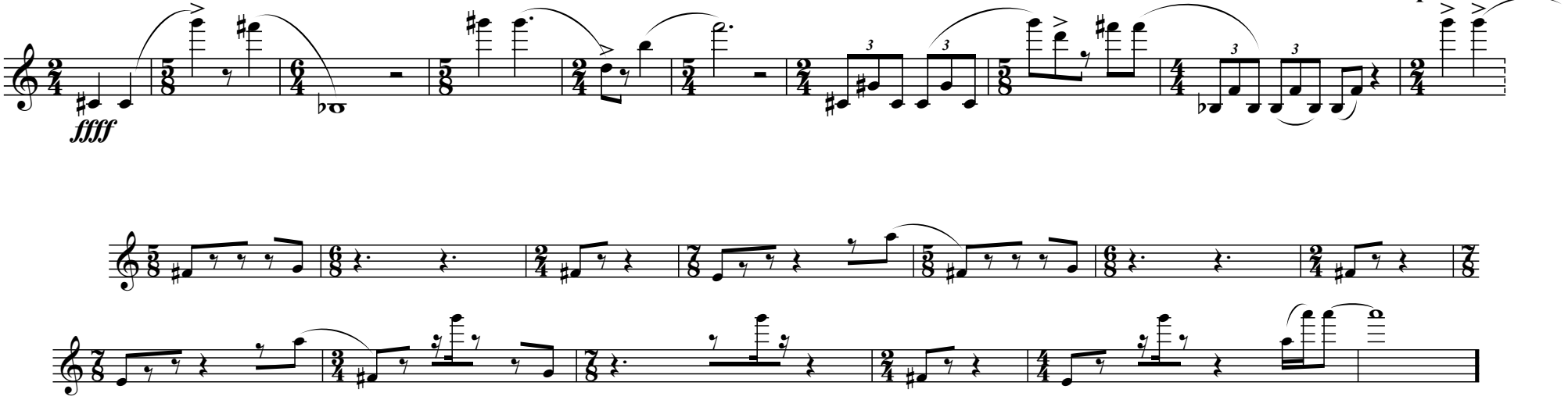
I

Monolithic and Ominous (♩=80)

