



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

INSTRUMENTATION

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

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 cello 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 cello 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!

Selections from
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

Arranged by TOM KITT

Arranged for Concert String Orchestra by Eric Gorfain

"Jesus of Suburbia"
 Rock (♩ = 142)

Violins

Viola

Cello

String Bass

Vlins.

Vla.

Cello

Str. Bass

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9

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sim.

13 14 15 16

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23 24

div.

27

Vlns.

II

Vla.

Cello

Str. Bass

25

26

27

28

29

Vlns.

II

Vla.

Cello

Str. Bass

30

31

32

33

34

37

"Holiday"

Swing! (♩ = 146) (♩ = $\bar{\cdot}^3\bar{\cdot}$)

Vlns.

Measures 35-39. Vlns. I and II, Vla., Cello, and Str. Bass. Dynamics: *mp*, *mf*. Measure numbers 35, 36, 37, 38, 39 are indicated below the staves.

Vlns.

Measures 40-44. Vlns. I and II, Vla., Cello, and Str. Bass. Dynamics: *p*, *mf*, *f*. Measure numbers 40, 41, 42, 43, 44 are indicated below the staves.

Str. Bass

45 *div.* *f*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f 45 46 47 48

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

49 50 51 52

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

53 54 55 56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

57 58 59 60

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

61 62 63 64

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

65 66 67 68

mf

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

69 70 71 72

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

73 74 75 76

rit.

f

77

"Boulevard of Broken Dreams"
Mid-Tempo Rock (♩ = 83)

Vlns.

Vla.

Cello

Str. Bass

mp

mf

pizz.

mf

77 78 79 80

Vlns.

Vla.

Cello

Str. Bass

mp

81 82 83

85

Vlns.

First system of musical notation (measures 84-86) for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The system includes dynamic markings (*mf*, *f*) and articulation marks (accents, *arco*, *V*).

84

85

86

Vlns.

Second system of musical notation (measures 87-89) for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The system includes dynamic markings (*mf*, *f*) and articulation marks (accents, *V*).

87

88

89

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 90, 91, and 92 are shown. The key signature is B-flat major (two flats). The time signature is 4/4.

Violins (Vlns.): Measure 90 has a first violin staff (I) and a second violin staff (II). Measure 91 has a first violin staff (I) and a second violin staff (II). Measure 92 has a first violin staff (I) and a second violin staff (II). Dynamics: *f* (first violin), *ff* (second violin).

Viola (Vla.): Measure 90 has a first viola staff (I) and a second viola staff (II). Measure 91 has a first viola staff (I) and a second viola staff (II). Measure 92 has a first viola staff (I) and a second viola staff (II). Dynamics: *f* (first viola), *ff* (second viola).

Cello: Measure 90 has a first cello staff (I) and a second cello staff (II). Measure 91 has a first cello staff (I) and a second cello staff (II). Measure 92 has a first cello staff (I) and a second cello staff (II). Dynamics: *f* (first cello), *ff* (second cello).

Str. Bass: Measure 90 has a first string bass staff (I) and a second string bass staff (II). Measure 91 has a first string bass staff (I) and a second string bass staff (II). Measure 92 has a first string bass staff (I) and a second string bass staff (II). Dynamics: *ff* (first string bass), *ff* (second string bass).

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 93, 94, 95, and 96 are shown. The key signature is B-flat major (two flats). The time signature is 4/4.

Violins (Vlns.): Measure 93 has a first violin staff (I) and a second violin staff (II). Measure 94 has a first violin staff (I) and a second violin staff (II). Measure 95 has a first violin staff (I) and a second violin staff (II). Measure 96 has a first violin staff (I) and a second violin staff (II). Dynamics: *f* (first violin), *f* (second violin).

Viola (Vla.): Measure 93 has a first viola staff (I) and a second viola staff (II). Measure 94 has a first viola staff (I) and a second viola staff (II). Measure 95 has a first viola staff (I) and a second viola staff (II). Measure 96 has a first viola staff (I) and a second viola staff (II). Dynamics: *mf* (first viola), *mf* (second viola).

