

Breathe No More

(Organ Arrangement)

Evanescence

Arr. by Kashala Jacobsen

Intro:

$\text{♩} = 104$

Organ

The Intro section consists of three staves. The top two staves are a grand staff (treble and bass clefs) in D major and 4/4 time. The melody in the treble clef starts with a quarter rest, followed by a quarter note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The bass clef accompaniment starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The third staff is a single bass clef line with a similar accompaniment pattern.

5 Verse 1:

Org.

Verse 1 consists of three staves. The top staff is a vocal line in D major and 4/4 time, starting at measure 5. The lyrics are: "I've been look - ing in the mir - ror for ___ so long, ___". The melody begins with a quarter rest, followed by a quarter note D5, and then eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The middle two staves are a grand staff (treble and bass clefs) with the same accompaniment as the Intro section. The bottom staff is a single bass clef line with the same accompaniment.

Breathe No More

2

9

that I've come _____ to be - lieve my soul's _____ on the oth - er side. _

Detailed description: This block contains the first vocal line of the score, measures 9 through 11. The melody is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "that I've come _____ to be - lieve my soul's _____ on the oth - er side. _". The notes are mostly quarter and eighth notes, with some slurs and ties.

Org.

9

Detailed description: This block contains the organ accompaniment for measures 9 through 11. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff has a melody of quarter and eighth notes. The middle bass staff has a simple harmonic accompaniment of quarter notes. The lower bass staff has a bass line of quarter notes.

12

— All _____ the lit - tle piec - es fall - - ing shat

Detailed description: This block contains the second vocal line of the score, measures 12 through 14. The melody is written in a treble clef with a key signature of two sharps. The lyrics are: "— All _____ the lit - tle piec - es fall - - ing shat". The notes include quarter, eighth, and sixteenth notes, with some slurs and ties.

Org.

12

Detailed description: This block contains the organ accompaniment for measures 12 through 14. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff has a melody of quarter and eighth notes. The middle bass staff has a more active accompaniment with eighth and sixteenth notes. The lower bass staff has a bass line of quarter notes.

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16

ter. Shards _____ of me, _____ too _____ sharp to

Detailed description: This block shows the vocal line for measures 16, 17, and 18. The music is in a treble clef with a key signature of two sharps (F# and C#). Measure 16 starts with a quarter note 'ter.' followed by a quarter rest. Measure 17 contains a half note 'Shards' followed by a dotted half note 'of me,'. Measure 18 contains a quarter note 'too', a quarter note 'sharp', and a quarter note 'to'. There are several slurs and ties across the notes.

Org.

Detailed description: This block shows the organ accompaniment for measures 16, 17, and 18. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff has a quarter rest in measure 16, followed by a half note chord in measure 17, and a quarter note chord in measure 18. The bass staff has a quarter note chord in measure 16, followed by a half note chord in measure 17, and a quarter note chord in measure 18. The lower bass staff has a whole rest in all three measures.

19

put back _____ to-geth - er. Too small to mat - ter, but

Detailed description: This block shows the vocal line for measures 19, 20, 21, and 22. The music is in a treble clef with a key signature of two sharps. Measure 19 starts with a quarter note 'put', a quarter note 'back', and a quarter note 'to-geth - er.'. Measure 20 contains a quarter note 'Too', a quarter note 'small', and a quarter note 'to mat - ter,'. Measure 21 contains a quarter note 'but'. Measure 22 contains a quarter note 'but'. There are several slurs and ties across the notes.

Org.

Detailed description: This block shows the organ accompaniment for measures 19, 20, 21, and 22. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff has a quarter note chord in measure 19, followed by a half note chord in measure 20, and a quarter note chord in measure 21. The bass staff has a quarter note chord in measure 19, followed by a half note chord in measure 20, and a quarter note chord in measure 21. The lower bass staff has a whole rest in all four measures.

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4

23

big e - nough___ to cut___ me in - to so man - y lit - tle piec -

Detailed description: This block contains the vocal line for measures 23 to 25. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. It then descends through B4, A4, G4, F4, E4, and D4, ending on a half note C4. The lyrics are: "big e - nough___ to cut___ me in - to so man - y lit - tle piec -".

Org.

23

Detailed description: This block contains the organ accompaniment for measures 23 to 25. The right hand (treble clef) has rests in measures 23 and 24, and then plays a half note G4 in measure 25. The left hand (bass clef) plays a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff (bass clef) has rests in all three measures.

26

Chorus 1:

- es, if I try to touch___ her, and I bleed, _____

Detailed description: This block contains the vocal line for measures 26 to 28. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. It then descends through B4, A4, G4, F4, E4, and D4, ending on a half note C4. The lyrics are: "- es, if I try to touch___ her, and I bleed, _____".

Org.

26

Detailed description: This block contains the organ accompaniment for measures 26 to 28. The right hand (treble clef) plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff (bass clef) has rests in all three measures.

Breathe No More

30

I bleed, _____ and I breathe, _____

Org.

34

I breathe _____ no _____ more.

Org.

Breathe No More

6

38 Verse 2:
Take a breath_

The first system of music starts at measure 38. The vocal line (top staff) has three measures of rests, followed by two measures of music: a quarter rest, a quarter note G4, an eighth note A4, and an eighth note B4. The organ accompaniment (middle and bottom staves) consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

Org.

