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

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(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

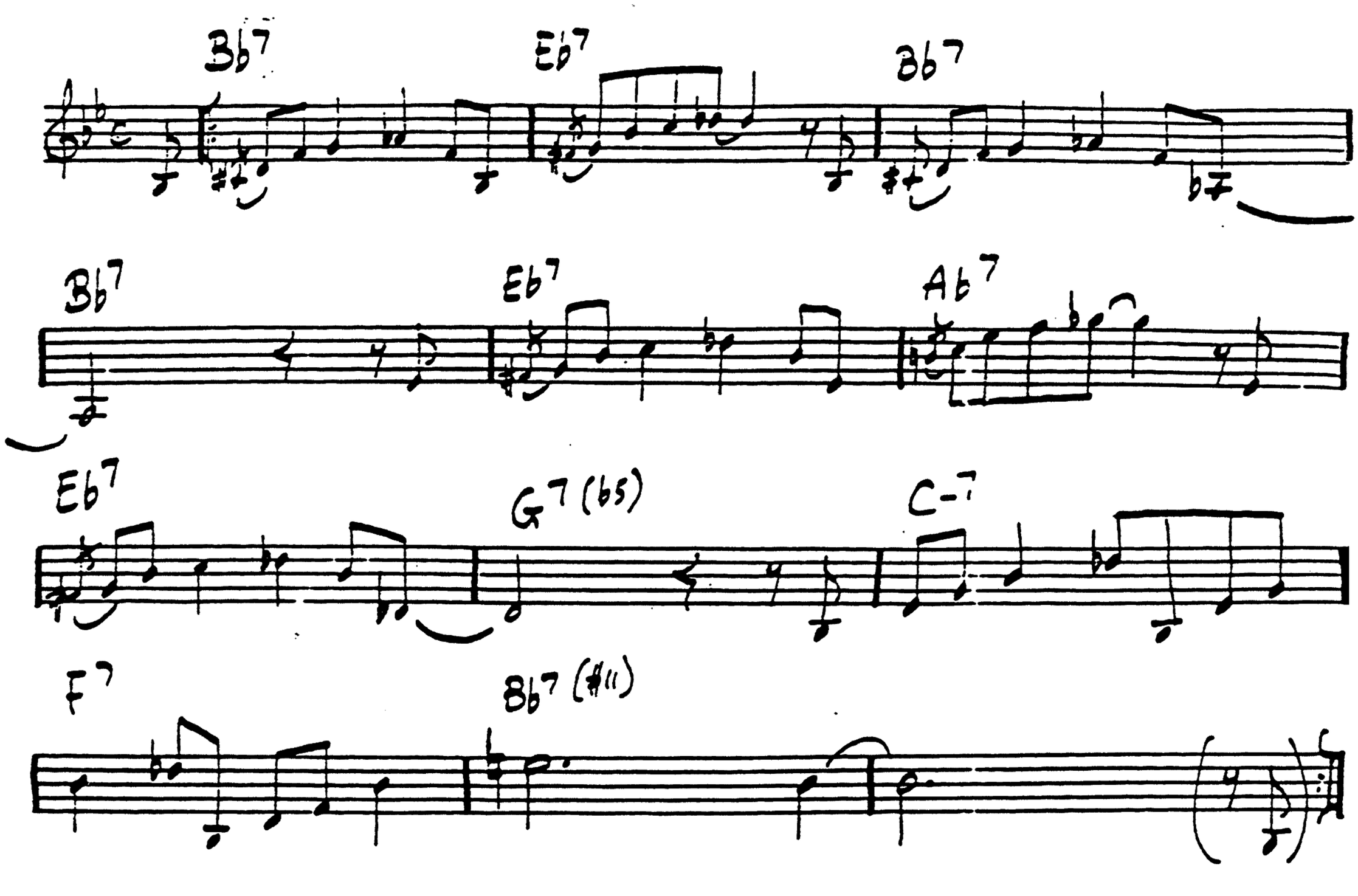
FEB 23 · 1965 - SOLO
JUL 23 · 1951 - TRIO
JUN 2 · 1954 - Quintet

(A third is usually played 8va)

