



From *OK Computer*

Paranoid Android

Words and Music by THOMAS YORKE, JONATHAN GREENWOOD, PHILIP SELWAY,
COLIN GREENWOOD and EDWARD O'BRIEN

Arranged by ERIC GORFAIN

INSTRUMENTATION

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

PROGRAM NOTES

Radiohead, Britain's premier "avant-rock" band, are well known for taking rock music to new heights. Orchestral in scope, but rock by instrumentation, the band released the album *OK Computer* in 1997, spawning critical acclaim and a devoted legion of fans. Ever since, that work has been routinely hailed as the best album of that decade. "Paranoid Android" is the epic centerpiece of the album. Consisting of three distinct sections or movements, with a last-minute reprise of the second movement, the song weaves a sophisticated web of both torment and elation. Taking its title from a character in Douglas Adams' *The Hitchhiker's Guide to the Galaxy* series, Radiohead frontman Thom Yorke wrote this bleak yet darkly humorous song after feeling alienated in a crowded room in Hollywood; no wonder that "Paranoid Android" conveys claustrophobic panic. Within this musical journey, beautiful melodies float above rhythmically aggressive riffs, scratchy sounds clutter the creepy calm and, above all, an epic masterpiece of the rock genre finds a new home in this orchestral setting.

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

This arrangement is challenging; time signature changes, precise rhythms, string crossing and aggressive playing are just a few of the things that will keep both the conductor and musicians on edge. However, the piece is not just playable, but fun to play once a little woodshedding has been done. Right at the beginning, the celli and violas must rhythmically lock in together with the pizzicato. Take care not to drag! At m. 17, the rhythmic feel changes and the violas have an undulating yet dynamically flat figure that propels the ensemble. Here the bass must be strong.

At m. 41, the second movement of the piece begins. The 1st violins' pizzicato stabs should be jarring while not stepping on the celli motif. The 7/8 time signature should have a "4 and 3" feel, and again, take care to keep the tempo steady. At m. 61, the 1st violins play a wild melody while the lower strings hammer away down below. The 1st violins remain in a wild mode in mm. 67–72.

At m. 75, the quiet movement of the piece enters. Barber's "Adagio for Strings" is a good model for this section; the beautiful melody belies the impending doom on the horizon. Mm. 99–106 is the most intense passage, though the 1st violins' melody should, at the last minute, become strangely calm, as indicated by the non-vibrato marking in m. 107.

The wild 2nd movement section returns at m. 107, though this time the 1st violins should be pretty wild while remaining rhythmically solid; let the 1st violins have fun with a slow yet exaggerated portamento upwards into oblivion during the tremolo double stop in mm. 117–118 before falling back to earth for the downbeat of m. 119.

Paranoid Android

CONDUCTOR SCORE

Duration - 6:00

Words and Music by THOMAS YORKE,
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Arranged by Eric Gorfain

Rock feel - placid, but intense (♩ = 80)

Violins

I

II

Viola

pizz.

mf

Cello

pizz.

mf

String Bass

mf

1 2 3

Vlns.

I

II

Vla.

Cello

Str. Bass

4 5 6

7

Vlns. I *mp* *poco cresc.* *mf* *poco decresc.*

Vlns. II

Vla.

Cello

Str. Bass

7 8 9

Vlns. I *mp*

Vlns. II *p*

Vla.

Cello

Str. Bass

10 11 12

Vlns. I *sim.*
 Vlns. II *pp*
 Vla.
 Cello
 Str. Bass

13 14 15

Vlns. I *div.*
 Vlns. II *div.*
 Vla. *arco*
 Cello *arco*
 Str. Bass

16 17 18

(III)

Vlns. I *f*

Vlns. II

Vla.

Cello

Str. Bass

19 20

(V)

Vlns. I *f*

Vlns. II

Vla.

