

VOCALS

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

♩ = c.120

7 A

I GET UP _____ AND NO-THIN' EV - ER GETS ME DOWN _____

12

YOU GOT IT TOUGH _____ HUH. I'VE SEEN THE TOUGH-EST A - ROUND _____

16

AND I KNOW _____ SA - BY JUST HOW YOU FEEL _____ YOU GOT-TA

21

ROLL _____ WITH THE PUN-CHES TO GET WHAT'S REAL _____ OH CAN'T YOU

25 B

SEE ME STAND-ING HERE? I GOT MY BACK A-GAINST THE RE-CORD MA - CHINE _____ I AIN'T THE WORST THAT YOU'VE SEEN.

29

_____ CAN'T YOU SEE WHAT I MEAN? _____ MIGHT AS WELL JUMP.

34 C

_____ MIGHT AS WELL JUMP. _____ GO A-HEAD JUMP.

39 D

GO A - HEAD AND JUMP. _____ HUH. HEY SA - BY HOW YOU SEEN?

44

_____ YOU SAY YOU DON'T KNOW _____ YOU DON'T KNOW _____ UN - TIL YOU BE - GIN _____

VOCALS

49



OH CAN'T YOU SEE ME STAND-ING HERE? I GOT MY BACK A-GAINSTTHE RE-CORD MA - CHINE

53



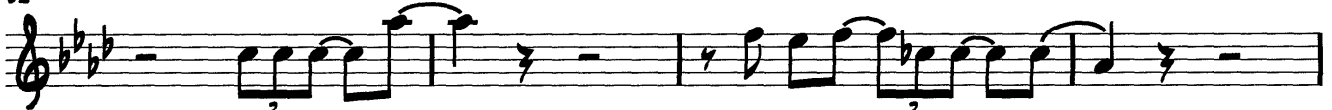
I AIN'T THE WORST THAT YOU'VE SEEN. CAN'T YOU SEE WHAT I MEAN?

58



MIGHT AS WELL JUMP. YOU MIGHT AS WELL JUMP.

62



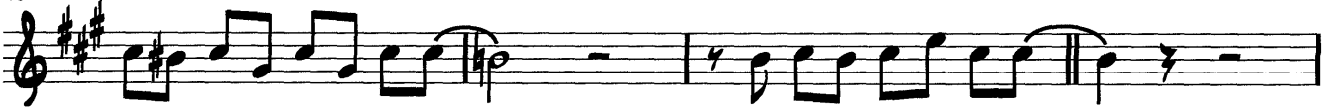
GO A - HEAD JUMP. GO A - HEAD AND JUST JUMP.

66



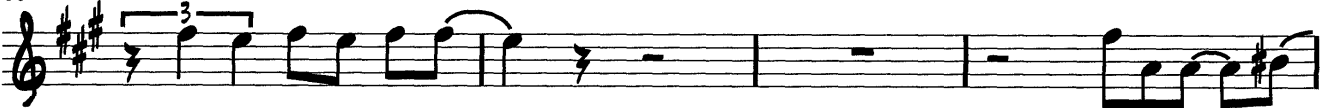
KNOCK YOUR-SELF OUT. CAN'T YOU SEE ME STAND-ING HERE? I GOT MY

76



BACK A-GAINSTTHE RE-CORD MA - CHINE. I AIN'T THE WORST THAT YOU'VE SEEN.

80



CAN'T YOU SEE WHAT I MEAN? MIGHT AS WELL JUMP.

84



MIGHT AS WELL JUMP. GO A - HEAD

88



JUMP. GO A - HEAD JUMP. SA - BY. COME ON

92



COME ON AND JUMP. JUMP.

JUMP - LYRICS

Michael Anthony, David Lee Roth, Alex Van Halen, Eddie Van Halen

[INTRO 8 BARS]

I get up, and nothin' ever gets me down
You got it tough, huh, I've seen the toughest around.
And I know baby, just how you feel,
You gotta roll with the punches to get what's real.

Oh can't you see me standing here?
I got my back against the record machine.
I ain't the worst that you've seen,
Can't you see what I mean?

Might as well jump (jump)
Might as well jump (jump)
Go ahead jump (jump)
Go ahead and jump (jump),

(Hey you) huh, hey baby how you been?
You say you don't know, you don't know until you begin.