BA-LUE BOLIVAR BA-LUES-ARE

TH. MONK

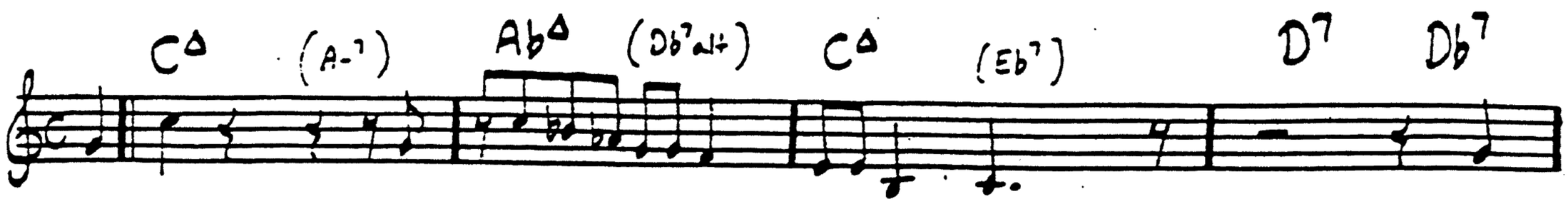
2

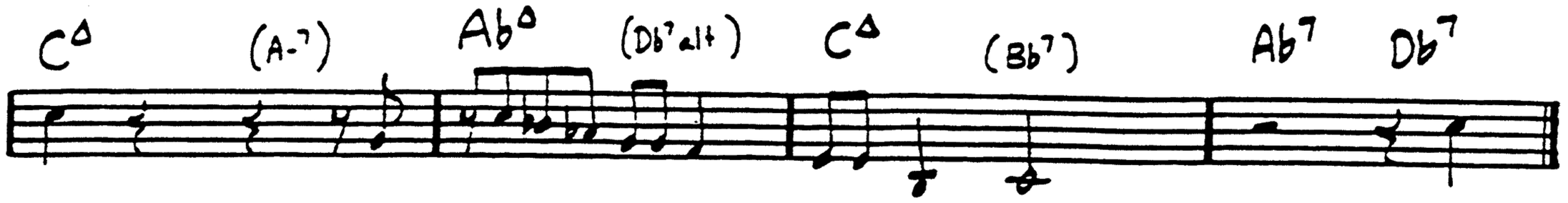


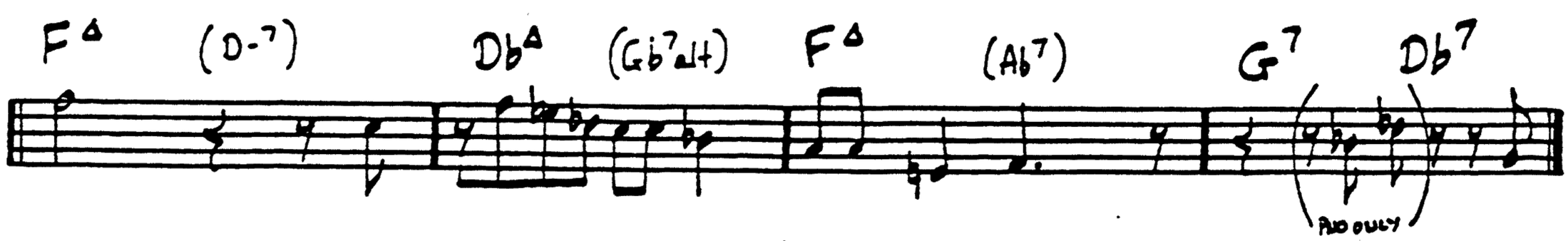
TH. MONK

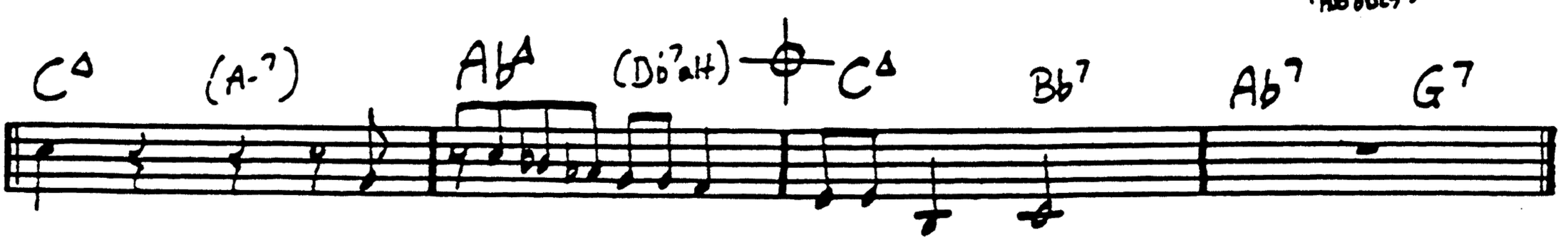
BEMSHA SWING

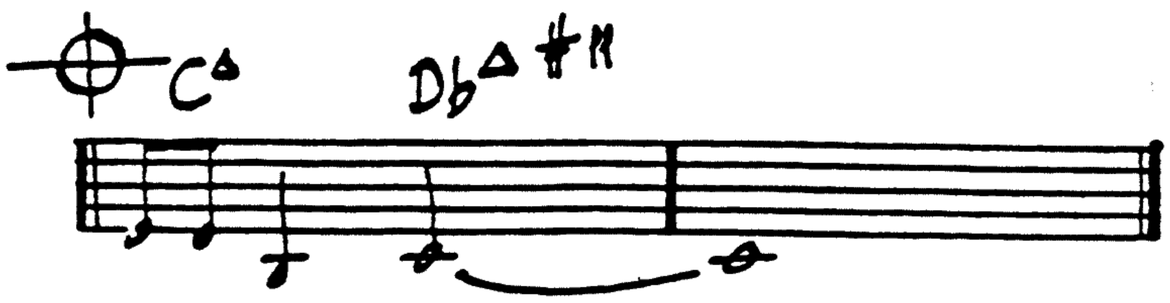
3







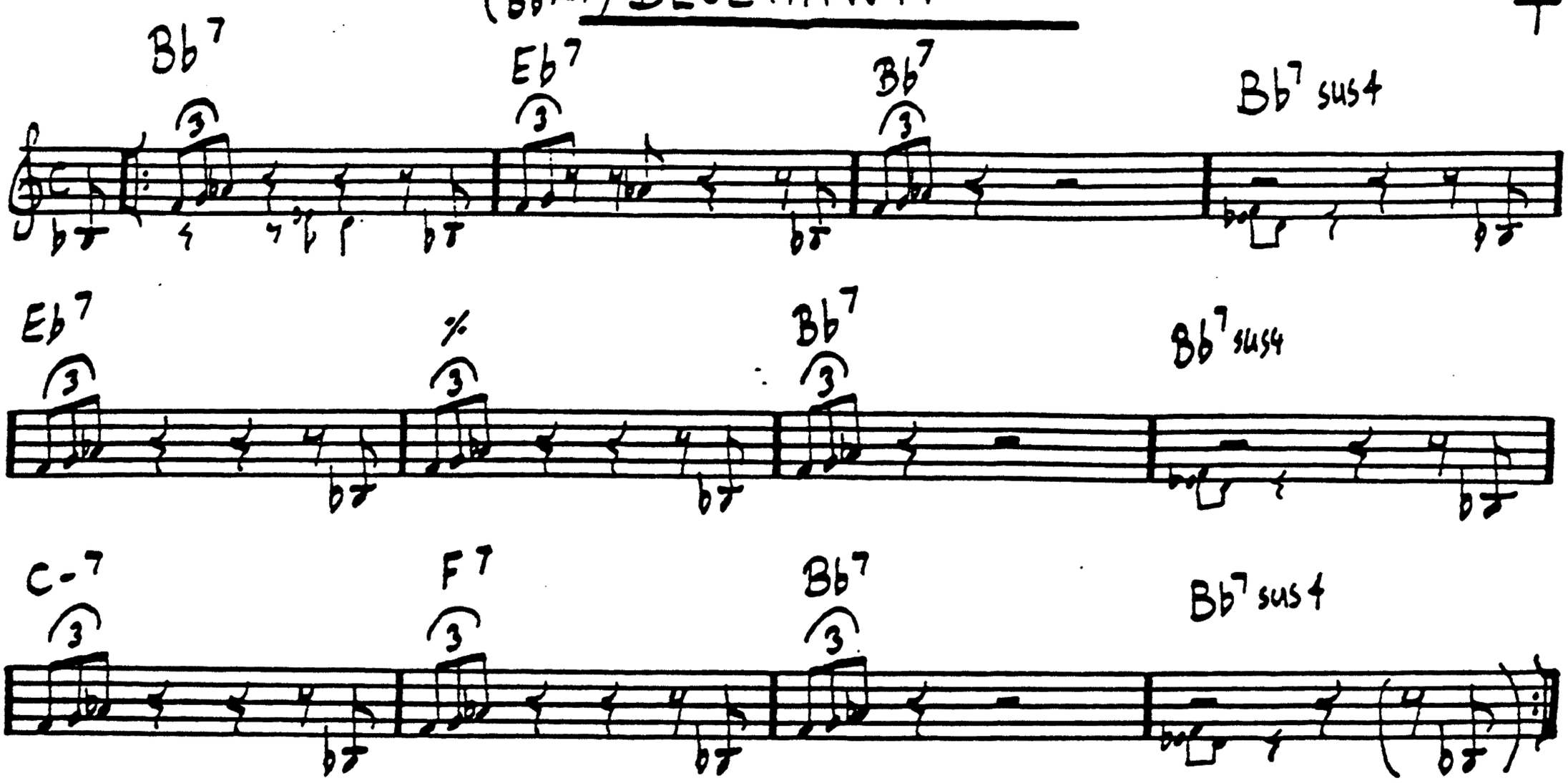




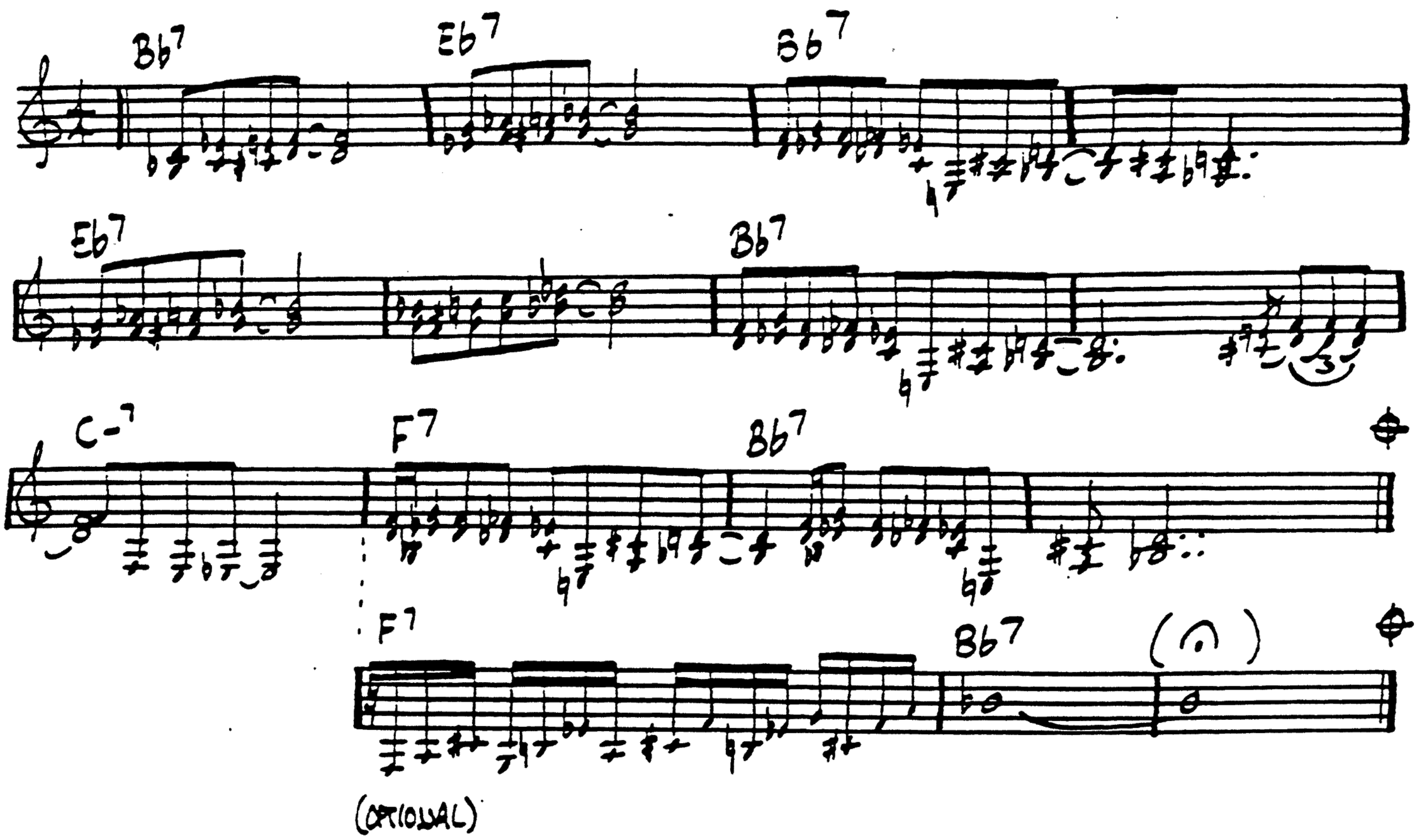
18-12-52
4-12-52
21 = 6·

TH. MONK

(Bb minor) BLUE HAWK



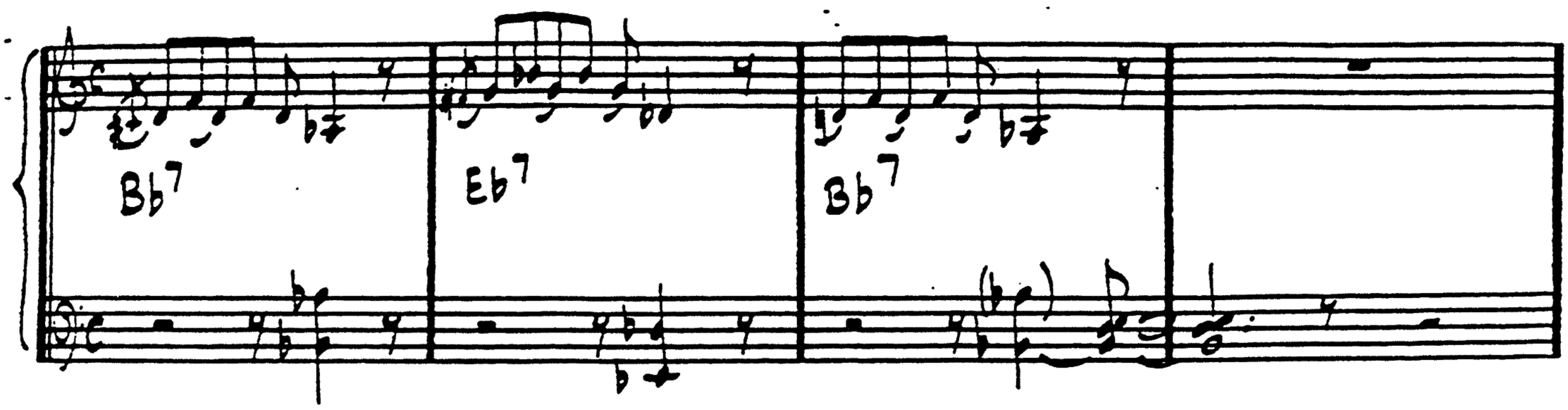
BLUE MONK



BLUES FIVE SPOT
(FIVE SPOT BLUES)