Cello

Str. Bass

21 22

(■) 24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

23 24 25

mp *mf* *div.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

26 27 28

mp *mf* *mp* *mf*

Violins I and II, Viola, Cello, and String Bass. Measures 29-32. Dynamics include *f*, *mf*, and *decresc.*. A large red watermark reading "Only Purchase" is overlaid on the score.

Violins I and II, Viola, Cello, and String Bass.

Measures 33, 34, and 35.

Key signature: one flat (B-flat major or D minor).

Time signature: 3/4.

Violins I and II: *p*, *mf* *cresc.*, *div.*, *as div.*, *V*.

Viola: *div.*, *(V)*, *V*.

Cello: *(V)*.

String Bass: *sim.*, *V*.

(■)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

mf cresc.

36 37

(V)

(■)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

(V)

38 39 40

More aggressive, agitated

41 *div. a3* III *pizz.*

Vlns. I *mf*

Vlns. II *pizz. div.*

Vla.

Cello *f*

Str. Bass

41 42

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

43 44

arco

Vlns. I *f*

Vlns. II *f* *mf*

Vla. *f* *mf*

Cello *f* *mf*

Str. Bass *f*

45 46

Vlns. I *f* *mf*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *pizz.*

47 48

49

Vlns.

Vla.

Cello

Str. Bass

pizz.

div.

49 50 51

Preview Use Requires Purchase

Vlns.

Vla.

Cello

Str. Bass

arco

52 53

Preview Use Requires Purchase

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

54

55

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

mf

57

f

col legno

col legno

div. V

56

57

Vlns. I *fp* (V) *f*
 Vlns. II *arco* *fp* (V) *f*
 Vla. *arco* *fp* (V) *f*
 Cello *fp* (V) *f*
 Str. Bass *fp* (V) *f*

58 59 60

Vlns. I *fp* *div.* *f*
 Vlns. II *non div.* *cresc.*
 Vla. *cresc.*
 Cello *-2*
 Str. Bass *-4* *1* *4* *-1* *-1* *4*

61 62

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

63

64

ff

ff

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

65

66

fp

div.

div.

Score for measures 67 and 68, featuring Vlns. I, Vlns. II, Vla., Cello, and Str. Bass.

Measure 67:

- Vlns. I:** *f* (forte), eighth-note pattern.
- Vlns. II:** *fp* (fortissimo piano), eighth-note pattern.
- Vla.:** Rest.
- Cello:** Rest.
- Str. Bass:** Rest.

Measure 68:

- Vlns. I:** *f* (forte), eighth-note pattern with accents.
- Vlns. II:** *fp* (fortissimo piano), eighth-note pattern.
- Vla.:** *div.* (divisi), *mp* (mezzo-piano), eighth-note pattern.
- Cello:** *mp* (mezzo-piano), eighth-note pattern with accents.
- Str. Bass:** *mp* (mezzo-piano), eighth-note pattern.

Score for measures 69 and 70, featuring Vlns. I, Vlns. II, Vla., Cello, and Str. Bass.

Measure 69:

- Vlns. I:** *ff* (fortissimo), eighth-note pattern with accents.
- Vlns. II:** *ff* (fortissimo), eighth-note pattern with accents.
- Vla.:** *ff* (fortissimo), eighth-note pattern with accents.
- Cello:** *ff* (fortissimo), eighth-note pattern with accents.
- Str. Bass:** *ff* (fortissimo), eighth-note pattern with accents.

Measure 70:

- Vlns. I:** *ff* (fortissimo), eighth-note pattern with accents.
- Vlns. II:** *ff* (fortissimo), eighth-note pattern with accents.
- Vla.:** *ff* (fortissimo), eighth-note pattern with accents.
- Cello:** *ff* (fortissimo), eighth-note pattern with accents.
- Str. Bass:** *ff* (fortissimo), eighth-note pattern with accents.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

71 72

75 Slower - serene, but ominous ($\text{♩} = 68$)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

73 74 75 76 77 78

div.
non decresc.

espr.
mp

div.
non decresc.

espr.
mp

div.
non decresc.

espr.
mp

non decresc.
mp

non decresc.
mp

non decresc.
mp

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

Measures 79-84.

