

Here Comes Santa Claus

From the library of the Three Wise Men Saxophone Quartet

Gene Autry/Oakley Haldeman (1947)

Arr. Terrill Tanaka, adapted by Albert Einstein Lassiter

Score

$\text{♩} = 116-124, \text{ polka}$

The score is for four Bari Saxophones, labeled Bari Sax 1 through 4. It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 116-124 bpm, polka. The piece begins with a dynamic of *f* (forte) and transitions to *mf* (mezzo-forte) after the first measure rest. Bari Sax 1 has a circled '5' above the first measure rest. Bari Sax 2, 3, and 4 all have *f* dynamics in the first measure and *mf* dynamics in the second measure. The score consists of 16 measures in total.

Here Comes Santa Claus - Score - page 2 of 4

The first system of the musical score consists of four staves. The top staff features a melodic line with eighth-note patterns and a key signature change to one sharp (F#). The second and third staves provide harmonic accompaniment with chords and eighth-note patterns. The bottom staff continues the accompaniment with a more active eighth-note line. The system concludes with a double bar line.

The second system of the musical score consists of four staves. It begins with a circled measure number '21' and a key signature change to one flat (Bb). The top staff continues the melody with eighth-note patterns. The second and third staves provide harmonic accompaniment with chords and eighth-note patterns. The bottom staff continues the accompaniment with a more active eighth-note line. Dynamic markings 'f' (forte) and 'mf' (mezzo-forte) are placed below the staves. The system concludes with a double bar line.

Here Comes Santa Claus - Score - page 3 of 4

25

mp soli, smarmy

mp soli, smarmy

mp melody

f

This system contains measures 25 through 32. It features four staves. The top staff is a rhythmic accompaniment with eighth notes. The second and third staves contain vocal lines for two voices, both marked *mp* and labeled "soli, smarmy". The fourth staff is a piano accompaniment marked *f* and labeled "melody".

33

This system contains measures 33 through 40. It continues the four-staff arrangement from the previous system, with the same instrumental and vocal parts.

Here Comes Santa Claus - Score - page 4 of 4

41 *mf*

mf

mf

mf

41 *mf*

f

f

f

f

47 *f*

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Bari Sax 1 of 4

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5

5

10

16

21

25

33

41

47

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Bari Sax 2 of 4

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Musical staff 1: Treble clef, 2/4 time signature. Measures 1-6. Dynamics: *f*, *mf*. A circled '5' is above measure 5.

Musical staff 2: Treble clef. Measures 7-12.

Musical staff 3: Treble clef. Measures 13-18.

Musical staff 4: Treble clef. Measures 19-24. Dynamics: *f*, *mf*. A circled '21' is above measure 21.

Musical staff 5: Treble clef. Measures 25-30. Dynamics: *mp*. A circled '25' is above measure 25. Text: *soli, smarmy*.

Musical staff 6: Treble clef. Measures 31-36.

Musical staff 7: Treble clef. Measures 37-40.

Musical staff 8: Treble clef. Measures 41-46. Dynamics: *mf*. A circled '41' is above measure 41.

Musical staff 9: Treble clef. Measures 47-52. Dynamics: *f*.