TH. MONK

6



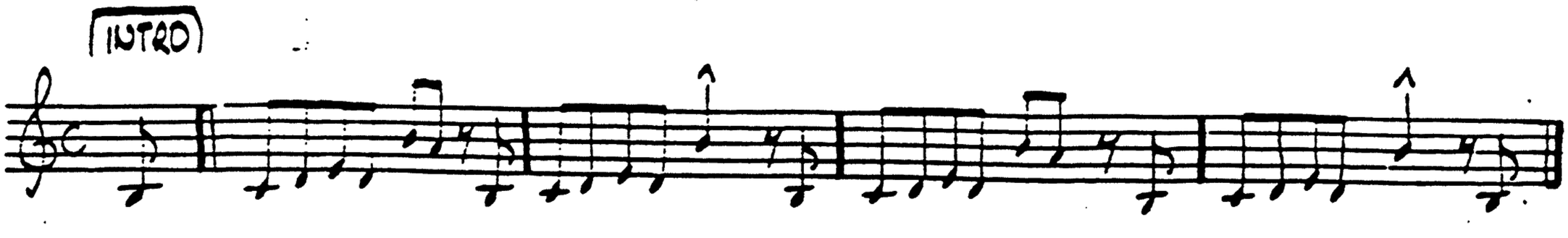
TH. MONK 7

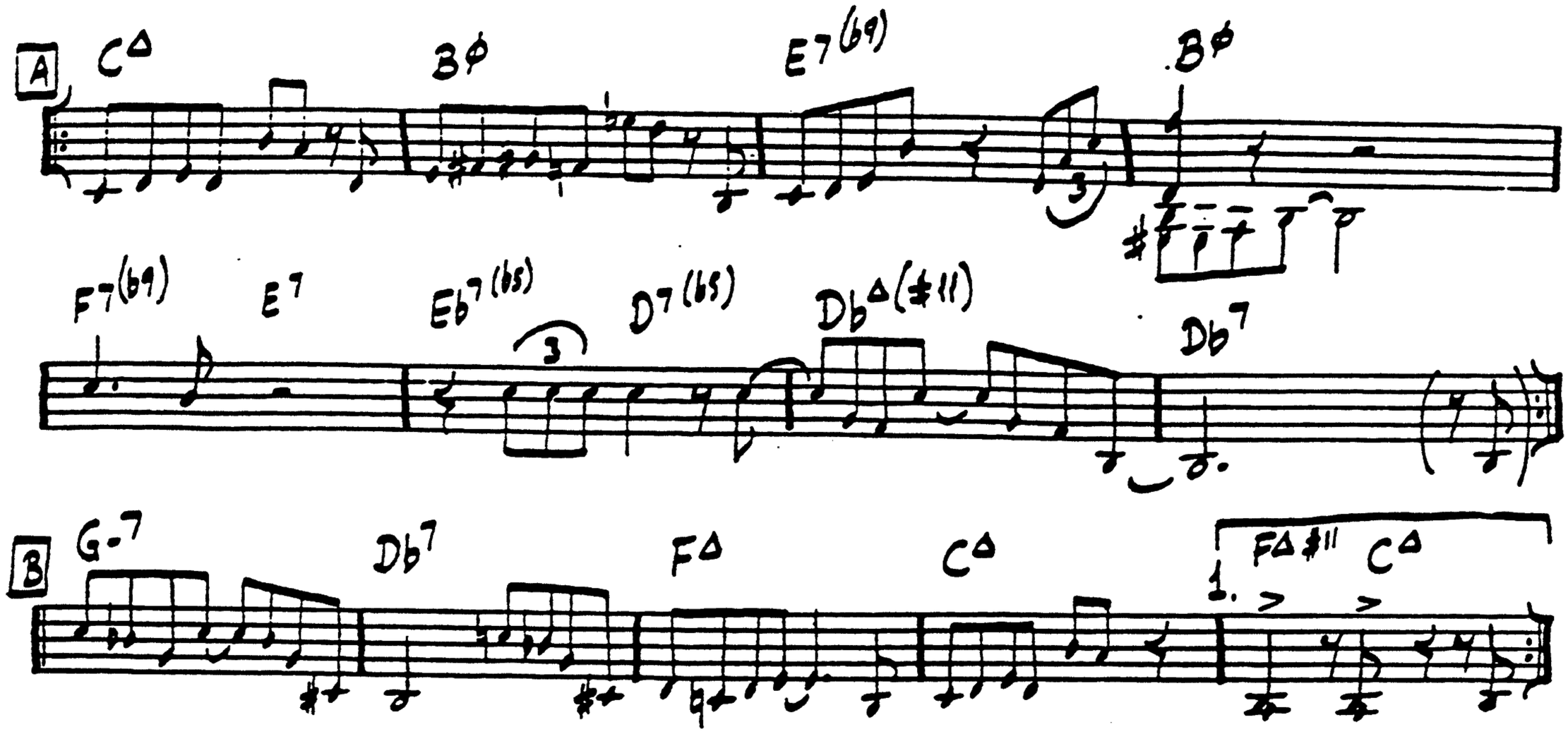
BLUE SPHERE

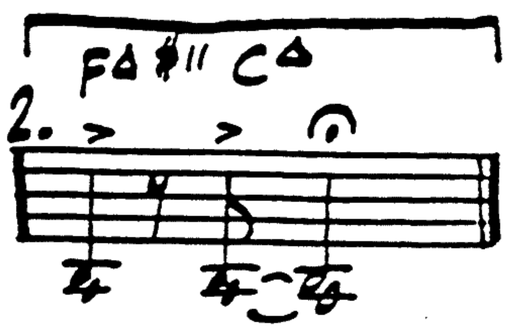
BOO BOOS BIRTHDAY

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} $B\flat^{7\flat 9}$) / / /

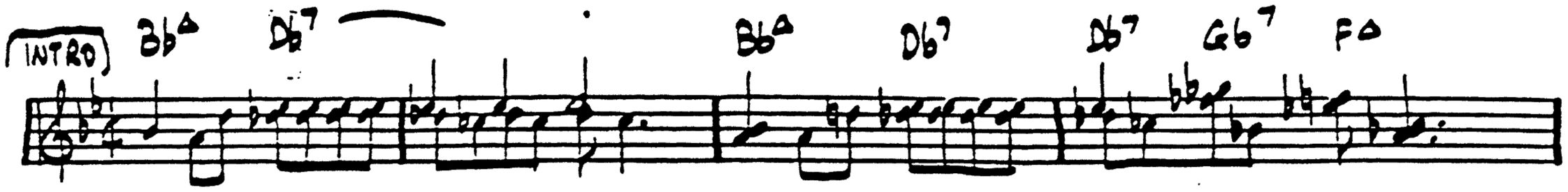
$A\flat^\Delta$ F^7 $B\flat^{-7}$ $E\flat^7$ $A\flat^\Delta$

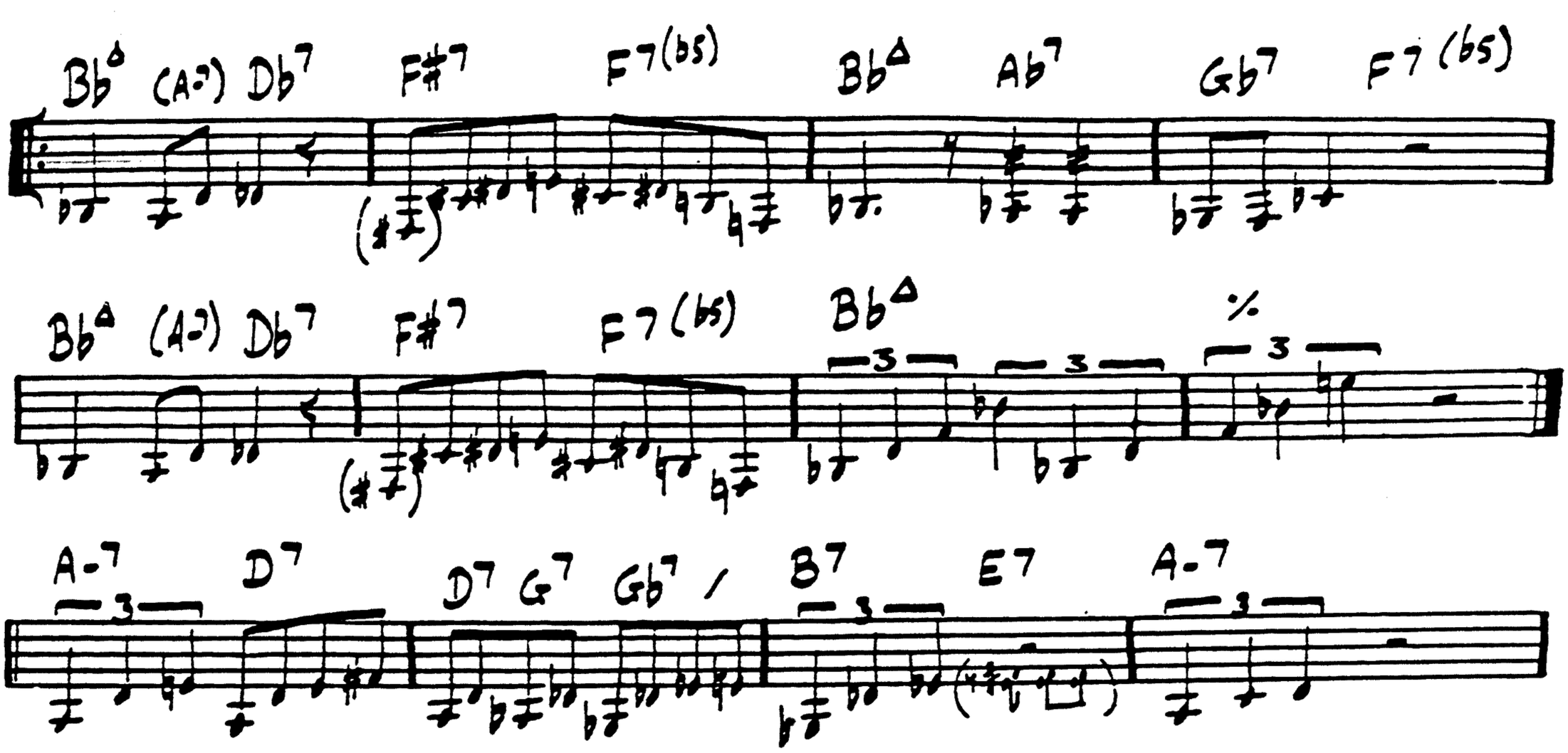
$B\flat^{-7}$ $E\flat^7$ $A\flat^\Delta$

