

My Immortal

Arranged by Yi Su

• = 70

Voice

Piano

mp

5

I'm so tired of be - ing here, sup - pressed by all my

5

Pno.

8

child - ish fea - rs. And if you have to leave,

8

Pno.

10

I wish that you would just leave, 'cause your pres - cence still ling - ers here,

Pno.

12

and it won't leave me alo-ne. These wounds won't seem to he -

Pno.

mf

14

al. This pain is just too real. There's just too much that

Pno.

3

16

time can - not e - rase. When you cried I'd

Pno.

f

18

wipe a - way all of your t - ears. When you'd scream I'd

Pno.

20

fight a - way all of your f - ears. And I held your

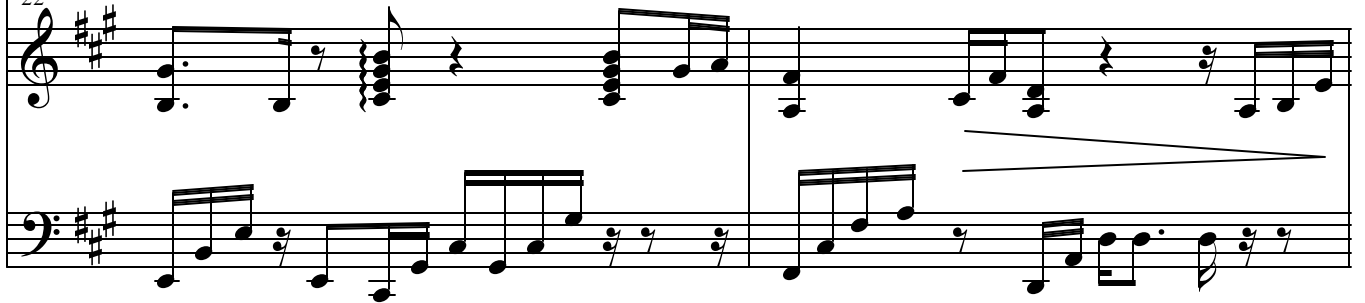
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22



hand through all of these y - ears. But you sti - ll

22



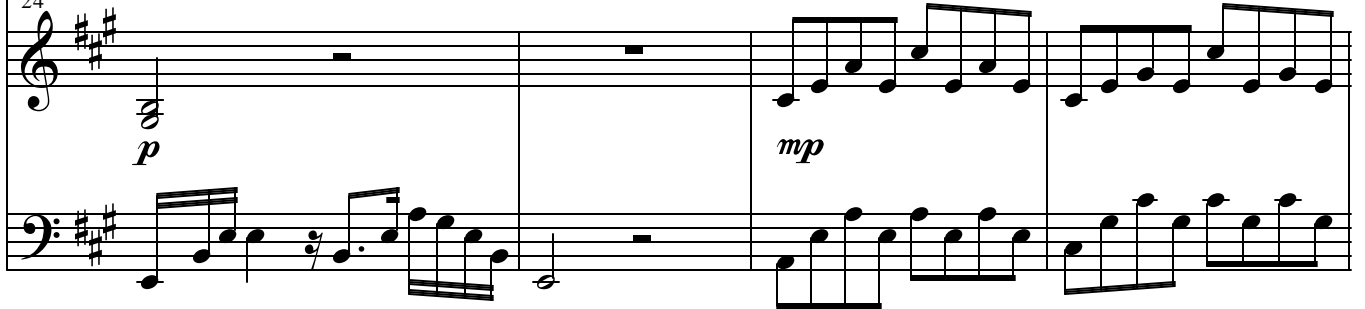
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24



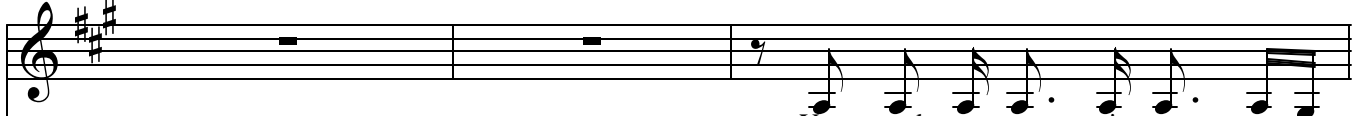
h - ave all of me.