Oh can't you see me standing here?
I got my back against the record machine
I ain't the worst that you've seen,
Can't you see what I mean?

Might as well jump (jump)
You might as well jump (jump)
Go ahead jump (jump)
Go ahead and just jump (jump).
Knock yourself out.

[INSTRUMENTAL 8 BARS]

Can't you see me standing here?
I got my back against the record machine,
I ain't the worst that you've seen,
Can't you see what I mean?

Might as well jump (jump)
Might as well jump (jump)
Go ahead jump (jump)
Go ahead jump (jump).
Baby, come on
[REPEAT CHORUS]


Come on and jump. Jump.

ALTO 1

JUMP

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

(AS PERFORMED BY PAUL ANKA)

$\text{♩} = c.120$ 



9 **A**



14



19



24 **B**



30 **C**



35



40 **D**



45




ALTO 2

JUMP

(AS PERFORMED BY PAUL ANKA)

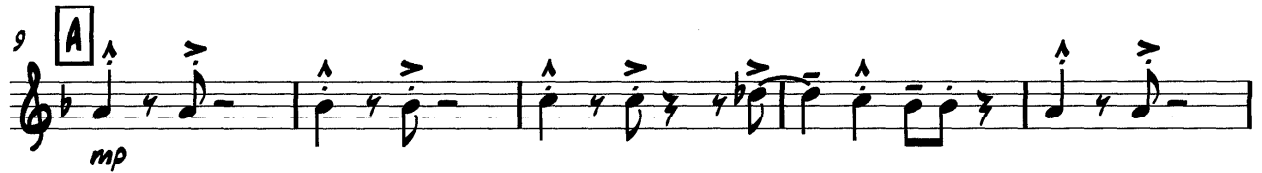
MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

♩ = c.120 



mf ff

9 **A**



mp

14



fp mp

19



p mp fp

24 **B**



f

30 **C**



mp

35



40 **D**



mp

45



LIP UP

ALTO 2
2

50

55

60

65

69

73

78

83

88

93

TENOR 1

JUMP

MICHAEL ANTHONY, DAVID LEE ROTH,

ALEX VAN HALEN, EDDIE VAN HALEN

(AS PERFORMED BY PAUL ANKA)

$\text{♩} = c.120$

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Measures 1-8. Dynamics: *mf*, *ff*. Includes a fermata over the final measure of the first line.

Musical staff 2: Measures 9-13. Section A. Dynamics: *mp*.

Musical staff 3: Measures 14-18. Dynamics: *fp*, *mp*.

Musical staff 4: Measures 19-23. Dynamics: *p*, *mp*, *fp*.

Musical staff 5: Measures 24-29. Section B. Dynamics: *f*.

Musical staff 6: Measures 30-34. Section C. Dynamics: *mp*.

Musical staff 7: Measures 35-39.

Musical staff 8: Measures 40-44. Section D. Dynamics: *mp*.

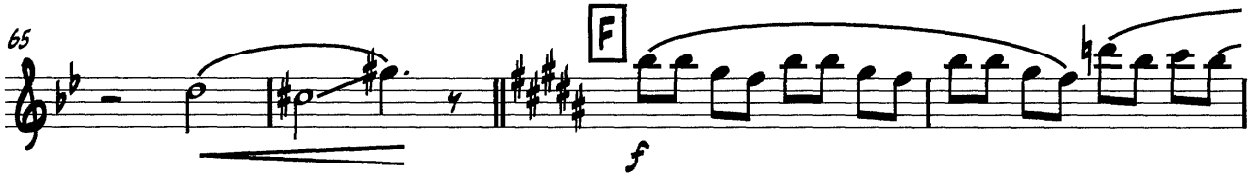
Musical staff 9: Measures 45-48. Dynamics: *mp*. Includes the instruction "LIP UP" above the final measure.

TENOR 1
2

50 

55 

60 

65 

69 

73 

78 

83 

88 

93 

TENOR 2

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

$\text{♩} = \text{c.120}$ $\text{♩} = \text{♩}^3$

7 **A** *mf* *ff* *mp*

12 *fp*

16 *mp* *p*

20 *mp* *fp*

25 **B** *f*

30 **C** *mp*

35

40 **D** *mp*

45 *LIP UP*

TENOR 2
2

50

f

55

E SHOUT
JUMP!

