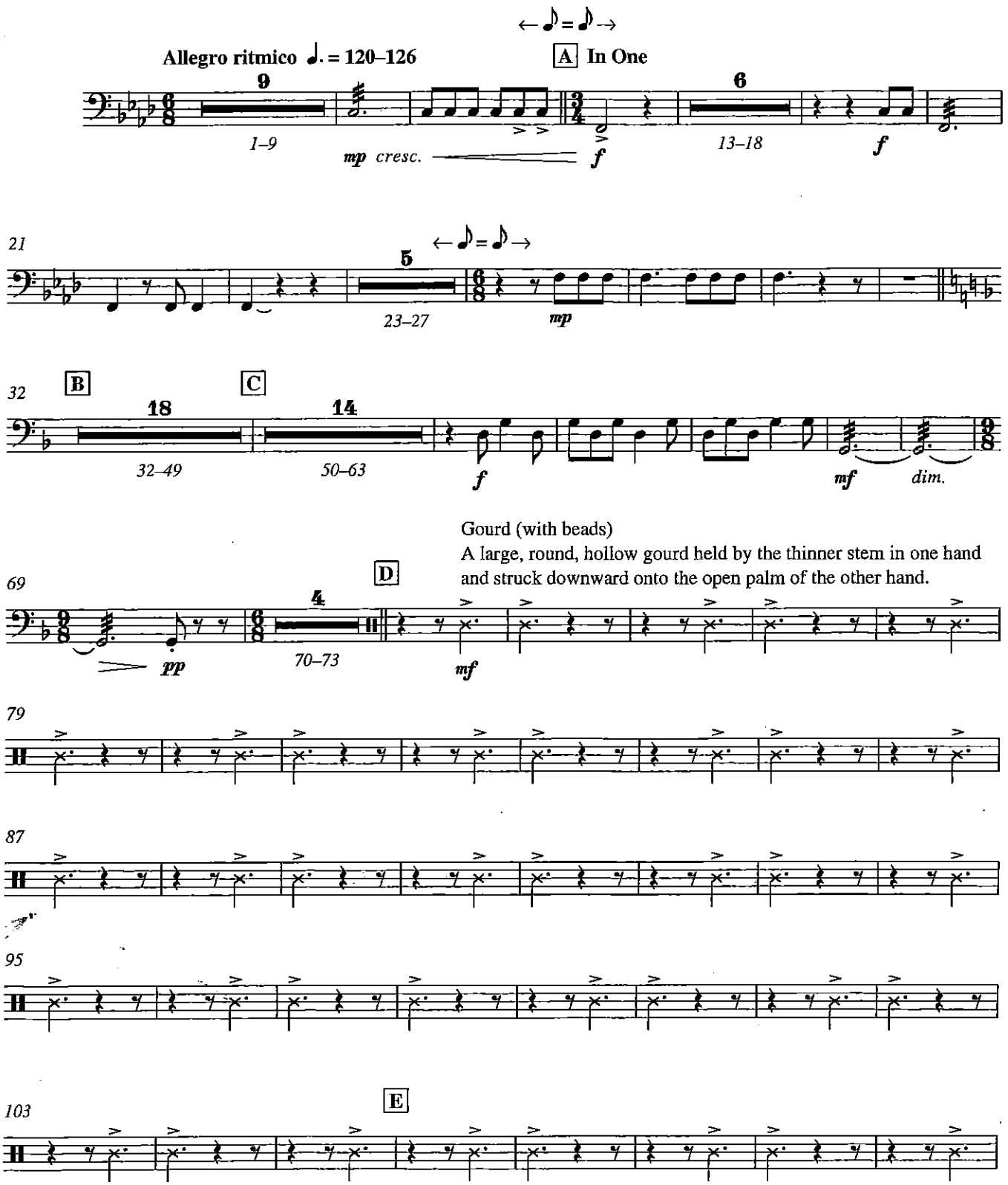
THE JIG IS UP

Timpani

Daniel Kallman



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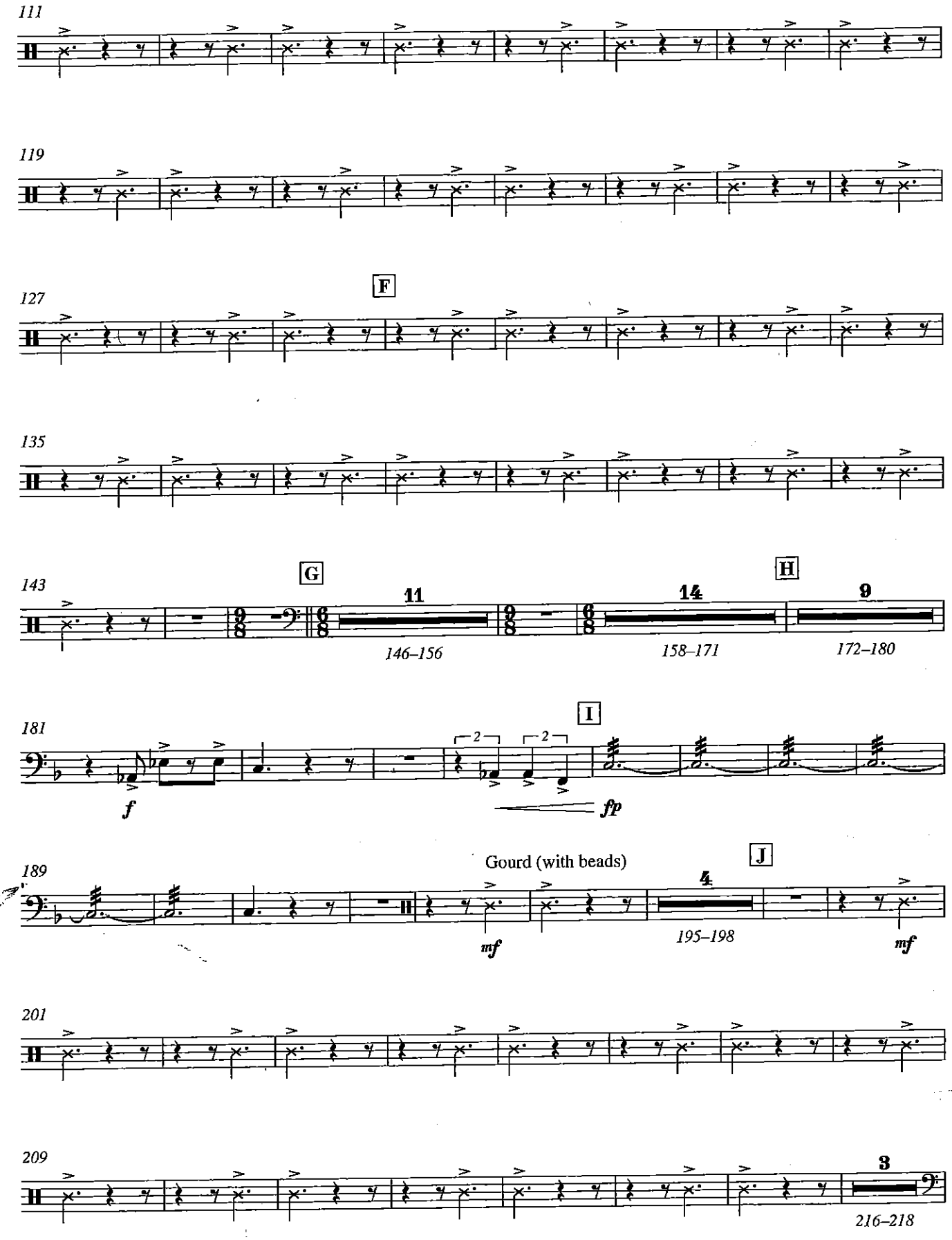
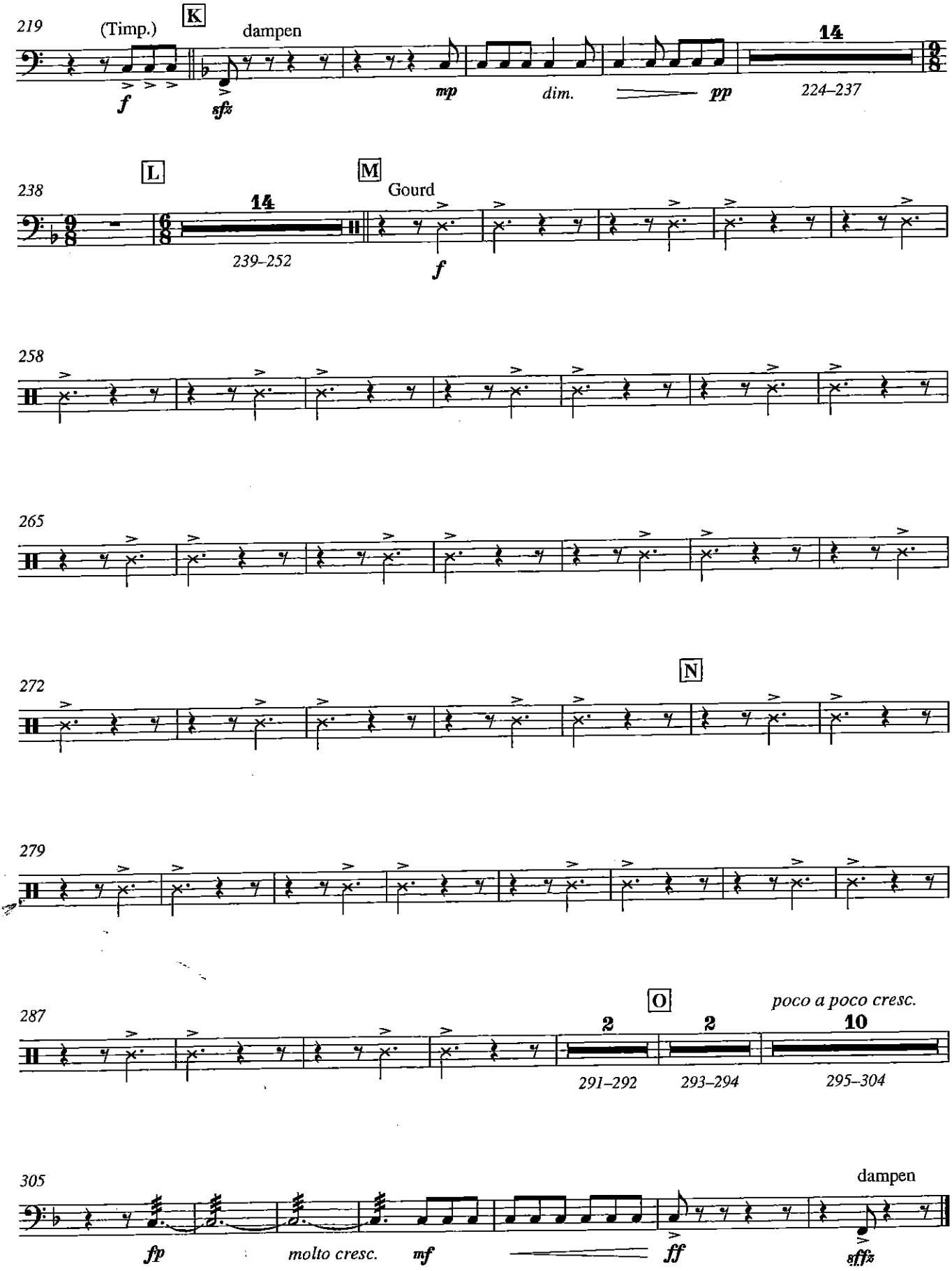

