

Ding Dong Merrily on High

From the library of the Three Wise Men Saxophone Quartet

Jehan Tabourot/George Ratcliffe Woodward (1924)

Arr. Albert Einstein Lassiter (10/05/1996)

Adapted from Lee Evans

Score

$\text{♩} = 110$, straight 8ths

Bari Sax 1

Bari Sax 2

Bari Sax 3

Bari Sax 4

ffp *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

ffp *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

ffp *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

ffp *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

Ding Dong Merrily on High - Score - page 2 of 5

This image shows a page of a musical score for the piece 'Pyramids' by John Williams. The score is written for a string quartet, with four staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is marked with a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, along with slurs, ties, and dynamic markings. The first staff begins with a circled measure number '5'. The second staff has a circled measure number '13'. The third staff has a circled measure number '13'. The fourth staff has a circled measure number '13'. The score is titled 'Pyramids' in a large, stylized font at the top. The composer's name 'John Williams' is written in a smaller font at the bottom right. The page number '13' is written in the bottom left corner.

Ding Dong Merrily on High - Score - page 3 of 5

[illegible]

This musical score page contains measures 37 through 43 of the piece "Ding Dong Merrily on High". It features six staves of music, with measures 37 and 43 explicitly labeled at the beginning of their respective staves. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. A crescendo hairpin is present above the second staff, leading to a forte (*f*) dynamic marking. The third staff also features a forte (*f*) marking. The fourth staff begins with a forte (*f*) marking. The fifth and sixth staves each have a "-4" marking at the end of the measure. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

Ding Dong Merrily on High - Score - page 5 of 5

49

ffp fp mfp mpp mp mf f ff ff

ffp fp mfp mpp mp mf f ff ff

ffp fp mfp mpp mp mf f ff ff

ffp fp mfp mpp mp mf f ff ff

49

ffp fp mfp mpp mp mf f ff ff

Ding Dong Merrily on High

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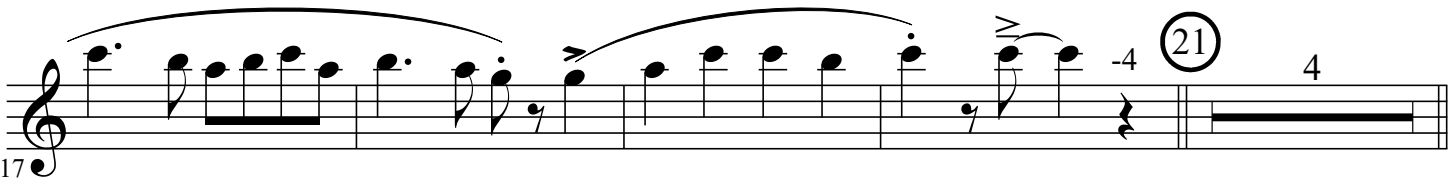
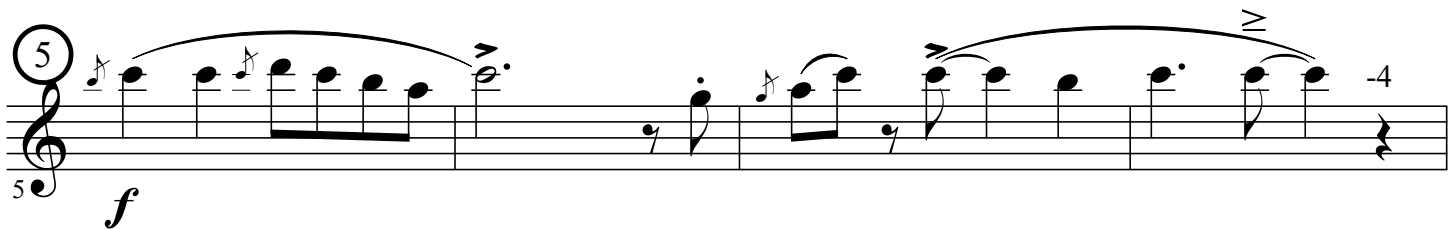
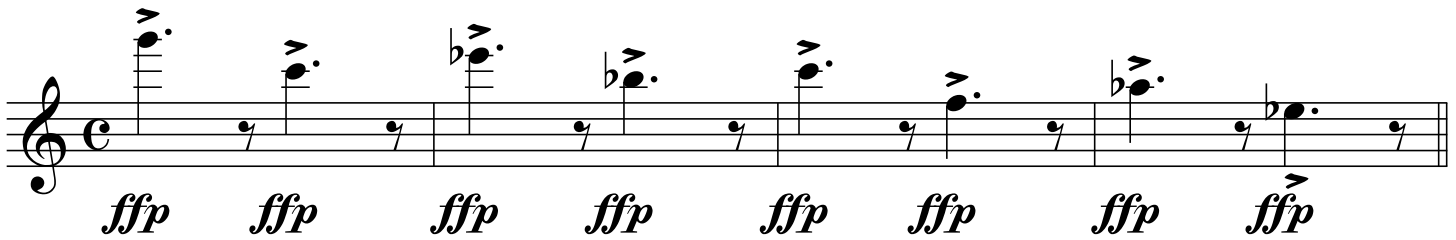
Bari Sax 1 of 4

