# Thelonious Monk's Compositions
## (As recorded by Thelonious Monk)

C O N T E N T S


| Nr. | Title | Page |
|---|---|---|
| 1 | Ask Me Now..... | 1 |
| 2 | Ba-Lue-Bolivar..... | 2 |
| 3 | Bemsha Swing..... | 3 |
| 4 | Bluehawk..... | 4 |
| 5 | Blue Monk..... | 5 |
| 6 | Blues Five Spot..... | 6 |
| 7 | Blue Sphere..... | 7 |
| 8 | Boo Boo's Birthday.... | 8 |
| 9 | Brake's Sake..... | 9 |
| 10 | Bright Mississippi.... | 12 |
| 11 | Brilliant Corners..... | 13 |
| 12 | Bya-Ya. ..... | 14 |
| 13 | Children's Song..... | 15 |
| 14 | Coming On The Hudson.. | 16 |
| 15 | Crepuscule With Nellie | 17 |
| 16 | Criss-Cross..... | 19 |
| 17 | Easy Street (A.Q. JONES)... | 22 |
| 18 | Epistrophy..... | 23 |
| 19 | Eronel..... | 24 |
| 20 | Evidence ..... | 25 |
| 21 | Four In One..... | 26 |
| 22 | Friday The 13th..... | 27 |
| 23 | Functional..... | 28 |
| 24 | Gallop's Gallop..... | 29 |
| 25 | Green Chimneys..... | 30 |
| 26 | Hackensack..... | 31 |
| 27 | Hornin' In..... | 33 |
| 28 | Humph... ..... | 34 |
| 29 | I Mean You..... | 35 |
| 30 | Introspection..... | 36 |
| 31 | In Walked Bud..... | 37 |
| 32 | Jackie-Ing..... | 38 |
| 33 | Let's Call This..... | 39 |
| 34 | Let's Cool One..... | 40 |
| 35 | Light Blue..... | 41 |
| 36 | Little Rootie Tootie | 42 |
| 37 | Locomotive..... | 43 |
| 38 | Misterioso..... | 44 |
| 39 | Monk's Dream..... | 45 |
| 40 | Monk's Mood..... | 46 |
| 41 | Monk's Point..... | 47 |
| 42 | North Of The Sunset. | 49 |
| 43 | Nutty..... | 51 |
| 44 | Off Minor..... | 52 |
| 45 | Osca-T..... | 53 |
| 46 | Pannonica..... | 54 |
| 47 | Played Twice..... | 55 |
| 48 | Raise Four..... | 56 |
| 49 | Reflections..... | 57 |
| 50 | Rhythm-A-Ning..... | 58 |
| 51 | 'Round Midnight..... | 59 |
| 52 | Ruby My Dear..... | 61 |
| 53 | Shuffle Boil..... | 62 |
| 54 | Sixteen..... | 63 |
| 55 | Skippy..... | 64 |
| 56 | Something In Blue... | 65 |
| 57 | Straight No Chaser.. | 66 |
| 58 | Stuffy Turkey..... | 67 |
| 59 | Teo..... | 68 |
| 60 | Thelonious..... | 69 |
| 61 | Think Of One..... | 70 |
| 62 | Trinkle Tinkle..... | 71 |
| 63 | Ugly Beauty..... | 72 |
| 64 | Well You Needn't.... | 73 |
| 65 | We See..... | 74 |
| 66 | Who Knows..... | 75 |
| 67 | Work..... | 76 |
| 68 | Worry Later..... | 77 |
| -- | Carolina Moon..... | 78 |


Alternate Titles:

| | | | |
|---|---|---|---|
| Five Spot Blues | = 6 | Blues Five Spot | p. 6 |
| Justice | = 20 | Evidence | p.25 |
| Manganese | = 65 | We See | p.74 |
| Portrait Of A Eremite | = 49 | Reflections | p.57 |

(January 1992)

# ASK ME NOW

TH. MONK

1

A | G-7 C7 F#-7 B7 | F-7 Bb7 | E-7 A7 | Eb-7 | Ab7 | B7(b5) | Bb7(b5) |

Eb7 | D7 | Db△ | Bb-7 | 1. Eb-7 | Ab7 |

B7(b5) | Bb7(b5) | A7(b5) | Ab7(b5) | 2. Eb-7 | Ab7 | Db△ |

B | Eb-7 | Ab7 alt | Db△ | Eb-7 | D7alt | Db△ |

Bb-7 | Eb7 | Eb-7 | Ab7 | Gb7 |

A | G-7 C7 | F#-7 B7 | F-7 Bb7 | E-7 A7 | Eb-7 | Ab7 | B7(b5) | Bb7(b5) |

Eb7 | D7 | Db△ | Bb-7 | Eb-7 | Ab7 | Db△ |

A

LEFT HAND ALL OVER A SECTION LINE CAN BE PLAYED BY

(FIRST TWO A's: 1959
LAST A: 1951, 1965 (varia))

(FIRST A, Last Bar. Notes in brackets are melody in '65

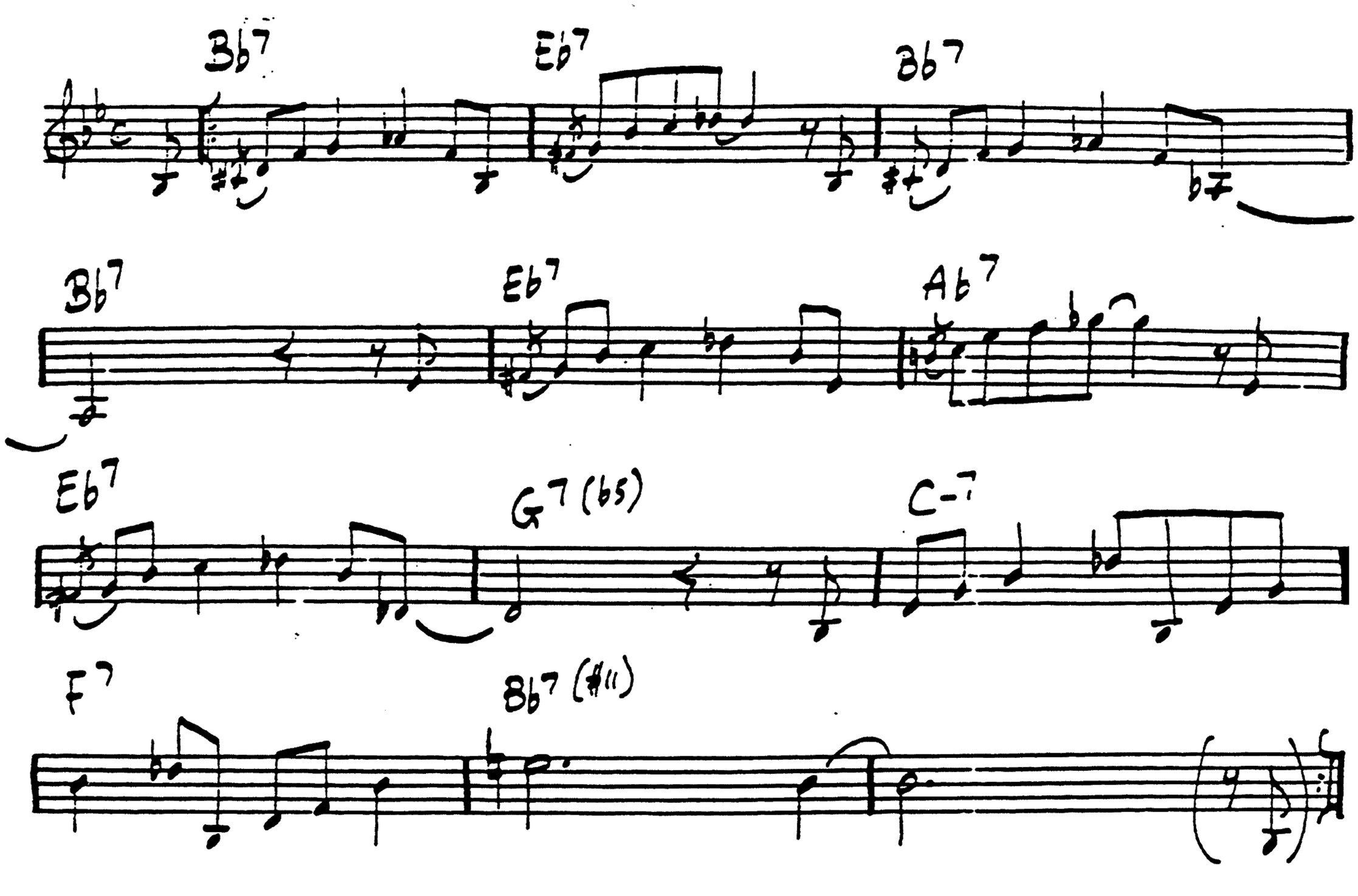
FEB 23 · 1965 - SOLO
JUL 23 · 1951 - TRIO
JUN 2 · 1954 - Quintet

(A third is usually played 8va)

# BA-LUE BOLIVAR BA-LUES-ARE

TH. MONK

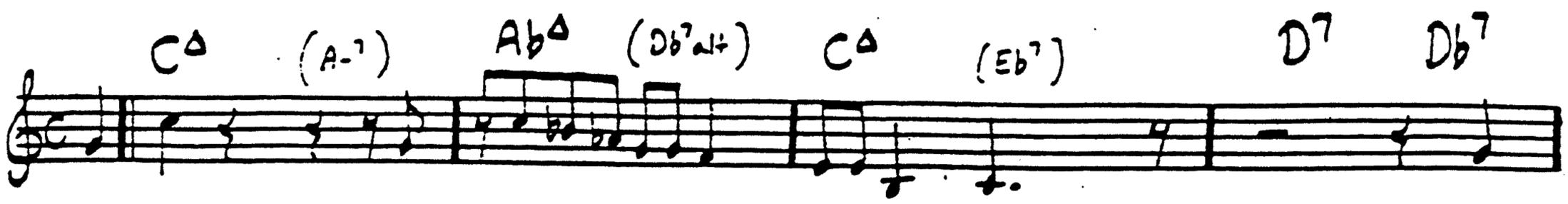
2

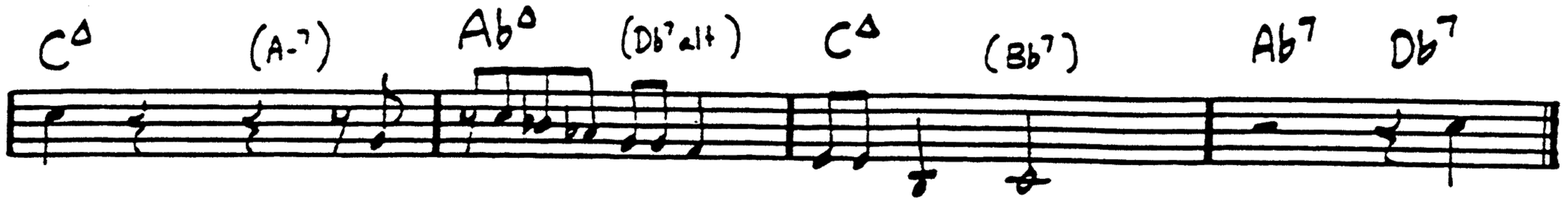


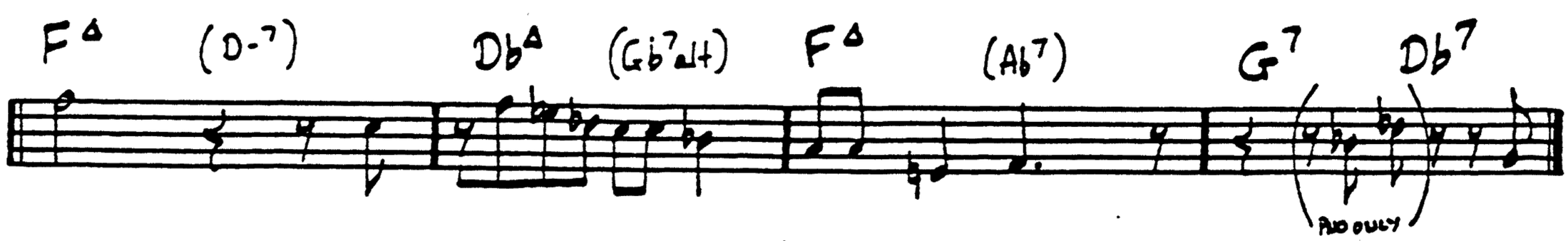
TH. MONK

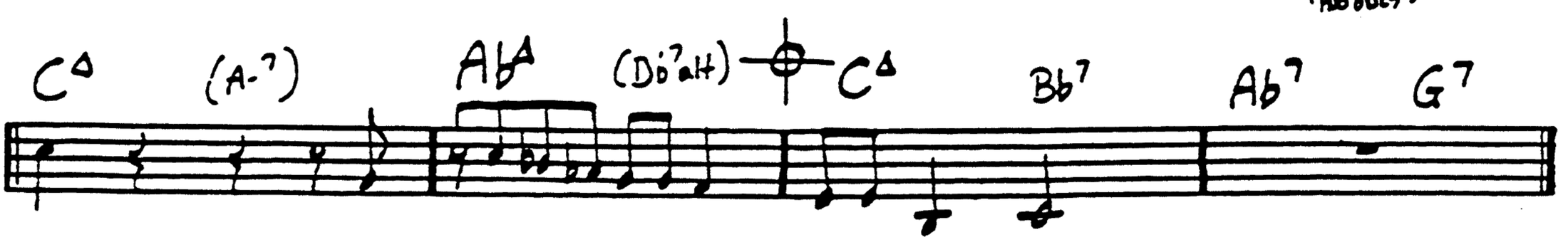
# BEMSHA SWING

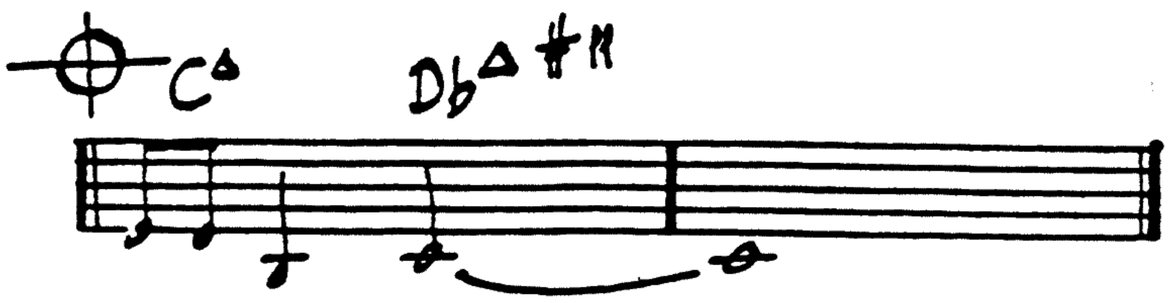
3



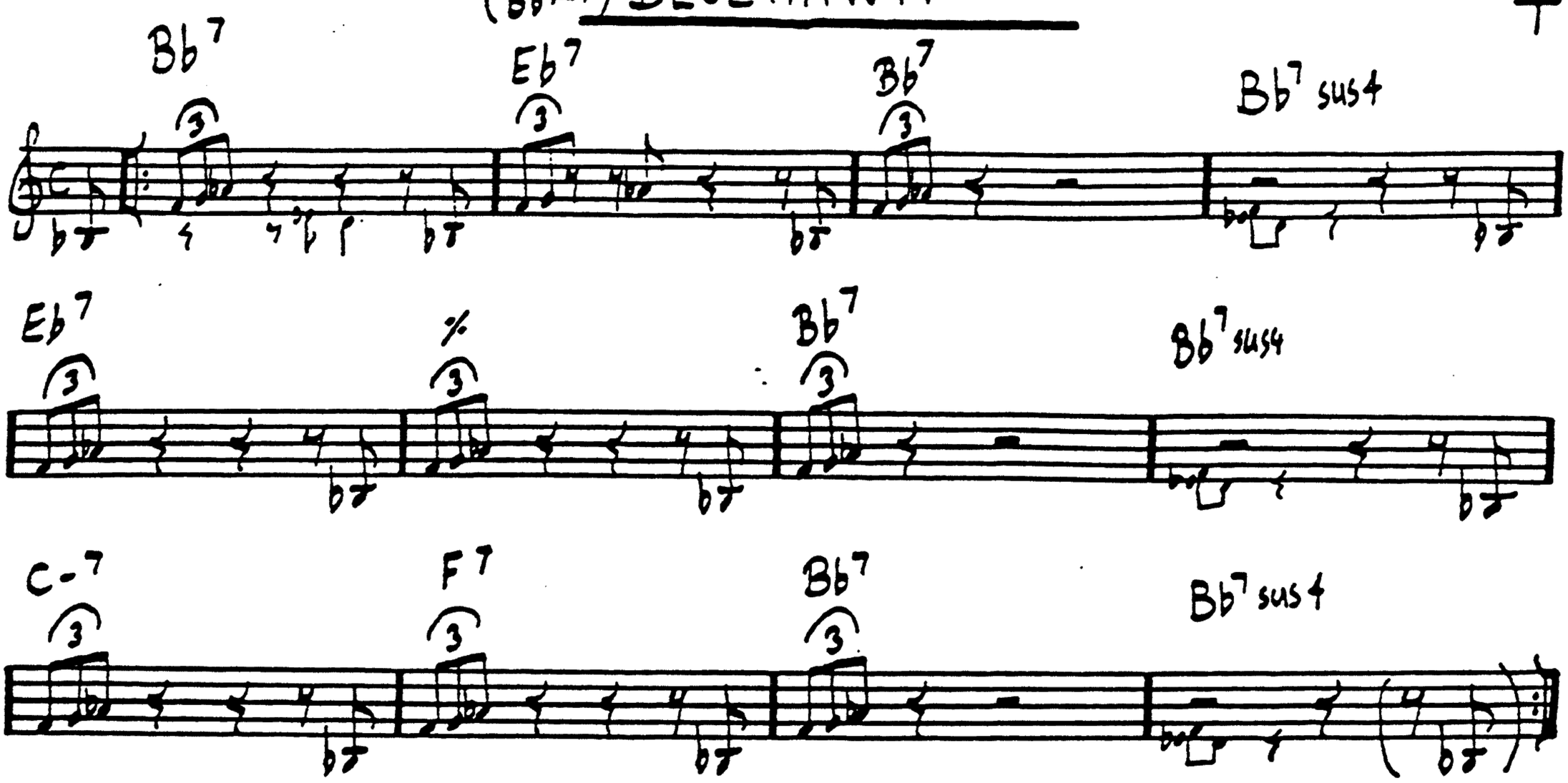




18-12-52
4-12-52
21 = 6·

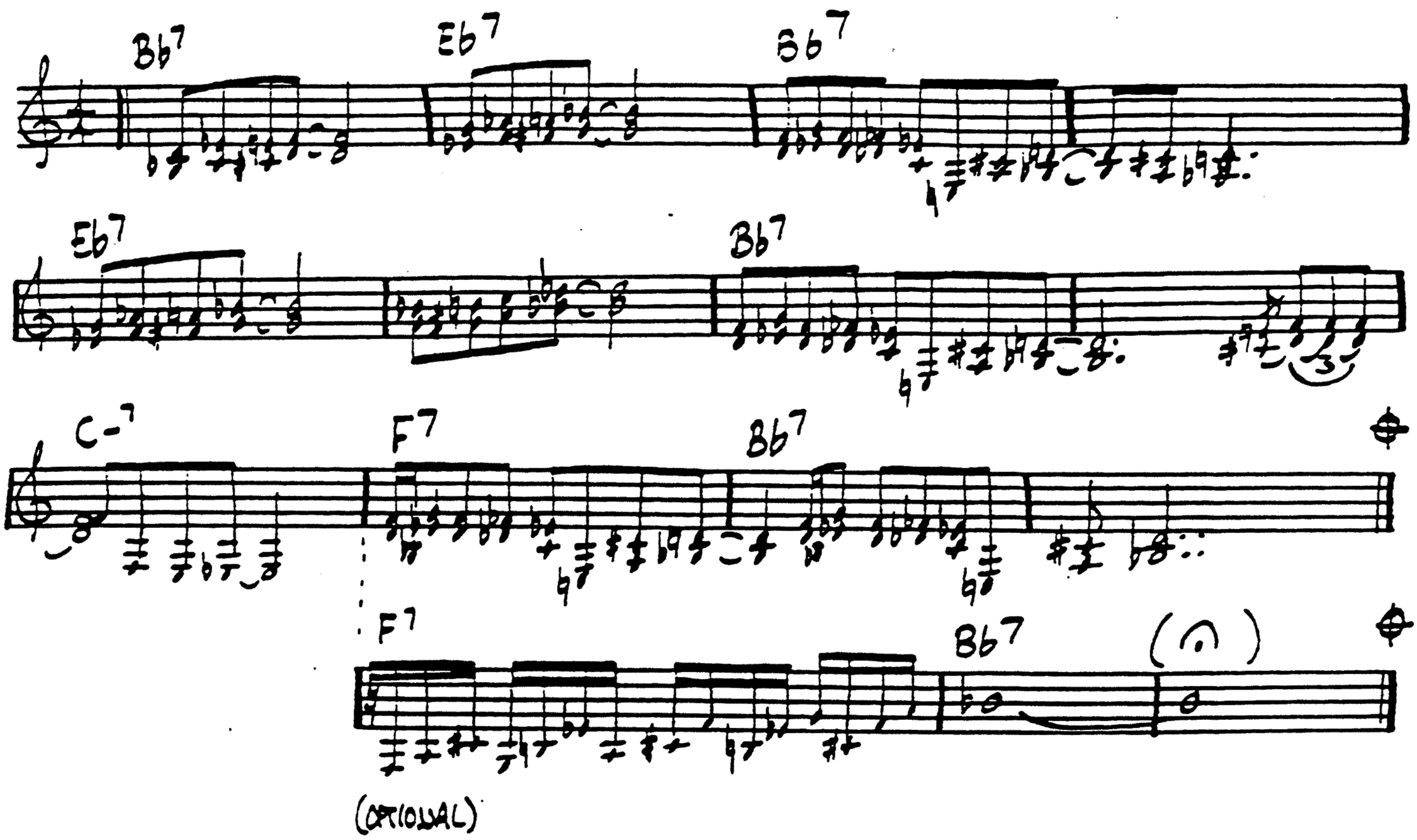
TH. MONK

# (Bb minor) BLUE HAWK





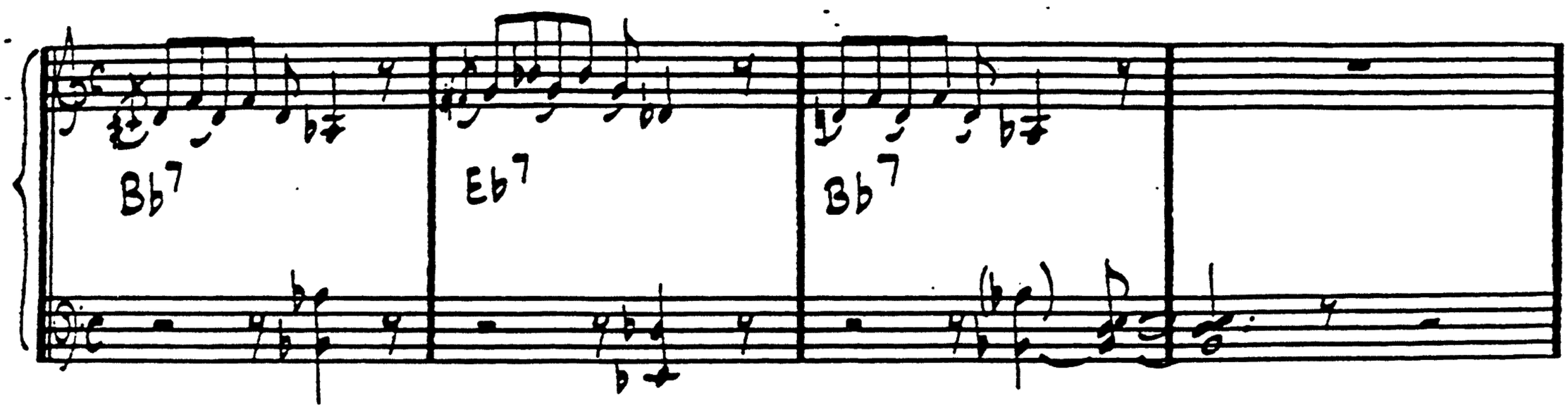
# BLUE MONK



# BLUES FIVE SPOT
(FIVE SPOT BLUES)

TH. MONK

6



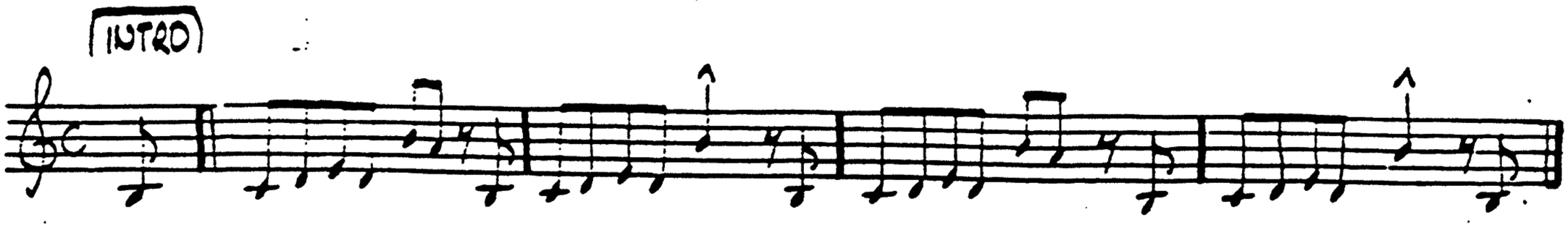
TH. MONK 7

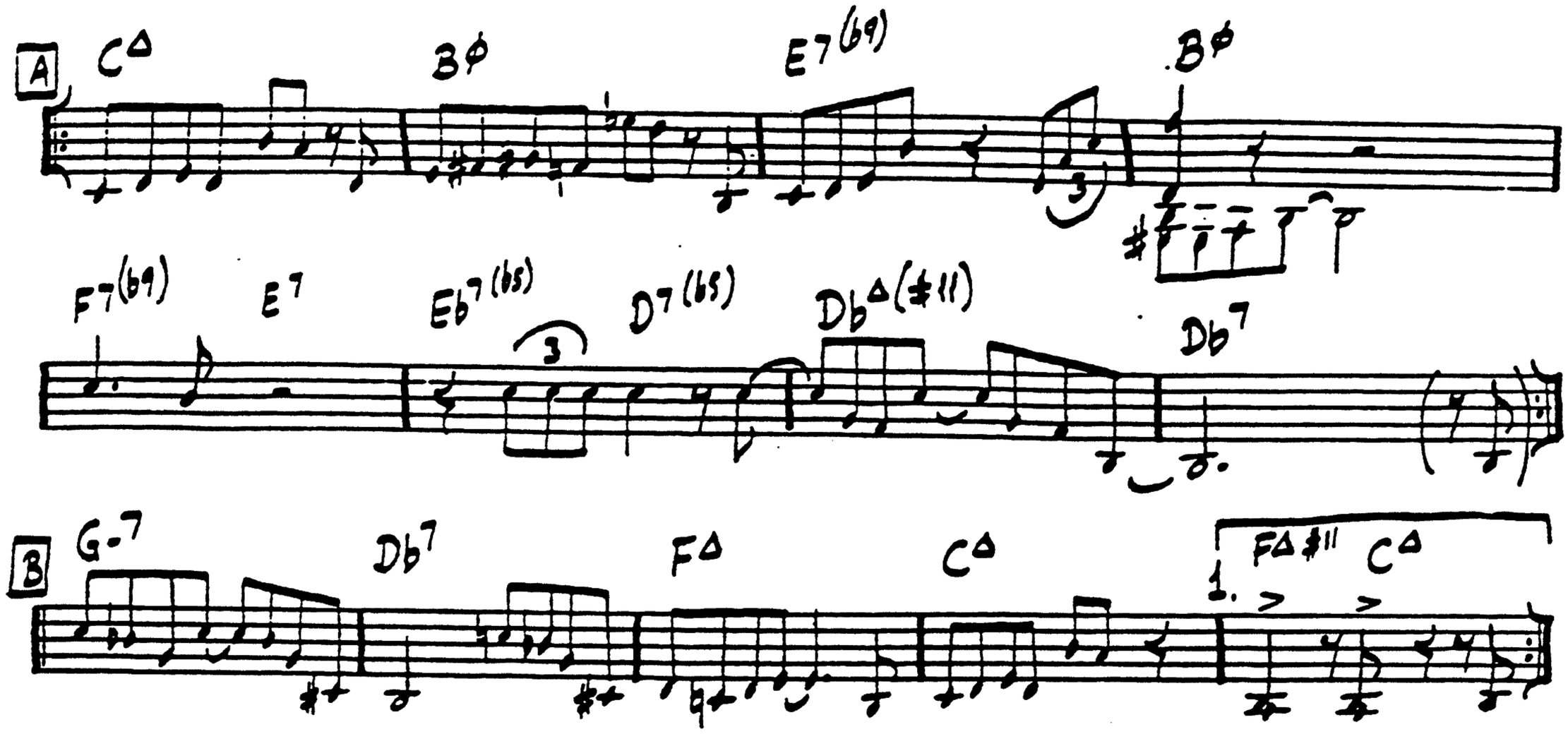
# BLUE SPHERE

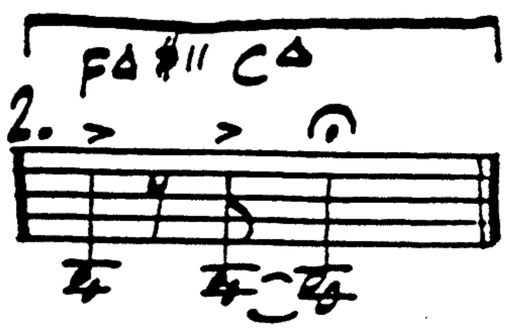
# BOO BOOS BIRTHDAY

TH. HONK

8




SOLOS: A·A·B

# BRAKE'S SAKE (II)

(1964)

