

# I

Monolithic and Ominous (♩=80)

Tempo = 120+

Musical staff 1: Treble clef, 2/4 time signature. The piece begins with a *fff* dynamic marking. The melody features a series of chords and intervals, including a half note G#4, a quarter note A4, and a quarter note B4. The staff continues with various rhythmic patterns, including eighth notes and quarter notes, with some measures containing rests. The piece concludes with a final chord consisting of G#4 and A4.

Musical staff 2: Treble clef, 3/8 time signature. The melody consists of eighth notes and quarter notes, including a half note G#4, a quarter note A4, and a quarter note B4. The staff continues with various rhythmic patterns, including eighth notes and quarter notes, with some measures containing rests.

Musical staff 3: Treble clef, 3/8 time signature. The melody consists of eighth notes and quarter notes, including a half note G#4, a quarter note A4, and a quarter note B4. The staff continues with various rhythmic patterns, including eighth notes and quarter notes, with some measures containing rests.

Musical staff 4: Treble clef, 3/8 time signature. The melody consists of eighth notes and quarter notes, including a half note G#4, a quarter note A4, and a quarter note B4. The staff continues with various rhythmic patterns, including eighth notes and quarter notes, with some measures containing rests.

Musical staff 5: Treble clef, 3/8 time signature. The melody consists of eighth notes and quarter notes, including a half note G#4, a quarter note A4, and a quarter note B4. The staff continues with various rhythmic patterns, including eighth notes and quarter notes, with some measures containing rests.

Musical staff 6: Treble clef, 3/8 time signature. The melody consists of eighth notes and quarter notes, including a half note G#4, a quarter note A4, and a quarter note B4. The staff continues with various rhythmic patterns, including eighth notes and quarter notes, with some measures containing rests.

Musical staff 7: Treble clef, 3/8 time signature. The melody consists of eighth notes and quarter notes, including a half note G#4, a quarter note A4, and a quarter note B4. The staff continues with various rhythmic patterns, including eighth notes and quarter notes, with some measures containing rests.

# II

Monolithic and Ominous (♩=80)

Tempo = 120+

A musical staff in treble clef with a key signature of one sharp (F#). The piece begins with a *ffff* dynamic marking. The time signature changes frequently: 2/4, 3/8, 6/4, 3/8, 2/4, 5/4, 2/4, 3/8, 3/8, 3/8, 3/8, 4/4, 3/8, 3/8, 2/4, and 3/4. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together in triplets. There are also slurs and accents over certain notes.

A musical staff in treble clef with a key signature of one sharp (F#). The time signature changes frequently: 3/8, 6/8, 2/4, 3/8, 5/8, 6/8, 2/4, and 3/8. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together.

A musical staff in treble clef with a key signature of one sharp (F#). The time signature changes frequently: 3/8, 2/4, 3/8, 2/4, 4/4, and 3/8. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together.

A musical staff with a treble clef. A sharp sign (#) is placed on the first line. A note with a stem and a flag is positioned on the first line, with a sharp sign (#) placed above it.

A musical staff with a treble clef. A sharp sign (#) is placed on the second line. A note with a stem and a flag is positioned on the second line, with a sharp sign (#) placed above it.

A musical staff with a treble clef. A sharp sign (#) is placed on the third line. A note with a stem and a flag is positioned on the third line, with a sharp sign (#) placed above it.

A musical staff with a treble clef. A flat sign (b) is placed on the first line. A note with a stem and a flag is positioned on the first line, with a flat sign (b) placed above it.

# III

Two staves of musical notation. The first staff contains six measures with time signatures 3/8, 6/8, 2/4, 7/8, 3/8, 6/8, and 2/4. The second staff contains seven measures with time signatures 7/8, 2/4, 7/8, 2/4, 4/4, 7/8, and 6/8. The notation includes various note values, rests, and a final melodic flourish in the last measure of the second staff.

A musical staff with a treble clef, a sharp sign on the second line, and a whole note on the second line.

A musical staff with a treble clef, a sharp sign on the second line, and a whole note on the second line.

A musical staff with a treble clef, a sharp sign on the second line, and a whole note on the second line.

A musical staff with a bass clef and a whole note on the second line.

# III

Two staves of musical notation. The top staff contains seven measures with various time signatures (3/8, 6/8, 2/4, 3/8, 6/8, 2/4, 3/8) and notes including quarter notes, eighth notes, and sixteenth notes, some with accidentals. The bottom staff contains seven measures with time signatures (3/8, 2/4, 3/8, 2/4, 4/4, 2/4, 3/8) and notes including quarter notes, eighth notes, and sixteenth notes, some with accidentals and slurs.

