

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

C O N T E N T S

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

Alternate Titles:

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

(January 1992)

# ASK ME NOW

TH. MONK

1

**A** G<sup>-7</sup> C<sup>7</sup> F#<sup>7</sup> B<sup>7</sup> F<sup>-7</sup> Bb<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> Eb<sup>-7</sup> Ab<sup>7</sup> B<sup>7</sup>(bs) Bb<sup>7</sup>(bs)

Eb<sup>7</sup> D<sup>7</sup> Db<sup>Δ</sup> Bb<sup>-7</sup> 1. Eb<sup>-7</sup> Ab<sup>7</sup>

B<sup>7</sup>(bs) Bb<sup>7</sup>(bs) A<sup>7</sup>(bs) Ab<sup>7</sup>(bs) 2. Eb<sup>-7</sup> Ab<sup>7</sup> Db<sup>Δ</sup>

**B** Eb<sup>-7</sup> Ab<sup>7</sup> alt Db<sup>Δ</sup> (Ab) Eb<sup>-7</sup> D<sup>7</sup> alt Db<sup>Δ</sup>

Bb<sup>-7</sup> Eb<sup>7</sup> Eb<sup>-7</sup> Ab<sup>7</sup> Gb<sup>7</sup>

**A** G<sup>-7</sup> C<sup>7</sup> F#<sup>7</sup> B<sup>7</sup> F<sup>-7</sup> Bb<sup>7</sup> E<sup>-7</sup> A<sup>7</sup> Eb<sup>-7</sup> Ab<sup>7</sup> B<sup>7</sup>(bs) Bb<sup>7</sup>(bs)

Eb<sup>7</sup> D<sup>7</sup> Db<sup>Δ</sup> Bb<sup>-7</sup> Eb<sup>-7</sup> Ab<sup>7</sup> Db<sup>Δ</sup>

**A**

LEFT HAND  
ALL THE  
A SECTION  
LINE CAN  
BE PLAYED BY

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

(FIRST **B**, Last Bar, Notes in  
brackets are melody in '65)

FEB 23, 1965 - solo  
JUL 23, 1951 - Trio  
JUN 2, 1959 - Quintet

(Thurs. is usual chord 5-9)

BA-LUE BOLIVAR BA-LUES-ARE

TH. MOUK

2

The musical score is written on four staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. Above the staff are three chord markings: Bb7, Eb7, and Bb7. The second staff continues the melody with similar rhythmic patterns. Above the staff are three chord markings: Bb7, Eb7, and Ab7. The third staff features a more complex melodic line with some slurs. Above the staff are three chord markings: Eb7, G7(b5), and C-7. The fourth staff concludes the piece with a final cadence. Above the staff are two chord markings: F7 and Bb7 (#11). The piece ends with a double bar line and a repeat sign.

# BEMSHA SWING

TR. HONK

3

C $\Delta$  (A-7) A $b\Delta$  (D $b^7$ alt) C $\Delta$  (E $b^7$ ) D $^7$  D $b^7$

C $\Delta$  (A-7) A $b\Delta$  (D $b^7$ alt) C $\Delta$  (B $b^7$ ) A $b^7$  D $b^7$

F $\Delta$  (D-7) D $b\Delta$  (G $b^7$ alt) F $\Delta$  (A $b^7$ ) G $^7$  D $b^7$

NO OUTLY

C $\Delta$  (A-7) A $b\Delta$  (D $b^7$ alt)  $\oplus$  C $\Delta$  B $b^7$  A $b^7$  G $^7$

$\oplus$  C $\Delta$  D $b\Delta$  #11

TH. MONK

(Bb<sup>7</sup>) BLUE HAWK

4

Handwritten musical score for "Blue Hawk" by Thelonious Monk. The score is written on three staves in 4/4 time. The first staff begins with a  $Bb^7$  chord and features a triplet of eighth notes. The second staff starts with an  $Eb^7$  chord and also includes a triplet of eighth notes. The third staff begins with a  $C-7$  chord and contains a triplet of eighth notes. The piece concludes with a  $Bb^7$  sus4 chord. The notation includes various notes, rests, and chord symbols.

BLUE MONK

TH. MONK

5

Handwritten musical notation for 'Blue Monk' in G-flat major. The notation consists of five staves of music. The first staff has chords Bb7, Eb7, and Bb7. The second staff has Eb7 and Bb7. The third staff has C-7, F7, and Bb7. The fourth staff has F7 and Bb7. The fifth staff is labeled '(OPTIONAL)' and contains a single measure with a Bb7 chord. The notation includes various accidentals (sharps, flats, naturals) and rhythmic markings.

Handwritten musical notation for a piano solo section. It begins with the instruction '(PIANO) Bb7'. The notation shows a single measure with a Bb7 chord and a melodic line. The notation includes various accidentals and rhythmic markings.

BLUES FIVE SPOT  
(FIVE SPOT BLUES)

TH. MONK  
6

Handwritten musical notation for the first system of 'Blues Five Spot'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. The system is divided into four measures. Chord symbols are written below the bass staff: Bb7 in the first measure, Eb7 in the second, Bb7 in the third, and a whole rest in the fourth. The time signature is 4/4.

Handwritten musical notation for the second system of 'Blues Five Spot'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. The system is divided into four measures. Chord symbols are written below the bass staff: Eb7 in the first measure, Ab7 in the second, Bb7 in the third, and a whole rest in the fourth. The time signature is 4/4.

Handwritten musical notation for the third system of 'Blues Five Spot'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. The system is divided into four measures. Chord symbols are written below the bass staff: C7 in the first measure, F7 in the second, Bb7 in the third, and (F7) in the fourth. The time signature is 4/4.

BLUE SPHERE

The musical score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). Above the staff, the chords Bb7, Eb7, and Bb7 are marked. The second staff continues the melody with Eb7 and Bb7 chords marked above. The third staff features a variety of chords: C-7, F7, Bb7, Eb7, and F7, with some chords marked below the staff. The notation includes eighth and sixteenth notes, rests, and slurs.



BOO BOOS BIRTHDAY

TH. HONK

8

INTRO

**A**

C $\Delta$  B $\flat$  E7(b9) B $\flat$

F7(b9) E7 Eb7(b9) D7(b9) Db $\Delta$ ( $\sharp$ 11) Db7

**B**

G-7 Db7 F $\Delta$  C $\Delta$  F $\Delta$  $\sharp$ 11 C $\Delta$

F $\Delta$  $\sharp$ 11 C $\Delta$

SOLOS: A.A.B

# BRAKE'S SAKE (II)

TH. MONK

9

PUO INTRO

(1964)

Bra

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A bracket labeled 'Bra' spans the first two measures. A chord of F#7 is indicated in the third measure. The introduction concludes with a final melodic flourish in the right hand.

our plays  
line 9b  
2 bars.  
plays lower  
throughout

A

D3

Section A consists of two staves. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with chords and a guitar chord diagram for a D3 chord. The section is divided into four measures by vertical bar lines.

B

G7

Section B consists of two staves. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with chords and a guitar chord diagram for a G7 chord. The section is divided into four measures by vertical bar lines.

Ab6 DbΔ Gb7 B7 Eb7 Ab7 G7

This block shows the continuation of the bass line from section B, with chords corresponding to the sequence: Ab6, DbΔ, Gb7, B7, Eb7, Ab7, G7.

A

D3

This block shows the continuation of section A, with two staves of music. It includes a melodic line and a bass line with chords and a guitar chord diagram for a D3 chord. The section is divided into four measures by vertical bar lines.

C

G6

Section C consists of two staves. The first staff contains a melodic line with eighth notes and rests. The second staff contains a bass line with chords and a guitar chord diagram for a G6 chord. The section is divided into four measures by vertical bar lines.