TH. MONK



PNO INTRO

8va

F♯7

A

D♭6

%

(sax plays first 8th 2 bars. plays lower an octave)

B

G7

C7

(Db7) (b♩ — ♩)

Db7

C7

Db7

Ab6

Db△

Gb7

B7

Eb7

Ab7

G7

A

D♭6

C

G6

(SOLOS: A-A-B-A-C)

# BRIGHT MISSISSIPPI

10

TH. MONK

(INTRO) $F^7$ / / / /

$B\flat^7$ $E\flat^7$ $A\flat^7$ /

D $F^7$ / / /

$B\flat^7$ / / /

$E\flat^7$ / / /

$A\flat\Delta$ / ($G^{-7}$ $E\flat^7$ $C^7$ ) /

$F^7$ / / /

$B\flat^7$ / / /

$F^{-7}$ ($C^{7\flat 9}$ $F^{-7}$ $B\flat^{7\flat 9}$ ) / / /

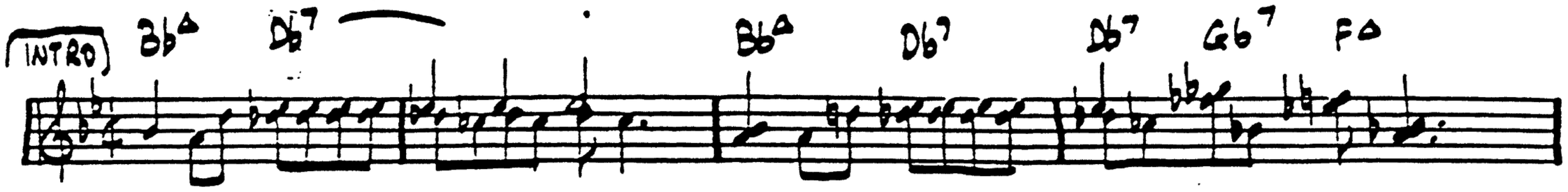
$A\flat^\Delta$ $F^7$ $B\flat^{-7}$ $E\flat^7$ $A\flat^\Delta$

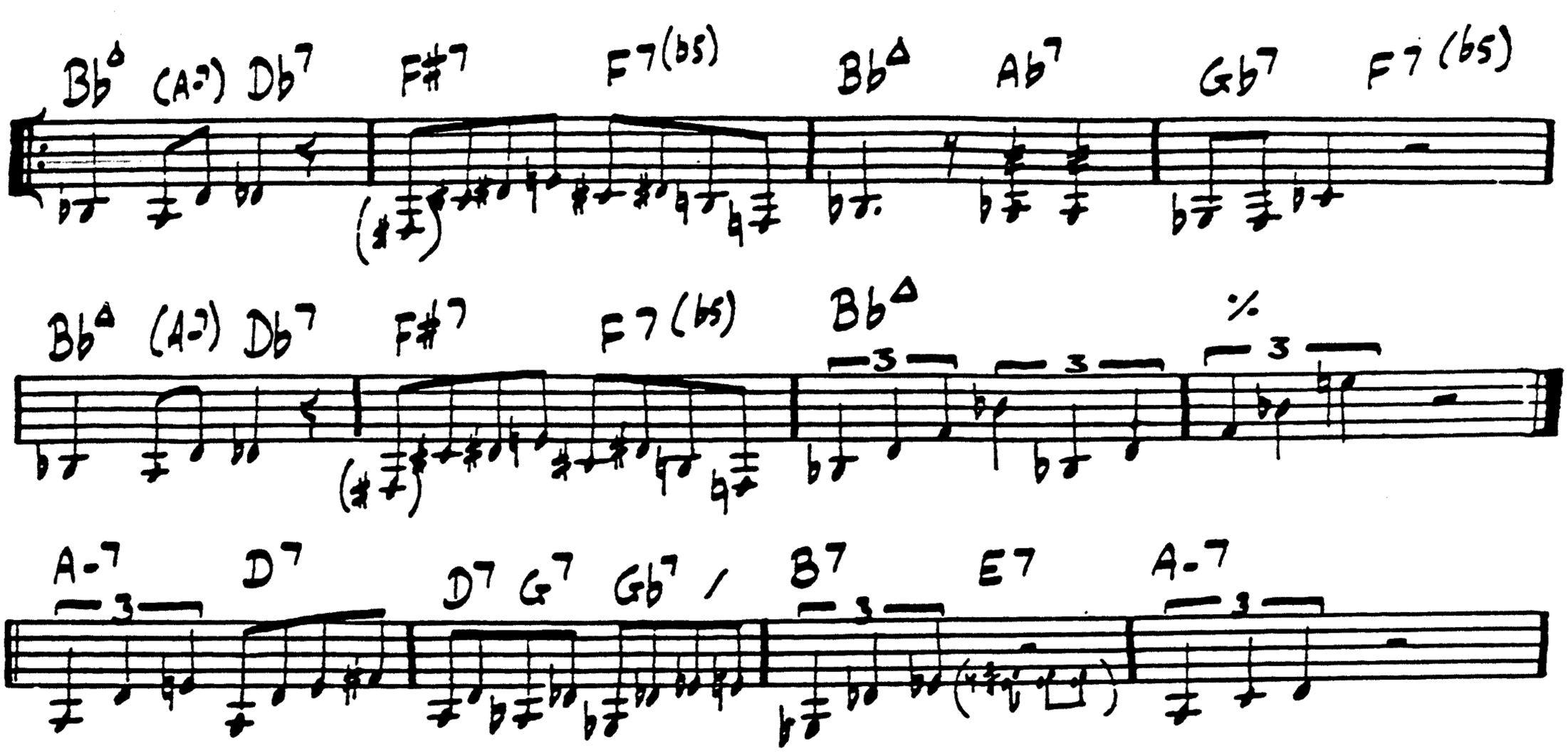
$B\flat^{-7}$ $E\flat^7$ $A\flat^\Delta$

ending

TH. HONK

# BRILLIANT CORNERS



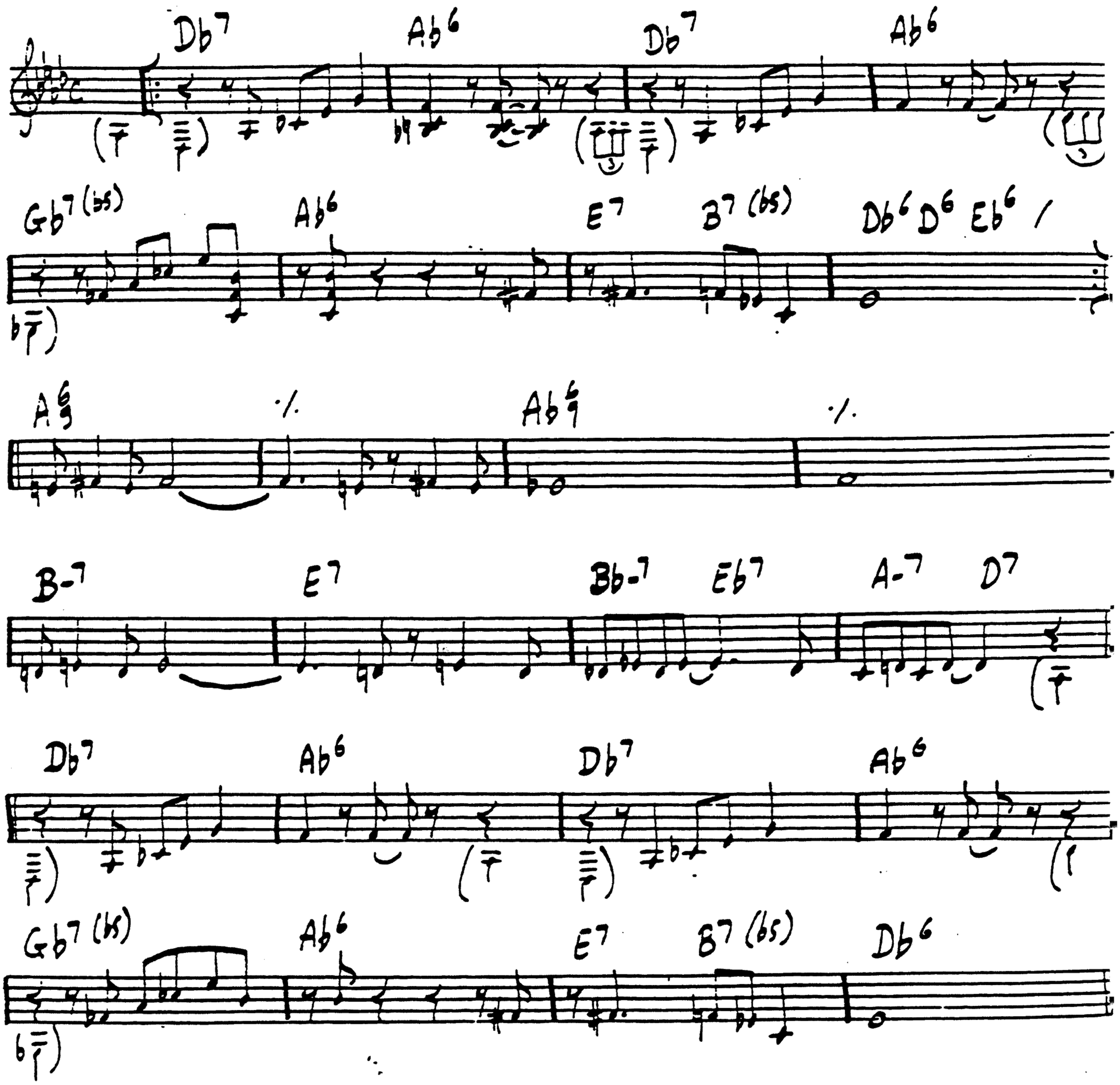

SOLOS ON THE SAME FORM (ABA),

15·56 ALTERNATING CHAIRS (ALTERNATING DOUBLE TIME (FAST FURIOUS) CHORUSES 12

TH. MONK

# BYE-YA

12

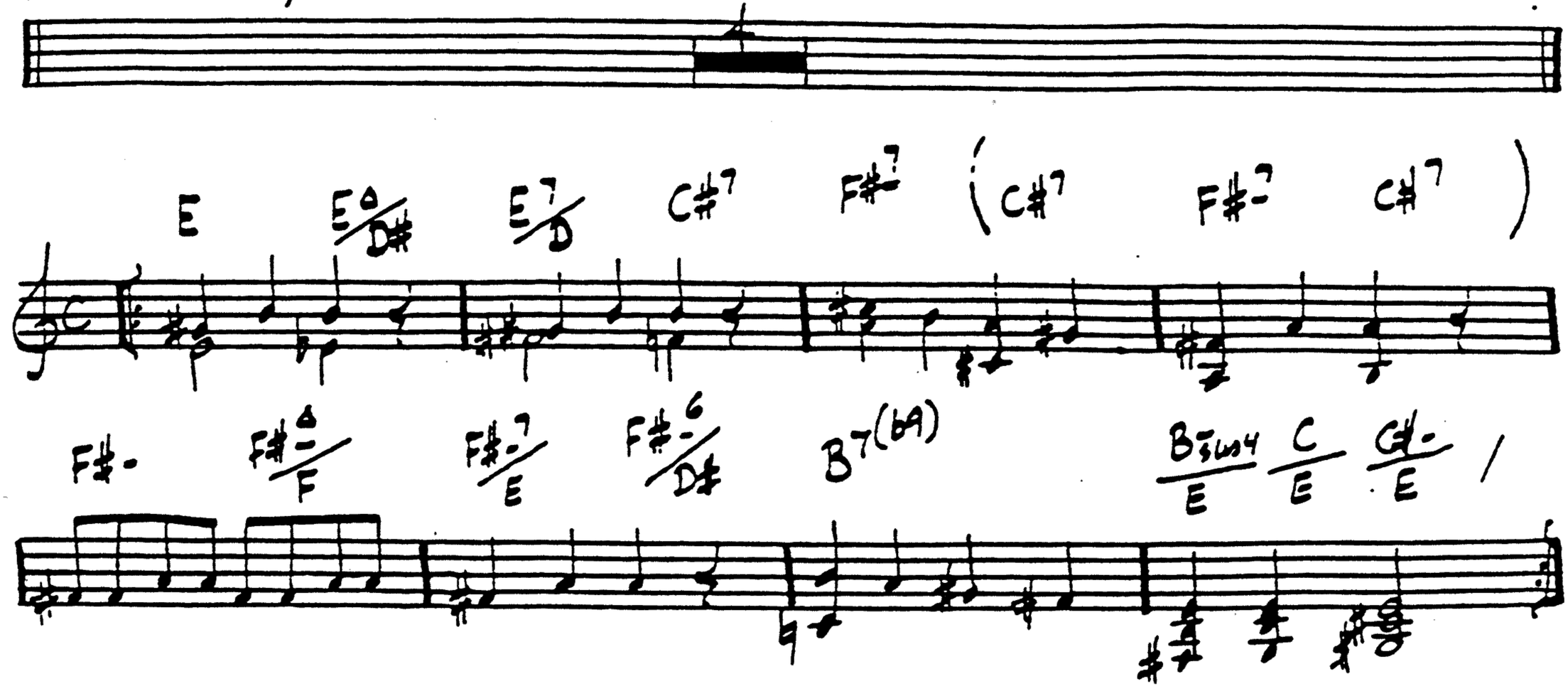


TH. MONK

# CHILDRENS' SONG
## (THAT OLD MAN)

13

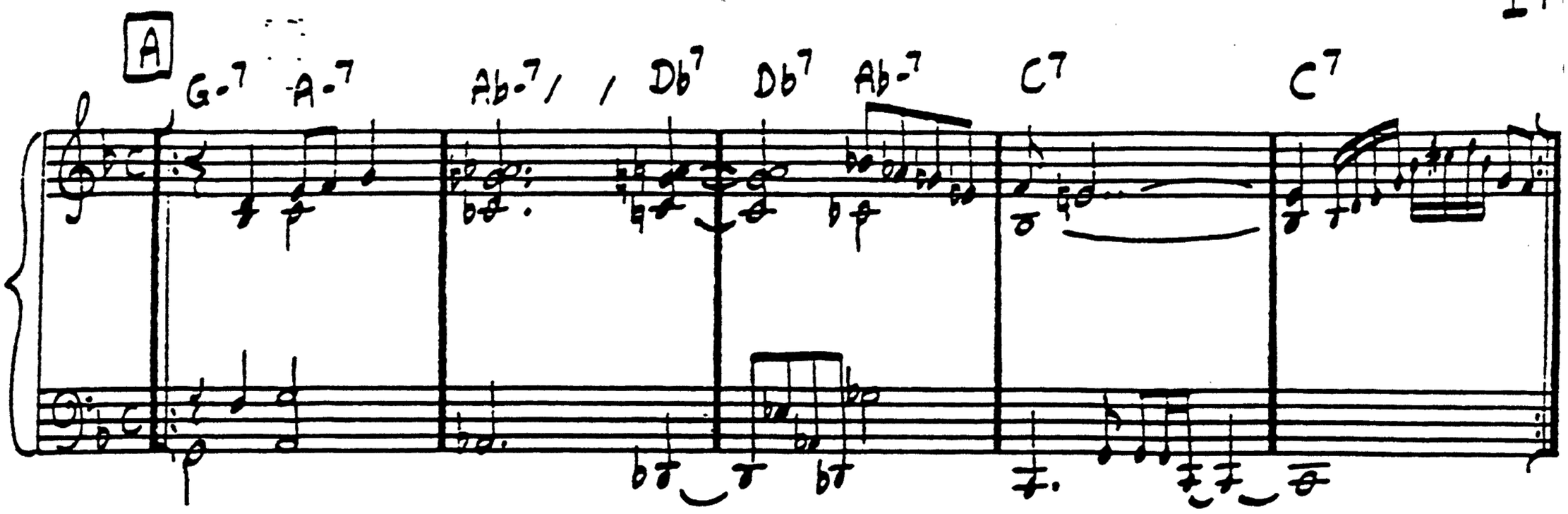
(INTRO: DRUMS)

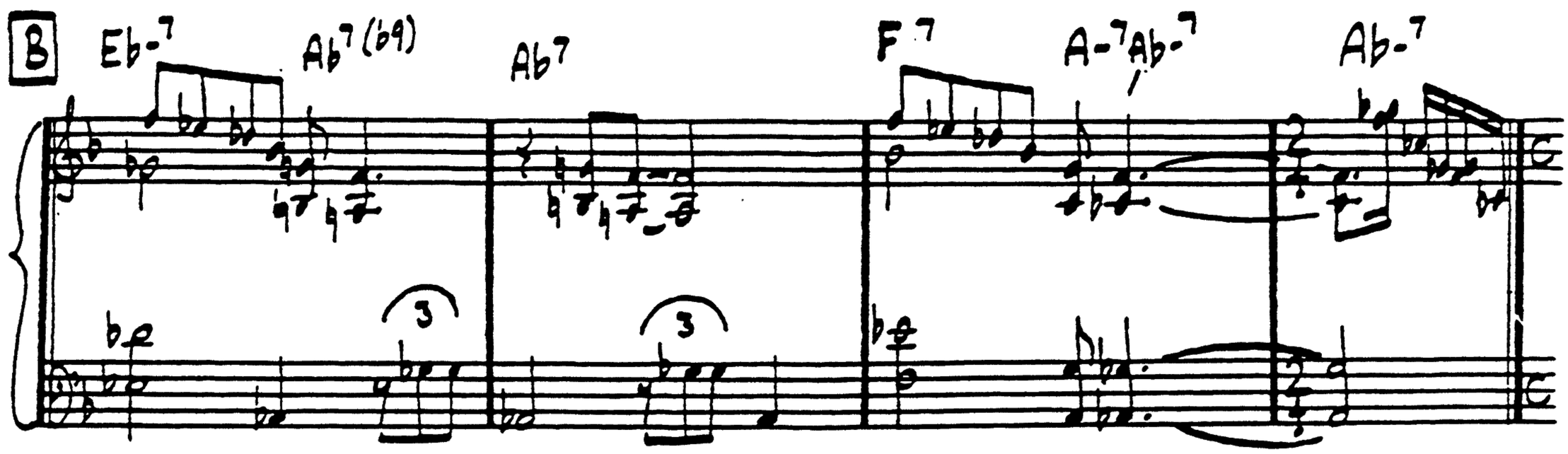


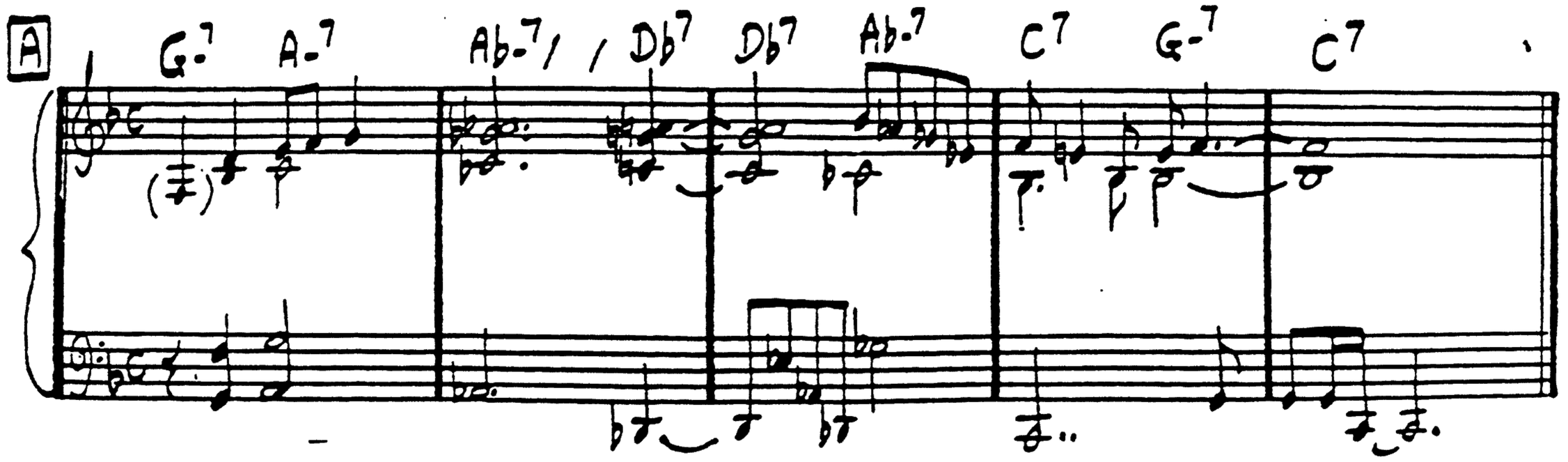
T.S. MONK

# COMING ON THE HUDSON






INTRO: ONE A

S 2.58)
1 5 58

# CREPUSCULE WITH · NELLIE

TH. MONK

15

𝄋 $B\flat^7$ $E\flat^7$

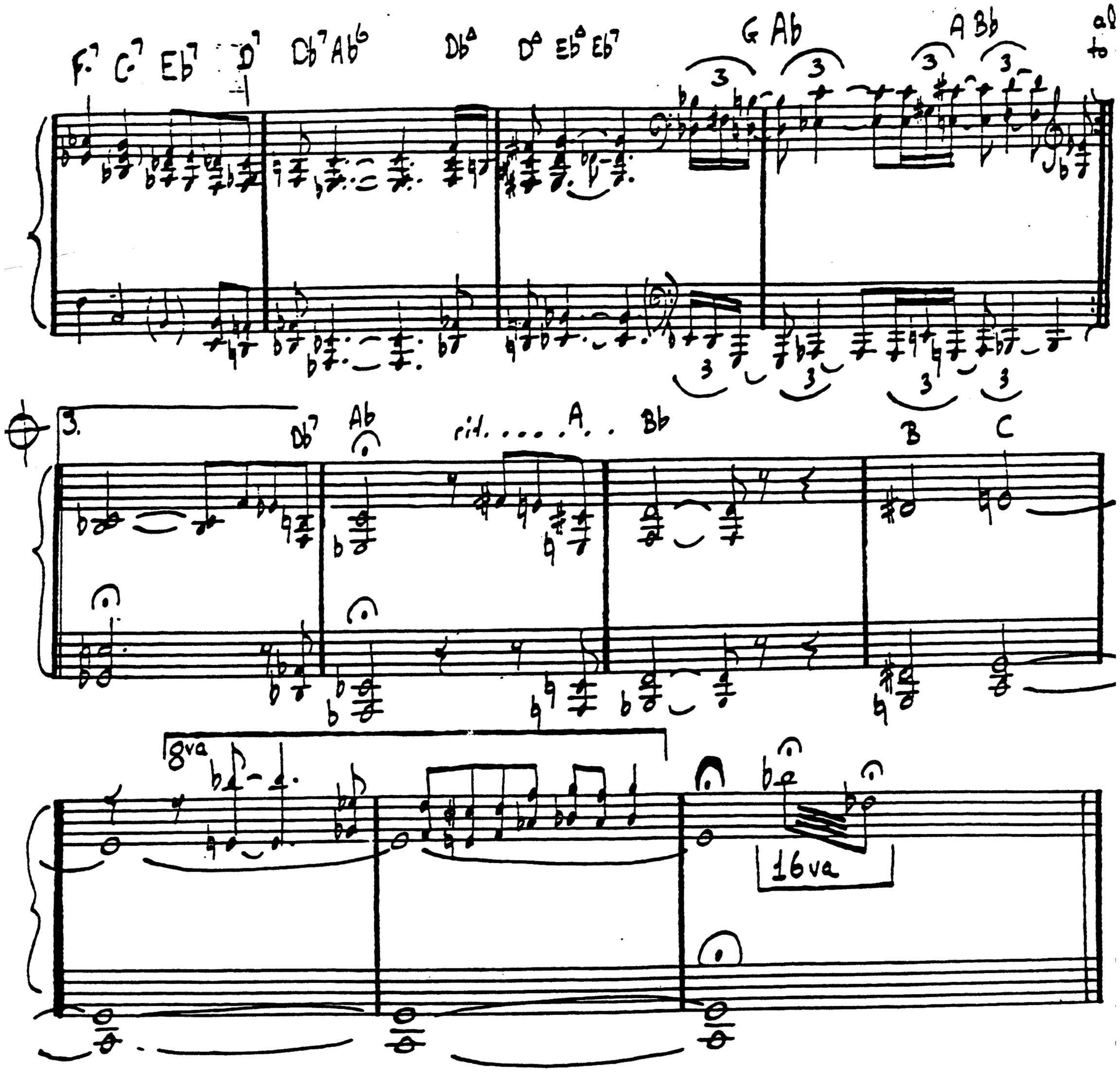
$A\flat^7$ $(D^{7\sharp 9})$ $D\flat^{7\sharp 9}$ $G\flat^7$ 3 $C^{-7}$ $F^{7\flat 9}$

$B^{-7}$ $(E^7)$ $B\flat^{-7}$ $(E\flat^7)$ $A\flat^{\Delta}$ 1. $G\flat^{7(\flat 5)}$ 2. $G\flat^{7(\flat 5)}$

$A\flat^7$ $A\flat^{\Delta}$ $B^{-7}$ $B\flat^{-7}$ $E\flat^7$

# ( CREPUSCULE WITH NELLIE )





# CRISS-CROSS

(1951)

TH. MONK

16 I

(INTRO) G-7

A G-6 G-7 F#7(#9) Bb7

D-7 D-7 G7(b5) F#7(b5) %

piano only

B G-7 F7 BbΔ C-7

F7 BbΔ F#7 F#7(b5)

