

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

$\text{♩} = 116-124, \text{ polka}$

Bari Sax 1

Bari Sax 2

Bari Sax 3

Bari Sax 4

f *mf* *f* *mf* *f* *mf*

Here Comes Santa Claus - Score - page 2 of 4

9

21

f *mf*

f *mf*

f

17

Here Comes Santa Claus - Score - page 3 of 4

25

mp soli, smarmy

mp soli, smarmy

mp melody

f

33

mp soli, smarmy

mp soli, smarmy

mp melody

f

Here Comes Santa Claus - Score - page 4 of 4

41

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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5

f *mf*

7

13

21

f *mf*

25

mp

sol, *smarmy*

mp

31

37

41

mf

mf

47

f

f

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Bari Sax 3 of 4

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5

f *mf*

7

13

19

21

25

mp *f* *mp*

soli, smarmy

31

37

41

mf

47

f

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Bari Sax 4 of 4

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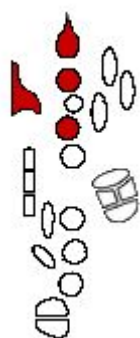
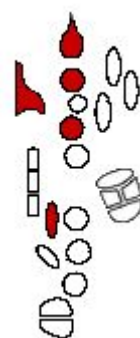

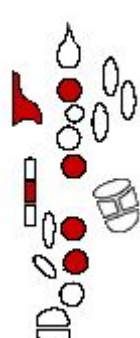

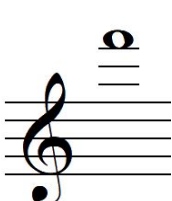

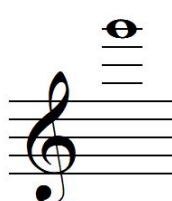


$\text{♩} = 116-124$, polka


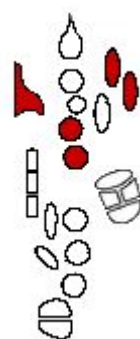
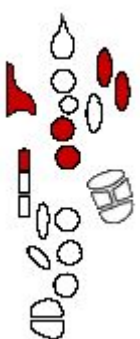
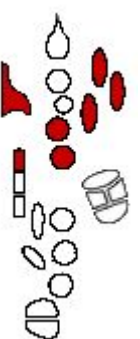
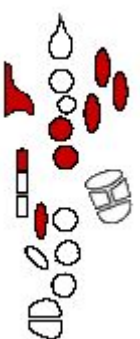




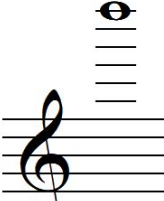
Musical score for Bari Sax 4 of 4, featuring measures 1-50. The score is written in treble clef with a key signature of one flat (B-flat major). It includes dynamics such as *f* (forte) and *mf* (mezzo-forte), and articulation like accents and slurs. Measure numbers 5, 8, 15, 21, 25, 29, 35, 41, and 47 are indicated. A circled '5' above measure 5 indicates a fingering. A circled '21' above measure 21 indicates a measure repeat. A circled '25' above measure 25 is labeled 'melody'. The score concludes with a double bar line at measure 50.

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



