9 10

bar. 9 10

Pia. 9 10

$i\bar{II}$ $i\bar{II}$ $i\bar{II}$ $i\bar{II}$ \bar{III} \bar{III} $i\bar{II}$ $i\bar{II}$ \bar{III} \bar{III} $\leq i\bar{I}$ \bar{III}

\bar{III} $\bar{I}ii$ $ii\bar{I}$ $ii\bar{I}$ — \bar{III}

$i\bar{II}$ $\bar{I}i\bar{I}$ $i\bar{II}$ \bar{III}
 $\bar{I}i\bar{I}$ $\bar{I}ii$ $ii\bar{I}$ $ii\bar{I}$

F D/F# 10 Cm Gm

p

p

Musical score for Bu., Tbn., Sax. T., Sba., bar., and Pia. with rehearsal marks 11 and 12.

Bu. (Trumpet):
11: $\leq ii\bar{I}$ $\leq ii\bar{I}$ $\leq ii\bar{I}$ $\bar{I}\bar{I}$
12: $\leq ii\bar{I}$ $\leq ii\bar{I}$ $\leq ii\bar{I}$ $\bar{I}\bar{I}$

Tbn. (Tuba):
11: $\bar{I}\bar{I}$
12: $\bar{I}\bar{I}$

Sax. T. (Soprano Saxophone):
11: $\bar{I}\bar{I}$
12: $\bar{I}\bar{I}$

Sba. (Soprano Saxophone):
11: $i\bar{I}\bar{I}$ — — $\bar{I}\bar{I}$
12: $ii\bar{I}$ — — $\bar{I}\bar{I}$

bar. (Baritone):
11: $\bar{I}\bar{I}$
 $ii\bar{I}$
 Eb
12: $\bar{I}\bar{I}$
 $\bar{I}\bar{I}$
 Gm

Pia. (Piano):
11: Eb
12: Gm

13 14

Bu. $\leq ii\bar{I}$ $\leq ii\bar{I}$ $\leq ii\bar{I}$ \bar{III} $\leq ii\bar{I}$ $i\bar{II} \leq ii\bar{I} i\bar{II} \geq$ $\bar{III} \bar{II}$

Tbn. 13 14

Sax. T. 13 14

Sba. 13 14 $i\bar{II}$ — — $\bar{I}\bar{I}$ $\bar{II}\bar{I}$ $\bar{II}\bar{I}$

bar. 13 14 $\bar{II}\bar{I}$ $\bar{II}\bar{I}$ $i\bar{II}$
 $ii\bar{I}$ $\bar{II}\bar{I}$ $\bar{I}\bar{I}$

13 14 $E\flat$ $B\flat$ F

Pia. 13 14

1.

2.

Bu. 15 *mp* 16
Chord diagrams: $\overline{\text{III}}$ $\leq \text{ii}\overline{\text{I}}$ $\overline{\text{III}}$ $\leq \text{ii}\overline{\text{I}}$ $\overline{\text{Ii}}$ $\overline{\text{Iii}}$

Tbn. 15 16

Sax. T. 15 16

Sba. 15 16
Chord diagrams: $\overline{\text{III}}$ $\text{ii}\overline{\text{I}}$ $\text{i}\overline{\text{II}}$ $\overline{\text{III}}$ — $\overline{\text{Ii}}$ $\overline{\text{III}}$ $\text{ii}\overline{\text{I}}$ $\text{i}\overline{\text{II}}$ $\overline{\text{III}}$ $\overline{\text{III}}$

bar. 15 16
Chord diagrams: $\overline{\text{III}}$ $\text{i}\overline{\text{II}}$ $\overline{\text{III}}$ $\overline{\text{Ii}}$ $\overline{\text{III}}$ $\text{i}\overline{\text{II}}$ $\overline{\text{III}}$ $\text{ii}\overline{\text{I}}$ $\overline{\text{III}}$

Pia. 15 *mp* 16 *mp*
Chord diagrams: Bb Dm 16Bb Gm Ddim

17

Bu. \sphericalangle ii $\bar{\bar{I}}$ \sphericalangle ii $\bar{\bar{I}}$ \sphericalangle ii $\bar{\bar{I}}$ \sphericalangle ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$

17

Tbn.

17

Sax. T.

17

Sba. ii $\bar{\bar{I}}$ — ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ — ii $\bar{\bar{I}}$

17

bar. ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$
ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$

17 C Em Am Em

17

Pia.

