



# Van Halen Hits

Featuring Panama and Jump

Words and Music by David Lee Roth, Edward Van Halen, and Alex Van Halen  
Arranged by Víctor Lopez

## INSTRUMENTATION

- 1 Full Score
- 2 Flute
- 1 Oboe
- 1 1st B♭ Clarinet
- 1 2nd B♭ Clarinet
- 1 B♭ Bass Clarinet (Optional)
- 1 Bassoon
- 1 E♭ Alto Saxophone (Optional)
- 2 F Horn
- 1 1st B♭ Trumpet
- 1 2nd B♭ Trumpet
- 2 Trombone

- 1 Tuba
- 1 Xylophone
- 1 Timpani
- 4 Percussion I  
(Drumset, Optional Snare  
Drum/Hi-Hat Cymbals/Ride  
Cymbals, Bass Drum)
- 4 Percussion II  
(Tambourine/Suspended  
Cymbal, Concert Toms [2]/  
Cowbell)
- 1 Piano (Optional)

- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola  $\text{tr}$ )
- 5 Viola
- 5 Cello
- 5 String Bass

## SUPPLEMENTAL PARTS

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- B♭ Tenor Saxophone
- E♭ Baritone Saxophone

*Van Halen Hits* is a fantastic medley that showcases "Panama" and "Jump," two legendary songs performed by the classic-rock group Van Halen. "Jump" was Van Halen's biggest hit ever and their first number-one hit in America. "Panama," the third single released from the 1984 album, peaked at thirteen on the charts. The band has had thirteen number-one hits on the Billboard Mainstream Rock chart. Eddie Van Halen, the guitarist and songwriter who gave the rock band Van Halen its name and sound, died on October 6, 2020 at the age of 65, after a battle with cancer.

This arrangement will work great with strings and percussion alone or full orchestra.

## NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

’  
bow lift/reset

(b), (#), (b)  
high or low fingerings

▣ ▣ or V V  
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

Chris M. Bernotas  
Director of String Publications



## NOTES TO THE CONDUCTOR

This piece has an exciting, driving rock feel from beginning to end. In order to build the desired musical intensity, the pulse must be constant throughout. Rehearse the percussion instruments first to ensure a smooth rehearsal. Have each percussionist study their part and then put the entire section together. Once the rhythm is established and tight, add the strings and winds.

Although rock songs are usually played loud, in this piece, concentrate on balance—less volume and more intensity throughout. Make certain that the melody is always heard. Remind the students that they should follow the dynamic markings, but keep in mind that dynamics are relative and are not sound-level specific. So, depending on where the ensemble is performing, dynamics will vary.

Before beginning the rehearsal, go through the entire score with the students and highlight the areas where parts are doubled. Let the students pencil in which instruments are doubling their part so they can listen for them when playing.

Unison passages should be balanced. For example, at mm. 10–11, 32–33, m. 70, etc., let the lower voices come out a bit more.

The key change at m. 72, and all other transitions, should be established seamlessly.

Rehearsal number 104 through 112 may need additional rehearsal time, but it is worthwhile; just let it flow.

Although there are many syncopated rhythms throughout, they are repetitive, and that makes them much easier to teach and learn. Have the students listen to the promotional recording available at [alfred.com](http://alfred.com).

I had fun writing this arrangement, and I know your students are going to have fun playing it too; it will definitely be a musical flashback for the audience.

Enjoy!



# Van Halen Hits

Featuring *Panama* and *Jump*

Words and Music by David Lee Roth,  
Edward Van Halen, and Alex Van Halen  
Arranged by Victor López

FULL SCORE  
Duration - 4:00

"Panama"  
Bright Rock ♩ = 132

Flute

Oboe

B♭ Clarinets  
1  
2

B♭ Bass Clarinet  
(Optional)

Bassoon

E♭ Alto Saxophone  
(Optional)

F Horn

B♭ Trumpets  
1  
2

Trombone

Tuba

Xylophone

Timpani  
Tune: B♭, D, F

Percussion 1  
(Drumset,  
Optional Snare Drum/  
Hi-Hat Cymbals/  
Ride Cymbals, Bass Drum)

Percussion 2  
(Tambourine/  
Suspended Cymbal,  
Concert Toms [2] /  
Cowbell)

Piano  
(Optional)

Violins  
I  
II

Viola  
(Violin III)

Cello

String Bass

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performance recording!  
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Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

I  
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

20

Vlns. I

II

Vla. (Vln. III)

Cello

Str. Bass

28

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

28

I  
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass





Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

I  
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass



Fl.

Ob.

1  
Cls. *mf*

2  
*mf*

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts. *mf*

2  
*mf*

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

I  
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

55

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

55

Vlns. I

II

Vla. (Vln. III)

Cello

Str. Bass

61

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

61

I  
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

Vlns. I

II

Vla. (Vln. III)

Cello

Str. Bass

dampen

Change B $\flat$  to C, F to G

Toms

*mp*

Suspended Cymbal

*p*

*mp*

72 "Jump"

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

Hn.

1 Tpts.

2 Tpts.

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

*mf*  
Ride Cym.  
(on bell)

H.H. (closed)

*f*

*mp* *f*

72 73 74 75 76 77 78







88

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

88

I  
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

85 86 87 88 89 90

Legal Use Requires Purchase

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

Vlns. I

II

Vla. (Vln. III)

Cello

Str. Bass

96

96

91 92 93 94 95 96

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

Vlns. I

II

Vla. (Vln. III)

Cello

Str. Bass



113

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1  
(on bell)

Perc. 2  
Tamb.  
*mf*

Pno.

113

Vlns. I

II

Vla. (Vln. III)

Cello

Str. Bass

109 110 111 112 113 114

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1  
Tpts.

2

Tbn.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno.

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

121

Fl. *f*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

Hn. *f*

1 Tpts. *f*

2 Tpts. *f*

Tbn. *f*

Tuba *f*

Xylo. *f*

Timp. *f*  
Change G to F

Perc. 1 *f*  
Ride Cym.  
H.H. (foot)

Perc. 2 *f*

Pno. *f*

121

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

*f* 121 122 123 124 125 126