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

BRIGHT MISSISSIPPI

10  
TH, MONK  
~~~~~

(INTRO) F7

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

Bb7

%

Eb7

Ab7

%

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

□

F7

%

%

%

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

Bb7

%

%

%

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

Eb7

%

%

%

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

AbΔ

%

(Eb7 Eb7)

%

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

F7

%

%

%

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

Bb7

%

%

%

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

F-7

(C14 %)

F-7 %

(Bb7 C7b9 %)

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

AbΔ

F7

⊕

Bb-7

Eb7

AbΔ

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

⊕

Bb-7

Eb7

AbΔ

Handwritten musical notation on a five-line staff, featuring quarter notes and rests.

ending

BRILLIANT CORNERS

INTRO) Bb<sup>Δ</sup> Db<sup>7</sup> ————— Bb<sup>Δ</sup> Db<sup>7</sup> Db<sup>7</sup> Gb<sup>7</sup> F<sup>Δ</sup>

Bb<sup>Δ</sup> (A-7) Db<sup>7</sup> F#<sup>7</sup> F7(b5) Bb<sup>Δ</sup> Ab<sup>7</sup> Gb<sup>7</sup> F7(b5)

Bb<sup>Δ</sup> (A-7) Db<sup>7</sup> F#<sup>7</sup> F7(b5) Bb<sup>Δ</sup> %

A-7 D<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Gb<sup>7</sup> / B<sup>7</sup> E<sup>7</sup> A-7

Ab<sup>7</sup> G<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup>

Bb<sup>Δ</sup> (A-7) Db<sup>7</sup> / F#<sup>7</sup> F<sup>7</sup> Bb<sup>Δ</sup> Ab<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup>

Bb<sup>Δ</sup> (A-7) Db<sup>7</sup> / F#<sup>7</sup> F<sup>7</sup> 1. Bb<sup>Δ</sup> (TO DOUBLE TIME)

2. Bb<sup>Δ</sup> % (A TEMPO)

SOLOS ON THE SAME FORM (ABA), ALTERNATING SINGLES (LEADING TO DOUBLE TIME (2.1 FURTHER) CHORDS) 12

BYE-YA

TH. MONK

12

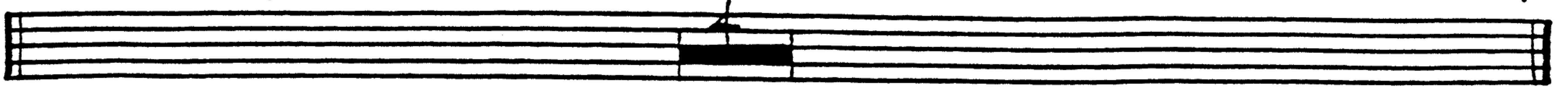
The musical score is written on six staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The music is in 4/4 time. The first staff contains four measures with the following chord annotations above the staff: Db7, Ab6, Db7, and Ab6. Below the staff are some handwritten notes and symbols, including a circled 'F' and some plus signs. The second staff has a bass clef and contains five measures with chord annotations: Gb7 (bs), Ab6, E7, B7 (bs), and Db6 D6 Eb6 / . Below the staff is a circled 'bF)'. The third staff has a treble clef and contains two measures with chord annotations: A6 and Ab6. Below the staff are some handwritten notes and symbols, including a circled 'F' and some plus signs. The fourth staff has a treble clef and contains four measures with chord annotations: B-7, E7, Bb-7, Eb7, A-7, and D7. Below the staff is a circled 'F'. The fifth staff has a treble clef and contains four measures with chord annotations: Db7, Ab6, Db7, and Ab6. Below the staff are some handwritten notes and symbols, including a circled 'F' and some plus signs. The sixth staff has a bass clef and contains five measures with chord annotations: Gb7 (bs), Ab6, E7, B7 (bs), and Db6. Below the staff is a circled 'bF)'. The score is handwritten and appears to be a personal manuscript.

CHILDRENS' SONG  
(THAT OLD MAN )

TH. MONK

13

INTRO: DRUMS



E E<sup>6</sup>/<sub>D#</sub> E<sup>7</sup>/<sub>D</sub> C#<sup>7</sup> F#<sup>7</sup> (C#<sup>7</sup> F#<sup>7</sup> C#<sup>7</sup>)

F#<sup>-</sup> F#<sup>6</sup>/<sub>F</sub> F#<sup>7</sup>/<sub>E</sub> F#<sup>6</sup>/<sub>D#</sub> B<sup>7</sup>(b9) B<sup>7</sup>/<sub>E</sub> C<sub>E</sub> G<sup>7</sup>/<sub>E</sub> /

COMING ON THE HUDSON

14

**A** G<sup>-7</sup> A<sup>-7</sup> Ab<sup>-7</sup> / Db<sup>7</sup> Db<sup>7</sup> Ab<sup>-7</sup> C<sup>7</sup> C<sup>7</sup>

**B** Eb<sup>-7</sup> Ab<sup>7</sup> (b9) Ab<sup>7</sup> F<sup>7</sup> A<sup>-7</sup> Ab<sup>-7</sup> Ab<sup>-7</sup>

**A** G<sup>-7</sup> A<sup>-7</sup> Ab<sup>-7</sup> / Db<sup>7</sup> Db<sup>7</sup> Ab<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

INTRO: ONE **A**

Handwritten musical notation for the first system. The key signature is B-flat major (two flats). The time signature is common time (C). The system consists of two staves. Above the first staff, there is a circled '3' and a '3b7' chord symbol. Above the second staff, there is an 'Eb7' chord symbol. The notation includes various notes, rests, and articulation marks.

Handwritten musical notation for the second system. Above the first staff, there are chord symbols: Ab7, (D7#9), Db7#9, Gb7, C-7, and F7b9. Above the second staff, there is a circled '3'. The notation includes various notes, rests, and articulation marks.

Handwritten musical notation for the third system. Above the first staff, there are chord symbols: B-7, (E1), Bb-7, (Eb7), and AbΔ. Above the second staff, there are circled '3's and two instances of Gb7(b9). The notation includes various notes, rests, and articulation marks.

Handwritten musical notation for the fourth system. Above the first staff, there are chord symbols: Ab7, AbΔ, B-7, Bb-7, and Eb7. Above the second staff, there are circled '3's. The notation includes various notes, rests, and articulation marks.



( CREPUSCULE WITH NELLIE )

Handwritten musical score for piano, consisting of three systems of staves. The first system includes a treble and bass staff with complex chordal accompaniment and melodic lines. Chords are labeled above the staff: F7, G7, Eb7, D7, Db7, Ab6, Db6, D6, Eb6, Eb7, G, Ab, A, Bb, and a final chord labeled 'ad to'. The second system begins with a circled '3' and includes chords Db7, Ab, and Bb, with the instruction 'rit. ... A. . Bb'. The third system features a melodic line in the treble staff with '16va' markings and a '16va' box, and a bass line with '16va' markings. The score is written in a fluid, handwritten style.

CRISS-CROSS

(1951)

TH. MONK

16

(INTRO) G-7

Musical staff for the Intro section, featuring a melodic line in G-7.

A

G-6

G-7

F#7(#9)

Bb7

Musical staff for section A, first line, with chords G-6, G-7, F#7(#9), and Bb7.

D-7

D-7

G7(b9)

F#7(b9)

%

Musical staff for section A, second line, with chords D-7, D-7, G7(b9), and F#7(b9). Includes a piano solo section marked 'piano only'.

B

G-7

F7

Bb4

C-7

Musical staff for section B, first line, with chords G-7, F7, Bb4, and C-7.

F7

Bb4

F#7

F#7(b9)

Musical staff for section B, second line, with chords F7, Bb4, F#7, and F#7(b9).

A

G-6

G-7

F#7

Bb7

Musical staff for section A, first line, with chords G-6, G-7, F#7, and Bb7.

D-7

D-7

G7

F#7

(TO CODA) %

Musical staff for section A, second line, with chords D-7, D-7, G7, and F#7. Includes a piano solo section marked 'piano only'.

F#7(b9)

%

(CODA)

Musical staff for the CODA section, featuring a melodic line in F#7(b9).

TH. MOUK  
16 II

CRISS - CROSS

**A** G-6 G-7 (1571) F#7 (#1) Bb7

D-7 D-7 G7(b9) F#7(b9)

**B** G-7 F7 BbΔ

C-7 F7 BbΔ

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

D-7 D-7 G7(b9) F#7(b9) (TO CODA)

(CODA) Fbb+bb

(Begins on 5th bar)

(PNO INTRO)

# EASY STREET

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