111
119
127
F
135
143
G
11
146–156
H
14
158–171
9
172–180
181
I
2
2
f
fp
189
Gourd (with beads)
J
4
195–198
mf
mf
201
209
3
216–218


219
(Timp.)
K
dampen
f
sfz
mp
dim.
pp
14
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
sffz

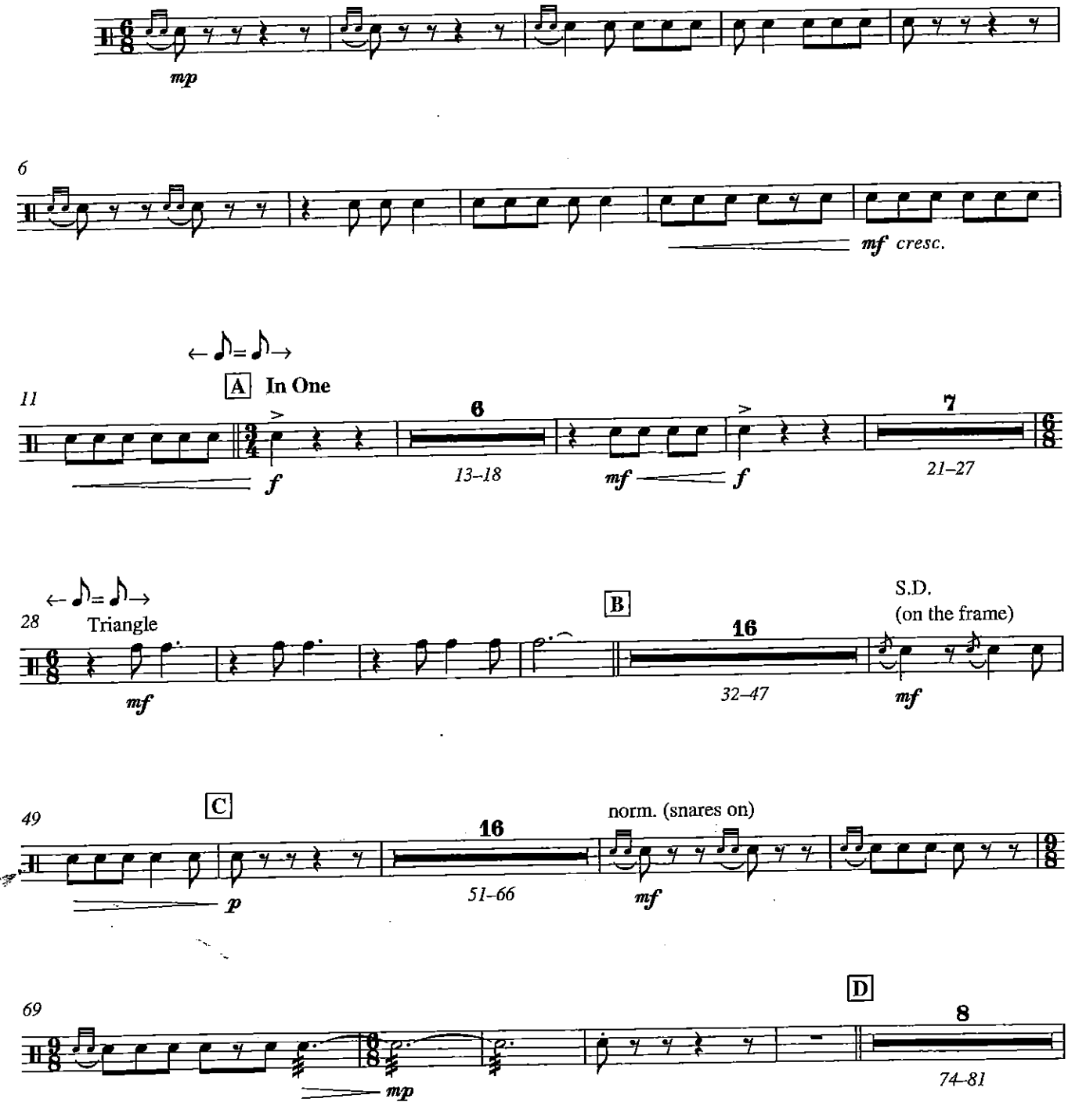
THE JIG IS UP

Daniel Kallman

Percussion 1
Snare Drum, Triangle, Gourd
Suspended Cymbals, Claves

Allegro ritmico ♩. = 120–126

Snare Drum (snares off)



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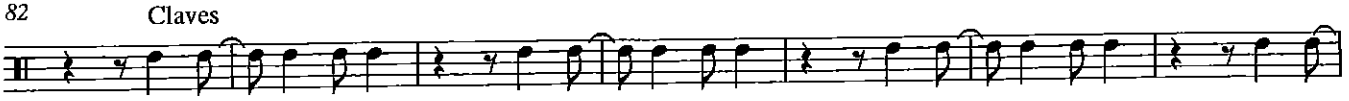
82 Claves



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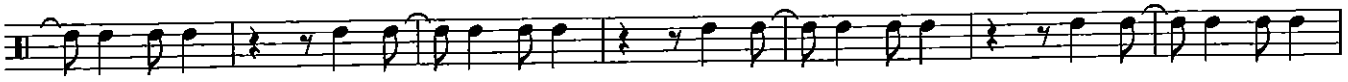
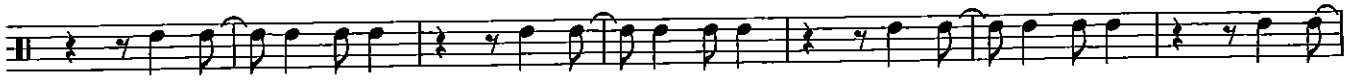
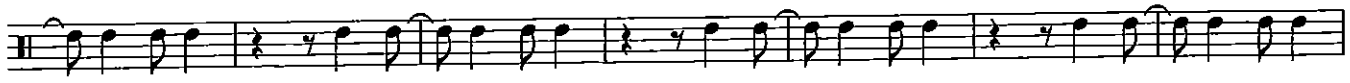


