

Lost In Paradise

(Piano/vocal cover)

Evanescence

Arr. by Kashala Jacobsen

♩ = 108

Intro:

Voice

Piano

The Intro section consists of seven measures. The voice part has rests in all measures. The piano accompaniment features a series of chords: a D minor triad (D, F, A) in the first measure, a D minor triad with a flat seventh (D, F, A, Bb) in the second, a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in the third, a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in the fourth, a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in the fifth, a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in the sixth, and a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in the seventh.

8

Verse 1:

Voice

I've been___ be - liev - ing___ in some - thing___ so

Pno.

The Verse 1 section covers measures 8 through 11. The voice part begins in measure 8 with the lyrics "I've been___ be - liev - ing___ in some - thing___ so". The piano accompaniment consists of chords: a D minor triad (D, F, A) in measure 8, a D minor triad with a flat seventh (D, F, A, Bb) in measure 9, a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in measure 10, and a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in measure 11.

12

Voice

dis - tant as if I___ was hu - man._____ And

Pno.

The Verse 1 section continues with measures 12 through 15. The voice part begins in measure 12 with the lyrics "dis - tant as if I___ was hu - man._____ And". The piano accompaniment consists of chords: a D minor triad (D, F, A) in measure 12, a D minor triad with a flat seventh (D, F, A, Bb) in measure 13, a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in measure 14, a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in measure 15, and a D minor triad with a flat seventh and a second (D, F, A, Bb, C) in measure 16.

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2

17

I've been___ de - ny - ing___ this feel - ing___ of hope - less - ness

Pno.

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) starts at measure 17 with a melody of quarter and eighth notes. The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand.

21

— in me,___ in me. ___

Pno.

Detailed description: This system contains measures 21 through 24. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its accompaniment role with consistent bass and chordal support.

25

Pno.

Detailed description: This system contains measures 25 through 28. The vocal line is absent, and the piano accompaniment (grand staff) features a more active and rhythmic part, with a busy bass line and a melodic line in the right hand.

29

All the prom - is - es I made,

Pno.

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords in the bass line.

32

just to let you down, you be - lieved in me, but I'm

Pno.

Detailed description: This system contains the next two measures of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment continues with the same eighth-note pattern.

35

Chorus:

bro - ken. I have noth - ing left

Pno.

Detailed description: This system contains the final two measures of music. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The piano accompaniment continues with the eighth-note pattern, ending with a final chord in the right hand.

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4

39

— and all I feel is this cruel —

Pno.

43

— want - ing. We've been fall -

Pno.

46

- ing for all this time and now,

Pno.

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49

I'm lost in par - a - dise.

Pno.

52

Pno.

56

Pno.

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6

59 Verse 2:

As much _____ as I'd like _____ the past _____

Pno.

62 not to ex - ist, it still does.

Pno.

66 And as much _____ as I'd like _____ to

Pno.

69

feel like _____ I be long _____ here, I'm just as _____

Pno.

Detailed description: This system contains measures 69, 70, and 71. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "feel like _____ I be long _____ here, I'm just as _____". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes.

72

scared as _____ you.

Pno.

Detailed description: This system contains measures 72, 73, and 74. The vocal line continues with the lyrics: "scared as _____ you.". The piano accompaniment continues with similar rhythmic patterns in both hands.

75 Chorus:

I have _____ noth-ing left _____ and all _____

Pno.

Detailed description: This system contains measures 75, 76, and 77, which are the beginning of the chorus. The vocal line starts with the lyrics: "I have _____ noth-ing left _____ and all _____". The piano accompaniment features a more complex harmonic structure with chords and moving lines in both hands.

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8

79

I feel ___ is this cruel ___ want - ing.

Pno.

83

We've been fall - - - ing for all ___ this time

Pno.

86

and now, ___ I'm lost ___ in par ___ a dise. ___

Pno.

89

Pno.

Detailed description: This system shows the piano accompaniment for measures 89 and 90. The right hand has a single chord in measure 89 and a whole rest in measure 90. The left hand plays a steady eighth-note accompaniment in both measures.

91 Bridge:

Oh. _____ Run a-way. _____ Run

Pno.

Detailed description: This system covers measures 91 to 94. The vocal line begins with 'Oh.' in measure 91, followed by 'Run' in measure 92, 'a-way.' in measure 93, and 'Run' in measure 94. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

95

_____ a-way. _____ One day we

Pno.

Detailed description: This system covers measures 95 to 98. The vocal line continues with 'a-way.' in measure 95, followed by 'One day we' in measures 96, 97, and 98. The piano accompaniment continues with the established eighth-note accompaniment and chordal support.

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10

98

won't feel this pain _____ an - y - more. _____ Take it all

Pno.

101

_____ a - way. _____ Shad - ows _____ of _____ you, _____

Pno.

104

_____ 'cause they _____ won't _____ let me _____ go.

Pno.

107 Chorus: So I have noth-ing left

Piano accompaniment (Pno.) for measures 107-110. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line.

111 and all I feel

Piano accompaniment (Pno.) for measures 111-113. The accompaniment continues with the same rhythmic and harmonic patterns as the previous system.

114 is this cruel want - ing. We've been fall -

Piano accompaniment (Pno.) for measures 114-117. The accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

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12

118

- - ing for all this time and now

Pno.

121

I'm lost in par - a - dise. A - lone

Pno.

rit.

125

and lost in par - - - a - dise.

Pno.