

# LITTLE RASCAL ON A ROCK

MEDIUM SWING - GRADE 6 - PLAYING TIME 6:10

COMPOSED AND ARRANGED BY THAD JONES

(As recorded by the Thad Jones-Mel Lewis Orchestra  
on the album "New Life" - A&M (Horizon) #SP-707)

## THE THAD JONES SERIES

"Today's Jazz Sounds"



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KENDOR ARCHIVE EDITION

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● INSTRUMENTATION ●

- |                                  |              |
|----------------------------------|--------------|
| Full Score                       | 1st Trombone |
| Bb Soprano Sax/Flute             | 2nd Trombone |
| Eb Alto Sax/Flute                | 3rd Trombone |
| 1st Bb Tenor Sax/<br>Flute       | 4th Trombone |
| 2nd Bb Tenor Sax/<br>Bb Clarinet | Piano        |
| Eb Baritone Sax/<br>Bb Clarinet  | Bass         |
|                                  | Drums        |
| 1st Bb Trumpet                   |              |
| 2nd Bb Trumpet                   |              |
| 3rd Bb Trumpet                   |              |
| 4th Bb Trumpet                   |              |

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# Thad Jones



When Thad Jones and Mel Lewis formed their jazz orchestra in 1965, no one really expected it to last. Critics claimed that all the big-name sidemen from that original band would flock back to the security of their studio work rather than fight the hassles of life in a 1960's big band.

Well, more than a decade after its debut at New York's Village Vanguard, the Thad Jones-Mel Lewis Jazz Orchestra is riding on the crest of a wave of popularity and critical acclaim that is virtually unheard of on the big band scene. The names are still there as sidemen, but what really makes this band rise above all the rest is Thad's charts. His magical writing is a beautiful combination of contemporary jazz sounds and popular, straightforward styles. A "virtuoso of surprise," one cannot anticipate the directions a Thad Jones chart will take. He writes unexpected, interesting counterlines and inventive sounds for each part, with a variety, individuality and excitement reminiscent of Ellington. His shout chorus is a phenomenon of dissonance, drive and lift which is totally unique in today's jazz band writing.

How does this fit into the educational situation? Some prominent jazz educators have commented:

*Thad's charts are excellent playing models, thoroughly challenging and creative. The music is fresh in harmonic structure and presents new contexts for soloing.*

*More mature bands are challenged by the technical demands, and are inspired by the musical direction of Thad's music.*

*Young players turn on to the subtleties, the voicings and the harmonic movement while listening to the records makes them aware of articulation styles, so important in jazz.*

*The Thad Jones/Mel Lewis Orchestra presents a unique, fresh approach to the contemporary professional big band sound.*

Thad's writing is pure jazz, free from the effects that so often clutter and impede many jazz arrangements. One of the truly great jazz writers, Thad Jones has achieved a sound all his own.





KENDOR ARCHIVE EDITION

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1st Flute  
2nd Flute  
3rd Flute  
1st Clar.  
2nd Clar.  
1st Trpts  
2nd Trpts  
3rd Trpts  
4th Trpts  
1st Trbs  
2nd Trbs  
3rd Trbs  
4th Trbs  
Bass  
Drums  
Piano

(TRPTS: OPEN)  
(TRBS: OPEN - STAY IN CUP ON D.S.)  
(TO STICKS - STAY ON BRUSHES ON D.S.)  
(STICKS)

D13(b9) G13(b9) C B7(#9) E7(b9) A7(b9) Dm7 B7 E7 Am7 D7 C#m D7 C A#9 Gm7 C7(9)



1st Flute (TO SOPRANO)  
2nd Flute (TO ALTO)  
3rd Flute (TO TENOR)  
1st Clar. (TO TENOR)  
2nd Clar. (TO BARITONE)  
1st Trpts  
2nd Trpts  
3rd Trpts  
4th Trpts  
1st Trbs  
2nd Trbs  
3rd Trbs  
4th Trbs  
Bass  
Drums  
Piano

(SOPRANO)  
(ALTO)  
(TENOR)  
(TENOR)  
(BARITONE)

simila E A B#m7 E#7(b9) Gm7 C#m7 F E E#7(9) D7 G13(9) F#7/C E/B B#m7 E#7(b9)

BASS SOLO

KENDOR ARCHIVE EDITION

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Soprano

Alto

1st Tenor

2nd Tenor

Baritone

1st Trpts

2nd Trpts

3rd Trpts

4th Trpts

1st Trbs

2nd Trbs

3rd Trbs

4th Trbs

Bass

Drums

Plano

SOLO (AD LIB)  
(COL PNO. CHANGES)

A<sup>b</sup> D7<sup>(#9)</sup> G7<sup>(#9)</sup> C F B<sup>b7</sup> A7 D.7<sup>(#9)</sup> Gm7 C7<sup>(#9)</sup> C<sup>9</sup> F E<sup>b</sup> D<sup>b</sup> C<sup>7sus</sup>

Soprano

Alto

1st Tenor

2nd Tenor

Baritone

1st Trpts

2nd Trpts

3rd Trpts

4th Trpts

1st Trbs

2nd Trbs

3rd Trbs

4th Trbs

Bass

Drums

Plano

mf (EVEN 8THS) ff

CONT. SOLO (AD LIB)  
(COL PNO. CHANGES)