ending

TH. HONK

BRILLIANT CORNERS





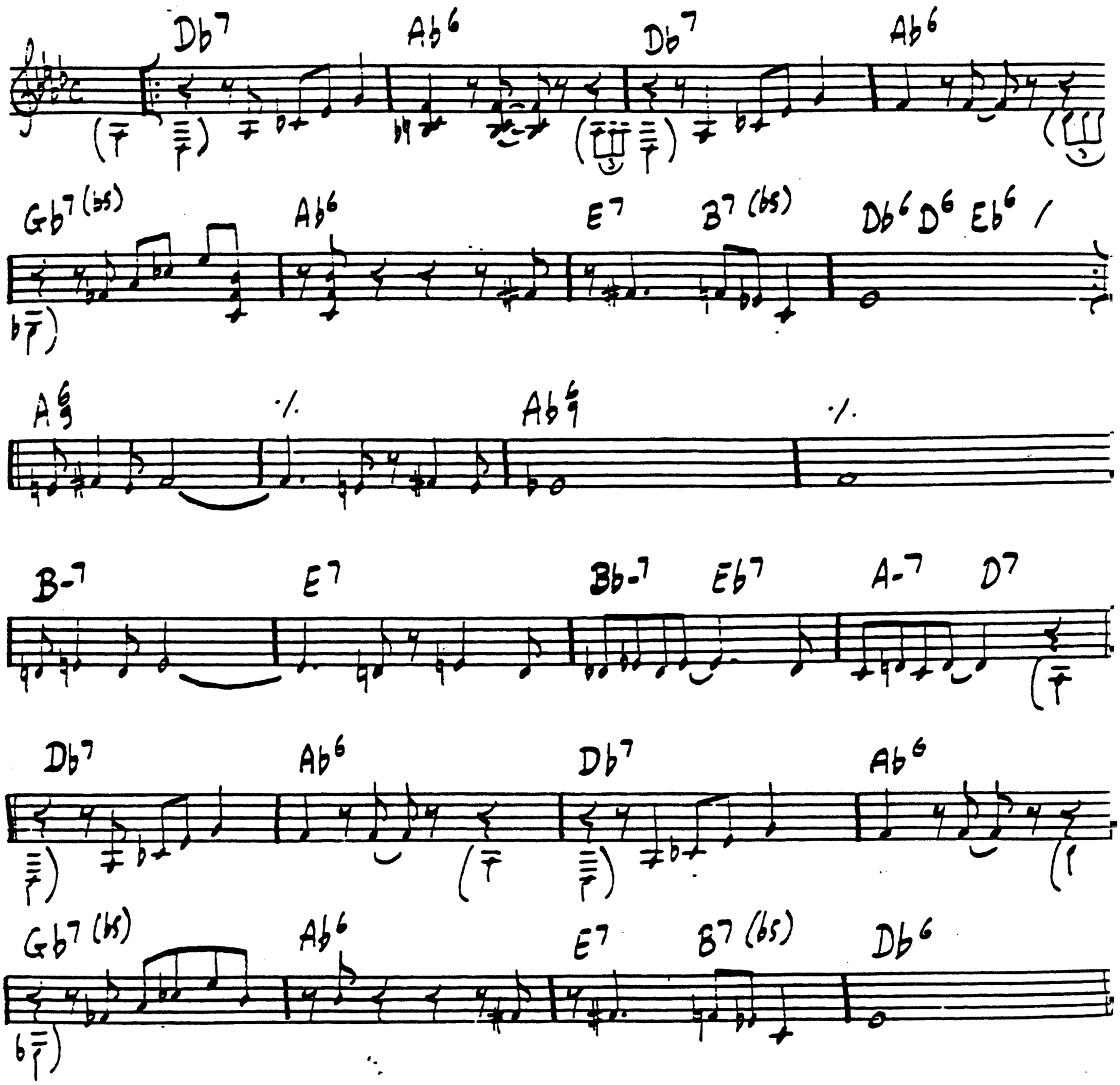
SOLOS ON THE SAME FORM (ABA),

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

TH. MONK

BYE-YA

12

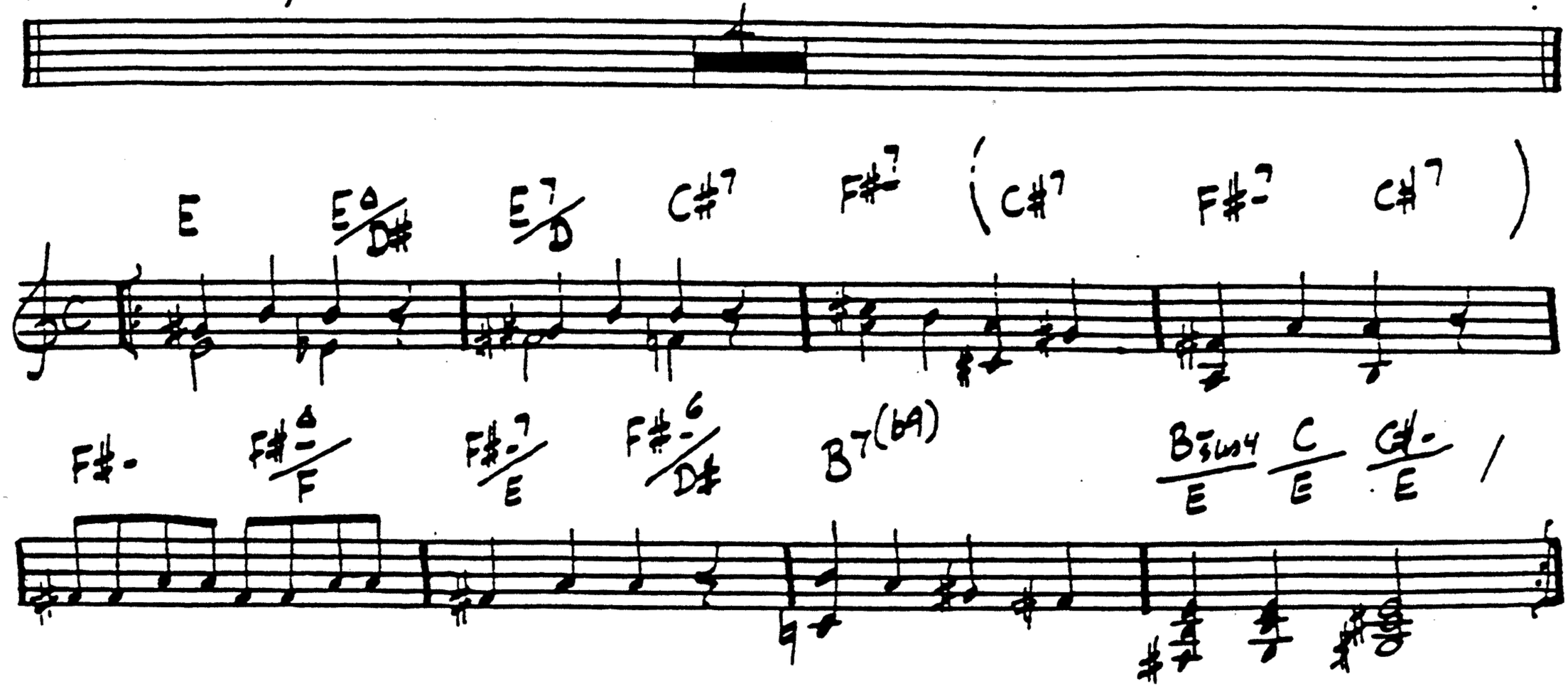


TH. MONK

CHILDRENS' SONG
(THAT OLD MAN)

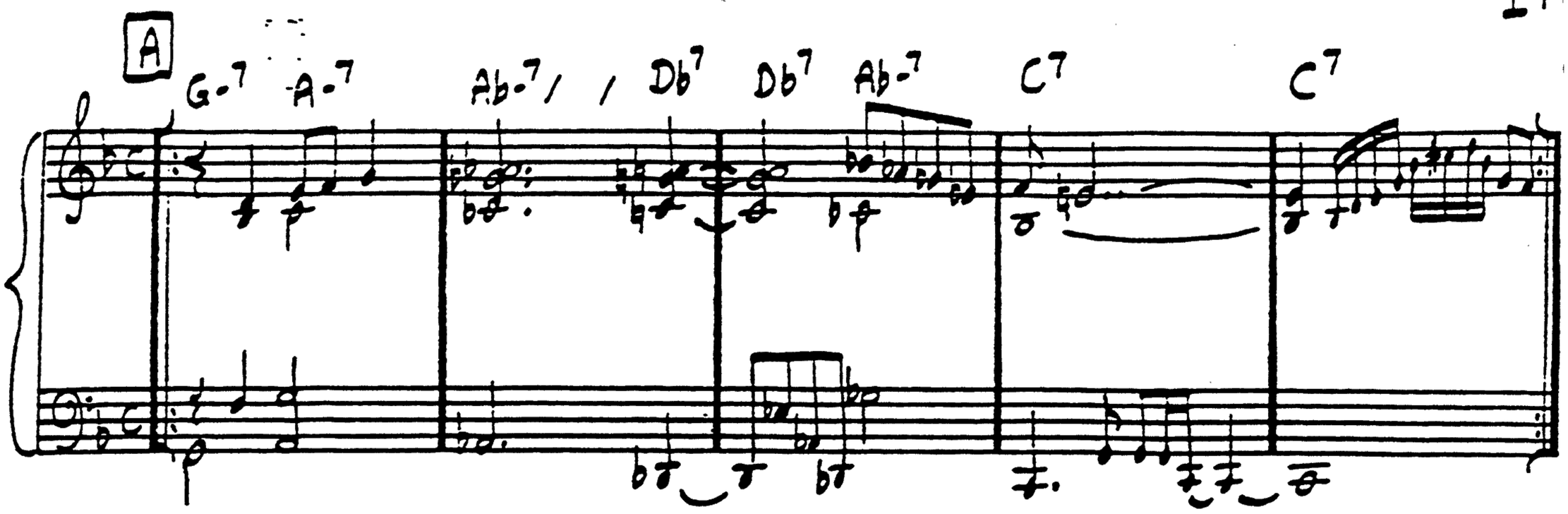
13

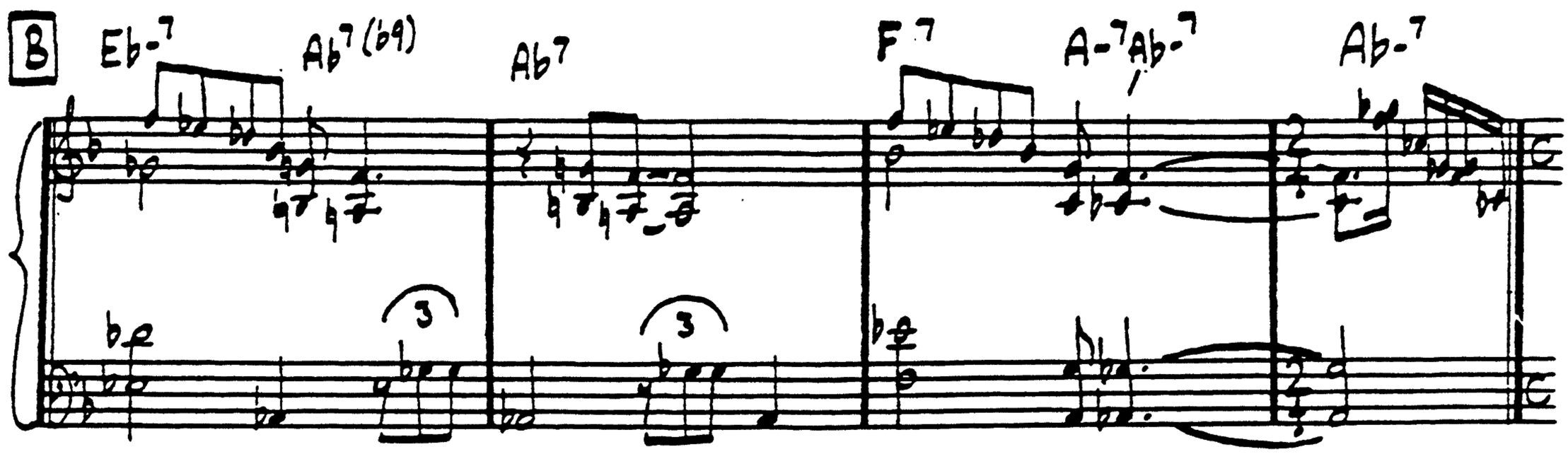
(INTRO: DRUMS)

