

# All That I'm Living For

(Piano/vocal cover)

Evanesence

Arr. by Kashala Jacobsen

♩ = 128

Intro:

Voice

All \_\_\_ that I'm liv - ing for, \_\_\_ all

Piano

4

— that I'm dy - ing for, \_\_\_ all \_\_\_ that I can't ig - nore,

Pno.

7

— a - lone \_\_\_ at night. \_\_\_

Pno.

# All That I'm Living For

2

9

Piano introduction for measures 9-12. The right hand has whole rests. The left hand plays a steady eighth-note accompaniment.

13 Verse 1:

I can feel — the night — be-gin - ning. Sep - ar - ate — me from

Piano accompaniment for measures 13-15. The right hand has rests, and the left hand plays a simple accompaniment.

16

— the liv - ing. — Un - der stand - ing me, —

Piano accompaniment for measures 16-18. The right hand has rests, and the left hand plays a simple accompaniment.

19

— af - ter all \_\_\_ I've seen. \_\_\_ Piec - ing ev' - ry thought

Pno.

Detailed description: This system contains measures 19 through 21. The vocal line (treble clef) starts with a whole rest in measure 19, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 20. In measure 21, it continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment (Pno.) consists of two staves. The right hand (treble clef) has whole rests in measures 19 and 20, and a half note G4 in measure 21. The left hand (bass clef) plays a rhythmic pattern of eighth notes: G3-A3-B3-C4 in measure 19, G3-A3-B3-C4 in measure 20, and G3-A3-B3-C4 in measure 21.

22

— to geth - er, find the words \_\_\_ to make \_\_\_ me bet - ter. \_\_\_

Pno.

Detailed description: This system contains measures 22 through 24. The vocal line (treble clef) starts with a whole rest in measure 22, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 23. In measure 24, it continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment (Pno.) consists of two staves. The right hand (treble clef) has whole rests in measures 22 and 23, and a half note G4 in measure 24. The left hand (bass clef) plays a rhythmic pattern of eighth notes: G3-A3-B3-C4 in measure 22, G3-A3-B3-C4 in measure 23, and G3-A3-B3-C4 in measure 24.

25

— If I on - ly knew \_\_\_ how to pull

Pno.

Detailed description: This system contains measures 25 through 27. The vocal line (treble clef) starts with a whole rest in measure 25, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 26. In measure 27, it continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment (Pno.) consists of two staves. The right hand (treble clef) has whole rests in measures 25 and 26, and a half note G4 in measure 27. The left hand (bass clef) plays a rhythmic pattern of eighth notes: G3-A3-B3-C4 in measure 25, G3-A3-B3-C4 in measure 26, and G3-A3-B3-C4 in measure 27.

# All That I'm Living For

4

28

Chorus:

— my - self — a - part. — All — that I'm liv - ing for,

Pno.

31

— all — that I'm dy - ing for, — all

Pno.

34

— that I can't ig - nore, — a - lone — at night. —

Pno.

37

All \_\_\_ that I'm want - ed for, \_\_\_ al -

Piano accompaniment for measures 37-39, featuring a steady eighth-note bass line and chords in the right hand.

40

- though I want - ed more, \_\_\_ lock \_\_\_ the last o - pen door,

Piano accompaniment for measures 40-42, continuing the eighth-note bass line and chordal accompaniment.

2nd time to Bridge  
3rd time to End

43

— my ghosts are gain - ing on me. —

Piano accompaniment for measures 43-45, concluding with a final chord in the right hand and a descending eighth-note line in the left hand.

All That I'm Living For

6

46

Pno.

48

Verse 2:

I be - lieve \_\_\_ that dreams

Pno.

50

\_\_\_ are sa - cred, take my dark - est fears \_\_\_ and play \_\_\_ them \_\_\_

Pno.

All That I'm Living For

53

— like a lull - a - by, \_\_\_\_\_ like a reas - on why. \_\_\_\_\_

Pno.

57

Like a play \_\_\_\_\_ of my \_\_\_\_\_ ob-sess - ions, make me un - der - stand

Pno.

60

\_\_\_\_\_ the les - son, \_\_\_\_\_ so I'll find \_\_\_\_\_ my - self, \_\_\_\_\_

Pno.

All That I'm Living For

8

To Chorus

63

so I won't be lost a - gain.

Pno.

65

Bridge:

ing on me. Guess I thought I'd have to change

Pno.

68

the world to

Pno.



71

make you see me. To

Pno.

75

be the one

Pno.

78

I could have run for-ev - er.

Pno.

All That I'm Living For

10

82

But how far would I \_\_\_\_\_ have come,

Pno.

85

\_\_\_\_\_ with - out mourn - ing \_\_\_\_\_ your love?

To Chorus

Pno.

88

\_\_\_\_\_ ing on me. \_\_\_\_\_ Should it hurt \_\_\_\_\_ to love you?

Pno.

91

Should I feel \_\_\_ like I do? \_\_\_ Should I lock

Pno.

94

\_\_\_ the last o - pen door? \_\_\_ My ghosts \_\_\_ are gain - ing on \_\_\_ me.

Pno.

97

Pno.