A G-6 G-7 F#7 Bb7

D-7 D-7 G7 F#7 (TO CODA) %

piano only

F#7(b9) %

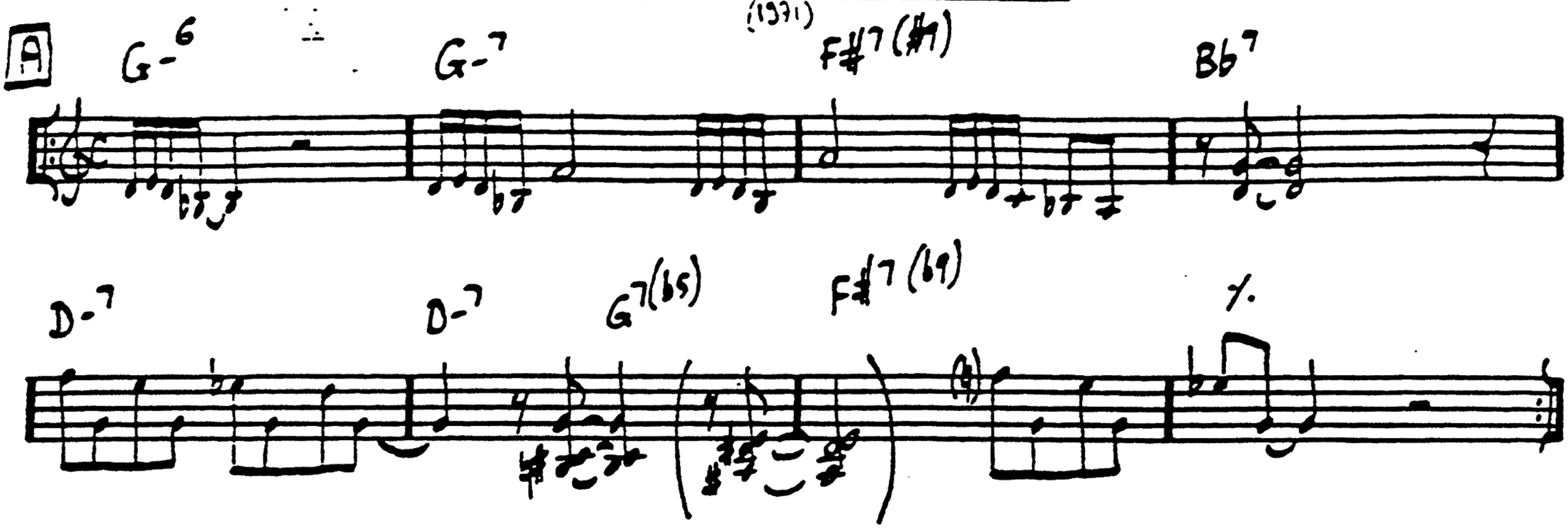
(CODA)

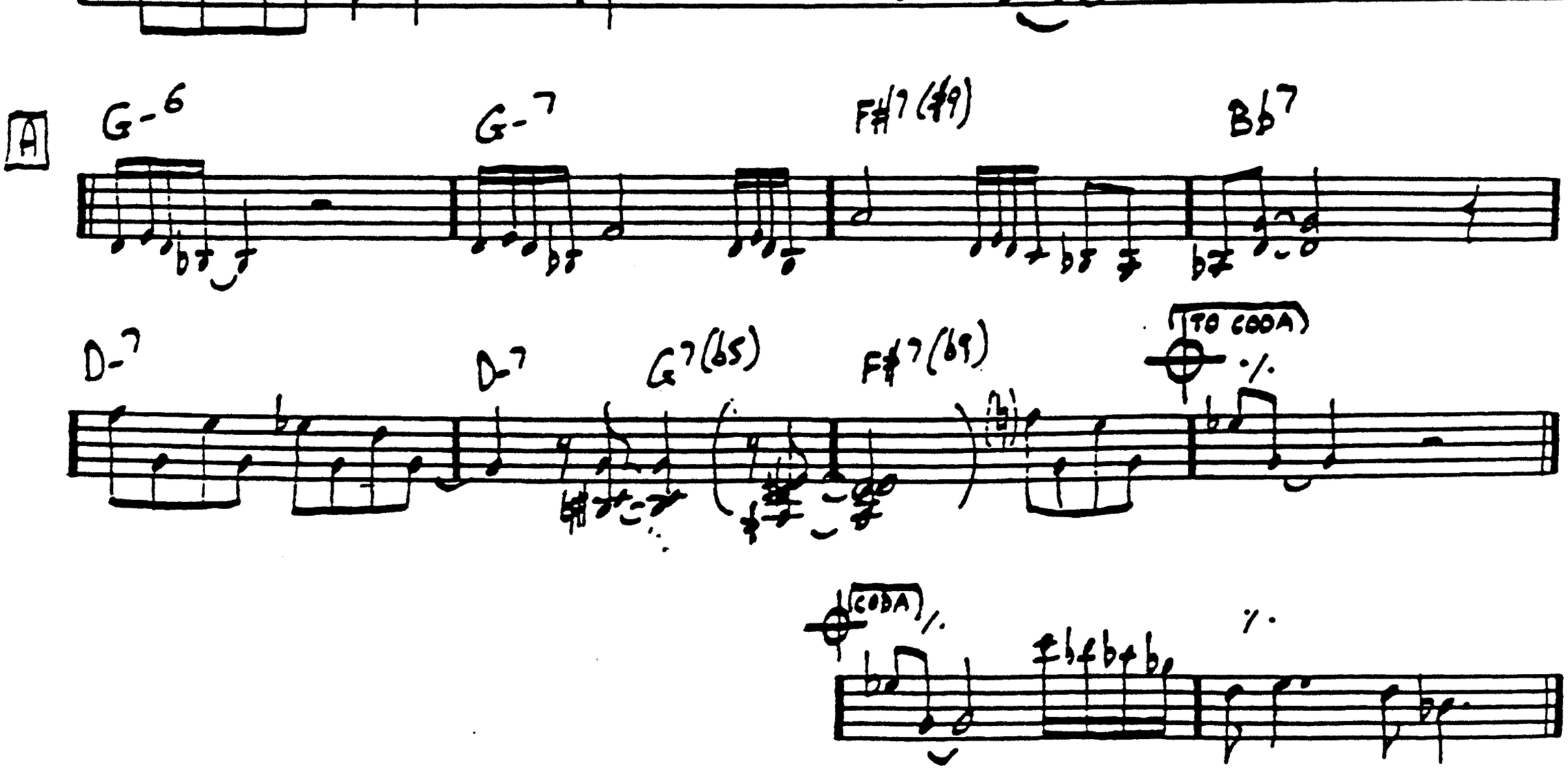
TH. MONK

16 II

# CRISS · CROSS

(1971)




(Begins on 5th bar)

# EASY STREET

by A.K. JONES
as played by
T. MONK

~~T. MONK~~

17

(PNO INTRO)

F#-7 B7 | E A-7 | E^Δ / F#-7 B7

A

E^Δ C#7 | A6 B7 | E7 / / (G#7 b5) A-7 D7

E^Δ C#7 | A6 B7 | 1. E^Δ F#-7 / F#-7 B7

2. E^Δ E7 E7

B

A^Δ A6 | A-7 D7 | E^Δ E7 F#-7 B7 | B-7 E7

A^Δ A6 | A-7 D7 | G#-7 C#7- | F#-7 B7(b5)

A

E^Δ C#7 | A6 B7 | E7 / / (G#7 b5) A-7 D7

E^Δ C#7 | F#ø B7 | E6 E7/D | E7 / F#-7 B7

(CODA) F#ø B7 | E^Δ E7/D | E^Δ fine

2-65

# EPISTROPHY



TH. MON

Db7 D7 | Db7 D7 | Db7 D7 | Db7 D7

Eb7 E7 | Eb7 E7 | Eb7 E7 | Eb7 E7

Eb7 E7 | Eb7 E7 | Eb7 E7 | Eb7 E7

Db7 D7 | Db7 D7 | Db7 D7 | Db7 D7

F#-7 | % | % | % ~

B7 | Db7 | D7

Eb7 E7 | Eb7 E7 | Eb7 E7 | Eb7 E7

Db7 D7 | Db7 D7 | Db7 D7 | Db7 D7

(ENDS: Gb7b5
repeating last bar)

NO VAMP:

CR:

(DRUMS: ... or Bass: ...)

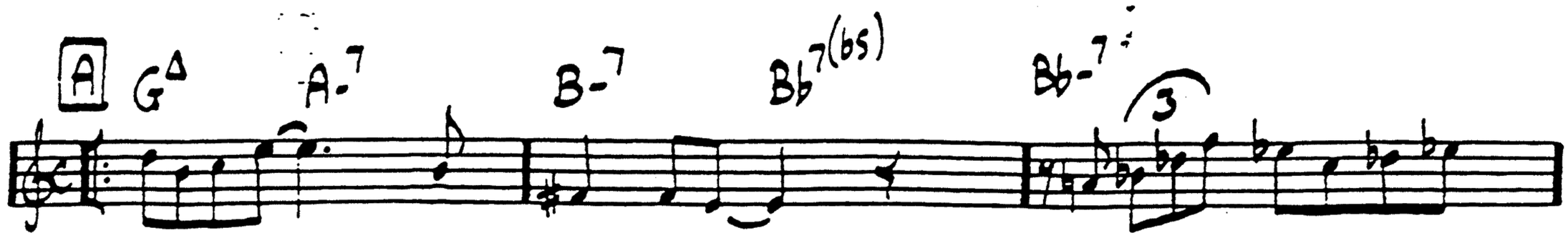


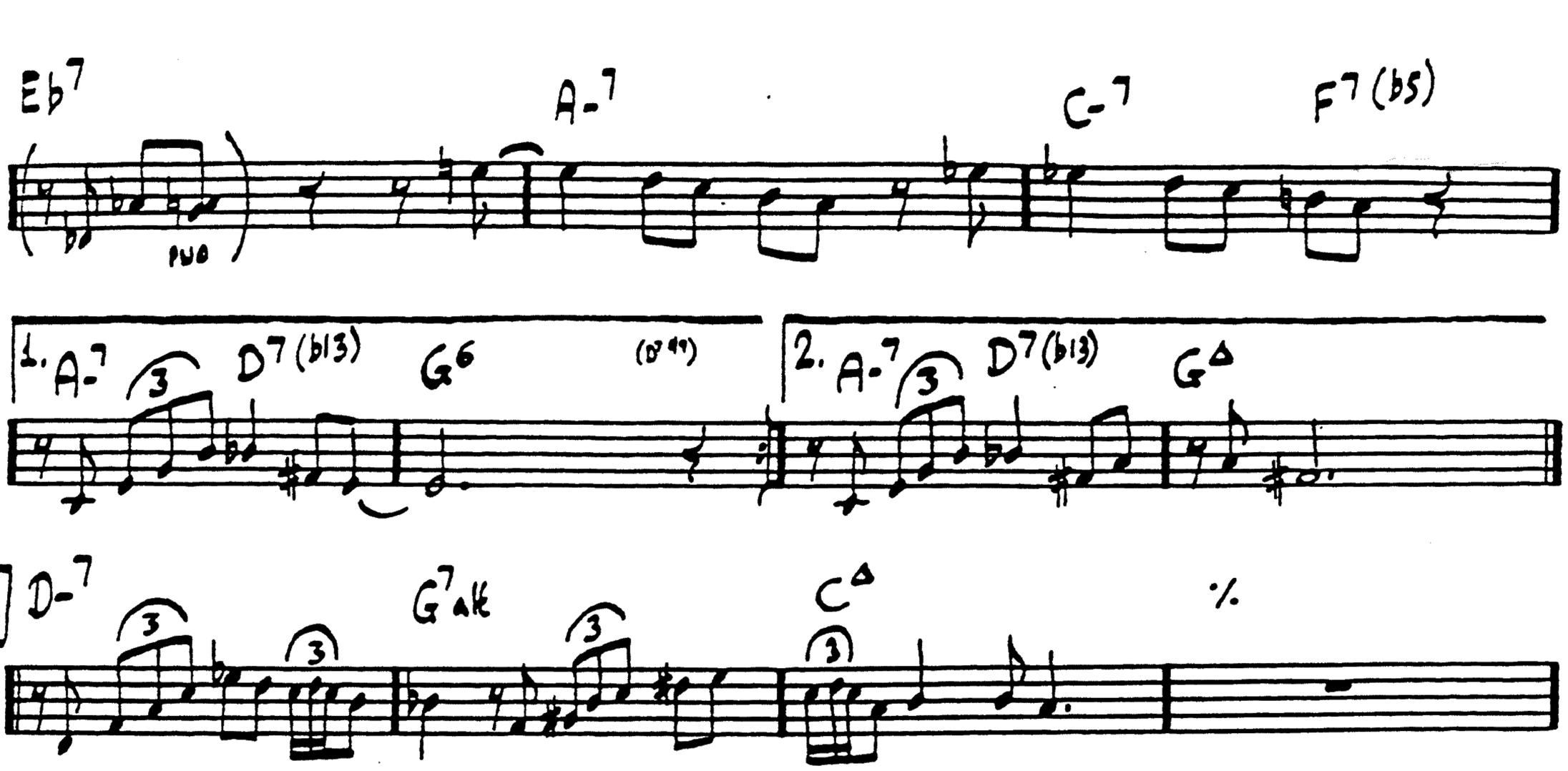
JUN 26·57 APR 29·59
JUL 9·58 APR 18·61
AUG 9·61

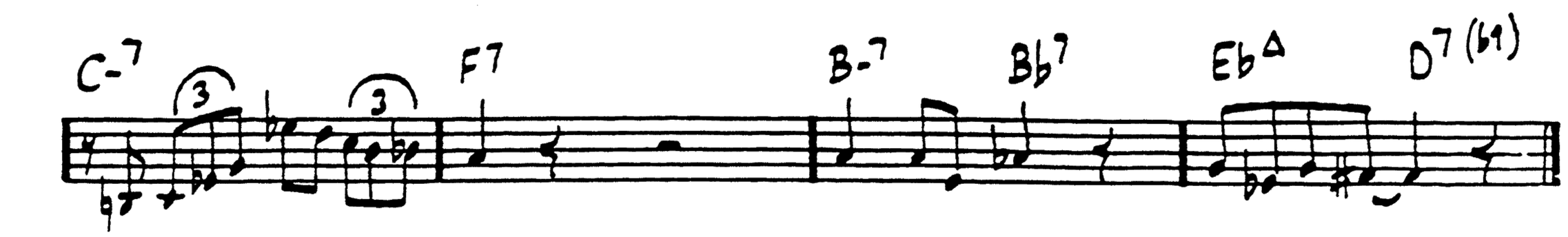
TH. MONK

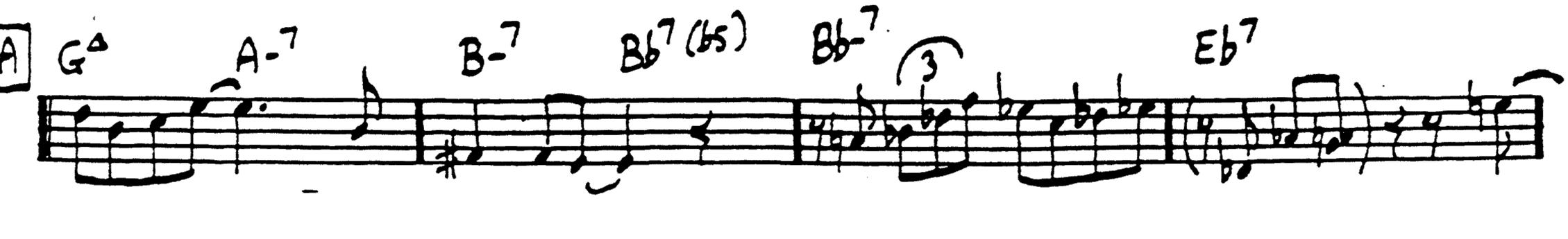
# ERONEL





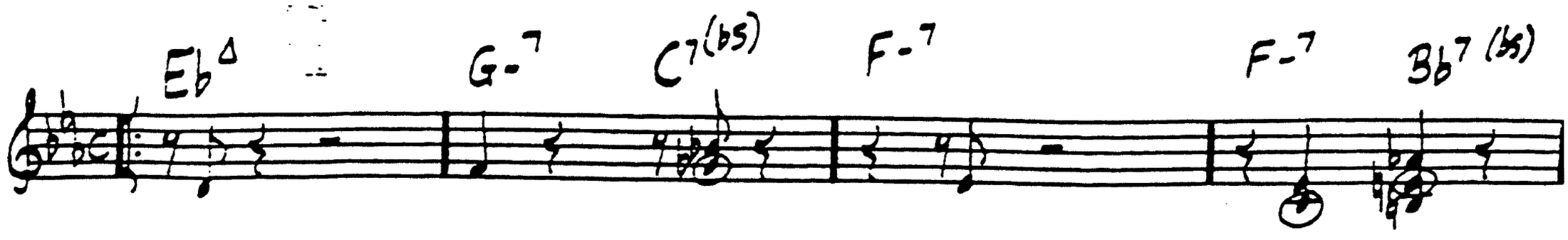

JUN 7·54
JUL 23·51

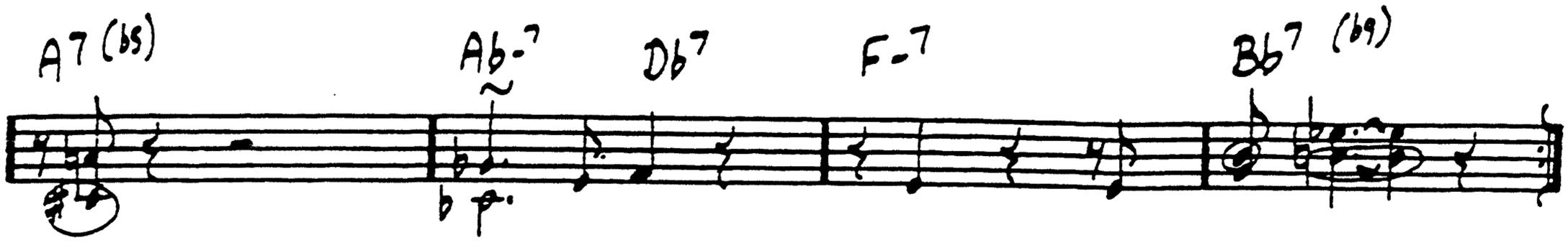
TH. HOUK

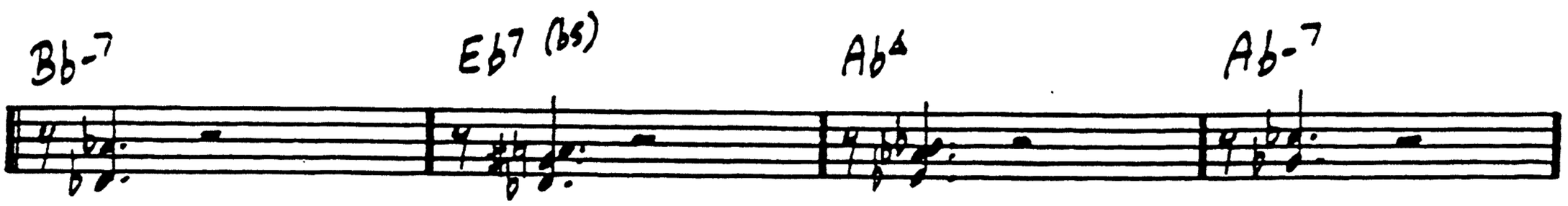
# EVIDENCE

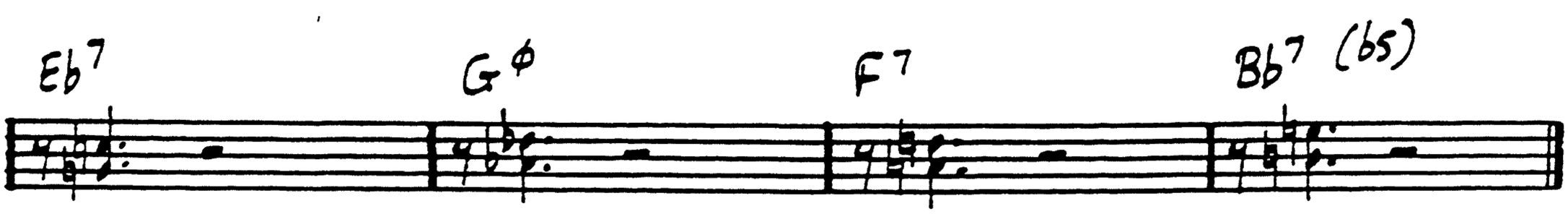
(JUSTICE)

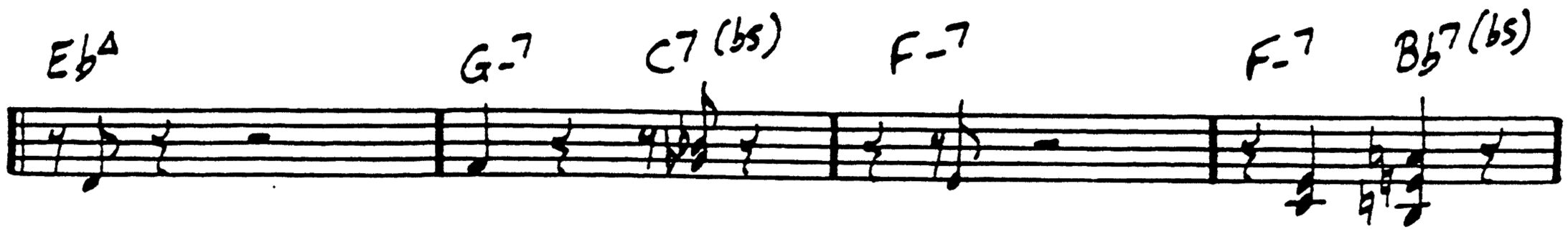
20

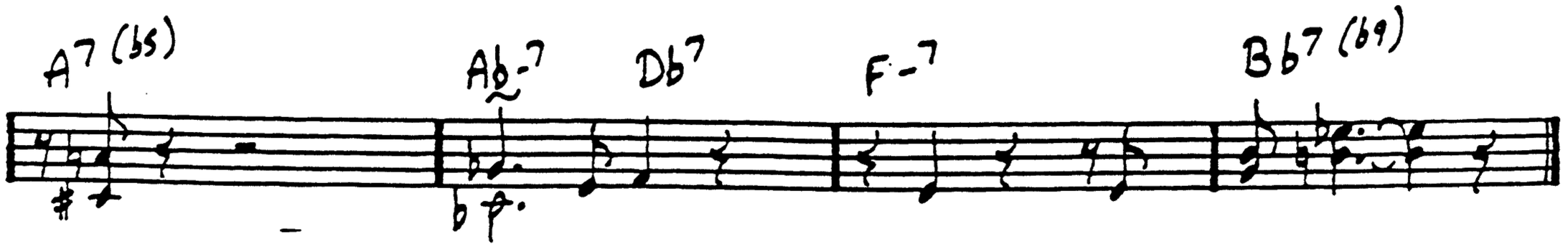


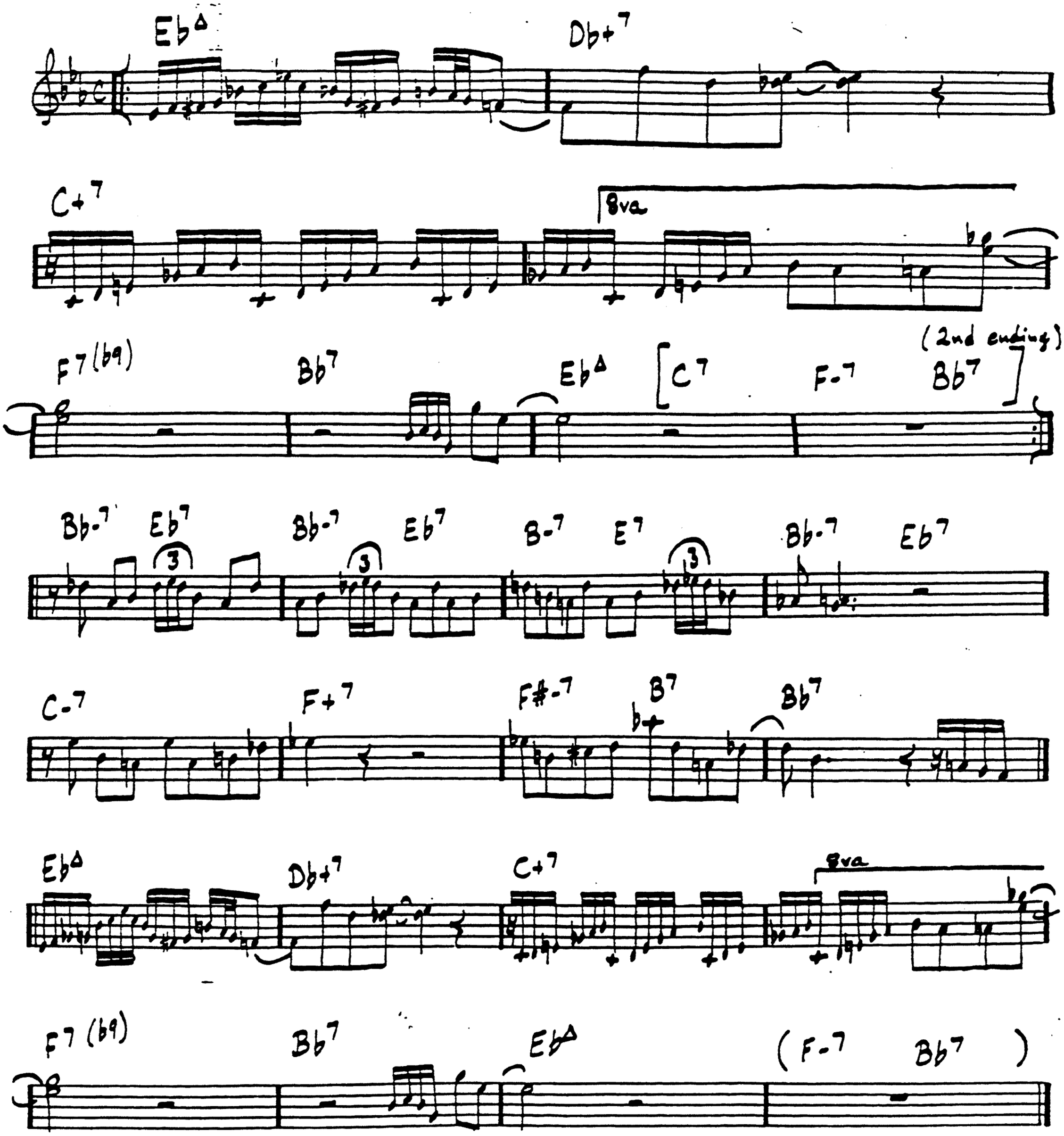

APR 29.60
JUN 2.54
NOV 5-7
JUL 9 55

(8-bar pno Intro, plays [A] with circled notes as melody)

# FOUR IN ONE

TH. MONK

21

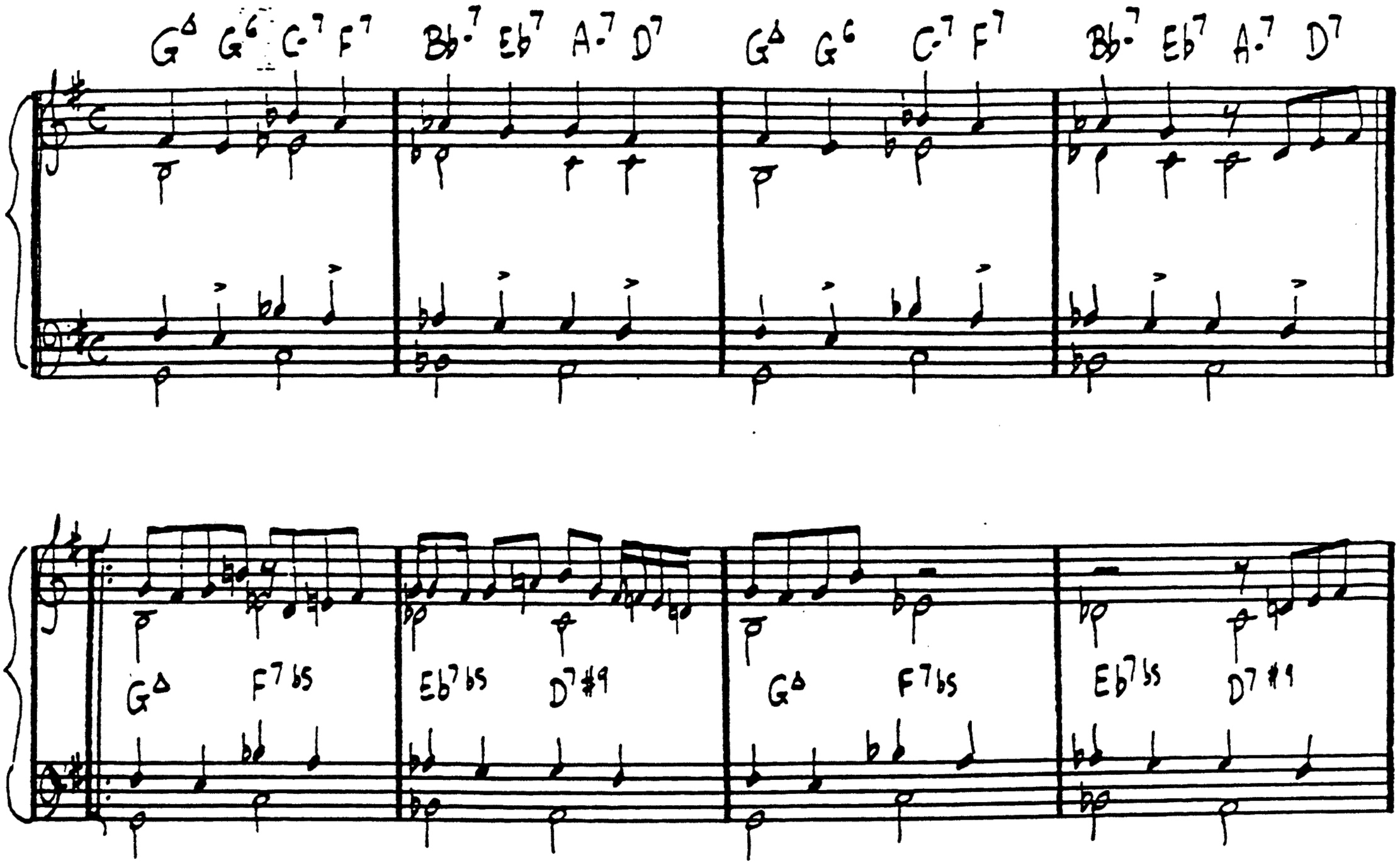



L 23·51
R 29·60

TH. MONK

# FRIDAY THE 13th

22




NOV 13·53
(FEB 28·59)

# FUNCTIONAL

TH. MONK



(#1) Bb7 Eb7 Bb7 ( F-7 Bb7 )

Eb7 Bb6 Bb6 / D-7 Db-7

C-7 F7 Bb7 F7

(#2) Bb7 Eb7 Bb7 /

Eb7 / Bb7 D-7 Db-7

C-7 F7 Bb7 F7

( Bb∆ F° Eb Ab7 Bb7 Db-7 C-7 F7 )

DPR · 12/16 · 1953

# GALLOP'S GALLOP

A-7 D7 Bb-7 Eb7 Ab△ B b7 Bb7 Eb7

Bb7 Eb7 Ab△ (Db7) B-7 E7 Bb-7 Eb7

Ab7 % Db7 %

Bb-7 % Eb7 Eb7 (Bb7)

A-7 D7 Bb-7 Eb7 Ab△ Bb7 Bb7 Eb7

(Bb7 )

Bb7 Eb7 Ab7 Db7 B7 Bb7 Eb7 / Ab△

(INTRO) Ab7 Db7 B7 Bb7 Eb7 / Ab△

DRUM ROLL

TH. MONK

# GREEN CHIMNEYS 25

Ab-7 G-7 Ab-7 Db7 Ab-7 G-7 Ab-7 Db7 b5

Ab-7 G-7 Ab-7 Db7 Ab-7 G-7 Ab-7 Db7 b5

F#7 F#7 B7 F#7 F#7 B7

F#7 F#7 B7 F#7 F#7 B7

Ab-7 G-7 Ab-7 Db7 Ab-7 G-7 Ab-7 Db7 b5

Ab-7 G-7 Ab-7 Db7 Ab-7 G-7 Ab-7 Db7 b5

ENDING

Ab-7 Db7 b5 15va

INTRO: 16 (2 As) 8 pno
8 pno+bd (8va, 16va)

19.12.67

# HACKENSACK (2)

TH. MONK

A | F△ | Bb7 | F△ | A-7 | Ab-7 |

G-7 | C7 | F△ | ( G-7 | C7 2x ) |

B | Bb7 | E7(b9) | F△ | D7 |

G7 | % | C7 | Db7 |

A | F△ | Bb7 | F△ | A-7 | Ab-7 |

G-7 | C7 | F△ | (ENDING) | ( G-7 | C7 ) |

(INTRO)
SAME AS A
EXCEPT FOR BARS 4,5 & 6:

4. 5. 6.