96



E

103



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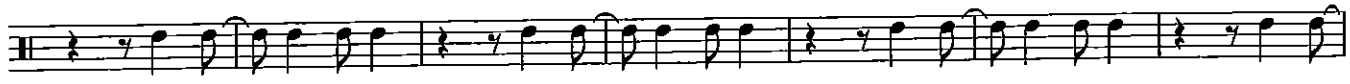
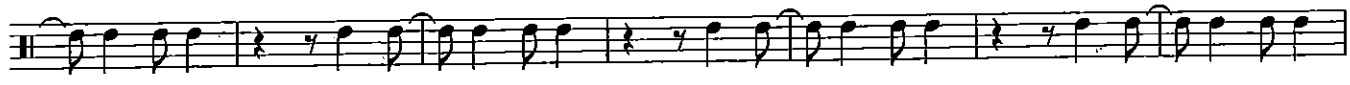
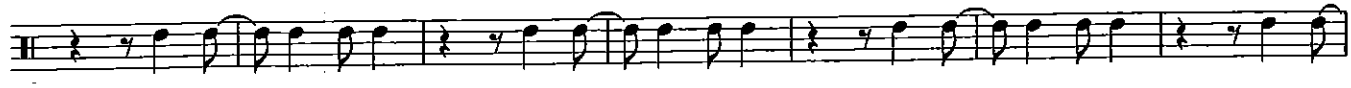


