Selections from

American Idiot – The Musical

Featuring *Jesus of Suburbia*, *Holiday*, *Boulevard of Broken Dreams*, *Wake Me Up When September Ends* and *American Idiot*

Words by BILLIE JOE ARMSTRONG
Music by GREEN DAY
Arranged by TOM KITT
Arranged for Concert String Orchestra by ERIC GORFAIN

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INSTRUMENTATION

1 Conductor
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

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

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin ORCHESTRA
a division of Alfred

NOTES TO THE CONDUCTOR

American Idiot – The Musical brings the music of Green Day to the Broadway musical stage; an unlikely pairing, if there ever was one. But the energy and infectiousness of Green Day's songs translate from the arena stage to the Broadway stage without question. This string orchestra arrangement of a medley of five songs from *American Idiot* captures the pathos, the pomp, and the punk spirit of Green Day.

As with much of Green Day's music, tight rhythmic cohesion is the key to a successful performance. Some of the tunes in the medley go by at a rapid pace, so make sure that the orchestra isn't dragging the tempo or generally performing with a lack of intensity. As conductor, feel free to conduct "in 2" where applicable, but please adhere to the abrupt tempo changes between songs as intended.

Opening with the first minute of "Jesus of Suburbia" (which stretches 9 minutes and is a medley of its own), the orchestra kicks off this *American Idiot* medley with huge crashing chords. Accents and articulations are indicated throughout the medley but are incredibly important here so as to establish the rock & roll feel right away. There isn't much dynamic range in this first section, so make sure that the melody lines always rise above the rhythmic bed.

"Holiday," the second song in the medley, appears at m. 37 after the orchestra hits a sustained chord in m. 35 to end "Jesus of Suburbia." Remember that this section swings! The cellos play the aggressive bass line; depending on the size of the cello section, you might want to experiment with having a solo cello or just one or two stands of celli play this four-bar line in order to create a more stark dynamic effect. The violins then enter with a quiet tremolo purr to be played at the tip of the bow while the violas continue to establish the swung feel and build anticipation that culminates in the whole orchestra coming together at m. 45. The violas continue singing while the rest of the instruments pound out the militaristic chords. Second violins play the melody line of the verse starting at m. 49, and then play a harmonized chorus melody with the 1st violins starting at letter B. At letter C (m. 66), the celli and contrabass bring back the first bass line before the section ends with the big unison "F" note on the fourth beat of m. 73.

During that held chord, introduce the new, slower tempo for the next song, "Boulevard of Broken Dreams," that begins at m. 77. Straightforward in its performance, this ballad has a pretty melody that is to be played legato (first by the violas) despite the rhythmic complexities; in other words, it sounds a lot simpler and relaxed than it looks! The dynamics are important in this section as each instrument is playing its own role in the arrangement. In mm. 85–92, the 1st and 2nd violins play in octaves but with tremolo in the 1st violins. Experiment with dynamics between the two violin sections so that the balance created feels right without being heavy handed. The same instructions apply to the 2nd violins and violas in mm. 97–105, though this time the tremolo/bowed effect gives the lead guitar line power and texture…and volume! The 1st violins have a two-measure tremolo with a long slide up to a marked high C♯, though it's not necessary to hit that final note as long as the slide upwards is chaotically frantic.

A pregnant pause will provide a nice breather before the next song, another poignant ballad called "Wake Me Up When September Ends." The violins and contrabass pizzicato quietly before the violas enter with the melody, then the "band" kicks in at m. 114 with a firm but gentle feel. Second violins have chorded tremolos in mm. 130–137, which can be played divisi or, for more advanced players, as double stops as long as they aren't played too loudly. At letter F, a short chorale-like interlude taken from the stage version of the song connects this tune to the last song of the medley, "American Idiot." The marked dynamics of the interlude are crucial as they create a bridge from the quiet ballad to the final pop punk deluge, so build into m. 146 as much as possible.

"American Idiot" exudes power, frustration, and angst, so the tempo pushes, the rhythms need to be tight, and the volume is somewhere between 10 and 15…in other words, go ahead and blow WAY past 11! In m. 154, the contrabass has quarter note "4 to the floor" rhythmic pizzicato pulses. These can be played at pitch with Bartok pizzicato or can be "thumped" like a kick drum with muted, non-pitched slaps or plucks. Let the bass section have some fun with it, but remaining in tempo is really important.

The fourth beats of m. 185 and m. 189 in the 1st violins have a high octave "G" hit that slides down to the next downbeat. This can be played at pitch or can be just a random high note aggressively attacked at the frog of the bow with a quick slide down to the following downbeat—do whatever works best for your violin section. Otherwise, this section of the medley is fast and furious, and should be a lot of fun to play!

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American Idiot – The Musical

Featuring JESUS OF SUBURBIA, HOLIDAY, BOULEVARD OF BROKEN DREAMS, WAKE ME UP WHEN SEPTEMBER ENDS and AMERICAN IDIOT

CONDUCTOR SCORE
Duration - 5:30

Words by BILLIE JOE ARMSTRONG Music by GREEN DAY
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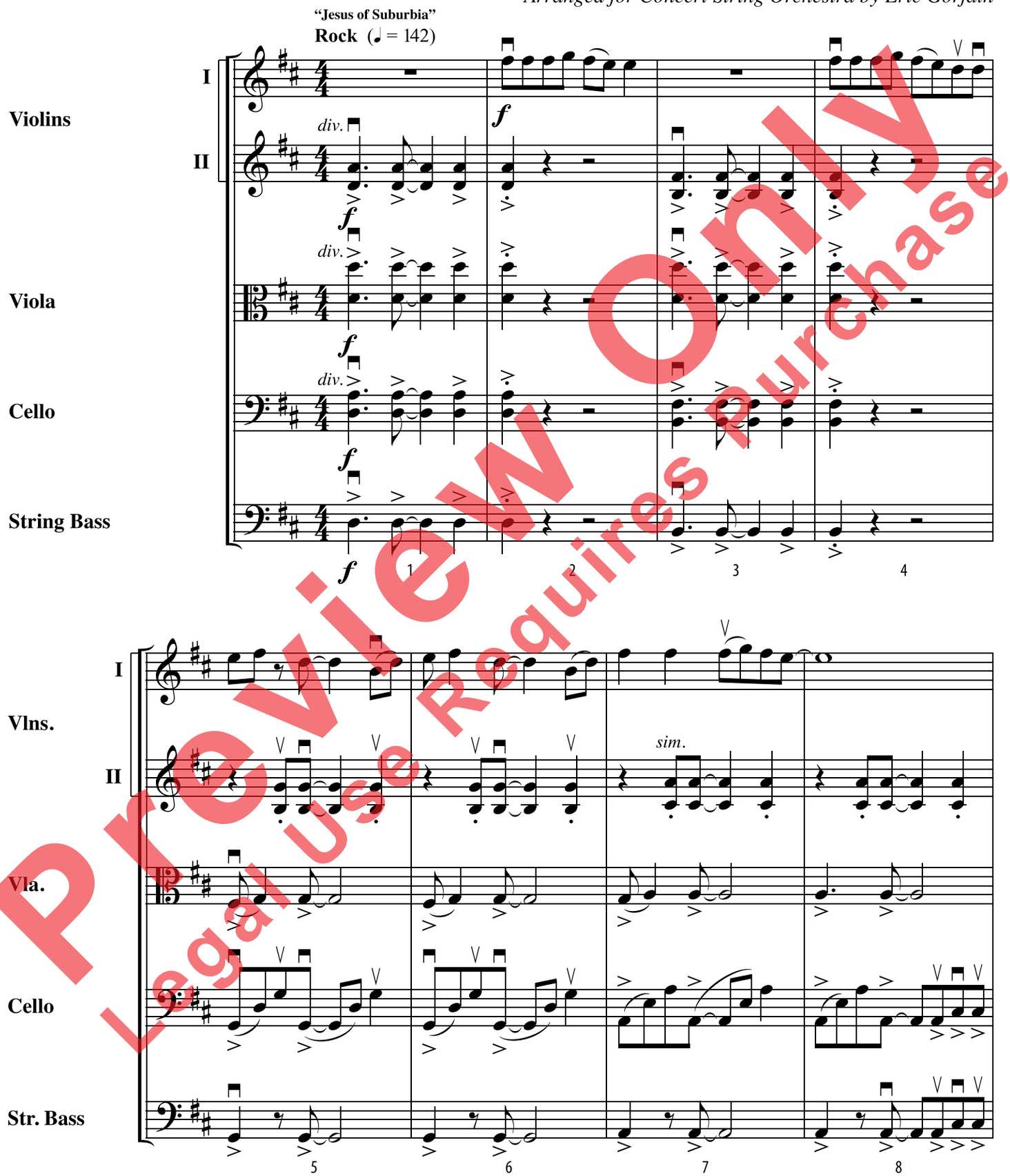
Arranged for Concert String Orchestra by Eric Gorfain



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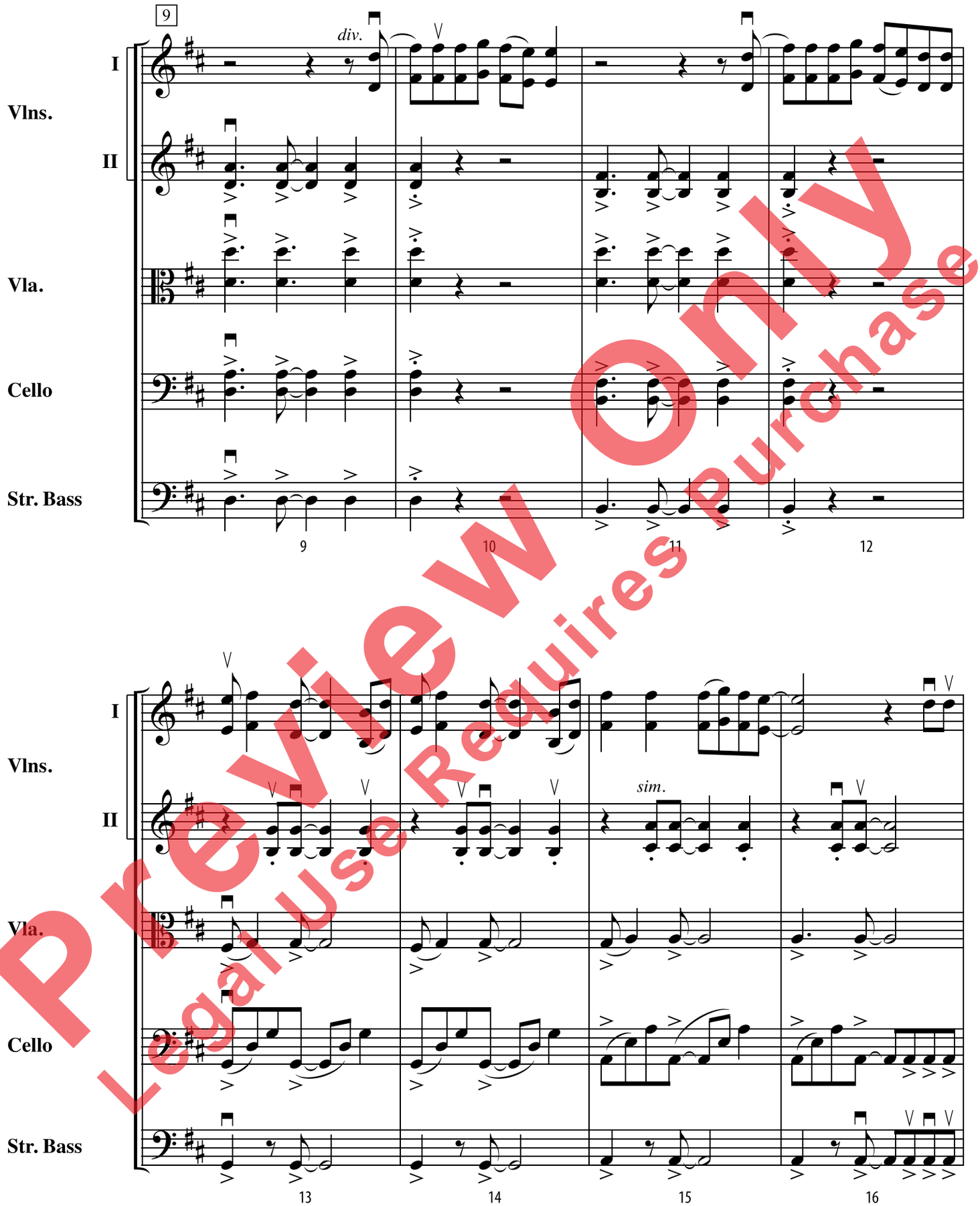

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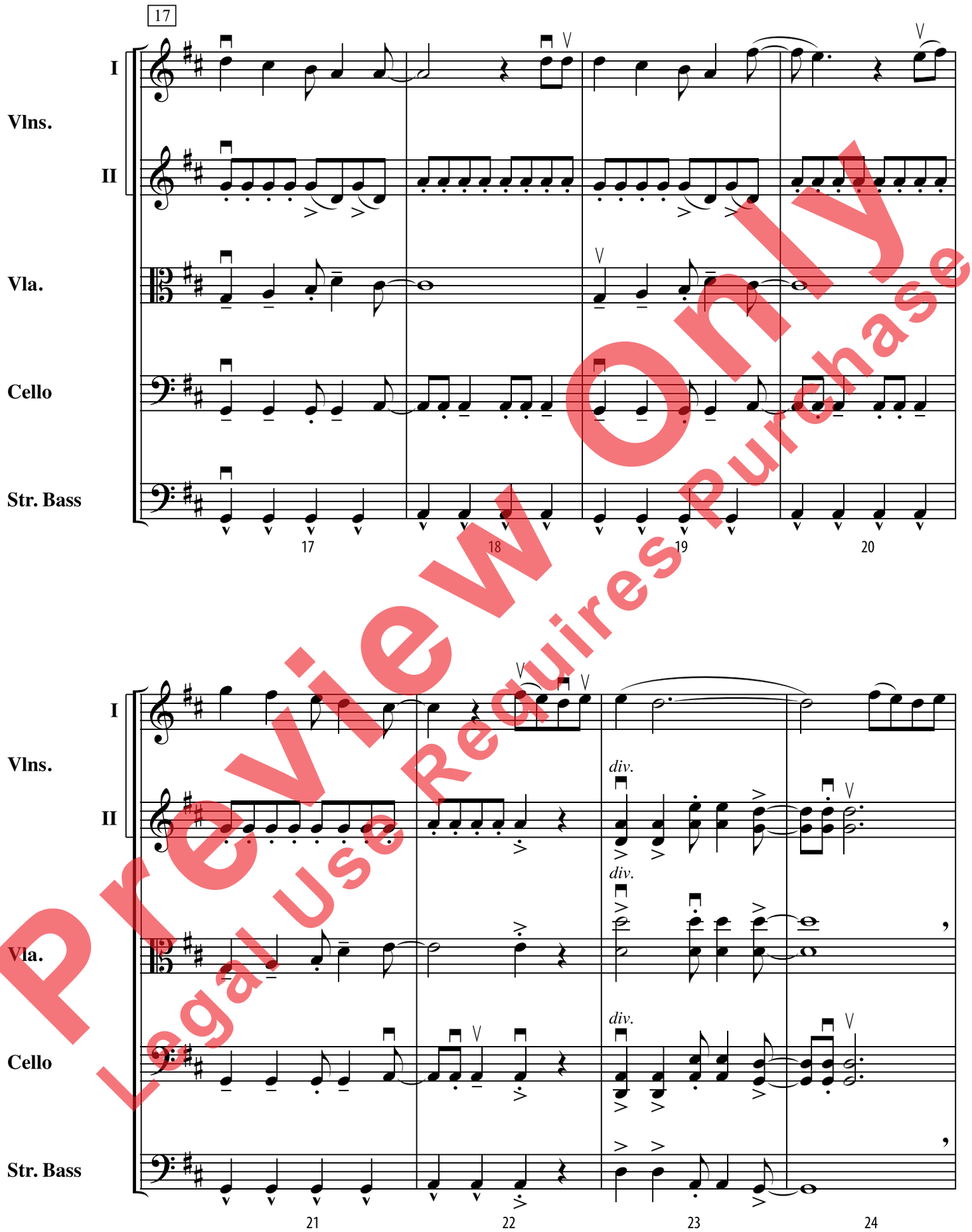