Jehan Tabourot/George Ratcliffe Woodward (1924)

Arr. Albert Einstein Lassiter (10/05/1996)

Adapted from Lee Evans

♩ = 116, straight 8ths



Ding Dong Merrily on High - Bari Sax 1 of 4 - page 2 of 2

33 *mf*

33 34 35 36

37

37 38 39 40

41 *f*

41 42 43 44

45

45 46 47 48

49 *ffp fp mfp mpp mp mf f ff ff*

49 50 51 52 53 54 55 56

Ding Dong Merrily on High

From the library of the Three Wise Men Saxophone Quartet

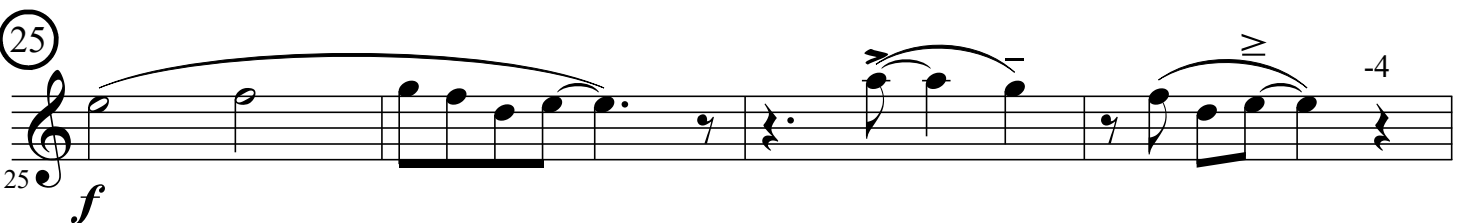
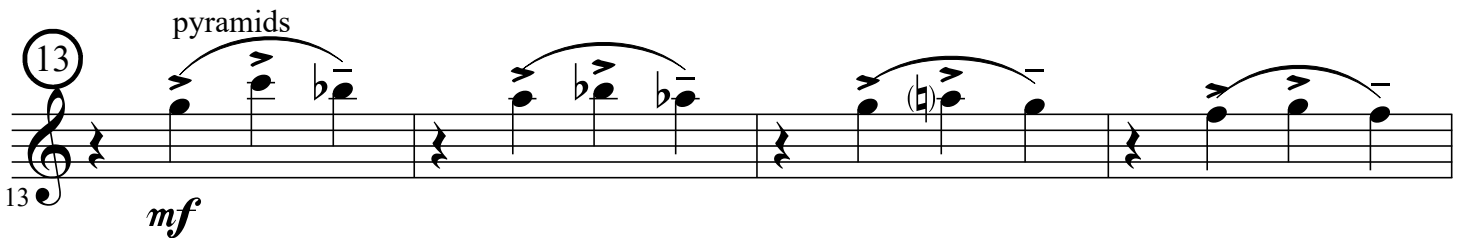
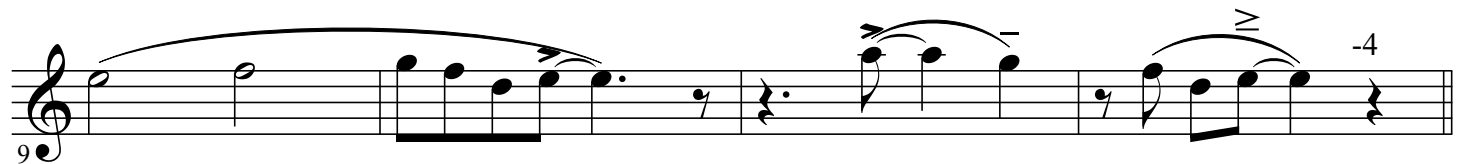
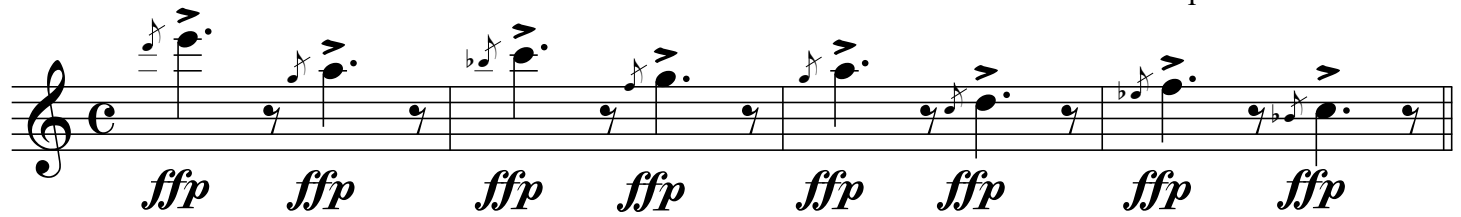
Bari Sax 2 of 4

Jehan Tabourot/George Ratcliffe Woodward (1924)

Arr. Albert Einstein Lassiter (10/05/1996)

Adapted from Lee Evans

♩ = 116, straight 8ths



Ding Dong Merrily on High - Bari Sax 2 of 4 - page 2 of 2

pyramids

33

33

mf

37

41

41

f

45

49

49

ffp fp mfp mpp mp mf f ff ff

-4

Ding Dong Merrily on High

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Bari Sax 3 of 4

Jehan Tabourot/George Ratcliffe Woodward (1924)

Arr. Albert Einstein Lassiter (10/05/1996)

Adapted from Lee Evans

♩ = 116, straight 8ths

The musical score for Bari Sax 3 of 4 consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains eight measures of music, each starting with a half note followed by a quarter rest, with a forte (ffp) dynamic marking below each measure. The second staff starts at measure 5, marked with a circled 5 and a forte (f) dynamic. It features a melodic line with a slur over measures 5-8 and a -4 breath mark at the end. The third staff starts at measure 9, marked with a circled 9 and a forte (f) dynamic, with a similar melodic line and -4 breath mark. The fourth staff starts at measure 13, marked with a circled 13 and a mezzo-forte (mf) dynamic, with the word 'pyramids' above the first measure. It contains four measures of music. The fifth staff starts at measure 17, marked with a circled 17, and contains four measures of music. The sixth staff starts at measure 21, marked with a circled 21, and contains four measures of music. The final staff starts at measure 25, marked with a circled 25 and a forte (f) dynamic, with a melodic line and a -4 breath mark at the end.