117

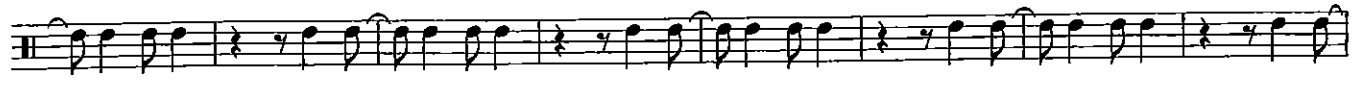


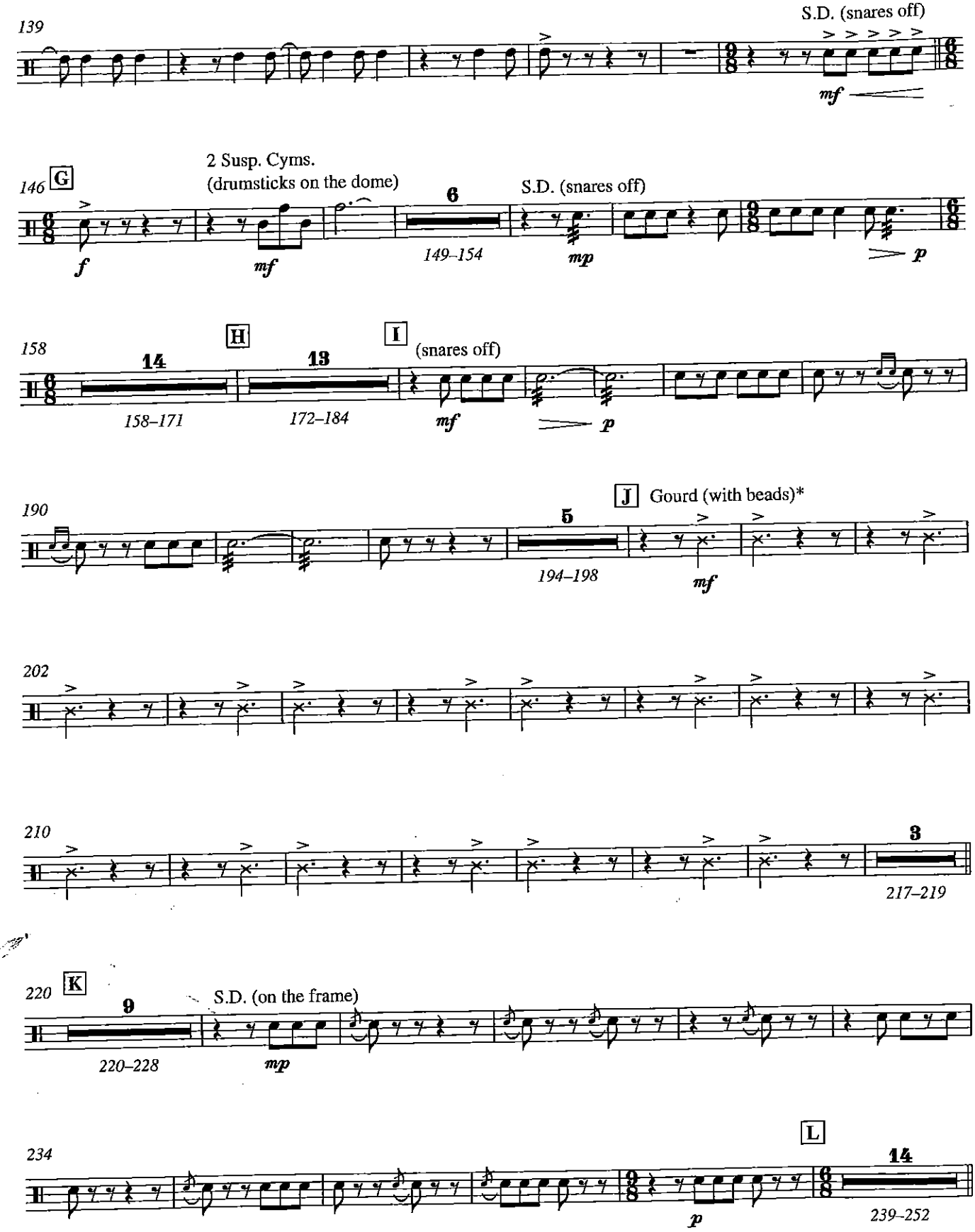
F

124

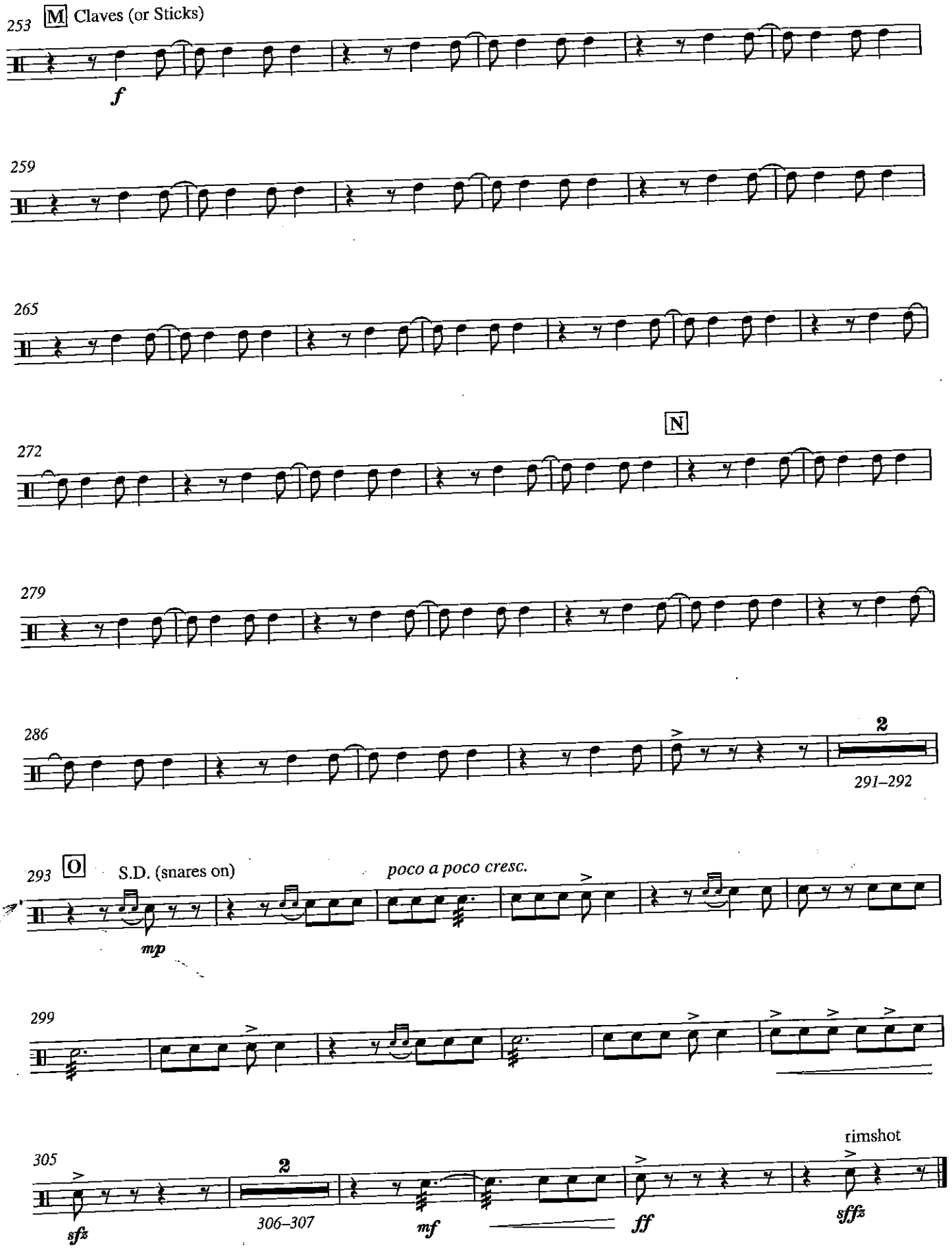


131





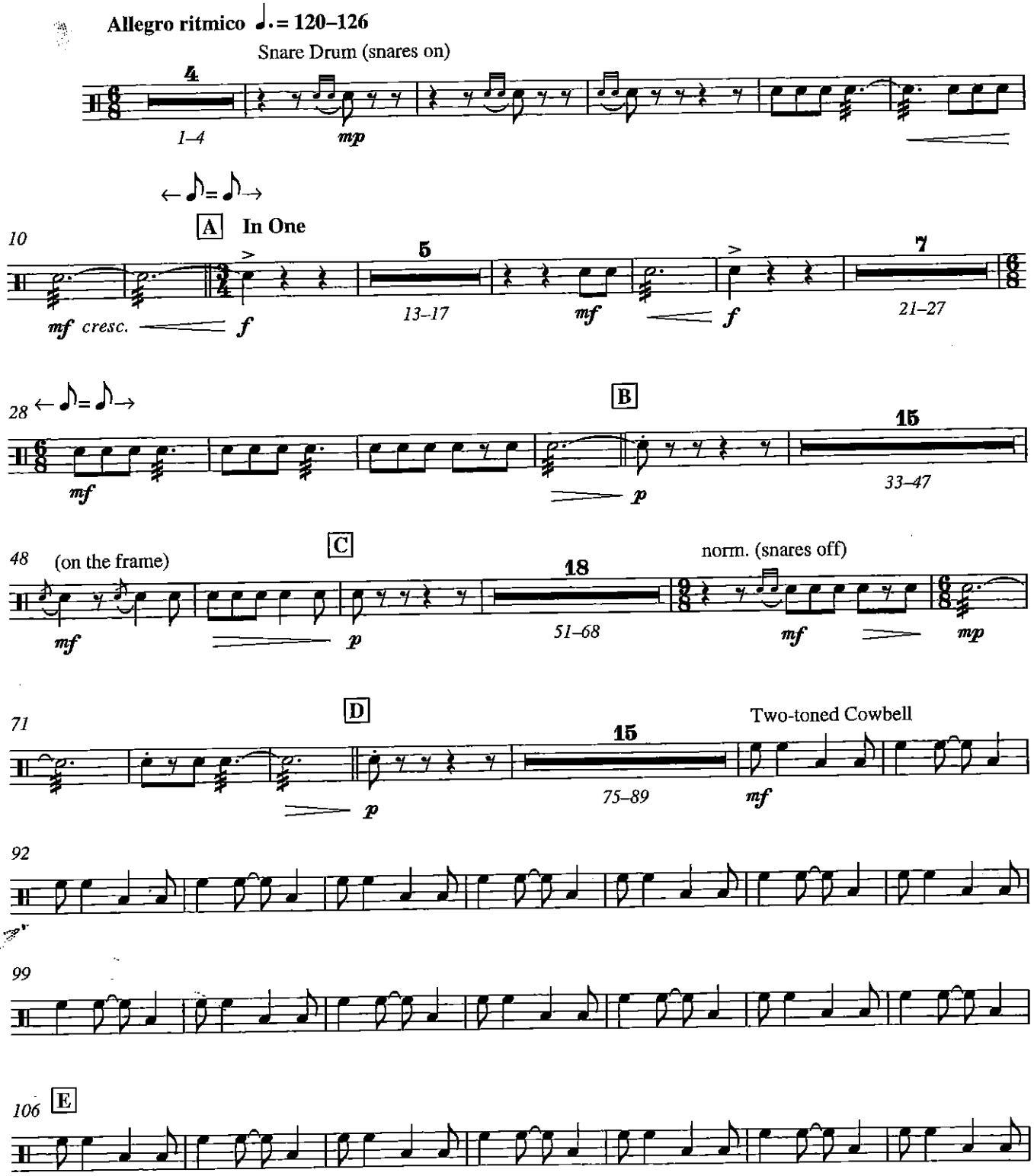
* Similar to the gourd played by the Timpanist, but preferably higher "pitched".
Also most effective if the two "gourdists" are at opposite ends at the back of the ensemble.


253
M
Claves (or Sticks)
f
259
265
272
N
279
286
2
291–292
293
O
S.D. (snares on)
poco a poco cresc.
mp
299
305
rimshot
sfz
2
306–307
mf
ff
sffz

THE JIG IS UP

Daniel Kallman

Percussion 2
Snare Drum, Two-toned Cowbell
Maracas, Vibraslap



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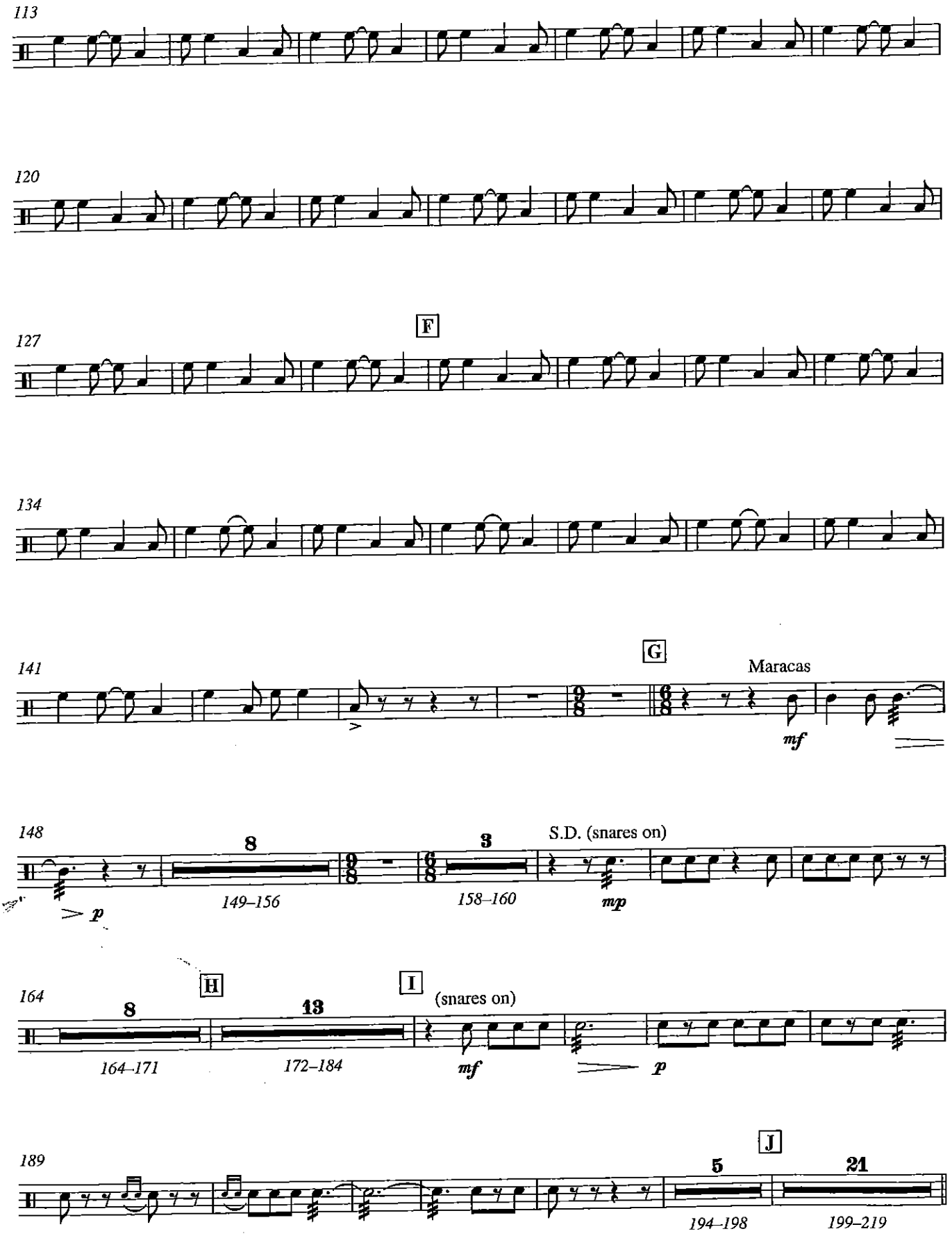
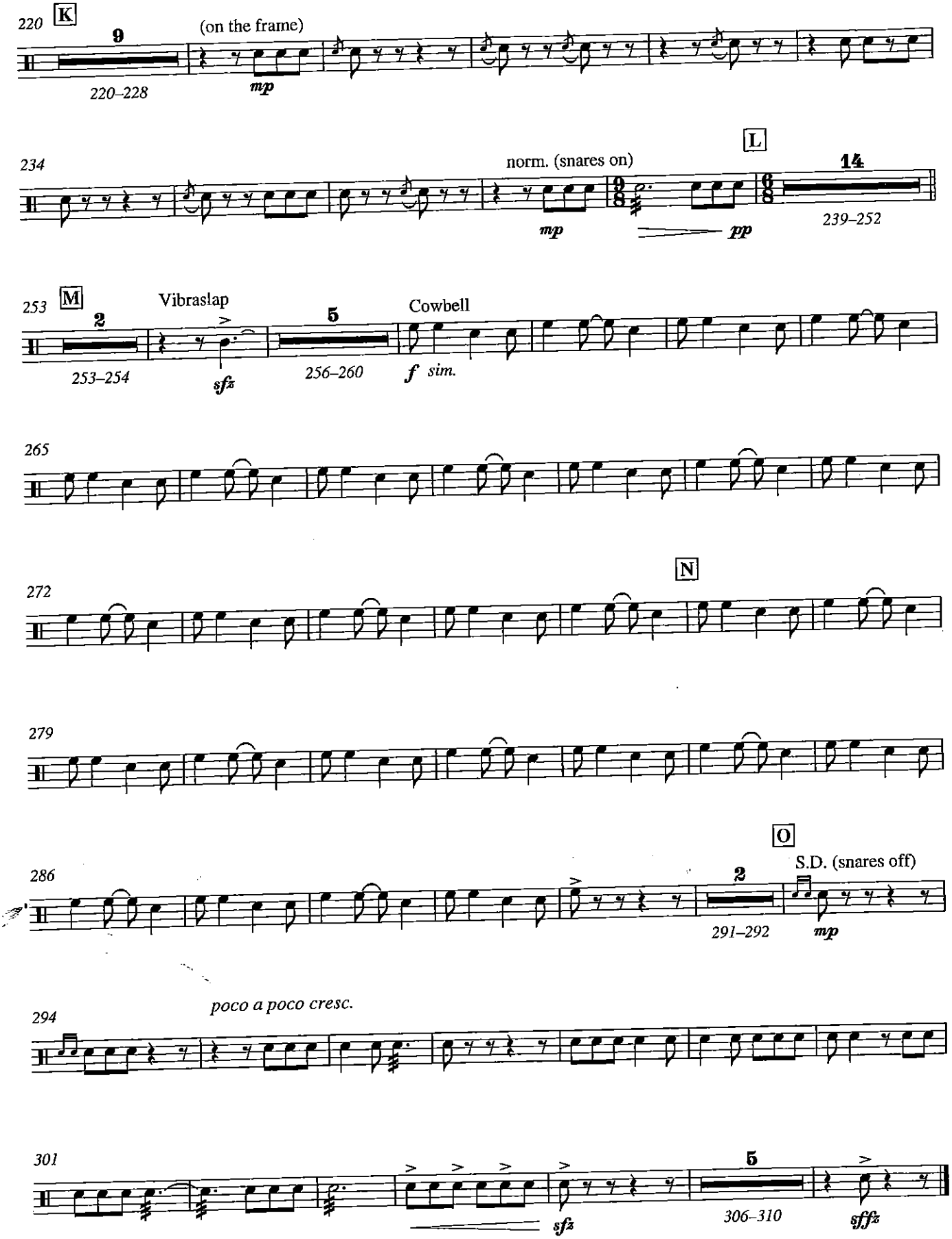