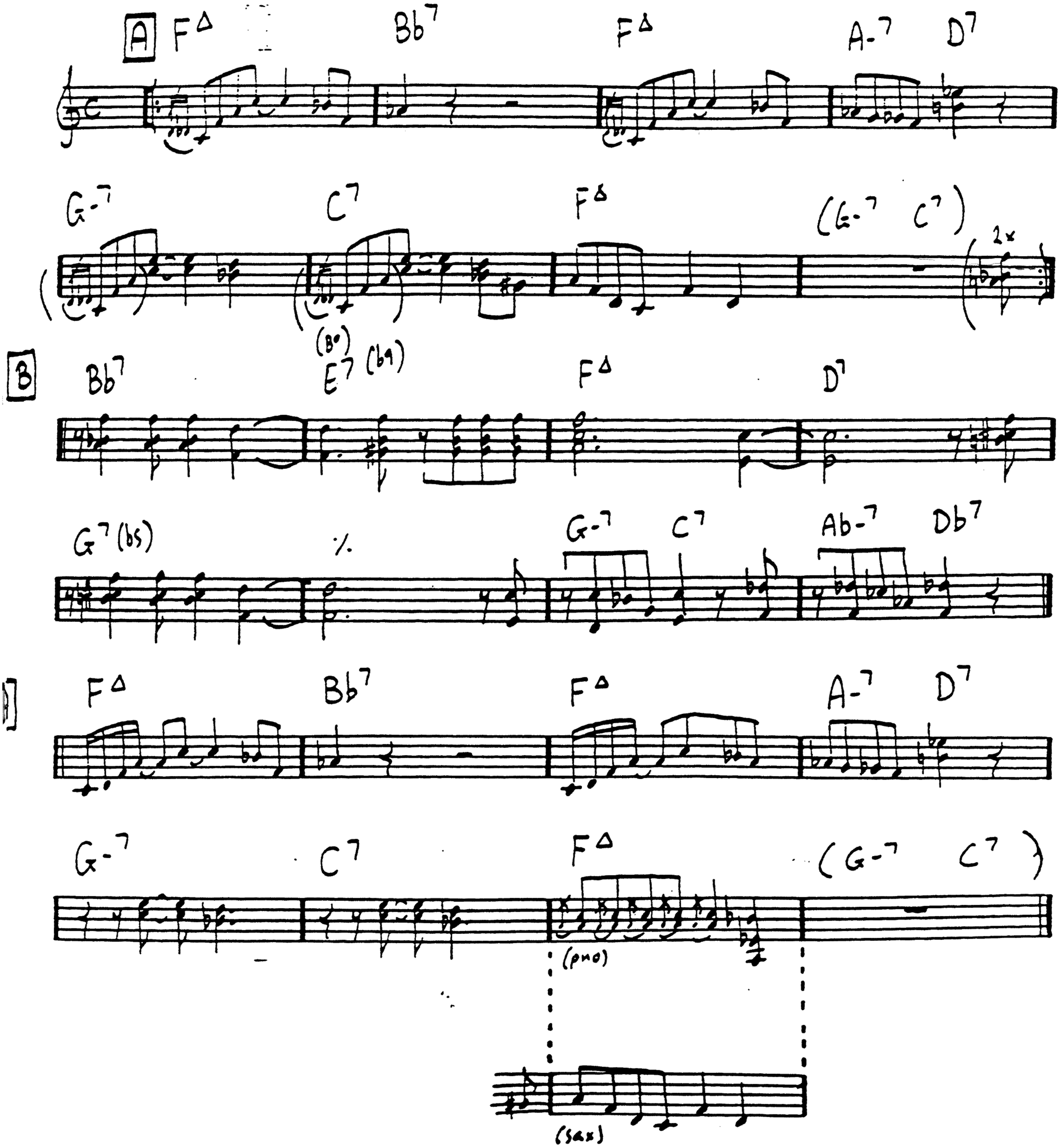
OCT 5 · 1954

(HORNS PLAY BOTH A & ON BAR 7 OF BRIDGE)

# HACKENSACK (II)

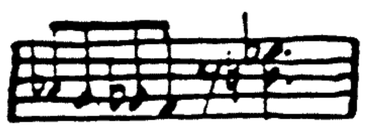
TH. MONK

26




RT A: APR 18·61 } ROUSE
RIDGE 67 }

A: JUN 7·54 & INTRO TO ABOVE
NOV 15·71 ——— EXCEPT 4th BAR:



27

# HORNIN' IN

TH. MOUK



(INTRO)

bass

bass

A

Db7 % Gb7 B7 Bb7

A7 Ab7 Db△ %

B

A-7 D7 A-7 D7

A-7 D7 A-7 D7

A

Db7 % Gb7 B7 Bb7

A7 Ab7 Db△ %

(CODA)

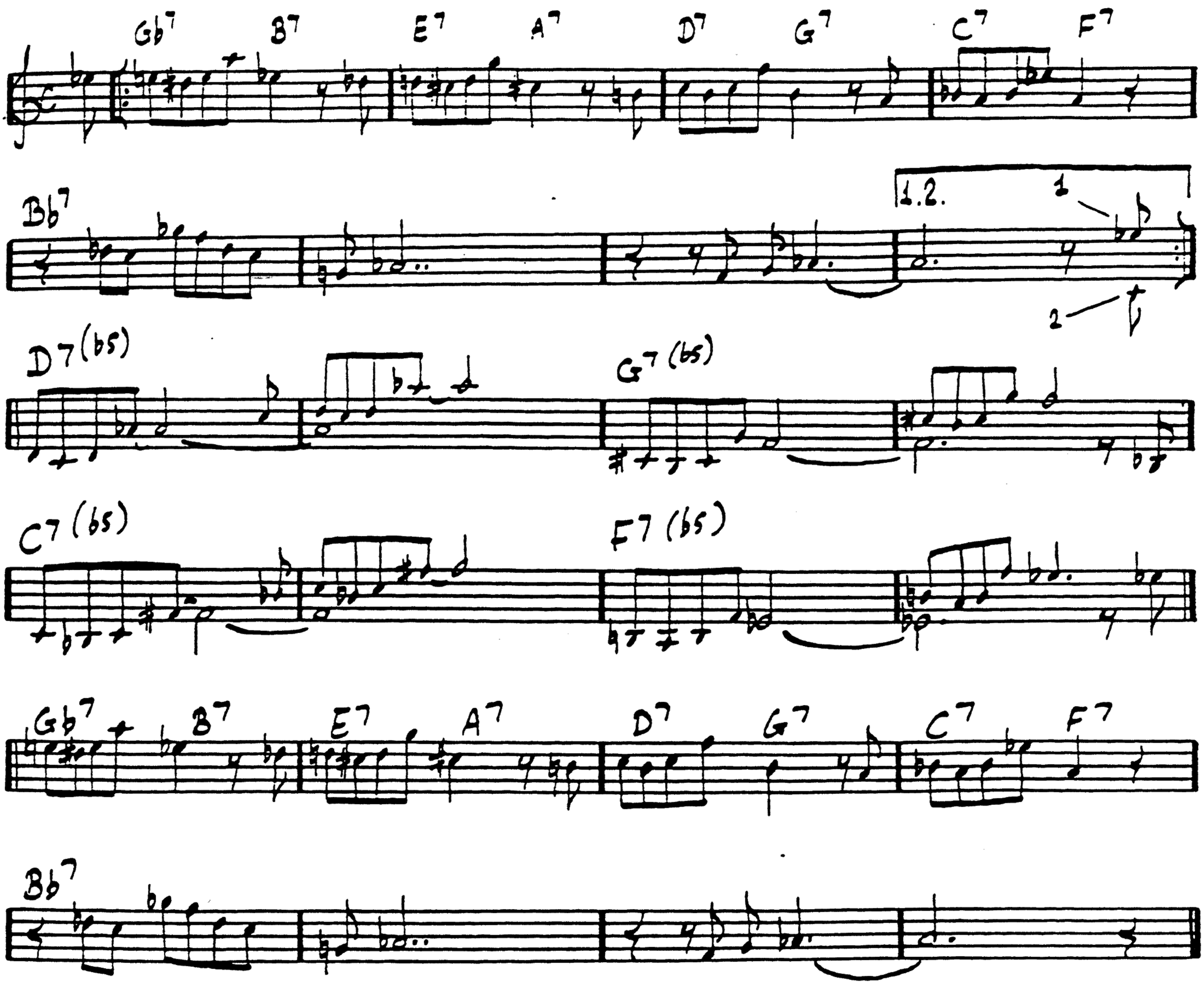
(not: Db△ )

MAY 30·52

# HUMPH

TH. MONK 2ε

(4 bar Drum Intro)




OCT 15 47

TH. MONK

# I MEAN YOU

29

(INTRO) Eb

8va

A F6 Db7 D7

G-7 C7 F6 (1st G-7 C7 ) 2nd

B Eb7 F6

Db7 C7

A F6 Db7 D7

G-7 C7 F6

(TO TAG

SOLOS : A-A-B-A

# INTRODUCTION

TH. HONK

30

(INTRO) D. Db D Db

C-7 Db7 (b5) C7 (b5) B7 Bb-7 Eb7 Eb7 Ab△

Bb7 B7 (b5) G7 B7 (b5) A7 D△

1. D6

2. D6

Db6 D Db D

Eb△ D△ D△ Db△ D6 B7 (b5)

C-7 Db7 (b5) C7 (b5) B7 (b5) Bb-7 Eb7 Eb7 Ab△

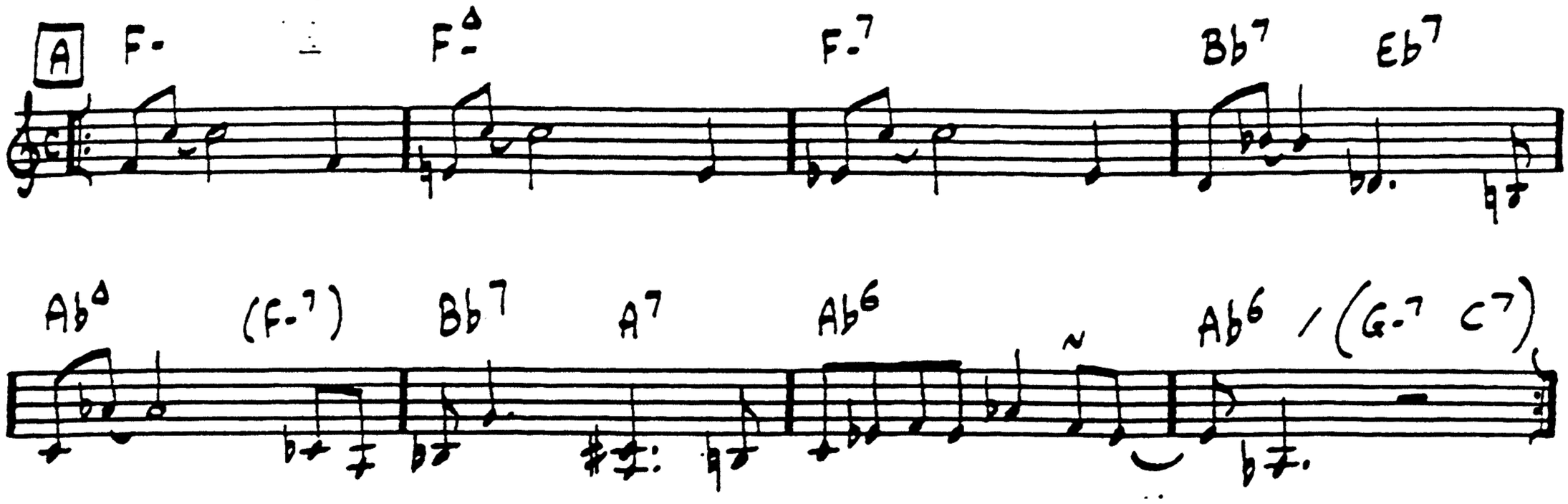
Bb7 B7 (b5) G7 B7 (b5) A7 D△ D6

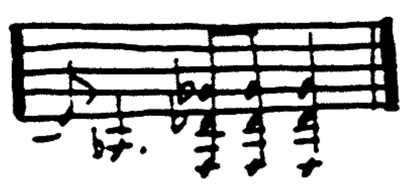
Db6 D△ Db△ % Fine

TH. MONK

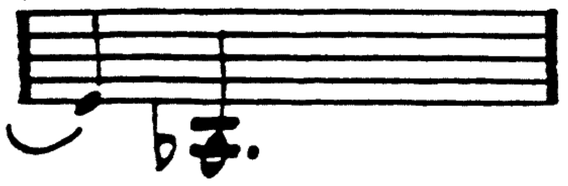
# IN WALKED BUD

31



8 bar intro [A].
Last bar of INTRO:




piano figures in bridge are (bars 3,4 & 7,8 ♩)
from 2 different recordings:
1st: JUL 9·56, AUG 7·56, FEB 28·57
2nd: FEB 24·58

TH. MONK

# JACKIE-ING

32

Bb△ / / / 𝄇

/ / C-7 F7

Bb△ / B° C°

Bb△/F Bb△ Bb△ / 1. /

2. /

BASS + DMS

Bb△ / / / / / C-7 F7

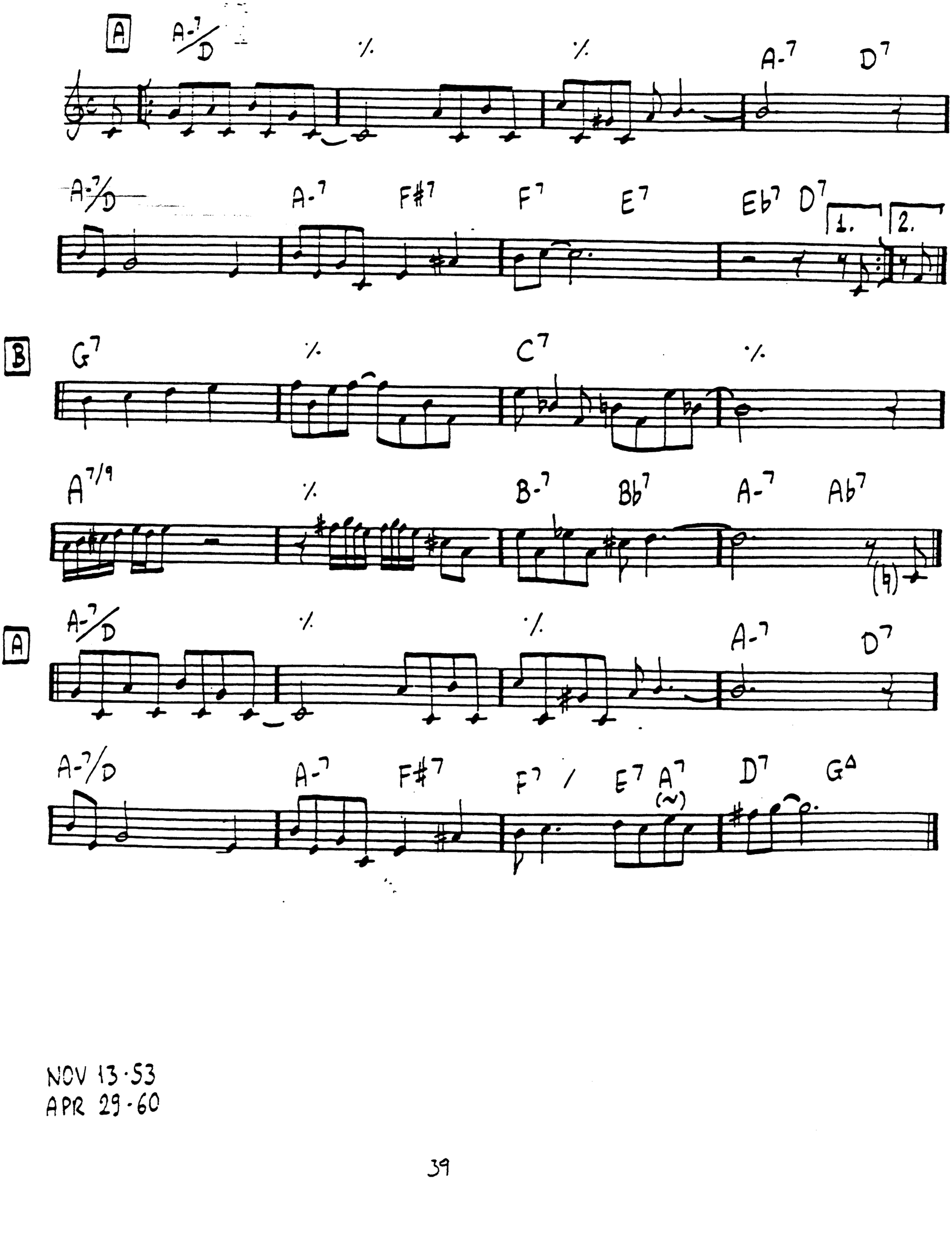
Bb△ / B°/F C°/Eb Bb△ Bb△ / / /

NOV 15.71
JUN 4 59 → 8bar dm intro
(APR 18.61)
(APR 21.61) → dm solo intro

# LET'S CALL THIS

TH. MONK

32

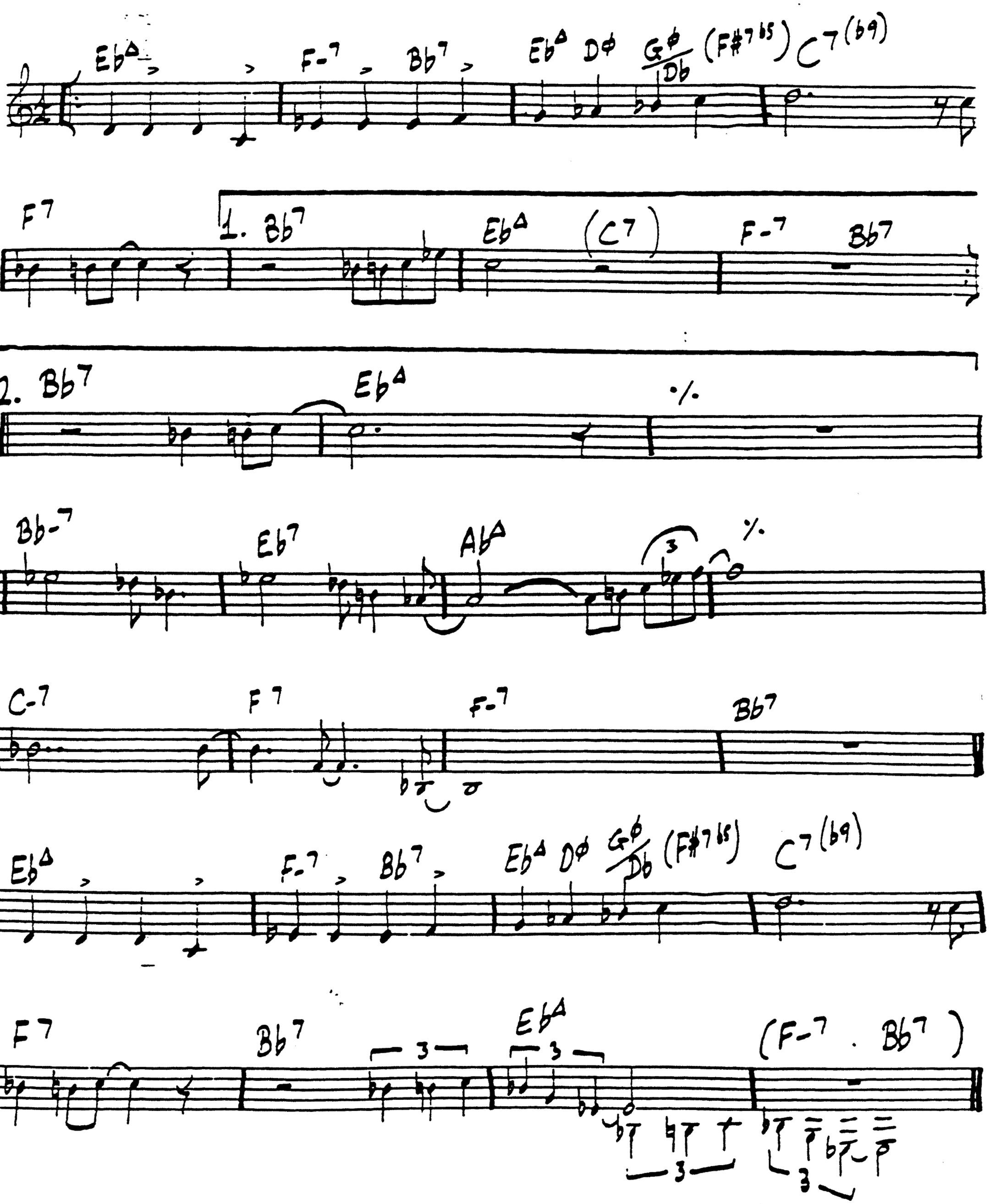



NOV 13·53
APR 29·60

# LET'S COOL ONE

TH. MONK

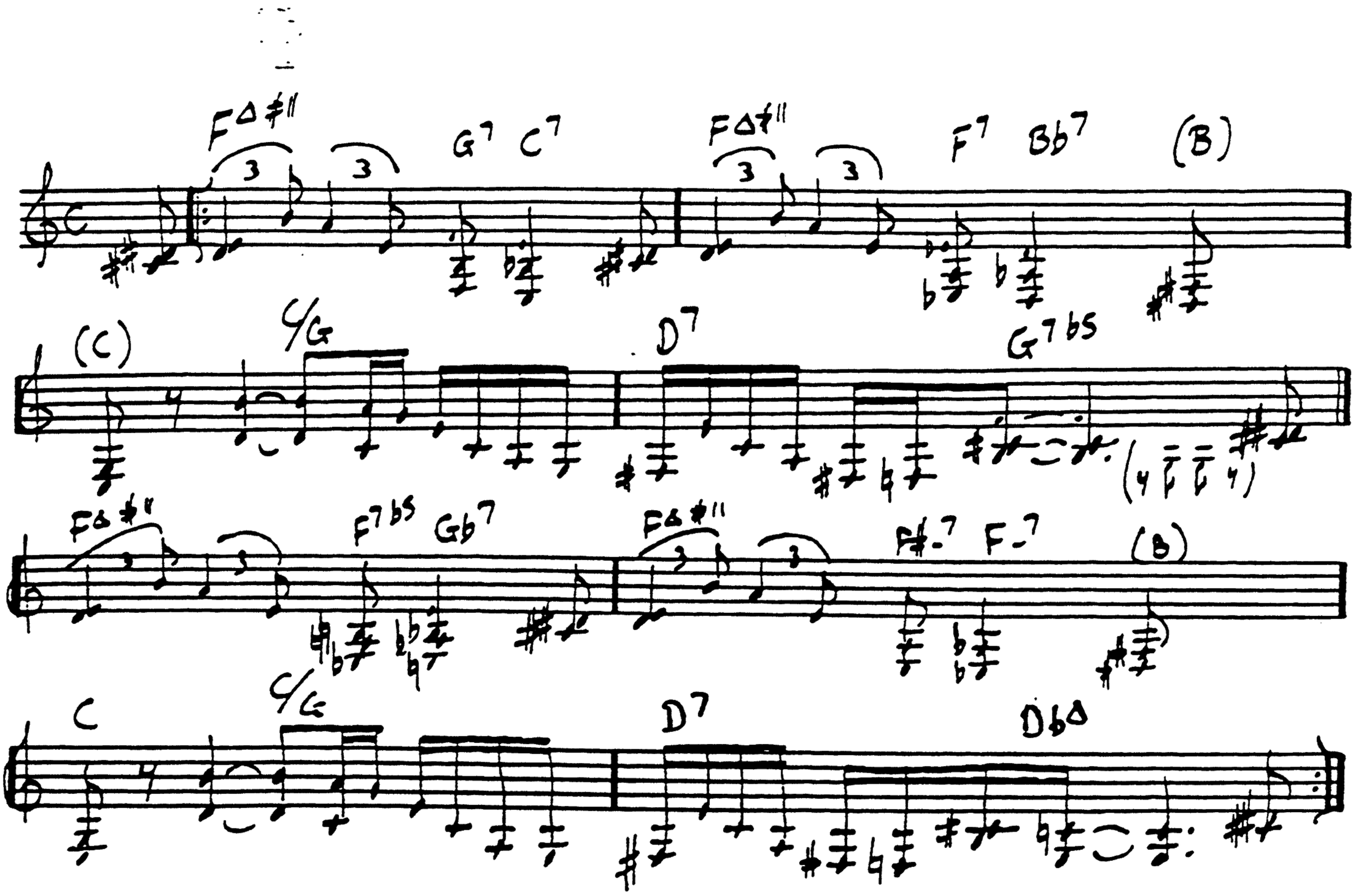
34




MAY 21 '58
AUG 7 '58

# LIGHT BLUE

TH. HONK 3




AUG 7 58

# LITTLE ROOTIE TOOTIE

TH. MONK



('52) (INTRO) 3 3 3 3 3

(Drums)