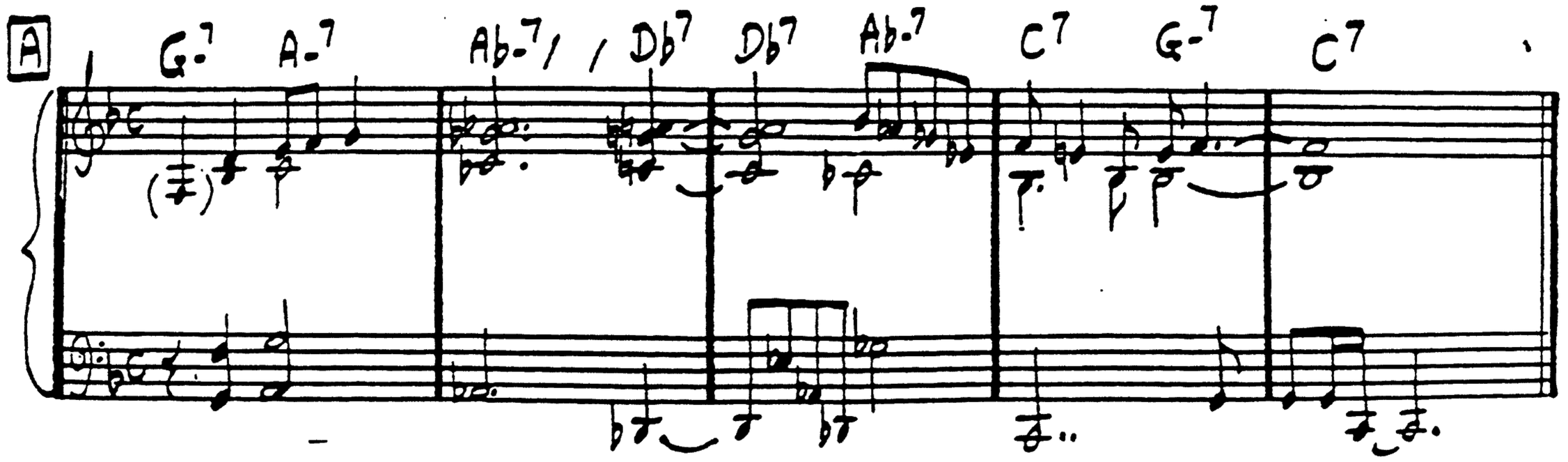


T.S. MONK

COMING ON THE HUDSON







INTRO: ONE A

S 2.58)
1 5 58

CREPUSCULE WITH · NELLIE

TH. MONK

15

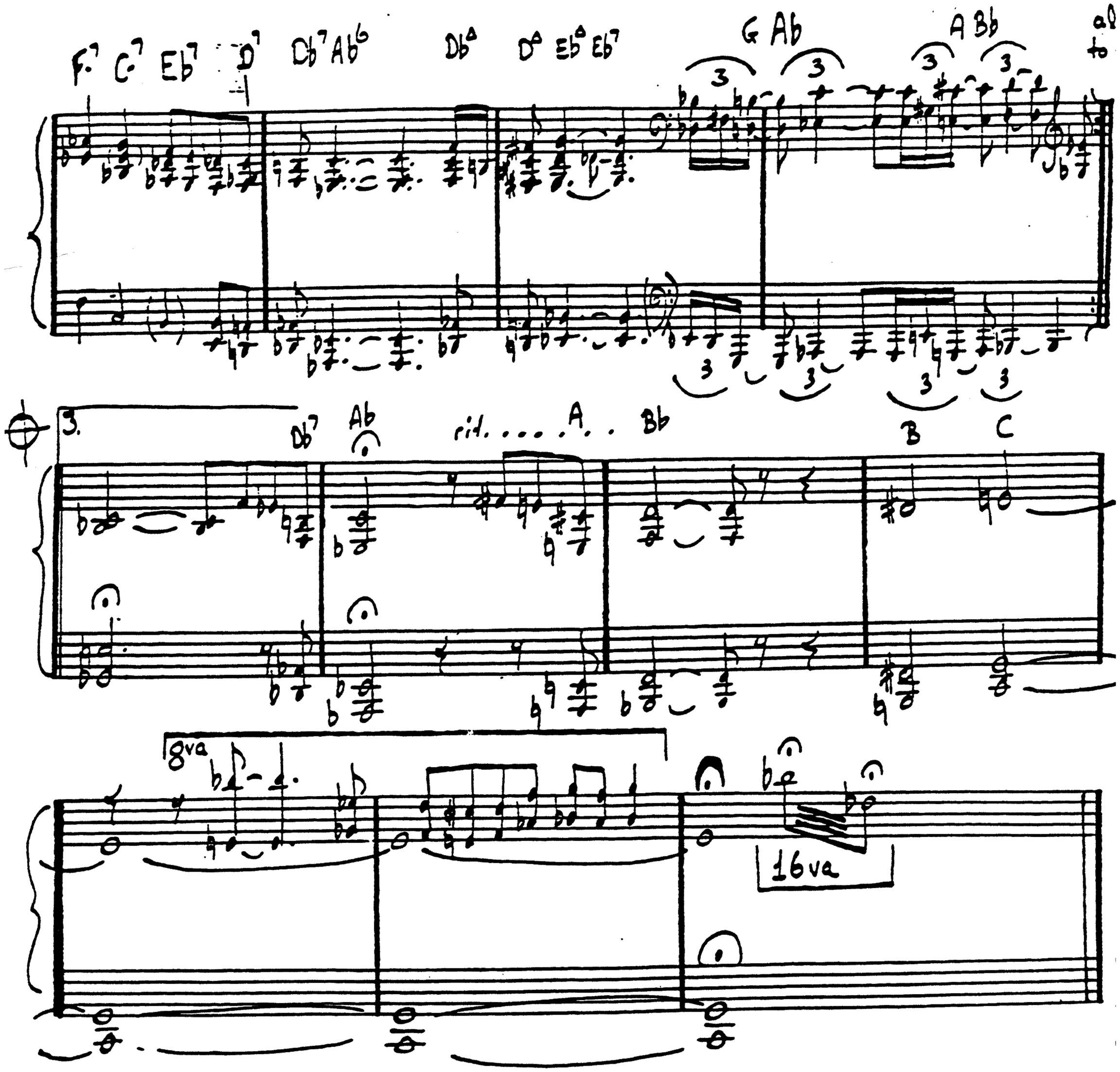
𝄋 $B\flat^7$ $E\flat^7$

$A\flat^7$ $(D^{7\sharp 9})$ $D\flat^{7\sharp 9}$ $G\flat^7$ 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) %

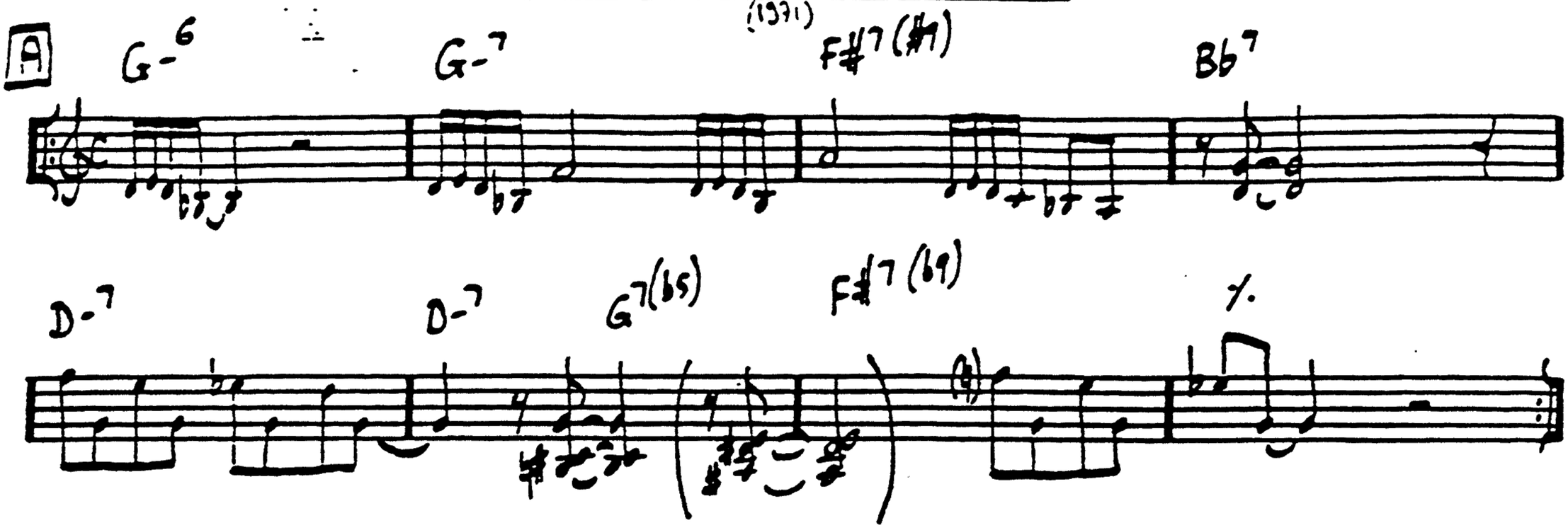
(CODA)

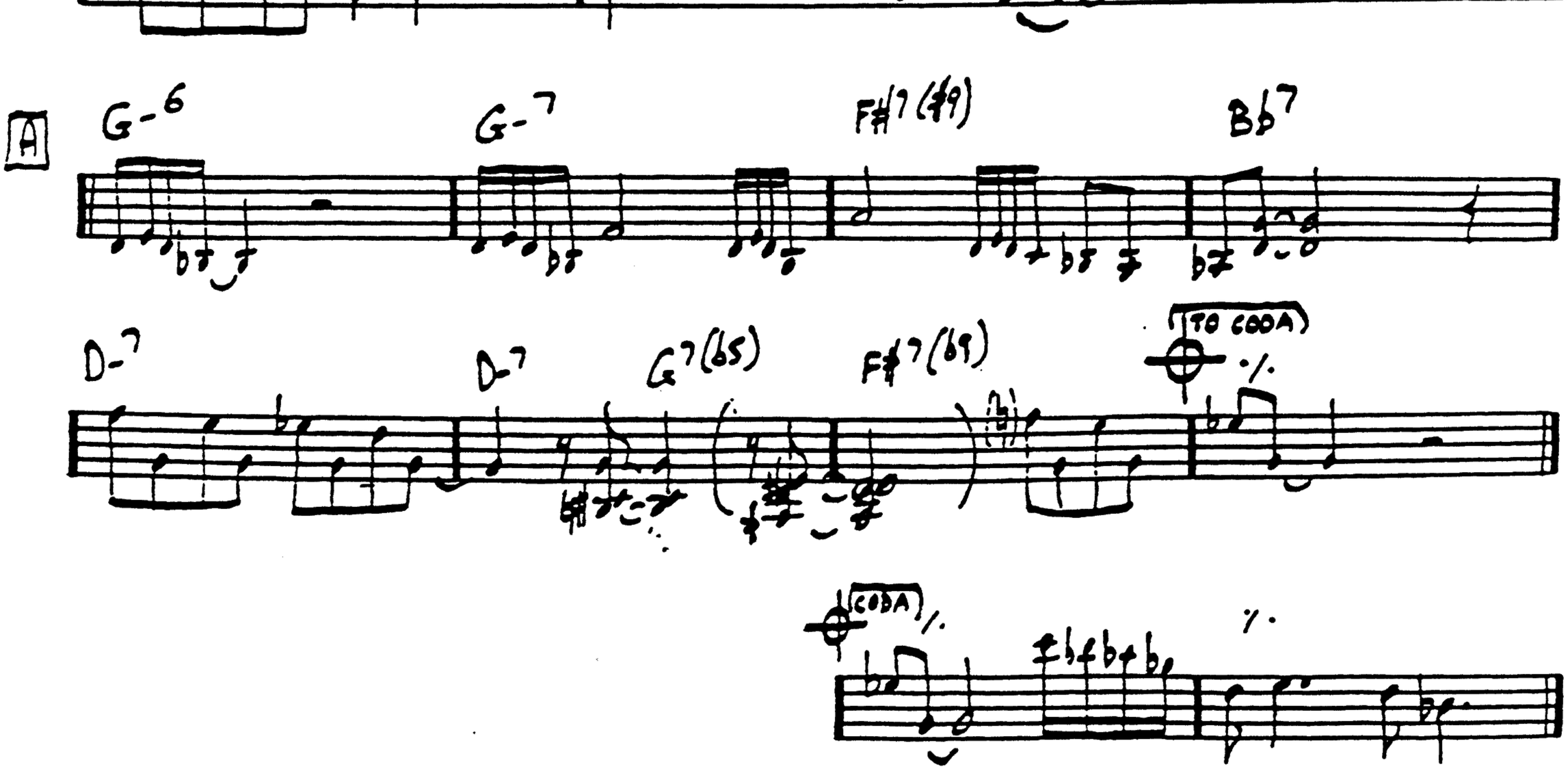
TH. MONK

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:

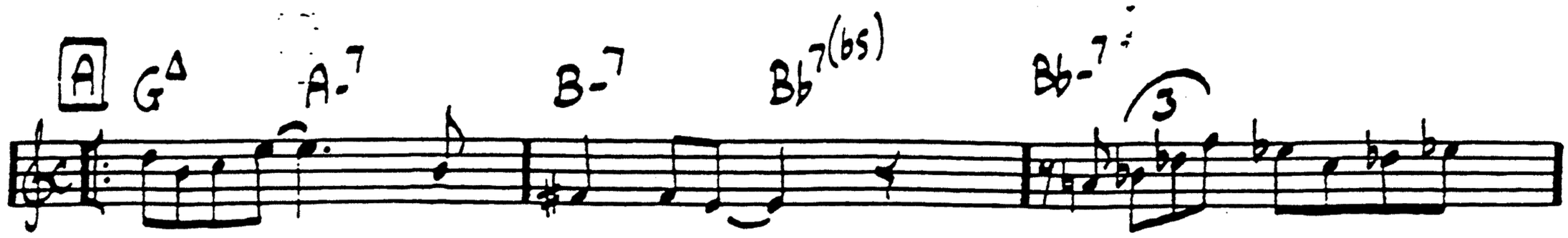
CR:

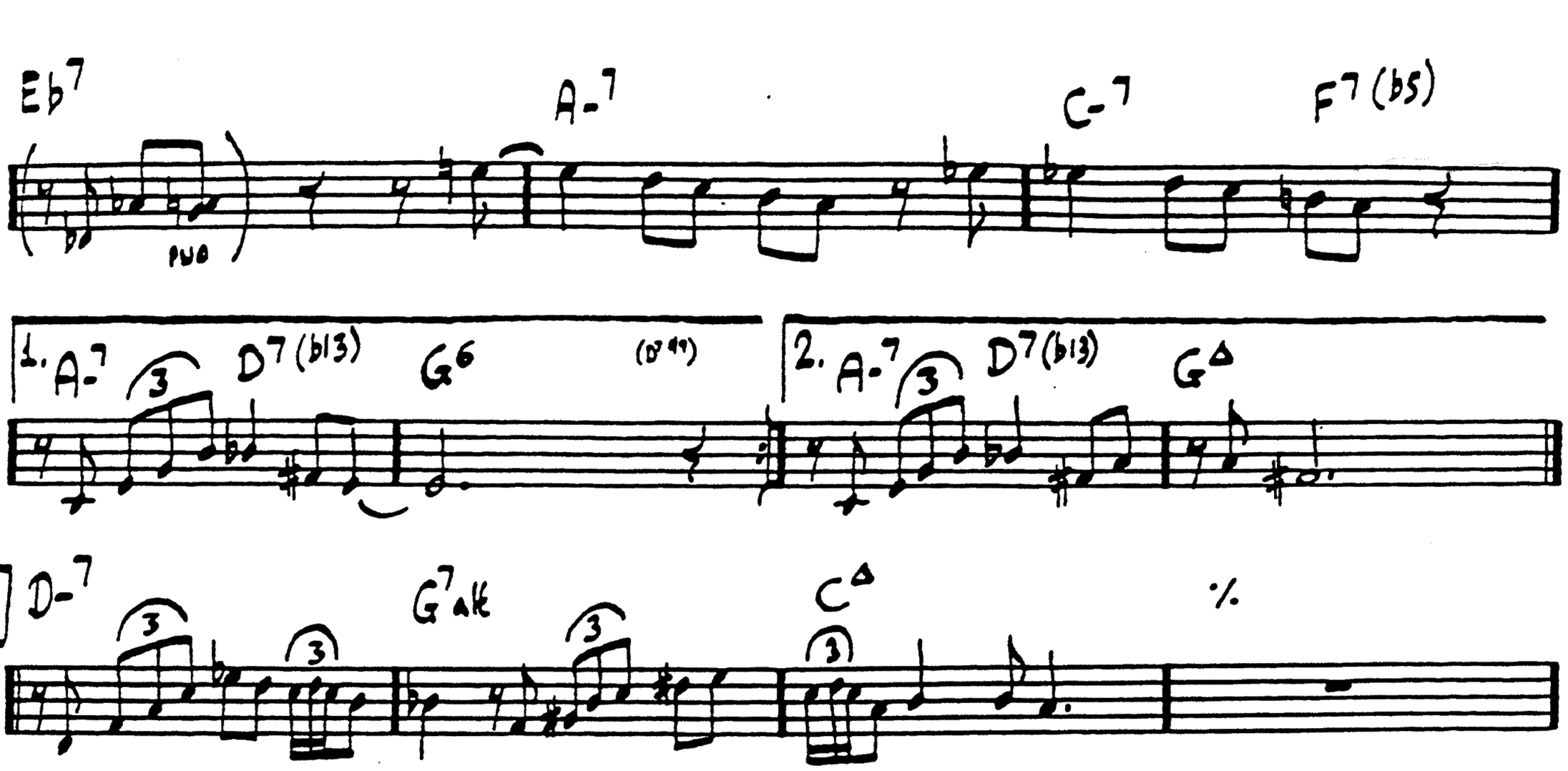
(DRUMS: ... or Bass: ...)

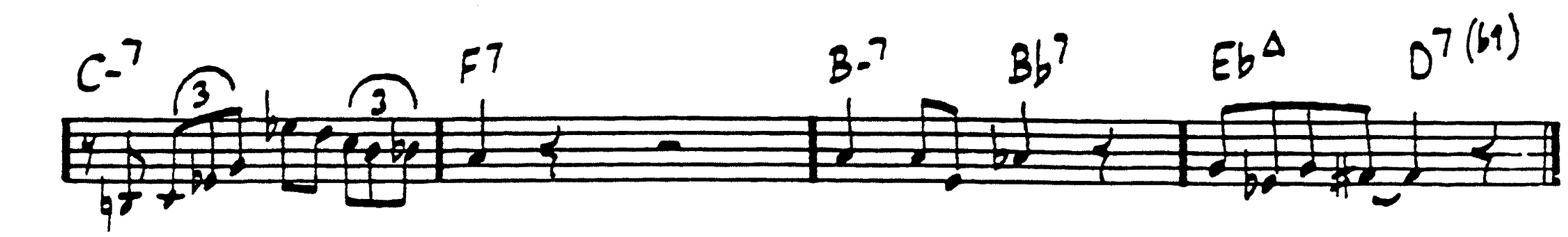
JUN 26·57 APR 29·59
JUL 9·58 APR 18·61
AUG 9·61

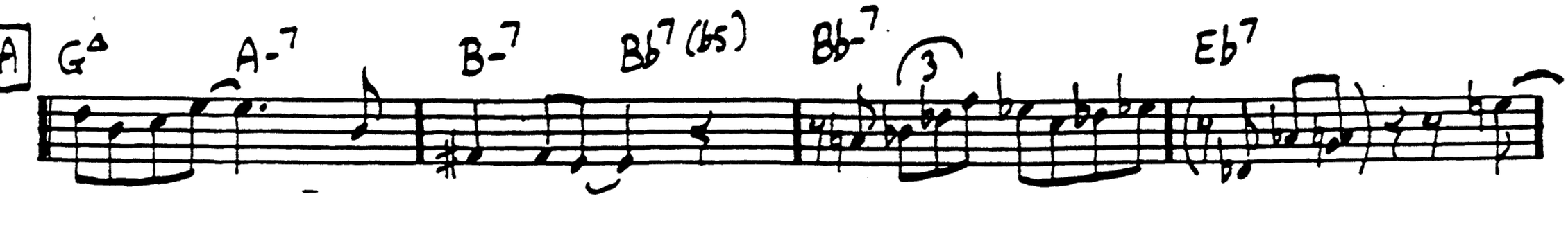
TH. MONK

ERONEL









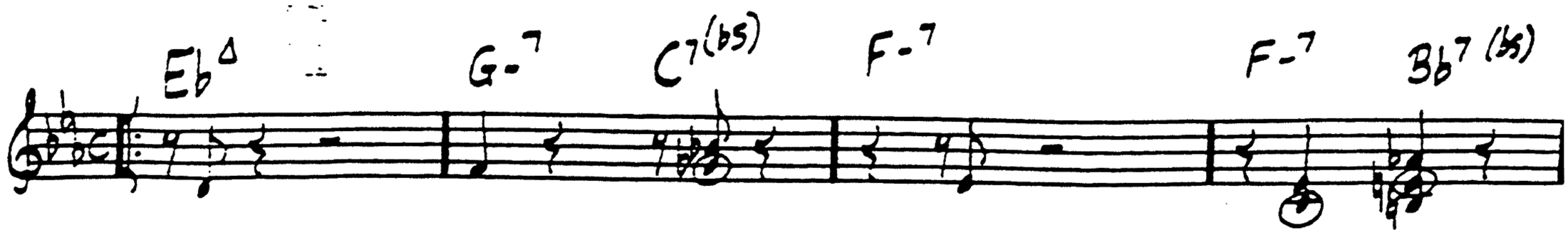
JUN 7·54
JUL 23·51

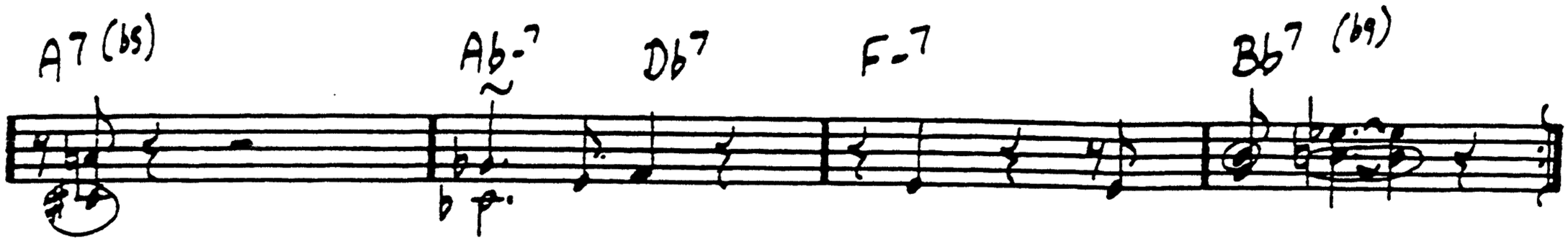
TH. HOUK

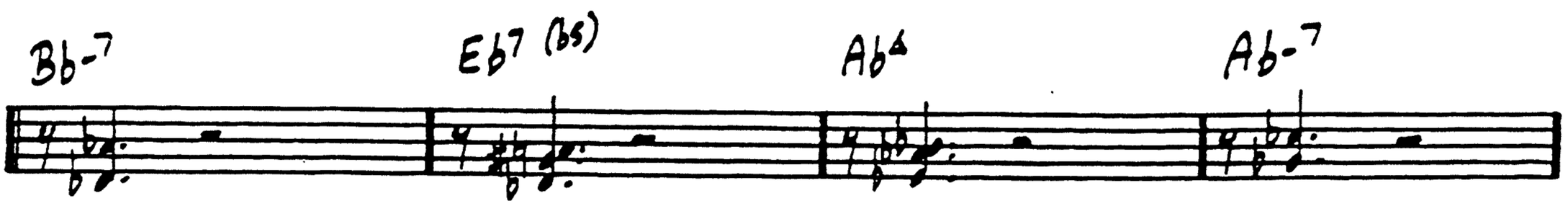
EVIDENCE

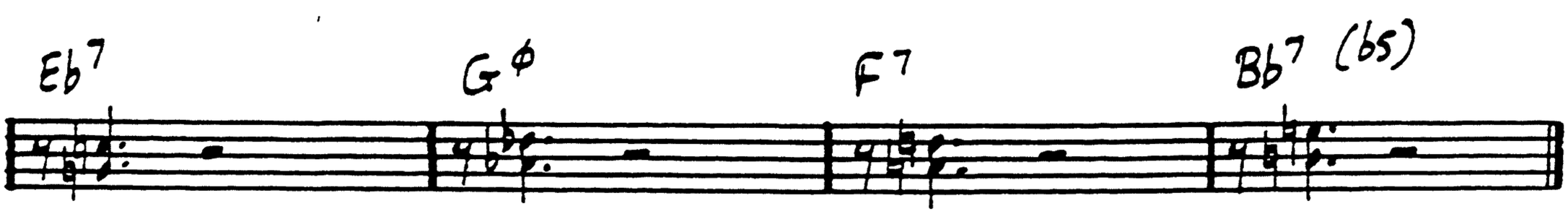
(JUSTICE)