60

mp SHOUT
JUMP!

65

f **F**

69

73

mf **G**

78

83

H SHOUT
JUMP! *f* SHOUT
JUMP!

88

SHOUT
JUMP! *mp* 1. 2.

93

SHOUT
JUMP! *ff* **H**

BARI SAX

JUMP
(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

♩ = c.120

Musical staff 1: Treble clef, key signature of one flat, common time. Starts with a *mf* dynamic. The melody consists of eighth and quarter notes with accents.

Musical staff 2: Treble clef, key signature of one flat, common time. Starts with a *ff* dynamic. A boxed letter 'A' is placed above the staff at measure 7. The melody continues with eighth and quarter notes.

Musical staff 3: Treble clef, key signature of one flat, common time. Starts with a *mp* dynamic. The melody continues with eighth and quarter notes.

Musical staff 4: Treble clef, key signature of one flat, common time. Starts with a *fp* dynamic. The melody continues with eighth and quarter notes.

Musical staff 5: Treble clef, key signature of one flat, common time. Starts with a *p* dynamic. The melody continues with eighth and quarter notes.

Musical staff 6: Treble clef, key signature of one flat, common time. Starts with a *mp* dynamic. A boxed letter 'B' is placed above the staff at measure 25. The melody continues with eighth and quarter notes.

Musical staff 7: Treble clef, key signature of one flat, common time. Starts with a *f* dynamic. A boxed letter 'C' is placed above the staff at measure 30. The melody continues with eighth and quarter notes.

Musical staff 8: Treble clef, key signature of one flat, common time. Starts with a *mp* dynamic. The melody continues with eighth and quarter notes.

Musical staff 9: Treble clef, key signature of one flat, common time. Starts with a *mp* dynamic. A boxed letter 'D' is placed above the staff at measure 40. The melody continues with eighth and quarter notes.

Musical staff 10: Treble clef, key signature of one flat, common time. Starts with a *mp* dynamic. The melody continues with eighth and quarter notes.

BARI SAX
2

50

55

60

65

69

73

78

83

88

93

TRUMPET 1

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

♩ = c.120

4 *ff*

9 **A** 8 8 **B** 4 *f*

31 **C** SHOUT *f*
JUMP!

36 SHOUT SHOUT SHOUT
JUMP! JUMP! JUMP! *f*

42 **D** SHOUT 7 4 *f*
HEY YOU...

59 **E** SHOUT SHOUT SHOUT
JUMP! JUMP! JUMP! *f*

TRUMPET 1
2

65 SHOUT
JUMP! **F** *f*

69

73 **G** 4 *f*

80

84 **H** SHOUT JUMP! *f* SHOUT JUMP!

88 SHOUT JUMP! SHOUT JUMP! 1. 2.

93 SHOUT JUMP! *ff*

TRUMPET 2

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

♩ = c.120

TRUMPET 2
2

65 SHOUT
JUMP!
F
f

69

73
G 4
f

80

84
H SHOUT
JUMP! f JUMP!

88
SHOUT JUMP! SHOUT JUMP!
1. 2.

93
SHOUT JUMP! ff

TRUMPET 3

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

$\text{♩} = c.120$

4 *ff*

9 **A** 8 **B** 8 **B** 4 *f*

31 **C** SHOUT JUMP!

36 SHOUT JUMP! SHOUT JUMP! SHOUT JUMP!

42 **D** SHOUT HEY YOU 7 4 *f*

55

59 **E** SHOUT JUMP! SHOUT JUMP! SHOUT JUMP!

TRUMPET 3
2

65 SHOUT
JUMP! **F** *f*

69

73 **G** 4 *f*

80

84 **H** SHOUT
JUMP! *f* SHOUT
JUMP!

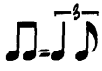
88 SHOUT
JUMP! SHOUT
JUMP! 1. 2.