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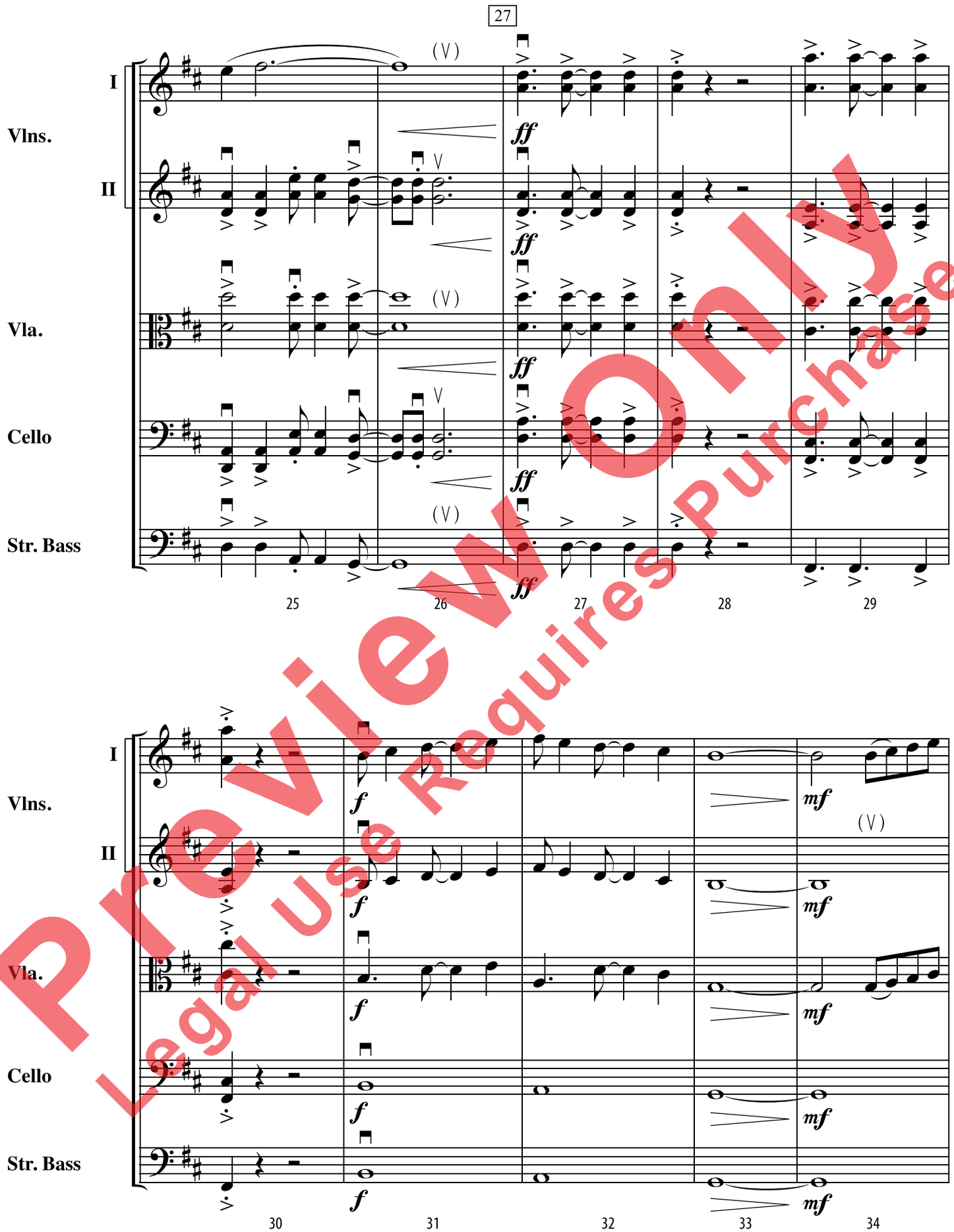

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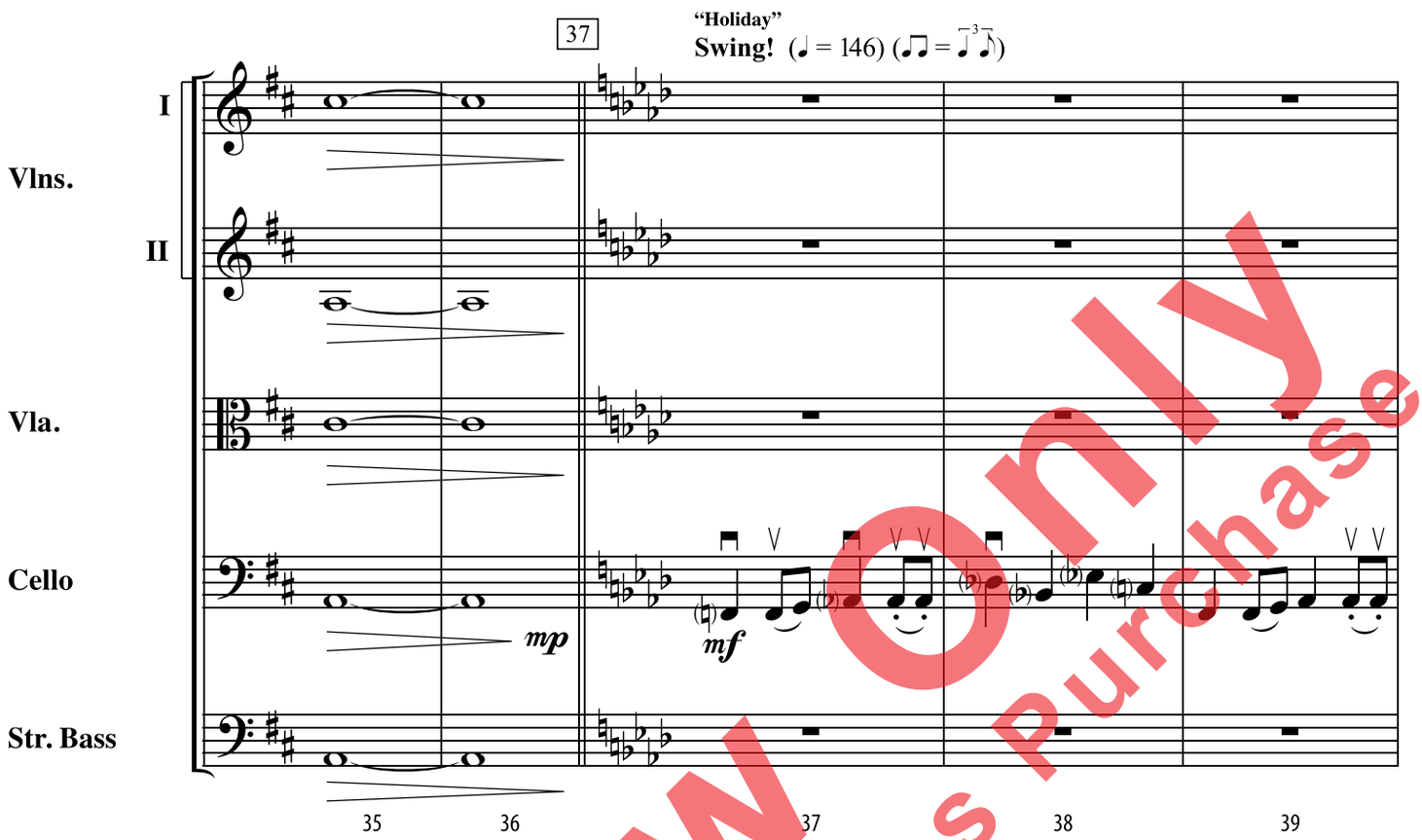

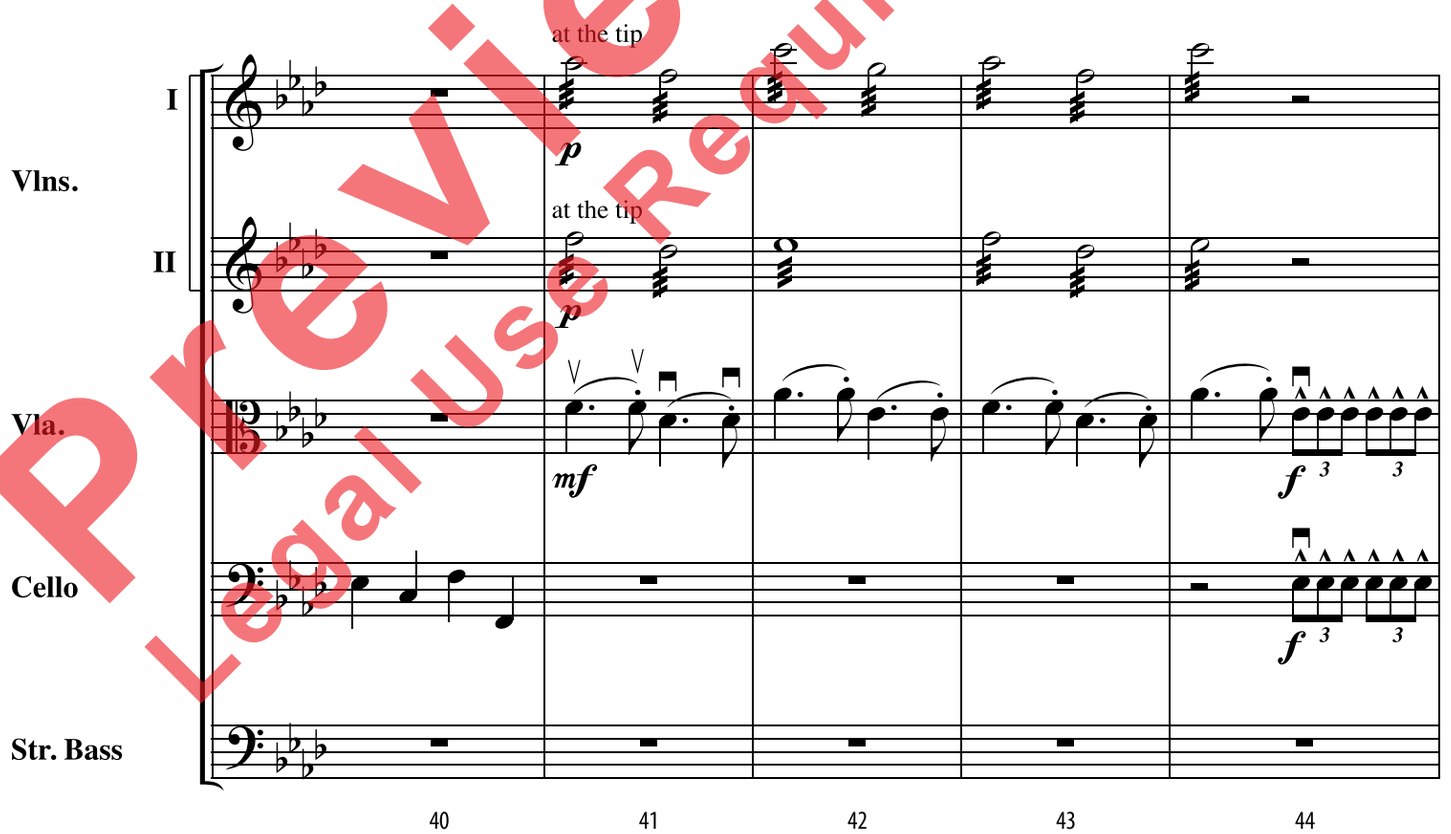

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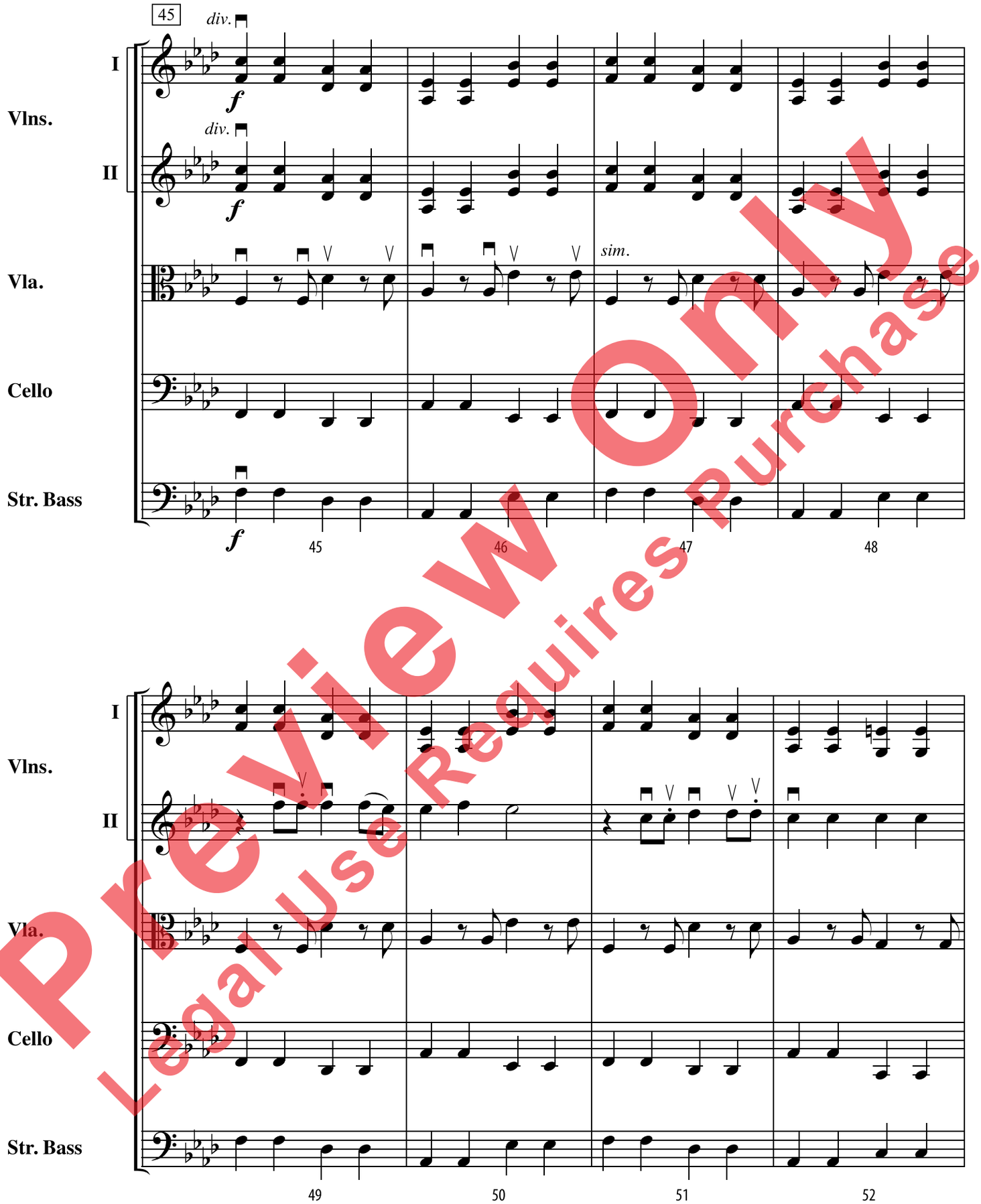