A<sup>7</sup> A<sup>b</sup> G<sup>7</sup> G<sup>b</sup> F C<sup>#7</sup> (COL PNO. CHANGES)

simila

E7<sup>(#9)</sup> Bm7 E<sup>b7</sup>(#9) A<sup>7</sup> A<sup>b</sup> C<sup>7</sup> C<sup>9</sup> F C<sup>9</sup> F<sup>#7</sup> F<sup>7</sup>/C<sup>9</sup> E<sup>b</sup>/B B<sup>b7</sup>(#9) E<sup>b7</sup>(#9) A<sup>b</sup> A<sup>7</sup>



KENDOR ARCHIVE EDITION

KENDOR ARCHIVE EDITION

IS THIS A GENUINE KENDOR ARCHIVE EDITION

KENDOR ARCHIVE EDITION

KENDOR ARCHIVE EDITION

Saxes

Trpts

Trbs

Soprano  
 Alto  
 1st Tenor  
 2nd Tenor  
 Baritone  
 1st  
 2nd  
 3rd  
 4th  
 1st  
 2nd  
 3rd  
 4th  
 Bass  
 Drums  
 Piano

F Cmi<sup>7</sup> B<sup>7</sup>(#9) E7(b9) A D<sup>7</sup> G<sup>7</sup>mi<sup>7</sup>(b5) C<sup>7</sup>(b13) F<sup>7</sup>(#9) B<sup>7</sup> E<sup>7</sup>(#9) A<sup>7</sup> D C B<sup>b</sup> E<sup>b</sup>

A<sup>b</sup> E<sup>b</sup>mi<sup>7</sup> D<sup>7</sup>(#9) G<sup>7</sup>(b9) C F<sup>7</sup> B<sup>mi</sup>7(b5) E7(b13) A<sup>7</sup>(#9) D<sup>7</sup> G<sup>7</sup>(#9) C<sup>7</sup> F E<sup>b</sup> D<sup>b</sup> G<sup>b</sup>



F

Saxes

Trpts

Trbs

Soprano  
 Alto  
 1st Tenor  
 2nd Tenor  
 Baritone  
 1st  
 2nd  
 3rd  
 4th  
 1st  
 2nd  
 3rd  
 4th  
 Bass  
 Drums  
 Piano

D C<sup>#</sup>A<sup>mi</sup> D<sup>mi</sup>7 G<sup>#7</sup> C<sup>#</sup> G<sup>mi</sup>7 C<sup>7</sup> F E A D C<sup>#</sup>A<sup>mi</sup> D<sup>mi</sup>7 G<sup>#7</sup> C<sup>#</sup> G<sup>mi</sup>7 C<sup>7</sup> F B<sup>7</sup>(#9)

F E C<sup>mi</sup>7 F<sup>mi</sup>7 B<sup>7</sup> E<sup>b</sup> B<sup>mi</sup>7 E<sup>b7</sup> A<sup>b</sup> G C F E C<sup>mi</sup>7 F<sup>mi</sup>7 B<sup>7</sup> E<sup>b</sup> B<sup>mi</sup>7 E<sup>b7</sup> A<sup>b</sup> D<sup>7</sup>(#9)



**Saxes**

Soprano  
Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass

Drums

Piano

Chords: E<sup>7</sup>(#9) A G<sup>#</sup>7(#9) C#7 F<sup>#</sup>7(b9) B<sup>mi</sup>7 C<sup>#</sup>7 F<sup>#</sup>7 B<sup>mi</sup>7 B<sup>7</sup> E<sup>7</sup> A F<sup>7</sup>(b9) E<sup>7</sup>(b9) E<sup>b</sup>7(b9)

(END SOLO)



(EVEN BTMS) - PIANO SOLO

**Saxes**

Soprano  
Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass

Drums

Piano

Chords: G<sup>7</sup>(#9) C B<sup>7</sup>(#9) E<sup>7</sup> A<sup>7</sup>(b9) D<sup>mi</sup>7 E<sup>7</sup> A<sup>7</sup> D<sup>mi</sup>7 D<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>(b9) G<sup>7</sup>(b9) G<sup>b</sup>7(b9)

SOLO (AD LIB) BREAK E B<sup>mi</sup>7 E<sup>7</sup> A<sup>7</sup> G C F E C<sup>mi</sup>7 F<sup>7</sup> B<sup>7</sup> E B<sup>mi</sup>7 E<sup>7</sup> A<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

(WALK)

(TIME)

(6)

**Saxes**

Soprano  
Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass

Drums (4) (8) (12)

Piano

$B_{M7}^{(b5)}$   $E^7$   $A^7$   $D^7$   $G_{M7}$   $C^7$   $F$   $E^b$   $D^b$   $C^7(9)$   $F$   $E^7(9)$   $C^7$   $F_{M7}^b$   $B^7$   $E$   $B_{M7}^b$   $E^b7(9)$   $A^b$   $G^7(M)$   $C$   $F$   $E^7(9)$   $C_{M7}$



**Saxes**

Soprano  
Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass

Drums (16) (20) (24)

Piano

$F_{M7}^b$   $B^7$   $E$   $B_{M7}^b$   $E^b$   $A^b$   $D^7$   $G^7$   $C$   $B^7$   $E^7$   $A^7$   $D_{M7}$   $E^7$   $A^7$   $D^7$   $G^7$   $C$   $A^b13$   $G_{M7}$   $C^7(9)$   $F$   $E$   $E^b7(9)$   $D^7$

(END SOLO)



D.S. al  $\oplus$  (D.S.  $\rightarrow$   $\oplus$  are written out for Saxes, Trpts, Pno. & Bass)

$\oplus$  CODA  $\square$

**Saxes**

Soprano (TO FLUTE)

Alto (TO FLUTE)

1st Tenor (TO FLUTE)

2nd Tenor (TO CLAR.)