~~17~~  
17

Chords: F#-7, B7, E, A-7, E $\Delta$  / F#-7 B7

Chords: E $\Delta$ , C#7, A<sup>6</sup> (3), B7, E7 / (G#<sup>7</sup><sub>b5</sub>) A-7 (3), D7

Chords: E $\Delta$ , C#7, A<sup>6</sup> (3), B7, 1. E<sup>6</sup>, F#-7 / F#-7 B7

Chords: 2. E $\Delta$ , E7, E7

Chords: A $\Delta$ , A<sup>6</sup>, A-7, D7, E $\Delta$ , E7, F#-7, B7, B-7, E7 (3)

Chords: A $\Delta$ , A<sup>6</sup>, A-7, D7, G#-7, C#7, F#-7, B7(b5)

Chords: E $\Delta$ , C#7, A<sup>6</sup> (3), B7, E7 / (G#<sup>7</sup><sub>b5</sub>) A-7 (3), D7

Chords: E $\Delta$ , C#7, F# $\Delta$  (3), B7, E<sup>6</sup>, E<sup>7</sup>/<sub>D</sub>, E7 / F#-7 B7

Chords: F# $\Delta$  (3), B7, E $\Delta$ , E<sup>7</sup>/<sub>D</sub>, E $\Delta$ , fine

(CODA)

# EPISTROPHY

18

TH. MOR

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:  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  ...)

JUN 26-57 APR 29-59  
JUL 9-58 APR 18-61  
JUN 2-60 APR 9-61

ERONEL


TH. MONK

19

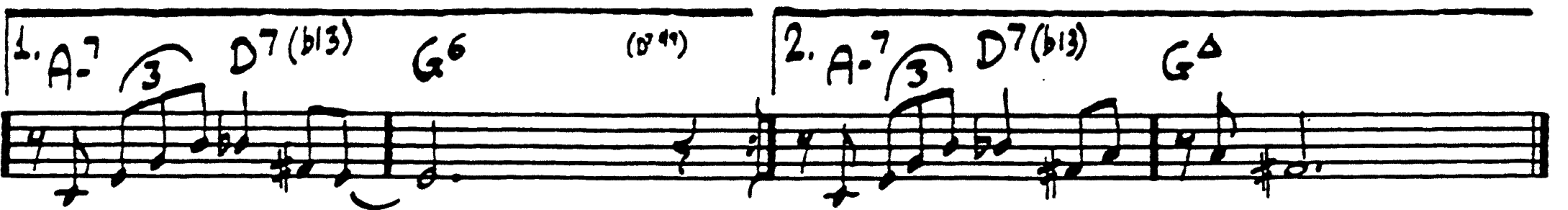
A  $G^{\Delta}$   $A^{-7}$   $B^{-7}$   $Bb^{-7}(b5)$   $Bb^{-7}$  (3)



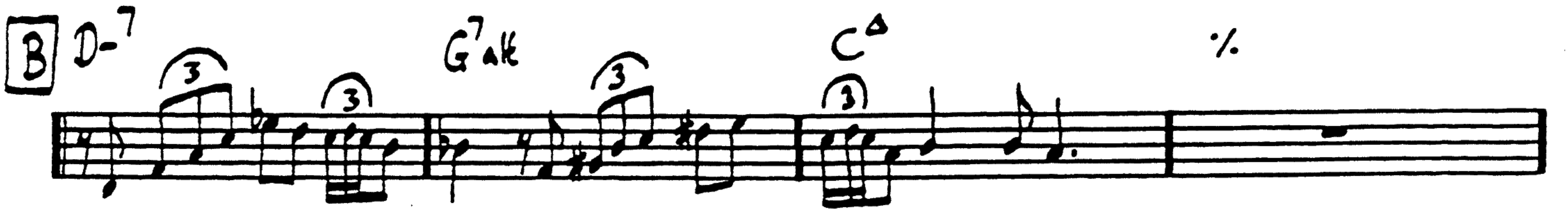
$Eb^{-7}$   $A^{-7}$   $C^{-7}$   $F^{-7}(b5)$



1.  $A^{-7}$  (3)  $D^{-7}(b13)$   $G^6$  (b9) 2.  $A^{-7}$  (3)  $D^{-7}(b13)$   $G^{\Delta}$



B  $D^{-7}$  (3)  $G^7ak$  (3)  $C^{\Delta}$  (3) %



$C^{-7}$  (3)  $F^{-7}$   $B^{-7}$   $Bb^{-7}$   $Eb^{\Delta}$   $D^{-7}(b9)$



A  $G^{\Delta}$   $A^{-7}$   $B^{-7}$   $Bb^{-7}(b5)$   $Bb^{-7}$  (3)  $Eb^{-7}$



$A^{-7}$   $C^{-7}$   $F^{-7}(b5)$   $A^{-7}$  (3)  $D^{-7}$   $G^{\Delta}$



JUN 7-54  
JUL 23-51

# EVIDENCE

(JUSTICE)

20

Chords: Eb<sup>Δ</sup> G-7 C7(b9) F-7 F-7 Bb7(b9)

Chords: A7(b9) Ab-7 Db7 F-7 Bb7(b9)

Chords: Bb-7 Eb7(b9) Ab<sup>Δ</sup> Ab-7

Chords: Eb7 G<sup>φ</sup> F7 Bb7(b9)

Chords: Eb<sup>Δ</sup> G-7 C7(b9) F-7 F-7 Bb7(b9)

Chords: A7(b9) Ab-7 Db7 F-7 Bb7(b9)

APR 29-60  
 JUN 2-54  
 NOV 5-71  
 JUL 8  
 55

(8-bar piano Intro, plays A with circled notes as melody)

FOUR IN ONE

TH. MONK

21

L23-51  
229-60



FRIDAY THE 13<sup>th</sup>

22

G<sup>Δ</sup> G<sup>6</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> G<sup>6</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>7</sup> D<sup>7</sup>

G<sup>Δ</sup> F<sup>7b5</sup> E<sup>b7b5</sup> D<sup>7#9</sup> G<sup>Δ</sup> F<sup>7b5</sup> E<sup>b7b5</sup> D<sup>7#9</sup>

G<sup>Δ</sup> F<sup>7b5</sup> E<sup>b7b5</sup> D<sup>7#9</sup> G<sup>Δ</sup> F<sup>7b5</sup> E<sup>b7b5</sup> D<sup>7#9</sup>

NOV 13.53  
(FEB 28.59)

# FUNCTIONAL

TH. MONK

23

(#1)  $Bb^7$   $Eb^7$   $Bb^7$  ( $F^-$   $Bb^7$ )

$Eb^7$   $Bb^6$   $Bb^6 / D^- Db^-$

$C^-$   $F^7$   $Bb^7$   $F^7$

(#2)  $Bb^7$   $Eb^7$   $Bb^7$   $\%$

$Eb^7$   $Bb^7$   $D^- Db^-$

$C^-$   $F^7$   $Bb^7$   $F^7$

GALLOP'S GALLOP

A<sup>7</sup> D<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>bΔ</sup> B<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup>

B<sup>b7</sup> E<sup>b7</sup> A<sup>bΔ</sup> (D<sup>b7</sup>) B<sup>-7</sup> E<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup>

A<sup>b7</sup> % D<sup>b7</sup> %

B<sup>b7</sup> % E<sup>b7</sup> E<sup>b7</sup> (B<sup>b7</sup>)

A<sup>7</sup> D<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>bΔ</sup> B<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup>

B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup> B<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> / A<sup>bΔ</sup>

(INTRO) DRUM ROLL A<sup>b7</sup> D<sup>b7</sup> B<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> / A<sup>bΔ</sup>

# GREEN CHIMNEYS

25

Ab<sup>-7</sup> G<sup>-7</sup> Ab<sup>-7</sup> Db<sup>7</sup> Ab<sup>-7</sup> G<sup>-7</sup> Ab<sup>-7</sup> Db<sup>7</sup> b5

[ Ab<sup>-7</sup> G<sup>-7</sup> b<sub>p</sub>. b<sup>+</sup> b<sup>+</sup> Db<sup>7</sup> ] (b<sub>p</sub>)

F#<sup>7</sup> F#<sup>7</sup> B<sup>7</sup> F#<sup>7</sup> F#<sup>7</sup> B<sup>7</sup>

F#<sup>7</sup> F#<sup>7</sup> B<sup>7</sup> F#<sup>7</sup> F#<sup>7</sup> B<sup>7</sup>

Ab<sup>-7</sup> G<sup>-7</sup> Ab<sup>-7</sup> Db<sup>7</sup> Ab<sup>-7</sup> G<sup>-7</sup> Ab<sup>-7</sup> Db<sup>7</sup> b5

Ab<sup>-7</sup> G<sup>-7</sup> Ab<sup>-7</sup> Db<sup>7</sup> Ab<sup>-7</sup> G<sup>-7</sup> Ab<sup>-7</sup> Db<sup>7</sup> b5

(ENDING)  
Ab<sup>-7</sup> Db<sup>7</sup> b5 16va

INTRO: 16 (2 As)  $\left\{ \begin{array}{l} 8 \text{ pno} \\ 8 \text{ pno/bod (8va, 16va)} \end{array} \right.$

19.12.67

# HACKENSACK (E)

TH. MONK

26

**A** F<sup>Δ</sup> Bb<sup>7</sup> F<sup>Δ</sup> A<sup>-7</sup> Ab<sup>-7</sup>

G<sup>-7</sup> C<sup>7</sup> F<sup>Δ</sup> (G<sup>-7</sup> C<sup>7</sup> 2x)

**B** Bb<sup>7</sup> E7(b9) F<sup>Δ</sup> D<sup>7</sup>

G<sup>7</sup> % C<sup>7</sup> Db<sup>7</sup>

**A** F<sup>Δ</sup> Bb<sup>7</sup> F<sup>Δ</sup> A<sup>-7</sup> Ab<sup>-7</sup>

G<sup>-7</sup> C<sup>7</sup> F<sup>Δ</sup> (ENDING) (G<sup>-7</sup> C<sup>7</sup>)

(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

**A** F $\Delta$  B $b^7$  F $\Delta$  A- $7$  D $7$

G- $7$  C $7$  F $\Delta$  (G- $7$  C $7$ ) 2x

**B** B $b^7$  E $7$  (b $9$ ) F $\Delta$  D $7$

G $7$  (b $9$ ) G- $7$  C $7$  A $b$ - $7$  D $b^7$

F $\Delta$  B $b^7$  F $\Delta$  A- $7$  D $7$

G- $7$  C $7$  F $\Delta$  (G- $7$  C $7$ )

(pno)

(sax)

1st **A**: APR 18. 61 } ROUSE  
RIDGE 67

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

HORNIN' IN

T.H. MOUK

27

(INTRO)

Musical staff for the introduction, featuring a series of eighth and sixteenth notes. Below the staff, there are two bass clef markings with the word "bass" written below them, indicating the bass line.

**A** Db<sup>7</sup> % Gb<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup>.

Musical staff for section A, starting with a double bar line. Chord symbols above the staff are Db<sup>7</sup>, Gb<sup>7</sup>, B<sup>7</sup>, and Bb<sup>7</sup>. A percentage sign (%) is placed above the first measure.

A<sup>7</sup> Ab<sup>7</sup> Db<sup>Δ</sup> %

Musical staff for section B, starting with a double bar line. Chord symbols above the staff are A<sup>7</sup>, Ab<sup>7</sup>, Db<sup>Δ</sup>, and a percentage sign (%).

**B** A-<sup>7</sup> D<sup>7</sup> A-<sup>7</sup> D<sup>7</sup>

Musical staff for section B, starting with a double bar line. Chord symbols above the staff are A-<sup>7</sup>, D<sup>7</sup>, A-<sup>7</sup>, and D<sup>7</sup>. The D<sup>7</sup> chords are marked with a circled "3" for a triplet.

A-<sup>7</sup> D<sup>7</sup> A-<sup>7</sup> D<sup>7</sup>

Musical staff for section B, starting with a double bar line. Chord symbols above the staff are A-<sup>7</sup>, D<sup>7</sup>, A-<sup>7</sup>, and D<sup>7</sup>. The D<sup>7</sup> chords are marked with a circled "3" for a triplet.

**A** Db<sup>7</sup> % Gb<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup>

Musical staff for section A, starting with a double bar line. Chord symbols above the staff are Db<sup>7</sup>, Gb<sup>7</sup>, B<sup>7</sup>, and Bb<sup>7</sup>. A percentage sign (%) is placed above the first measure.

A<sup>7</sup> Ab<sup>7</sup> Db<sup>Δ</sup> ⊕ %