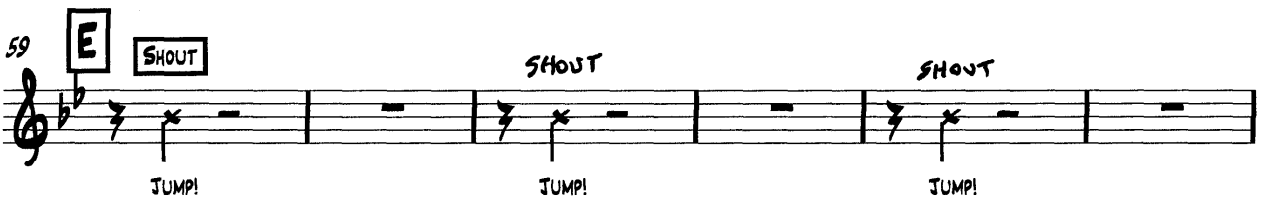
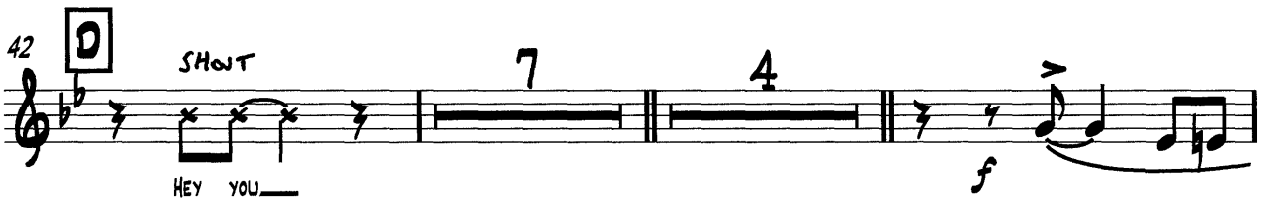
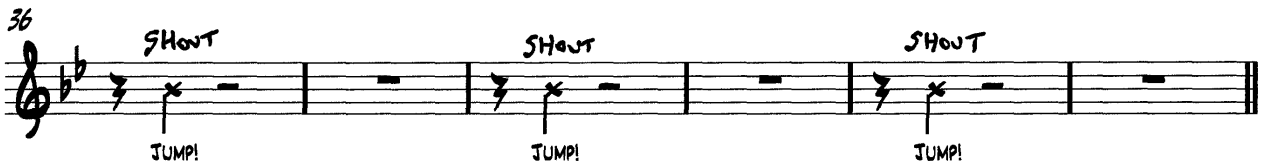
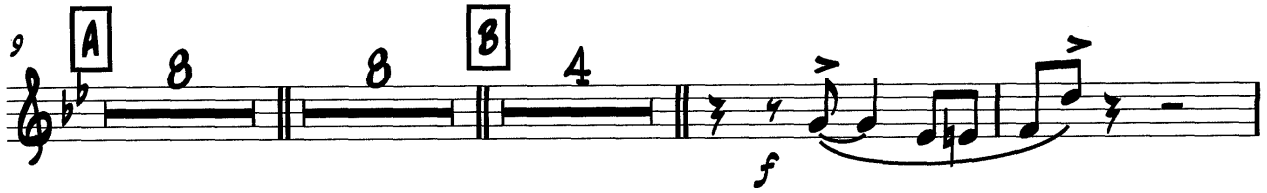
93 SHOUT
JUMP! *ff*

TRUMPET 4

JUMP
(AS PERFORMED BY PAUL ANKA)

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ALEX VAN HALEN, EDDIE VAN HALEN