A

Ab7 Db7/F Bb-7 Eb7(#9) Ab7 Db7/F Bb-7 Eb7(#9)

CLO FINGERS

Ab Ab7/C Db△ D° Eb7 Ab△

B

A7 Ab7 Db△ A7 Ab7 G7(b5) C7(b5)

F7 F-7 Bb7(b9) Db-7 Gb7 B7 Bb7 A7

A

Ab7 Db7/F Bb-7 Eb7(#9) 3 Ab7 Db7/F Bb-7 Eb7(#9) 3

piano

CLO FINGERS

Ab Ab7/C Db△ D° 3 Eb7 Ab△

CODA

Ab7 % % % %

Ab7 % % % %

15:52

# LOCOMOTIVE

TH. MONK

37

(INTRO) — C-7 Eb△ C-7 Eb△ C-7 Eb△ Eb△

A1 Eb△ C-7 Eb△ C-7 Eb△ C-7 Eb△ C-7

A2 Eb△ C-7 Eb△ C-7 Eb△ C-7 Eb△ C-7

B Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7 E-7 A7(b5)

Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7 Gb7b9 F7b9 Bb7(b5) /

A3 Eb△ C-7 (3) Eb△ C-7 (3) Eb△ / C-7 Eb△ Eb△

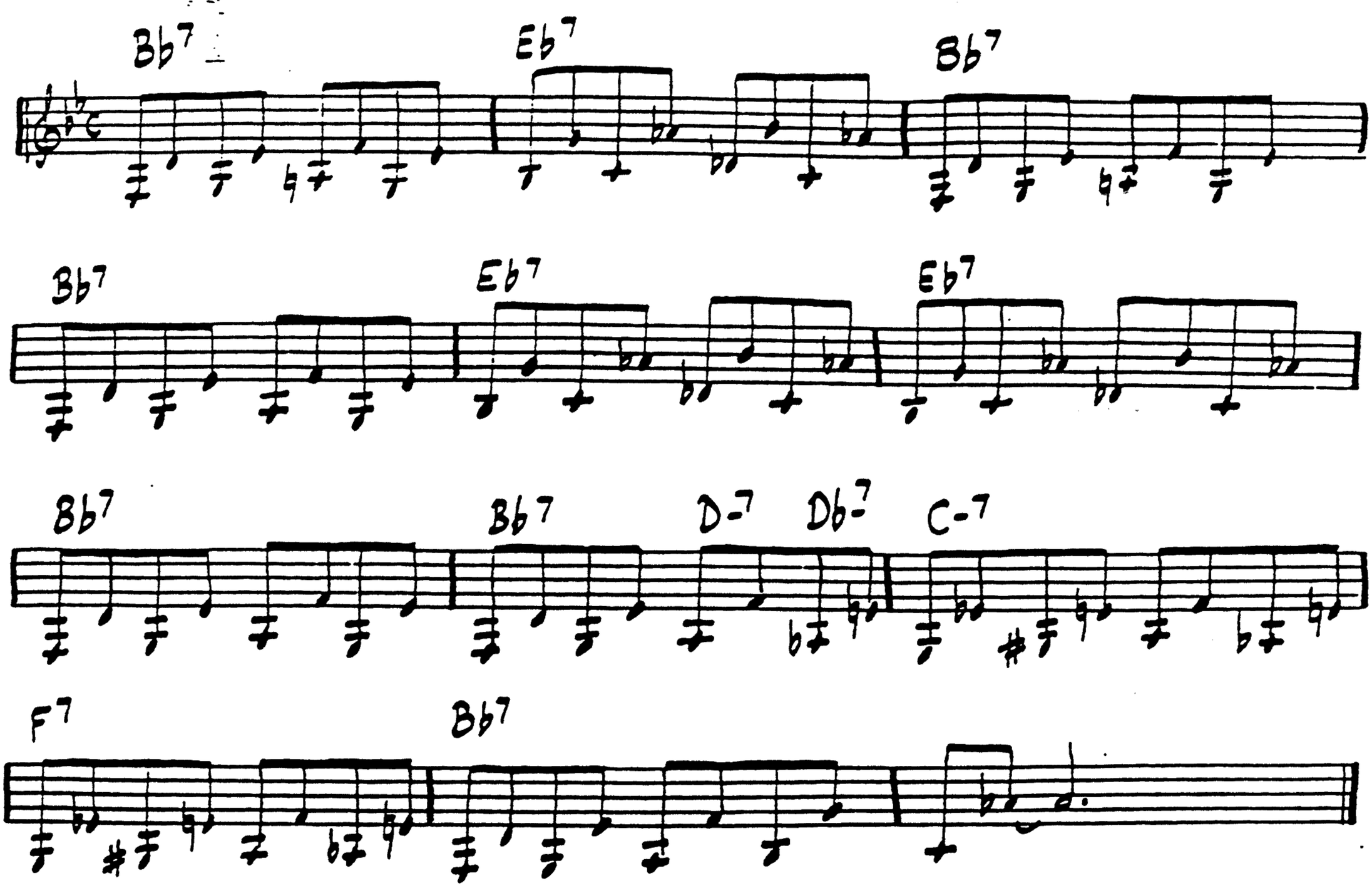
(SOLOS: A-A-B-A)

OCT 5.54

TH. MONK

38

# MISTERIOSO




NOV 15 21
AUG 7 55

# MONK'S DREAM

TH. MONK

39

A | $C^{\Delta}$ | $F^{7}$ | $B\flat^{7}(\flat5)$ | $C^{\Delta}$ | $F^{7}$ |

$B\flat^{7}(\flat5)$ | $C^{\Delta}$ | $F^{7}$ | $B^{-7}$ | $B\flat^{7}$ |

1. $A^{7}(\flat5)$ $A\flat^{7}(\flat5)$ $G^{7}alt$ | 2. $A^{7}(\flat5)$ $A\flat^{7}(\flat5)$ $G^{7}alt$ |

B | $C^{7}$ | % | $G^{-7}$ | % |

$D\flat^{6}$ | $C^{7}$ | $D\flat^{6}$ | $C^{7}$ | $D\flat^{6}$ | $C^{7}$ | $D\flat^{\Delta}$ |

A | $C^{\Delta}$ | $F^{7}$ | $B\flat^{7}(\flat5)$ | $C^{\Delta}$ | $F^{7}$ | $B\flat^{7}(\flat5)$ |

$C^{\Delta}$ | $F^{7}$ | $B^{-7}$ | $B\flat^{7}$ | $A^{7}(\flat5)$ $A\flat^{7}(\flat5)$ | $G^{7}(\flat5)$ |

Coda

# MONK'S MOOD

TH. MONK

40

A F-7 | 8b7 | C△ | C△ | D∅ | G7alt

Db△ | (C B) Bb7(b9) | A7(b9) | E7(b9) | Eb7(#9)

1. A-7/D | B-7/E | D-7 | Bb7 | 2. Ab7+ | G7 | Db△

B G-7/C | C7(b9) | G-7/C | F#-7 | F#-7 | B7(b9) | E6

A∅ | Ab7 | D-7/G | Ab° | A∅ | F7alt | F-7 | Eb-7 | D-7 | Bb7alt

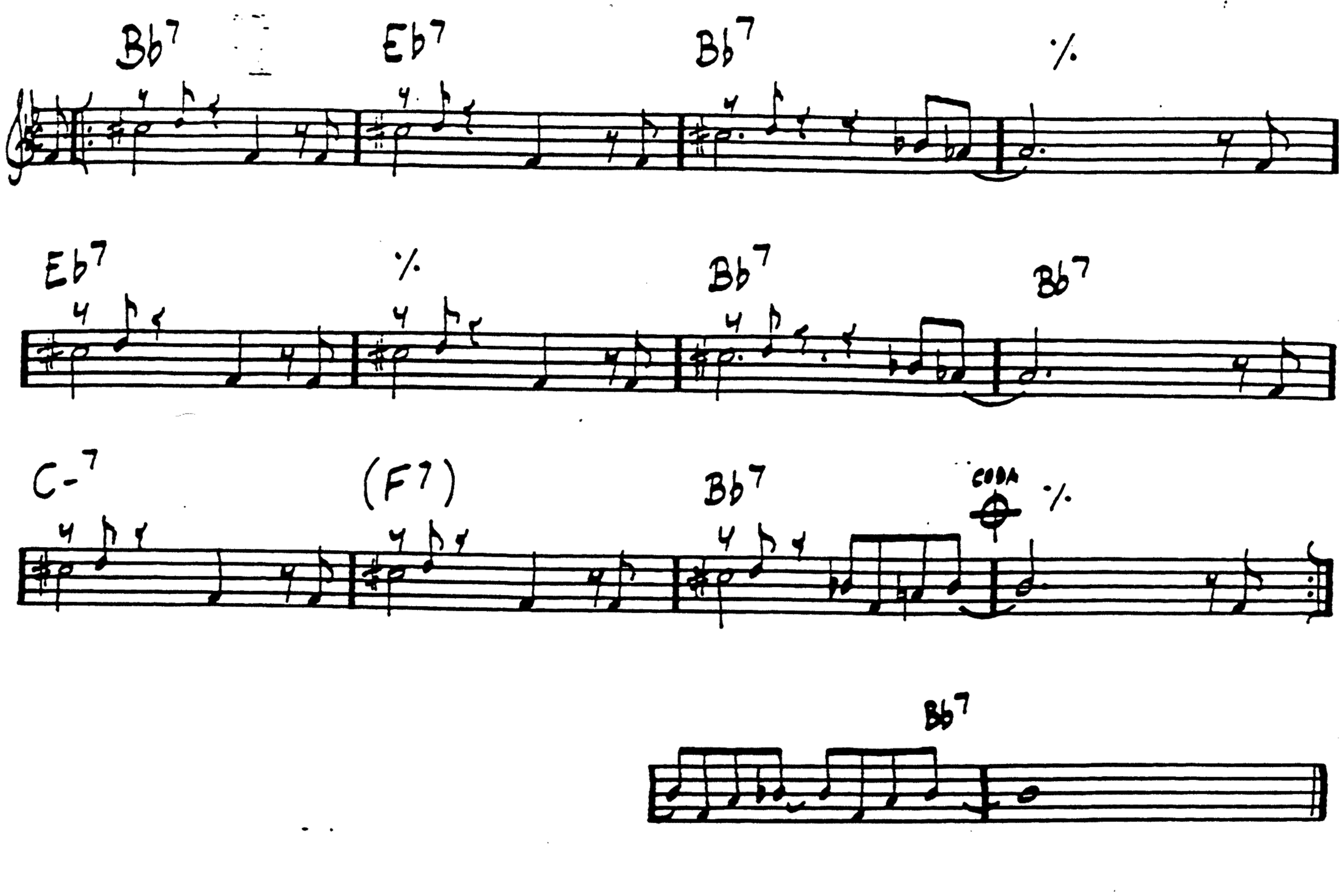
A F-7 | Bb7 | C△ | C△ | D∅ | G7alt | Db△ | (C B)

Bb7(b9) | A7(b9) | E7(b9) | Eb7(#9) | Ab7+ | G7 | Db△

TH. MONK

41

# MONK'S POINT

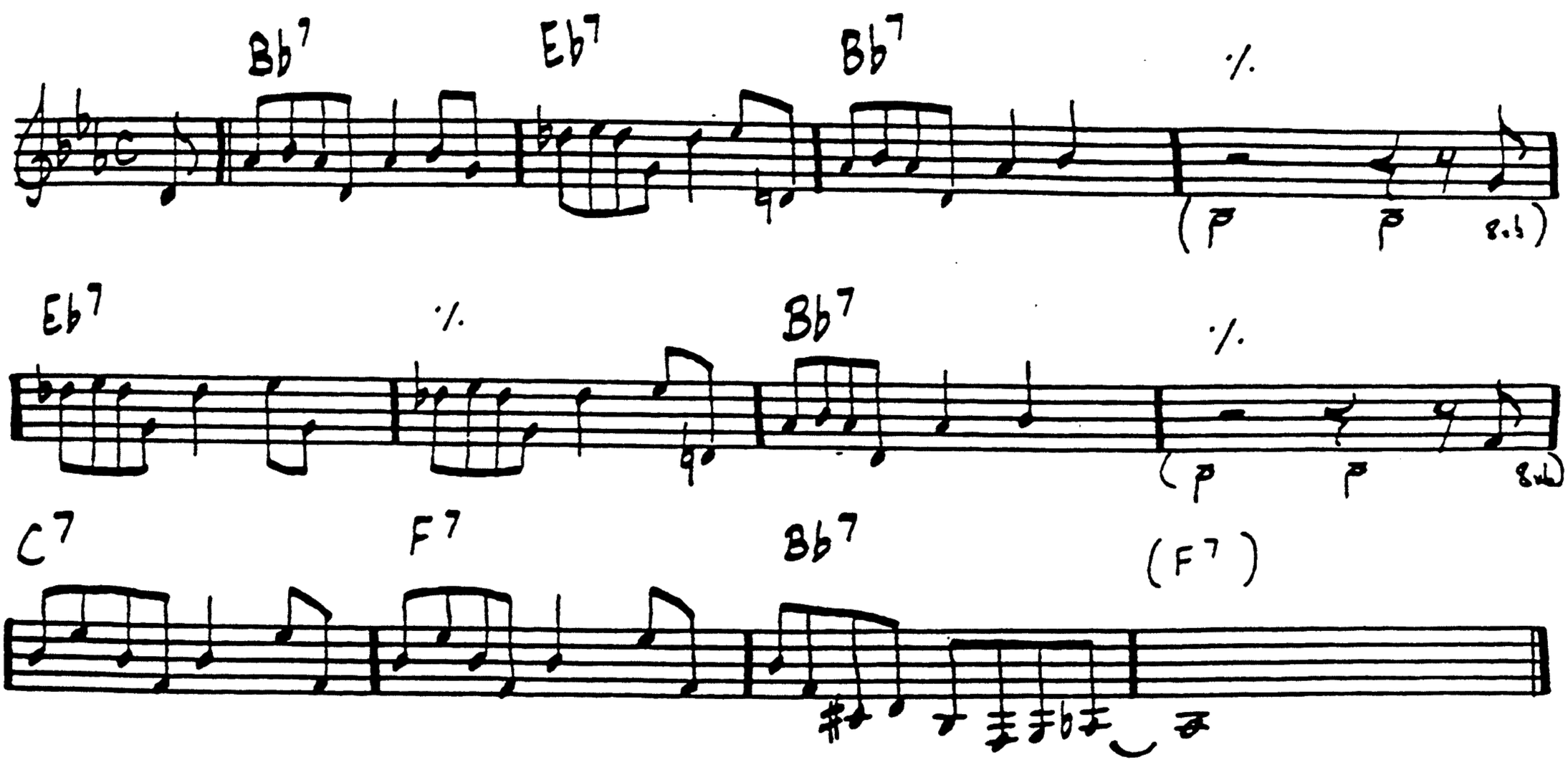


TH. MONK

# NORTH OF THE SUNSET





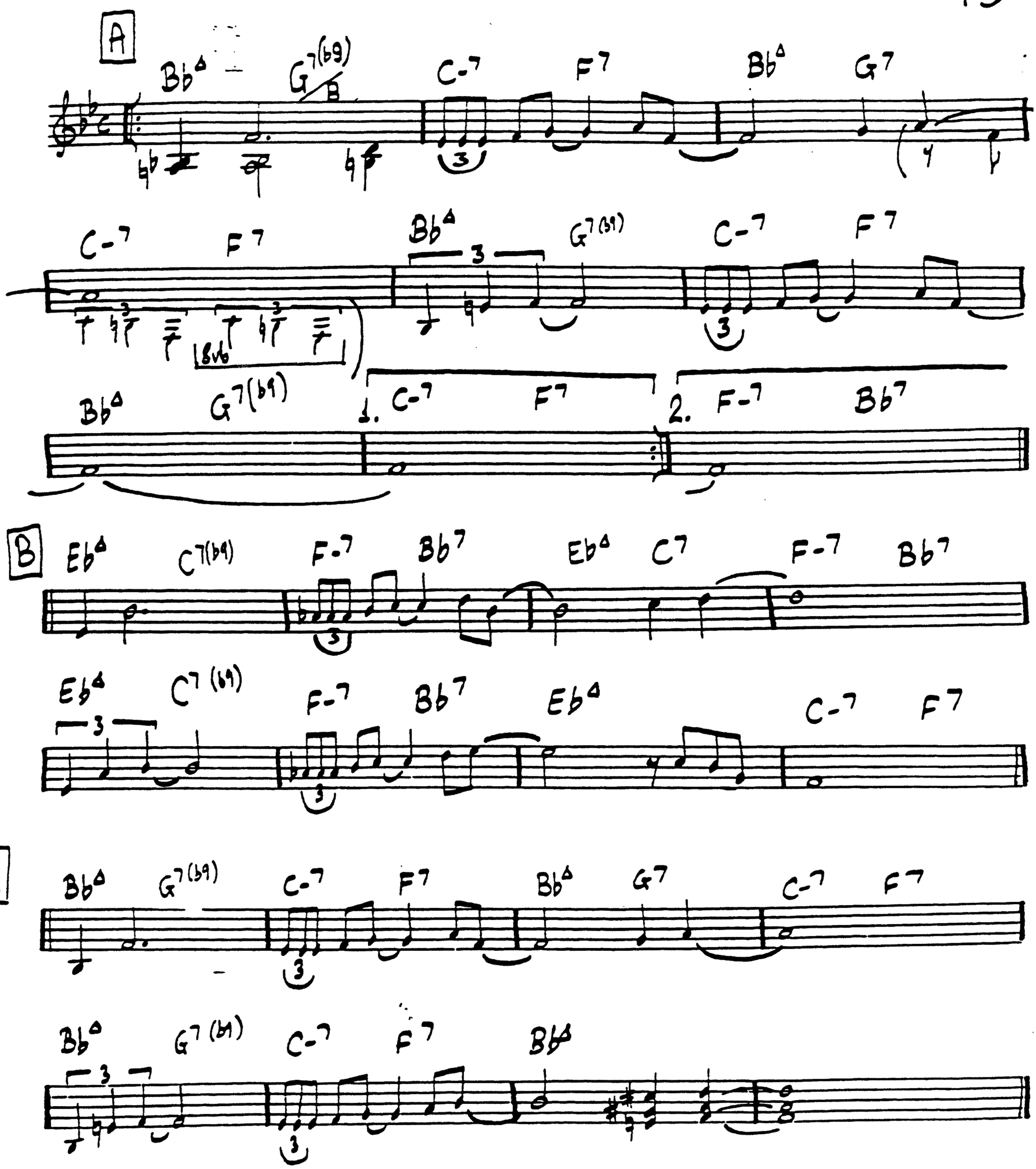



OCT 31 1960

# NUTTY

TH. MONK

43




SEP 22·54
NOV 15·71
AUG 7·58

SL

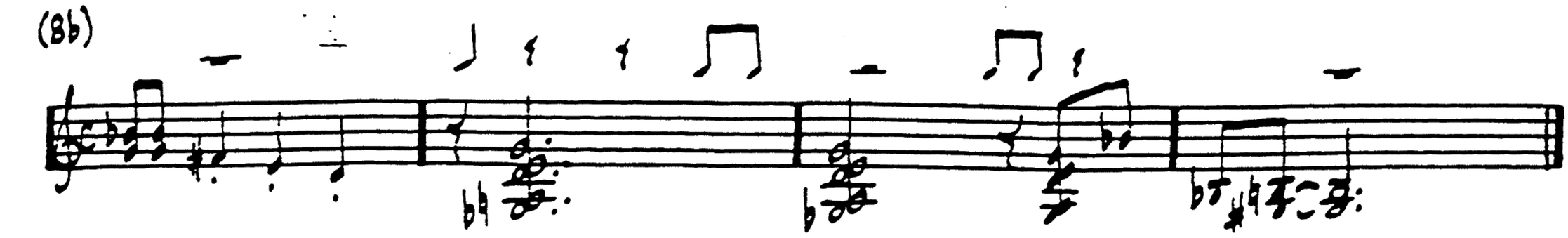
TH. MONK

# OFF MINOR

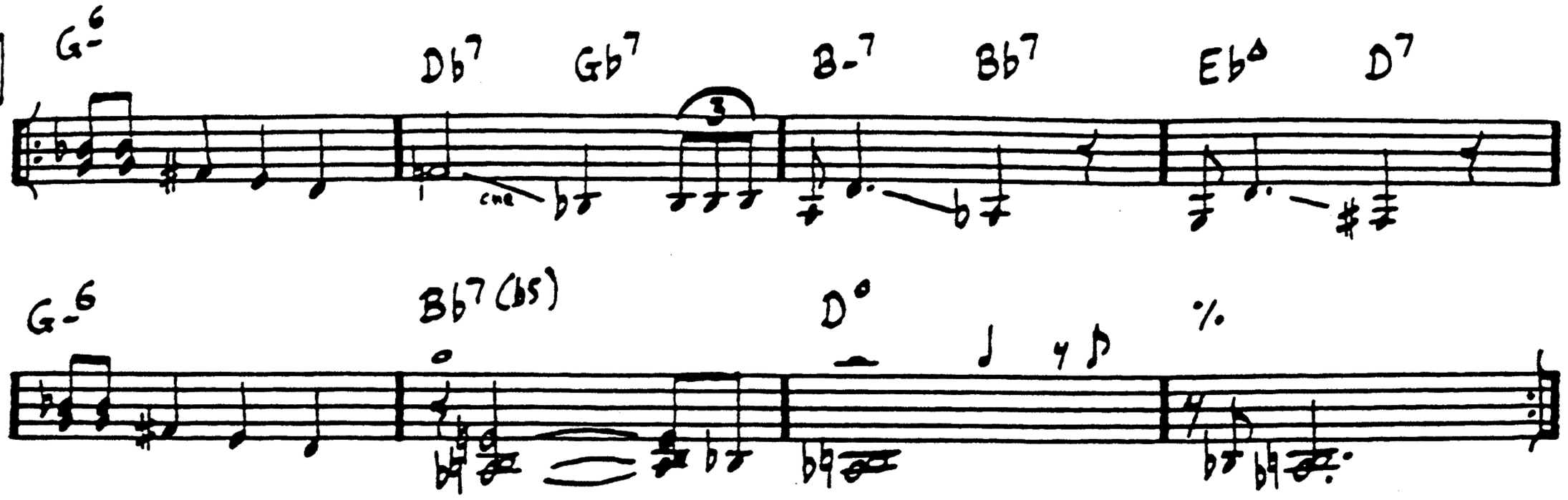
44

(INTRO & CODA)

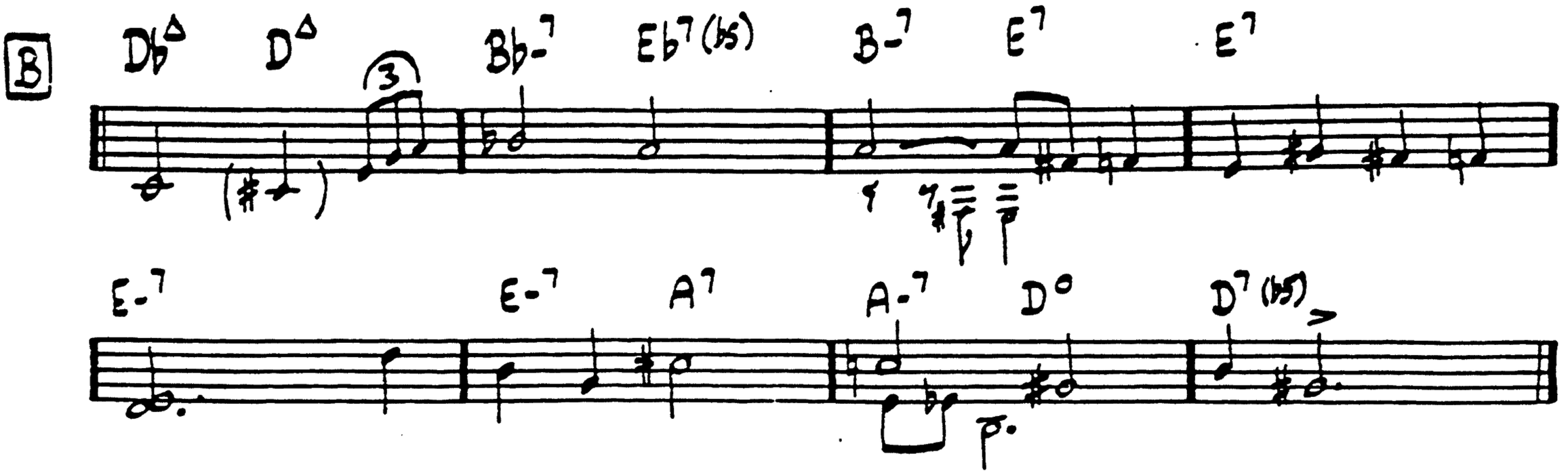
(Bb)



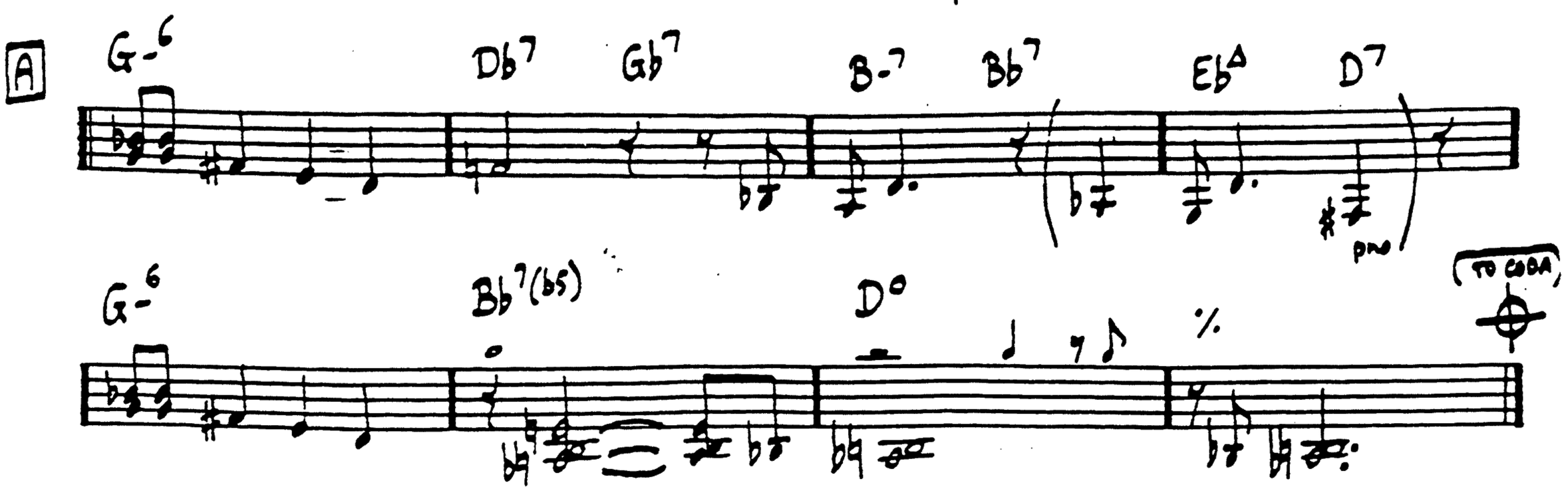
A




B




A



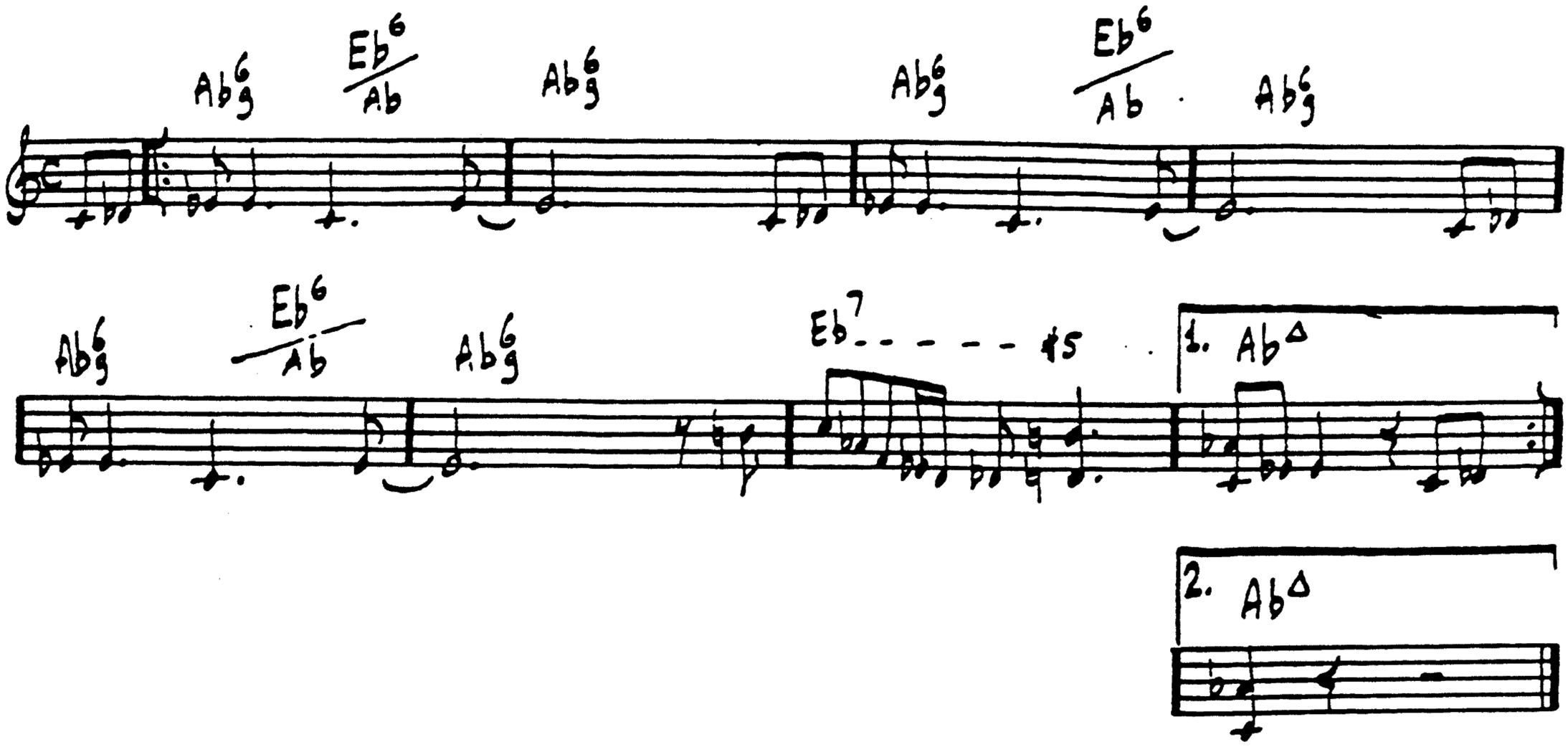

INTRO + FIRST A: JUN 26·57 (FEB 28 57)