38

The second system of music starts at measure 38. The organ accompaniment (middle and bottom staves) continues with the eighth-note pattern in the right hand and the bass line in the left hand. The key signature has two sharps (F# and C#).

42
_ and I try to draw ___ from my spir - it's well, ___

The third system of music starts at measure 42. The vocal line (top staff) has two measures of music: a quarter note G4, an eighth note A4, and an eighth note B4, followed by a quarter rest. The organ accompaniment (middle and bottom staves) continues with the eighth-note pattern in the right hand and the bass line in the left hand. The key signature has two sharps (F# and C#).

Org.

42

The fourth system of music starts at measure 42. The organ accompaniment (middle and bottom staves) continues with the eighth-note pattern in the right hand and the bass line in the left hand. The key signature has two sharps (F# and C#).

Breathe No More

45



but yet a - gain, you re - fuse to drink like a stub-born child,

45



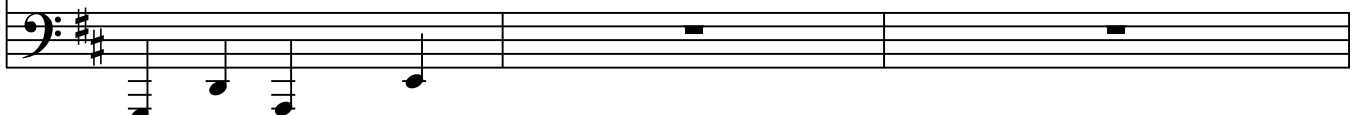
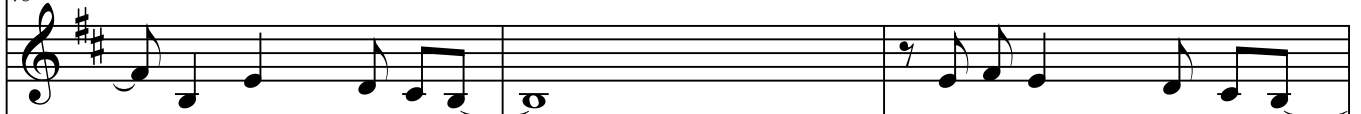
Org.

48



ild... Lie to me; con-vince me that I've

48



Org.

Breathe No More

8

51

— been sick — for - ev - er, and all _____ of this —

Org.

51

54

— will — make sense — when I — get bet - ter. But

Org.

54

57

I know the dif - frence be - tween my - self ___ and my ___

Detailed description: This block contains the vocal line for measures 57, 58, and 59. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There are rests in measures 58 and 59. The lyrics are: "I know the dif - frence be - tween my - self ___ and my ___".

Org.

57

Detailed description: This block contains the organ accompaniment for measures 57, 58, and 59. It consists of three staves: a right-hand treble staff, a left-hand bass staff, and a lower bass staff. The right-hand staff has a melody of quarter notes G4, A4, B4, and C5. The left-hand staff has a bass line of quarter notes G2, A2, B2, and C3. The lower bass staff contains whole rests for all three measures.

60

___ my re - flect - ion. I just can't help but ___ to won ___ der:

Detailed description: This block contains the vocal line for measures 60, 61, and 62. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There are rests in measures 61 and 62. The lyrics are: "___ my re - flect - ion. I just can't help but ___ to won ___ der:". The word "wonder" is split across the end of measure 61 and the start of measure 62.

Org.

60

Detailed description: This block contains the organ accompaniment for measures 60, 61, and 62. It consists of three staves: a right-hand treble staff, a left-hand bass staff, and a lower bass staff. The right-hand staff has a melody of quarter notes G4, A4, B4, and C5. The left-hand staff has a bass line of quarter notes G2, A2, B2, and C3. The lower bass staff contains whole rests for all three measures.

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10

63 Chorus 2:

Which of us do you love? So, I bleed,

Org.

66

I bleed, and I breathe,

Org.

70 Last Chorus:

— I breathe — no... — Bleed, —

Org.

74

— I — bleed, — and I breathe, —

Org.

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12

78

Vocal line for measures 78-81. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, a dotted quarter note B4, and an eighth note G4. This is followed by a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The phrase "I breathe," is written under the first two measures. The melody continues with a quarter note G4, a quarter note A4, a dotted quarter note B4, and an eighth note G4. This is followed by a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The phrase "I breathe," is written under the last two measures.

Org.

78

Organ accompaniment for measures 78-81. The right hand (RH) plays a melody of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4. The left hand (LH) plays a bass line of quarter notes: G3, A3, B3, G3, F#3, E3, D3, C3. The bottom staff shows a series of whole rests.

82

Vocal line for measures 82-85. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, a dotted quarter note B4, and an eighth note G4. This is followed by a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The phrase "I breathe" is written under the first two measures. The melody continues with a quarter note G4, a quarter note A4, a dotted quarter note B4, and an eighth note G4. This is followed by a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The phrase "no more." is written under the last two measures.

Org.

82

Organ accompaniment for measures 82-85. The right hand (RH) plays a melody of quarter notes: G4, A4, B4, G4, F#4, E4, D4, C4. The left hand (LH) plays a bass line of quarter notes: G3, A3, B3, G3, F#3, E3, D3, C3. The bottom staff shows a series of whole rests.

86

Org.

86