♩ = c.120 



TRUMPET 4
2

65 SHOUT
JUMP!
F
f

69

73
G
4
f

80

84
H SHOUT
JUMP!
f JUMP!

88 SHOUT
JUMP!
SHOUT
JUMP!
1. 2.

93 SHOUT
JUMP!
ff

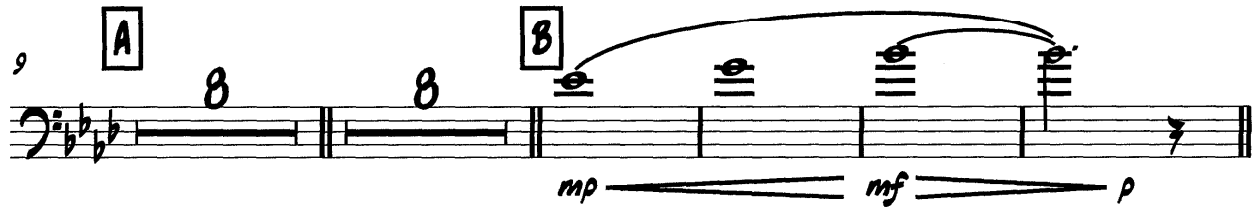
TROMBONE 1

JUMP

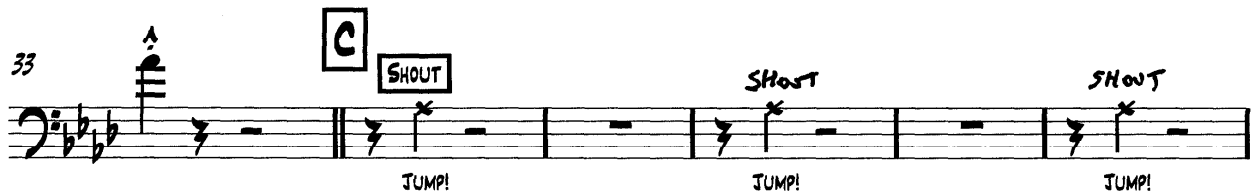
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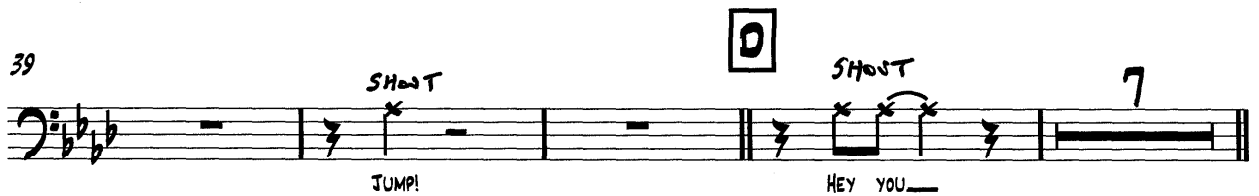
MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

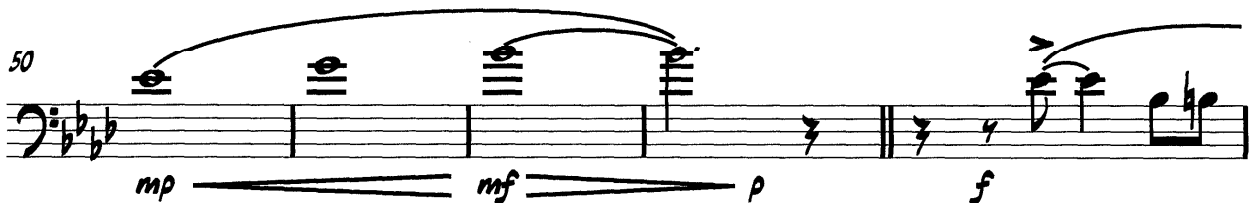
$\text{♩} = c.120$ 

9 **A** 8 8 **B** 

29 

33 **C** SHOUT JUMP! SHOUT JUMP! SHOUT JUMP! 

39 SHOUT JUMP! **D** SHOUT HEY YOU 7 

50 

55 

59 **E** 

TROMBONE 1
2

63

SHOUT

JUMP!

67

F

f

71

75

G

mp *mf* *p* *f*

81

H

SHOUT

JUMP! *f*

85

SHOUT

JUMP!

SHOUT

JUMP!

89

SHOUT

JUMP!

1. 2.

93

SHOUT

JUMP! *ff*

TROMBONE 2

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY. DAVID LEE ROTH.
ALEX VAN HALEN. EDDIE VAN HALEN

$\text{♩} = \text{c.120}$ $\text{♩} = \text{♩} \text{ } \overset{\text{♩}}{\text{♩}}$

4 *ff*

9 **A** 8 8 **B** *mp* *mf* *p*

29 *f*

33 **C** SHOUT JUMP! SHOUT JUMP! SHOUT JUMP!

39 SHOUT JUMP! **D** SHOUT HEY YOU... 7

50 *mp* *mf* *p* *f*

55

59 **E** *mp* SHOUT JUMP!

