



My Immortal

Words and Music by BEN MOODY, AMY LEE and DAVID HODGES

Arranged by ROBERT GARDNER

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

This arrangement is based primarily on the performance from the 2003 Evanescence album *Fallen*. The band was nominated for a Grammy in 2005 for this song, and it has been their highest charting single after "Bring Me to Life." The lyrics portray the heart-wrenching emotions of a person who has experienced the loss or betrayal of a loved one. "My Immortal" is a beautiful, haunting, and compelling, yet powerful song, and it translates very well to the string orchestra setting. Its popularity demonstrates how well it resonates with listeners who have experienced similar emotions in their lives.

NOTES TO THE CONDUCTOR

"My Immortal" is extremely accessible, with all parts in first position and a diatonic tonality in G major. At the same time, this piece will challenge your group with its independent voicing and syncopated rhythms in the melodic lines. The entire piece should be performed with a rich legato sound, in the style of an evocative rock ballad. Students should be taught to use a full bow motion to create a rich tone quality, with enough vibrato to enhance the sound but not be overbearing. This song should be performed at the indicated tempo, but can be interpreted in a rubato style for dramatic expression. The pizzicato sections of the piece imitate the piano part in the original instrumentation, so they should be performed with a strong attack and sustained tone. The melody is usually carried in the first violins, but the seconds and violas often have important harmonies or counter melodies that should also be dynamically prominent. The cello and bass lines emulate the sustained chords and rhythms of the guitar and bass lines in a heavy rock style. The syncopated rhythms in the melodies and accompaniment (e.g., measure 38 in viola, cello, and bass) should be performed with clear articulation, but always with a sustained tone (never staccato). The climax of the song occurs at measures 59–66, and should be performed with soaring intensity. The piece then gradually diminishes in dynamics and intensity to a subdued and ethereal ending, which should be played with a delicate tone and no vibrato. This piece will add variety to any concert and fit nicely in a festival program, especially one that utilizes several different genres.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 4:15

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Mournful (♩ = 76)

Violins

Viola
(Violin III)

Cello

String Bass

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Violins I and II: Treble clef, 4/4 time. Violin I has a whole rest in measure 1. Violin II plays a continuous eighth-note pattern starting in measure 1. Viola (Violin III): Alto clef, 4/4 time. Plays a continuous eighth-note pattern starting in measure 1. Cello: Bass clef, 4/4 time. Plays a continuous eighth-note pattern starting in measure 1. String Bass: Bass clef, 4/4 time. Plays a continuous eighth-note pattern starting in measure 1. Dynamics: Violins II, Viola, Cello, and String Bass are marked 'mf' and 'pizz.' in measure 1. String Bass is marked 'mp' in measure 1. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

9 10 11

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

12 13 14

mf

arco

mp

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

f

mf

mf

mf

15 16 17 18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

19 20 21 22

26

Vlns. I *mp*

Vlns. II *mp* *pizz.* *mf*

Vla. (Vln. III) *mp*

Cello *mp* *pizz.* *mf*

Str. Bass *mp* *pizz.* *mf*

23 24 25 26

30

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *p* *f* *mf* *pizz.* *arco*

Cello *mp* *arco*

Str. Bass *mp*

27 28 29 30

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

31 32 33

div.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

34 35 36

arco
div.
mp

38

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *arco* *mf*

Cello *mf*

Str. Bass *mf*

37 38 39

42

Vlns. I *ff*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

40 41 42

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

43 44 45

ff

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

46 47 48 49

mp

51

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp *f*

p *mf*

50 51 52 53

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

54 55 56 57

59

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

ff

f

f

f

58 59 60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

2

-3

63

f

div.

61 62 63

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

sim.

64 65 66

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

dim.

mp

67 68 69 70

rit. 72 A tempo

Vlns. I *dim.*

Vlns. II *dim.*

Vla. (Vln. III) *pizz.* *mf dim.*

Cello *pizz.* *mf dim.*

Str. Bass *dim.*

71 72 73 74 75

Vlns. I *p dim.*

Vlns. II *p dim.* (V)

Vla. (Vln. III) *mp dim.*

Cello *mp dim.*

Str. Bass *p dim.*

rit.

pp

pp arco

pp

pp

76 77 78 79 80