Baritone (TO CLAR.)

**Trpts**

1st (TO HARMON)

2nd (TO HARMON)

3rd 4th (TO HARMONS)

**Trbs**

1st (TRBS: TO CUP MUTES)

2nd

3rd 4th

Bass

Drums

Piano

SOLO (AS IS) F E<sup>b</sup> D<sup>b</sup> C<sup>7sus</sup>

SOLO (AS IS) B<sup>b</sup> A<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup>(#11)

mp

mp

mp

mp

p

(TO BRUSHES)

**Saxes**

1st Flute

2nd Flute

3rd Flute

1st Clar.

2nd Clar.

**Trpts**

1st (TRPTS: HARMONS)

2nd

3rd 4th

**Trbs**

1st (TRBS: CUPS)

2nd

3rd 4th

Bass

Drums

Piano

Dm<sup>7</sup> B<sup>7</sup> E<sup>7</sup>



**Saxes**

1st Flute

2nd Flute

3rd Flute

1st Clar.

2nd Clar.

**Trpts**

1st (TRPTS: OPEN)

2nd

3rd 4th

**Trbs**

1st (TRBS: OPEN)

2nd

3rd 4th

Bass

Drums

Piano

LIght FILL

Au<sup>b</sup>D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup> E<sup>b</sup> Dm<sup>7</sup> B<sup>7</sup> E<sup>7</sup> Au<sup>b</sup>D<sup>7</sup>(#9)

G<sup>7</sup> D<sup>7</sup> C<sup>7</sup>

# Little Rascal on a Rock

B $\flat$  Soprano Sax / Flute  
Medium Swing

composed & arranged by  
THAD JONES

4 (FLUTE)

mf

[A]

f mf

mf

mf

mf

[B] (EVEN 8THS)

f

f

f

[C] (TO SOPRANO)

f

(SOPRANO)

mf

p mp

(EVEN BTHS) - - - - -

D

mf ff p f

p

3 p

mf f

mf p 11

F

6 mf p

3 p

(EVEN BTHS) - - - - -

G

7 H 8

Musical staff 1: Treble clef, key signature of one sharp (F#). Starts with a dynamic marking of *f*. Features a triplet of eighth notes, a half note, and a quarter note. Includes accents and a fermata over a quarter note.

Musical staff 2: Treble clef, key signature of one sharp. Starts with a dynamic marking of *mf*. Includes a triplet of eighth notes, a quarter note, and a half note. Features a first ending bracket labeled 'I' and a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of one sharp. Starts with a dynamic marking of *f*. Includes a triplet of eighth notes, a quarter note, and a half note. Features accents and a fermata over a quarter note.

Musical staff 4: Treble clef, key signature of one sharp. Starts with a dynamic marking of *f*. Includes a triplet of eighth notes, a quarter note, and a half note. Features accents and a fermata over a quarter note.

Musical staff 5: Treble clef, key signature of one sharp. Starts with a dynamic marking of *mf*. Includes a triplet of eighth notes, a quarter note, and a half note. Features accents and a fermata over a quarter note.

Musical staff 6: Treble clef, key signature of one sharp. Starts with a dynamic marking of *f*. Includes a triplet of eighth notes, a quarter note, and a half note. Features accents and a fermata over a quarter note. Includes a first ending bracket labeled 'K' and a dynamic marking of *f*.

Musical staff 7: Bass clef, key signature of one sharp. Starts with a dynamic marking of *f*. Includes a triplet of eighth notes, a quarter note, and a half note. Features accents and a fermata over a quarter note.

Musical staff 8: Bass clef, key signature of one sharp. Starts with a dynamic marking of *f*. Includes a triplet of eighth notes, a quarter note, and a half note. Features accents and a fermata over a quarter note.

Musical staff 9: Bass clef, key signature of one sharp. Starts with a dynamic marking of *f*. Includes a triplet of eighth notes, a quarter note, and a half note. Features accents and a fermata over a quarter note.

Musical staff 10: Bass clef, key signature of one sharp. Starts with a dynamic marking of *p*. Includes a triplet of eighth notes, a quarter note, and a half note. Features accents and a fermata over a quarter note.





4 measures

(ALTO)

mf

mp

(EVEN 8THS)

D

mf ff

p

p

f

f

F

mf

mf

(EVEN 8THS)

G

H

mf

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of notes with dynamic markings *f*, *p*, and *f*. It includes a triplet of eighth notes and several accents (^) and slurs.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains notes with dynamic markings *mf* and *f*. It includes a triplet of eighth notes, a box labeled 'I', and several accents (^) and slurs.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains notes with dynamic markings *f* and *mf*. It includes a triplet of eighth notes, a box labeled 'I', and several accents (^) and slurs.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains notes with dynamic markings *f* and *mf*. It includes a triplet of eighth notes, a box labeled 'I', and several accents (^) and slurs.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains notes with dynamic markings *mf* and *f*. It includes a triplet of eighth notes, a box labeled 'J', and several accents (^) and slurs.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains notes with dynamic markings *f* and *mf*. It includes a triplet of eighth notes, a box labeled 'K', and several accents (^) and slurs. Below the staff, the text "(TO FLUTE)" and "(EVEN 8THS)" is written, with a dashed line indicating a transition.