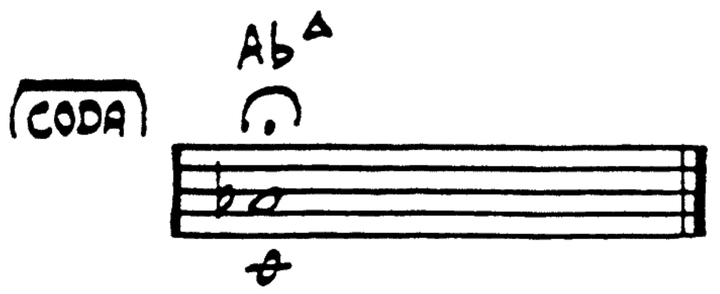
LAST A: APR 18·61 (w. SAX)
JUN 7·54

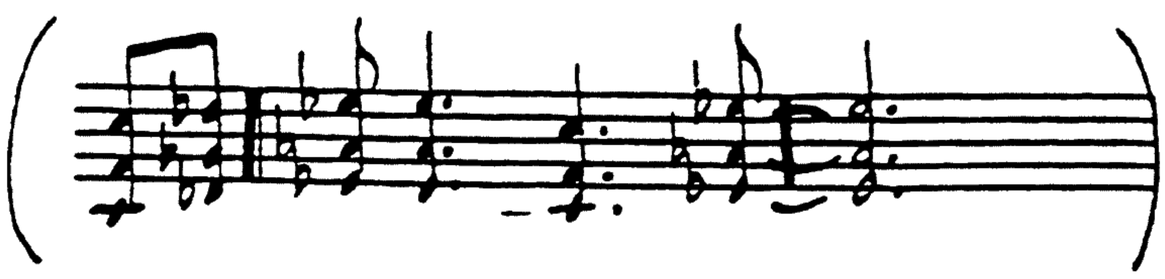
# OSKA-T



TH. MONK



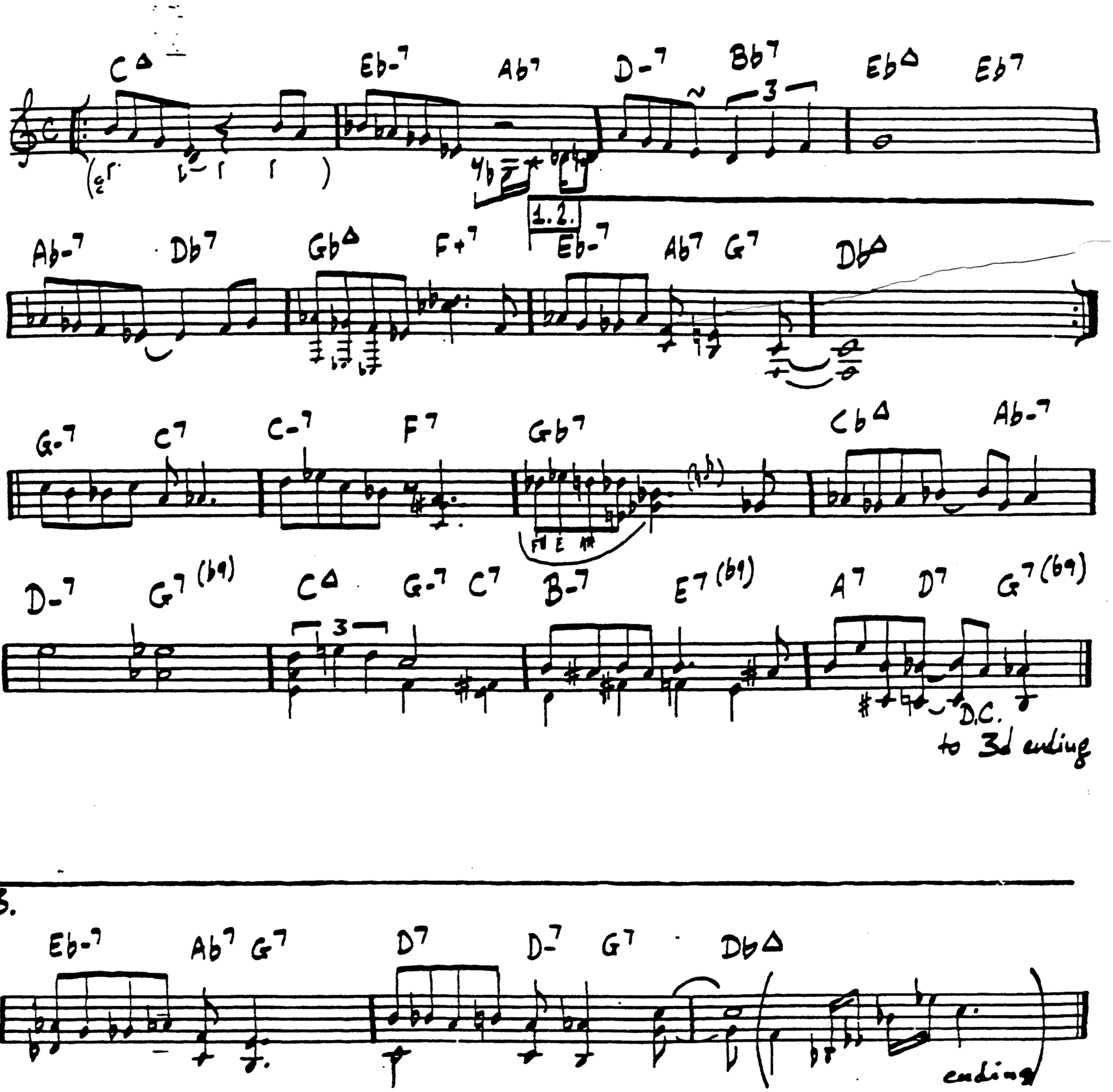



[PNO 2x
BASS 2x
SAX 2x] (SOLOS: Ab7)

# PANNONICA

TH. MONK

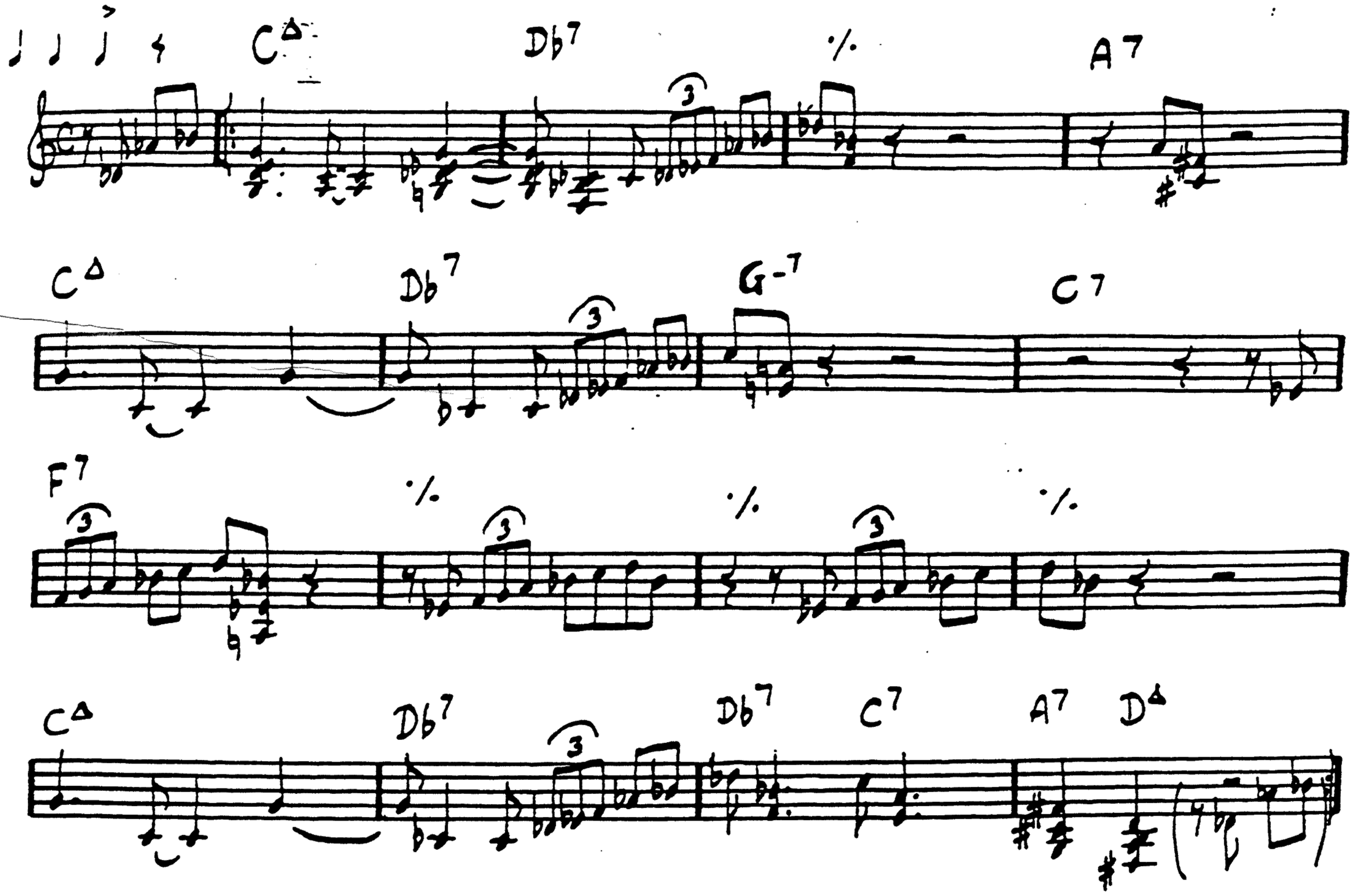
46



TH. MONK

# PLAYED TWICE





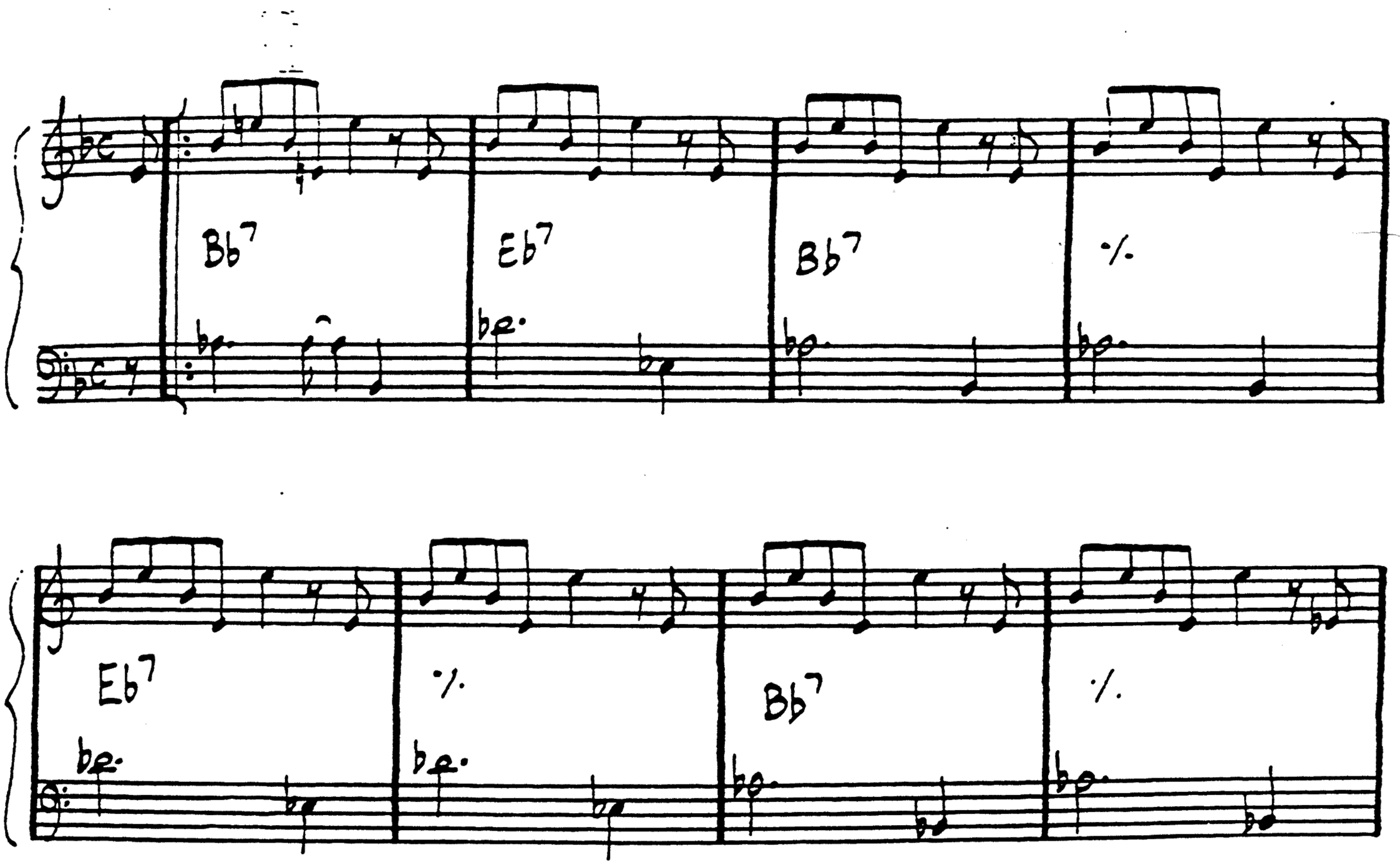

JUN 1·59

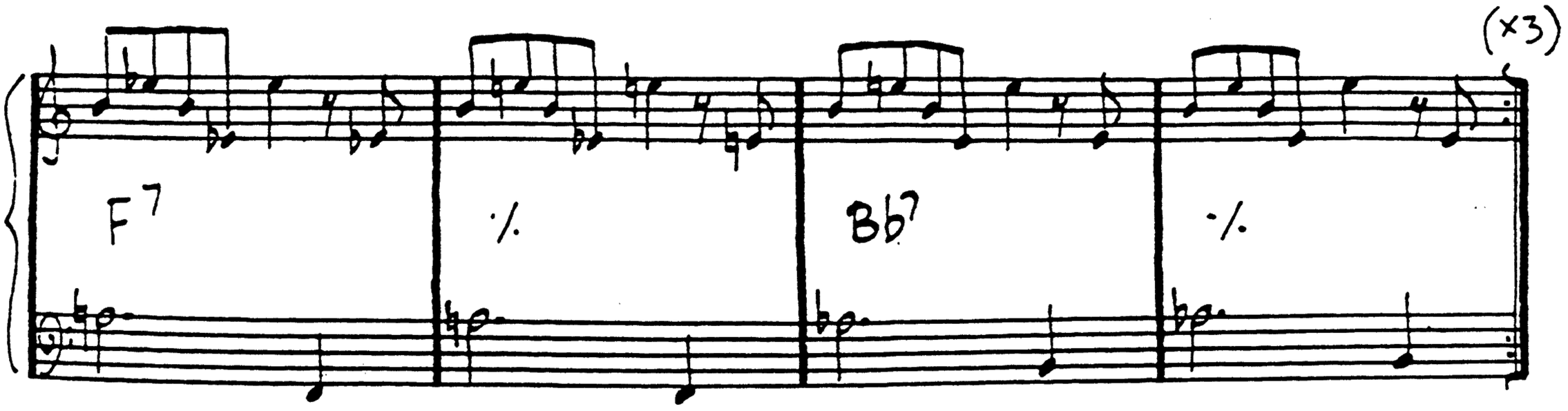
# RAISE FOUR

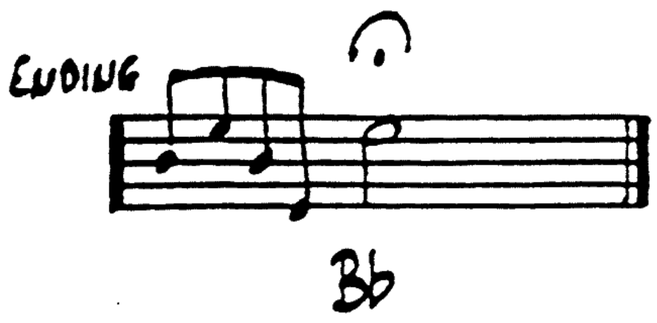
TH. MOUK

48

(♩=144)



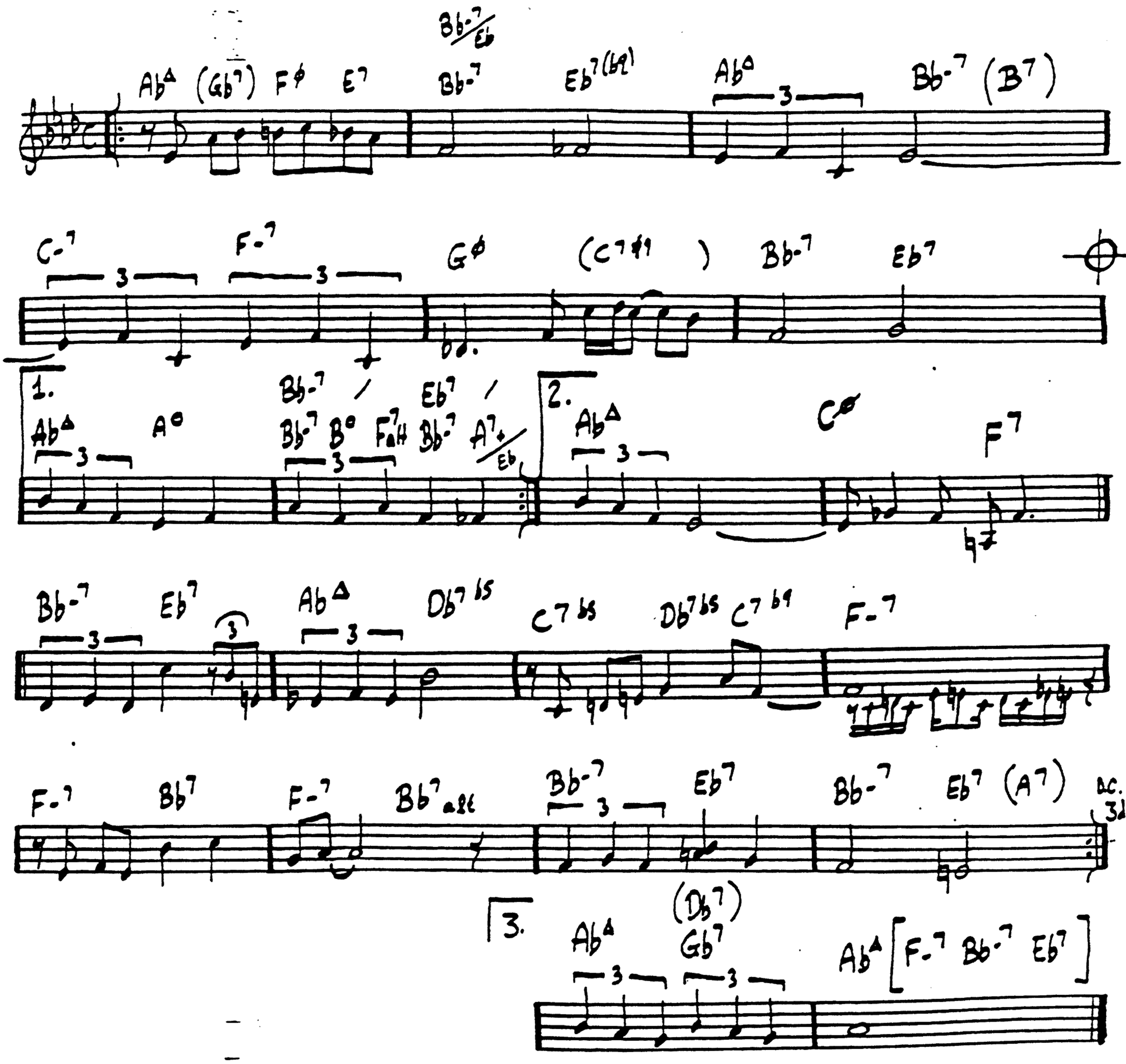




24-2-68

# REFLECTIONS

TH. MONK



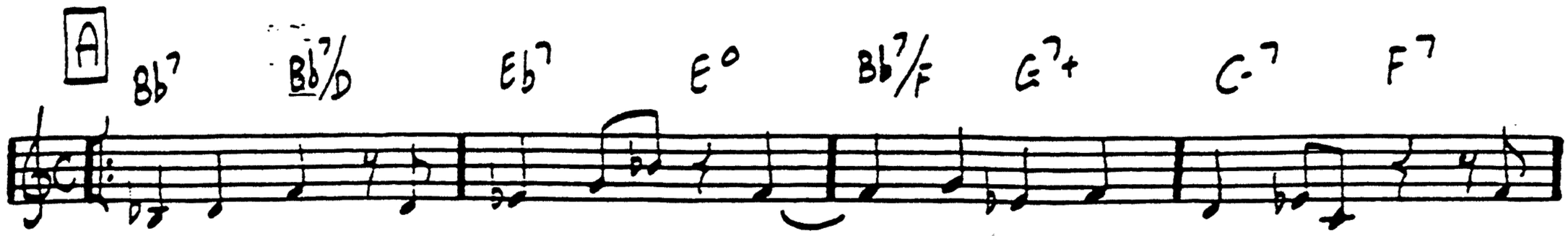


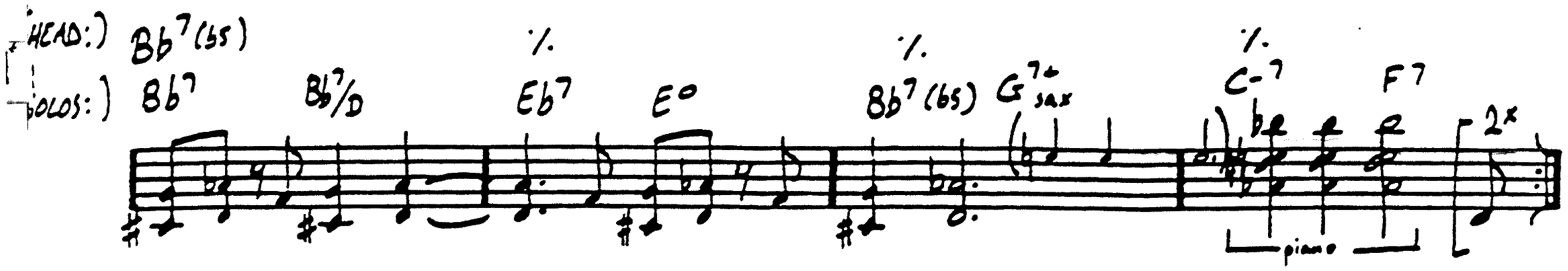

JUN 7 54
OCT 22 59

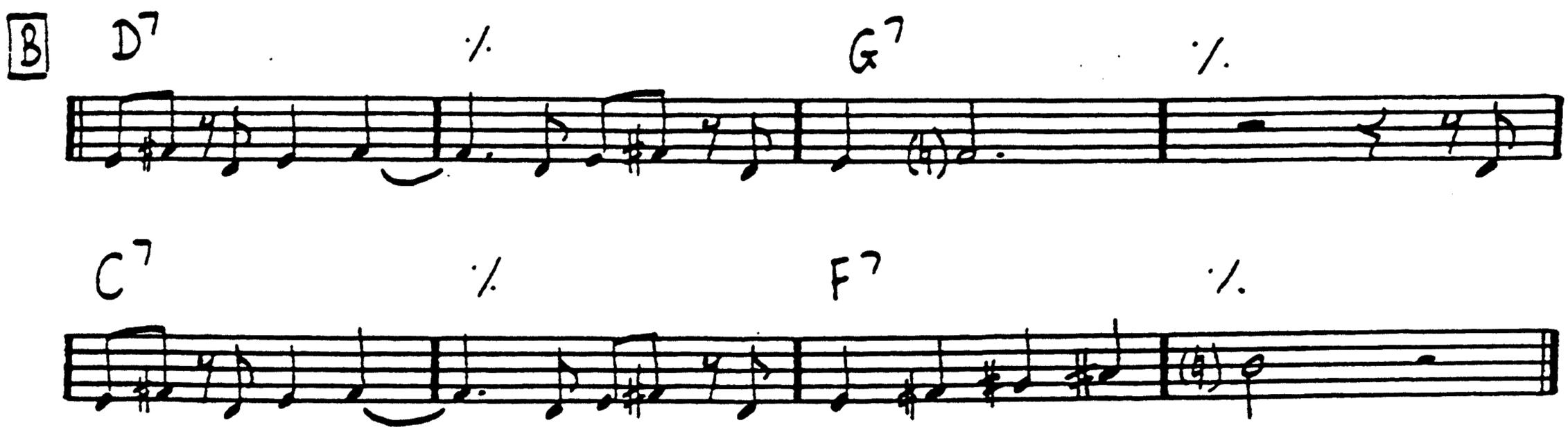
# RHYTHM-A-NING

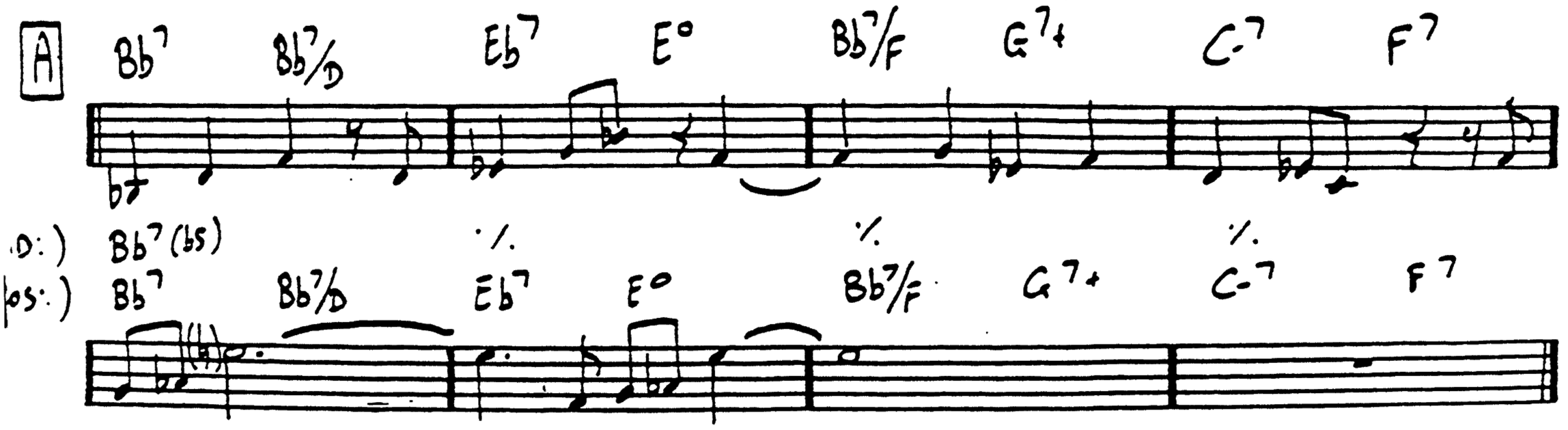
TH. MONK

50




AUG 12·57* → LAST A
AUG 7·58
FEB 28·59
APR 18·61
APR 21·61

(* Also, 16 BAR B Section.....)

