

Divertimento K137

Score

II: Allegro di molto
markings based on the recording by the Hagen Quartett

Wolfgang Amadeus Mozart (1772)
Arr. Brian Einstein Lassiter

The image shows the first ten measures of the second movement of Mozart's Divertimento K137, arranged for four Bari Saxophones. The score is written in G major and common time (C). The first system contains measures 1-4, and the second system contains measures 5-10. The four parts are labeled Bari Sax 1, Bari Sax 2, Bari Sax 3, and Bari Sax 4. Dynamics include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The arrangement features a rhythmic pattern of eighth and sixteenth notes, with various articulations and phrasing marks.

The musical score is presented in five systems, each containing four staves. The first system begins at measure 13. The second system begins at measure 19. The notation includes various rhythmic values, slurs, and dynamic markings such as *mp*, *mf*, and *f*. Performance instructions like *tr* and *p* are also present. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

p

p

p

p

26 *p*

mp

f *p* *f* *p* *mp*

f *p* *f* *p* *mp*

f *p* *f* *p* *mp*

32 *f* *p* *f* *p* *mp*

poco rit.

The musical score is arranged in eight staves, organized into four systems of two staves each. The key signature is one flat (F major), and the time signature is 3/4. The dynamics range from piano (*p*) to forte (*f*), with mezzo-forte (*mf*) in between. The score includes various musical notations such as slurs, accents, and trills. The bottom two staves are marked with measure numbers 52 and 58 at the beginning of their respective systems.

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Bari Sax 1 of 4

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4

7

10

14

18

21

24

f

mp

mf

f

mp

mf

mf

mf

26 *p*

31 *f* *p* *f* *p*

35 *f* *p*

38 *mp* *poco rit.* *a tempo* *f*

42

45

49 *mp*

54 *p* *mf*

57 *f* *mf* *tr*

61 *f*

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Bari Sax 2 of 4

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5 *f* *mp* *f*

8 *mf*

11

14 *mp*

17 *mf* *f*

21 *mp* *mf*

23 *mp* *mf* *mf*

The musical score for Bari Sax 2 of 4, page 2 of 3, consists of eight staves of music in 2/4 time. The notation includes various dynamics and articulations:

- Staff 1: *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte).
- Staff 2: *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano).
- Staff 3: *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), *f* (forte).
- Staff 4: *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), *f* (forte).
- Staff 5: *f* (forte), *mf* (mezzo-forte), *f* (forte), *mf* (mezzo-forte), *f* (forte), *mf* (mezzo-forte), *f* (forte), *mf* (mezzo-forte).
- Staff 6: *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte).
- Staff 7: *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte).

mf

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Bari Sax 4 of 4

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1 *f*

4

7

10

13 *mp*

16 *mf* *f*

19 *mp*

23 *mf*

26 *p*

31 *mp* *f* *p* *f* *p*

36 *f* *p* *mp* *poco rit.*

40 *a tempo* *f* *mp*

44

48 *mp*

52 *p*

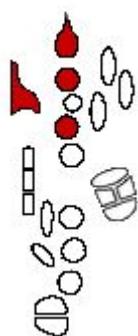
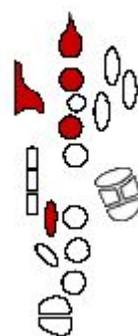
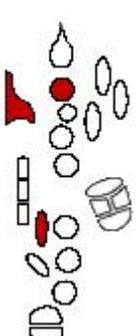
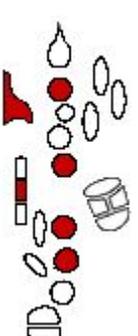
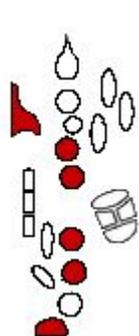
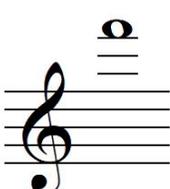
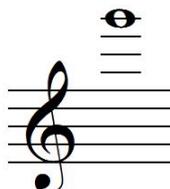
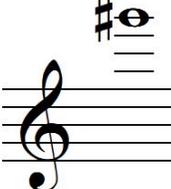
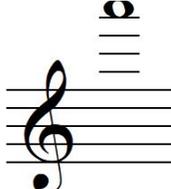
56 *mf* *f*

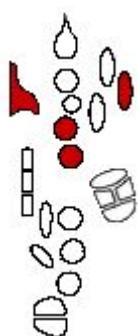
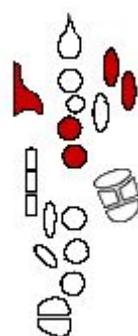
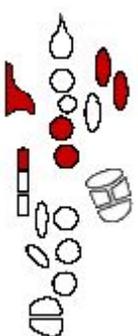
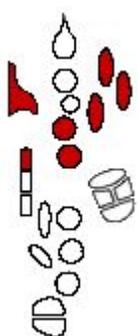
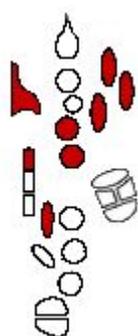
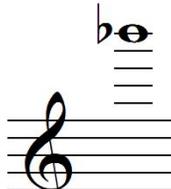
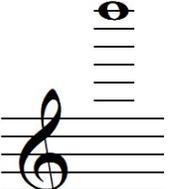
60 *mf* *f*

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



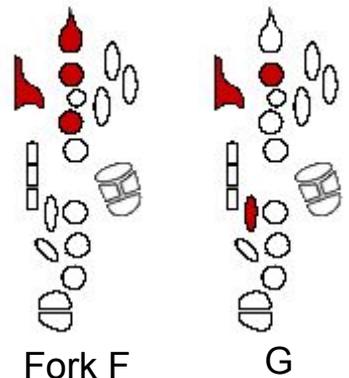
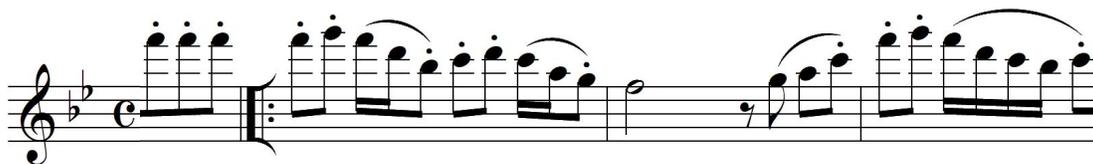
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Page 2

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>

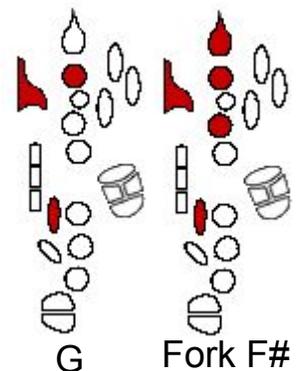
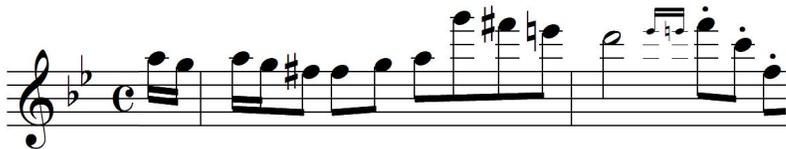
Example 1: Fork F to High G

- 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