Musical staff 7: Bass clef, key signature of two sharps. The staff contains notes with dynamic markings *f* and *mf*. It includes a triplet of eighth notes, a box labeled 'K', and several accents (^) and slurs.

Musical staff 8: Bass clef, key signature of two sharps. The staff contains notes with dynamic markings *f* and *mf*. It includes a triplet of eighth notes, a box labeled 'K', and several accents (^) and slurs.

Musical staff 9: Bass clef, key signature of two sharps. The staff contains notes with dynamic markings *f* and *mf*. It includes a triplet of eighth notes, a box labeled 'L', and several accents (^) and slurs.

Musical staff 10: Bass clef, key signature of two sharps. The staff contains notes with dynamic markings *p* and *f*. It includes a triplet of eighth notes, a box labeled 'L', and several accents (^) and slurs.

# Little Rascal on a Rock

1st B $\flat$  Tenor Sax/ Flute  
Medium Swing

composed & arranged by  
THAD JONES

4 (FLUTE)

mf

f

mf

f

**A**

**B** (EVEN 8THS)

**C** (TO TENOR) 5

(TENOR)

*mf*

*p* *mp*

(EVEN 8THS)

*mf* *ff* *p* *f*

*p*

*mf* *f*

*f* *mf*

6 *mf* 3 3 3

(EVEN 8THS)

7 8 *f*

Musical staff 1: Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*, *f*. Features a triplet of eighth notes and various accents.

Musical staff 2: Treble clef, key signature of one sharp. Dynamics: *mf*, *f*. Includes a measure with a whole rest and a measure with a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of one sharp. Dynamics: *f*. Features a triplet of eighth notes and various accents.

Musical staff 4: Treble clef, key signature of one sharp. Dynamics: *f*. Includes a triplet of eighth notes and various accents.

Musical staff 5: Treble clef, key signature of one sharp. Dynamics: *mf*. Includes a triplet of eighth notes and various accents.

Musical staff 6: Treble clef, key signature of one sharp. Dynamics: *mf*. Includes a triplet of eighth notes and various accents.

Musical staff 7: Bass clef, key signature of one sharp. Dynamics: *f*. Includes a triplet of eighth notes and various accents.

Musical staff 8: Bass clef, key signature of one sharp. Dynamics: *f*. Includes a triplet of eighth notes and various accents.

Musical staff 9: Bass clef, key signature of one sharp. Dynamics: *f*. Includes a triplet of eighth notes and various accents.

Musical staff 10: Bass clef, key signature of one sharp. Dynamics: *p*. Includes a wavy line indicating a tremolo or vibrato effect.

# Little Rascal on a Rock

2nd Bb Tenor Sax/ Bb Clarinet  
Medium Swing

composed & arranged by  
THAD JONES

4 (CLARINET)

mf

f

mf

A

B (EVEN 8THS)

f

C (TO TENOR)

5

(TENOR)

mf

3

mp

(EVEN 8THS)

D

mf

ff

p

f

p

3

mf

f

11

F

6

mf

3

3

3

3

(EVEN 8THS)

G

7

H

8

2nd B<sup>b</sup> Tenor Sax / B<sup>b</sup> Clarinet - P. 3

Rascal

Handwritten musical score for 2nd B<sup>b</sup> Tenor Sax / B<sup>b</sup> Clarinet, Part 3 of "Rascal". The score consists of ten staves of music in G major (one sharp). It includes various musical notations such as dynamics (f, mf, p), articulation (accents, slurs), and performance instructions like "5 (TO CLAR.)" and "5 (CLAR.)". Rehearsal marks I, J, K, and L are present. The piece concludes with a wavy line indicating a tremolo or similar effect.



# Little Rascal on a Rock

E $\flat$  Baritone Sax / B $\flat$  Clarinet  
Medium Swing

composed & arranged by  
THAD JONES

4 (CLARINET)

**A**

**B** (EVEN 8THS)

(BARITONE)

**C** (TO BARITONE) 5

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(EVEN 8THS) -----

mf ff p

f p

p

mf

**E**

f

SOLO (AD LIB) B7 Eb7 D7 C# / Bb / A / G# Gmi7 C7(#9)

F Cm19 B+7(#9) E7(b9) A D7 G#mi7(b5) C#7(#9)(b13)

(6) (12)

F#7(#9) B7 E+7(#9) A7 D C Bb Eb

(16)

**F**

D C# A#mi7 D#mi7 G#7 C# Gmi7 C7 F E A D C# A#mi7

(4)

D#mi7 G#7 C# / G# Gmi7 C7 F B+7(#9) E+7(#9)

(8)

A G#+7(#9) C#7 F#+7(b9) Bmi7 C#7 F#+7 B7sus B7 E7sus E7

(12)

(END SOLO) (EVEN 8THS)

A F7(b9) E7(b9) Eb7(b9) **G** > > ^

(16) mf 7

8

f

p

3

9

f

mf

I

f

3

3

J

mf

3

(TO CLAR.)