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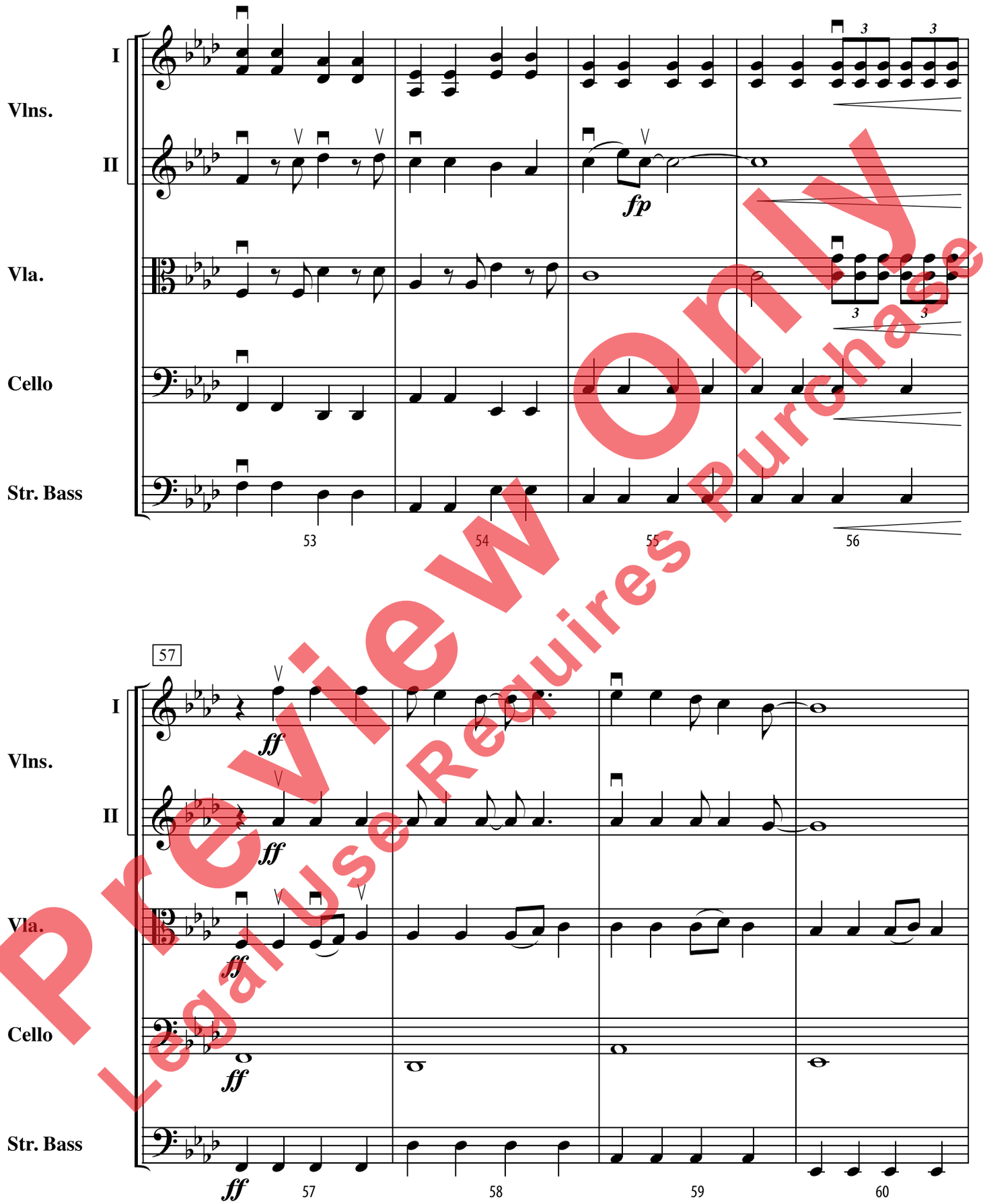

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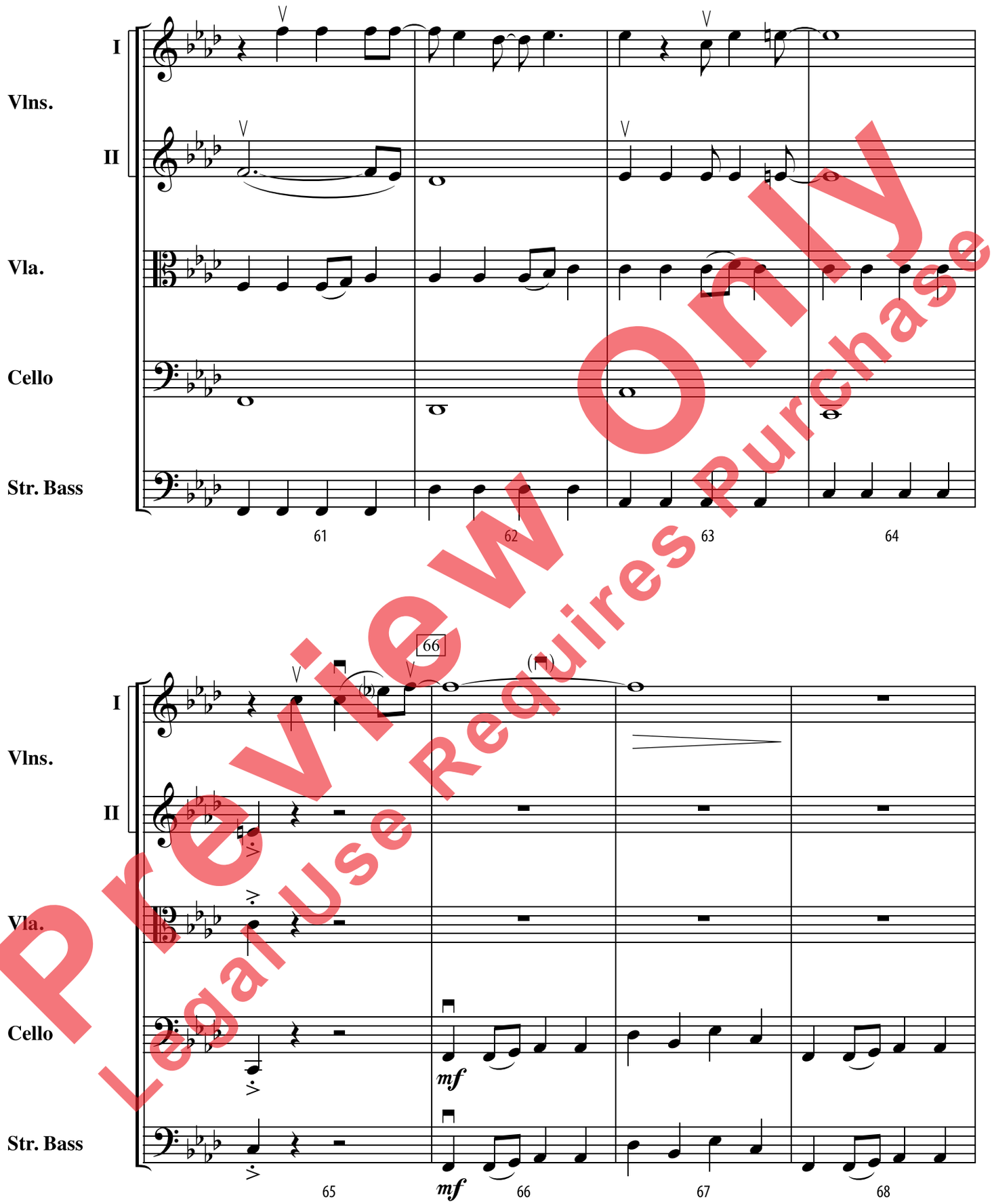

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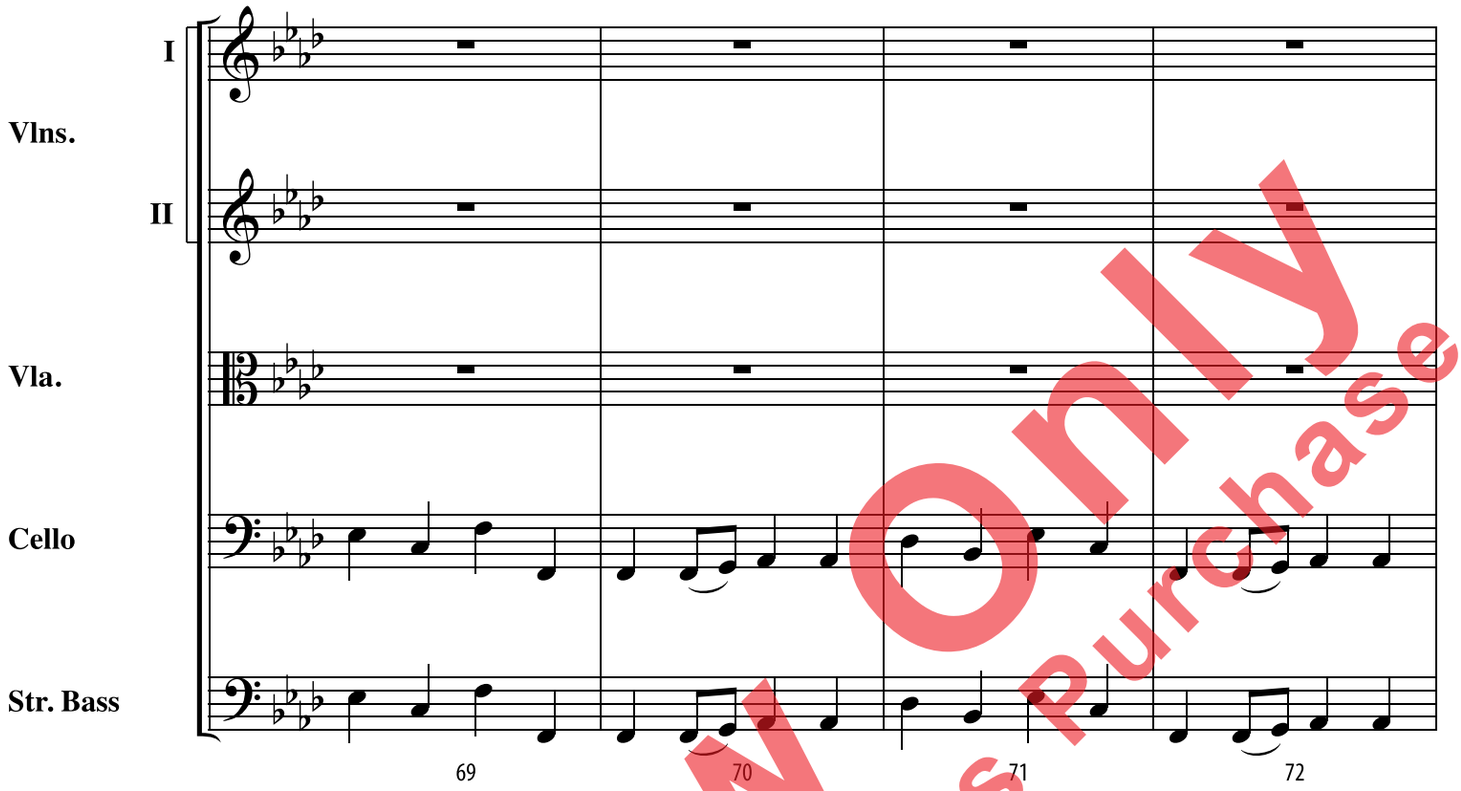

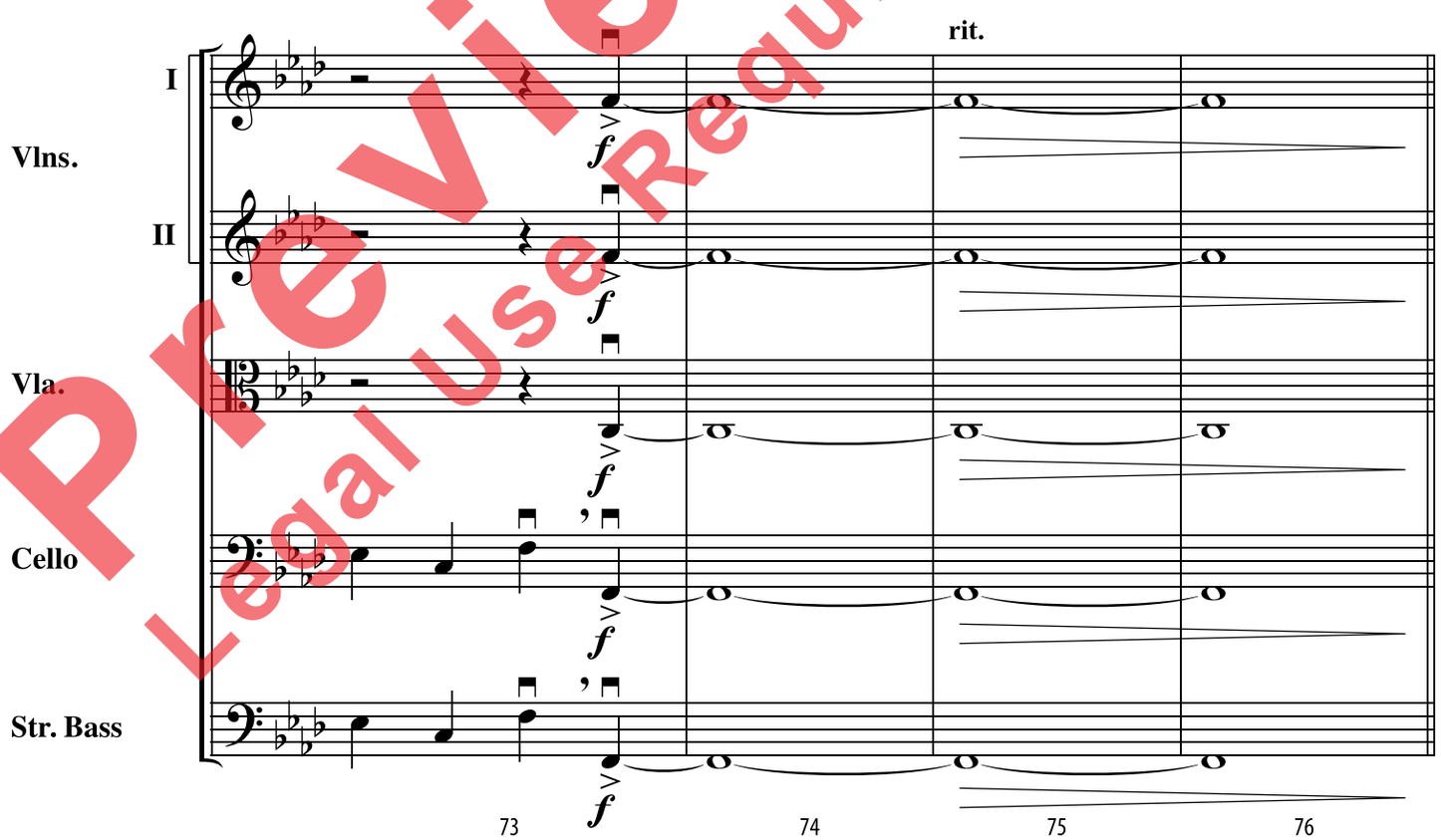

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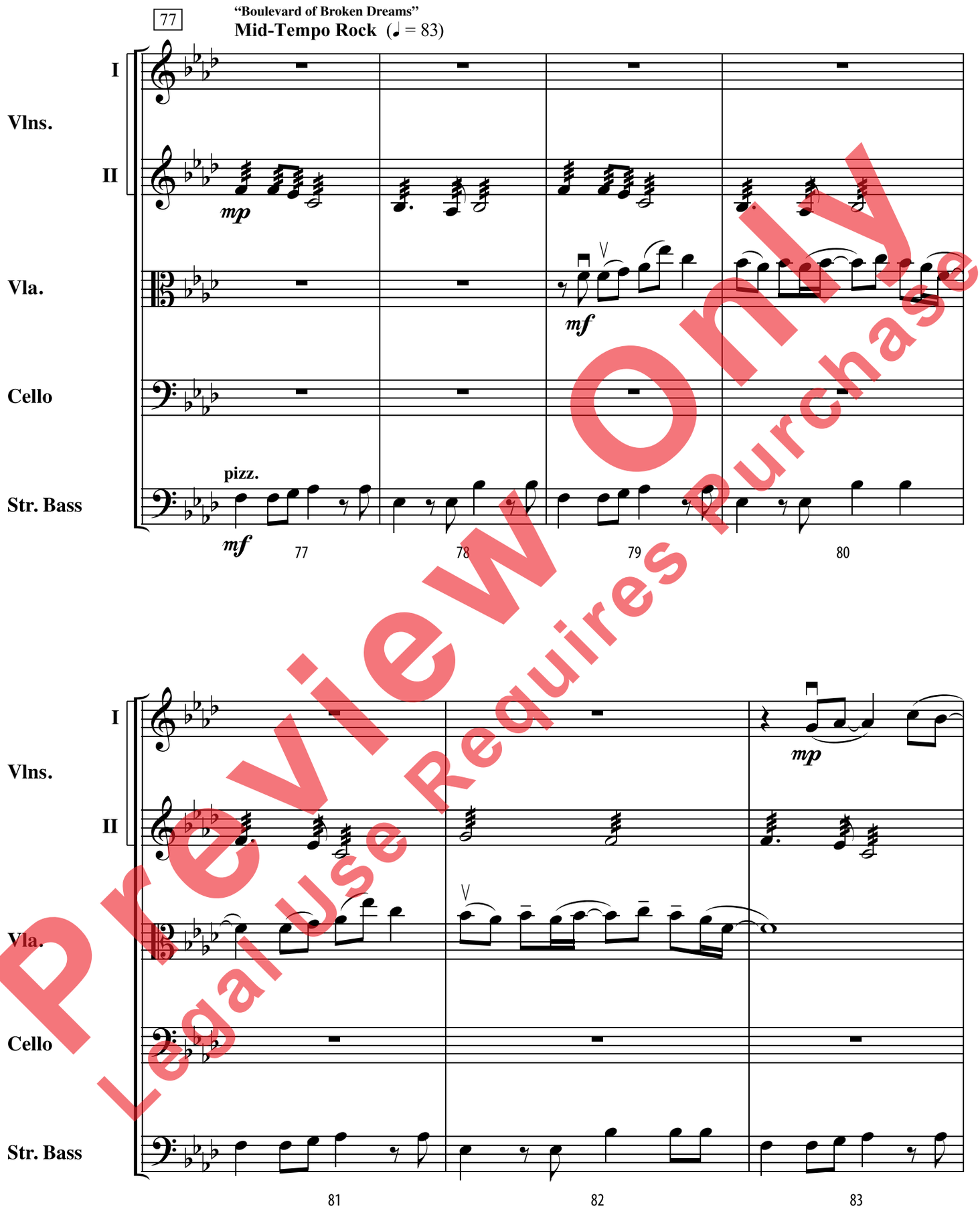

