

# THE JIG IS UP

Timpani

Daniel Kallman

Allegro ritmico ♩. = 120-126

← ♩ = ♩ →

**A** In One

9  
1-9 *mp cresc.* 13-18 *f*

21

← ♩ = ♩ →

5  
23-27 *mp*

32

**B**

**C**

18 14  
32-49 *f* 50-63 *mf dim.*

Gourd (with beads)

A large, round, hollow gourd held by the thinner stem in one hand and struck downward onto the open palm of the other hand.

69

**D**

4  
70-73 *pp* *mf*

79

87

95

103

**E**

111

119

127

**F**

135

143

**G**

**11**

**14**

**H**

**9**

146-156

158-171

172-180

181

**I**

189

Gourd (with beads)

**J**

**4**

195-198

201

209

**3**

216-218

219 (Timp.) **K** dampen

*f* *sfz* *mp* *dim.* *pp* 224-237

238 **L** **M** Gourd

14 239-252 *f*

258

265

272 **N**

279

287 **O** poco a poco cresc.

2 2 10 291-292 293-294 295-304

305 dampen

*fp* *molto cresc.* *mf* *ff* *sfz*

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## Percussion 1

Snare Drum, Triangle, Gourd  
Suspended Cymbals, Claves

**Allegro ritmico** ♩ = 120-126  
Snare Drum (snare off)

*mp*

6

*mf cresc.*

11

← ♩ = ♩ →

**A** In One

*f* *mf* *f*

13-18 21-27

28

← ♩ = ♩ →

Triangle

**B**

*mf* *mf*

32-47

49

**C**

*p* *mf*

51-66

69

**D**

*mp*

74-81



139 S.D. (snare off)

*mf*

146 G 2 Susp. Cyms.  
(drumsticks on the dome) 6 S.D. (snare off)

149-154 *mp* > *p*

158 H 13 I (snare off)

158-171 172-184 *mf* > *p*

190 J Gourd (with beads)\* 5

194-198 *mf*

202

210 3

217-219

220 K 9 S.D. (on the frame)

220-228 *mp*

234 L 14

*p* 239-252

\* Similar to the gourd played by the Timpanist, but preferably higher "pitched".  
Also most effective if the two "gourdists" are at opposite ends at the back of the ensemble.

253 **M** Claves (or Sticks)

Musical staff for measures 253-258. The notation shows a rhythmic pattern of eighth and sixteenth notes. A dynamic marking *f* is placed below the first measure.

259

Musical staff for measures 259-264. The notation continues the rhythmic pattern from the previous staff.

265

Musical staff for measures 265-271. The notation continues the rhythmic pattern.

272

Musical staff for measures 272-278. A box containing the letter **N** is positioned above the staff. The notation continues the rhythmic pattern.

279

Musical staff for measures 279-285. The notation continues the rhythmic pattern.

286

Musical staff for measures 286-292. The notation includes a double bar line with a '2' above it, indicating a repeat. A dynamic marking *mp* is present. The text '291-292' is written below the staff.

293 **O** S.D. (snare on)

*poco a poco cresc.*

Musical staff for measures 293-298. The notation shows a more complex rhythmic pattern with accents. A dynamic marking *mp* is placed below the first measure.

299

Musical staff for measures 299-304. The notation continues with complex rhythmic patterns and accents.

305

Musical staff for measures 305-311. The notation includes a double bar line with a '2' above it, indicating a repeat. Dynamic markings *sfz*, *mf*, *ff*, and *sfz* are placed below the staff. The text '306-307' is written below the staff. The word 'rimshot' is written above the final measure.