24



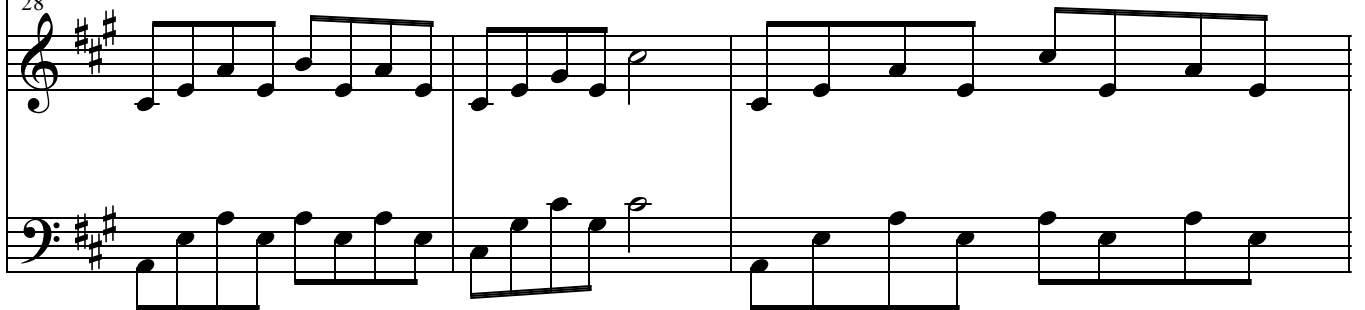
Pno.

28



You used to cap - ti - vate me

28



Pno.

31

by your re - so - na - ting light. Now I'm bound by the li -

Pno.

33

fe you left be - hi - nd. Your face it haunts,

Pno.

35

my on - ce plea - sant dreams. Your voice it chased a - way

Pno.

37

Vocal line for measures 37-38. The melody consists of eighth and quarter notes in a major key with three sharps (F#, C#, G#).

all the sa - ni - ty in me. These wounds won't seem to heal

37

Piano accompaniment for measures 37-38. The right hand features a melodic line with eighth notes and a half note. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the right hand.

Pno.

39

Vocal line for measures 39-40. The melody continues with eighth and quarter notes.

This pain is just too real. There's just too much that

39

Piano accompaniment for measures 39-40. The right hand has a melodic line with eighth notes and a half note. The left hand continues with eighth-note accompaniment.

Pno.

41

Vocal line for measures 41-42. The melody features a half note and quarter notes.

time can - not e - rase When you cried I'd

41

Piano accompaniment for measures 41-42. The right hand has a melodic line with a half note and quarter notes. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present in the right hand.

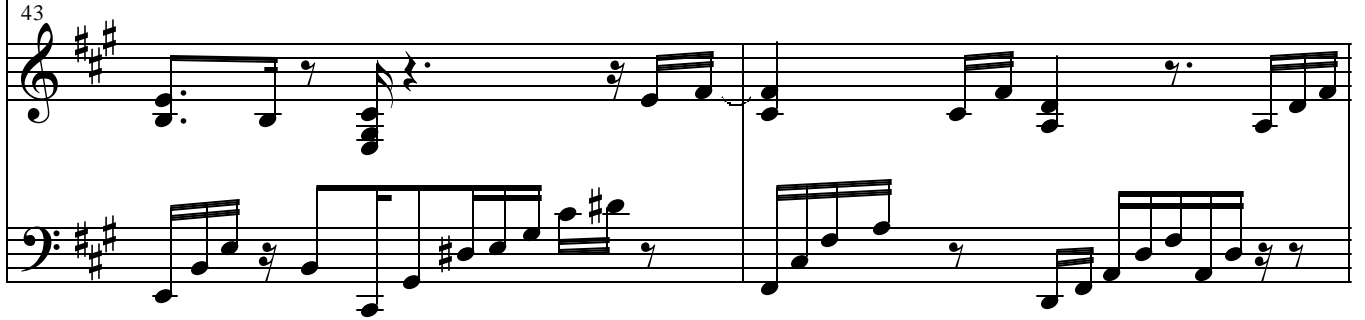
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43



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

Pno.

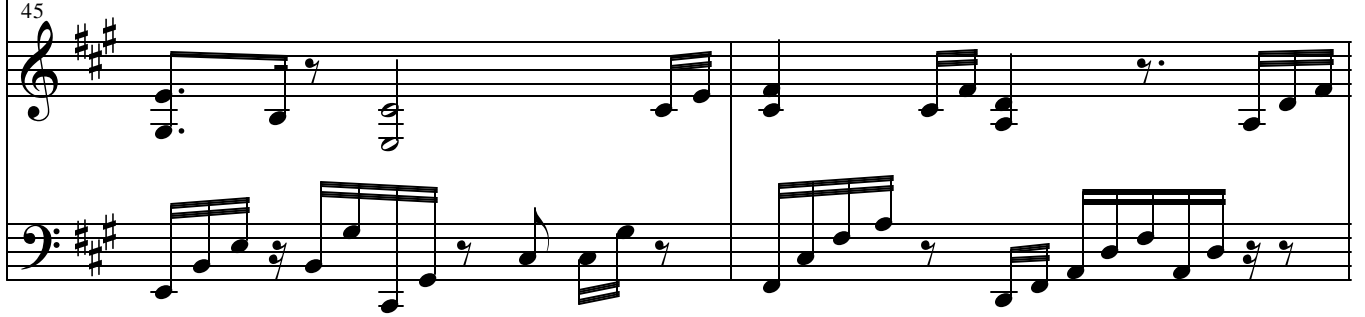


45



fight a - way all of your f - ears. And I held your - -

Pno.