# 'ROUND MIDNIGHT

TH. MONK

(p.2)

51

A Eb-7 /D /Db /Db C∅ / Ab-7 Db7b9 (C∅) Eb-6 B-7 E7 Bb-7 Eb7

Ab-7 Db7 Gb6 → D7 Eb-7 → Ab7 1. C∅ F∅ / / Bb7

2. C∅ F7 Bb7sus4 Eb9 (b5)

B C∅ F7 (b9) Bb7 C∅ F7 (b9) Bb7

Ab-7 / F7 Bb7 C∅ F7 Db6 B6 Ab-7 / F7 Bb7

A Eb-7 /D /Db /Db C∅ Ab-7 (Db7b9) (C∅) Eb-6 B-7 E7 Bb-7 Eb7

Ab-7 Db7 (Gb6 D7 ) Eb-7 Ab7 C∅ F7 Bb7sus4 Eb9

PR 29.60
UN 7.54
PR 5.57
PG 13.57
CR

# RUBY, MY DEAR

TH. MONK

52

(INTRO) E 9,11 | F#9 | B7(b9) | Bb7(b9)

A | F-7 | Bb7(b9) | Eb△ | (F-7 F#-7 G-7 Ab A) | Bb) | G-7 | C7(b9) | F△ | (PIANO) G-7 | G#-7 | A-7

Bb-7 | Eb7(b9) | Ab△ | C-7 (F7) | Bb-7 | A6 | 1. B-7 / Bb7 | Bb7#5 | 2. B-7 | Bb7(b5)

B | A△ | F#-7 | B-7 | E7(b9) | A9 | Bb9 | B° / /

C- | C-△ | C-7 | C-△ | D7 | Eb7 | Ab9 | Eb7(#9)

A | F-7 | Bb7(b9) | Eb△ | (F-7 F#-7 G-7 Ab A) | Bb) | G-7 | C7(b9) | F△ | G-7 | G#-7 | A-7

Bb-7 | Eb7(b9) | Ab△ | C-7 | (F7) | Bb-7 | E7 sus4 | (TO CODA) | F#9 | B7(b9) | Bb7(b9)

(CODA) | F#9 | B7(b9) | Bb7(b9) | A7 (WHOLE TONE) | Ab7 | Db6

ritard

MAR 2 65 } SOLO
OCT 21 59 }
NOV 15 ?? } TRIO
OCT 24 47 }
JUN 26 57 } QUARTET
.... <3 }

# SHUFFLE BOIL

TH. HOUK

5

(BASS INTRO) + (CODA)

A

Eb7 Ab7 G7

B C7 B7 Bb7 A7

D-7 G7 G-7 C7

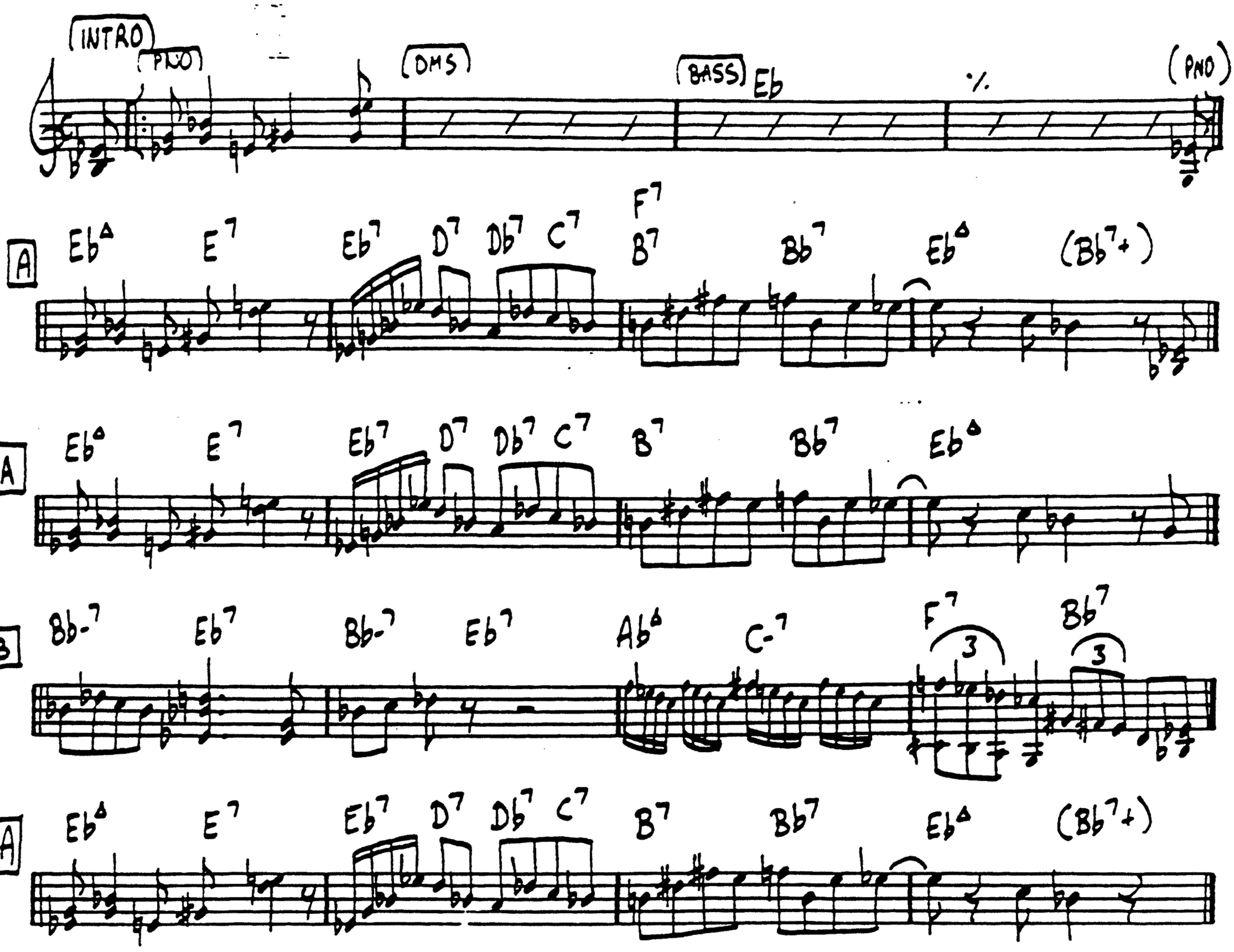
A

(JAN. 29 54)

54

# SIXTEEN

TH. HONK




MAY 30, 1952

TH. MONK

# SKIPPY

55

D7 G7(#9 #5) C7(b9 #5) F7(b9 #5) Bb7 A7 Ab7 G7(#5)

Gb7 F7(b9 #5) Bb7 A7 Ab7(#5) G7(#5)

Gb7 F7(#5) E7(b5) Eb7(b5) Ab7 G7(b5) Gb7(b5) F7(b5)

Bb7 A7 Ab7 G7 Gb7 B7 E7(b9 b5) A7(b9 b5)

D7 G7(#9 #5) C7(b9 #5) F7(b9 #5) Bb7 A7 Ab7 G7(#5)

Gb7 F7(#5) Bb7 A7 Ab7 G7 Gb7

Db7 C7 B7 Bb7 A7 Ab7 G7 Gb7 B7(b5) Bb7(b5) A7(b5) Ab7(b5) G7(b5) Gb7(b5) F7(b5) E7(b5)

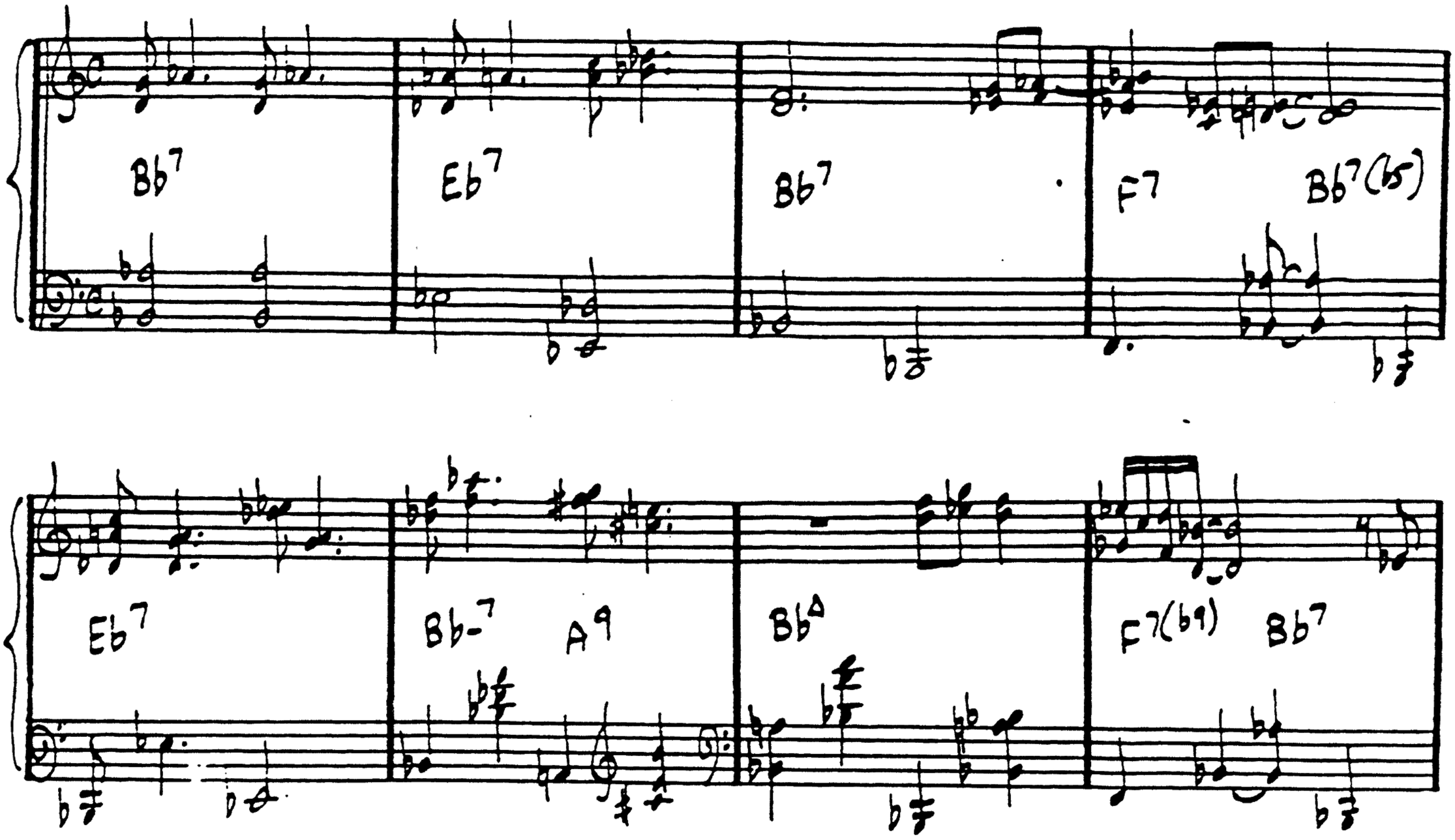
Eb7(#5) % % Ab△

ending

# SOMETHING IN BLUE

56

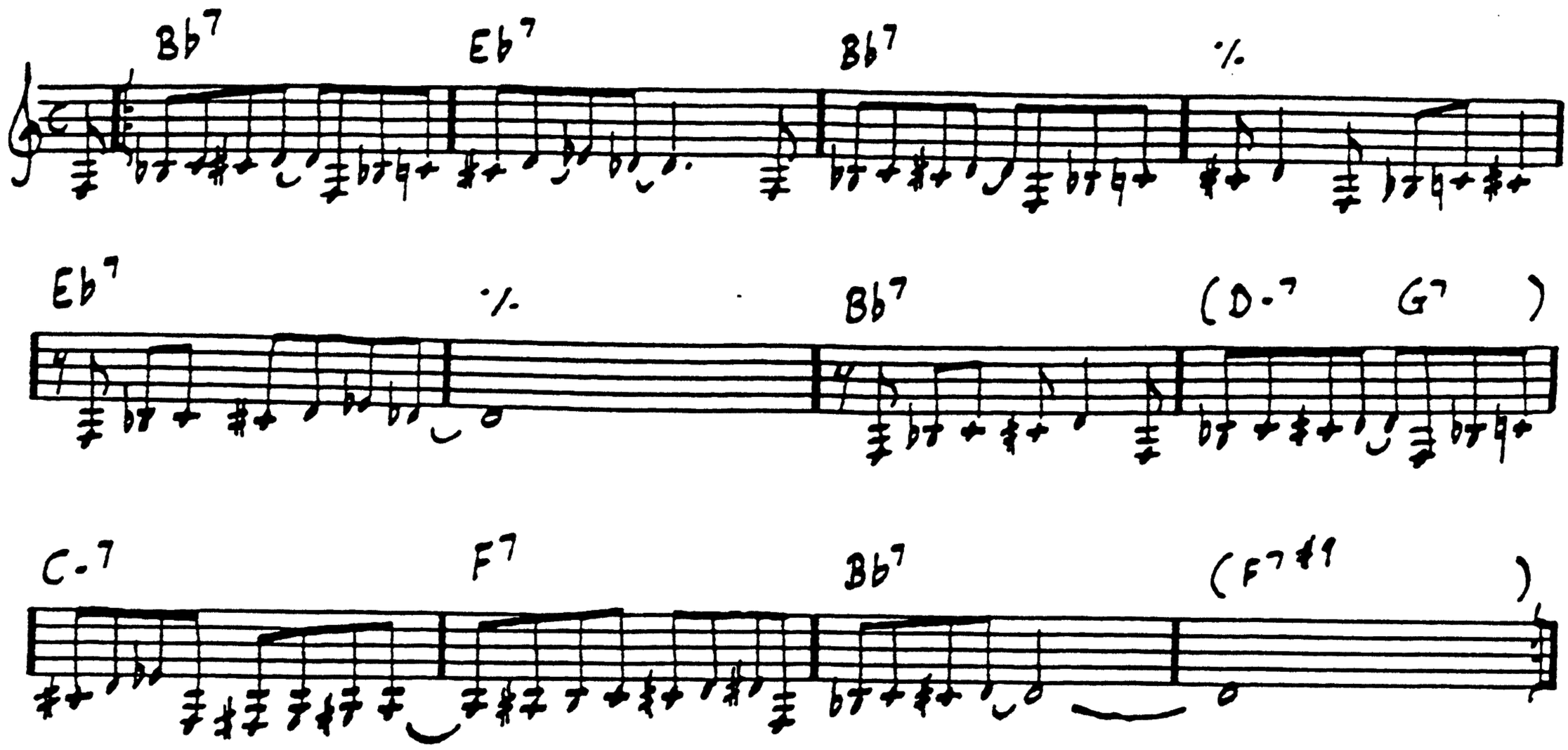
TH. MONK



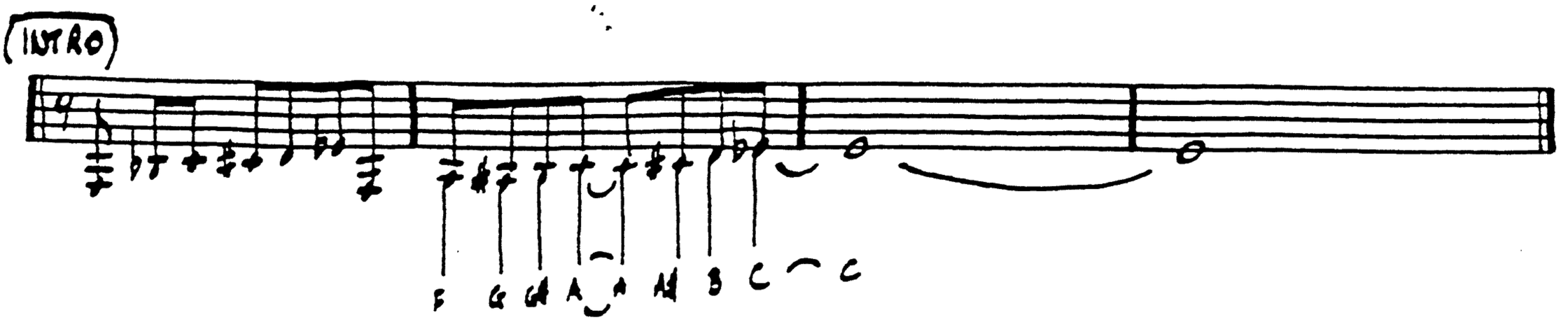
# STRAIGHT, NO CHASER

57

TH. MONK



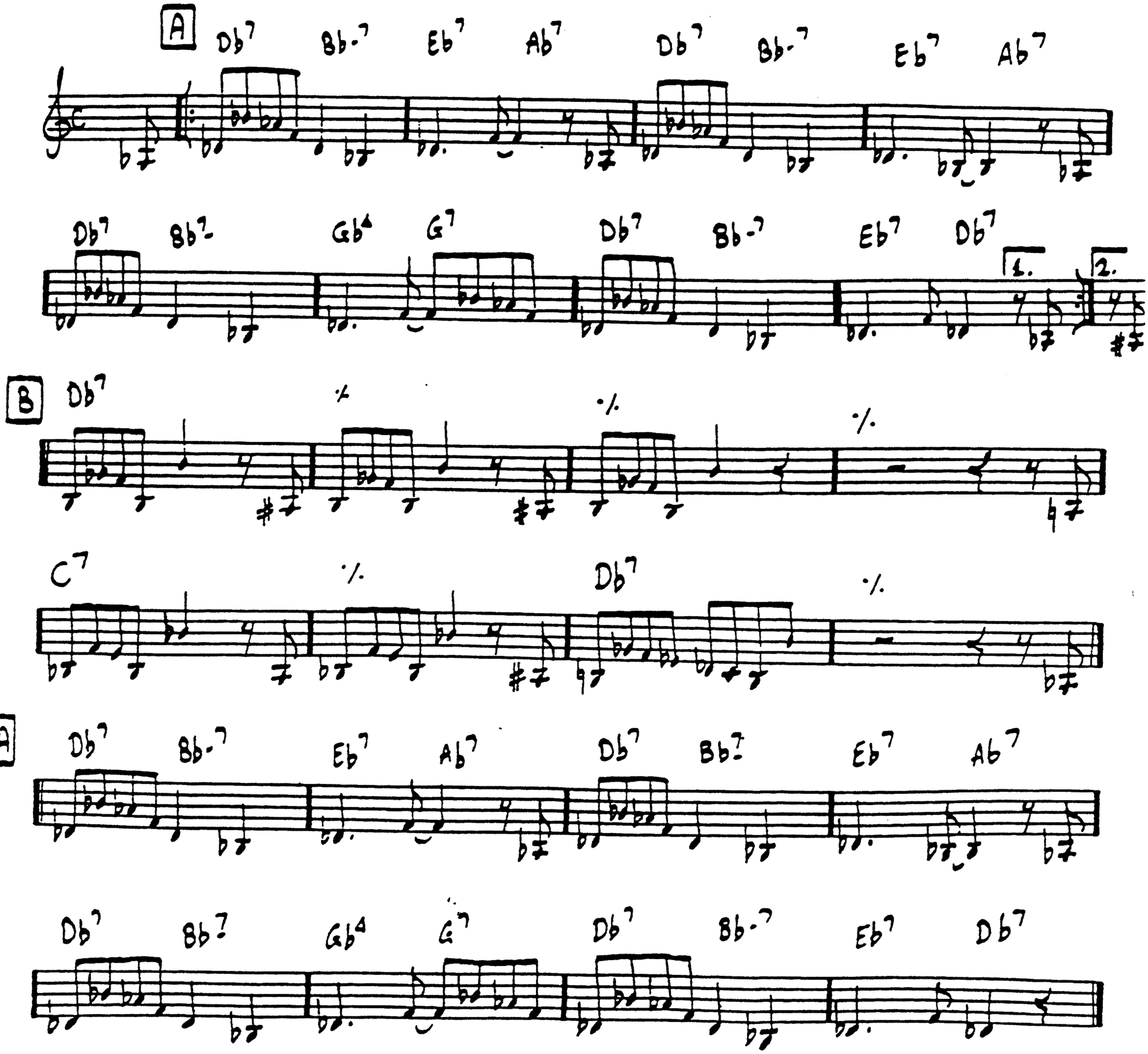

(INTRO)




NOV 19 65
AUG 2 67
JUN 2 67

# STUFFY TURKEY

TH. HONK




FORM: A-A-B-A

# TEO

TH. MONK

59

(INTRO)

F#7

A

B-7 F#7(#5) B-7 F#7(#5)

B-7 F#7(#5) B-7 C#-7 F#7

B

E-7 F#7 E-7 F#7

E-7 F#7 G7 F#7

A

B-7 F#7(#5) B-7 F#7(#5)