113
120
127
F
134
141
G
Maracas
mf
148
8
149–156
3
158–160
S.D. (snares on)
mp
p
164
H
I
8
164–171
13
172–184
(snares on)
mf
p
189
J
5
194–198
21
199–219

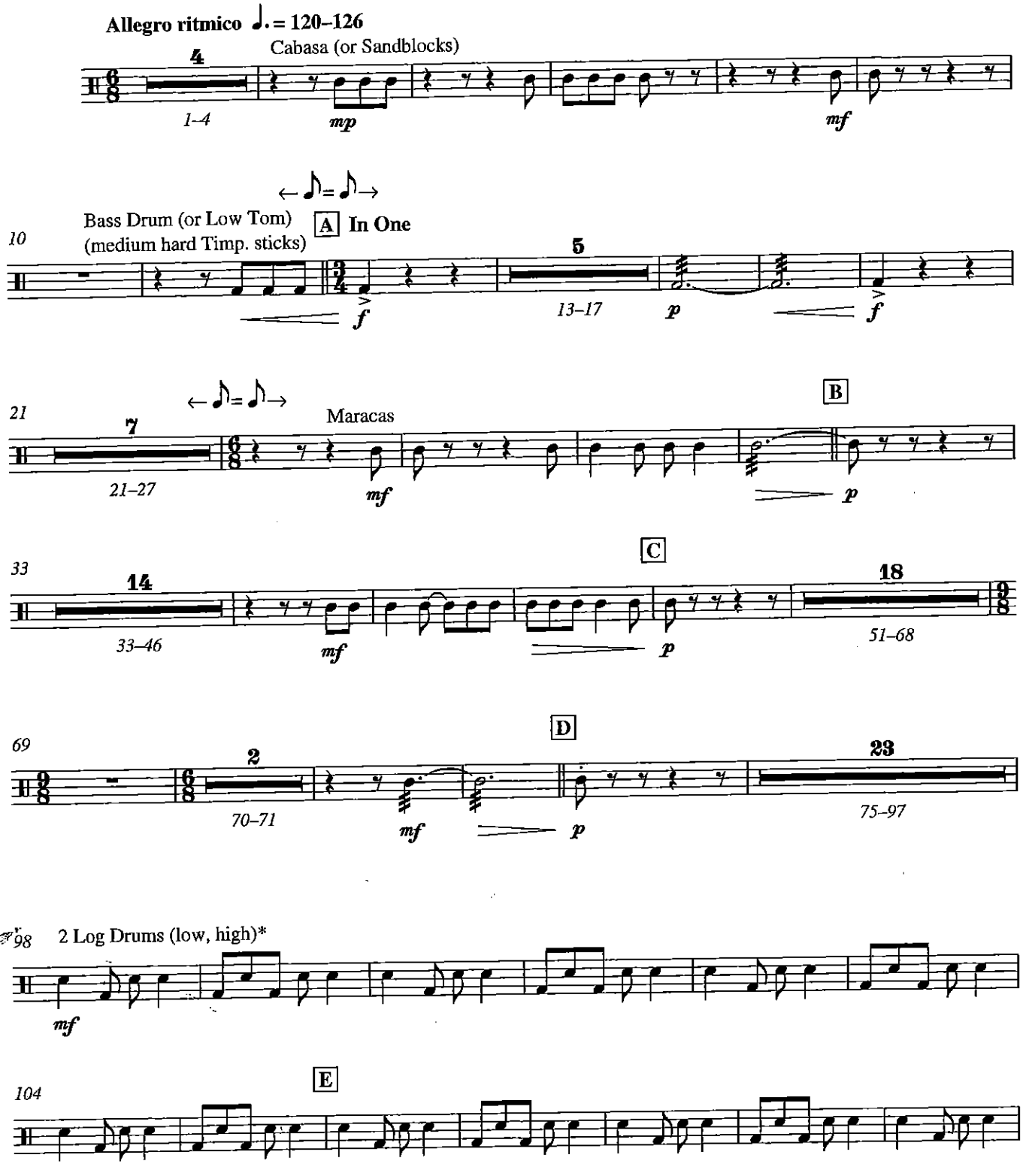
J 21


220
K
9
(on the frame)
220–228
mp
234
norm. (snares on)
L
14
mp
pp
239–252
253
M
2
Vibraslap
sfz
5
Cowbell
253–254
256–260
f sim.
265
272
N
279
286
O
S.D. (snares off)
2
291–292
mp
294
poco a poco cresc.
301
5
sfz
306–310
sffz

