



The Best of Michael Jackson

Featuring *Bad*, *Human Nature*, *Billie Jean*, *The Girl Is Mine* and *Beat It*

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor	1 1st Trombone	4 Percussion II (Floor Tom/Suspended Cymbal/Woodblock/ Concert Toms (3)/Wind Chimes/Crash Cymbals, Shaker/Tambourine/Large Cowbell, Vibraslap/Anvil (opt. Drum Brake)/ Medium Tom)
1 1st Flute	1 2nd Trombone	1 Piano
1 2nd Flute	1 3rd Trombone	8 1st Violin
1 Oboe	1 Tuba	8 2nd Violin
1 1st B♭ Clarinet	3 Mallet Percussion (Xylophone, Glockenspiel, Bells)	5 Viola
1 2nd B♭ Clarinet	1 Timpani (G-C-D-E) (Claves)	5 Cello
1 B♭ Bass Clarinet	2 Percussion I (Snare Drum/Hi-Hat, Bass Drum)	5 String Bass
1 Bassoon		
1 1st F Horn		
1 2nd F Horn		
1 1st B♭ Trumpet		
1 2nd B♭ Trumpet		
1 3rd B♭ Trumpet		

PROGRAM NOTES

Michael Joseph Jackson, dubbed the "King of Pop," displayed a talent for music and dance from an extremely young age. Unquestionably the biggest pop star of the '80s, and certainly one of the most popular recording artists of all time, Jackson possessed an instantly identifiable voice, eye-popping dance moves, stunning musical versatility, and loads of sheer star power.

NOTES TO THE CONDUCTOR

This orchestra medley encompasses five of Michael Jackson's greatest hits. It provides much flexibility for performance and may be performed as written, as single titles, or in any other combination depending on the rehearsal time and musical maturity of the group. This arrangement is also scored so that the strings can sound full without winds if enhanced by the rhythm section (piano, bass, and a drum set playing the Percussion 1 part). At the beginning, written as a teaser, a motive from "Thriller" is heard; however, it goes immediately into "Bad," a moderate rock piece. Since all five titles are dance music, a steady rhythmic groove has been written for the percussion parts. Make certain that in "Bad," "Billie Jean," and "Beat It," each player locks in his/her part with the bass line, which is an integral part in all three titles. When playing pop music, much attention should be given to the articulations. Make certain that the martellato accent is played with separation. For an effective performance, strive for the orchestra to always play tight, particularly when playing the rhythmic background figures. Both "Human Nature" and "The Girl Is Mine" are written alla breve; however, the pulse is a slow "two-beat feel" throughout. Practice the transitions from one tune to the next so that the ensemble feels comfortable with them. Keep in mind to always anticipate the changes in tempos and grooves. For added flexibility, all solos have been cross cued.

This medley is loaded with five great titles and it is guaranteed to be a hit with your students and audience. Go on and program it for your next concert and let them know "Who's Bad."

Enjoy!

Victor López

The Best of Michael Jackson

(featuring BAD, HUMAN NATURE, BILLIE JEAN, THE GIRL IS MINE and BEAT IT)

CONDUCTOR SCORE

Arranged by Victor López

Duration - 7:00 Moderately (♩ = 116)

3

"Bad" - Written and Composed by MICHAEL JACKSON

Flutes
I
II

Oboe

B♭ Clarinets
I
II

B♭ Bass Clarinet

Bassoon

Horns in F
I
II

B♭ Trumpets
I
II
III

Trombones
I
II
III

Tuba

Mallet Percussion
(Xylophone, Glockenspiel, Bells)

Timpani
(G-C-D-E)
(Claves)

Percussion I
(Snare Drum/Hi-Hat, Bass Drum)

Percussion II
(Floor Tom/Sus. Cym./ Woodblock/ Concert Toms (3)/ Wind Chimes/Cr. Cymbals, Shaker/Tambourine/ Large Cowbell, Vibraslap/ Anvil (opt. Drum Brake/ Medium Tom)