Musical staff for section B, starting with a double bar line. Chord symbols above the staff are A<sup>7</sup>, Ab<sup>7</sup>, Db<sup>Δ</sup>, and a circled plus sign (⊕) followed by a percentage sign (%).

(CODA) Db<sup>Δ</sup>

Musical staff for the coda, starting with a circled plus sign (⊕) and the word "(CODA)" below it. The chord symbol Db<sup>Δ</sup> is written above the staff.

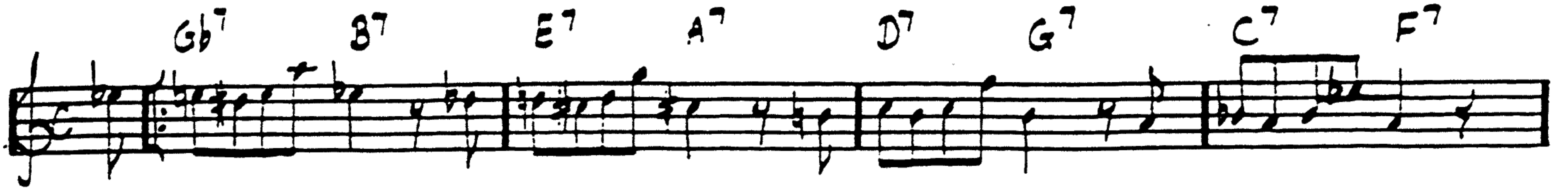
MAY 30-52

HUMPH

TH. MONK 2E

(4 bar Drum Intro)

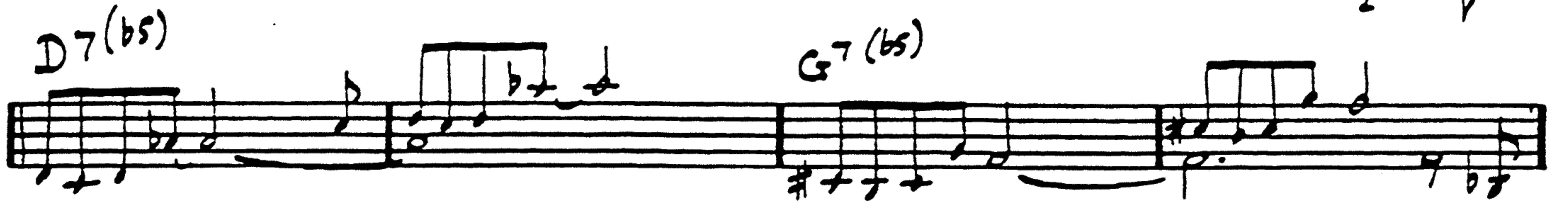
Chord progression: Gb7, B7, E7, A7, D7, G7, C7, F7



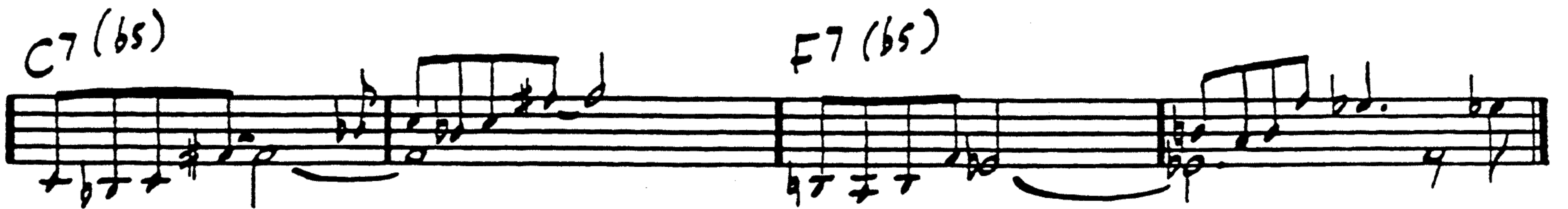
Chord: Bb7



Chords: D7(b9), G7(b9)



Chords: C7(b9), F7(b9)



Chord progression: Gb7, B7, E7, A7, D7, G7, C7, F7



Chord: Bb7





# I MEAN YOU

TH. MONK

29

INTRO

**A** F6 5 3 2 1 4 3 2 1 - Db7 4 3 2 1 - D7 >

**B** Eb7 F6 (triplets)

**A** F6 5 3 2 1 4 3 2 1 - Db7 4 3 2 1 - D7 >

SOLOS: A-A-B-A

NOV 15 '51  
NOV 13 '52  
NOV 2 '54

INTROSPECTION

TH. HONK

30

(INTRO) D.  D $\flat$  D D $\flat$

C $^{-7}$  D $\flat 7$  (b5) C $7$  (b5) B $7$  B $\flat^{-7}$  E $\flat 7$  E $\flat 7$   $\left( \begin{smallmatrix} \text{y b 7} \\ \text{f} \\ \text{A b 4} \end{smallmatrix} \right)$

B $\flat 7$  B $7$  (b5) G $7$  B $7$  (b5) A $7$  D $\Delta$  1. D $\Delta 6$

2. D $\Delta 6$  

D $\flat 6$  D D $\flat$  D

E $\flat \Delta$  D $\Delta$  D $\Delta$  D $\flat \Delta$  D $\Delta$  D $\Delta$  B $7$  (b5)

C $^{-7}$  D $\flat 7$  (b5) C $7$  (b5) B $7$  (b5) B $\flat^{-7}$  E $\flat 7$  E $\flat 7$  A $\flat \Delta$

B $\flat 7$  B $7$  (b5) G $7$  B $7$  (b5) A $7$  D $\Delta$  D $\Delta 6$

D $\flat 6$  D $\Delta$  D $\flat \Delta$  %  $\left( \begin{smallmatrix} \text{y a} \\ \text{f} \\ \text{b 3 7} \\ \text{b 2 3 4 5} \end{smallmatrix} \right)$

IN WALKED BUD

TH. MONK

31

**A** F- F- F.7 Bb7 Eb7

Ab6 (F-7) Bb7 A7 Ab6 Ab6 / (G-7 C7)

**B** F-7 % Ab-7 Db7 Ab-7 Db7

F-7 % Ab-7 Db7 Ab-7 Db7

**A** F-7 F- F.7 Bb7 Eb7

Ab6 (F-7) Bb7 A7 Ab6 CODA Ab6 / (G-7 C7)

CODA Ab6

8 bar intro **A**.

Last bar of INTRO:

bars 3, 4 & 7, 8  
piano figures in bridge are  
from 2 different recordings:

1st: JUL 9.56, AUG 7.56, FEB 28.59

2nd: FEB 24.55

JACKIE - ING

TH. MONK

32

B $\flat$  $\Delta$  % % %

% % C $\ominus$ 7 F7

B $\flat$  $\Delta$  % B $\ominus$  C $\ominus$

B $\flat$  $\Delta$ /F B $\flat$  $\Delta$  B $\flat$  $\Delta$  % 1. %

2. %

**BASS**  
**DMS**

B $\flat$  $\Delta$  % % % % % C $\ominus$ 7 F7

B $\flat$  $\Delta$  % B $\ominus$ /F C $\ominus$ /E $\flat$  B $\flat$  $\Delta$  B $\flat$  $\Delta$  % % %

NOV 15. 71  
 JUN 4. 59 -> Bbar dm intro  
 APR 18. 61 -> dm solo intro  
 APR 21. 61 -> dm solo intro

LET'S CALL THIS

TH. MONK

33

A

A<sup>7</sup>/D

%

%

A<sup>7</sup>

D<sup>7</sup>



A<sup>7</sup>/D

A<sup>7</sup>

F#<sup>7</sup>

F<sup>7</sup>

E<sup>7</sup>

E<sup>b</sup><sup>7</sup>

D<sup>7</sup>

1.

2.



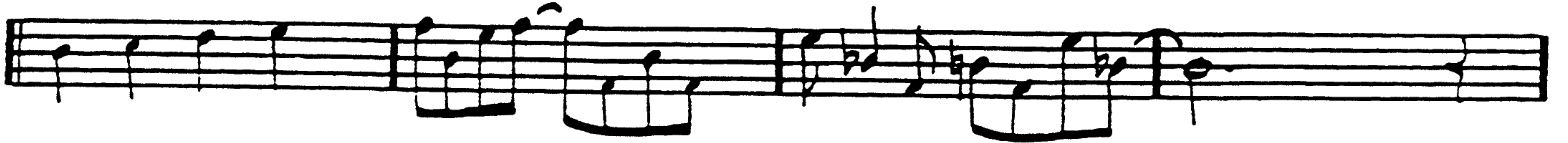
B

G<sup>7</sup>

%

C<sup>7</sup>

%



A<sup>7</sup>/9

%

B<sup>7</sup>

B<sup>b</sup><sup>7</sup>

A<sup>7</sup>

A<sup>b</sup><sup>7</sup>



A

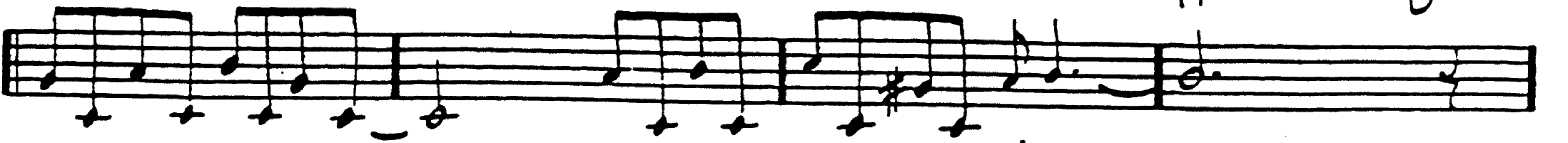
A<sup>7</sup>/D

%

%

A<sup>7</sup>

D<sup>7</sup>



A<sup>7</sup>/D

A<sup>7</sup>

F#<sup>7</sup>

F<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>  
(~)

D<sup>7</sup>

G<sup>Δ</sup>



NOV 13-53  
APR 29-60

LET'S COOL ONE

TH. MONK  
34

Chords: Eb<sup>Δ</sup>, F-7, Bb7, Eb<sup>Δ</sup> D<sup>♭</sup>, G<sup>♭</sup>/<sub>Db</sub> (F#7b5), C7(b9)

Chords: F7, 1. Bb7, Eb<sup>Δ</sup> (C7), F-7, Bb7

Chords: 2. Bb7, Eb<sup>Δ</sup>

Chords: Bb-7, Eb7, AbA, 3

Chords: C-7, F7, F-7, Bb7

Chords: Eb<sup>Δ</sup>, F-7, Bb7, Eb<sup>Δ</sup> D<sup>♭</sup>, G<sup>♭</sup>/<sub>Db</sub> (F#7b5), C7(b9)

Chords: F7, Bb7, Eb<sup>Δ</sup>, (F-7, Bb7)

MAY 2/12-58  
AUG 7-58

LIGHT BLUE

TH. MONK 39

Handwritten musical score for "Light Blue" by Thelonious Monk. The score consists of five staves of music. The first staff is in treble clef with a common time signature (C). It features melodic lines with triplets and chords including F#m, G7, C7, F#m, F7, and Bb7. The second staff is in bass clef with a 4/4 time signature, showing a bass line with chords G7, D7, and G7b5. The third staff is in treble clef with a common time signature, featuring melodic lines with triplets and chords F#m, F7b5, Gb7, F#m, F#7, and F7. The fourth staff is in bass clef with a 4/4 time signature, showing a bass line with chords C, G7, D7, and Db9. The score includes various musical notations such as slurs, triplets, and dynamic markings.

LITTLE ROOTIE TOOTIE

TH. MONK

36

(52) (INTRO)

**A**

NO RANGES

**B**

**A**

NO RANGES

**CODA**



LOCOMOTIVE

TH. MONK

37

(INTRO)

C-7 EbΔ C-7 EbΔ C-7 EbΔ EbΔ

Musical staff for the Intro section, showing a sequence of chords and corresponding notes on a treble clef staff.

A1

EbΔ C-7 EbΔ C-7 EbΔ C-7 EbΔ C-7

Musical staff for section A1, showing a sequence of chords and corresponding notes on a treble clef staff.

A2

EbΔ C-7 EbΔ C-7 EbΔ C-7 EbΔ C-7

Musical staff for section A2, showing a sequence of chords and corresponding notes on a treble clef staff.

B

Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7 E-7 A7(b9)

Musical staff for section B, showing a sequence of chords and corresponding notes on a treble clef staff.

Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7 Gb7(b9) F7(b9) Bb7(b9) /

Musical staff for section B, showing a sequence of chords and corresponding notes on a treble clef staff.

A3

EbΔ C-7 (3) EbΔ C-7 (3) EbΔ / C-7 EbΔ EbΔ

Musical staff for section A3, showing a sequence of chords and corresponding notes on a treble clef staff, including triplet markings.

(SOLOS: A-A-B-A)

OCT 5.54

112

MISTERIOSO

TH. MONK

38

Handwritten musical score for 'Misterioso' by Thelonious Monk, page 38. The score consists of four staves of music in 3/4 time, featuring complex chord progressions and melodic lines. The first staff has a key signature of one flat and a common time signature. Chords are labeled as Bb7, Eb7, and Bb7. The second staff has chords Bb7, Eb7, and Eb7. The third staff has chords Bb7, Bb7, D-7, Db-7, and C-7. The fourth staff has chords F7 and Bb7. The notation includes eighth and sixteenth notes, rests, and various chord symbols.

NOV 15 21  
ADM 7 58

MONK'S DREAM

TH. MONK  
39

**A** C<sup>Δ</sup> F7 B<sup>b</sup>7 (b5) C<sup>Δ</sup> F7

1. A7 (b5) A<sup>b</sup>7 (b5) G<sup>7</sup> alt 2. A7 (b5) A<sup>b</sup>7 (b5) G<sup>7</sup> alt

**B** C<sup>7</sup> G<sup>-7</sup>

**A** C<sup>Δ</sup> F7 B<sup>b</sup>7 (b5) C<sup>Δ</sup> F7 B<sup>b</sup>7 (b5)

Handwritten notes and markings at the bottom left of the page.

Handwritten notes and markings at the bottom center of the page.

# MONK'S MOOD

TH. MONK

40

**A** F-7 Bb7 CΔ CΔ Dφ G7alt

DbΔ (C B) Bb7(b9) A7(b9) E7(b9) Eb7(#9)

1. A-7/D B-7/E D-7 Bb7 2. Ab7+ G7 DbΔ

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

Aφ Ab7 D-7/G Ab° Aφ F7alt F-7 Eb-7 D-7 Bb7alt

**A** F-7 Bb7 CΔ CΔ Dφ G7alt DbΔ (C B)

Bb7(b9) A7(b9) E7(b9) Eb7(#9) Ab7+ G7 DbΔ

MONK'S POINT

41 TH. MONK

Bb7 Eb7 Bb7 %

Eb7 % Bb7 Bb7

C-7 (F7) Bb7 CODA %

Bb7

NORTH OF THE SUNSET

TH. MONIK  
~~~~~

