



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

INSTRUMENTATION

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

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

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 rhythmic accompaniment. The Cello and String Bass parts play a simple bass line with some rests. A large red watermark is overlaid on the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

11 12 13

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 rhythmic accompaniment. The Viola part continues its rhythmic accompaniment. The Cello and String Bass parts continue their simple bass line. A large red watermark is overlaid on 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

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

20 21 22

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

23 24

Terse arco

f div.

mf arco

mf arco

mf arco

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

f

arco

28 29

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mp

pizz.

30 31 32

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

p

pizz. div.

f

mf

Slide randomly between pitches

f

p

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

Detailed description: This block contains the musical notation for measures 44 through 48. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *ff* and *mf*. A large red watermark 'Preview Only' is overlaid diagonally across the page.

I
Vlns.

II

Vla.

Cello

Str. Bass

50

49 50 51

Detailed description: This block contains the musical notation for measures 49 through 51. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *ff* and *mf*. 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

p

mp

pizz.

mp

58 59 60

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

mp

pp

pp

p

p

p

non vibrato

non vibrato

non vibrato

arco

p

61 62 63 64 65