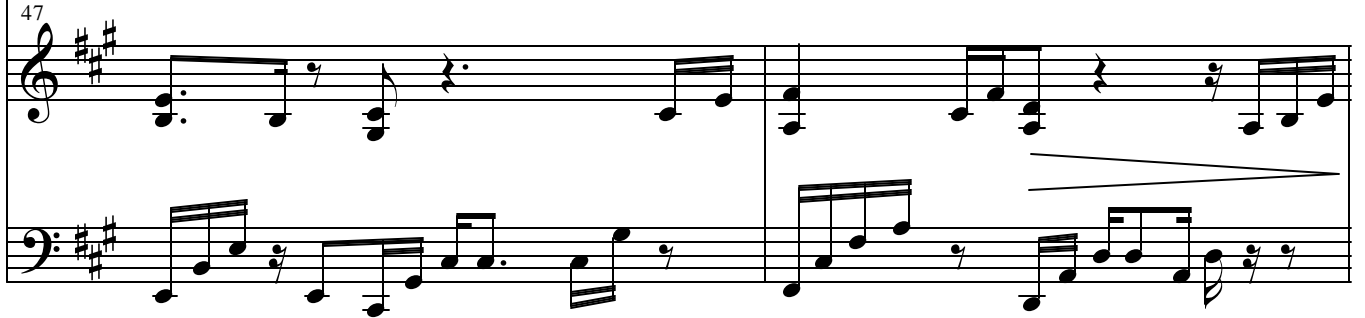


47



hand through all of these years. - - And you st - ill

Pno.



49

h - ave all of me.

49

Pno.

mp

52

I've tried so hard to tell my -

52

Pno.

f

54

self that you're g - one. But -

54

Pno.

56

Musical notation for the vocal line, measures 56-57. The melody starts with a quarter note, followed by eighth notes, and ends with a quarter note and a half note.

though you're still w - ith m - e.

Pno.

Piano accompaniment for measures 56-57. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

58

Musical notation for the vocal line, measures 58-59. The melody consists of quarter notes and half notes.

I've been a - lone all a -

Pno.

Piano accompaniment for measures 58-59. The right hand has a more active melodic line with some grace notes, while the left hand continues with eighth-note accompaniment.

60

Musical notation for the vocal line, measure 60. It shows a long note with a fermata.

long.

Pno.

Piano accompaniment for measure 60. The right hand has a chordal accompaniment with a forte (*f*) dynamic marking. The left hand continues with eighth-note accompaniment.

62

Pno.

64

When you cried I'd wipe a - way all of your t -

64

mf

Pno.

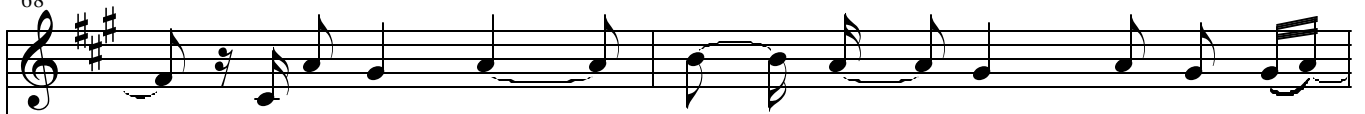
66

ears. When you'd scream I'd fight a - way all of your f -

66

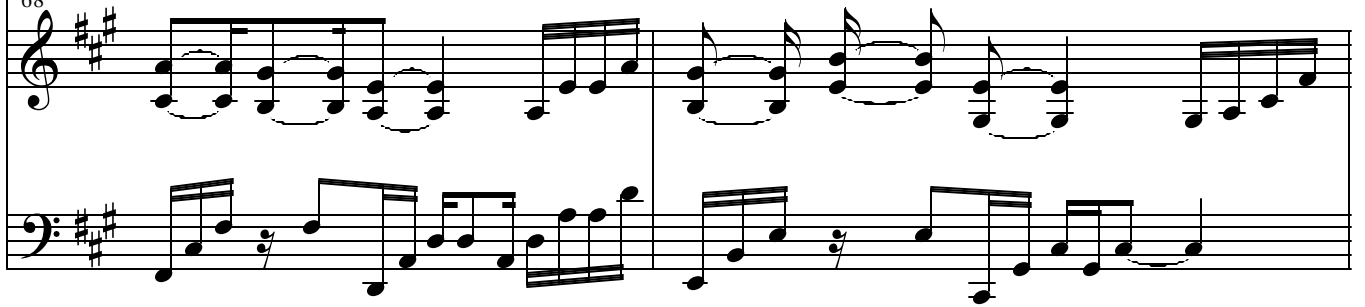
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68