THE JIG IS UP

Daniel Kallman

Percussion 3
Log Drums, Maracas, Bass Drum
Cabasa, Vibraslap, Cowbell



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

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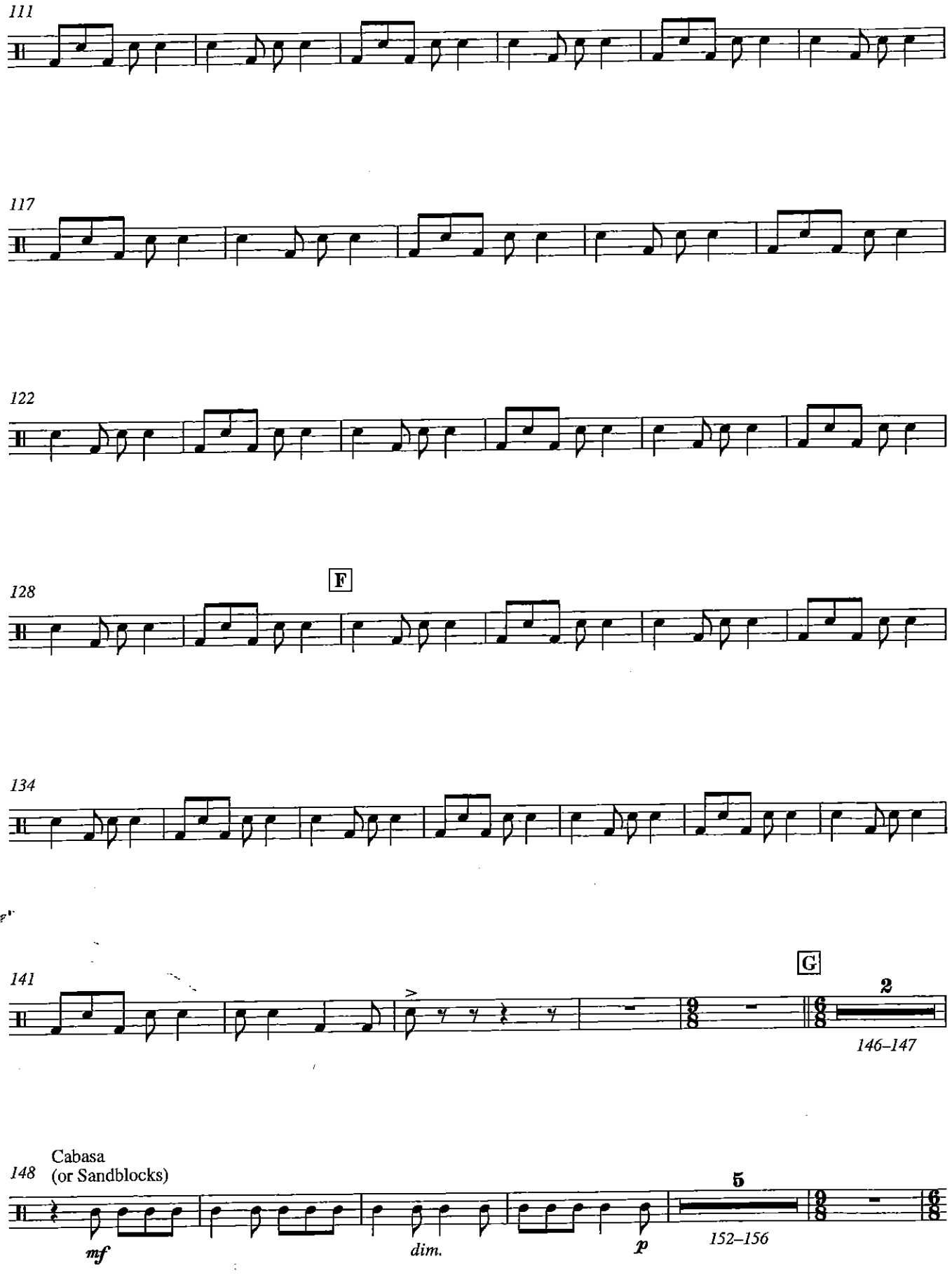
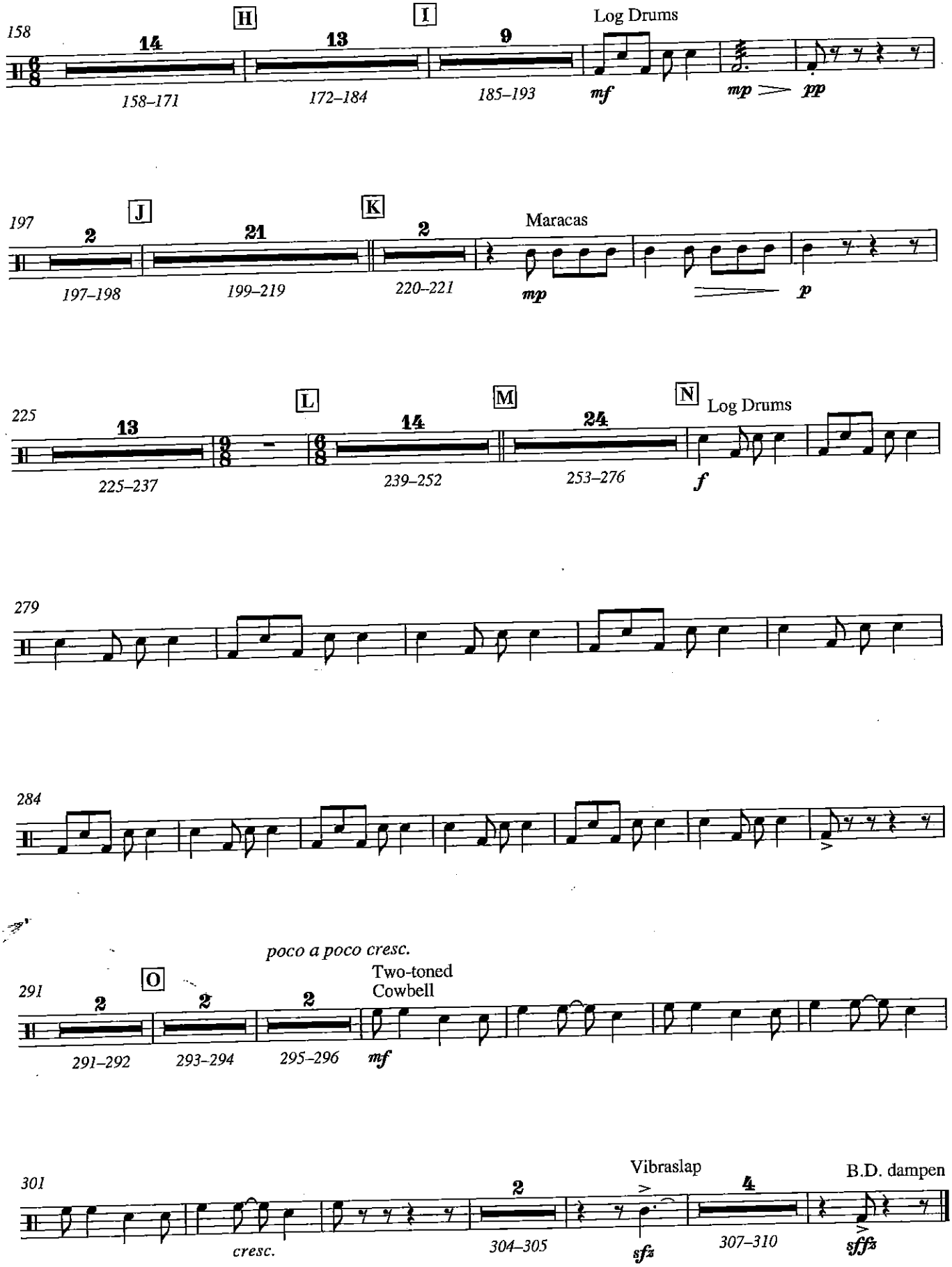
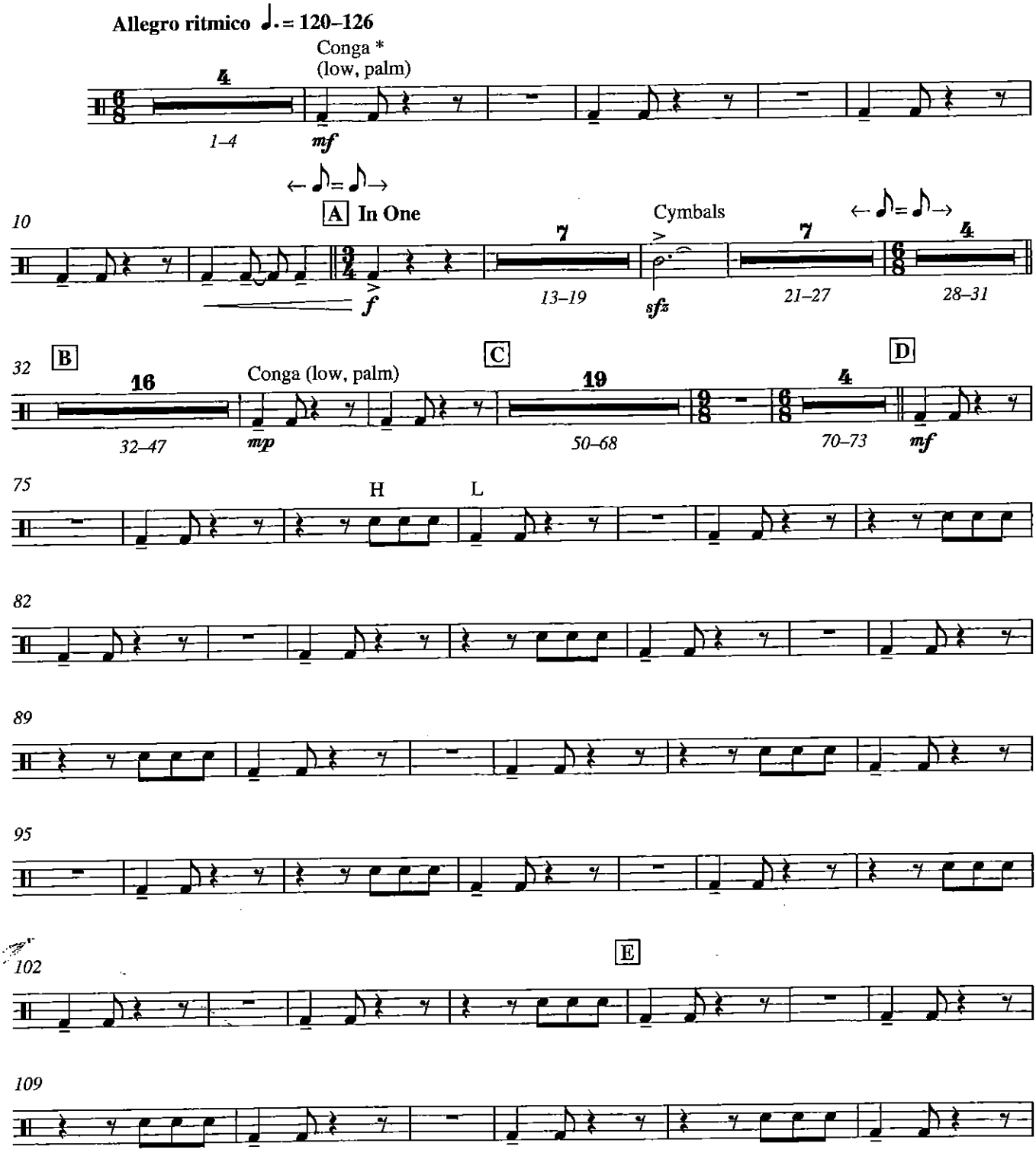