p. 2

42

Handwritten musical score for "North of the Sunset" by Th. Monk, page 2. The score consists of three staves of music in 4/4 time. The first staff has a key signature of two flats and a common time signature. Chords Bb7, Eb7, and Bb7 are written above the first three measures. The second staff has chords Eb7 and Bb7 above its measures. The third staff has chords C7, F7, and Bb7 above its measures. The piece ends with a double bar line and a key signature change to one sharp.

NUTTY

TH. MONK

43

A

B

A

SEP 22-54  
NOV 15-71  
AUG 7-58

OFF MINOR

TH. MONK

44

(INTRO & CODA)

(Bb)

Musical staff with notes and chords: Bb, Eb, Gb, Bb, Eb, D7

A

Musical staff with notes and chords: G-6, Db7, Gb7, B-7, Bb7, Eb, D7

Musical staff with notes and chords: G-6, Bb7(b5), D0

B

Musical staff with notes and chords: Db, D, Bb-7, Eb7(b5), B-7, E7, E7

Musical staff with notes and chords: E-7, E-7, A7, A-7, D0, D7(b5)

A

Musical staff with notes and chords: G-6, Db7, Gb7, B-7, Bb7, Eb, D7

Musical staff with notes and chords: G-6, Bb7(b5), D0, TO CODA

INTRO + FIRST A: JUN 26.57 (FEB 28 53)

LAST A: APR 18.61 (w. sax)

JUN 7.54



OSKA-T

45

TH. MONK

Ab<sup>6</sup> Eb<sup>6</sup>/<sub>Ab</sub> Ab<sup>6</sup> Ab<sup>6</sup> Eb<sup>6</sup>/<sub>Ab</sub> Ab<sup>6</sup>

Ab<sup>6</sup> Eb<sup>6</sup>/<sub>Ab</sub> Ab<sup>6</sup> Eb<sup>7</sup> ----- #5 1. Ab<sup>Δ</sup>

2. Ab<sup>Δ</sup>

(CODA) Ab<sup>Δ</sup>

[ PNO 2X  
BASS 2X  
SAX 2X ] (SOLOS: Ab<sup>7</sup>)

PANNONICA

TR. MONK

46

C $\Delta$  Eb-7 Ab7 D-7 Bb7 Eb $\Delta$  Eb7

Ab-7 Db7 Gb $\Delta$  F+7 Eb-7 Ab7 G7 Db $\Delta$

G-7 C7 C-7 F7 Gb7 Cb $\Delta$  Ab-7

D-7 G7(b9) C $\Delta$  G-7 C7 B-7 E7(b9) A7 D7 G7(b9)

D.C.  
to 3rd ending

3.