B-7 F#7(#5) B-7 C#-7 F#7

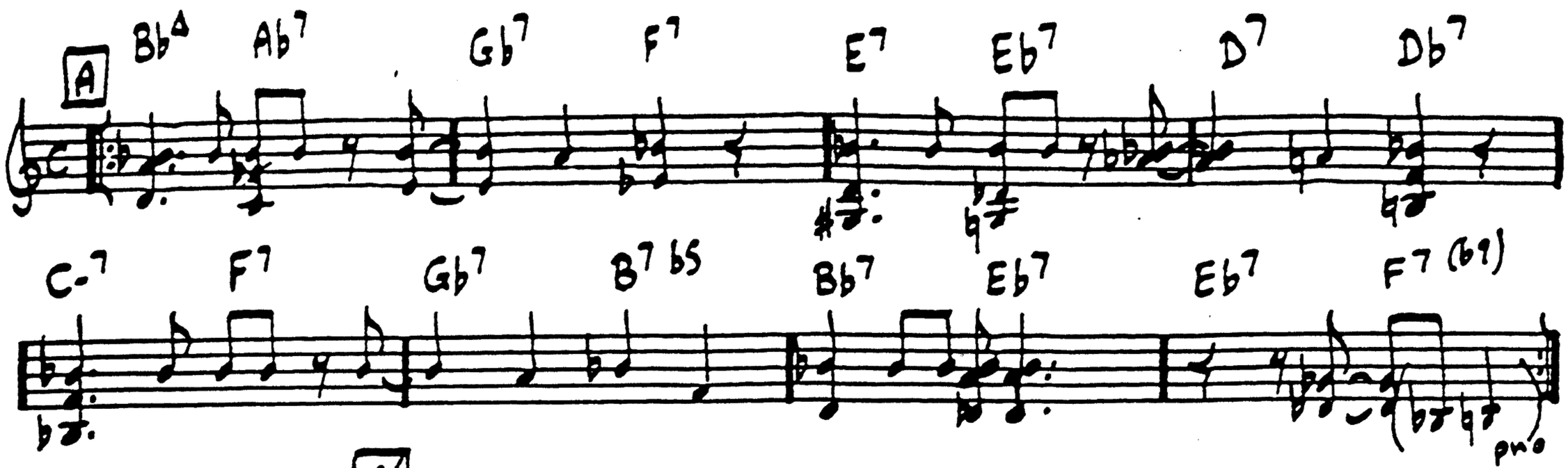
AR 64

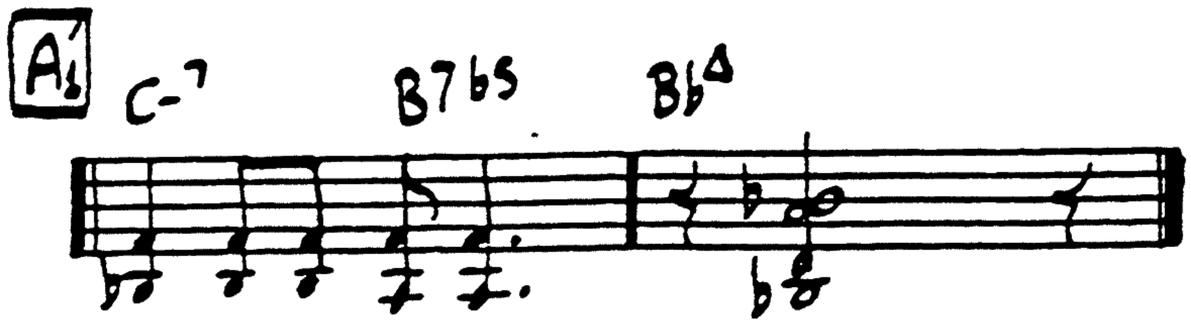
SOLOS: A-B-A

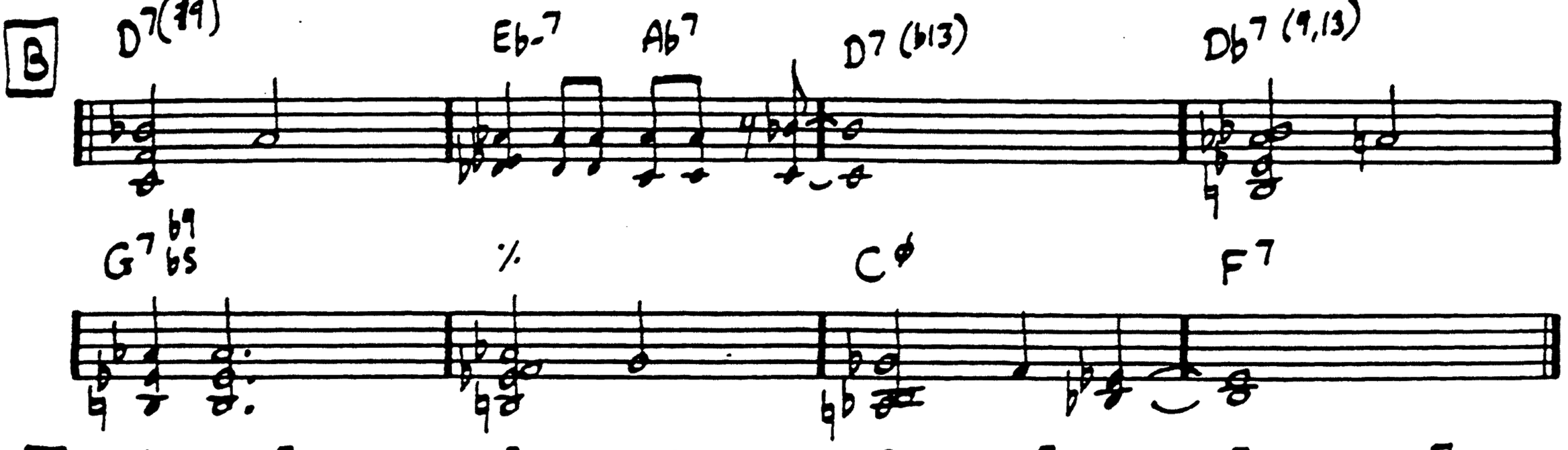
# THELONIOUS

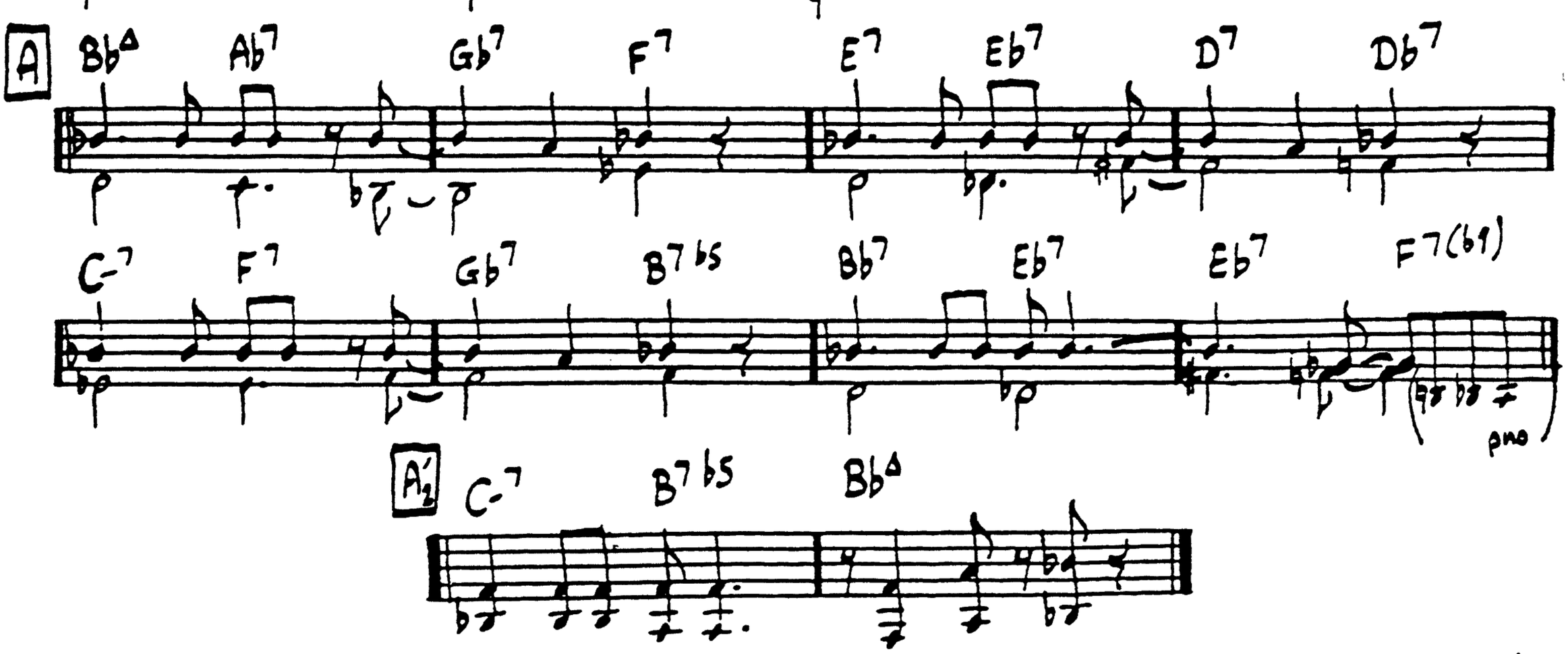
TH. MONK

6C







SOLOS: ENTIRE FORM

INTRO: 10 BARS: A + A'2

Last A: horn line

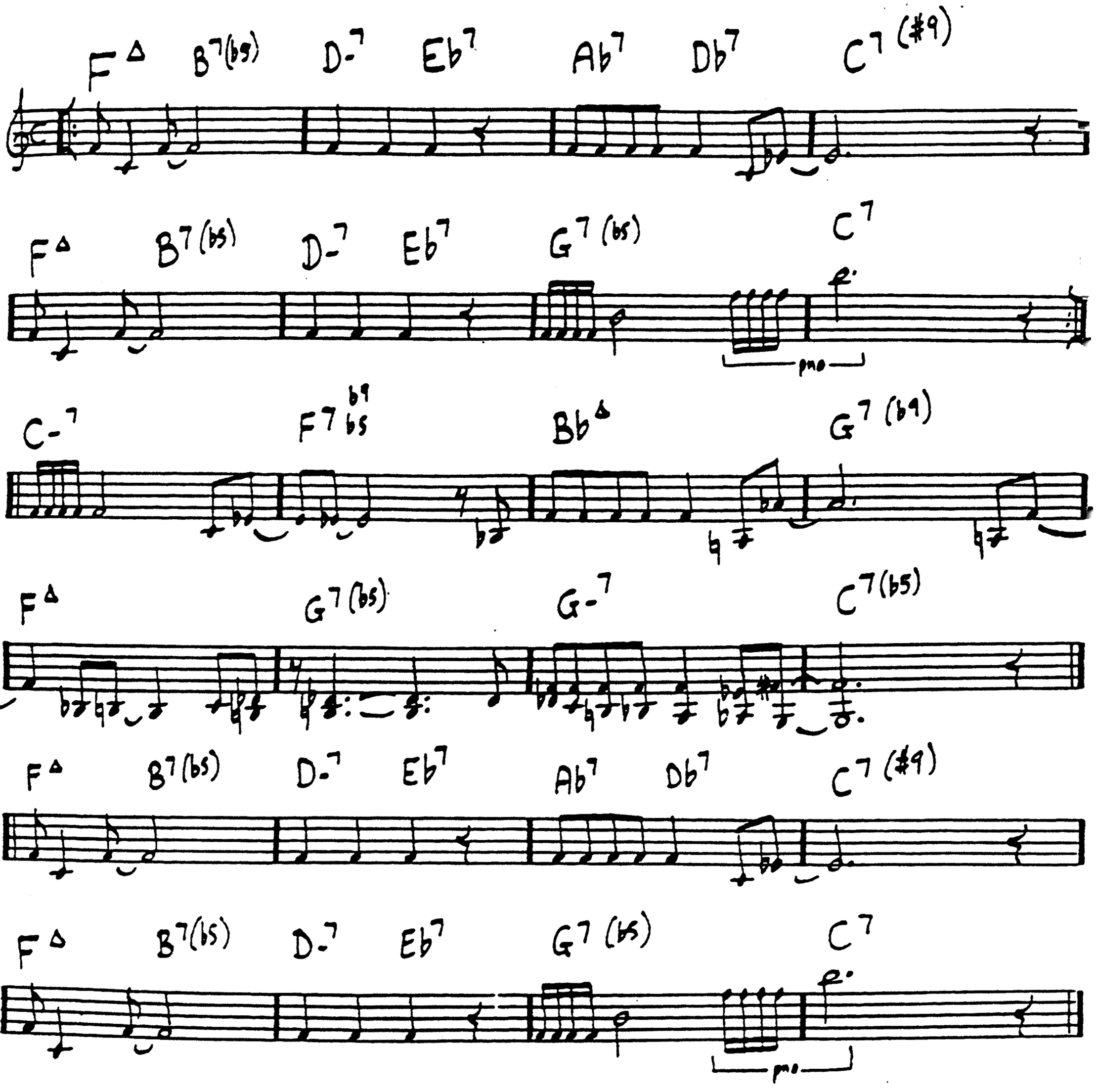
FEB 28·59

FEB 24·68

# THINK OF ONE

TH. MONK

6




NOV 13·53

# TRINKLE TINKLE

TH. MONK

62

Bb-7 — 3 — A7 | Ab-7 Db7 | Gb-7 B7

E7 F-7 | Bb7+ | Eb△ | % DRUM FILL

Bb-7 — 3 — 3 — Eb7(b5) | Ab△ — 3 — 3 — G7(b5)

C7(b9) — 3 — | Db7 D7 | Gb7 F7 | F-7 Bb7(b9)

Bb-7 — 3 — A7 | Ab-7 Db7 | Gb-7 B7

E7 F-7 | Bb7+ | Eb△ | %

(INTRO) — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 — 3 —

(1952)

BASS: F♯ G G♯ A A♯ B | B♭ A A♭ G F♯

(1951 5:71 } with $\frac{2}{4}$ bar (headonly)
(1952 5:52 }
(1950 5:50 without $\frac{2}{4}$ (INTRO)

TH. MONK

63

# UGLY BEAUTY

(INTRO)

D$\phi$ G$^{7\,b9}$ D$\phi$ D$\flat^{\Delta}$ E$\flat^{7}$

(3)

(alt $\flat$ $\frac{\equiv}{\overline{\phantom{x}}}$ $\frac{\phantom{x}}{\overline{\phantom{x}}}$)

E$\flat^{-7\,sus4}$ A$\flat^{7\,b9}$ D$\flat^{\Delta}$ %

(bass *)

A$\flat^{-7}$ D$\flat^{7\,b9}$ B$\flat^{7\,\sharp5}$ B$\flat^{7\,\flat5}$

E$\flat^{-7}$ A$\flat^{7\,\flat5}$ A$\flat^{-7}$ / G$^{7}$ G$^{7\,\flat5}$

(**)

D$\phi$ G$^{7\,b9}$ D$\phi$ D$\flat^{\Delta}$ E$\flat^{7}$

(3)

(alt $\flat$ $\frac{\equiv}{\overline{\phantom{x}}}$ $\frac{\phantom{x}}{\overline{\phantom{x}}}$)

E$\flat^{-7\,sus4}$ A$\flat^{7\,b9}$ % D$\flat^{\Delta}$

(**) (*)

8va

ELDIM 4: $\flat$

(1st A only)

DEC 19 62

# WELL YOU NEEDN'T

TH. MONK

64

F7 Gb7 F7 Gb7

F7 Gb7 F7 % 1st 2nd

Db7 % D7 %

Eb7 E7 Eb7 D7 Db7 C7 B7 C7

F7 Gb7 F7 Gb7

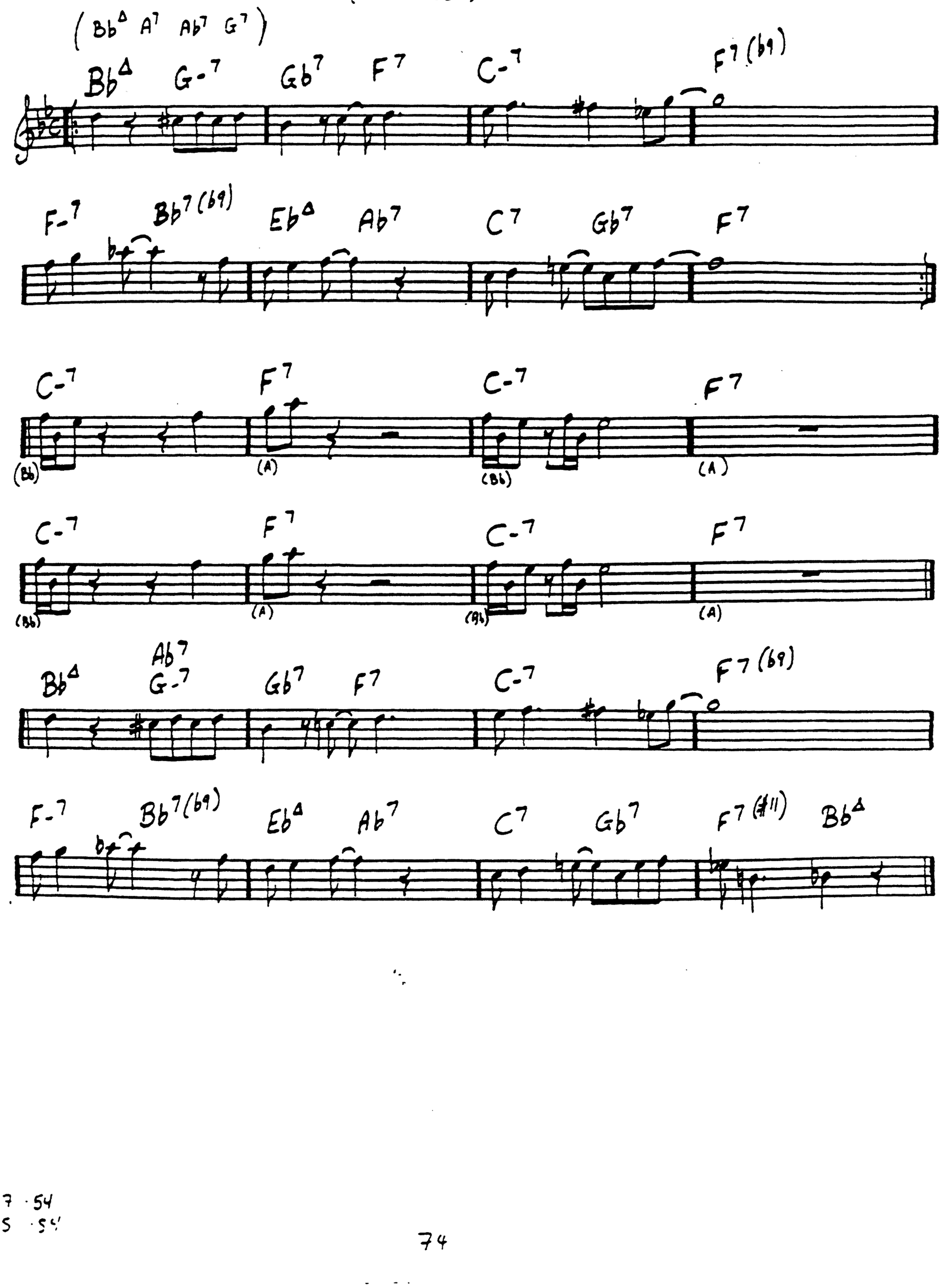
F7 Gb7 F7 %

F7 Gb7 F7 Gb7

F7 Gb7 F7 F7

APR 15·61
JUN 7·54
OCT 2· 63

# WE SEE
(MANGANESE)




Dm 7 · 54
C 5 · 54

# WHO KNOWS

TH. MONK

♩=250

INTRO

(Db) (C) (B) (Bb) (A) (Ab)

A1

G-7 C7 F△ A-7 Ab-7

A2

G-7 C7 F△ A-7 D7 G7 C7#4

G-7 C7(b13) F△ A-7 D7

G-7 C7 F△ F△ E7(b9)

B

A-7 E7(b9) A△ A7 A6 Ab7(b5)

G7 C7b5 F7 Bb7 Eb7(b5) Ab7 Db7 Gb7

A

G-7 C7 F△ A-7 Ab-7

G-7 C7 F△ (A-7 D7)

1 21 1947

75

TH. MONK

67

# WORK

Db7 % Gb7 %

F7 E7 Eb7 A-7 D7(b5) 2x

D-7 G7 G7 C7 %

C-7 F7(b9) E7 A7 Ab7

Db7 % Gb7 %

F7 E7 Eb7 A-7 D7

D7 G7 fine

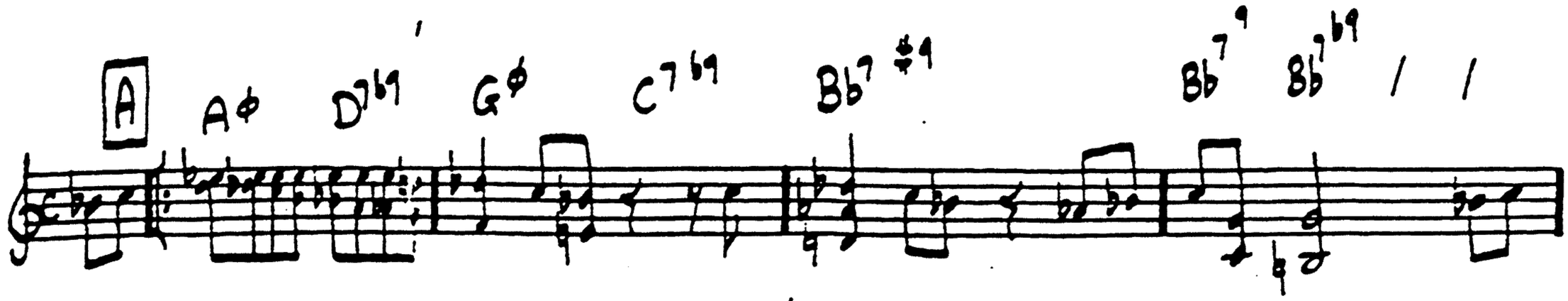
7th X
16th

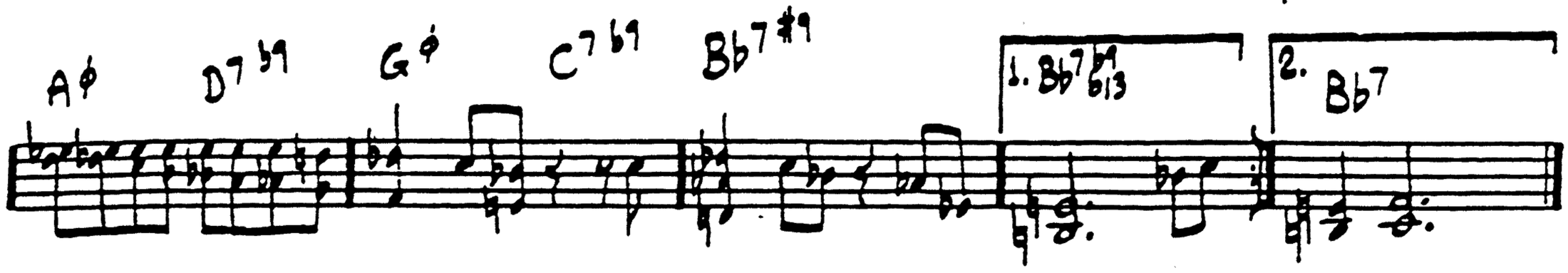
TH. MONK

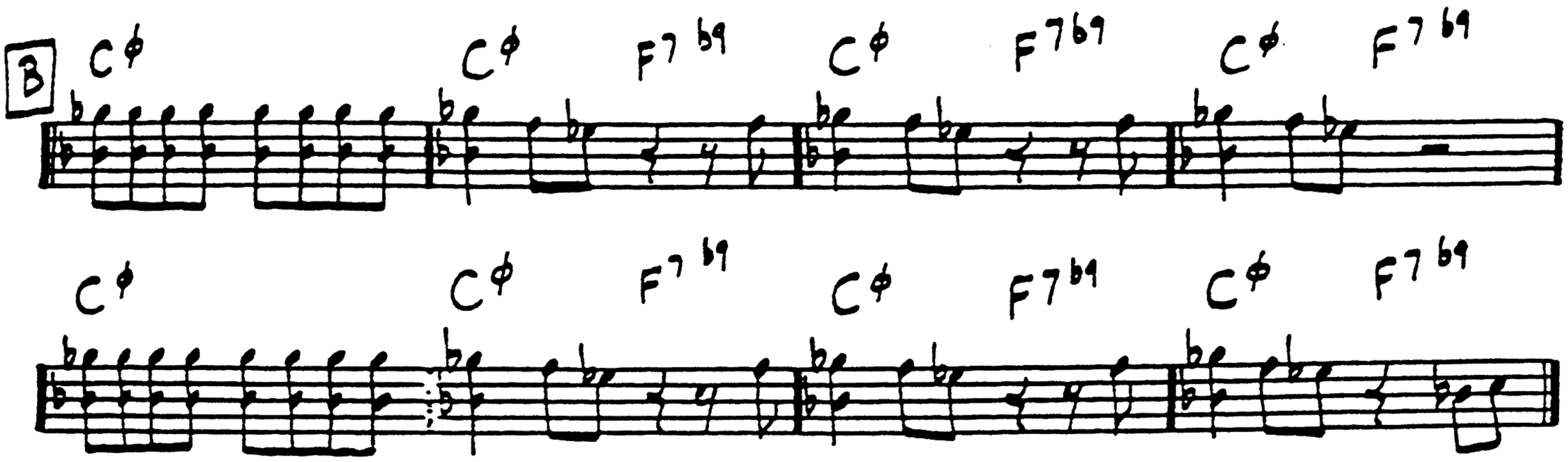
# WORRY LATER

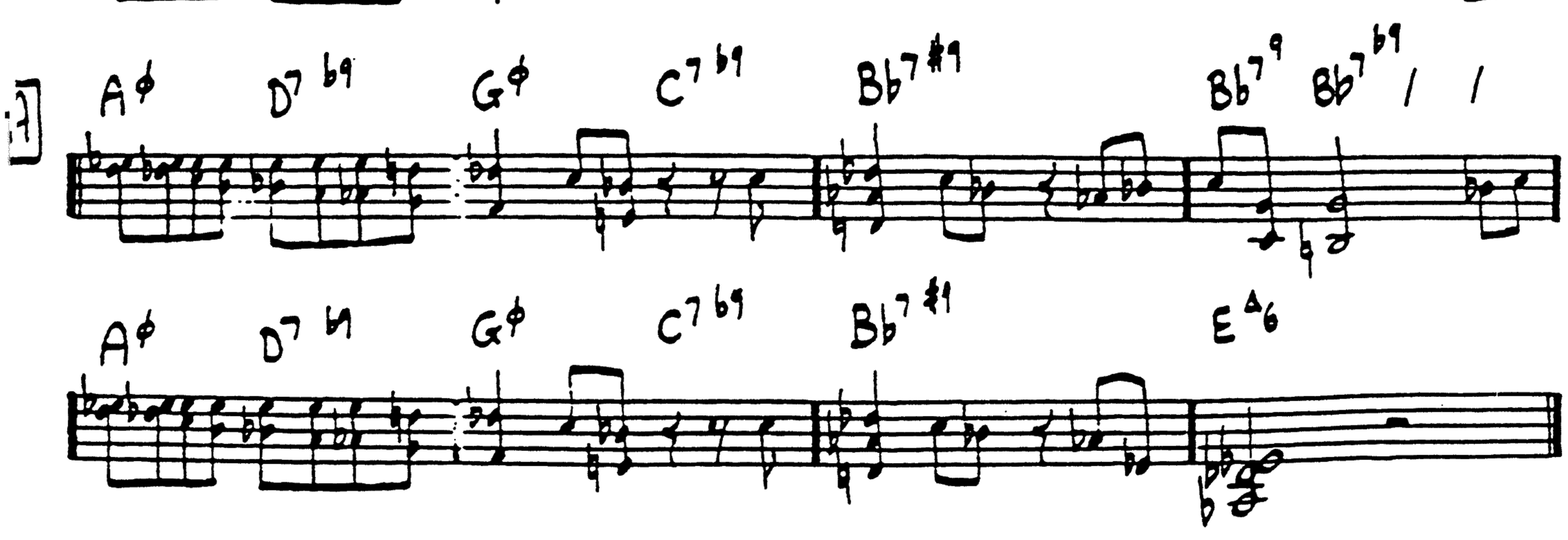
## (SAN FRANCISCO HOLIDAY)





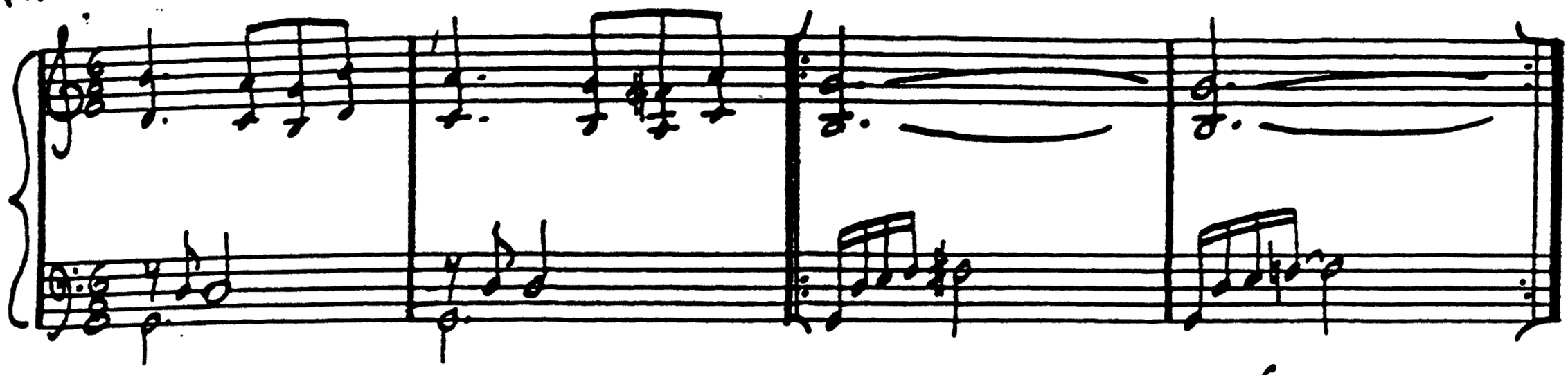

Sbar Intro < DMS or me A

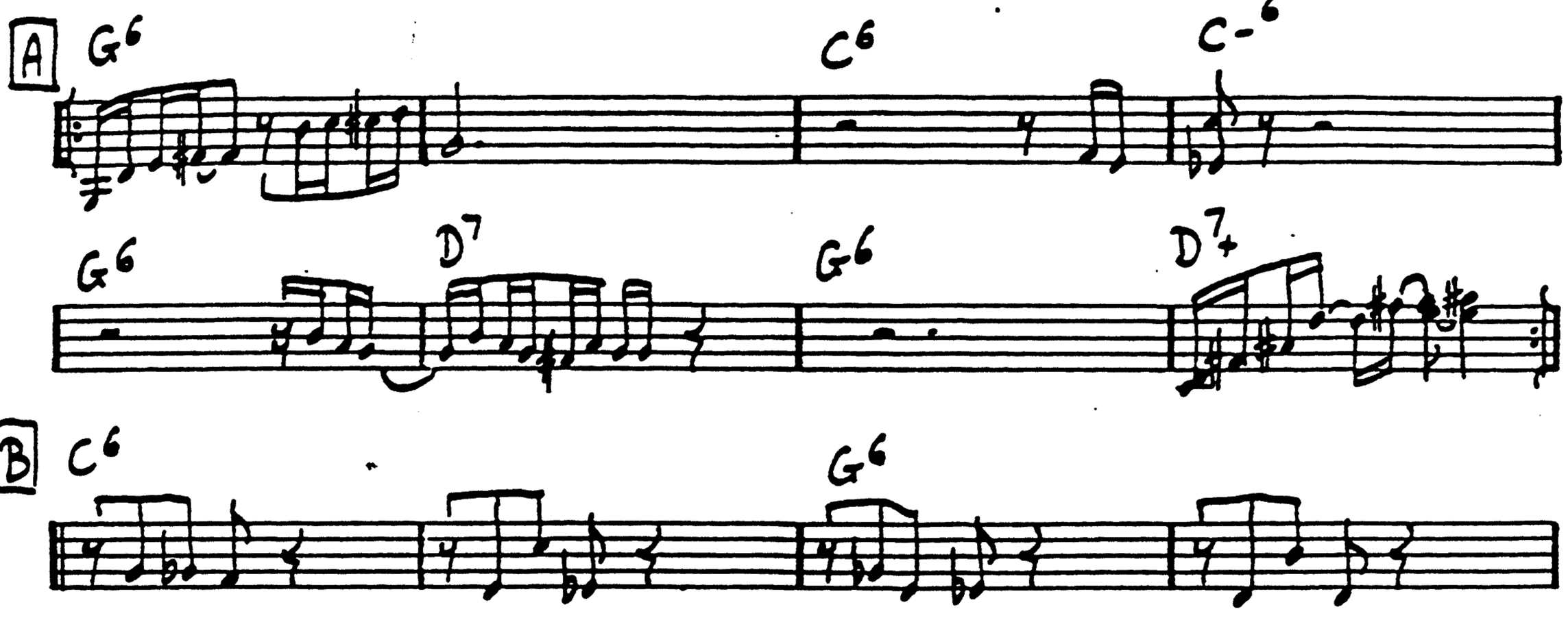
28·50
10·29·60

# CAROLINA MOON

B. DAVIS (1928)
J. BURKE
ARR. TH. MONK (1952)

(PNO INTRO)






30, 1952