A diagram of a musical staff with five lines. A vertical line with a flag is positioned on the second line from the bottom. To its right is a large black circle, representing a note.

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With great expression (q=70)

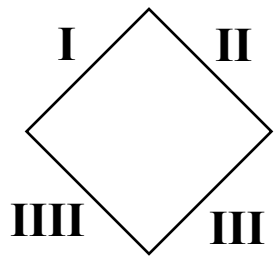
# III

*p* *mf* *f* *mp* *pp*

*n.*

*mp* *f* *mp* *pp*

# M



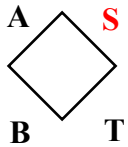
Stage Front

# How I Learned to Stop Worrying and Love the Pillar

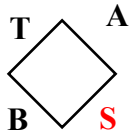
## Soprano Edition



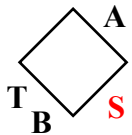
1. Begin with Tenor at Side II, play "Monolithic and Ominous" passage
  - cutting off suddenly at the end of the line. The Alto will immediately start playing a hoquet line and the tenor will leave your side. Wait for eight or nine notes, then cue the other players on the chords.



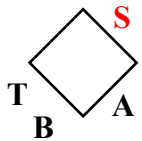
2. Play the four chords in order twice, but randomly switch between Sides II, III and IIII of the pillar the entire time. In other words, whenever you cue a chord, the three of you (Sop, Tenor, Bari) will randomly change sides while holding the note. You will then cue the next chord, and everyone will play the appropriate note from the new side they are now facing. There will be a total of eight chords, by the end of which you want to have arrived at Side III.



3. After you cut off the final chord, the Bari will begin playing a lyrical melody. After eight or nine notes, the tenor (on Side I) will cue you into the hoquet line in front of you.



4. After the hoquet, the tenor will move to join the Bari on the lyrical melody. Stay on Side III, and cue the Alto to play the chords in front of you. Play all four, then shift to your right.



5. You are now on Side II. Play the four chords again, cuing them just as before. When you're done, the Bari should be done or nearly done with the melody.

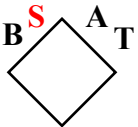


6. The Bari will move to Side I but you should remain on Side II. Then the Bari will cue you and the alto into the next hoquet section. When that is done, wait a couple of beats (this should be a grand pause), then you will cue the chords again. Play (very LOUDLY) and cue the four chords, then shift to the right.

7. Play and cue the four chords one last time, this time playing the Side I chords. After the eighth chord, stay on this side and proceed immediately by cuing the hoquet.

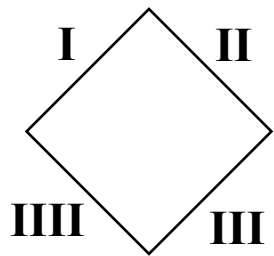


8. The Bari will join you on Side I during the last note of the hoquet section and you should immediately continue into the "Monolithic and Ominous" section.



9. Everyone should lean back a bit and play the final two "notes" of the piece which are at the top of the pillar.





Stage Front

# How I Learned to Stop Worrying and Love the Pillar

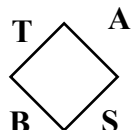
## Alto Edition



1. Begin with Bari at Side I, play "Monolithic and Ominous" passage and slur immediately into the hoquet line on the same side.



2. The other three saxes will play slow chords while you continue the hoquet line. When you're done with the line, wait as the other three finish their chords.



3. Go ahead and move left to Side II, but continue to wait as the Bari plays a lyrical melody, and the Tenor and Soprano play the hoquet together.



4. After the hoquet, the tenor will move to join the Bari on the lyrical melody. The Soprano will cue you to join them on the four chords of Side II. Then, move again to the left. (Watch out for the soprano!)



5. You are now on Side III. The Soprano will cue the four chords again just as before. When you're done, the Bari should be done or nearly done with the melody.

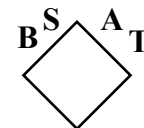


6. The Bari will move to Side I but you should remain on Side III. Then the Bari will cue you and the Soprano into the next hoquet section. When that is done, the soprano will wait a couple of beats (this should be a grand pause), then will cue the chords again. Play the four chords (very LOUDLY), then shift to the right.

7. The Soprano will cue the four chords one last time, this time you will be playing the Side II chords. After the eighth chord, stay on this side and proceed immediately into the hoquet.

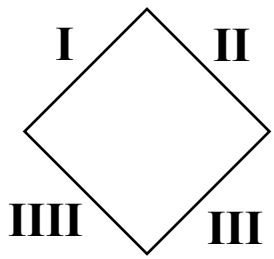


8. The Tenor will join you on Side II during the last note of the hoquet section and you should immediately continue into the "Monolithic and Ominous" section.