Eb-7 Ab7 G7 D7 D-7 G7 Db $\Delta$

ending

PLAYED TWICE

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The first measure contains a C major triad (C, E, G). The second measure contains a Db7 chord (Db, Fb, Ab, Cb). The third measure contains a slash (/). The fourth measure contains an A7 chord (A, C#, E, G). The notation includes eighth notes, quarter notes, and a triplet of eighth notes in the third measure.

Handwritten musical notation on a single staff. It begins with a C major triad (C, E, G). The second measure contains a Db7 chord (Db, Fb, Ab, Cb). The third measure contains a G-7 chord (G, Bb, D, F). The fourth measure contains a C7 chord (C, E, G, Bb). The notation includes eighth notes, quarter notes, and a triplet of eighth notes in the third measure.

Handwritten musical notation on a single staff. It begins with an F7 chord (F, Ab, Cb, Eb). The second measure contains a slash (/). The third measure contains a triplet of eighth notes. The fourth measure contains a slash (/). The fifth measure contains a triplet of eighth notes. The sixth measure contains a slash (/). The seventh measure contains a triplet of eighth notes. The eighth measure contains a slash (/). The notation includes eighth notes, quarter notes, and triplet markings.

Handwritten musical notation on a single staff. It begins with a C major triad (C, E, G). The second measure contains a Db7 chord (Db, Fb, Ab, Cb). The third measure contains a triplet of eighth notes. The fourth measure contains a Db7 chord (Db, Fb, Ab, Cb). The fifth measure contains a C7 chord (C, E, G, Bb). The sixth measure contains an A7 chord (A, C#, E, G). The seventh measure contains a D major triad (D, F#, A). The notation includes eighth notes, quarter notes, and triplet markings.

(♩=144)

# RAISE FOUR

TH. MOUK

48

Handwritten musical notation for the first system of "RAISE FOUR". It consists of two staves: a treble clef staff with a key signature of two flats and a 4/4 time signature, and a bass clef staff. The music is divided into four measures. The first measure has a Bb7 chord and a bass line starting on Bb. The second measure has an Eb7 chord and a bass line starting on Eb. The third measure has a Bb7 chord and a bass line starting on Bb. The fourth measure contains a slash and a bass line starting on Bb. Above the treble staff, there are four groups of beamed eighth notes, each with a slur, representing a melodic line.

Handwritten musical notation for the second system of "RAISE FOUR". It consists of two staves: a treble clef staff with a key signature of two flats and a 4/4 time signature, and a bass clef staff. The music is divided into four measures. The first measure has an Eb7 chord and a bass line starting on Eb. The second measure contains a slash and a bass line starting on Eb. The third measure has a Bb7 chord and a bass line starting on Bb. The fourth measure contains a slash and a bass line starting on Bb. Above the treble staff, there are four groups of beamed eighth notes, each with a slur, representing a melodic line.

Handwritten musical notation for the third system of "RAISE FOUR". It consists of two staves: a treble clef staff with a key signature of two flats and a 4/4 time signature, and a bass clef staff. The music is divided into four measures. The first measure has an F7 chord and a bass line starting on F. The second measure contains a slash and a bass line starting on F. The third measure has a Bb7 chord and a bass line starting on Bb. The fourth measure contains a slash and a bass line starting on Bb. Above the treble staff, there are four groups of beamed eighth notes, each with a slur, representing a melodic line. The system ends with a double bar line and a repeat sign, with "(x3)" written above it.

ENDING

Bb

24-2-68

# REFLECTIONS

TH. MONK  
mm

49

Ab<sup>Δ</sup> (Gb<sup>7</sup>) F<sup>♭</sup> E<sup>7</sup> Bb<sup>-7</sup> Eb<sup>7</sup> (B<sup>7</sup>)

C<sup>-7</sup> F<sup>-7</sup> G<sup>♭</sup> (C<sup>7</sup> ♯1) Bb<sup>-7</sup> Eb<sup>7</sup>

1. Ab<sup>Δ</sup> A<sup>♭</sup> Bb<sup>-7</sup> B<sup>♭</sup> F<sup>♯</sup> Bb<sup>-7</sup> A<sup>7</sup> / Eb<sup>7</sup> 2. Ab<sup>Δ</sup> C<sup>♭</sup> F<sup>7</sup>

Bb<sup>-7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup> Db<sup>7</sup> b5 C<sup>7</sup> b5 Db<sup>7</sup> b5 C<sup>7</sup> b9 F<sup>-7</sup>

F<sup>-7</sup> Bb<sup>7</sup> F<sup>-7</sup> Bb<sup>7</sup> alt Bb<sup>-7</sup> Eb<sup>7</sup> Bb<sup>-7</sup> Eb<sup>7</sup> (A<sup>7</sup>)

AC. TC  
3d ending

3. Ab<sup>Δ</sup> (Db<sup>7</sup>) Gb<sup>7</sup> Ab<sup>Δ</sup> [F<sup>-7</sup> Bb<sup>-7</sup> Eb<sup>7</sup>]

JUN 7 54  
OCT 22 59

# RHYTHM-A-NING

TH. MONK

50

**A**  $Bb^7$   $Bb^7/D$   $Eb^7$   $E^o$   $Bb^7/F$   $G^7+$   $C-7$   $F^7$

Musical staff for section A, first line. It contains a sequence of notes corresponding to the chords listed above: Bb7, Bb7/D, Eb7, Eo, Bb7/F, G7+, C-7, and F7.

HEAD: )  $Bb^7(b9)$

SOLOS: )  $Bb^7$   $Bb^7/D$   $Eb^7$   $E^o$   $Bb^7(b9)$   $G^7+$   $C-7$   $F^7$

Musical staff for section A, second line. It includes a 'piano' marking and a '2x' marking. The notes correspond to the chords listed above.

**B**  $D^7$   $G^7$

Musical staff for section B, first line. It contains notes for D7 and G7.

$C^7$   $F^7$

Musical staff for section B, second line. It contains notes for C7 and F7.

**A**  $Bb^7$   $Bb^7/D$   $Eb^7$   $E^o$   $Bb^7/F$   $G^7+$   $C-7$   $F^7$

Musical staff for section A, third line. It contains notes for Bb7, Bb7/D, Eb7, Eo, Bb7/F, G7+, C-7, and F7.

SOLOS: )  $Bb^7(b9)$

SOLOS: )  $Bb^7$   $Bb^7/D$   $Eb^7$   $E^o$   $Bb^7/F$   $G^7+$   $C-7$   $F^7$

Musical staff for section A, fourth line. It includes a 'piano' marking and a '2x' marking. The notes correspond to the chords listed above.

AUG 12.57\* → LAST **A**  
 AUG 7.58  
 FEB 28.59  
 APR 18.61  
 APR 21.61

(\* Also 16 BAR **B** section..... ) SR

'ROUND MIDNIGHT

TH. MONK

(P. 2)

51

A Eb-7 / D / Db / Db Cφ / Ab-7 Db7b9 Eb-6 (Cφ)

B-7 E7 Bb-7 Eb7

Musical staff with notes and chords for the first line of section A.

Ab-7 Db7 Gb6 D7 Eb-7 Ab7

1. Cφ Fφ / / Bb7

Musical staff with notes and chords for the second line of section A.

2. Cφ F7 Bb7sus4 Eb6 (b5)

Musical staff with notes and chords for the third line of section A.

B Cφ F7(b9) Bb7

Cφ F7(b9) Bb7

Musical staff with notes and chords for the first line of section B.

Ab-7 / F7 Bb7 Cφ F7 Db6 B6 Ab-7 / F7 Bb7

Musical staff with notes and chords for the second line of section B.

A Eb-7 / D / Db / Db Cφ Ab-7 (Db7b9) Eb-6 (Cφ)

B-7 E7 Bb-7 Eb7

Musical staff with notes and chords for the first line of section A.

Ab-7 Db7 (Gb6 D7) Eb-7 Ab7 Cφ F7 Bb7sus4 Eb6

Musical staff with notes and chords for the second line of section A.