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Bari Sax 3 of 4

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$\text{♩} = 116-124$, polka

5

f *mf*

7

13

19

21

25

mp

soli, smarmy

31

37

41

mf

47

f

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Bari Sax 4 of 4

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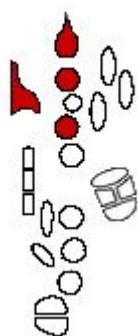
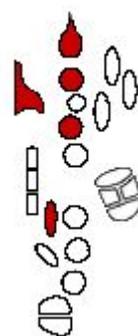
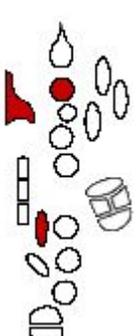
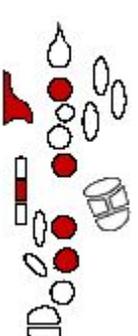
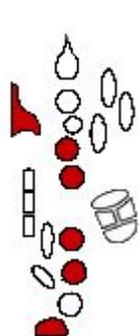
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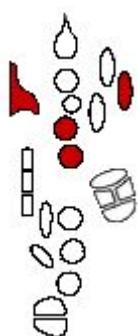
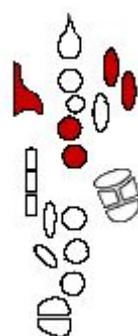
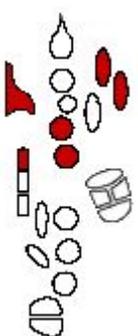
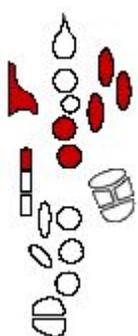
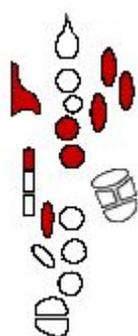
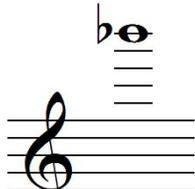
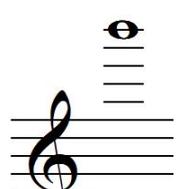
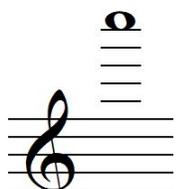
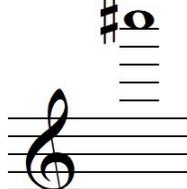
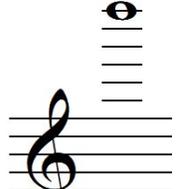
The musical score is written for Bari Saxophone 4 of 4 in 2/4 time. It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and a circled measure number 5. The second staff starts at measure 8. The third staff starts at measure 15. The fourth staff starts at measure 21 with a circled measure number 21 and a circled measure number 25 labeled "melody". The fifth staff starts at measure 29. The sixth staff starts at measure 35 with a circled measure number 41. The seventh staff starts at measure 47 with a dynamic marking of *f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Brian Einstein Lassiter's *Bari Sax Altissimo tips*

Notes:

- These are fingerings that work for me. This isn't intended to be comprehensive.
- I have a Yanagisawa 992 bari sax, which includes a Low A and High F#, and other contemporary bari saxes play similarly (Yamaha, etc). Your results may vary.
- Proper altissimo technique is supported by doing overtones and related exercises, such as those in [Dave Liebman's "Developing a Personal Saxophone Sound"](#). Since overtones are a bit weird on bari, it might be helpful to start doing them on alto or tenor first.
- The fingering for G# isn't great, it's stuffy and doesn't speak well.
- Fork F is good to use when you have an Eb or C before/after it.

				
				
"Fork F"	"Fork F#"	G	G#	A

				
				
Bb	B	C	C#	D



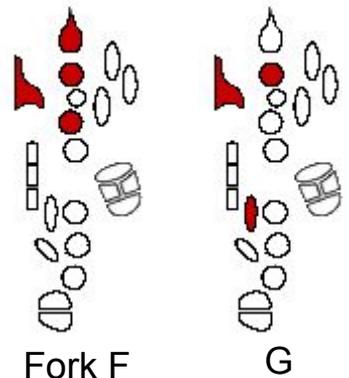
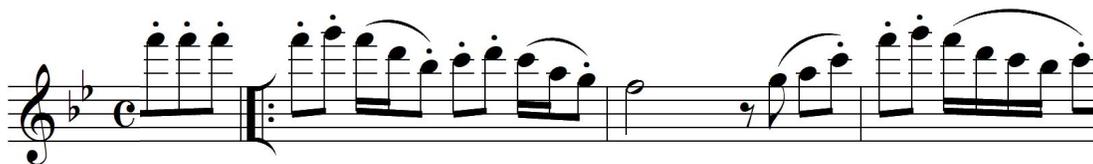
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Page 2

Here's a few examples from my 4-bari version of Sleigh Ride.
Free sax ensemble sheet music available at <https://esquartet.com/repertoire.html>

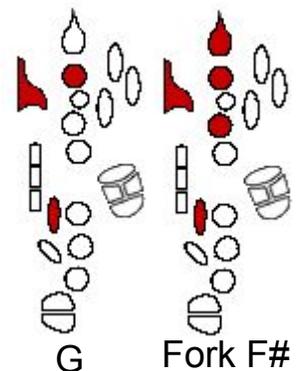
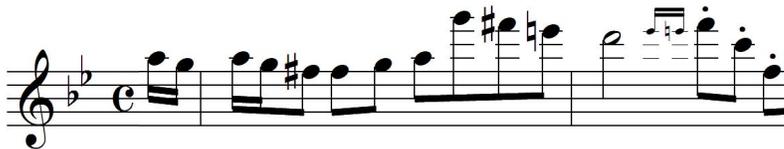
Example 1: Fork F to High G

- Only need to move two fingers to go back and forth, and slide off Fork F



Example 2: High G to Fork F#

- Only need to move two fingers, plus slide onto the Fork F. It can help to slide on from the side.



Example 3: Fork F to High Bb

- Finger off the Fork F, and add left-hand ring finger and high D key