111
117
122
128
F
134
141
G
2
146–147
148
Cabasa
(or Sandblocks)
mf
dim.
p
5
152–156


158
H
14
158–171
13
172–184
I
9
185–193
Log Drums
mf
mp
pp
197
J
2
197–198
21
199–219
K
2
220–221
Maracas
mp
p
225
13
225–237
L
14
239–252
M
24
253–276
N
Log Drums
f
279
284
poco a poco cresc.
291
O
2
291–292
2
293–294
2
295–296
Two-toned
Cowbell
mf
301
cresc.
2
304–305
Vibraslap
sfz
4
307–310
B.D. dampen
sffz

THE JIG IS UP

Daniel Kallman

Percussion 4
Congas, Suspended Cymbals,
Orchestral Bells (Glock.), Triangle



* 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.

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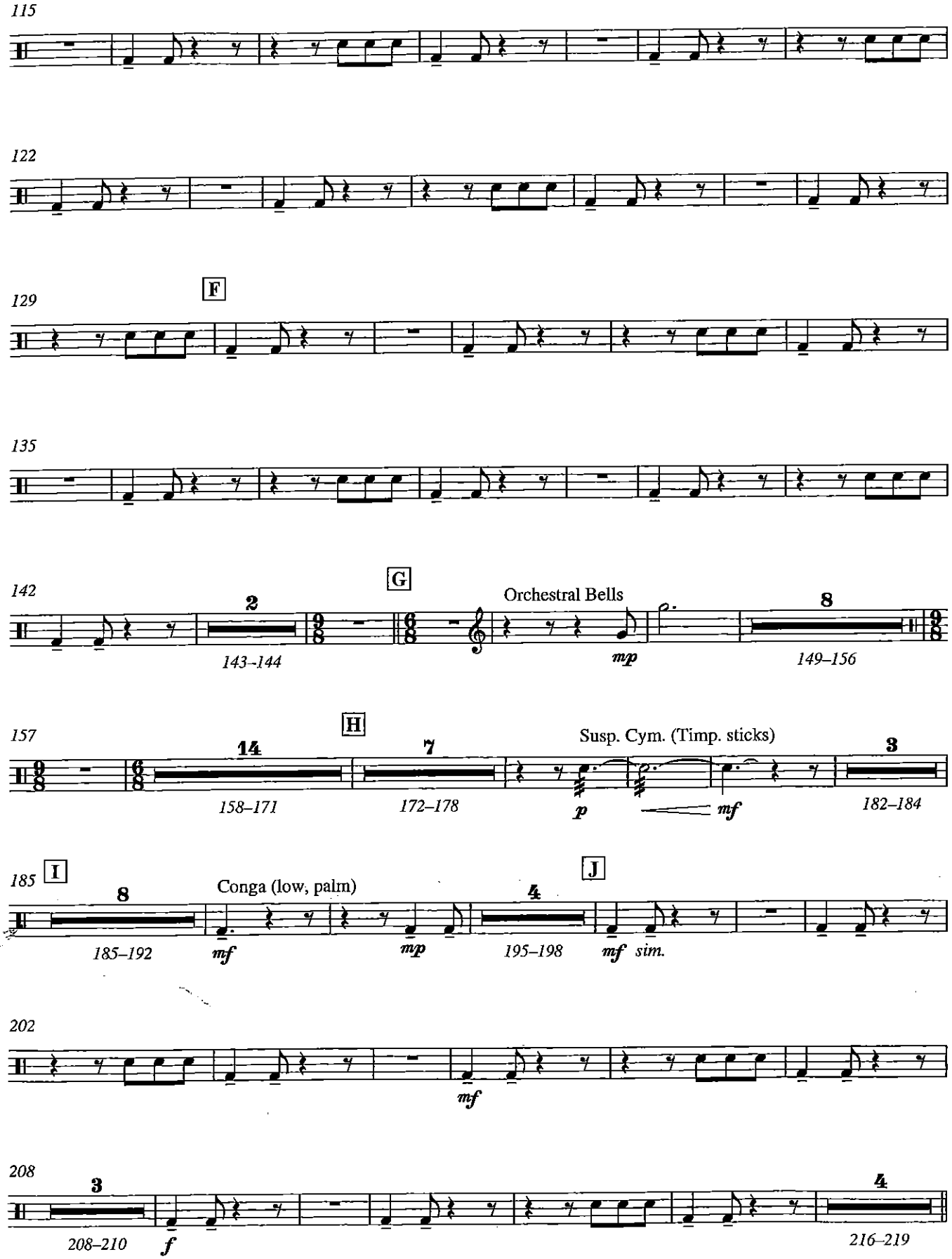
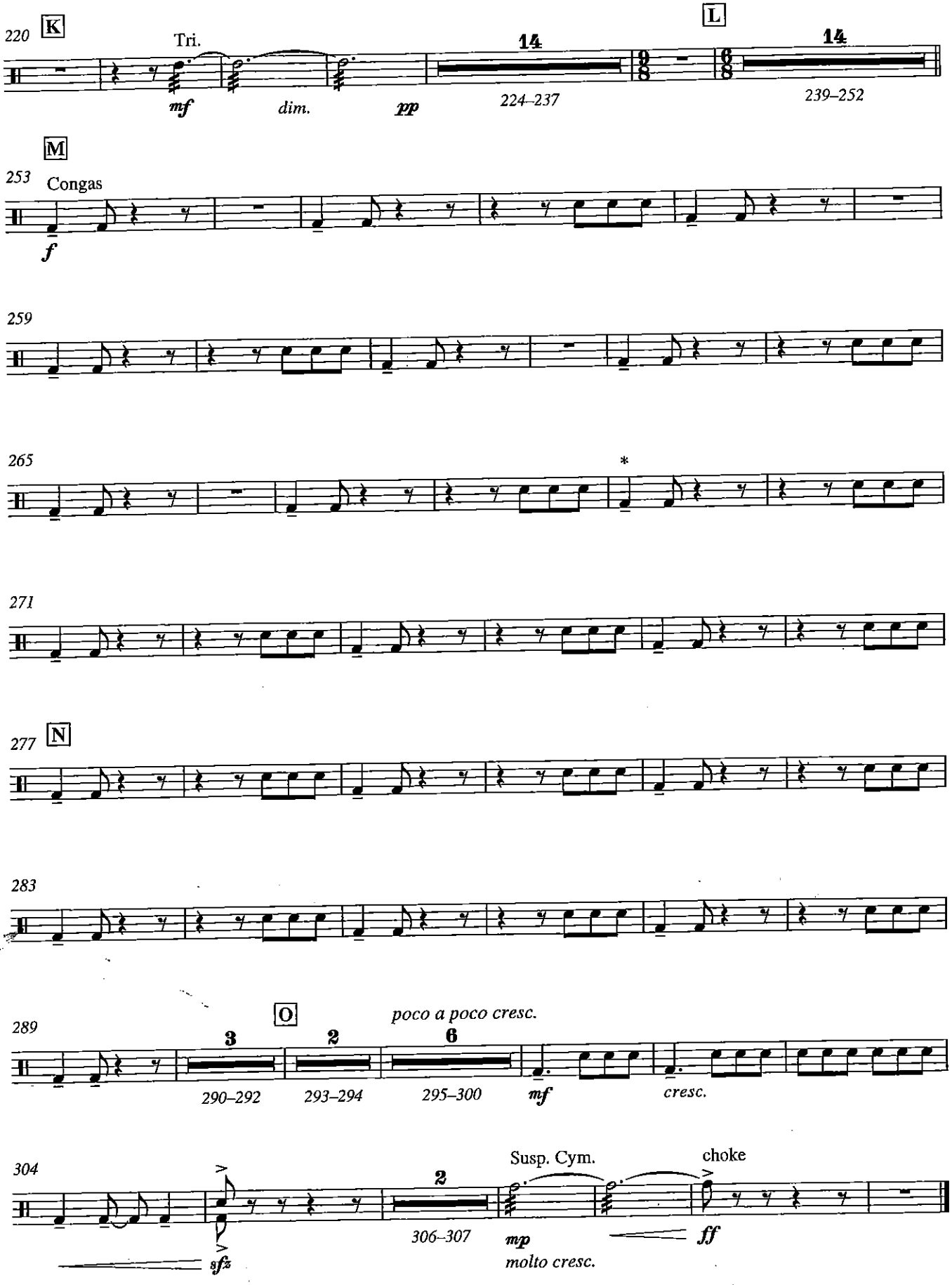