PR 29.60

JUN 7.54

PR 5.53

PG 13.57

.. . SR

# RUBY, MY DEAR

TH. MONK

52

(INTRO) E 9.11

F# 6

B7(b9)

Bb7(b9)

A

F-7 Bb7(b9) EbΔ (F-7 F#-7 G-7 AbΔ AΔ BbΔ) G-7 C7(b9) FΔ [PIANO] G-7 G#-7 A-7

Bb-7 Eb7(M) AbΔ C-7 (F7) Bb-7 A6 1. B-7 / Bb7 Bb7#5 2. B-7 Bb7(b5)

B

AΔ F#-7 Bb7 Bb7C piano E7(b9) A6 Bb6 B0 / /

C- C-Δ C-7 C-Δ D7 Eb-7 Ab6 Eb7(#9)

A

F-7 Bb7(b9) EbΔ (F-7 F#-7 G-7 AbΔ AΔ BbΔ) G-7 C7(b9) FΔ [PIANO] G-7 G#-7 A-7

Bb-7 Eb7(M) AbΔ C-7 (F7) Bb-7 E7(M) (TO CODA) F# 6 B7(b9) Bb7(b9)

(CODA)

F# 6 Bb7(b9) Bb7(b9) A7 (F# 6) Ab7 Db6

ritard

MAR 2 65 } solo  
 OCT 21 59 }  
 NOV 15 47 } TRIO  
 OCT 24 47 }  
 JUN 26 57 } QUARTET  
 ... 53 }



# SHUFFLE BOIL

TH. HOUK

53

(BASS INTRO) + (CODA)

Handwritten musical notation for the Bass Intro and Coda. It consists of a single staff with a bass clef and a common time signature. The melody is written in a rhythmic, shuffle style with various accidentals and slurs.

A

Handwritten musical notation for section A, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time and features a shuffle rhythm. Chords are indicated above the notes.

E $\flat$ 7

A $\flat$ 7

G7

Handwritten musical notation for section A continuation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time and features a shuffle rhythm. Chords are indicated above the notes.

E $\flat$ 7

A $\flat$ 7

G7

B

C7

B7

B $\flat$ 7

A7

Handwritten musical notation for section B top staff, consisting of a single staff in treble clef. The music is in common time and features a shuffle rhythm. Chords are indicated below the notes.

D-7

G7

G-7

C7

Handwritten musical notation for section B bottom staff, consisting of a single staff in bass clef. The music is in common time and features a shuffle rhythm. Chords are indicated below the notes.

A

F $\Delta$

A $\bar{\flat}$ 7

G7

C7

F $\Delta$

E $\bar{\flat}$ 7

A $\bar{\flat}$ 7

G7

Handwritten musical notation for section A top staff, consisting of a single staff in treble clef. The music is in common time and features a shuffle rhythm. Chords are indicated below the notes. There is a handwritten note "(b i l l e r b i b i)" written below the staff.

F $\Delta$

A $\bar{\flat}$ 7

G7

C7

F $\Delta$

%

Handwritten musical notation for section A bottom staff, consisting of a single staff in bass clef. The music is in common time and features a shuffle rhythm. Chords are indicated below the notes.

(JAN. 29 64)  
115 15 CC

SIXTEEN

(INTRO) (PNO) (DMS) (BASS) Eb % (PNO)

A Eb<sup>Δ</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup> (Bb<sup>7</sup>+)

A Eb<sup>Δ</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup>

B Bb<sup>-7</sup> Eb<sup>7</sup> Bb<sup>-7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup> C<sup>-7</sup> F<sup>7</sup> Bb<sup>7</sup>

A Eb<sup>Δ</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup> (Bb<sup>7</sup>+)

MAY 30, 1952

SKIPPY

D<sup>7</sup> G<sup>7</sup>(#9) C<sup>7</sup>(b9) F<sup>7</sup>(b9) B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup>(#5)

G<sup>b7</sup> F<sup>7</sup>(b9) B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup>(#5) G<sup>7</sup>(#5)

G<sup>b7</sup> F<sup>7</sup>(b9) E<sup>7</sup>(b9) E<sup>b7</sup>(b9) A<sup>b7</sup> G<sup>7</sup>(b9) G<sup>b7</sup>(b9) F<sup>7</sup>(b9)

B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> B<sup>7</sup> E<sup>7</sup>(b9) A<sup>7</sup>(b9)

D<sup>7</sup> G<sup>7</sup>(#9) C<sup>7</sup>(b9) F<sup>7</sup>(b9) B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup>(#5)

G<sup>b7</sup> F<sup>7</sup>(#5) B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup>

D<sup>b7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> B<sup>7</sup>(b9) B<sup>b7</sup>(b9) A<sup>7</sup>(b9) A<sup>b7</sup>(b9) G<sup>7</sup>(b9) G<sup>b7</sup>(b9) F<sup>7</sup>(b9) E<sup>7</sup>(b9)

E<sup>b7</sup>(#5) / / A<sup>b7</sup>

ending

SOMETHING IN BLUE

56

TH. MONK

Handwritten musical notation for the first system of 'Something in Blue'. It consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. The music is divided into four measures. The first measure contains a Bb7 chord. The second measure contains an Eb7 chord. The third measure contains a Bb7 chord. The fourth measure contains an F7 chord followed by a Bb7(b5) chord. The bass line features a walking bass pattern with eighth and quarter notes.

Handwritten musical notation for the second system of 'Something in Blue'. It consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. The music is divided into four measures. The first measure contains an Eb7 chord. The second measure contains a Bb-7 chord and an A9 chord. The third measure contains a BbΔ chord. The fourth measure contains an F7(b9) chord and a Bb7 chord. The bass line continues the walking bass pattern.

Handwritten musical notation for the third system of 'Something in Blue'. It consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. The music is divided into four measures. The first measure contains an F7 chord. The second measure contains a Bb chord and an F7 chord. The third measure contains a Bb chord and an F9 chord. The bass line continues the walking bass pattern.