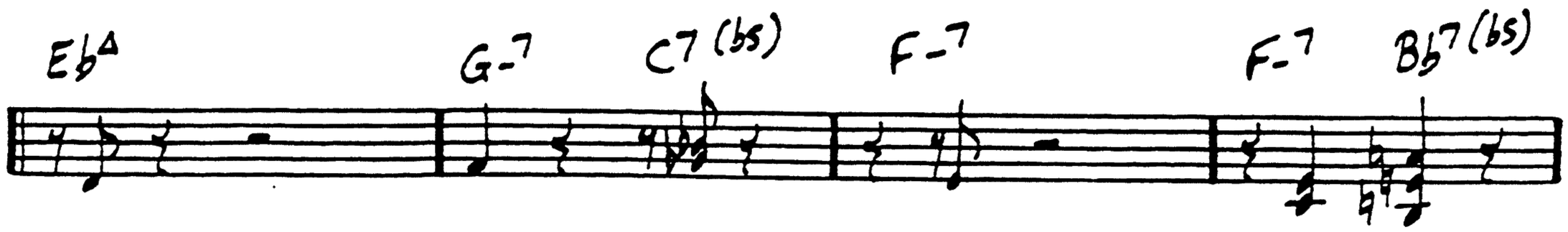
20

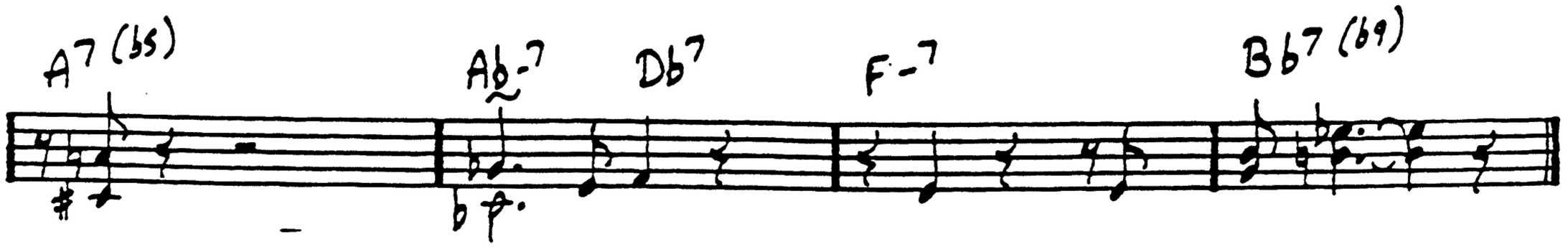












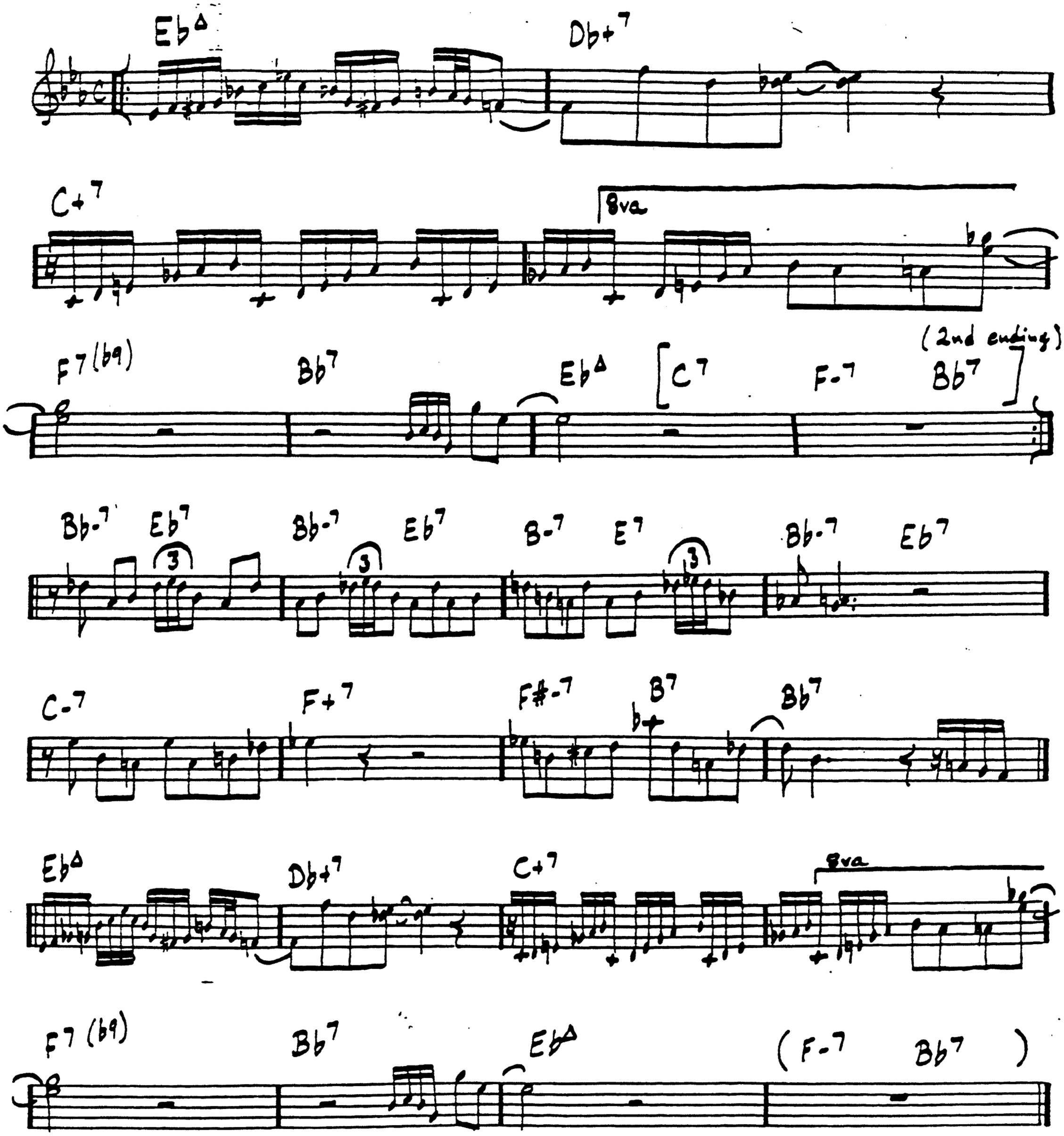
APR 29.60
JUN 2.54
NOV 5-7
JUL 9 55

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

FOUR IN ONE

TH. MONK

21

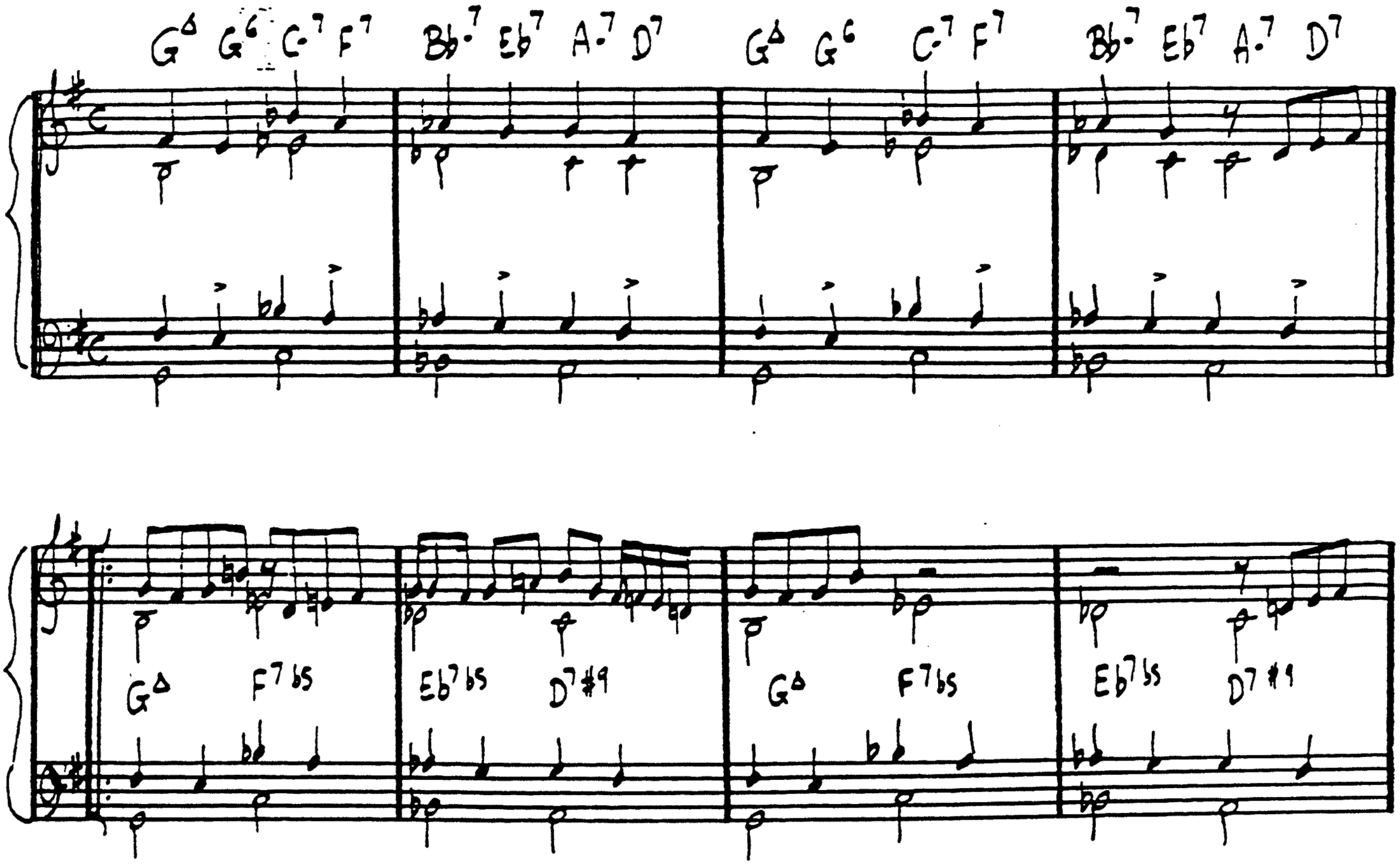


L 23·51
R 29·60

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.

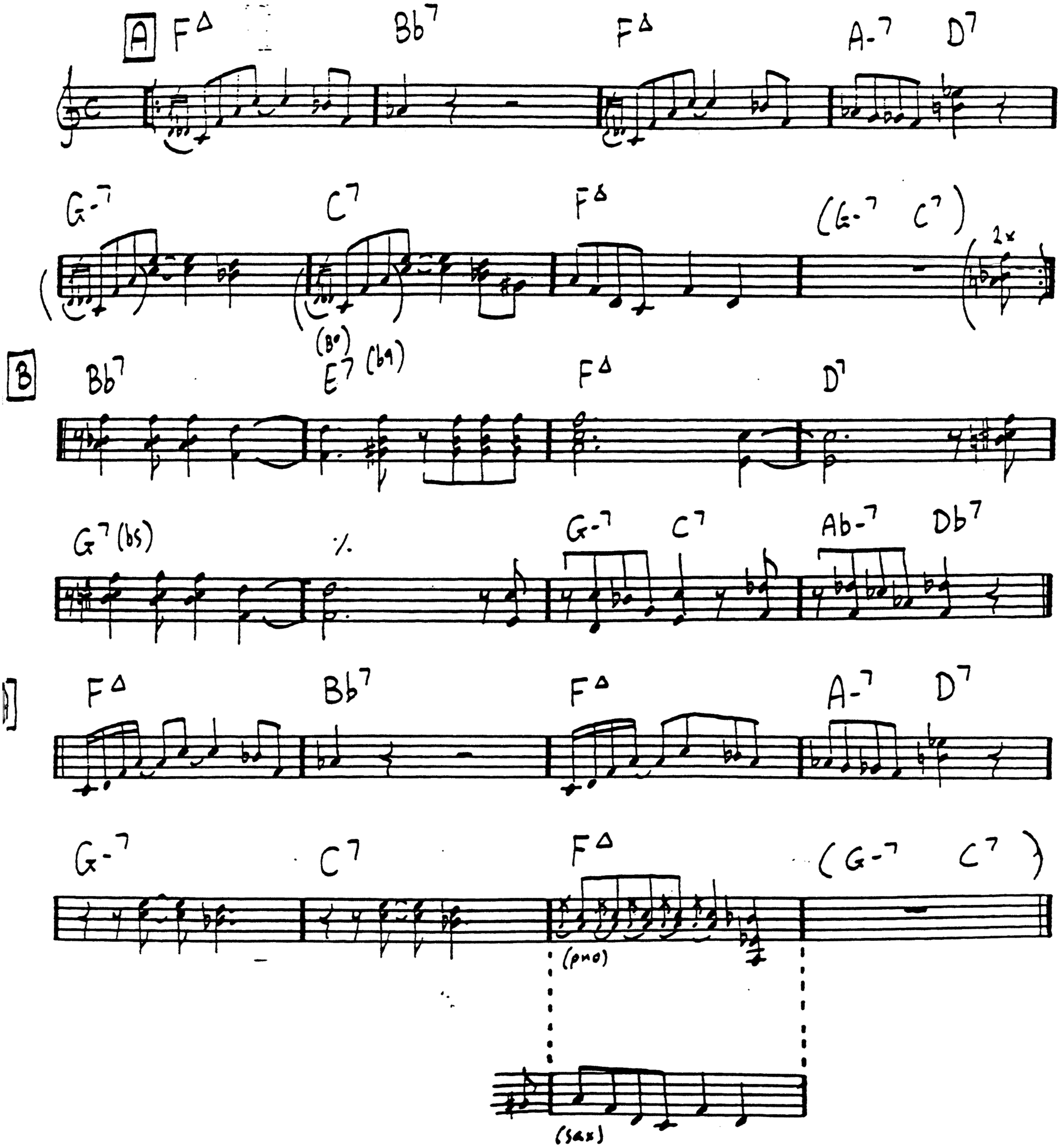
OCT 5 · 1954

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

HACKENSACK (II)