5

K

(EVEN BTHS) (CLAR.)

f

3

3

3

3

L

3

p

# Little Rascal on a Rock

1st Bb Trumpet

Medium Swing

composed & arranged by  
THAD JONES

(TO HARMON MUTE - NO  
STEM) 4

The musical score consists of ten staves of music for the 1st Bb Trumpet part. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *mf*, *f*, *ff*, and *ff*. Performance instructions include "(HARMON)", "(unis.)", "(tutti)", "(OPEN - STAY IN HARMON ON D.S.)", "(OPEN)", "(SWING)", and "(TO HARMON MUTE - NO STEM)". The score features several measures with rests, indicated by a box with the letter "A" and another with "B". There are also measures with rests indicated by a box with the letter "C" and another with "D". The score includes various articulations such as accents (^), slurs, and breath marks. There are also measures with rests indicated by a box with the letter "E".

Musical staff 1: Treble clef, key signature of one sharp (F#). Contains a triplet of eighth notes and a half note. Dynamics: *mf*.

Musical staff 2: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *sfp* and *f*. A circled *mf* dynamic is present.

Musical staff 3: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *f*. A circled *mf* dynamic is present.

Musical staff 4: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *mf*. A circled *mf* dynamic is present.

Musical staff 5: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *f*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

Musical staff 6: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *f*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

Musical staff 7: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *f*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

Musical staff 8: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *f*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

Musical staff 9: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *f*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

Musical staff 10: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *f*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

Musical staff 11: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *mf*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

Musical staff 12: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *f*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

Musical staff 13: Treble clef, key signature of one sharp. Contains a half note and a quarter note. Dynamics: *p*. Includes a circled *mf* dynamic and a circled *f* dynamic. A circled *mf* dynamic is present.

LONDON ARCHIVE EDITION

# Little Rascal on a Rock

2nd B $\flat$  Trumpet  
Medium Swing

composed & arranged by  
THAD JONES

(TO HARMON MUTE - NO 4 STEM)

mf (HARMON) ff

f

f

ff (HARMON)

f

(OPEN - STAY IN HARMON ON 5 D.S.) (OPEN)

f

mf

f

mf

ff

f

f

f

mf

sfz — f mf

mf

mf

mf (EVEN BTHS)

f

f

f

f

mf (TO HARMON) 6 D.S. al φ

f (HARMON)

p (OPEN) 3

# Little Rascal on a Rock

3rd Bb Trumpet

Medium Swing

composed & arranged by  
THAD JONES

(TO HARMON MUTE - NO. 4 STEM)

The musical score is written for a 3rd Bb Trumpet in 4/4 time, featuring a medium swing feel. It consists of ten staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various dynamics such as *mf*, *f*, *ff*, and *ff*. It features several marked sections: Section A (measures 1-4), Section B (measures 11-14), Section C (measures 19-22), Section D (measures 27-30), and Section E (measures 35-38). There are also handwritten annotations: "PLAY OUT JUST 3 4 4" above measure 10, "(OPEN-STAY IN HARMON ON D.S. 5)" above measure 15, and "(EVEN 8THS)" above measure 27. The score includes various musical notations such as slurs, accents, and dynamic markings.





# Little Rascal on a Rock

4th Bb Trumpet  
Medium Swing

composed & arranged by  
THAD JONES

(TO HARMON MUTE - NO 4 STEM)

The musical score is written for a 4th Bb Trumpet in a 4/4 time signature with a key signature of one sharp (F#). It consists of ten staves of music. The first staff is in treble clef, while the remaining nine staves are in bass clef. The score includes various dynamics such as *mf*, *f*, *ff*, and *mf*. There are several handwritten annotations and markings throughout the score, including:

- Boxed letters A, B, C, D, and E marking specific sections.
- Handwritten notes like "also", "OPEN-STAY IN HARMON ON 5 D.S.", and "(SWING)".
- Performance instructions such as "HARMON" and "TO HARMON MUTE - NO 4 STEM".
- Accents (^) and slurs over notes.
- Handwritten numbers and symbols like "1 2 3 4 5", "3", "4", "1 2 3 4 3", and "4 3".
- Handwritten "B.K.S." and "w/harmon" in the fourth staff.

mf

sfp — f mf

f

mf

(EVEN 8THS)

f

f

mf

mp

(TO HARMON)

D.S. al C

Φ CODA

f

(OPEN)

p

w/ + ornaments

# Little Rascal on a Rock

composed & arranged by  
THAD JONES

1st Trombone  
Medium Swing

(TO CUP MUTE) 4

(CUP MUTE) mf cresc. ff

mf mp

f mf

(OPEN)

f 3

mf

7

1st Trombone - P. 2

Rascal

mp

(EVEN 8THS)

D

mf

ff

(SWING)

mf

f

p

3

3

f

f

E

mf

sfp

f

mf

F

f

mf

3

3

mf

G

(EVEN 8THS)

3

7



# Little Rascal on a Rock

2nd Trombone  
Medium Swing

composed & arranged by  
THAD JONES

The musical score is written for a 2nd Trombone in a 4/4 time signature with a key signature of one flat (Bb). It consists of ten staves of music. The score includes various dynamics such as *mf*, *cresc.*, *mp*, *f*, and *ff*. Performance instructions include "(TO CUP MUTE) 4" at the beginning, "(CUP MUTE)" at the start of the second staff, and "(OPEN)" at the end of the eighth staff. The score features several measures with accents (>) and slurs. Chord symbols are present, including a boxed "A" above a measure in the second staff and a boxed "B" above a measure in the sixth staff. A boxed "C" is located above a measure in the ninth staff. A triplet of eighth notes is marked with a "3" below it in the second staff. A fermata is placed over the final measure of the piece. The score concludes with a double bar line and a repeat sign.