Piano

Xylophone
f

Tune: G, C, D, E
f

S.D.
f

B.D.
f

Floor Tom (muffled)
f

Shaker (opt. Tamb.)
f

G min7 B♭
f

D7(9)
f

G min
f

H.H. (tight)
mf

muffled (dry sound)

Moderately (♩ = 116)

3

"Bad" - Written and Composed by MICHAEL JACKSON

Violins
I
II

Viola

Cello

String Bass

f

1

2

3

4

© 1987 MIJAC MUSIC (BMI)

All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)

This Arrangement © 2009 MIJAC MUSIC (BMI)

This Arrangement © 2009 MIJAC MUSIC (BMI), JOHN BETTIS MUSIC (ASCAP) and SONY/ATV TUNES LLC (ASCAP)

All Rights Reserved including Public Performance

33701S



Purchase a full-length
performance recording!
alfred.com/downloads

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for various instruments, including Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophone (Sax.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I and II, Piano (Pno.), Violins (Vlns.), Viola (Vla.), Cello, and String Bass. The score is marked with 'mf' (mezzo-forte) and 'f' (forte) dynamics. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

mf

(Hn. 1)

(Hn. 2)

G min7 C7 G min7 C7 G min7 C7

mf

11

11

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I II

Vla.

Cello

Str. Bass

G min7 C7 G min7 C7 G min7 C7 G min7 C7 G min7 C7

mf

mf

13 14 15 16 17

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Play

mf

div.

G min7 C7 G min7 C7 G min7 C7 G min7 C7

33701S

18 19 20 21

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla. *div.*

Cello

Str. Bass

G min7 C7 A min7 B min7 A min7 B min7 A min7 B min7

22 23 24 25

27

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

26 27 28 29 30

33701S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Xyl.

G min7 C9 G min7 C9 G min7 C9 G min7 C9

31 32 33 34

Who's bad?
39

40

Fls. I *mf*

Fls. II

Ob.

Cls. I *mf*

Cls. II *mf*

B. Cl. *mf*

Bsn. *mf*

Hns. I *mf*

Hns. II *mf*

Tpts. I

Tpts. II

Tpts. III

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc.

Timp. Change G to A

Perc. I *mf*

Perc. II *mf*

Sus. Cym. w/stick (dry sound)

Shaker *mf*

Pno. *mf*

Bells *mf*

G9 A F Maj7 E min7 G9 A

40

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

40 41 42 43 44

48

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

50 51 52 53 54 55

(no vibrato)

Fls. I *p* *cresc.* (*mp*) *cresc.*

Fls. II

Ob.

Cls. I *mf* *Play Solo*

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Tpts. I (CL 1) *mf*

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. G A G A G F#min7

Vlns. I 56 (CL 1) *f* *Play*

Vlns. II *f* *one player only*

Vla.

Cello

Str. Bass

64

Fls. I *mf*

Fls. II

Ob. *All mf*

Cls. I *mf*

Cls. II *Play*

B. Cl. *mf*

Bsn.

Hns. I *mf*

Hns. II *mf*

Tpts. I *Play*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc. *Xyl. (mf)*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Pno. *Emin7 A G A D D/C# Bmin7 A*

Vlns. I *All V*

Vlns. II *V*

Vla. *f*

Cello *f*

Str. Bass *f*

33701S

62 63 64 65 66 67

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

33701S

68 69 70 71 72 73

Legal Use Requires Purchase

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

74 75 76 77 78 79 80

D D/C# B min7 A G F# min7 E min7 B min E min7

mp mp

80

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

B min Emin7 B min Emin9 G Maj7/A

div.

88

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns.

Vla.

Cello

Str. Bass

88

00 00 00 01 02

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

93 94 95 96 97 98

FMaj7 Emin7 DMaj7

Legal Use Requires Purchase

99 “Billie Jean”- Written and Composed by MICHAEL JACKSON
Moderate Rock groove (♩ = 116)

I
Vlns.

II

Vla.

Cello

Str. Bass

99 100 101 102 103 104

107

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

107

Vlns. I II

Vla.