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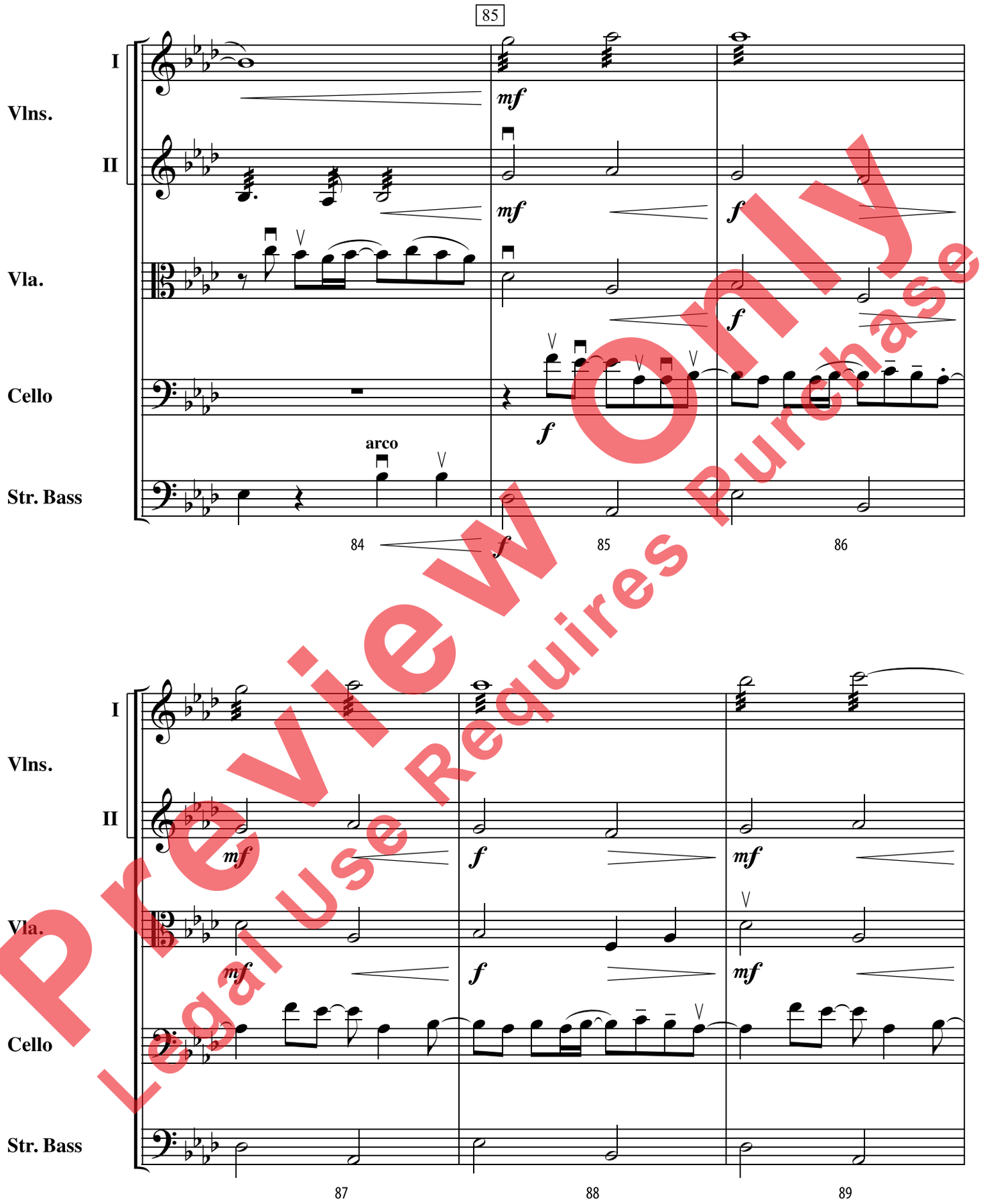

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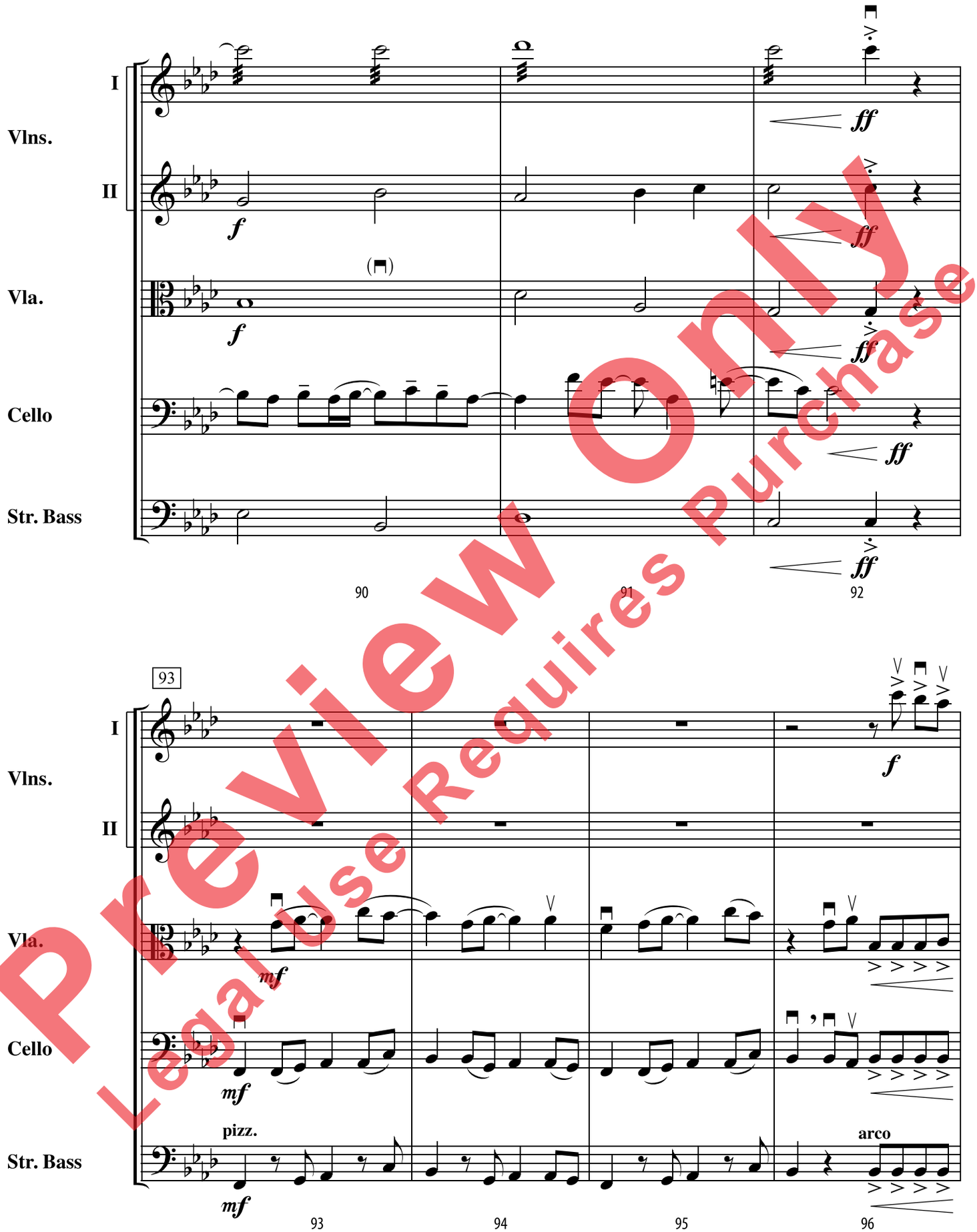

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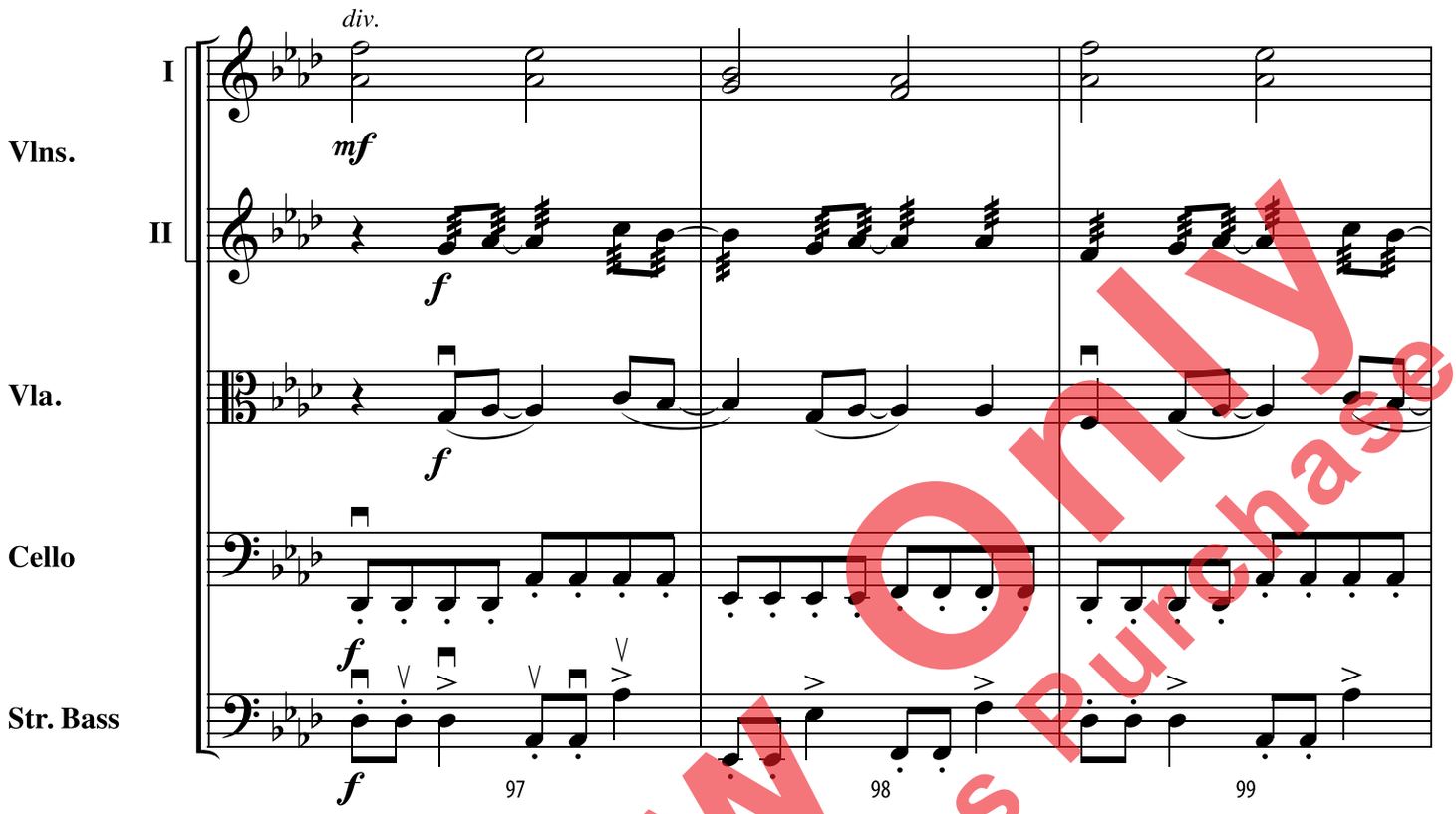