Ding Dong Merrily on High - Bari Sax 3 of 4 - page 2 of 2

The first system of the musical score for 'The Swan' is written in treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature of one flat. The melody starts on a whole note G4, followed by a half note F#4, and then a dotted half note E4. A slur connects the G4 and F#4 notes. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The following measure has a quarter rest, a quarter note B3, and a quarter note A3. The next measure features a quarter note G3, a quarter note F#3, and a quarter note E3. The system concludes with a quarter note D3, a quarter note C3, and a quarter note B2. A fermata is placed over the final B2 note. The system number '29' is written below the first measure, and the measure number '-4' is written below the final measure.

pyramids

33

mf

The musical score for 'pyramids' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music begins at measure 33, indicated by a circled '33' above the treble staff. The melody in the treble staff starts with a quarter rest, followed by a dotted quarter note G4, a half note A4, and a quarter note B4. This pattern repeats in measures 34 and 35. In measure 36, the melody changes to a quarter rest, a dotted quarter note G4, and a half note A4. The bass staff provides a harmonic accompaniment, starting with a quarter rest, followed by a dotted quarter note F3, a half note G3, and a quarter note A3. This pattern repeats in measures 34 and 35. In measure 36, the bass line changes to a quarter rest, a dotted quarter note F3, and a half note G3. The dynamic marking *mf* (mezzo-forte) is placed below the bass staff at the beginning of measure 33.

37

Musical notation for measures 37-40. Measure 37: Treble clef, key signature of one sharp (F#), 2/4 time. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 38: Treble clef, key signature of one sharp (F#), 2/4 time. Notes: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 39: Treble clef, key signature of one sharp (F#), 2/4 time. Notes: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 40: Treble clef, key signature of one sharp (F#), 2/4 time. Notes: quarter note E6, quarter note F#6, quarter note G6, quarter note A6.

Ding Dong Merrily on High

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Bari Sax 4 of 4

Jehan Tabourot/George Ratcliffe Woodward (1924)