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## Percussion 2

Snare Drum, Two-toned Cowbell  
Maracas, Vibraslap

**Allegro ritmico** ♩ = 120-126

Snare Drum (snares on)

4  
1-4 *mp*

← ♩ = ♩ →

10 **A** In One  
*mf cresc.* *f* 5 13-17 *mf* *f* 7 21-27

28 ← ♩ = ♩ → **B** 15 33-47

48 (on the frame) **C** 18 norm. (snares off) 51-68 *mf* *mp*

71 **D** 15 Two-toned Cowbell 75-89 *mf*

92

99

106 **E**



113

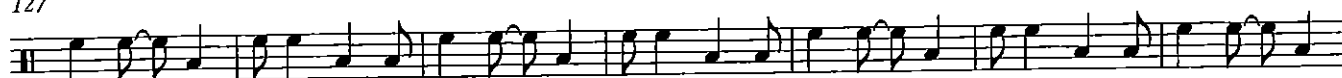


120



127

F



134



141

G

Maracas

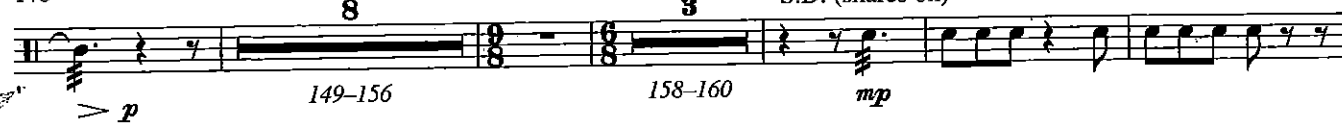


148

8

3

S.D. (snare on)



164

H

I

(snare on)



189

J

5

21



Percussion 2

4

J 21

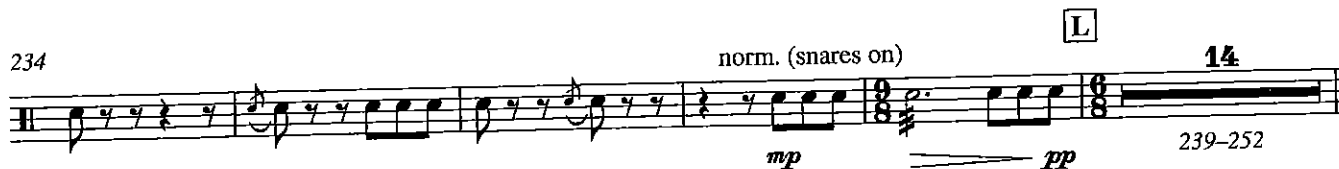
220 **K** 9 (on the frame) *mp*

220-228



234 norm. (snares on) **L** 14 *pp*

239-252



253 **M** 2 Vibraslap *sfz* 5 Cowbell *f sim.*

253-254 256-260



265



272 **N**



279



286 **O** 2 S.D. (snares off) *mp*

291-292



294 *poco a poco cresc.*



301 5 *sfz* 306-310 *sfz*



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## Percussion 3

Log Drums, Maracas, Bass Drum  
Cabasa, Vibraslap, Cowbell

**Allegro ritmico** ♩. = 120-126

Cabasa (or Sandblocks)

4  
1-4 *mp* *mf*

10 Bass Drum (or Low Tom) **A** In One (medium hard Timp. sticks) *f* 13-17 *p* *f*

21 Maracas **B** *mf* *p*

33 **C** 14 18 *mf* *p* 33-46 51-68

69 **D** 2 23 *mf* *p* 70-71 75-97

98 2 Log Drums (low, high)\* *mf*

104 **E**

\* If an African Xylophone (non-pitched) is available, two of its lower sounds may be substituted.

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111

Musical staff for measure 111, featuring a rhythmic pattern of eighth and sixteenth notes.

117

Musical staff for measure 117, continuing the rhythmic pattern.

122

Musical staff for measure 122, continuing the rhythmic pattern.

128

F

Musical staff for measure 128, including a boxed letter 'F' above the staff.

134

Musical staff for measure 134, continuing the rhythmic pattern.

141

G

Musical staff for measure 141, including a boxed letter 'G' above the staff and a fermata over the final note.

146-147

148 Cabasa  
(or Sandblocks)

Musical staff for measure 148, including dynamic markings *mf*, *dim.*, and *p*, and a boxed number '5' above the staff.