TROMBONE 2
2

63

SHOUT

JUMP!

67

F

f

71

f

75

G

mp *mf* *p* *f*

81

H

SHOUT

JUMP! *f*

85

SHOUT

JUMP!

JUMP!

89

SHOUT

JUMP!

1. 2.

93

SHOUT

JUMP! *ff*

TROMBONE 3
2

63

SHOUT

JUMP!

67

F

f

71

75

G

mp mf p f

81

H

SHOUT

JUMP! f

85

SHOUT

JUMP! SHOUT JUMP!

89

SHOUT

JUMP! 1. 2.

93

SHOUT

JUMP! ff

BASS TROMBONE

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

$\text{♩} = \text{c.120}$ $\text{♩} = \text{♩} \text{♩}$

5

A **B**

8 8

mf *mp* *mf* *p*

29

f

C SHOUT SHOUT SHOUT

JUMP! JUMP! JUMP!

33

D SHOUT SHOUT

JUMP! HEY YOU

39

7

50

mp *mf* *p* *f*

55

V. 5.

BASS TROMBONE
2

59 **E**

mp SHOOT JUMP!

Musical staff for measures 59-62. Measure 59 starts with a bass clef, key signature of two flats, and a common time signature. It features a melodic line with slurs and accents. Measure 60 continues the line. Measure 61 has a 'SHOOT' instruction above a note and a 'JUMP!' instruction below. Measure 62 is a whole rest.

63

SHOOT JUMP!

Musical staff for measures 63-66. Measure 63 continues the melodic line. Measure 64 has a 'SHOOT' instruction above a note and a 'JUMP!' instruction below. Measure 65 is a whole rest. Measure 66 ends with a double bar line and a key signature change to two sharps.

67 **F**

Musical staff for measures 67-70. Measure 67 starts with a bass clef, key signature of two sharps, and a common time signature. It features a melodic line with slurs and accents.

71

Musical staff for measures 71-74. Measure 71 continues the melodic line. Measure 72 has a 'SHOOT' instruction above a note. Measure 73 is a whole rest. Measure 74 continues the melodic line.

75 **G**

mp mf p f

Musical staff for measures 75-80. Measure 75 starts with a bass clef, key signature of two sharps, and a common time signature. It features a melodic line with slurs and accents. Measure 76 has a 'SHOOT' instruction above a note. Measure 77 is a whole rest. Measure 78 continues the melodic line. Measure 79 has a 'SHOOT' instruction above a note. Measure 80 continues the melodic line.

81 **H** SHOOT

JUMP! f

Musical staff for measures 81-84. Measure 81 continues the melodic line. Measure 82 has a 'SHOOT' instruction above a note. Measure 83 is a whole rest. Measure 84 continues the melodic line.

85 SHOOT SHOOT SHOOT

JUMP! JUMP!

Musical staff for measures 85-88. Measure 85 continues the melodic line. Measure 86 has a 'SHOOT' instruction above a note. Measure 87 has a 'SHOOT' instruction above a note. Measure 88 has a 'SHOOT' instruction above a note.

89 SHOOT

JUMP! 1. 2.

Musical staff for measures 89-92. Measure 89 continues the melodic line. Measure 90 has a 'SHOOT' instruction above a note. Measure 91 is a whole rest. Measure 92 continues the melodic line.

93 SHOOT

JUMP! ff

Musical staff for measures 93-96. Measure 93 continues the melodic line. Measure 94 has a 'SHOOT' instruction above a note. Measure 95 is a whole rest. Measure 96 continues the melodic line.

PIANO

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY. DAVID LEE ROTH.
ALEX VAN HALEN. EDDIE VAN HALEN

♩ = c.120

5 *ff* CM7(#11) FM7 Bbm7 Eb7(#9) AbMAJ9 Ab6 FM7 F7AUG Bbm11 Bbm7/Eb

9 **A** *mp* AbMAJ9 FILL BEHIND VOCAL Bbm7/Eb AbMAJ9 C7AUG F7(b9) Bbm9

13 AbMAJ9 Bbm7/Eb AbMAJ9 C7(#9) F7(b9) Bbm9 E7(b9)

17 AbMAJ9 Bbm7/Eb AbMAJ9 Bbm9 Db9

21 AbMAJ9 Bbm7 Bbm7/Eb AbMAJ9 C7AUG C7AUG(#9)

25 **B** FM7 Bb13 EbM7 Ab9

PIANO
2

29 $D^{\flat 9}/6$ $E^{\flat}M7$ $D^{\flat}MAJ^9$ $B^{\flat}M7$ $B^{\flat}M7/E^{\flat}$

