



From *OK Computer*

# Exit Music (For a Film)

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

Arranged by ERIC GORFAIN

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**INSTRUMENTATION**

- 1 Conductor
  - 8 1st Violin
  - 8 2nd Violin
  - 5 Viola
  - 5 Cello
  - 5 String Bass
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The intensity of Radiohead, Britain's premier "avant-rock" band, is embodied in this haunting arrangement that will inspire young musicians to think outside the box. From an album that is orchestral in scope, but rock by instrumentation, this technically simple yet emotionally sophisticated piece includes extended techniques such as tremolo, double-stop pizzicato, non-vibrato and ponticello; however, the ensemble, together with its conductor, is free to interpret the music as they see fit. After all, there are no rules in rock & roll!

**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

## 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. "Exit Music (For a Film)," from *OK Computer*, embodies Radiohead's quiet intensity and whisper-to-a-scream aesthetic. Singer/guitarist Thom Yorke is known for his passionate vocal style while the other band members consistently push the limits of their instruments to the edge. The lyrical themes of *OK Computer* center on the disintegration of our collective social connection and the general disillusionment we feel with modern society and technology. However, the hauntingly beautiful music that accompanies these somewhat alarming lyrical themes only adds to Radiohead's carefully cultivated mystique.

## NOTES TO THE CONDUCTOR

The key to this arrangement is maintaining the restrained, intense rage just underneath the surface of the music. The apex of the song arrives at m. 50, but the journey from the very first measure begins in a deadpan manner. The 1st violin melody in the first verse at m. 7 should be played with little vibrato, or alternatively, with a very wide, lazy vibrato, as if the musicians can barely keep their eyes open before falling asleep mid-sentence. The 2nd violins take over the melody at m. 15 in the same manner. At m. 23, a legato feel emerges with dynamics playing a major role. The verse section returns at m. 34 with the violas playing the melody and the cellos sliding randomly, yet quietly, between pitches. Ponticello and/or false harmonics can be employed to create a creepy effect that percolates underneath the rest of the ensemble. At m. 42, the intensity starts to really build, as does the volume, finally reaching the aforementioned apex at m. 50. The celli and contrabass should be very aggressive before relenting at m. 54, at which point the song begins its descent back to earth, resting finally in a quiet calm for the last four measures.

# Exit Music (For A Film)

CONDUCTOR SCORE  
Duration - 6:45

Words and Music by Thomas Yorke, Jonathan Greenwood,  
Philip Selway, Colin Greenwood and Edward O'Brien  
*Arranged by Eric Gorfain*

Adagio and intense (♩ = 64)

Violins I

Violins II

Viola

Cello

String Bass

*pizz. div.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

1 2 3

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

4 5 6 7

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

8 9 10

Detailed description: This block contains the first system of a musical score, covering measures 8, 9, and 10. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I part has a melodic line with some rests and a fermata in measure 10. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part has a similar eighth-note accompaniment. The Cello and String Bass parts play a simple bass line with some rests. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

11 12 13

Detailed description: This block contains the second system of a musical score, covering measures 11, 12, and 13. It features the same five staves as the first system. The key signature remains two sharps. The Violin I part continues its melodic line with a fermata in measure 13. The Violin II part continues its eighth-note accompaniment. The Viola part continues its eighth-note accompaniment. The Cello and String Bass parts continue their simple bass line. A large red watermark 'Preview Only' is overlaid diagonally across the score.

15 *pizz. div.*

Vlns. I *p*

Vlns. II *arco mp*

Vla.

Cello

Str. Bass

14 15 16

Vlns. I

Vlns. II *V*

Vla.

Cello

Str. Bass

17 18 19

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

20 21 22

23

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

Terse arco

*f* *div.*

*(mp)* arco

*mf* arco

*mf* arco

*mf*

23 24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp* *f*

*f*

*mp* *f*

pizz.

25 26 27

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f* *mp*

*mp*

*mp* *f*

arco

28 29

I Vlns. *mf*

II Vlns.

Vla. *mp*

Cello

Str. Bass *pizz.*

30 31 32

I Vlns. *f* *p* *pizz. div.*

II Vlns. *f* *p* *pizz.*

Vla. *f* *mf* Slide randomly between pitches

Cello *f* *p*

Str. Bass *f* *p*

33 34 35



Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

36 37 38 39

42 Ominous

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

40 41 42 43

I  
Vlns.

II

Vla.

Cello

Str. Bass

44 45 46 47 48

This musical score covers measures 44 to 48. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark 'Preview Only' is overlaid diagonally across the page.

I  
Vlns.

II

Vla.

Cello

Str. Bass

50

49 50 51

This musical score covers measures 49 to 51. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

52 53 54

*f*

*mp*

*mf*

*mf*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

55 56 57

*mf*

*sim.*

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*p*

*mp*

*pizz.*

*mp*

58 59 60

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*mp*

non vibrato

*pp*

non vibrato

*pp*

non vibrato

arco

*p*

non vibrato

*p*

61 62 63 64 65