Cello

Str. Bass

105 106 107 108 109 110

33701S

115

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

117 118 119 120 121 122

33701S

Legal Use Requires Purchase

123

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *Play mf*

Cls. II *Play mf*

B. Cl. *mf*

Bsn. *mf*

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *Lg. Cowbell (muffled)*

Pno. *mf*

Vlns. I *f*

Vlns. II *f*

Vla. *div. mf*

Cello *f*

Str. Bass *f*

123 124 125 126 127 128

33701S

33701S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Change A to B $\flat$

Concert Toms (3)
Solo

E $\text{min}7$ F $\sharp\text{min}$ E min F $\sharp\text{min}/\text{E}$ E $\text{min}7$ F $\sharp\text{min}$ E min F $\sharp\text{min}/\text{E}$ E $\text{min}7$ F $\sharp\text{min}$ E min

134 135 136 137 138 139

Moderately slow, in 2 (♩ = $\bar{\bar{3}}\bar{\bar{3}}\bar{\bar{3}}$) (♩ = 76)

14

148

Fls. I II

Ob. Solo *mf*

Cls. I II *p*

B. Cl.

Bsn.

Hns. I II

(Ob.) St. mute *mf*

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Shaker

Pno. *B^bMaj9* *E^b6/F* *B^bMaj9* *E^b6/F* *B^bMaj9* *E^b6/F*

Vlins. I II *f*

Vla.

Cello

Str. Bass

146 147 148 149 150 151

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

152 153 154 155 156 157

33701S

Chords: B♭Maj9, E♭6/F, B♭Maj9, G7sus, C min7

div.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. *mp*

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Play
mf
mf
mf

regular

Tutti div.
f

Cmin7/F B♭Maj9 E♭6/F B♭Maj9 E♭6/F

158 159 160 161 162 163

Fls. I II

Ob. All

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I Cross stick

Perc. II

Pno. B $\flat$ Maj9 E $\flat$ /F B $\flat$ Maj9

Vlns. I II

Vla. div.

Cello div.

Str. Bass

164 165 166 167 168 169

172

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

E $\flat$ 6/F D $\flat$ Maj9 G $\flat$ Maj7

Vlms. I II

Vla.

Cello

Str. Bass

170 171 172 173 174 175

33701S

34

180

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

33701S

176 177 178 179 180 181

Fls. I *mp*

Fls. II *mp*

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Tpts. I *mp*

Tpts. II *mp*

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I *regular*

Perc. II *Wind Chimes f*

Pno. *B^bMaj9 E^b6/F B^bMaj9 E^b6/F B^bMaj9 E^b6/F B^bMaj9*

Vlins. I *div. mf*

Vlins. II

Vla.

Cello

Str. Bass

182 183 184 185 186 187 188

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Solo

Cr. Cyms. H.H. style

Med. Tom (damp)

f

189 "Beat It"- Written and Composed by MICHAEL JACKSON
Bright Rock (♩ = 136)

Vlms. I II

Vla.

Cello

Str. Bass

189 190 191 192 193

33701S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

199 200 201 202 203

33701S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

204 205 206 207 208

33701S

Legal Use

Preview Only

Requires Purchase

mp mf mp

Dmin C Dmin C Dmin

mf f div.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

209 210 211 212 213

33701S

214

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I *mf*

Hns. II *mf*

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. *D min C D min C D min*

Vlns. I

Vlns. II *mf* *div.*

Vla. *mf* *div.*

Cello

Str. Bass

214 215 216 217 218

223

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

223

Vlns. I II

Vla.

Cello

Str. Bass

219 220 221 222 223 224

33701S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

225 226 227 228 229 230

33701S

div.

D min C D min C D min C

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Xyl. *mf*

Timp.

Perc. I *fp*

Perc. II *f* Choke

Pno. *D min* *C* *D min* *C* *N.C.* *f*

Vlins. I II *ff*

Vla. *ff*

Cello *ff*

Str. Bass *div.* *ff*

33701S

231 232 233 234 235