34 **C** $A^{\flat 6}$ SHOUT JUMP! $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ JUMP! $B^{\flat}M7$ D^{13} $E^{\flat 13}$

mp

38 $A^{\flat 6}$ JUMP! $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ JUMP! E^{13}/B^{\flat} $E^{\flat 13}$

42 **D** $A^{\flat 6}$ SHOUT HEY YOU. $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ $B^{\flat}M7$ D^{13} $E^{\flat 13}$

46 $A^{\flat 6}$ $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ $D^{\flat 7}(\sharp 9)$ $C^{\flat 7}(\sharp 9)$

50 $F^{\flat}M7$ $B^{\flat 13}$ $E^{\flat}M7$ $A^{\flat 9}$

54 $D^{\flat 9}/6$ $E^{\flat}M7$ $D^{\flat}MAJ^9$ $B^{\flat}M7$ $B^{\flat}M7/E^{\flat}$

59 **E** $A^{\flat 6}$ $B^{\flat}M7$ $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ JUMP! $B^{\flat}M7$ D^{13} $E^{\flat 13}$

mp

63 $A^{\flat 6}$ JUMP! $B^{\flat}M7$ $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ JUMP! $B^{\flat}M7$ E^{13}

PIANO
3

67 **F** A⁶ B^{M7} F⁷ E⁷ A⁶ B^{M7} E^{b13} E¹³

71 A⁶ B^{M7} F⁷ E⁷ A⁶ F^{#7} AUG(♯9) B^{M7} B^{M7}/E

75 **G** F^{#M7} B¹³ E^{M7} A⁹

79 D^{6/9} E^{M7} D^{MAT9} B^{M7} B^{M7}/E

84 **H** A⁶ B^{M7}/E A⁶ B^{M7} E^{b13} E¹³ A⁶

JUMP! JUMP! JUMP!

89 B^{M7}/E A⁶ JUMP! F¹³/B E¹³ F¹³/B E¹³ A⁶ JUMP!

1. 2.

94 B^{M7} B^{M7}/E B^{M7} B^{b13}/E A^{MAT9}

BASS

JUMP

(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

♩ = c.120

5 $C_M7(\sharp 11)$ F_M7 B^b_M7 $E^b7(\sharp 9)$ $A^b_{MA7}9$ A^b6 F_M7 F^7_{AUG} B^b_M11 B^b_M7/E^b

9 **A** $A^b_{MA7}9$ B^b_M7/E^b $A^b_{MA7}9$ C^7_{AUG} $F^7(\flat 9)$ B^b_M9

13 $A^b_{MA7}9$ B^b_M7/E^b $A^b_{MA7}9$ $C^7(\sharp 9)$ $F^7(\flat 9)$ B^b_M9 $E^7(\flat 9)$

17 $A^b_{MA7}9$ B^b_M7/E^b $A^b_{MA7}9$ B^b_M9 D^b9

21 $A^b_{MA7}9$ B^b_M7 B^b_M7/E^b $A^b_{MA7}9$ C^7_{AUG} $C^7_{AUG}(\sharp 9)$

25 **B** F_M7 B^b13 E^b_M7 A^b9

BASS
2

29 $D^{\flat 6/9}$ $E^{\flat}M7$ $D^{\flat}MAY^9$ $B^{\flat}M7$ $B^{\flat}M7/E^{\flat}$



Musical notation for measures 29-33. The bass line starts with a quarter note on G2, followed by eighth notes on A2, B2, and C3. There are accents over the notes in measures 30 and 32. The key signature has three flats.

34 **C** $A^{\flat 6}$ SHOUT
JUMP! $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ JUMP! $B^{\flat}M7$ D^{13} $E^{\flat 13}$

mp



Musical notation for measures 34-37. The bass line starts with a quarter note on G2, followed by eighth notes on A2, B2, and C3. There are accents over the notes in measures 35 and 37. The key signature has three flats.