Tempo = 120+

ffff

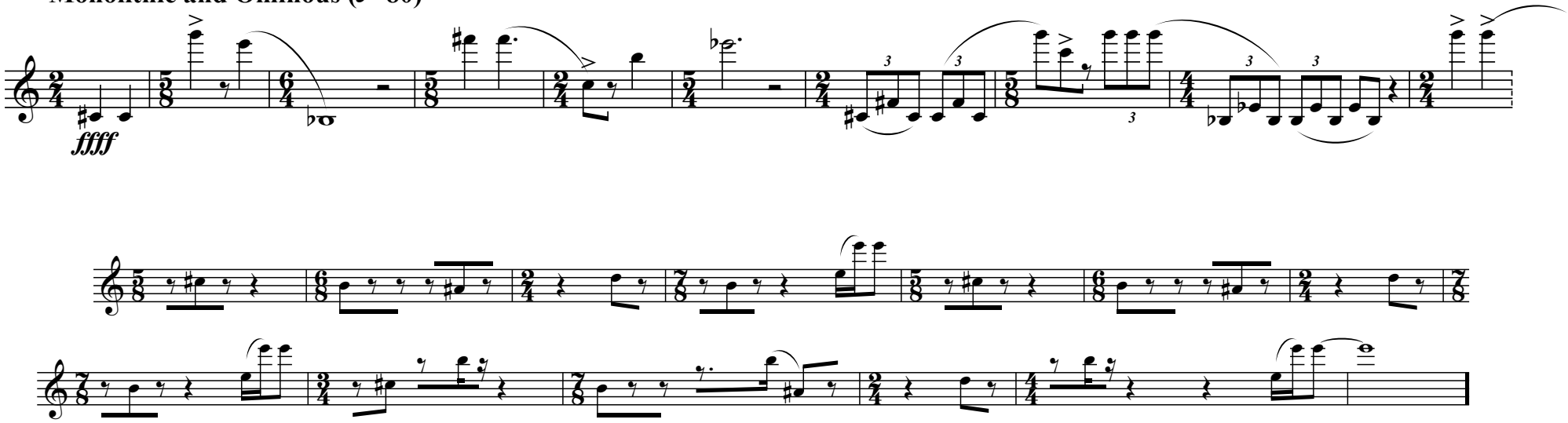


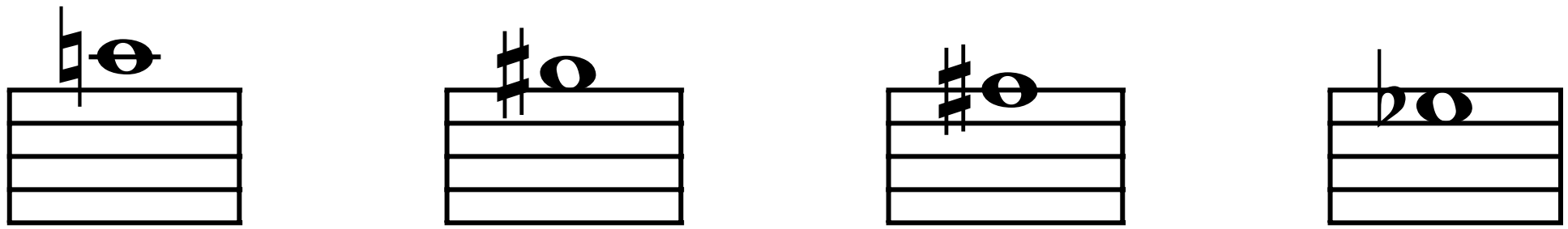
II

Monolithic and Ominous (♩=80)