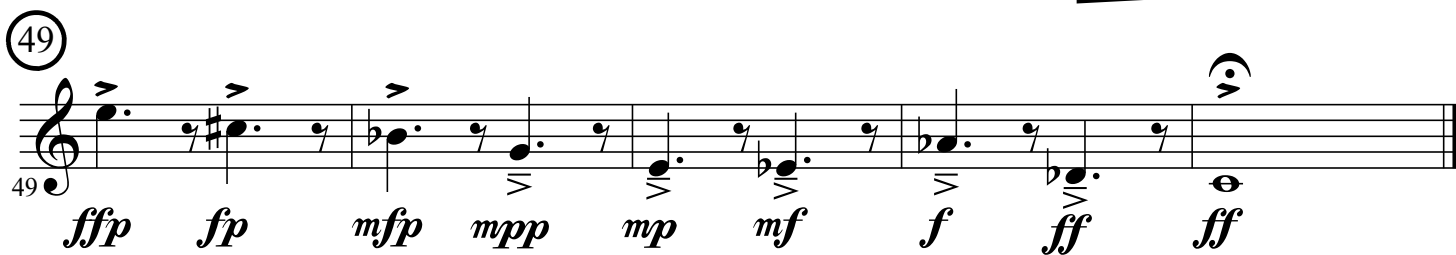
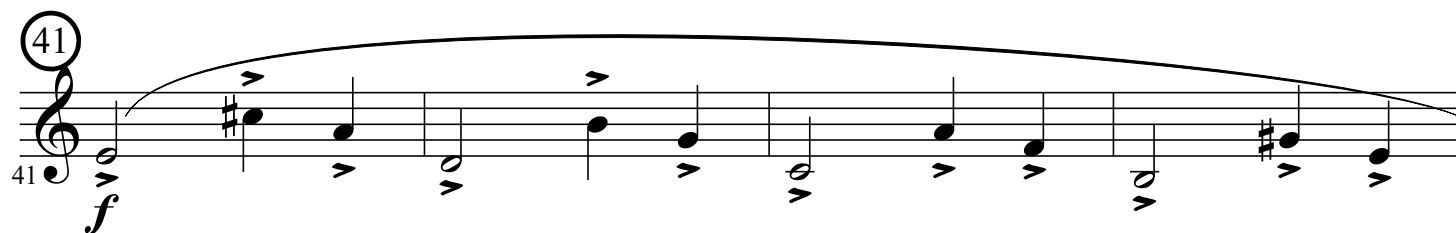
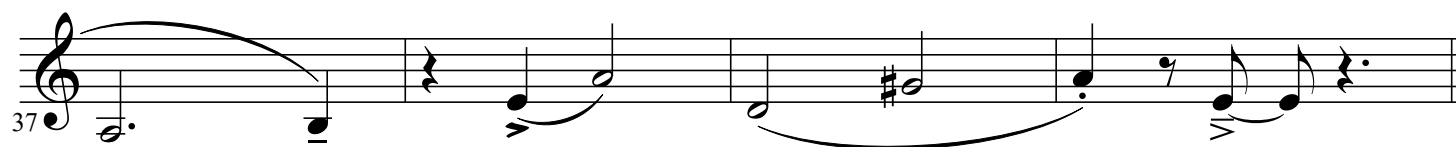
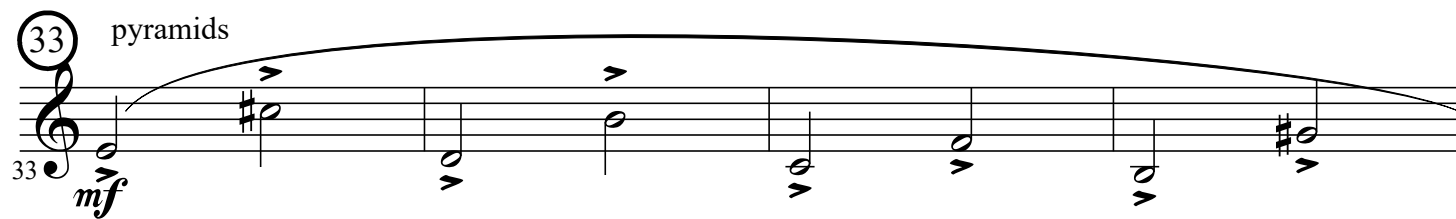
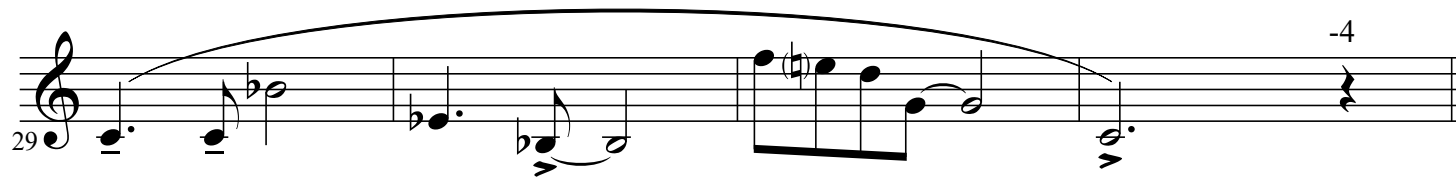
Arr. Albert Einstein Lassiter (10/05/1996)

Adapted from Lee Evans

♩ = 116, straight 8ths

The musical score for Bari Sax 4 of 4 consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a series of eighth notes with accents, marked with *ffp* (fortissimo piano) dynamics. The second staff starts at measure 5, marked with a circled 5, and features a melodic line with a slur and a *f* (forte) dynamic. The third staff starts at measure 9, marked with a circled 9, and continues the melodic line. The fourth staff starts at measure 13, marked with a circled 13, and features a melodic line with a slur and a *mf* (mezzo-forte) dynamic. The fifth staff starts at measure 21, marked with a circled 21, and features a melodic line with a slur. The sixth staff starts at measure 25, marked with a circled 25, and features a melodic line with a slur and a *f* (forte) dynamic. The score includes various articulations such as accents, slurs, and breath marks, and ends with a double bar line and a -4 measure rest.

