

Flute 1

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

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Flute 2

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

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# Clarinet 1

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
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# Clarinet 2

# I SAW HER STANDING THERE

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percussion by TONY McCUTCHEN

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Alto Sax 1

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON and PAUL McCARTNEY  
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percussion by TONY McCUTCHEEN

Fast rock ♩ = 178

Musical score for Alto Sax 1, measures 1-55. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features various dynamics including *ff*, *f*, *sp*, and *sf*. There are several accents (^) and slurs. Measure numbers 1 through 55 are indicated at the start of each line. The piece concludes with a double bar line at measure 55.

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Alto Sax 2

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEEN

Fast rock ♩ = 178

Musical score for Alto Sax 2, measures 1-55. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features various dynamics including *ff*, *f*, *sp*, and *sf*. There are several accents (^) and slurs. Measure numbers 1 through 55 are indicated at the start of each line. The piece concludes with a double bar line at measure 55.

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Tenor Sax

# I SAW HER STANDING THERE

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arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

Musical score for Tenor Sax, consisting of six staves of music. The score includes various dynamics such as *ff*, *f*, *sp*, and *sf*. It features numerous accents (^) and slurs. Measure numbers 1 through 55 are indicated throughout the piece.

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Trumpet 1

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

Musical score for Trumpet 1, consisting of six staves of music. The score includes various dynamics such as *ff*, *f*, *sf*, and *dmz*. It features numerous accents (^) and slurs. Measure numbers 1 through 55 are indicated throughout the piece.

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Trumpet 2

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
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percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

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Trumpet 3

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

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F Horn

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

Musical score for F Horn, consisting of 8 staves of music. The score includes various dynamics such as *ff*, *f*, *fp*, and *sf*. It features several measures with first endings, indicated by a box containing the number 5. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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Trombone 1

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

Musical score for Trombone 1, consisting of 8 staves of music. The score includes various dynamics such as *ff*, *f*, *fp*, and *sf*. It features several measures with first endings, indicated by a box containing the number 5. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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Trombone 2

# I SAW HER STANDING THERE

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arranged by TOM WALLACE  
percussion by TONY McCUTCHEEN

Fast rock  $\text{♩} = 178$

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Baritone  $\text{♩}$

# I SAW HER STANDING THERE

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and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEEN

Fast rock  $\text{♩} = 178$

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Tuba

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

*snack breath!*

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Snare

# I SAW HER STANDING THERE

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and PAUL McCARTNEY  
Arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock  $\text{♩} = 178$

**LOOSE HI-HAT**

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# Quad Toms

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEEN

Fast rock  $\text{♩} = 178$

Musical score for Quad Toms. The score consists of six staves of music. The first staff begins with a *ff* dynamic and includes rhythmic notation with 'R' and 'L' markings. The second staff continues with *mf* and *f* dynamics. The third staff features *ff* and *f* dynamics, with a section marked 'A' starting at measure 21. The fourth staff has *sp* and *ff* dynamics. The fifth staff includes *mf* and *f* dynamics. The sixth staff concludes with *ff* and *fff* dynamics, also featuring a section marked 'A' starting at measure 51.

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# Cymbals

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON and PAUL McCARTNEY  
arranged by TOM WALLACE  
percussion by TONY McCUTCHEEN

Fast rock  $\text{♩} = 178$

Musical score for Cymbals. The score consists of six staves of music. The first staff includes a section marked '5' at measure 5 with the instruction 'at Snare: LOOSE HI-HAT' and '1 player'. The second staff has a section marked '(HI-HAT)' at measure 10 and '2' at measure 14. The third staff includes 'ff' dynamics. The fourth staff has a section marked '29' at measure 29 with the instruction 'at Snare: LOOSE HI-HAT' and '1 player'. The fifth staff includes *mf* and *f* dynamics. The sixth staff concludes with *ff* and *fff* dynamics, also featuring a section marked 'A' starting at measure 51.

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# Bass Drums

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
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arranged by TOM WALLACE  
percussion by TONY McCUTCHEN

Fast rock ♩ = 178

The musical score is written on ten staves of music. It begins with a dynamic marking of *ff* and a tempo of 178 beats per minute. The score includes various dynamic markings such as *f*, *ff*, *fp*, and *fff*. There are also performance instructions like accents (*^*) and slurs. The piece concludes with a final *fff* dynamic marking.

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