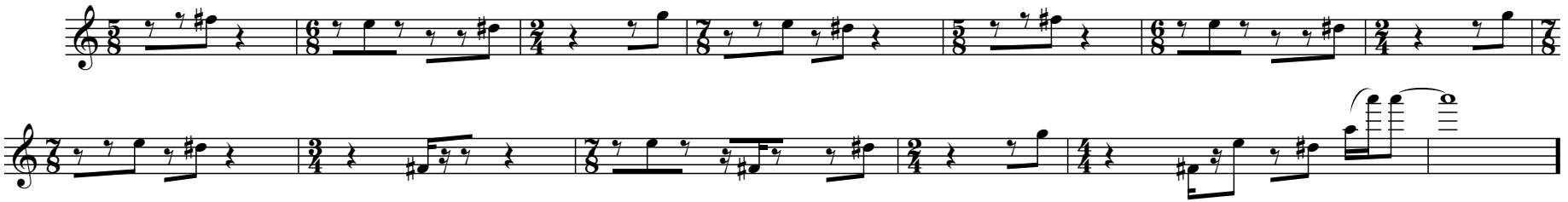
Tempo = 120+

ffff

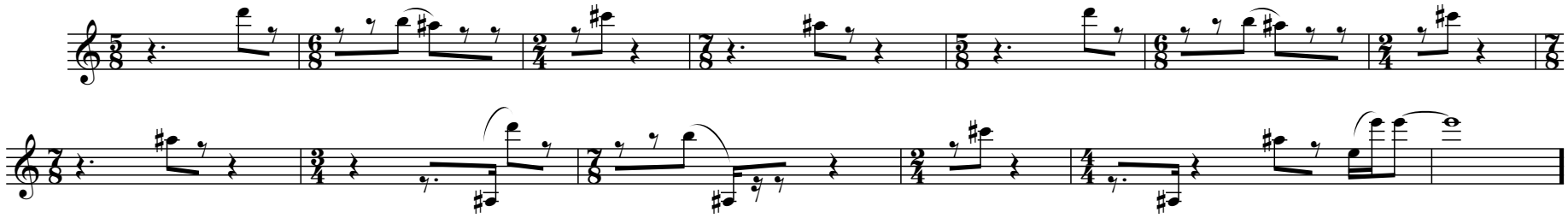


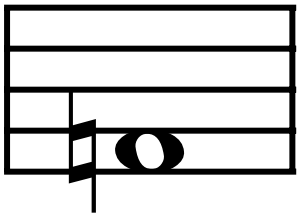


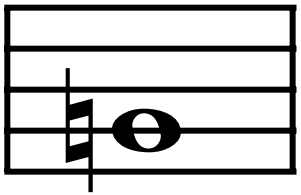
III

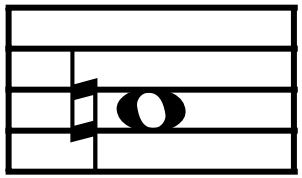


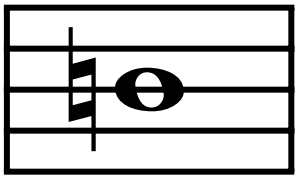
IIII





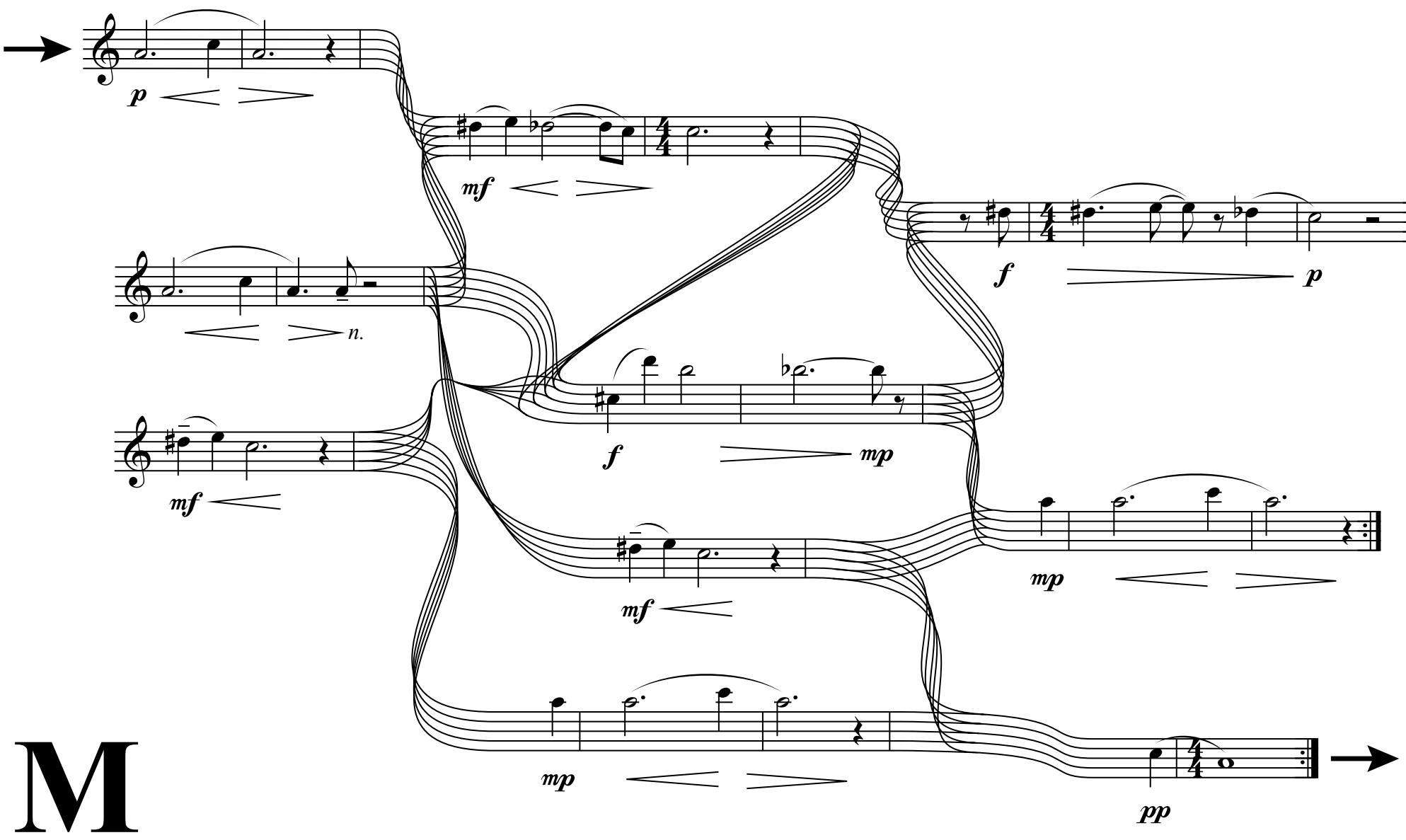




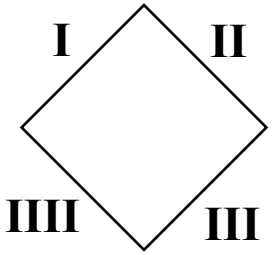


With great expression (q=70)

IIII



M

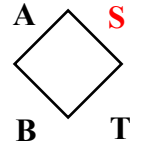


Stage Front

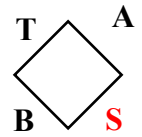
How I Learned to Stop Worrying and Love the Pillar

Soprano Edition

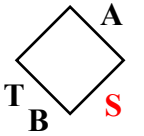
1. Begin with Tenor at Side II, play "Monolithic and Ominous" passage
   - ☐ cutting off suddenly at the end of the line. The Alto will immediately start
   - ☐ playing a hocket line and the tenor will leave your side. Wait for eight
   - ☐ or nine notes, then cue the other players on the chords.