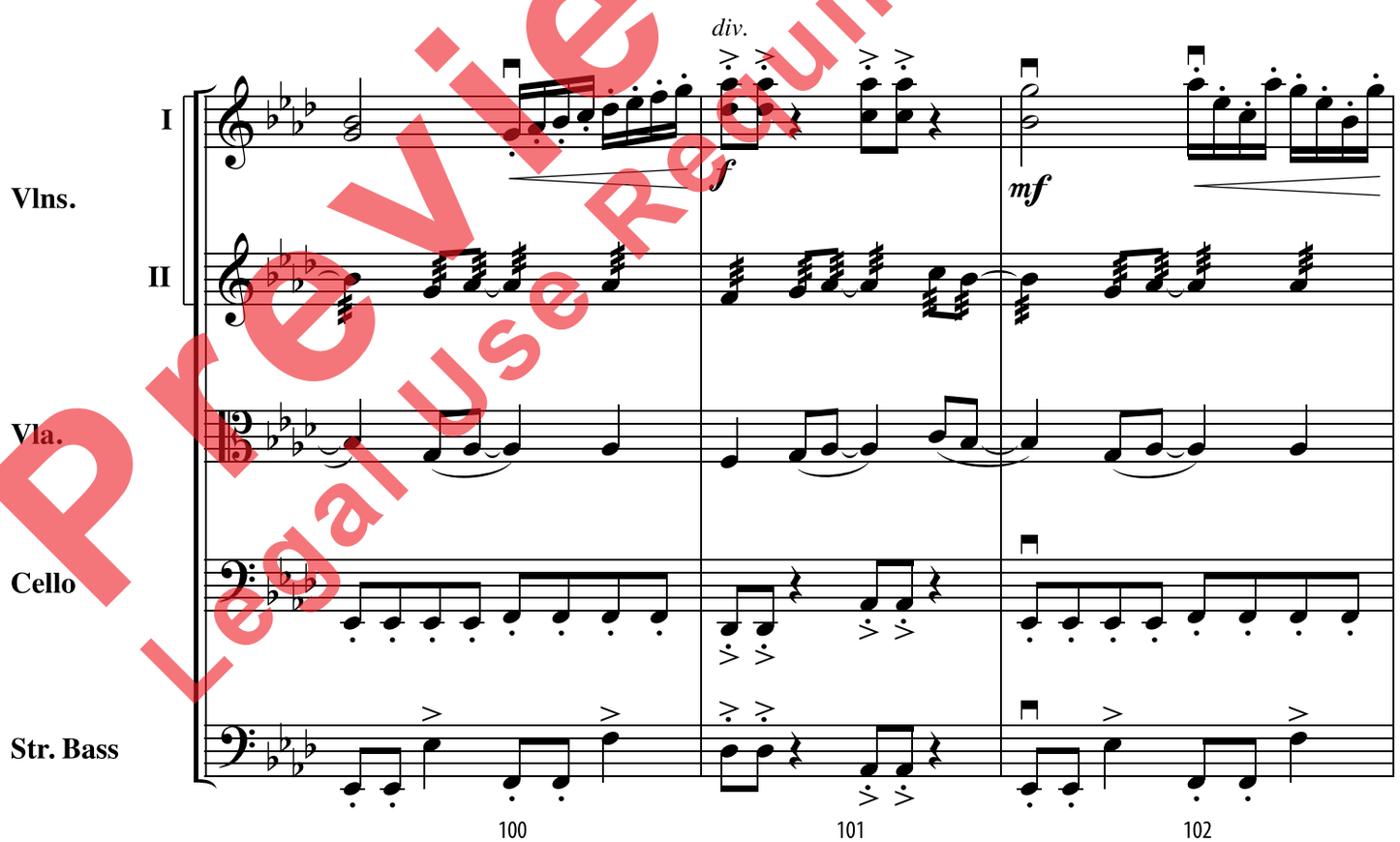

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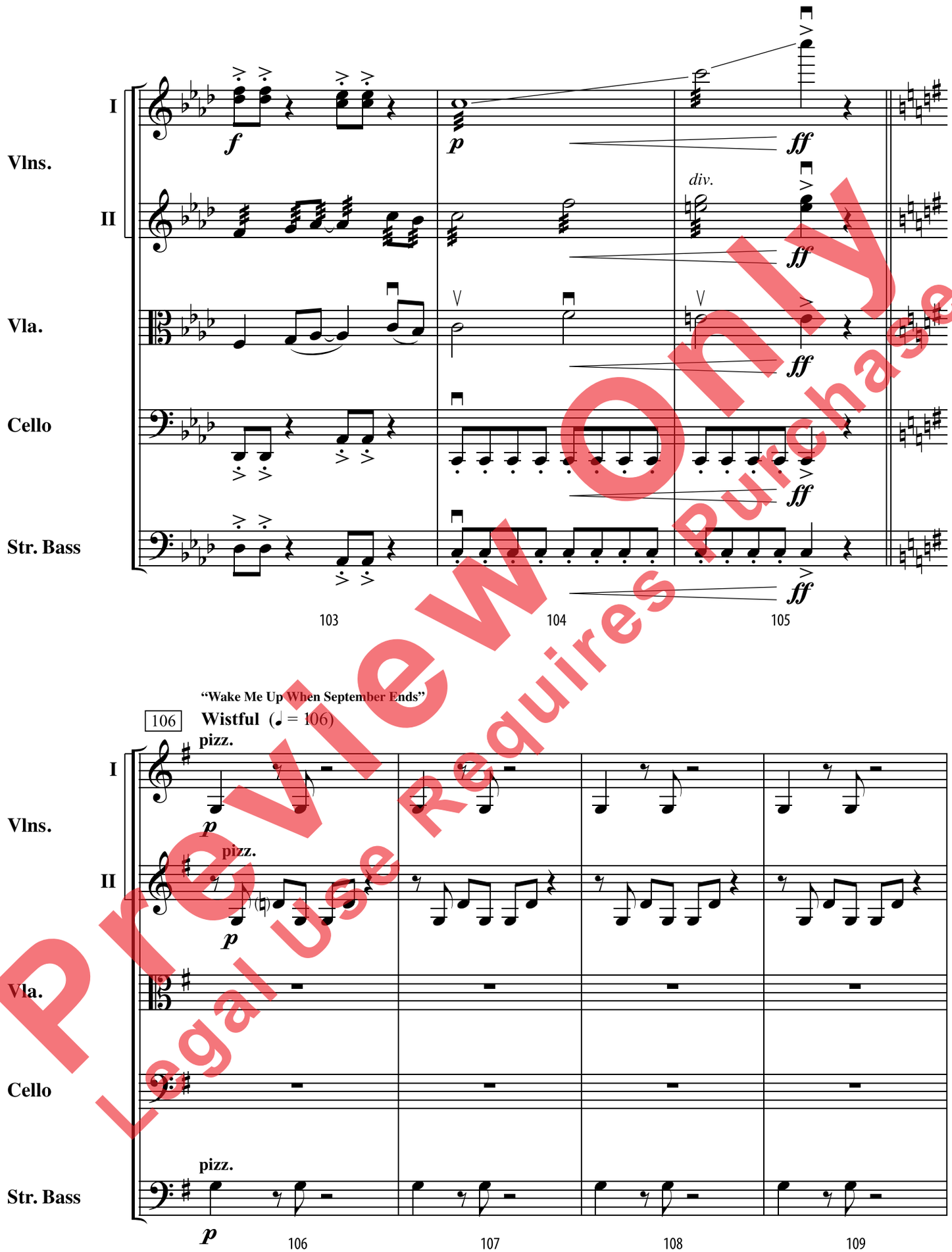

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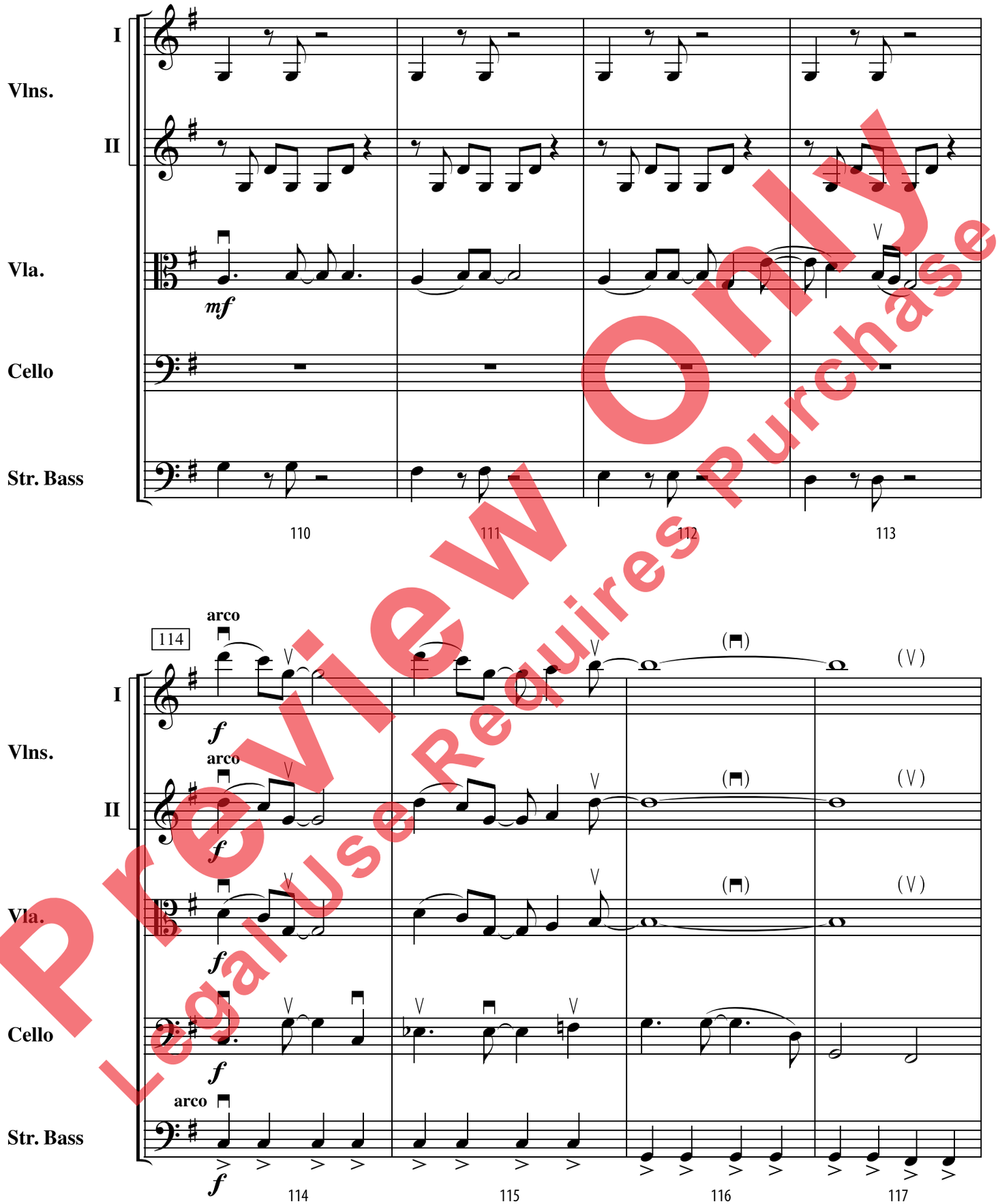

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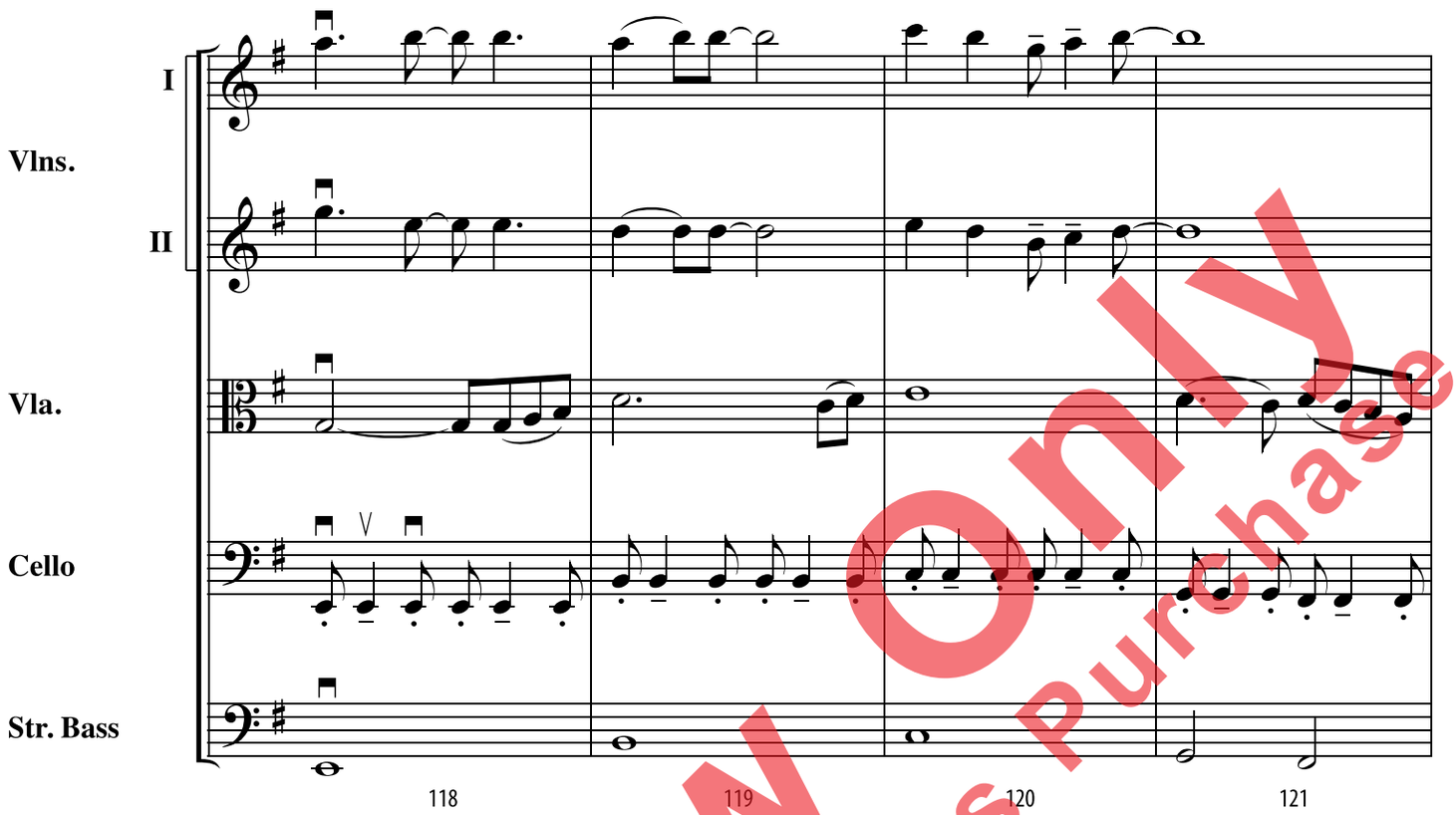