18 Bu. \leq ii $\bar{\bar{I}}$ \leq ii $\bar{\bar{I}}$ \leq ii $\bar{\bar{I}}$ \leq ii $\bar{\bar{I}}$ \leq ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ \leq ii $\bar{\bar{I}}$

18 Tbn.

18 Sax. T.

18 Sba. i $\bar{\bar{I}}$ — ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$

18 bar. i $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$
ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$

18 C Em Am G

18 Pia.

19 20

Bu.
 ĩĩ ĩĩ ĩĩ ĩĩ ĩĩ Śiĩ Śiĩ ĨĨ Śiĩ Śiĩ ĩĩ

Tbn.

Sax. T.

Sba.
 ĨĨ ĨĨ iĨ ĩĩ ĨĨ iĩ

bar.
 iĨ // ĨĨ iĨ iĨ ĩĩ iĨ iĩ
 ĩĩ // iĩ ĩĩ iĩ iĩ

19 20
 F F G Am C E F G Am

Pia.

21 Bu. \leq ii $\bar{\bar{I}}$ \leq ii $\bar{\bar{I}}$ \leq ii $\bar{\bar{I}}$ \leq ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$

21 Tbn. *cresc.*

21 Sax. T. *cresc.*

21 Sba. ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$

21 bar. ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$
ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ $\bar{\bar{I}}$ ii $\bar{\bar{I}}$ ii $\bar{\bar{I}}$

21 C Emin F G G#min

21 Pia.

22 Bu. $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{I}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$

22 Tbn.

22 Sax. T.

22 Sba. $\text{I}\bar{\text{I}}\bar{\text{I}}$ $\text{I}\bar{\text{I}}\bar{\text{I}}$

22 bar. $\text{I}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{i}\bar{\text{I}}\bar{\text{I}}$ // $\text{i}\bar{\text{I}}\bar{\text{I}}$ $\text{I}\bar{\text{I}}\bar{\text{I}}$

22 Am Emin F F

22 Pia.

Detailed description: This is a page of a musical score for a jazz ensemble, page 15. It features six staves: Bu. (Trumpet), Tbn. (Tuba), Sax. T. (Saxophone Tenor), Sba. (Saxophone Baritone), bar. (Baritone Saxophone), and Pia. (Piano). The key signature is two sharps (F# and C#). The Bu. staff has a melodic line with eighth notes and rests, with chord symbols $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{I}\bar{\text{I}}\bar{\text{I}}$, and $\text{i}\bar{\text{I}}\bar{\text{I}}$ written below. The Tbn. staff has a few notes. The Sax. T. and Sba. staves have sparse notes. The bar. staff has chords and rests, with chord symbols $\text{I}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, $\text{i}\bar{\text{I}}\bar{\text{I}}$, and $\text{I}\bar{\text{I}}\bar{\text{I}}$ below. The Pia. staff has a bass line with eighth notes. Measure numbers 22 are indicated at the start of each staff.

Musical score for measures 23 and 24, featuring Bu., Tbn., Sax. T., Sba., bar., and Pia. parts. The score includes chord symbols and dynamics.

Bu. (Measure 23): III III III III IiI IiI IiI III (Measure 24): iII III p IiI III

Tbn. (Measure 23): III (Measure 24): iII III p IiI III

Sax. T. (Measure 23): III (Measure 24): iII III p IiI III

Sba. (Measure 23): iiI iII (Measure 24): IiI IiI p — iiI

bar. (Measure 23): III IiI iII (Measure 24): iiI III iII
 iiI Iii IiI IiI IiI IiI

Pia. (Measure 23): G (Measure 24): D E7/G# C 24 Dm Am

25 26

Bu. *īī īī īī ≤iiī* *īī īī īī ≤iiī*

Tbn. 25 26

Sax. T. 25 26

Sba. *īīī — — iiī īīī — — iiī*

bar. 25 26

īī īīī *īī īīī*

25 F 26 Am

Pia. 25 26

Detailed description: This is a page of a musical score for a band, numbered 17. It features six staves: Bu. (Trumpet), Tbn. (Tuba), Sax. T. (Saxophone Tenor), Sba. (Saxophone Baritone), bar. (Baritone), and Pia. (Piano). The score is divided into two measures, 25 and 26. The Bu. staff has a melodic line with lyrics *īī īī īī ≤iiī* in measure 25 and *īī īī īī ≤iiī* in measure 26. The Tbn. staff has a bass line. The Sax. T. staff has a melodic line. The Sba. staff has a melodic line with lyrics *īīī — — iiī īīī — — iiī*. The bar. staff has a chordal accompaniment with lyrics *īī īīī* in measure 25 and *īī īīī* in measure 26. The Pia. staff has a piano accompaniment with a bass line and a treble line. Chord markings *F* and *Am* are present below the piano staff. The key signature is two sharps (F# and C#).