Handwritten musical score for 2nd Trombone, P. 3, titled "Rascal". The score is written in bass clef with a key signature of one flat (B-flat). It consists of 12 staves of music. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- Staff 1:** Starts with a box labeled "H", followed by a rest of 8 measures. The music begins with a forte (*f*) dynamic and includes a slur over three notes.
- Staff 2:** Starts with a rest of 10 measures, followed by music starting with a forte (*f*) dynamic. A box labeled "I" is present.
- Staff 3:** Continues the melodic line with various dynamics and articulations.
- Staff 4:** Features a slur over a triplet of notes.
- Staff 5:** Includes a box labeled "J" and a mezzo-forte (*mf*) dynamic marking.
- Staff 6:** Starts with a mezzo-piano (*mp*) dynamic, followed by a rest of 2 measures, then a box labeled "K" and a forte (*f*) dynamic. The instruction "(CUP MUTE)" is written above the staff.
- Staff 7:** Continues the melodic line with a mezzo-forte (*mf*) dynamic.
- Staff 8:** Includes a box labeled "L" and a mezzo-forte (*mf*) dynamic.
- Staff 9:** Continues the melodic line.
- Staff 10:** Includes a box labeled "M" and a mezzo-forte (*mf*) dynamic.
- Staff 11:** Starts with a rest of 3 measures, followed by a box labeled "N" and a piano (*p*) dynamic. The instruction "(OPEN)" is written above the staff.

LONDON ARCHIVE EDITION

# Little Rascal on a Rock

3rd Trombone  
Medium Swing

composed & arranged by  
THAD JONES

(CUP MUTE) 4

mf ff

(CUP MUTE)

mf mp 3 3

mf

f mf

(OPEN)

f 3 mf 2 2 + 2 3 3

2

3

breathe

(EVEN 8THS) --- mp

mf --- ff

(SWING)

mf --- f

p

3

f

f

E

mf

sfp --- f

mf

F

f

mf

3

3

3rd Trombone - P. 3

Rascal

(EVEN BTHS) - - - - -

Staff 1: Rehearsal mark **G**. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Rehearsal mark **H**. Notes: G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *f*.

Staff 2: Notes: G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*.

Staff 3: Rehearsal mark **I**. Notes: G1, F1, E1, D1, C1, B0, A0, G0. Dynamics: *f*. Includes triplets and slurs.

Staff 4: Notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. Dynamics: *f*.

Staff 5: Notes: G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2. Dynamics: *f*.

Staff 6: Notes: G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3. Dynamics: *f*. Rehearsal mark **J**. Dynamics: *mf*.

Staff 7: Notes: G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4. Dynamics: *mf*. Includes instruction: (TO CUP MUTE). Rehearsal mark **K**. Dynamics: *mp*.

Staff 8: Notes: G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5. Dynamics: *mp*. Includes instruction: (CUP MUTE).

Staff 9: Notes: G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6. Dynamics: *f*.

Staff 10: Notes: G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7. Dynamics: *mf*.

Staff 11: Notes: G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8. Dynamics: *mf*. Rehearsal mark **L**.

Staff 12: Notes: G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9. Dynamics: *mf*. Includes instruction: (OPEN). Dynamics: *p*.

# Little Rascal on a Rock

4th Trombone  
Medium Swing

composed & arranged by  
THAD JONES

(TO CUP MUTE) 4

mf ff

(CUP MUTE)

mf mp 3

OPT 8VA LOWER

mf

f mf

(OPEN)

mf

f 3 mf

2

3

*mp*

(EVEN BTHS)

*mf* *ff*

(SWING)

*mf* *f*

*p* 3

3

*f* *f*

**D**

**E**

*mf*

*sfp* *f* *mf*

**F**

*f* *mf*

2 3 3

3 ^

4th Trombone - P. 3

Rascal

(EVEN 8THS) -----

Sheet music for 4th Trombone, P. 3, titled "Rascal". The music is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 12 staves of music, marked with letters G through L. The piece includes various musical notations such as slurs, accents, and dynamic markings.

Key markings and annotations include:

- G**: Marked with a box, includes a dashed line indicating "(EVEN 8THS)".
- H**: Marked with a box, includes a measure rest of 7 measures.
- I**: Marked with a box, includes a measure rest of 3 measures.
- J**: Marked with a box, includes a measure rest of 2 measures.
- K**: Marked with a box, includes the instruction "(CUP MUTE)".
- L**: Marked with a box, includes the instruction "(OPEN)".

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Performance instructions include "(TO CUP MUTE)" and "(OPEN)".