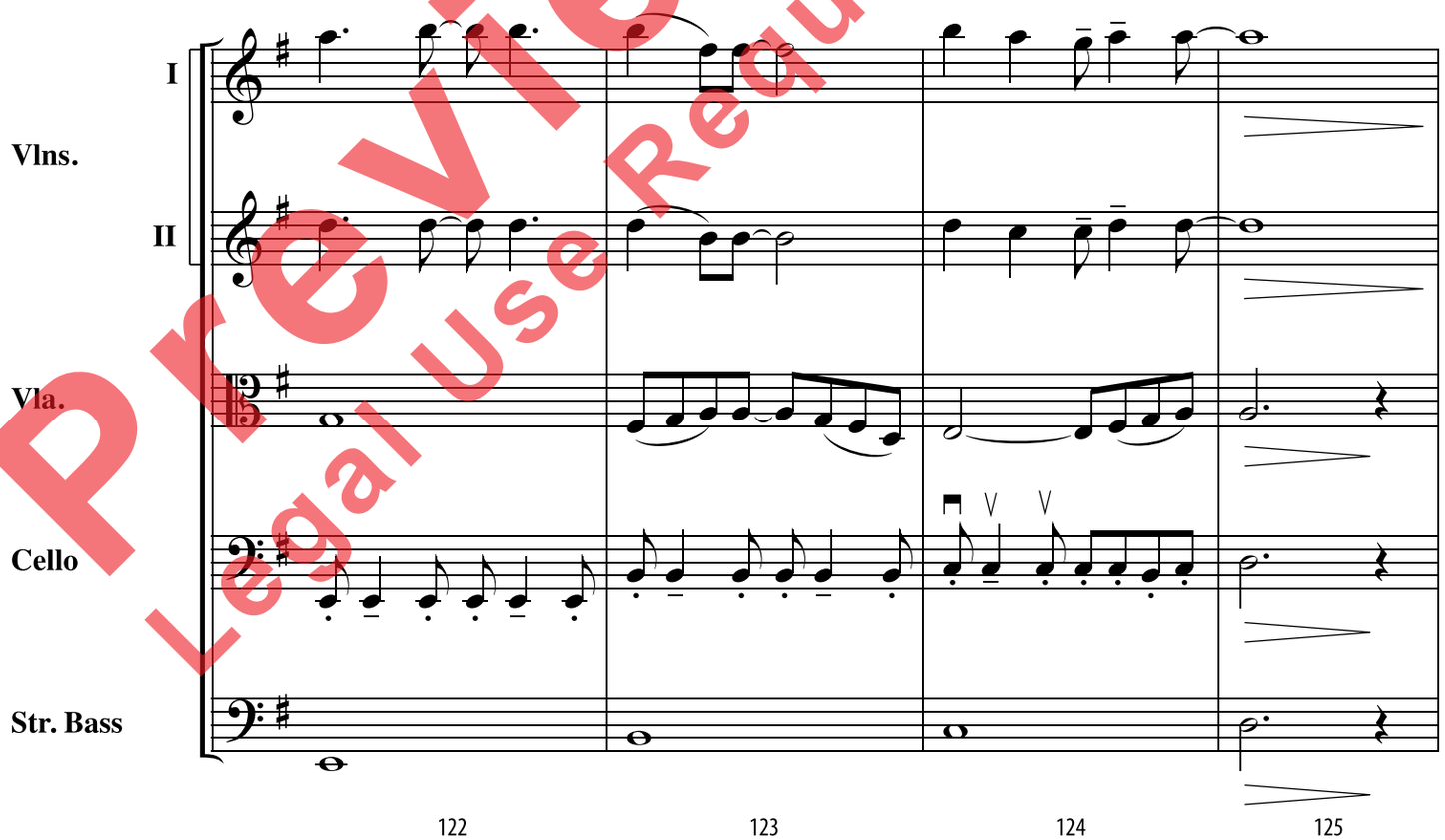

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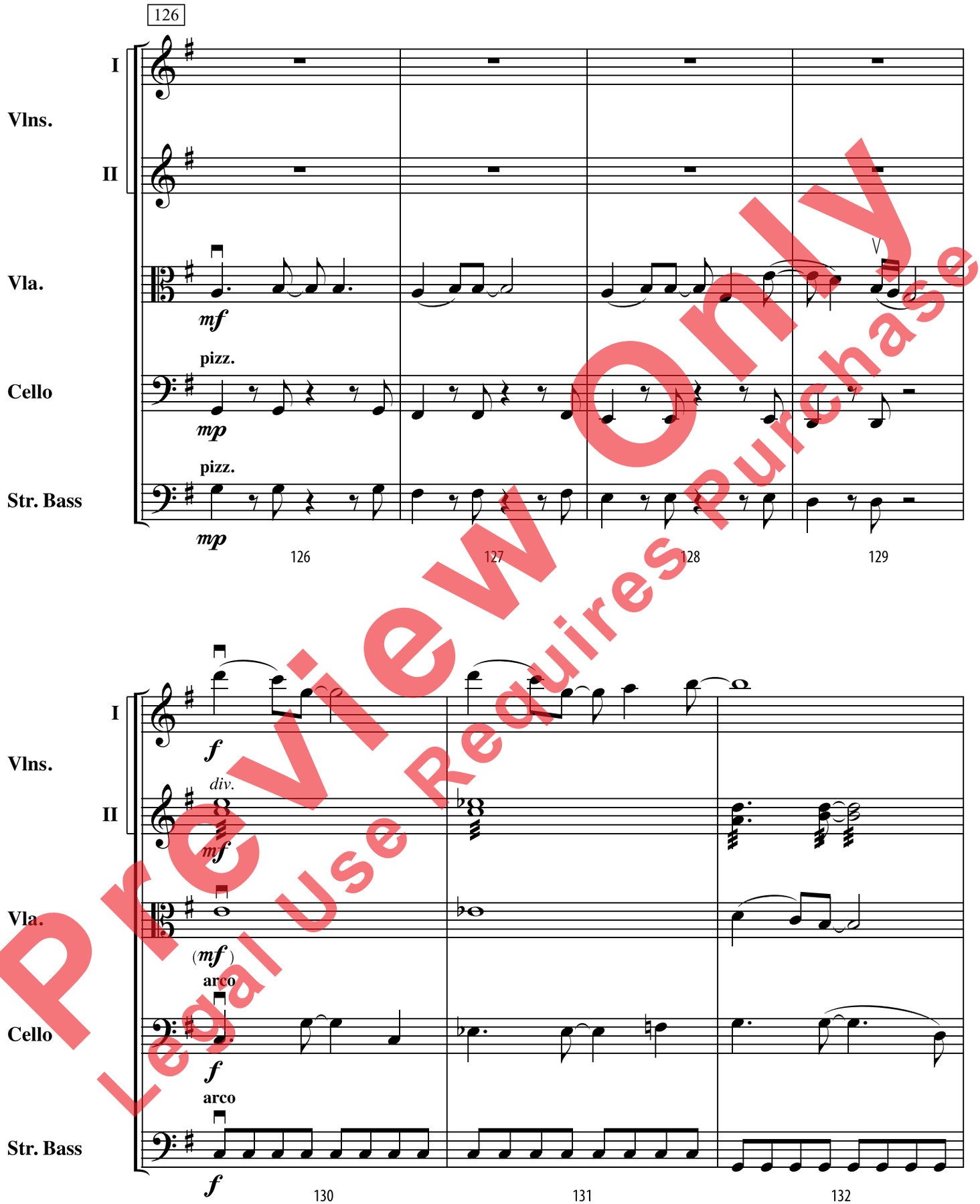

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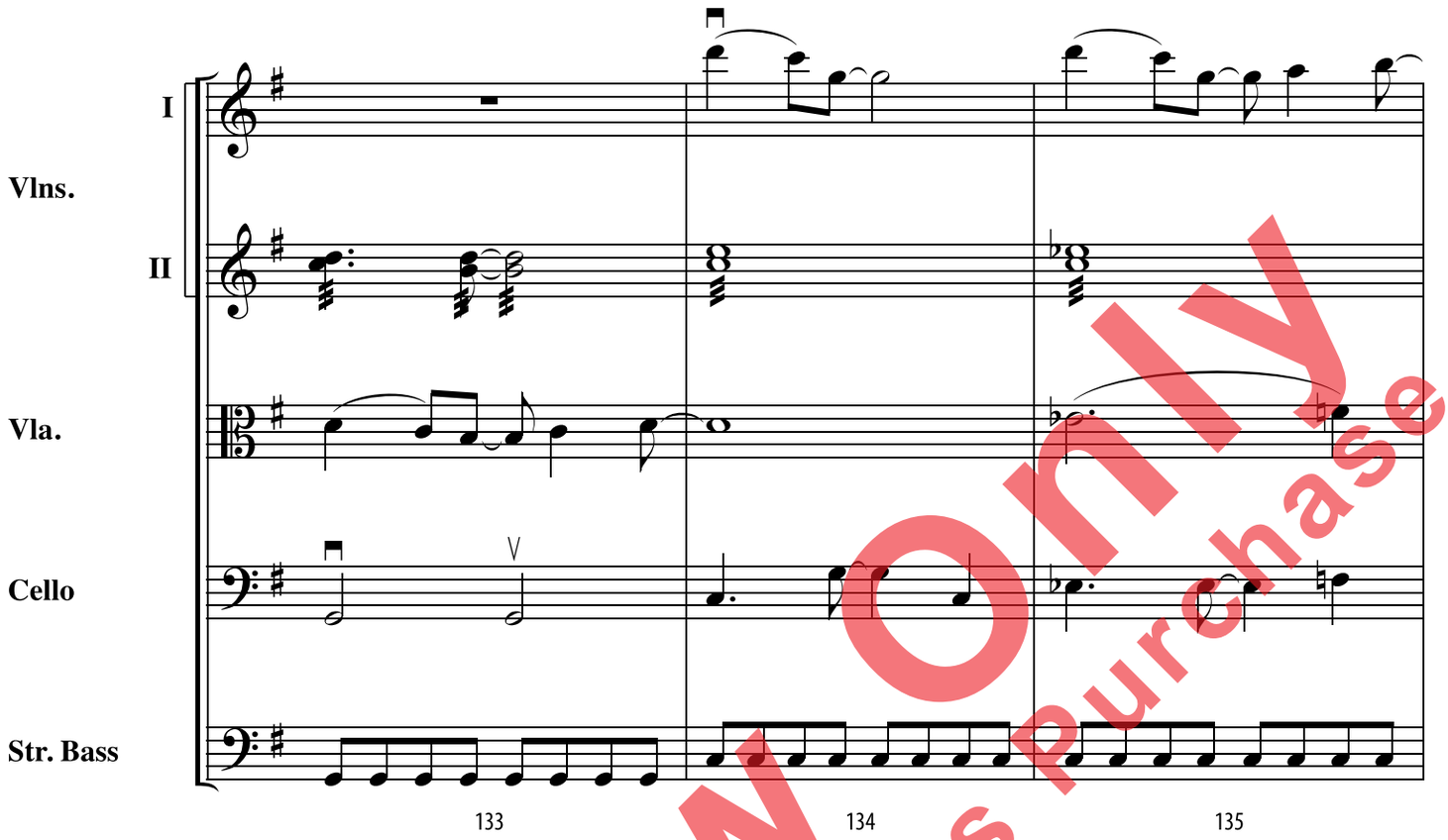

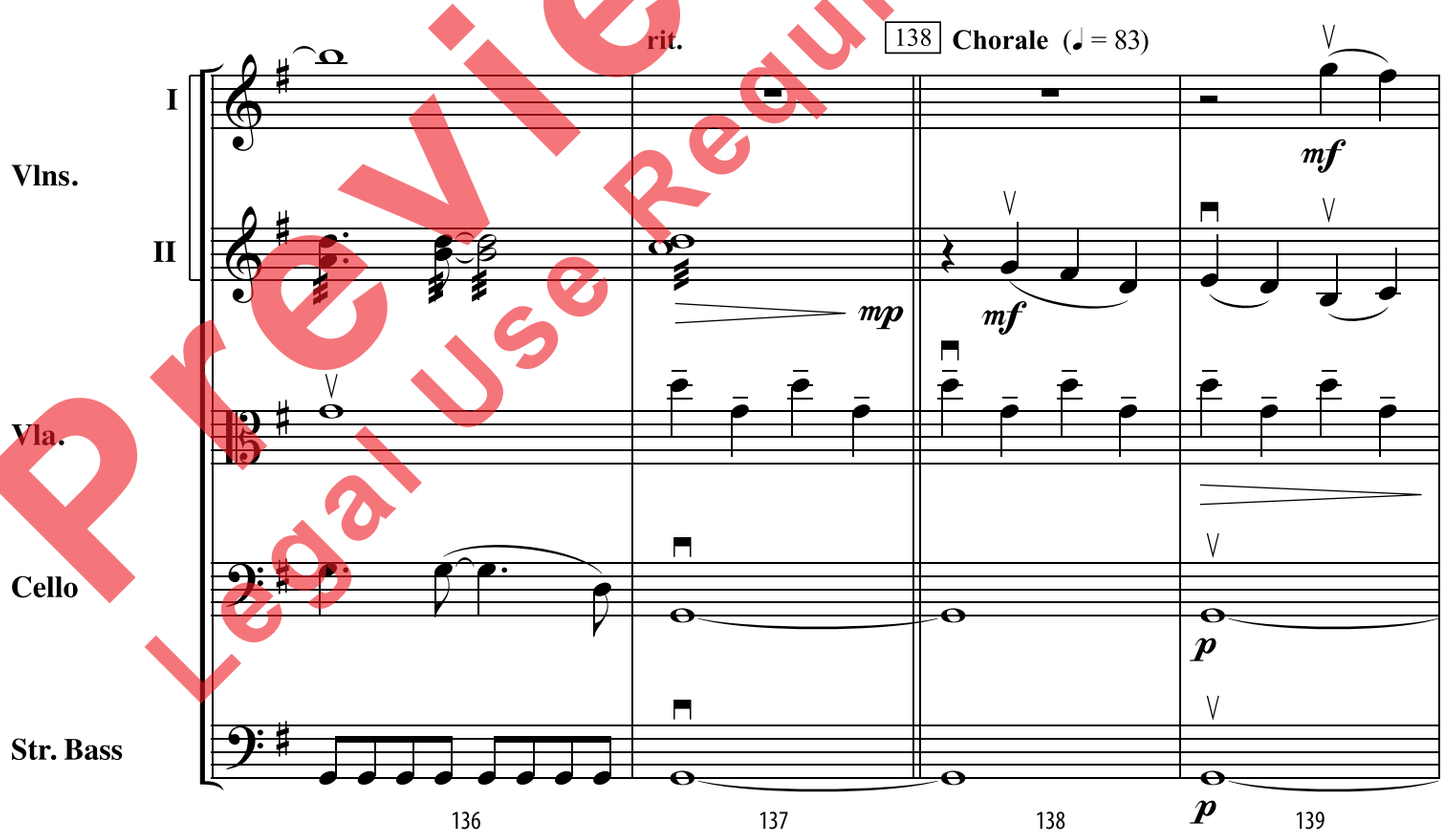

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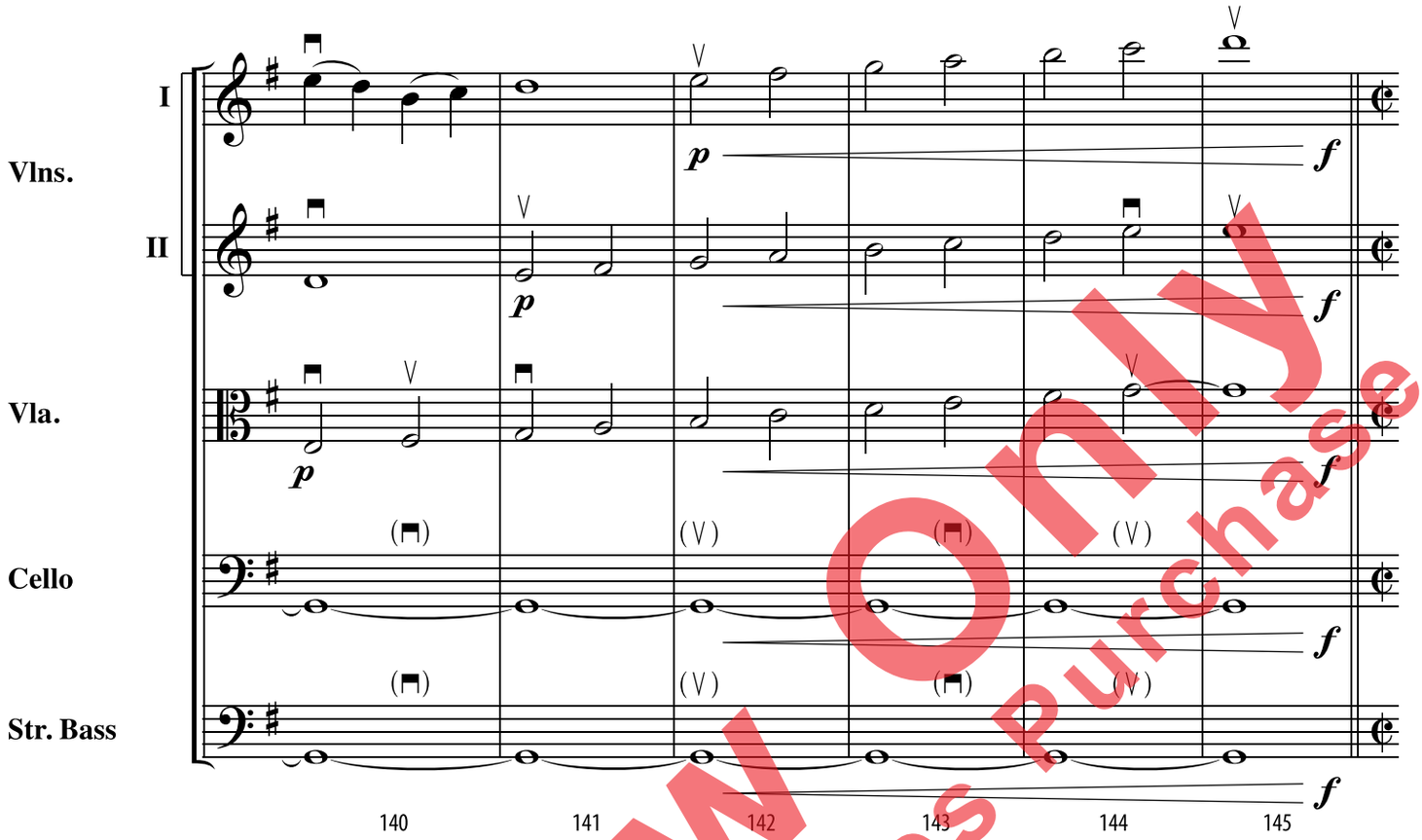

