

Score

# *O Little Town*

as played by the Three Wise Men Saxophone Quartet

Redner/Brooks (1868)  
Arr. Albert Einstein Lassiter

**Hymn-like**

Bari Sax 1

Bari Sax 2

Bari Sax 3

Bari Sax 4

10

18 **Swing**

21

*f* *sfz* *f* *sfz* *f* *sfz* *fp* 3 3

23

The musical score is for the hymn 'O Little Town'. It is written for five staves in treble clef with a key signature of one sharp (F#). The tempo is marked 'Swing'. The score begins at measure 18, which is circled. Measure 21 is also circled. The music includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Dynamic markings include 'f' (forte), 'sfz' (sforzando), and 'fp' (fortissimo piano). There are also accents (^) and slurs. The score ends at measure 23, which is circled. The final measure of the page shows a triplet of eighth notes.

29

*mf* *f*

3

*mf* *f*

3

*mf* *f*

3<sub>3</sub>

29

*mf* *f*

*ff*

*ff*

*ff*

33

*ff*

## Bari Sax 1 of 4

*O Little Town*

Redner/Brooks (1868)

Arr. Albert Einstein Lassiter

as played by the Three Wise Men Saxophone Quartet

**Hymn-like**

Musical notation for the Hymn-like section, measures 6 to 14. The key signature is one sharp (F#), and the time signature is common time (C). The notation is written on a single staff. Measures 6-10 are marked with a circled 10. Measure 14 ends with a double bar line and repeat dots.

**Swing**

Musical notation for the Swing section, measures 18 to 33. The key signature is one sharp (F#). The notation is written on a single staff. Measures 18-21 are marked with a circled 18. Measures 21-25 are marked with a circled 21. Measures 29-33 are marked with a circled 29. Dynamics include *f*, *sfz*, *fp*, *mf*, and *ff*. There are also accents and a triplet of eighth notes in measure 30.

Bari Sax 2 of 4

# O Little Town

Redner/Brooks (1868)

Arr. Albert Einstein Lassiter

as played by the Three Wise Men Saxophone Quartet

Hymn-like

Musical notation for the Hymn-like section of 'O Little Town'. The notation is written on a single staff in treble clef, key of D major (two sharps), and common time (C). The melody consists of quarter and eighth notes, with a final measure containing a quarter rest followed by a quarter note. Measure numbers 6, 10, and 14 are indicated at the start of their respective lines.

Swing

Musical notation for the Swing section of 'O Little Town'. The notation is written on a single staff in treble clef, key of D major (two sharps), and common time (C). The melody features eighth and sixteenth notes, often beamed together, with various articulations including accents, slurs, and dynamic markings. Measure numbers 18, 21, 25, 29, and 33 are indicated at the start of their respective lines. Dynamic markings include *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). A crescendo hairpin is shown at the end of the section.

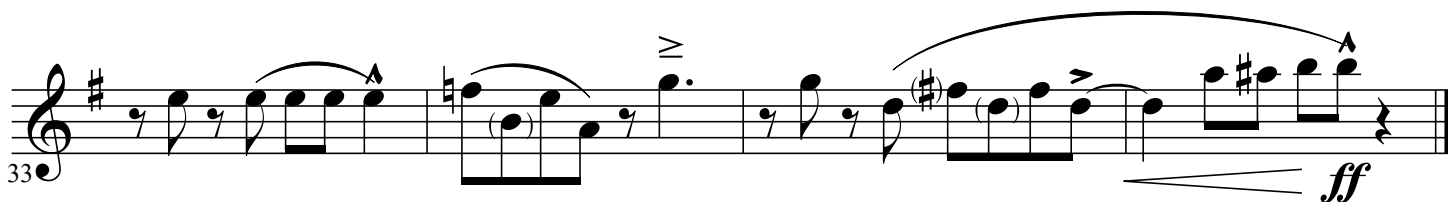
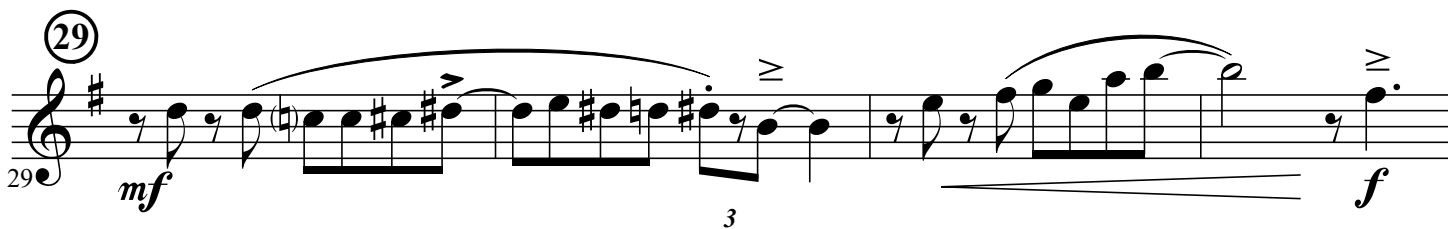
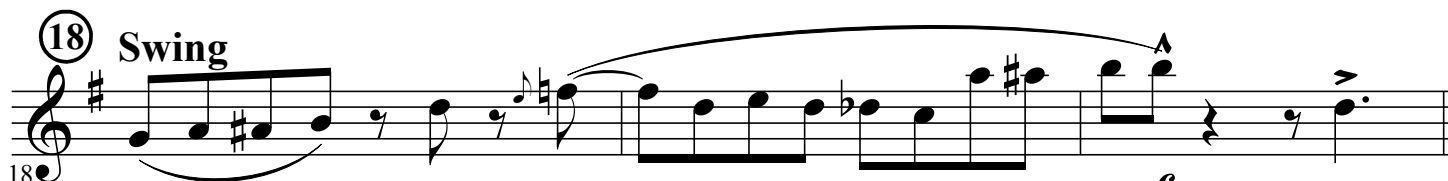
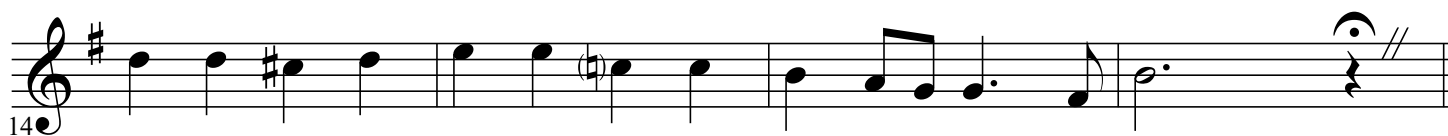
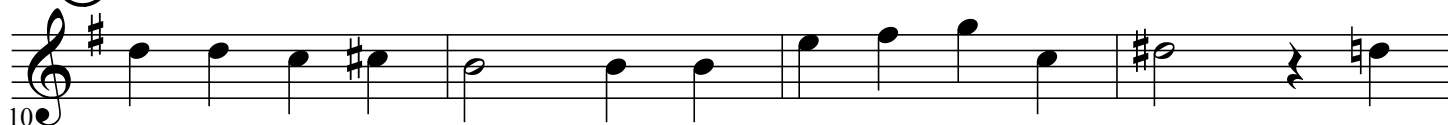
## Bari Sax 3 of 4