27 28

Bu. $\bar{i}\bar{i}$ $\bar{i}\bar{i}$ $\bar{i}\bar{i}$ $\bar{s}i\bar{i}$ $\bar{i}\bar{i}$ $\bar{I}\bar{I}$ $\bar{i}\bar{i}$ $\bar{I}\bar{I}$ $i\bar{I}$ $i\bar{i}$

Tbn. 27 28

Sax. T. 27 28

Sba. $\bar{I}\bar{I}$ — — $i\bar{i}$ $i\bar{I}$ $i\bar{i}$

bar. $\bar{i}\bar{i}$ $\bar{I}\bar{I}$ $i\bar{i}$ $i\bar{I}$ $i\bar{i}$

27 28 $\bar{I}\bar{I}$ $i\bar{i}$ $i\bar{I}$

F 28^C G

Pia. 27 28

29 Bu. *ppp*
iII

29 Tbn.

29 Sax. T.

29 Sba. *ppp*
iII

29 bar. *ppp*
iII
iiI
C

29 Pia.

Bugle

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$\text{♩} = 60$

2

mp
SiiI

3 4

III III III III SiiI SiiI SiiI SiiI III III III III SiiI III SiiI SiiI SiiI III

5 6

SiiI SiiI SiiI SiiI SiiI III III iII III III SiiI

7 8

III III III III SiiI SiiI IiI IiI III III III III III III iII III

9 10

iII iII iII iII III III iII iII III SiiI III

11 12

SiiI SiiI SiiI III SiiI SiiI SiiI III

13 14

SiiI SiiI SiiI III SiiI iII SiiI iIi> III IiI

1. 2.

15 16

mp
III SiiI III SiiI IiI IiI

2
17

18



Siī Siī Siī Siī Iī Iī Iī Iī Iī Siī Siī Siī Siī Siī Iī Iī Iī Siī

19

20



Iī Iī Iī Iī Iī Siī Siī Iī Siī Siī Iī

21

22



Siī Siī Siī Siī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī

23

24



Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī *p* Siī Iī

25

26



Iī Iī Iī Siī Iī Iī Iī Iī Iī Siī

27

28



Iī Iī Iī Siī Iī Iī Iī Iī Iī Iī Iī Iī Iī Iī

29



iī

ppp

Trombone

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$\text{♩} = 60$ 2 3 4 5 6

mp

cresc.

1. 2.

cresc.

29

Saxophone Ténor

Allelouia

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$\text{♩} = 60$

2 3 4 5

6 7 *mp* 8 9 10 11

cresc.

12 13 14 15 16 17

1. 2.

18 19 20 21

22 23 24 25 26 *cresc.*

27 28 29

Souba

Allelouia

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$\text{♩} = 60$

1 2 3
mf *p*
 III — IiI iiI — IiI III — IiI iiI — IiI III — IiI iiI — IiI

4 5 6 7 8 9
mf
 III — IiI iiI iiI III iII iII III iiI iII III III Iii

10 11 12 13 14
p
 iiI iiI — III iII — — III iiI — — III iII — — IiI III III

1. 2.
 15 16 17
 III iiI iII III — IiI III iiI iII III III iII — iiI IiI — iiI

18 19 20 21 22
 iII — iiI IiI IiI iiI III III iII IiI III iiI iII III iiI IiI III

23 24 25 26 27
p
 iiI iII IiI IiI — iiI III — — iiI IiI — — iiI III — — iiI

28 29
 iII iiI iII —

Piano

Allelouia

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$\text{♩} = 60$

B \flat Dm Gm Dm₂ B \flat Dm Gm Dm

3 B \flat Dm Gm Dm₄ B \flat Dm Gm F

5 E \flat p E \flat Dm₆ B \flat D E \flat F

7 B \flat Edim F 8 Gm E \flat 9 F D/F \sharp

10 Cm Gm 11 E \flat 12 Gm

13 E \flat 14 B \flat F 15 B \flat Dm

mp

2

16 **2.** B \flat Gm Ddim C Em Am Em

18 C *mp* Em Am G F F G Am

20 C E F G Am²¹ C Emin F G G#min

22 Am Emin F F²³ G D E7/G# C

24 Dm Am F²⁵ Am²⁶

27 F C G C²⁹