9. Everyone should lean back a bit and play the final two "notes" of the piece which are at the top of the pillar.





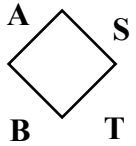
Stage Front

# How I Learned to Stop Worrying and Love the Pillar

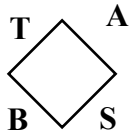
## Tenor Edition



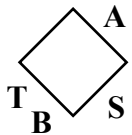
1. Begin with Soprano at Side II, play "Monolithic and Ominous" passage
  - cutting off suddenly at the end of the line. The Alto will immediately start playing a hoquet line and you should shift left to Side III. The Soprano will wait for 8 or 9 notes, then cue you and the Bari on the chords.



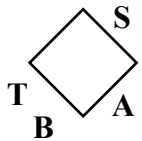
2. Play the four chords in order twice, but randomly switch between Sides II, III and IIII of the pillar the entire time. In other words, whenever the Soprano cues a chord, the three of you (Sop, Tenor, Bari) will randomly change sides while holding the note. The Soprano will then cue the next chord, and everyone will play the appropriate note from the new side they are now facing. There will be a total of eight chords, after which you should proceed to Side I.



3. After the final chord, the Bari will begin playing a lyrical melody. After eight or nine notes, cue the hoquet line by playing the Side I part in front of you.



4. After the hoquet, move to the right (joining the Bari) and begin playing the melody mobile. You should join his tempo, but don't try to line up the meters or phrases. Just take his tempo, and come in wherever. You should go through it approximately 6-8 times, making sure you have stopped by the time the others stop the hoquet (during step 6 below).



5. You are still playing the mobile melody when this configuration change happens.



6. The Bari will leave while you are still playing the melody and the other three will play the hoquet. You should be done by the time they are done. There will be a grand pause, then the soprano will cue the chords again. Play the four chords (still on Side IIII and very LOUDLY) then shift to the right.

7. The Soprano will continue cuing the chords, this time you're playing the Side III chords. After the eighth chord, proceed immediately to the hoquet.



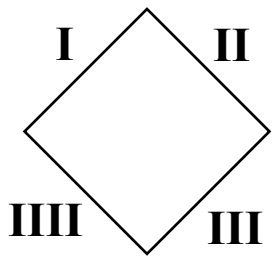
8. During the last note of the hoquet section, shift to the right (joining the Alto) and proceed immediately to the "Monolithic and Ominous" section.



9. Everyone should lean back a bit and play the final two "notes" of the piece which are at the top of the pillar.







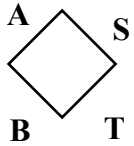
Stage Front

# How I Learned to Stop Worrying and Love the Pillar

## Bari Edition



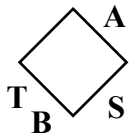
1. Begin with Alto at Side I, play "Monolithic and Ominous" passage
  - cutting off suddenly at the end of the line. The Alto will immediately start playing a hoquet line and you should shift right to Side III. The Soprano will wait for 8 or 9 notes, then cue you and the Tenor on the chords.



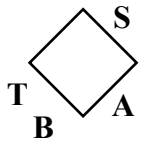
2. The Soprano will cue the four chords in order twice, but randomly switch between Sides II, III and IIII of the pillar the entire time. In other words, whenever the Soprano cues a chord, the three of you (Sop, Tenor, Bari) will randomly change sides while holding the note. The Soprano will then cue the next chord, and everyone will play the appropriate note from the new side they are now facing. There will be a total of eight chords, by the end of which you need to be on Side IIII.



3. After the final chord, begin playing the Side IIII mobile melody immediately. The others will play the hoquet section, but you should ignore them. In the end, you will play the melody six or eight times.



4. The Bari will join you in the mobile, but you shouldn't adjust to them.



5. When you are done with your final repetition of the mobile, the Alto and Soprano should already be done with their chords. Move immediately left to Side I.



6. Cue the Soprano and Alto with the hoquet section on Side I. It's possible that you might need to wait for the soprano and alto to finish their chords before you cue them. Afterward, there will be a brief grand pause, stay on the same side as the soprano cues the chord section one last time. After four chords, you should shift to the right.

7. The Soprano will continue cuing the chords, this time you're playing the Side IIII chords. After the eighth chord, proceed immediately into the hoquet on the same side.



8. During the last note of the hoquet section, shift to the left (joining the Soprano) and proceed immediately to the "Monolithic and Ominous" section.



9. Everyone should lean back a bit and play the final two "notes" of the piece which are at the top of the pillar.