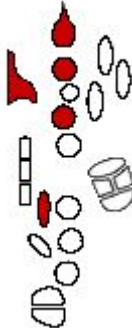
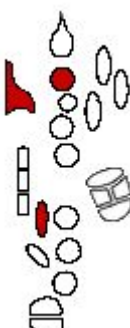
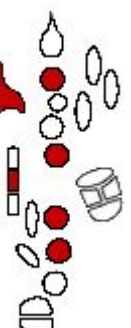
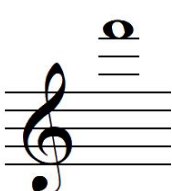
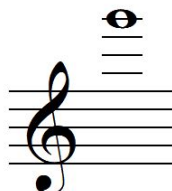
Ding Dong Merrily on High - Bari Sax 4 of 4 - page 2 of 2

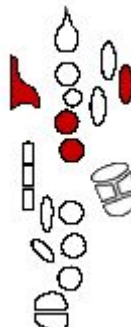
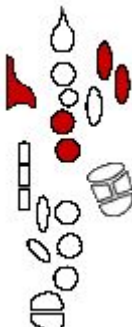
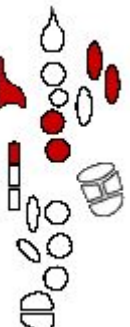
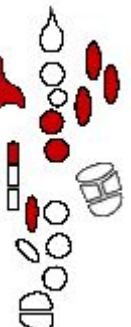
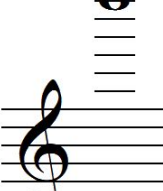


Brian Einstein Lassiter's *Bari Sax Altissimo tips*

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



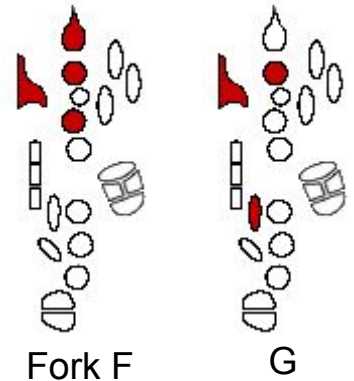
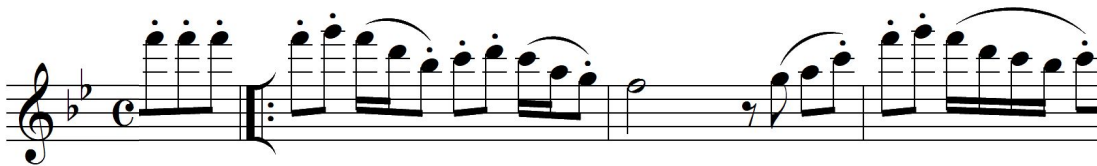
Brian Einstein Lassiter's *Bari Sax Altissimo tips*

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>

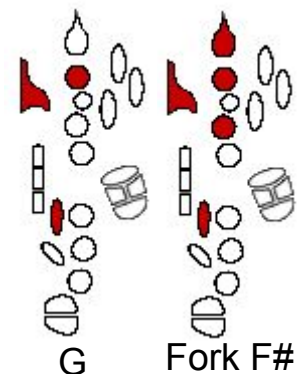
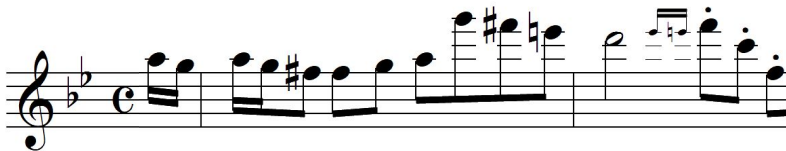
Example 1: Fork F to High G

- 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