# Little Rascal on a Rock

Piano

Medium Swing

composed & arranged by

THAD JONES

$F_{MA}^7$   $E_{MA}^7$   $E_{b+}^7(\#9)$   $\frac{E}{D^7}$   $\frac{F\#}{C\#_{MI}^7}$   $\frac{F^7(\#9)}{C}$   $\frac{E^7(\#9)}{B}$

mf cresc.  $B_b$   $A^7$   $A_{b7}(b9)$   $G^7(\#9)$   $G_{b7}(b9)$  ff  $D_{b7}^{\#9}$   $D^7$   $E_{b7}^{\#9}$   $E^7$

mp  $F^7(\#9)$   $F$   $E^7$   $E_{b+}^7$   $\frac{E^7}{D}$   $G_{b7}$   $D_{b7}$   $F^7(\#9)$   $\frac{E^7}{B}$   $B_{b_{MI}^7}$   $E_{b7}$   $A_{b7}^{\text{sus}}$   $G^7$   $C_{MA}^7$

mp  $F$   $E^7$   $E_{b+}^7$   $\frac{E^7}{D}$   $G_{b7}$   $D_{b7}$   $F^7(\#9)$   $\frac{E^7}{B}$   $B_{b_{MI}^7}$   $E_{b7}^{\#9}$   $A_b$

$D_{+7}(b9)$   $G^7(b9)$   $C$   $G/B$   $C^7/B_b$

$A_{MI}^7$   $F/A$   $D^7(\#9)$   $\frac{F\#_{MI}^7}{G}$   $G_{MI}^7$   $C^{\text{sus}}$   $C^7(b9)$   $F$   $E_{MI}^7$   $E_{b_{MI}^7}$   $D$   $D_{b+}^7(b9)$   $C^\circ$

**B**  $F$   $E$   $F$   $E_{+7}^{\#9}$   $B_{b_{MI}^7}$   $E_{b7}$   $A_{b_{MI}^7}$   $G^7(b9)$   $C_{MA}^7(b5)$

f  $F$   $E^7$   $E_{b+}^7(\#9)$   $\frac{E_{+7}^{\#9}}{D}$   $\frac{G_{b7}^{\#9}}{D_{b7}}$   $\frac{F^7(\#9)}{C}$   $\frac{E_{+7}}{B}$  mf  $B_{MI}^7(b5)$   $E_{b7}^{\#9}$   $A_b$

$D_{13}(b9)$   $G_{13}(b9)$   $C$   $B^7(\#9)$   $E_{+7}(b9)$   $A^7(b9)$   $D_{MI}^7$

$B_{+7}^{\#9}$   $E_{+7}^{\#9}$   $A_{MI}^7$   $D^7(b9)$   $G_{\text{sus}}^7$   $D_{b7}$   $C$   $A_{b9}$   $G_{MI}^7$   $C_{+7}^{\#9}$   $G_{b7}(b9)$

**C**  $E$   $A$   $B_{b_{MI}^7}$   $E_{b7}(b9)$   $G_{MI}^7$   $C_{MA}^7$

mf



(#9)  
 F E Eb+7 D+7 Gb7/Db F7(#9)E/B BbMi7 Eb+7(#9) Ab

D7(#9) G7(#9) (BASS SOLO) C F Bb7 A7 D+7(#9) Gmi7 C7 C9 (b9)

F Eb Db C7sus D (EVEN 8THS) E7(#9) Bmi7 Eb7(b9)

A7 Ab G7 Gb F C#7 F#mi7 F7(#9) E/B Bbmi7(b5) Eb7(#9) AbMA7

D7(#9) A7(b9) D7(#9) G7(b9) D+7(#9) G7(b9) C B+7 E+7 A7 Dmi7 E+7 A+7 Dsus D7 G7sus G7

C Ab Gmi7 Gb (ENS.) E7(#9) Eb7 D7(#9) G7/Db F7/C E/B Bbmi7 Eb7(#9)

Ab G+7 C Ab7 G Gb f (b9) (BARI SOLO) F E Eb7 D7 Gb7/Db F7(#9) E/B Bbmi7 Eb7(#9) Ab Ebmi9

D+7(#9) G7(b9) C F7 Bmi7 E7(#9) A+7 D7 G+7 C7 F Eb Db Gb

(BARI SOLO) F E C#mi7 F#mi7 B7 E Bbmi7 Eb7 Ab G C F E C#mi7 F#mi7 B7 E E/B

Bbmi7 Eb7 Ab D+7(#9) G+7(#9) C B+7(#9) E7 A+7(b9)

Dmi7 E7 A+7 D7sus D7 G7sus G7 C Ab7(b9) G7(b9) Gb7 SOLO Break Ad Lib

Bbmi7 Eb7 Ab G C FE C#mi7 F#mi7 B7 E Bbmi7 Eb7 Ab (SWING) H D7 G7

C F7 B<sub>Mi</sub>7 E7 A7 D7 G<sub>Mi</sub>7 C7 F Eb D<sup>b</sup> C<sup>+</sup>7 (#9)

F E<sup>+</sup>7 C<sup>#</sup>7 F<sub>Mi</sub>7 B7 E B<sup>b</sup><sub>Mi</sub>7 Eb7 Ab G<sup>+</sup>7 C F E7 C<sup>#</sup>7 F<sub>Mi</sub>7 B7 E B<sup>b</sup><sub>Mi</sub>7 Eb7 Ab

D7 G7 C B7 E7 A7 D<sub>Mi</sub>7 E<sup>+</sup>7 A<sup>+</sup>7 D7 G7 C Ab<sup>b</sup>13 G<sub>Mi</sub>7 C<sup>+</sup>7 (#9) (END SOLO)

I (ENS.) F E E<sup>b</sup>7 D7 G<sub>b7</sub>(11) F7(#9) E7(#9) B<sup>b</sup><sub>Mi</sub>7 B7 B<sup>b</sup><sub>Mi</sub>7 B<sup>b</sup>7 A7 Ab G<sup>+</sup>7 C G<sub>b7</sub>

f F E7(#9) E<sup>b</sup>7(#9) D9 D<sub>Mi</sub>7 F7(#9) E/B B<sup>b</sup>7(b9) Eb7 Ab° Ab Ab° Ab