115
122
129
F
135
142
2
143–144
G
Orchestral Bells
mp
8
149–156
157
H
14
158–171
7
172–178
Susp. Cym. (Timp. sticks)
p
mf
3
182–184
185
I
8
185–192
Conga (low, palm)
mf
mp
J
4
195–198
mf sim.
202
mf
208
3
208–210
f
4
216–219

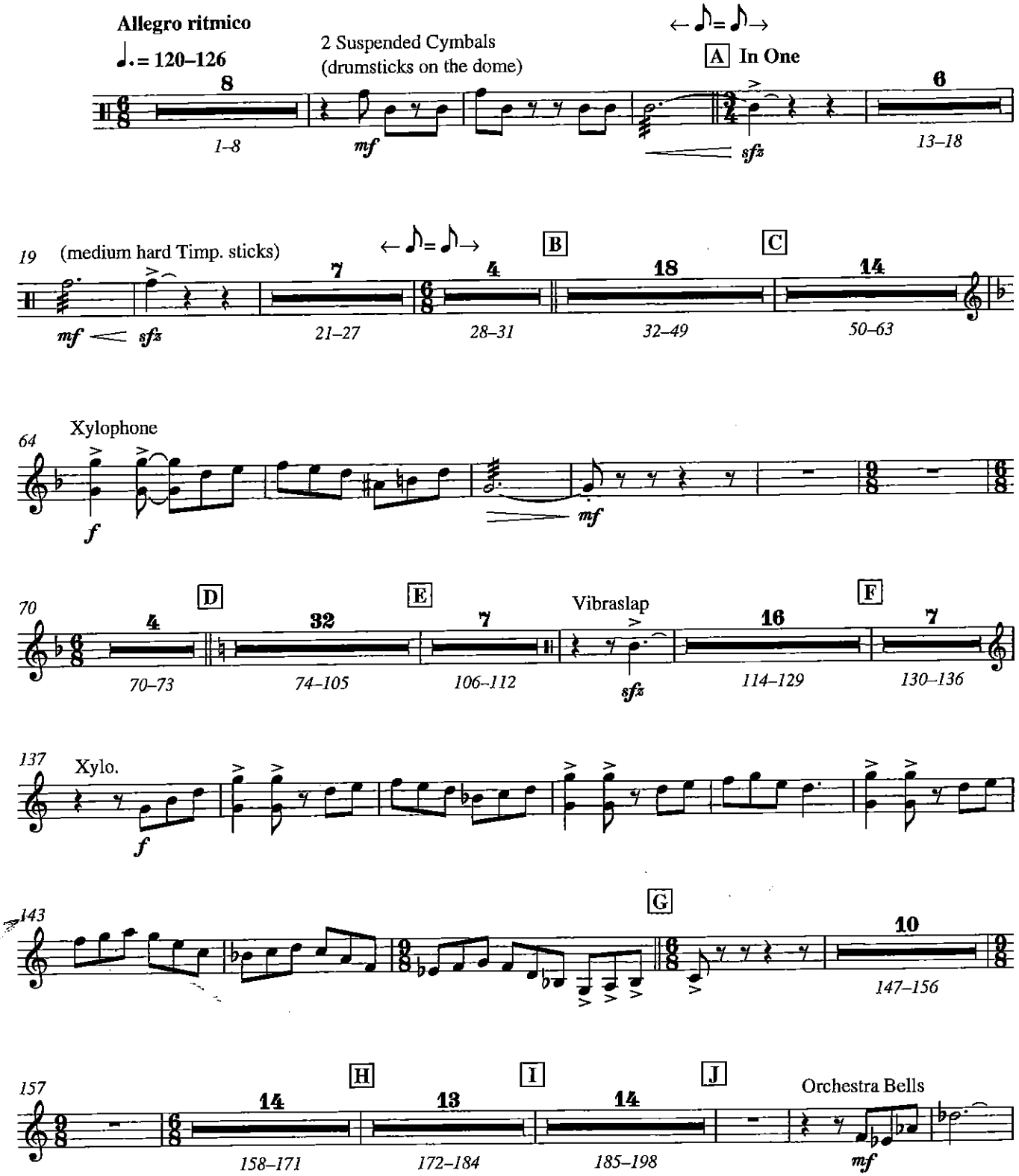


* Congas may begin to *ad lib*, but should always maintain the first two low "thuds" every other measure.

THE JIG IS UP

Daniel Kallman

Percussion 5
Suspended Cymbals, Orchestral Bells (Glock.),
Xylophone, Vibraphone



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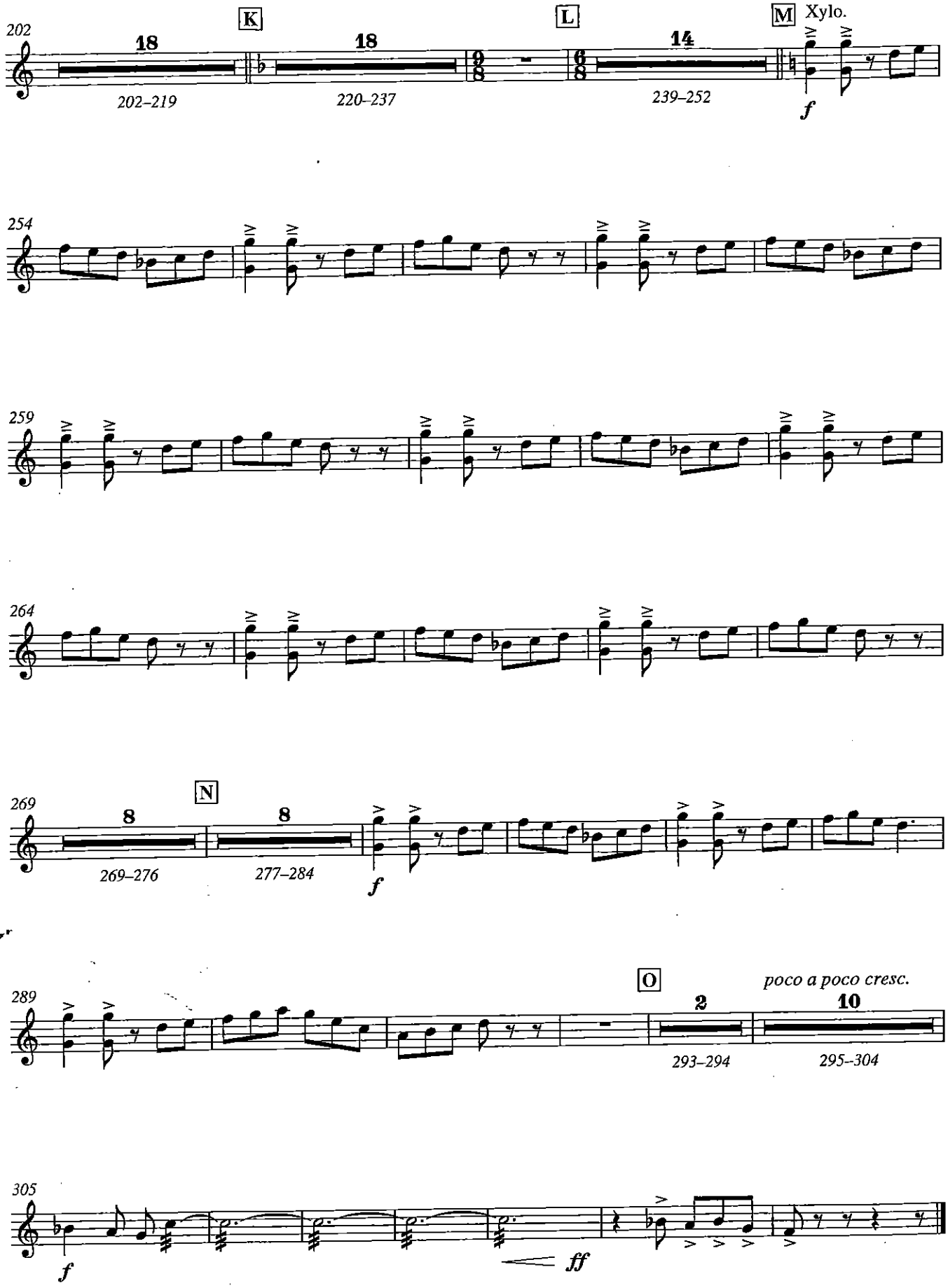
202
K
18
202–219
18
220–237
L
14
239–252
M
Xylo.
f
254
259
264
269
N
8
269–276
8
277–284
f
289
O
2
293–294
poco a poco cresc.
10
295–304
305
f
ff