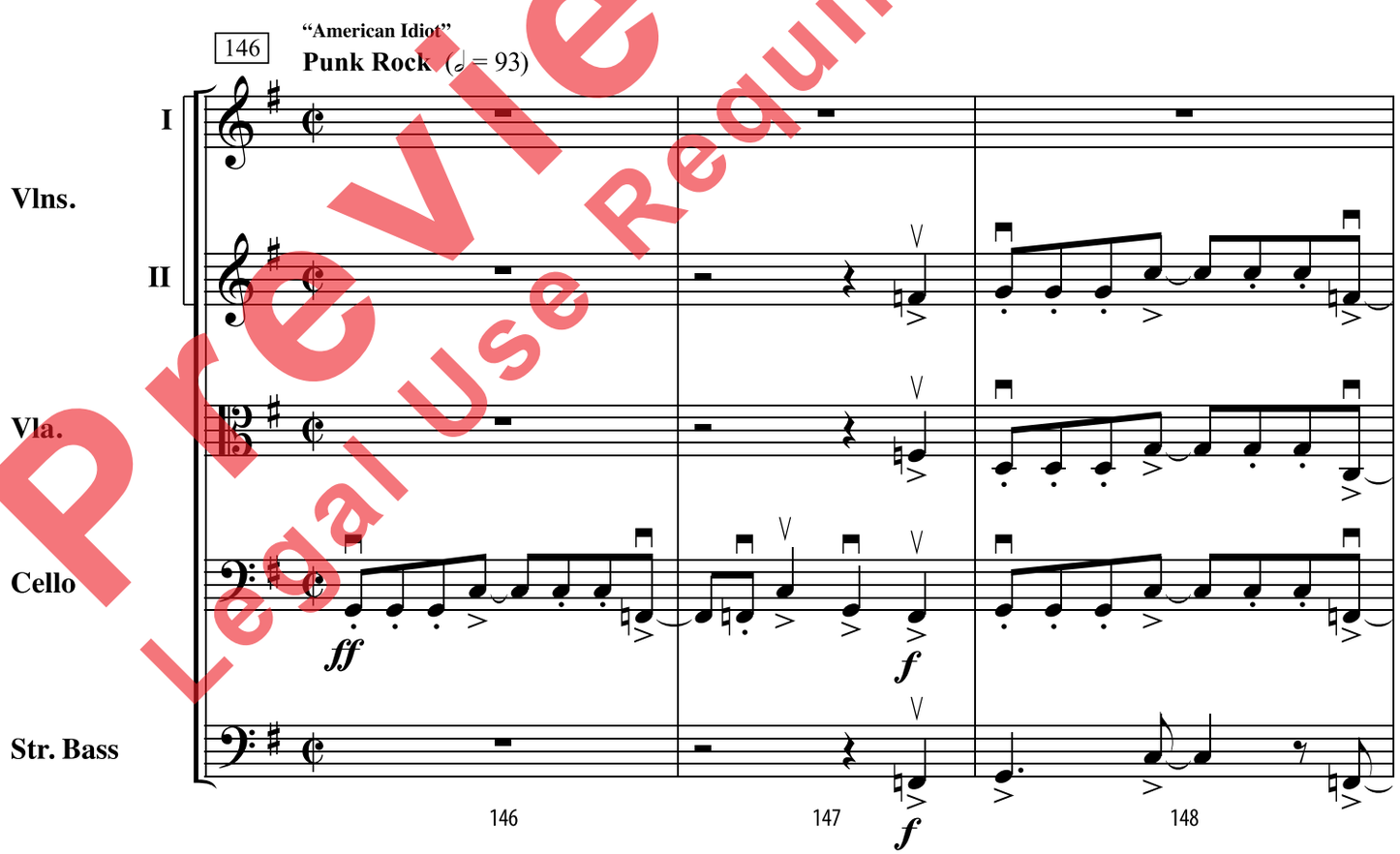

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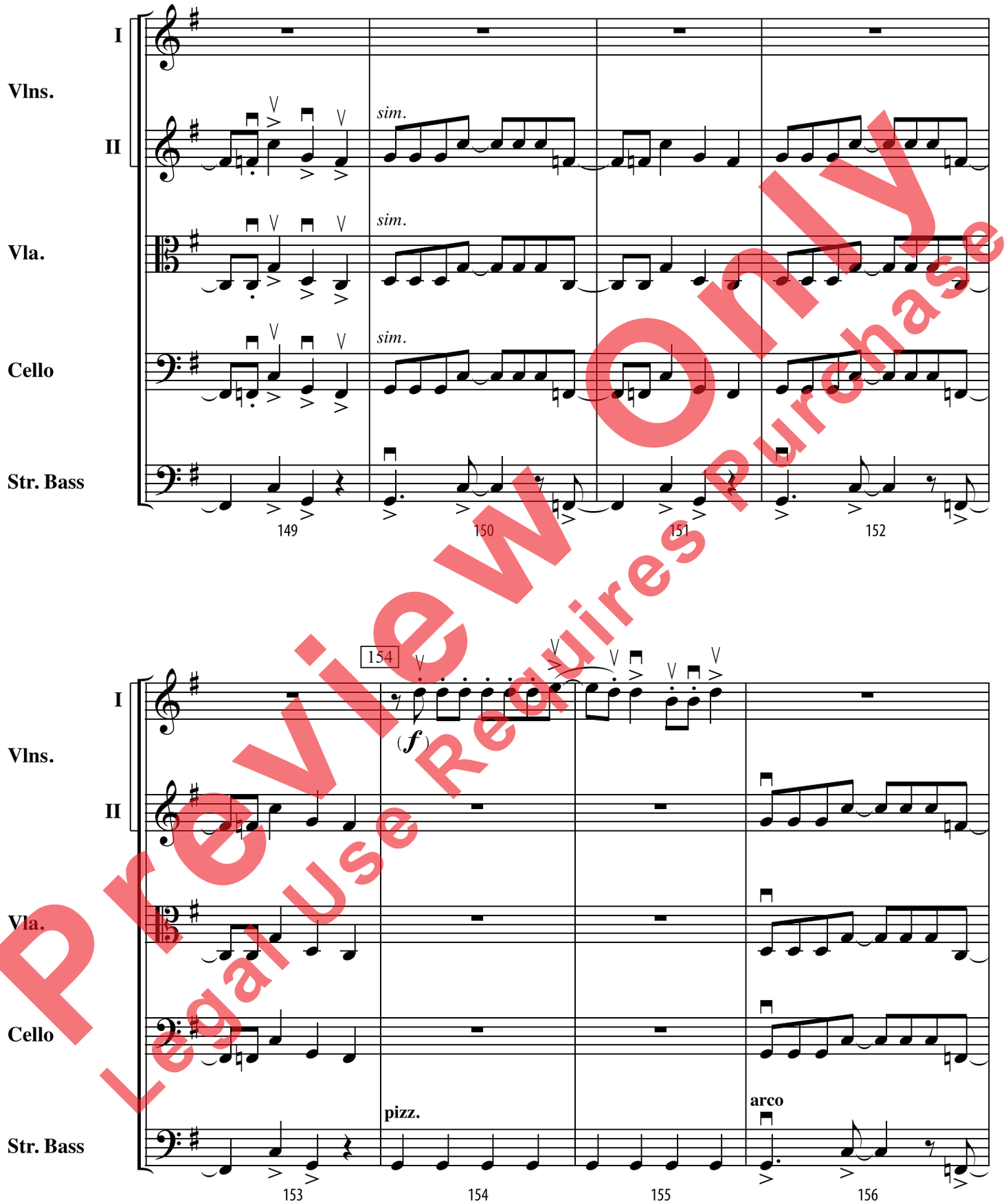

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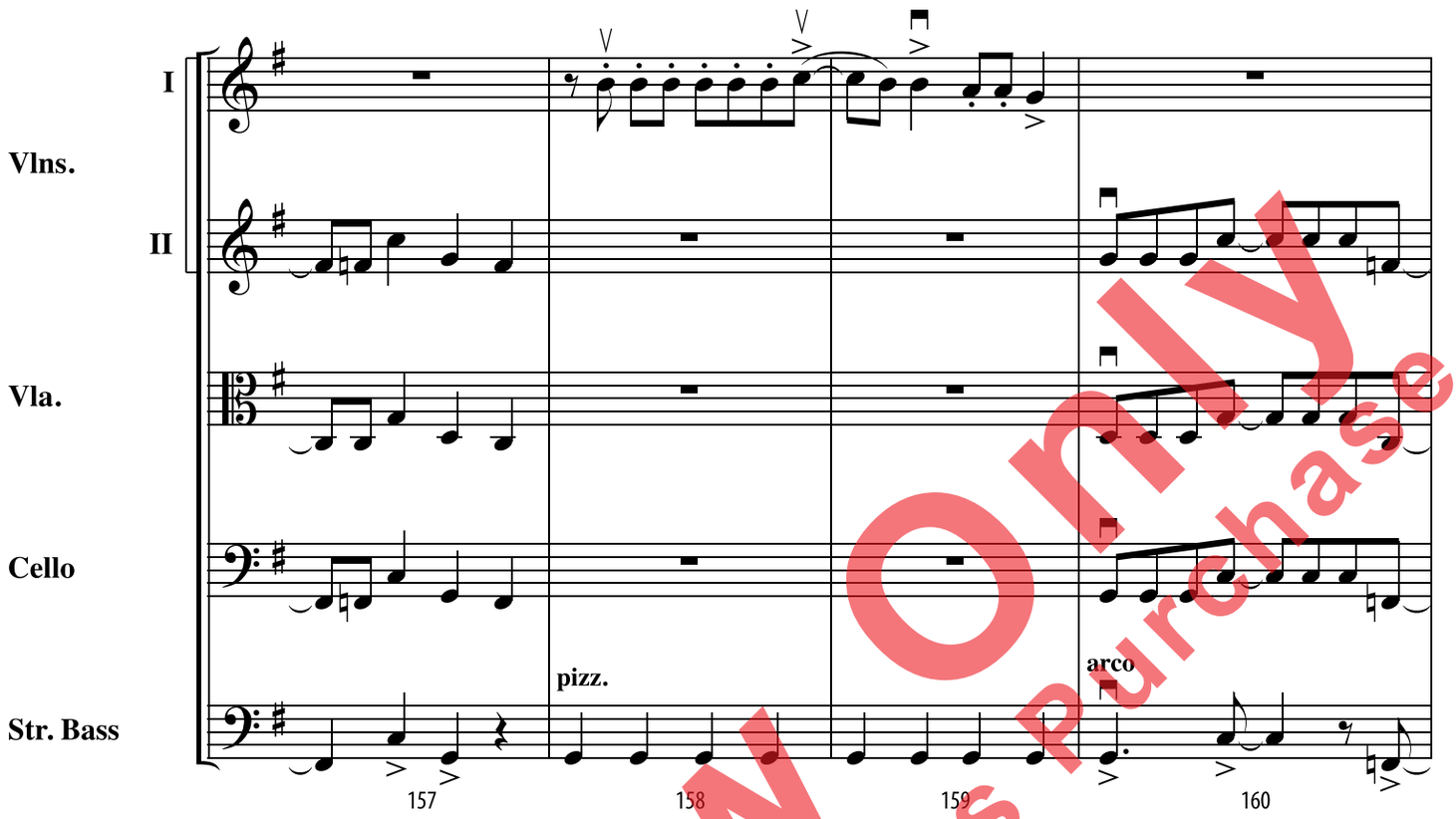

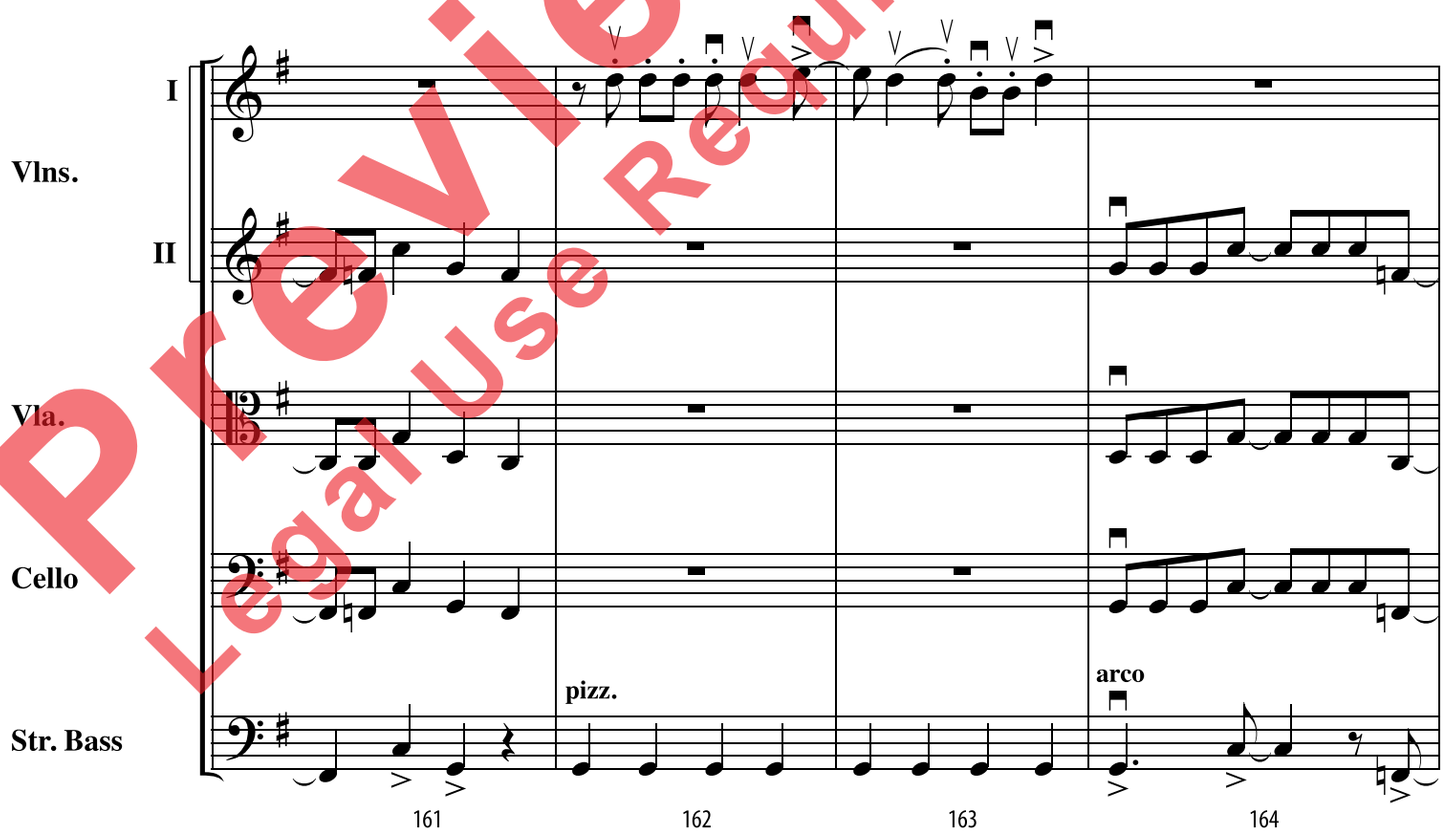

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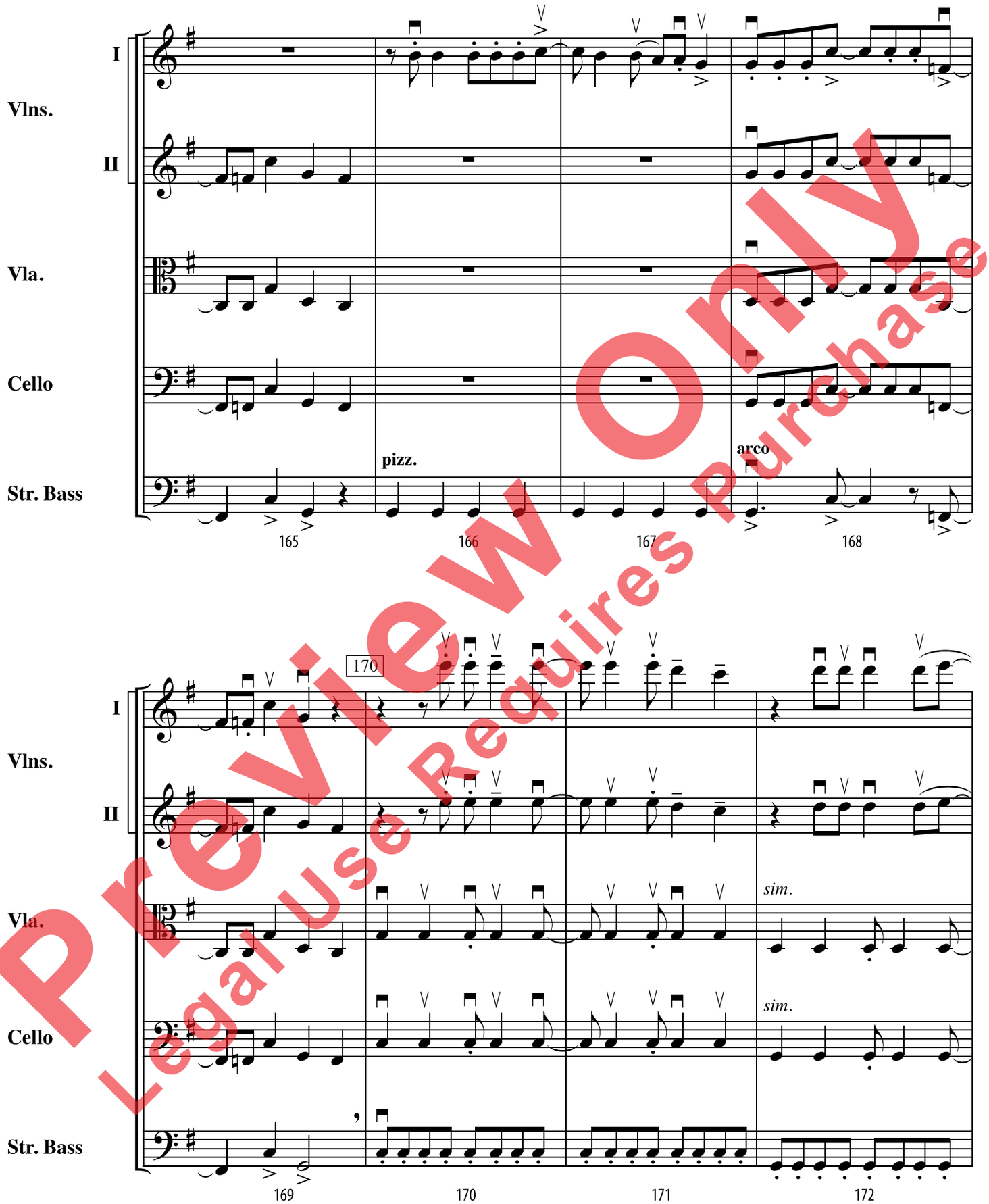