Cello: Measure 93 has a first cello staff (I) and a second cello staff (II). Measure 94 has a first cello staff (I) and a second cello staff (II). Measure 95 has a first cello staff (I) and a second cello staff (II). Measure 96 has a first cello staff (I) and a second cello staff (II). Dynamics: *mf* (first cello), *mf* (second cello).

Str. Bass: Measure 93 has a first string bass staff (I) and a second string bass staff (II). Measure 94 has a first string bass staff (I) and a second string bass staff (II). Measure 95 has a first string bass staff (I) and a second string bass staff (II). Measure 96 has a first string bass staff (I) and a second string bass staff (II). Dynamics: *mf* (first string bass), *mf* (second string bass).

div.
mf

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

97 98 99

div.
f

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

100 101 102

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *p* *ff* *div.* *ff* *ff*

103 104 105

“Wake Me Up When September Ends”

106 **Wistful** (♩ = 106)

pizz. *p* *pizz.* *p* *pizz.* *p*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p *p* *p* *p*

106 107 108 109

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

110 111 112 113

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *arco*

114 115 116 117

118 119 120 121

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

122 123 124 125

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

126

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

pizz.

mp

pizz.

mp

126 127 128 129

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

div.

mf

(*mf*)

arco

f

arco

f

130 131 132

Score for measures 133-135, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Measures 133, 134, and 135 are shown. The score includes Vlns. I & II, Vla., Cello, and Str. Bass. A large red watermark "Preview Only" is overlaid diagonally across the page.

Score for measures 136-139, featuring Vlns. I & II, Vla., Cello, and Str. Bass.

Measures 136, 137, 138, and 139 are shown. The score includes Vlns. I & II, Vla., Cello, and Str. Bass. A large red watermark "Preview Only" is overlaid diagonally across the page. Measure 138 is marked "Chorale (♩ = 83)". Dynamics include *rit.*, *mp*, *mf*, and *p*.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

140 141 142 143 144 145

p *f* *p* *f* *p* *f*

f

146 "American Idiot" Punk Rock (♩ = 93)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

146 147 148

ff *f* *f*

I

Vlns.

II

Vla.

Cello

Str. Bass

149 150 151 152

sim.

sim.

sim.

I

Vlns.

II

Vla.

Cello

Str. Bass

153 154 155 156

(f)

pizz.

arco

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

arco

157 158 159 160

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

arco

161 162 163 164

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 165 to 168.

Violins I and II play a melodic line with accents. The Viola and Cello play a supporting line. The String Bass plays a bass line with a pizzicato (pizz.) instruction at measure 166 and an arco instruction at measure 168.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 169 to 172.

Violins I and II play a melodic line with accents. The Viola and Cello play a supporting line. The String Bass plays a bass line. The Viola and Cello have a *sim.* (sustained) instruction at measure 172.

Score for measures 173-175, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Vlns. I and **Vlns. II** play a melodic line with eighth and sixteenth notes, including a trill in measure 173. **Vla.** plays a steady eighth-note accompaniment. **Cello** and **Str. Bass** play a rhythmic pattern of eighth notes.

Measures 173, 174, and 175 are indicated at the bottom of the staves.

Score for measures 176-179, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Vlns. I and **Vlns. II** continue the melodic line, with a trill in measure 176. **Vla.** plays a steady eighth-note accompaniment. **Cello** and **Str. Bass** play a rhythmic pattern of eighth notes.

Measures 176, 177, 178, and 179 are indicated at the bottom of the staves.

I

Vlns.

II

Vla. *sim.*

Cello *sim.*

Str. Bass

180 181 182

I

Vlns.

II

Vla.

Cello

Str. Bass

div.

183 184 185 186

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

187 188 189 190

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

191 192 193

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