152-156

158 14 13 9 Log Drums

158-171 172-184 185-193 *mf* *mp* > *pp*

197 2 21 2 Maracas

197-198 199-219 220-221 *mp* *p*

225 13 14 24 Log Drums

225-237 239-252 253-276 *f*

279

284

291 2 2 2 Two-toned Cowbell

291-292 293-294 295-296 *mf*

*poco a poco cresc.*

301 2 4 Vibraslap B.D. dampen

*cresc.* 304-305 307-310 *sfz* *sfz*

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## Percussion 4

Congas, Suspended Cymbals,  
Orchestral Bells (Glock.), Triangle

Allegro ritmico ♩. = 120-126

Conga \*  
(low, palm)

The musical score is written on a single staff with a treble clef and a 4/4 time signature. It consists of several measures of music with various dynamics and articulations. The score is divided into sections labeled A, B, C, and D. Section A is marked 'In One' and includes a dynamic of *mf*. Section B is marked 'Conga (low, palm)' and includes a dynamic of *mp*. Section C is marked 'Conga (low, palm)' and includes a dynamic of *mf*. Section D is marked 'Conga (low, palm)' and includes a dynamic of *mf*. The score also includes a section for Cymbals marked 'Cymbals' and 'sfz'. The score is divided into measures 1-4, 10-19, 21-27, 28-31, 32-47, 50-68, 70-73, 75-81, 82-88, 89-94, 95-101, 102-108, and 109-115. The score includes various dynamics such as *mf*, *mp*, *f*, and *sfz*, and articulations such as accents and slurs. The score also includes a section for Cymbals marked 'Cymbals' and 'sfz'. The score is divided into measures 1-4, 10-19, 21-27, 28-31, 32-47, 50-68, 70-73, 75-81, 82-88, 89-94, 95-101, 102-108, and 109-115.

\* A low "thud" sound, very obvious, played by open flat palm struck on the middle of the drumhead without rebound  
Low Conga should be "tuned" down if necessary.

115



122



129

**F**



135



142

**G**

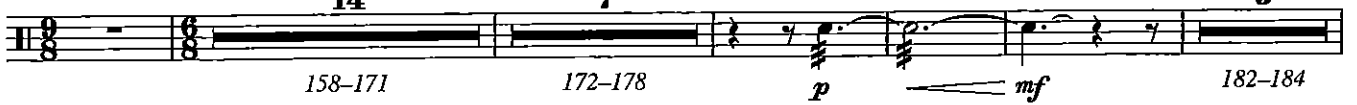
Orchestral Bells



157

**H**

Susp. Cym. (Timp. sticks)



185

**I**

Conga (low, palm)

**J**



202



208



220 **K** Tri. **L**  
*mf* *dim.* *pp* 224-237 239-252

253 **M** Congas  
*f*

259

265 \*

271

277 **N**

283

289 **O** *poco a poco cresc.*  
 3 2 6  
 290-292 293-294 295-300 *mf* *cresc.*

304 *sfz* *mp* *molto cresc.* *ff*  
 2 Susp. Cym. choke  
 306-307

\* Congas may begin to *ad lib* but should always maintain the first two low "thuds" every other measure.



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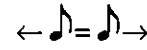
## Percussion 5

Suspended Cymbals, Orchestral Bells (Glock.),  
Xylophone, Vibraphone

**Allegro ritmico**

♩. = 120-126

2 Suspended Cymbals  
(drumsticks on the dome)



**A** In One

8 1-8 *mf* 13-18 *sfz*

19 (medium hard Timp. sticks)

7 4 18 14 *mf* *sfz* 21-27 28-31 32-49 50-63

**B** **C**

64 Xylophone

64 *f* *mf*

70 **D** **E** **F** *sfz* 70-73 74-105 106-112 114-129 130-136

Vibraslap

137 Xylo. *f*

143 **G** 10 147-156

157 **H** **I** **J** Orchestra Bells *mf* 158-171 172-184 185-198

202 K 18 18 L 14 M Xylo. *f*

254

259

264

269 N 8 8 *f*

289 O 2 10 *poco a poco cresc.*

305 *f* *ff*