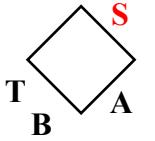
2. Play the four chords in order twice, but randomly switch between Sides II, III
   - ☐ and IIII of the pillar the entire time. In other words, whenever you cue a chord,
   - ☐ the three of you (Sop, Tenor, Bari) will randomly change sides while holding the
   - ☐ note. You will then cue the next chord, 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 hocket line in
   - ☐ front of you.



4. After the hocket, 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.



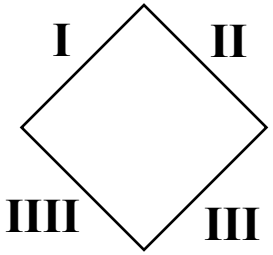
5. You are now on Side II. Play the four chords again, cuing them just as before. When
   - ☐ you're done, the Bari should be done or nearly done with the melody.

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 hocket 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
   - ☐ immediatelyby cuing the hocket.

8. The Bari will join you on Side I during the last
   - ☐ note of the hocket 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.

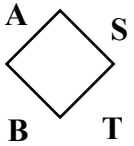


Stage Front

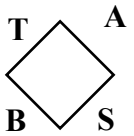
How I Learned to Stop Worrying and Love the Pillar

Alto Edition

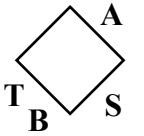
1. Begin with Bari at Side I, play "Monolithic and Ominous" passage
   and slur immediately into the hocket line on the same side.



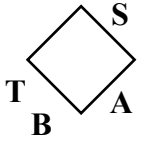
2. The other three saxes will play slow chords while you continue the
   hocket line. When you're done with the line, wait as the other
   three finish their chords.



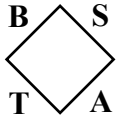
3. Go ahead and move left to Side II, but continue to wait as the Bari
   plays a lyrical melody, and the Tenor and Soprano play the hocket
   together.



4. After the hocket, 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.

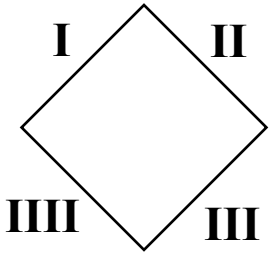


6. The Bari will move to Side I but you should remain on Side III. Then the Bari will cue
   you and the Soprano into the next hocket section. When that is done, the
   soprano will wait a couple of beats (this should be a grand pause), then will
   cue the chords again. Play the four chords (very LOUDLY),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

8. The Tenor will join you on Side II during the last
   note of the hocket 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

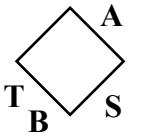
How I Learned to Stop Worrying and Love the Pillar

Tenor Edition

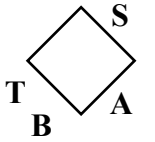
1. Begin with Soprano at Side II, play "Monolithic and Ominous" passage
   - ☐ cutting off suddenly at the end of the line. The Alto will immediately start
   - ☐ playing a hocket line and you should shift left to Side III. The Soprano
   - ☐ will wait for 8 or 9 notes, then cue you and the Bari on the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



4. After the hocket, 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 hocket (during step 6 below).



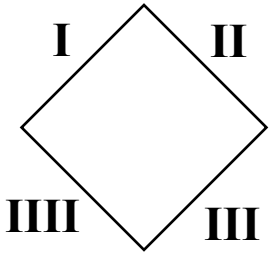
5. You are still playing the mobile melody when this configuration change happens.

6. The Bari will leave while you are still playing the melody and the other three will
   - ☐ play the hocket. 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 hocket.

8. During the last note of the hocket 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.



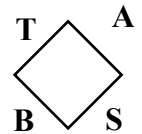
Stage Front

How I Learned to Stop Worrying and Love the Pillar

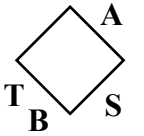
Bari Edition

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 hocket line and you should shift right to Side IIII. The Soprano
   - ☐ will wait for 8 or 9 notes, then cue you and the Tenor on the chords.

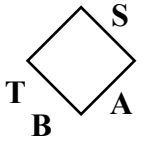
2. The Soprano will cue the four chords in order twice, but randomly switch between
   - ☐ Sides II, III and IIII of the pillar the entire time. In other words, whenever
   - ☐ the Soprano cues a chord, the three of you (Sop, Tenor, Bari) will randomly
   - ☐ change sides while holding the note. The 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 hocket 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 hocket section on Side I. It's possible that
   - ☐ you might need to wait for the soprano and alto to finishe 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 hocket on the same side.

8. During the last note of the hocket 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.