Violins I (Vlns. I) and Violins II (Vlns. II) are marked *mp* (mezzo-piano). Violins I has an *espr.* (espressivo) marking and a *V* (Vibrato) marking. A box containing the number 83 is present above measure 83.

Measures 79-84 are numbered at the bottom: 79, 80, 81, 82, 83, 84.

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

Measures 85-88.

Violins I (Vlns. I) and Violins II (Vlns. II) are marked *mp* (mezzo-piano). Viola (Vla.) is marked *mf* (mezzo-forte) in measure 86 and *mp* (mezzo-piano) in measure 87.

Measures 85-88 are numbered at the bottom: 85, 86, 87, 88.

91

Vlns.

First system of musical notation (measures 89-92). The system includes staves for Violins I and II, Viola, Cello, and String Bass. The Violins I and II parts are marked *poco cresc.* and *mf*. The Viola part is marked *poco cresc.* and *mf*. The Cello and String Bass parts are marked *poco cresc.* and *mf*. A large red watermark "Preview Only" is overlaid on the score.

89

90

91

92

Vlns.

Second system of musical notation (measures 93-96). The system includes staves for Violins I and II, Viola, Cello, and String Bass. The Viola part is marked *f*. A large red watermark "Preview Only" is overlaid on the score.

93

94

95

96

Str. Bass

99

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

97 98 99 100

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

101 102 103 104

div.

mf

f

mf

107 Faster - aggressive, agitated (♩ = 83)

Vlns.

Violins I and II: Measure 105 has a half note G4 with a breath mark. Measure 106 has a half note G4 with a breath mark. Measure 107 has a half note G4 with a breath mark. Measure 108 has a half note G4 with a breath mark. Measure 109 has a half note G4 with a breath mark. Measure 110 has a half note G4 with a breath mark.

Viola: Measure 105 has a half note G3. Measure 106 has a half note G3. Measure 107 has a half note G3. Measure 108 has a half note G3. Measure 109 has a half note G3. Measure 110 has a half note G3.

Cello: Measure 105 has a half note G3. Measure 106 has a half note G3. Measure 107 has a half note G3. Measure 108 has a half note G3. Measure 109 has a half note G3. Measure 110 has a half note G3.

String Bass: Measure 105 has a half note G2. Measure 106 has a half note G2. Measure 107 has a half note G2. Measure 108 has a half note G2. Measure 109 has a half note G2. Measure 110 has a half note G2.

105

106

107

Vlns.

Violins I and II: Measure 108 has a half note G4 with a breath mark. Measure 109 has a half note G4 with a breath mark. Measure 110 has a half note G4 with a breath mark.

Viola: Measure 108 has a half note G3. Measure 109 has a half note G3. Measure 110 has a half note G3.

Cello: Measure 108 has a half note G3. Measure 109 has a half note G3. Measure 110 has a half note G3.

String Bass: Measure 108 has a half note G2. Measure 109 has a half note G2. Measure 110 has a half note G2.

108

109

110

Str. Bass

Score for measures 111 and 112, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 111: Violins I and II play eighth notes. Viola and Cello play eighth notes. String Bass plays a half note.

Measure 112: Violins I and II play eighth notes. Viola and Cello play eighth notes. String Bass plays a half note.

111 112

Score for measures 113 and 114, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 113: Violins I and II play eighth notes. Viola and Cello play eighth notes. String Bass plays a half note.

Measure 114: Violins I and II play eighth notes. Viola and Cello play eighth notes. String Bass plays a half note. *fp* (fortissimo) marking is present.

113 114

Vlns.

I *cresc.*

II *fp*

Vla.

Cello

Str. Bass

mf

115 116

Vlns.

I *div.*

II *f* *fp*

Vla.

div. *mp*

Cello

Str. Bass

f *mf*

117 118

119

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

119 120

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

121 122