38 $A^{\flat 6}$ JUMP! $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ JUMP! E^{13}/B^{\flat} $E^{\flat 13}$



Musical notation for measures 38-41. The bass line starts with a quarter note on G2, followed by eighth notes on A2, B2, and C3. There are accents over the notes in measures 39 and 41. The key signature has three flats.

42 **D** $A^{\flat 6}$ SHOUT
HEY YOU. $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ $B^{\flat}M7$ D^{13} $E^{\flat 13}$



Musical notation for measures 42-45. The bass line starts with a quarter note on G2, followed by eighth notes on A2, B2, and C3. There are accents over the notes in measures 43 and 45. The key signature has three flats.

46 $A^{\flat 6}$ $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ $D^{\flat 7}(\sharp 9)$ $C^{\flat 7}(\sharp 9)$



Musical notation for measures 46-49. The bass line starts with a quarter note on G2, followed by eighth notes on A2, B2, and C3. There are accents over the notes in measures 47 and 49. The key signature has three flats.


50 $F^{\flat}M7$ $B^{\flat 13}$ $E^{\flat}M7$ $A^{\flat 9}$



Musical notation for measures 50-53. The bass line starts with a quarter note on G2, followed by eighth notes on A2, B2, and C3. There are accents over the notes in measures 51 and 53. The key signature has three flats.

54 $D^{\flat 6/9}$ $E^{\flat}M7$ $D^{\flat}MAY^9$ $B^{\flat}M7$ $B^{\flat}M7/E^{\flat}$

f



Musical notation for measures 54-58. The bass line starts with a quarter note on G2, followed by eighth notes on A2, B2, and C3. There are accents over the notes in measures 55 and 57. The key signature has three flats.

59 **E** $A^{\flat 6}$ JUMP! $B^{\flat}M7$ $B^{\flat}M7/E^{\flat}$ $A^{\flat 6}$ JUMP! $B^{\flat}M7$ D^{13} $E^{\flat 13}$

mp



Musical notation for measures 59-63. The bass line starts with a quarter note on G2, followed by eighth notes on A2, B2, and C3. There are accents over the notes in measures 60 and 62. The key signature has three flats.

BASS
3

63 A^b6 **JUMP!** B^bM7 B^bM7/E^b A^b6 **JUMP!** B^bM7 E^{13}

67 **F** A^b6 B^bM7 $F7$ $E7$ A^b6 B^bM7 E^b13 E^{13}

f

71 A^b6 B^bM7 $F7$ $E7$ A^b6 $F\#7^{aug}(\#9)$ B^bM7 B^bM7/E

75 **G** $F\#M7$ B^{13} E^bM7 A^9

mf

79 D^9 E^bM7 D^{maj9} B^bM7 B^bM7/E

f

84 **H** A^b6 **JUMP!** B^bM7/E A^b6 **JUMP!** B^bM7 E^b13 E^{13} A^b6 **JUMP!**

f

89 B^bM7/E A^b6 **JUMP!** F^{13}/B E^{13} F^{13}/B E^{13} A^b6 **JUMP!**

ff

94 B^bM7 B^bM7/E B^bM7 B^b13/E A^{maj9}

DRUMS

JUMP
(AS PERFORMED BY PAUL ANKA)

MICHAEL ANTHONY, DAVID LEE ROTH,
ALEX VAN HALEN, EDDIE VAN HALEN

♩ = c.120

CRASH **TOM-TOM FILL** (3)

mf

5 **SET UP** **SET UP** **SET UP** *ff* *mp*

9 **A** **RIDE CYM.** **RIMSHOT** (4) (8) *mp*

17 **B** **SET UP** **SET UP** **MORE** **SET UP**

29 **SET UP** **SET UP** *f*

33 **C** **MORE** (6) **FILL** *mp*

42 **D** **MORE** (7) **FILL** **MORE** (3) **SET UP**

DRUMS
2

54 SET UP *f*

58 **E** *mp* 5 MORE

66 SET UP **F** *f*

71

75 **G** *mf* SET UP SET UP *f*

80 SET UP

84 **H** 6 MORE 1 FILL 3 3 2

93 SET UP *ff*