

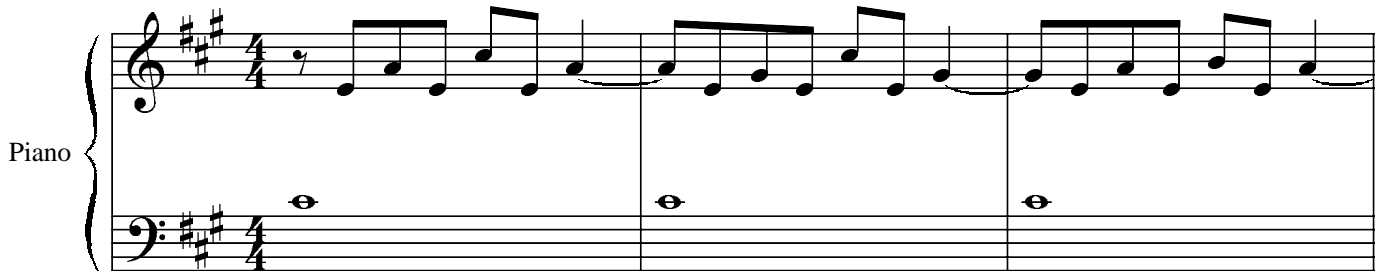
My Immortal

EVANESCENCE

Arr. by Ludy

tempo = 75

Piano

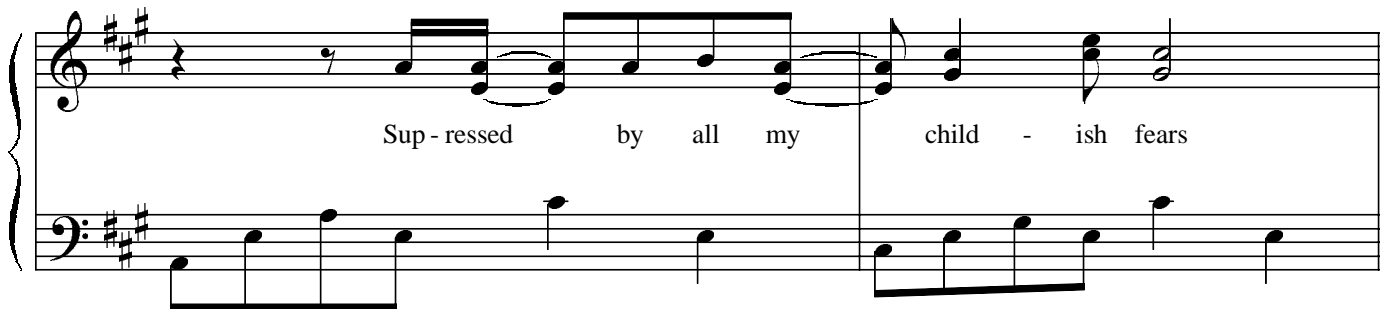


The piano introduction consists of two staves in 4/4 time with a key signature of two sharps (F# and C#). The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand plays a simple bass line with quarter notes.




I'm so tired of be - ing here

The first vocal line is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I'm so tired of be - ing here".



Sup - ressed by all my child - ish fears

The second vocal line is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Sup - ressed by all my child - ish fears".



And if you have to leave I wish that you would just leave

The third vocal line is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "And if you have to leave I wish that you would just leave".

Be - cause your presence still lin - gers here And it won't leave me a - lone

These wounds won't seem to heal This pain is just too real

There's just too much that time can - not e - rase

When you cried I'd wipe a - way all of your tears

When you screamed I'd fight a - way all of your fears

and I've held your hands through all of these years

But you still have all of

me

You used to cap - ti - vate me

by your re - so - na - ting light But now I'm bound by the life

you left be - hind Your face it haunts

my once plea - sant dreams Your voice it chased a - way

all the sa - ni - ty in me tried so hard to tell my - self

that you're gone But though you're still

with me I've been a - lone all - a - long

Musical notation for the first system, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature.

When you cried I'd wipe

a - way all of your tears When you screamed I'd fight

a - way all of your fears And I've held your hands

through all of these years But you still

have all of me

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff begins with a half note chord (F#4, C#5) tied to the next measure, followed by a quarter note chord (F#4, C#5) and a quarter note chord (F#4, C#5). The bass staff plays a steady eighth-note accompaniment: F#2, C#3, F#3, C#4, F#4, C#5, F#5, C#6. The lyrics 'have all of me' are positioned below the treble staff.

The second system continues the piano accompaniment. The treble staff plays a sequence of eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bass staff continues with the same eighth-note accompaniment as the first system.

The third system continues the piano accompaniment. The treble staff plays a sequence of eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bass staff continues with the same eighth-note accompaniment as the first system.

The fourth system concludes the piano accompaniment. The treble staff plays a sequence of eighth notes: F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5, F#4, C#5. The bass staff continues with the same eighth-note accompaniment as the first system. The system ends with a double bar line.