*O Little Town*

Redner/Brooks (1868)

Arr. Albert Einstein Lassiter

as played by the Three Wise Men Saxophone Quartet

**Hymn-like**

Bari Sax 4 of 4

# O Little Town

Redner/Brooks (1868)  
Arr. Albert Einstein Lassiter

**Hymn-like** as played by the Three Wise Men Saxophone Quartet

6

10

14

18

21

25

29

33

**Swing**

*mf*

*f*

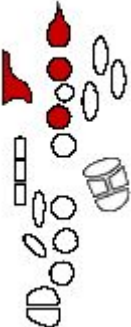
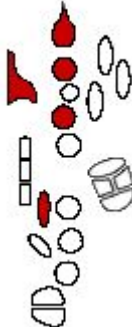
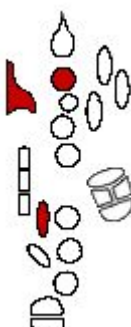


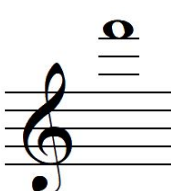

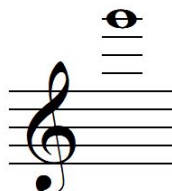


*ff*

*sfz*

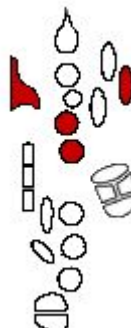
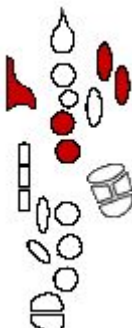
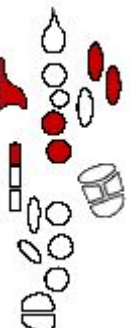

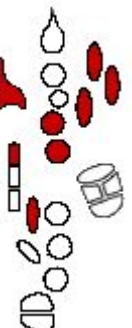



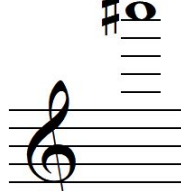
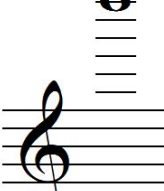
# Brian Einstein Lassiter's *Bari Sax Altissimo tips*

## 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





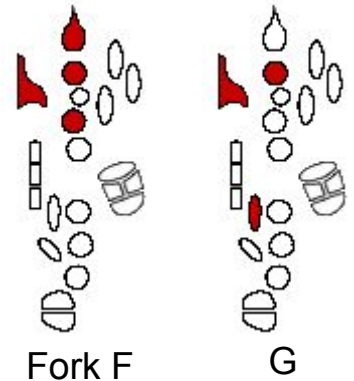
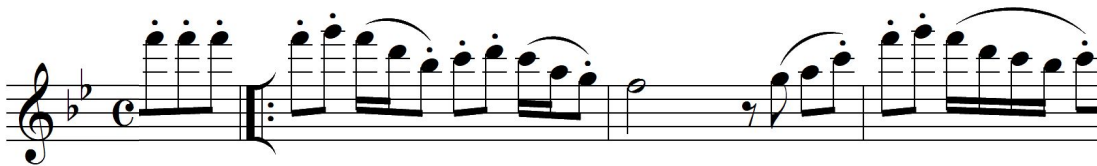
# Brian Einstein Lassiter's *Bari Sax Altissimo tips*

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>

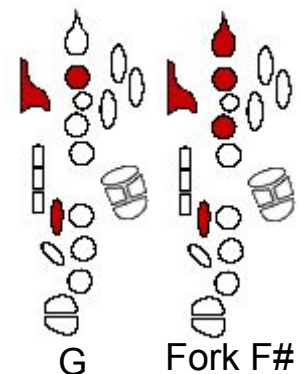
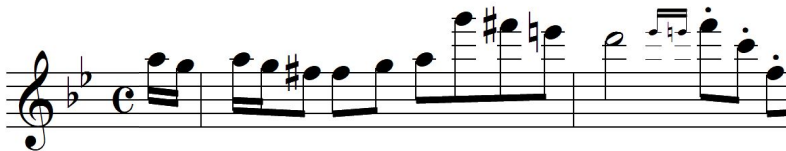
## Example 1: Fork F to High G

- 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