STRAIGHT, NO CHASER

57

TH. MONK  
~~~~~

Bb7 Eb7 Bb7 %

Eb7 % Bb7 (D-7 G7)

C-7 F7 Bb7 (F7#9)

(INTRO)

F G A A B C C

NOV 19.65  
AUG 12.53  
JUN 12.53  
MAY 12.53

STUFFY TURKEY

58

TH. MONK

**A** Db<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Db<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

**B** Db<sup>7</sup> % % %

C<sup>7</sup> % Db<sup>7</sup> %

**A** Db<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Db<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Db<sup>7</sup> Bb<sup>7</sup> Gb<sup>4</sup> G<sup>7</sup> Db<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Db<sup>7</sup>

FORM: A-A-B-A

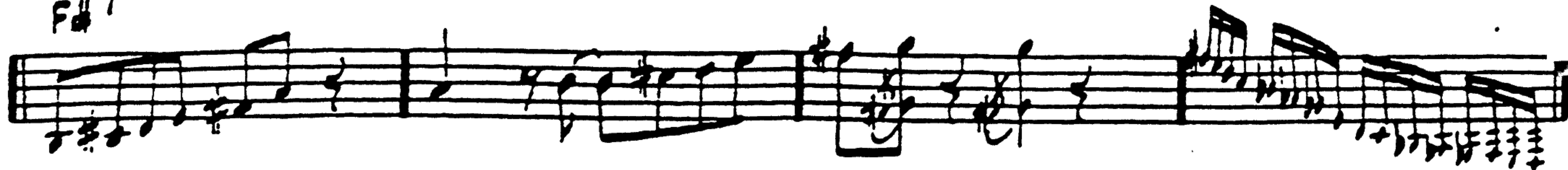
TEO

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

**A** Bb<sup>Δ</sup> Ab<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Db<sup>7</sup>

C-<sup>7</sup> F<sup>7</sup> Gb<sup>7</sup> B<sup>7</sup>b5 Bb<sup>7</sup> Eb<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup>(b9)

**A<sub>1</sub>** C-<sup>7</sup> B<sup>7</sup>b5 Bb<sup>Δ</sup>

**B** D<sup>7</sup>(9)

G<sup>7</sup>b9 b5 % C<sup>Δ</sup> F<sup>7</sup>

**A** Bb<sup>Δ</sup> Ab<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Db<sup>7</sup>

C-<sup>7</sup> F<sup>7</sup> Gb<sup>7</sup> B<sup>7</sup>b5 Bb<sup>7</sup> Eb<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup>(b9)

**A<sub>2</sub>** C-<sup>7</sup> B<sup>7</sup>b5 Bb<sup>Δ</sup>

SOLOS: ENTIRE FORM

INTRO: 10 BARS: **A** + **A<sub>1</sub>**

Last **A**: horn line

pno pno

FEB 28 59

FEB 24 68



THINK OF ONE

TH. MONK

6

F<sup>Δ</sup> B7(b9) D-7 Eb7 Ab7 Db7 C7(#9)

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are rests in the 2nd, 4th, 6th, and 8th measures.

F<sup>Δ</sup> B7(b9) D-7 Eb7 G7(b9) C7

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are rests in the 2nd, 4th, and 6th measures. A piano (p) dynamic marking is under the final chord.

C-7 F7(b9) Bb<sup>Δ</sup> G7(b9)

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: C4, Bb4, Ab4, G4, F4, E4, D4, C4, Bb4, Ab4, G4, F4, E4, D4, C4. There are rests in the 2nd, 4th, 6th, and 8th measures.

F<sup>Δ</sup> G7(b9) G-7 C7(b9)

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb4, Ab4, G4, F4, E4, D4, C4. There are rests in the 2nd, 4th, 6th, and 8th measures.

F<sup>Δ</sup> B7(b9) D-7 Eb7 Ab7 Db7 C7(#9)

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are rests in the 2nd, 4th, 6th, and 8th measures.

F<sup>Δ</sup> B7(b9) D-7 Eb7 G7(b9) C7

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are rests in the 2nd, 4th, and 6th measures. A piano (p) dynamic marking is under the final chord.

NOV 13-53

TRINKLE TINKLE

TH. MONK

62

Bb<sup>-7</sup> A<sup>7</sup> Ab<sup>-7</sup> Db<sup>7</sup> Gb<sup>-7</sup> B<sup>7</sup>

E<sup>7</sup> F<sup>-7</sup> Bb<sup>7+</sup> Eb<sup>Δ</sup> DRUM FILL %

Bb<sup>-7</sup> Eb<sup>7</sup> (b5) Ab<sup>Δ</sup> G<sup>7</sup> (b5)

C<sup>7</sup> (b9) Db<sup>7</sup> D<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup> F<sup>-7</sup> Bb<sup>7</sup> (b9)

Bb<sup>-7</sup> A<sup>7</sup> Ab<sup>-7</sup> Db<sup>7</sup> Gb<sup>-7</sup> B<sup>7</sup>

E<sup>7</sup> F<sup>-7</sup> Bb<sup>7+</sup> Eb<sup>Δ</sup> %

(INTRO) 1352

(BASS: F# G G# A A# B Bb A Ab G F#)

15-71 } with 2/4 bar (head only)

15-52 without 2/4 (INTRO)

UGLY BEAUTY

TH. MONK

63

(INTRO)

D $\phi$  G7 $\flat 9$  D $\phi$  D $\flat \Delta$  E $\flat 7$   
 Eb $^{-7}$  sus4 Ab7 $\flat 9$  D $\flat \Delta$  % (2)  $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$

Ab $^{-7}$  D $\flat 7 \flat 9$  B $\flat 7 \sharp 5$  B $\flat 7 \flat 5$   
 (bass \*)

Eb $^{-7}$  Ab7 $\flat 5$  Ab $^{-7}$  / G7 G7 $\flat 5$   
 (\*\*\*)

D $\phi$  G7 $\flat 9$  D $\phi$  D $\flat \Delta$  E $\flat 7$   
 (3)

Eb $^{-7}$  sus4 Ab7 $\flat 9$  % D $\flat \Delta$  (b)  $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$

(\*\*\*) FLUID:  $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   $\begin{matrix} \flat \\ \flat \\ \flat \\ \flat \end{matrix}$   
 (1st A only) or:

WELL YOU NEEDN'T

TH. MONK

64

Handwritten musical notation for the first staff of 'Well You Needn't'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords F7 and Gb7 are indicated above the staff. Fingering numbers are written below the notes.

Handwritten musical notation for the second staff. It continues the melody from the first staff. Chords F7 and Gb7 are indicated. A repeat sign is present. A box labeled '1st' and '2nd' indicates alternate endings.

Handwritten musical notation for the third staff. It continues the melody. Chords Db7 and D7 are indicated. Repeat signs are present.

Handwritten musical notation for the fourth staff. It continues the melody. Chords Eb7, E7, Eb7, D7, Db7, C7, B7, and C7 are indicated.

Handwritten musical notation for the fifth staff. It continues the melody. Chords F7 and Gb7 are indicated.

Handwritten musical notation for the sixth staff. It continues the melody. Chords F7 and Gb7 are indicated. A repeat sign is present.

Handwritten musical notation for the seventh staff. It shows a sequence of four measures with chords F7, Gb7, F7, and Gb7. The notes are mostly whole notes.

Handwritten musical notation for the eighth staff. It shows a sequence of four measures with chords F7, Gb7, F7, and F7. The notes are mostly whole notes.

APR 18-61  
JUN 7-54  
DEC 20-52

WE SEE  
(MANGANESE)

(Bb<sup>Δ</sup> A<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>)  
 Bb<sup>Δ</sup> G<sup>-7</sup> Gb<sup>7</sup> F<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>(b9)

F<sup>-7</sup> Bb<sup>7</sup>(b9) Eb<sup>Δ</sup> Ab<sup>7</sup> C<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup>

C<sup>-7</sup> F<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>

(Bb) (A) (Bb) (A)

C<sup>-7</sup> F<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>

(Bb) (A) (Bb) (A)

Bb<sup>Δ</sup> Ab<sup>7</sup> G<sup>-7</sup> Gb<sup>7</sup> F<sup>7</sup> C<sup>-7</sup> F<sup>7</sup>(b9)

F<sup>-7</sup> Bb<sup>7</sup>(b9) Eb<sup>Δ</sup> Ab<sup>7</sup> C<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup>(#11) Bb<sup>Δ</sup>

Dir 7 - 54  
C 5 - 54

INTRO

Intro musical staff with notes and chord symbols: (bb), (c), (D), (bb), (A), (bb)

A1

Musical staff for section A1 with notes and chord symbols: G-7, C7, FΔ, A-7, Ab-7

Musical staff with notes and chord symbols: G-7, C7, A7, D7, G7, C7#4

A2

Musical staff for section A2 with notes and chord symbols: G-7, C7(b9), FΔ, A-7, D7

Musical staff with notes and chord symbols: G-7, C7, FΔ, FΔ, E7(b9)

B

Musical staff for section B with notes and chord symbols: A-7, E7(b9), AΔ, A7, A6, Ab7(b9)

Musical staff with notes and chord symbols: G7, C7b9, F7, Bb7, Eb7(b9), Ab7#9, Db7alt, Gb7

A

Musical staff for section A with notes and chord symbols: G-7, C7, FΔ, A-7, Ab-7

Musical staff with notes and chord symbols: G-7, C7, FΔ, (A-7 D7)

WORK

Db<sup>7</sup> Gb<sup>7</sup>

F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> A-<sup>7</sup> D<sup>7</sup>(b9) 2x

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

C-<sup>7</sup> F<sup>7</sup>(b9) E<sup>7</sup> A<sup>7</sup> Ab<sup>7</sup>

Db<sup>7</sup> Gb<sup>7</sup>

F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> A-<sup>7</sup> D<sup>7</sup>

D<sup>7</sup> G<sup>Δ</sup> fine

7<sup>th</sup> X  
16<sup>th</sup> X

WORRY LATER  
(SAN FRANCISCO HOLIDAY)

TH. MONK

68

**A** A $\phi$  D7 $\flat 9$  G $\phi$  C7 $\flat 9$  B $\flat 7$   $\sharp 9$  B $\flat 7$   $\flat 9$  / /

A $\phi$  D7 $\flat 9$  G $\phi$  C7 $\flat 9$  B $\flat 7$   $\sharp 9$  1. B $\flat 7$   $\flat 9$  / 2. B $\flat 7$

**B** C $\phi$  C $\phi$  F7 $\flat 9$  C $\phi$  F7 $\flat 9$  C $\phi$  F7 $\flat 9$

C $\phi$  C $\phi$  F7 $\flat 9$  C $\phi$  F7 $\flat 9$  C $\phi$  F7 $\flat 9$

**2** A $\phi$  D7 $\flat 9$  G $\phi$  C7 $\flat 9$  B $\flat 7$   $\sharp 9$  B $\flat 7$   $\flat 9$  / /

A $\phi$  D7 $\flat 9$  G $\phi$  C7 $\flat 9$  B $\flat 7$   $\sharp 9$  E $\Delta 6$

Sbar Intro  $\left\{ \begin{array}{l} \text{DMS} \\ \text{OR} \\ \text{acc A} \end{array} \right.$

28:50  
12:25:00



# CAROLINA MOON

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

(PNO INTRO)

The piano introduction consists of four measures. The first two measures feature a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The last two measures feature a sustained chord in the right hand and a melodic line in the left hand.

**A** G<sup>6</sup> C<sup>6</sup> C-<sup>6</sup>

The first system of the main melody consists of two staves. The top staff contains the melody with a G<sup>6</sup> chord above the first measure, a C<sup>6</sup> chord above the second measure, and a C-<sup>6</sup> chord above the third measure. The bottom staff contains the bass line with a G<sup>6</sup> chord above the first measure, a D<sup>7</sup> chord above the second measure, a G<sup>6</sup> chord above the third measure, and a D<sup>7+</sup> chord above the fourth measure.

**B** C<sup>6</sup> G<sup>6</sup> A<sup>7</sup> A-<sup>7</sup> D<sup>7+</sup>

The second system of the main melody consists of two staves. The top staff contains the melody with a C<sup>6</sup> chord above the first measure, a G<sup>6</sup> chord above the second measure, an A<sup>7</sup> chord above the third measure, an A-<sup>7</sup> chord above the fourth measure, and a D<sup>7+</sup> chord above the fifth measure. The bottom staff contains the bass line with a G<sup>6</sup> chord above the first measure, a D<sup>7</sup> chord above the second measure, a G<sup>6</sup> chord above the third measure, and a D<sup>7+</sup> chord above the fourth measure.

**A** G<sup>6</sup> C<sup>6</sup> C-<sup>6</sup>

The third system of the main melody consists of two staves. The top staff contains the melody with a G<sup>6</sup> chord above the first measure, a C<sup>6</sup> chord above the second measure, and a C-<sup>6</sup> chord above the third measure. The bottom staff contains the bass line with a G<sup>6</sup> chord above the first measure, a D<sup>7</sup> chord above the second measure, a G<sup>6</sup> chord above the third measure, and a D<sup>7+</sup> chord above the fourth measure.