ears. And I held yo - ur hand through all of these y -

68



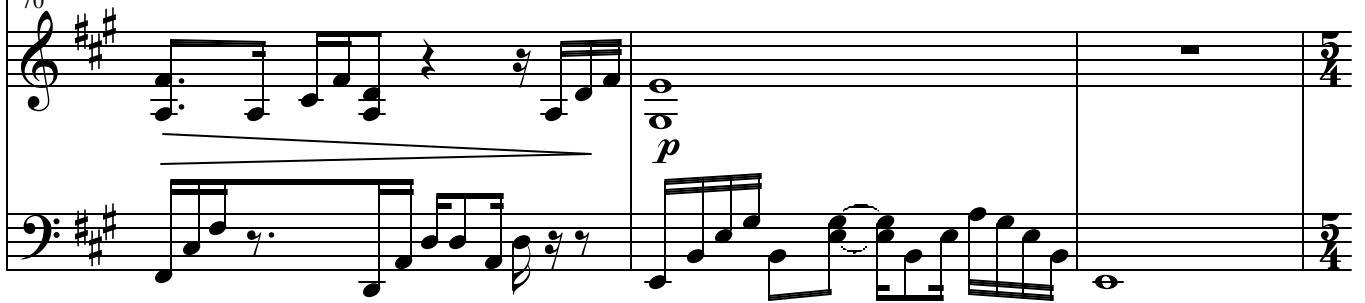
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70



ears. But you st - ill h - ave all of

70



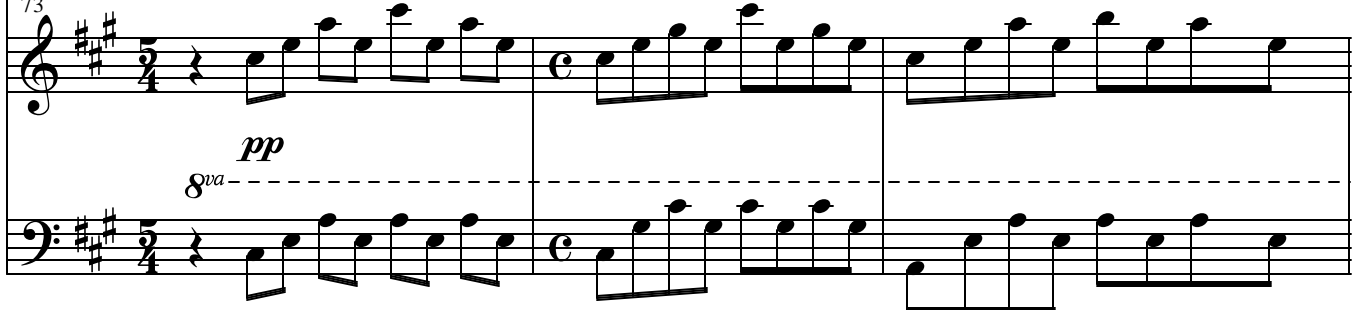
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73



me - - - - ah me - - - -

73



Pno.

76

Vocal staff in treble clef with a key signature of three sharps (F#, C#, G#). Measure 76 contains a half note G5. Measure 77 contains a dotted quarter note G5, a quarter note A5, and a quarter note B5. Measure 78 contains a half note G5. A slur covers the notes in measures 77 and 78.

ah me - - - ah

76

Piano accompaniment for measures 76-78. The right hand (RH) plays a sequence of eighth notes: G5, A5, B5, G5, A5, B5, G5, A5, B5, G5, A5, B5, G5, A5, B5, G5, A5, B5. The left hand (LH) plays a sequence of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. A dashed line labeled (8va) is above the LH staff. A hairpin crescendo is shown above the RH staff.

Pno.

80

Vocal staff in treble clef with a key signature of three sharps. Measure 80 contains a half note G5. Measure 81 contains a half note G5. The staff ends with a double bar line.

80

Piano accompaniment for measures 80-81. The right hand (RH) plays a sequence of eighth notes: G5, A5, B5, G5, A5, B5, G5, A5, B5. The left hand (LH) plays a sequence of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4. A dashed line labeled (8va) is above the LH staff. A hairpin crescendo is shown above the RH staff. The word *rit.* is written above the RH staff in measure 80. The word *ppp* is written below the RH staff in measure 81. The staff ends with a double bar line.

Pno.