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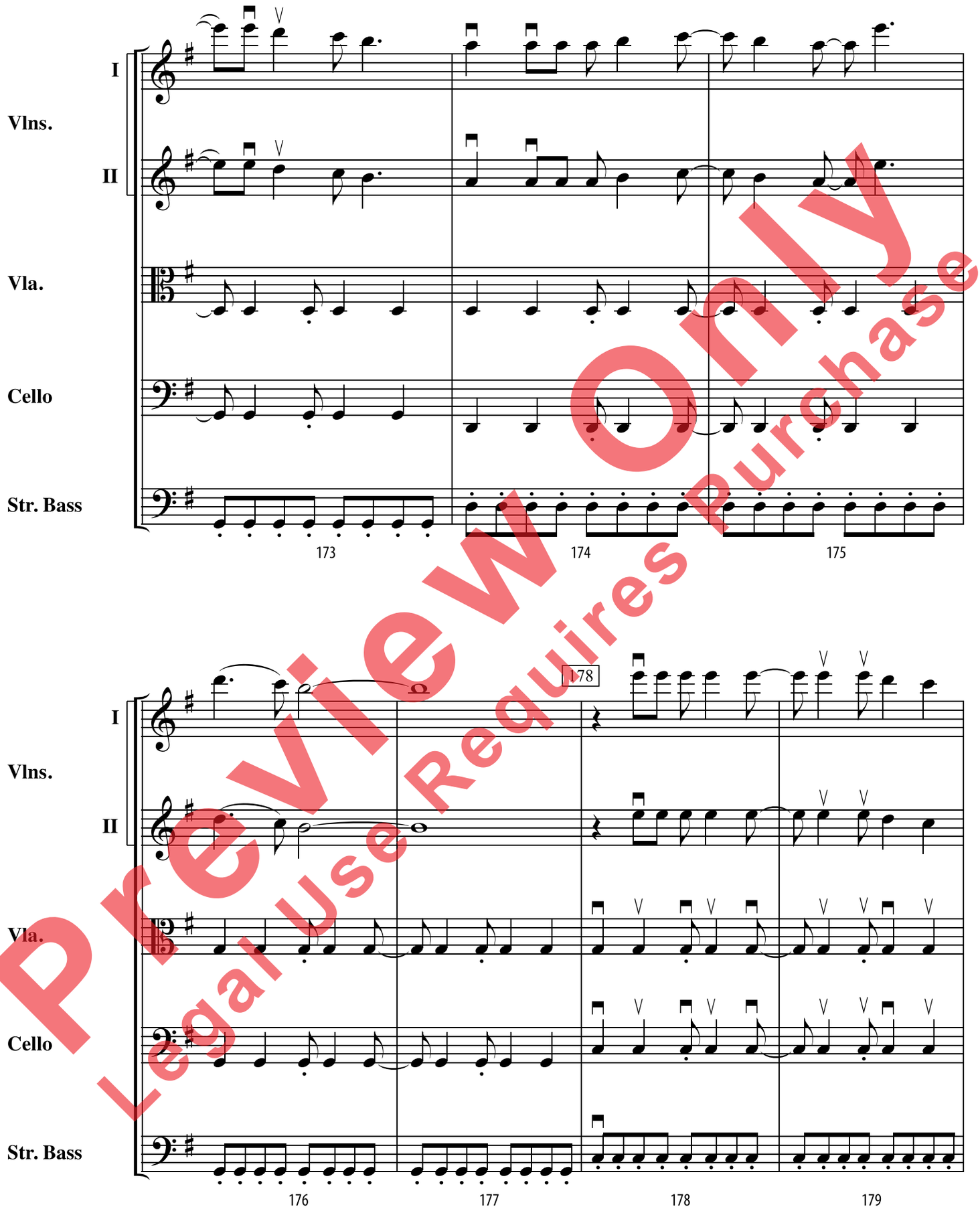

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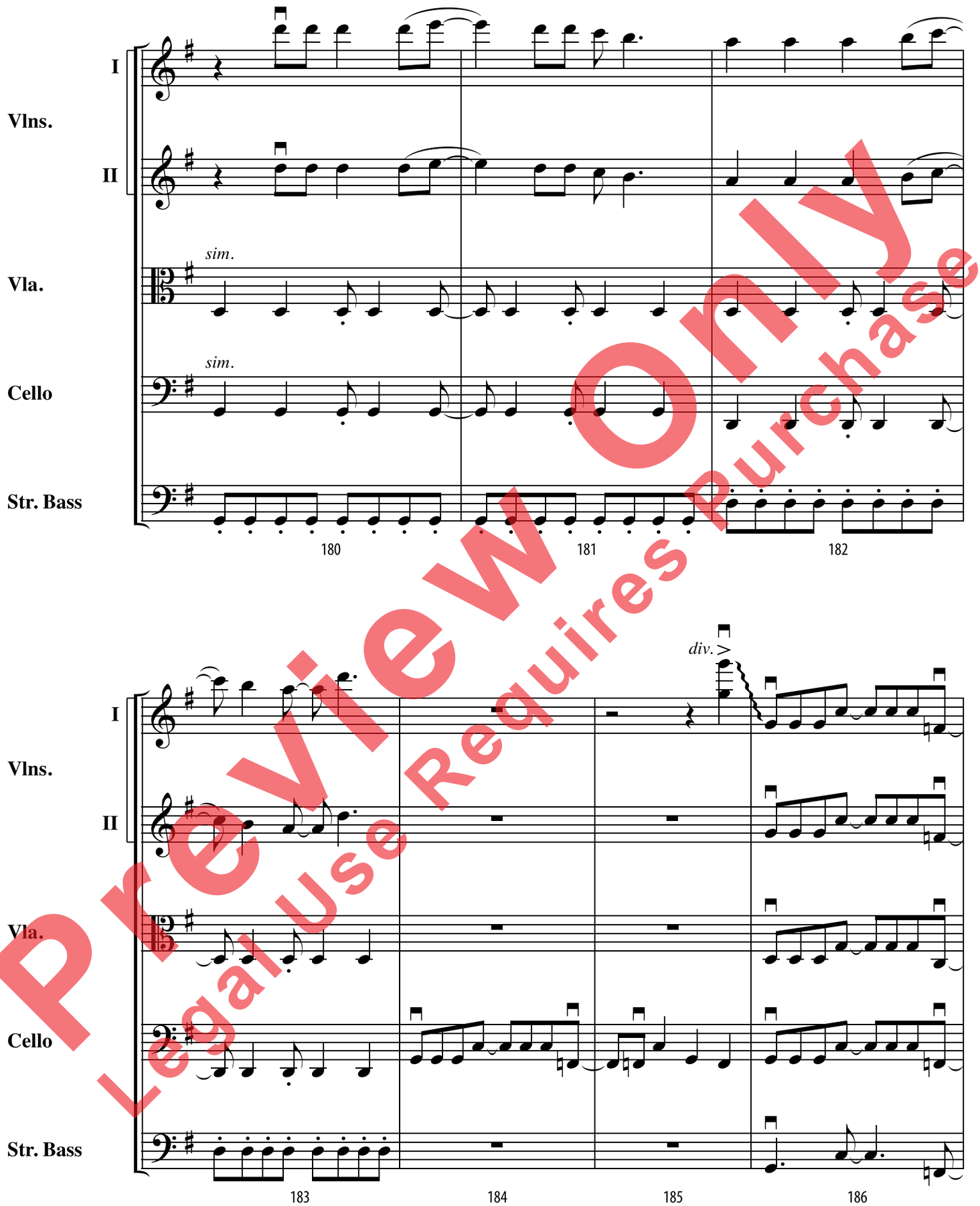

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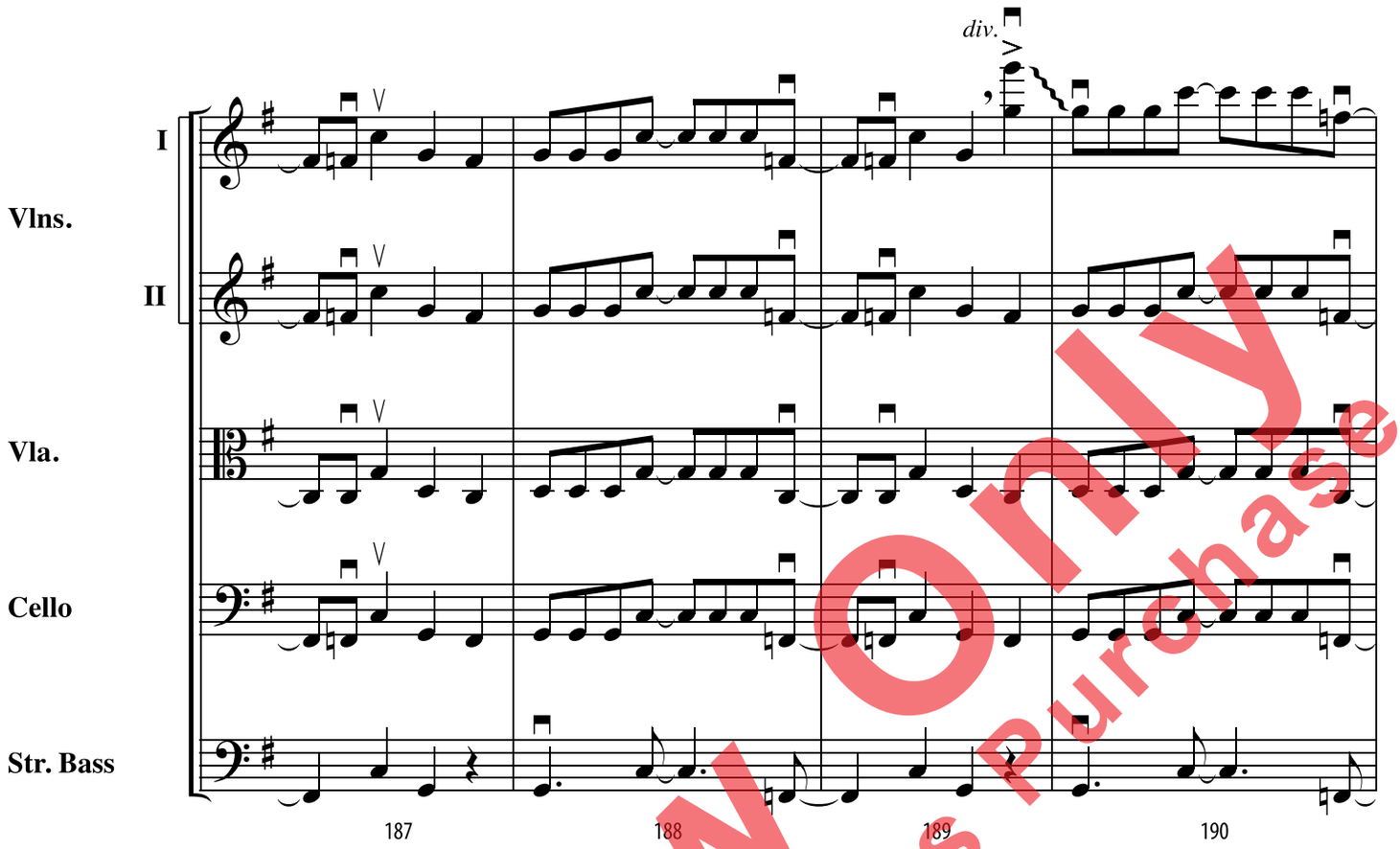

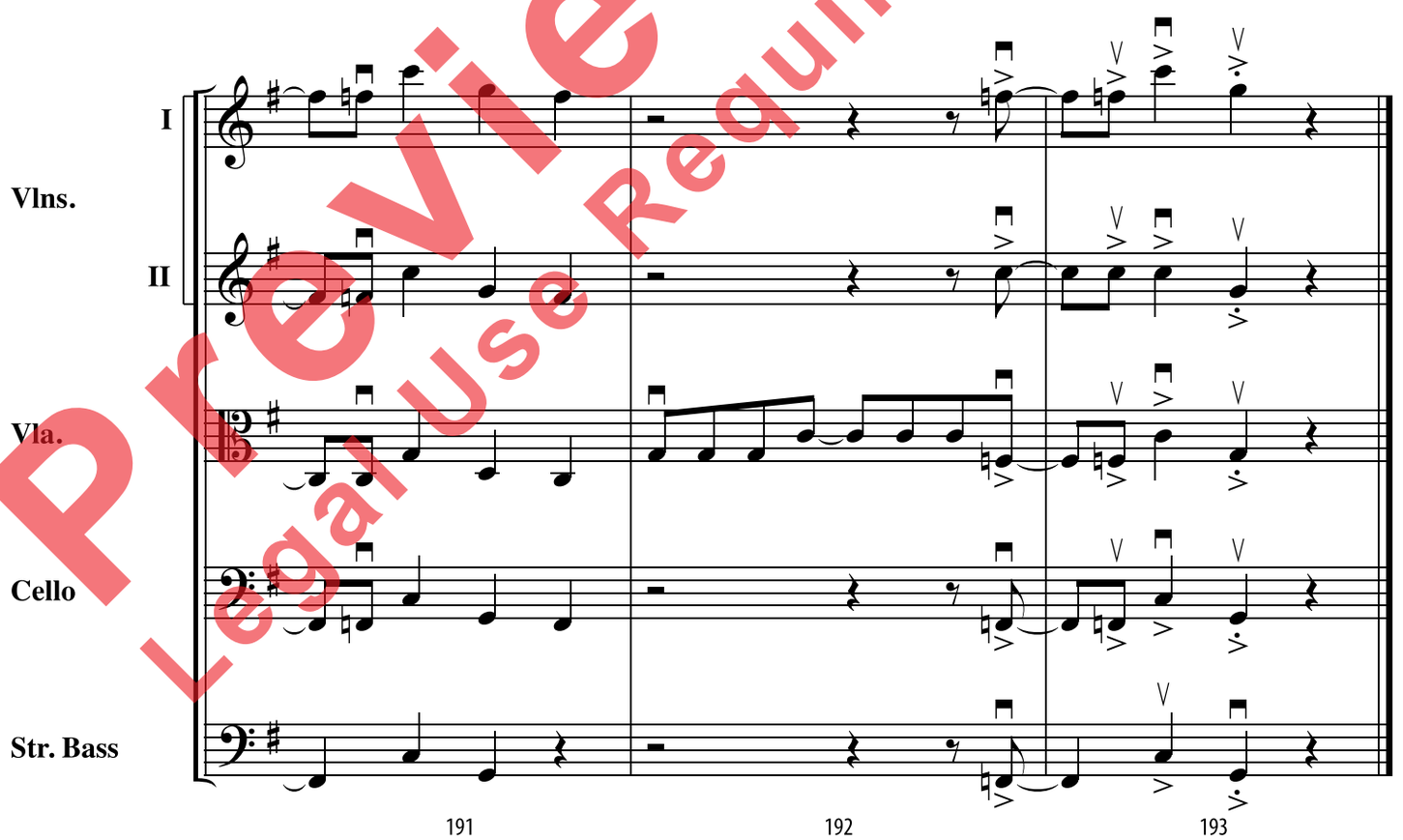

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