D7(#9) A7 D7(b9) G<sup>+</sup>7(#9) C F9 B<sup>b</sup>7(#11) B7(b9) E7(#9) A7(#9) D<sup>+</sup>7(#9)

(b9) G7 D<sup>b</sup>7 C7 G<sub>b7</sub> J F Eb Db C<sup>+</sup>7 sus SOLO (AS IS) F Eb Db C<sup>+</sup>7 sus

SOLO (AS IS) 2 B<sup>b</sup> Ab G<sub>Mi</sub>7 G<sub>b9</sub>(#11) K F E F E<sup>+</sup>7/B B<sub>Mi</sub>7 Eb7 Ab<sub>Mi</sub>7

G7(b9) C<sub>MA</sub>7 F E7 E<sup>b</sup>7 E<sup>+</sup>7 G<sub>b7</sub> f F7(#9) E<sup>+</sup> B<sub>Mi</sub>7 Eb7 Ab

D<sup>b</sup>13(b9) G<sup>b</sup>13(b9) C B7(#9) E<sup>+</sup>7(b9) A7(b9) D<sub>Mi</sub>7

L B<sup>+</sup>7 E7(b13) A<sub>Mi</sub>7 D7(b9) G7 E7 C<sup>+</sup>7 F<sup>#</sup>7 B<sub>Mi</sub>7 E7(#9) A7(#9) Eb7 D<sub>Mi</sub>7

(#9) B<sup>+</sup>7 E7(b13) A<sub>Mi</sub>7 D7(#9) G<sup>+</sup>7 sus D<sup>b</sup>7(#9) C

# Little Rascal on a Rock

composed & arranged by  
THAD JONES

Bass

Medium swing

SOLO (AS IS)

4 8VA

The musical score is written for Bass in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature, followed by a bass clef. The music is marked with dynamics such as *mf* (mezzo-forte), *ff* (fortissimo), and *mp* (mezzo-piano). There are various musical notations including slurs, accents, and fingerings (e.g., 1, 2, 3, 4). Section markers [A], [B], and [C] are placed above the staves. A dashed box encloses the first few measures of the first staff. The score concludes with a final measure on the tenth staff.

KENDOR ARCHIVE EDITION

Musical staff with notes and fingerings (4, 1, 1).

SOLO (AD LIB)

Chord line: G7(#9) C F Bb7 A7 D+7(#9) Gmi7 C7 C9 F Eb Db C7sus

D

(EVEN 8THS)

CONT. SOLO (AD LIB)

Musical staff with notes and fingerings (1, 2, 3, 4).

Chord line: Bmi7(b5) Eb7(#9) Ab MA7 D7 A7 D7 G7 D+7 G7(b9) C B+7(#9) E+7 A7 Dmi7 E+7 A7 Dsus7 Gsus7 G7

(ENS. - AS IS)

Musical staff with notes and fingerings (2, 4, 3, 2).

f (BARI SOLO)

Musical staff with notes and fingerings (1, 3, 3, 2, 1, 2, 1, 2, 1, 2, 4).

mf

Musical staff with notes and fingerings (1, 3, 3, 2, 1, 2, 1, 2, 1, 2, 4).

(WALK)

Chord line: F E C#mi7 F#mi7 B7 E E/B Bbmi7 Eb7 Ab G C

mp

Chord line: F E C#mi7 F#mi7 B7 E E/B Bbmi7 Eb7 Ab D+7(#9) G+7(#9)

Chord line: C B+7(#9) E7 A+7(b9) Dmi7 E7 A+7 Dsus7 D7 Gsus7 G7 C Ab7(b9) G7(b9) Gb7(b9)

G

(EVEN 8THS)

(PNO. SOLO)

(WALK)

Musical staff with notes and fingerings (1, 2, 3, 4).

mf

Chord line: Bbmi7 Eb7 Ab H D7 G7 C F7 Bmi7 E7 A7 D7 Gmi7 C7

(b5)

(#9) (#9) (#9) (#9) (#9)

F Eb Db C+7 FE+7 C#7 F#7 B7E BbMi7 Eb7 Ab G+C FE7 C#7 F#7 B7E

BbMi7 Eb7 Ab D7 G7 C B7 E7 A7 Dmi7 E+7 A+7 D7 G7

C Ab13 Gmi7 C+7 I

Ab° Ab Ab° Ab

J

2

K (EVEN 8THS)

L

3

KENDOR ARCHIVE EDITION

# Little Rascal on a Rock

Drums  
Medium Swing

composed & arranged by  
THAD JONES

(BRUSHES)

mf

mp

ff

FILL

[A]

simile-time

(BASS)

(BRUSHES) (EVEN BTHS)

(TO STICKS - STAY ON BRUSHES ON D.S.)

(STICKS)

simile

(BASS SOLO)

(2)

(4)

(6)

[D]

(ENS.)

(BASS)

simile

ff

p

[E]

(ENS.)

f

(BARI SOLO)

mf

(4)

(8) (12)

(16) (EVEN BTHS) (PNO. SOLO) (TIME)

(6) (4) (8)

(12) (16) (20)

(24) (ENS.) f

(J) mf

(TO BRUSHES) p

CODA

LIGHT FILL p