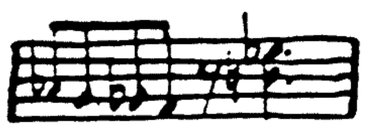
TH. MONK

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)

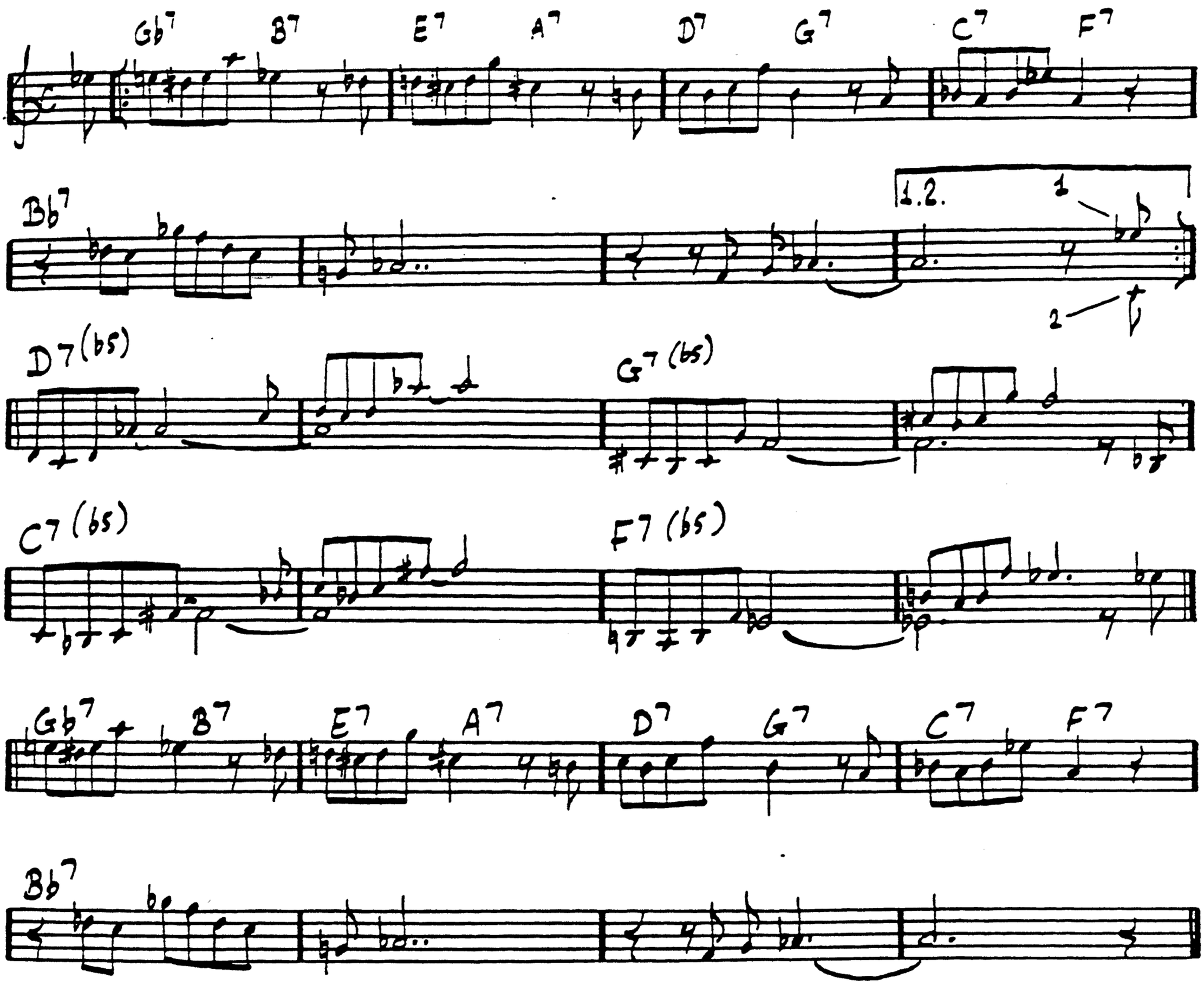
(not: Db△)

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△

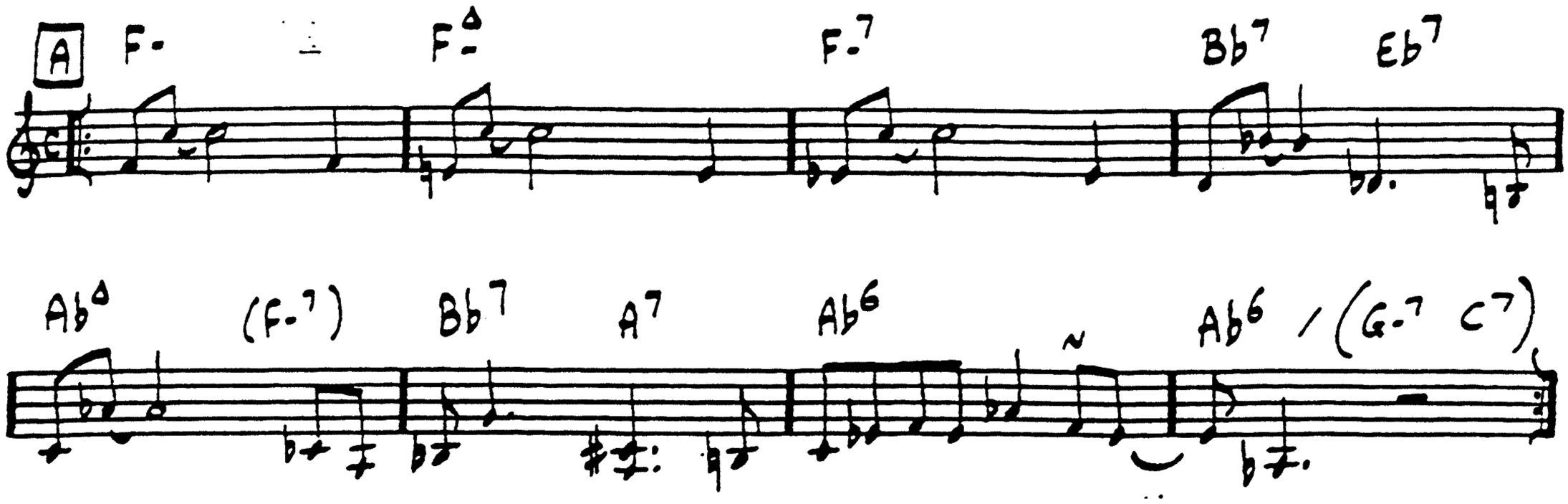
Bb7 B7 (b5) G7 B7 (b5) A7 D△ D6

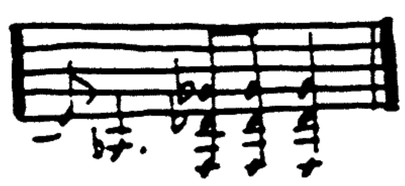
Db6 D△ Db△ % Fine

TH. MONK

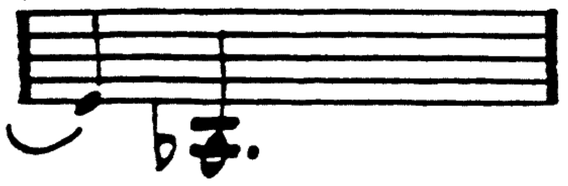
IN WALKED BUD

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

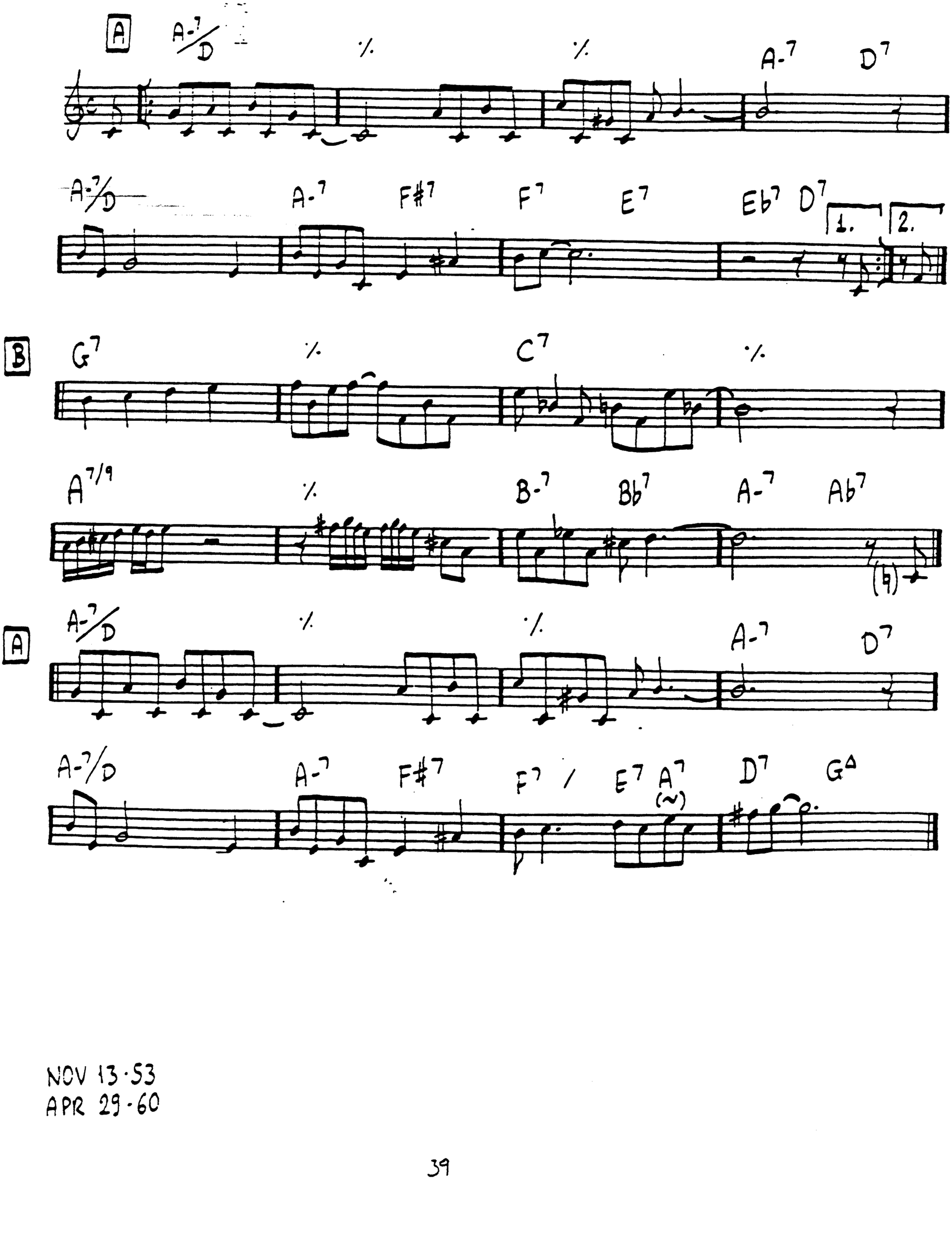
Bb△ / B°/F C°/Eb Bb△ Bb△ / / /

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

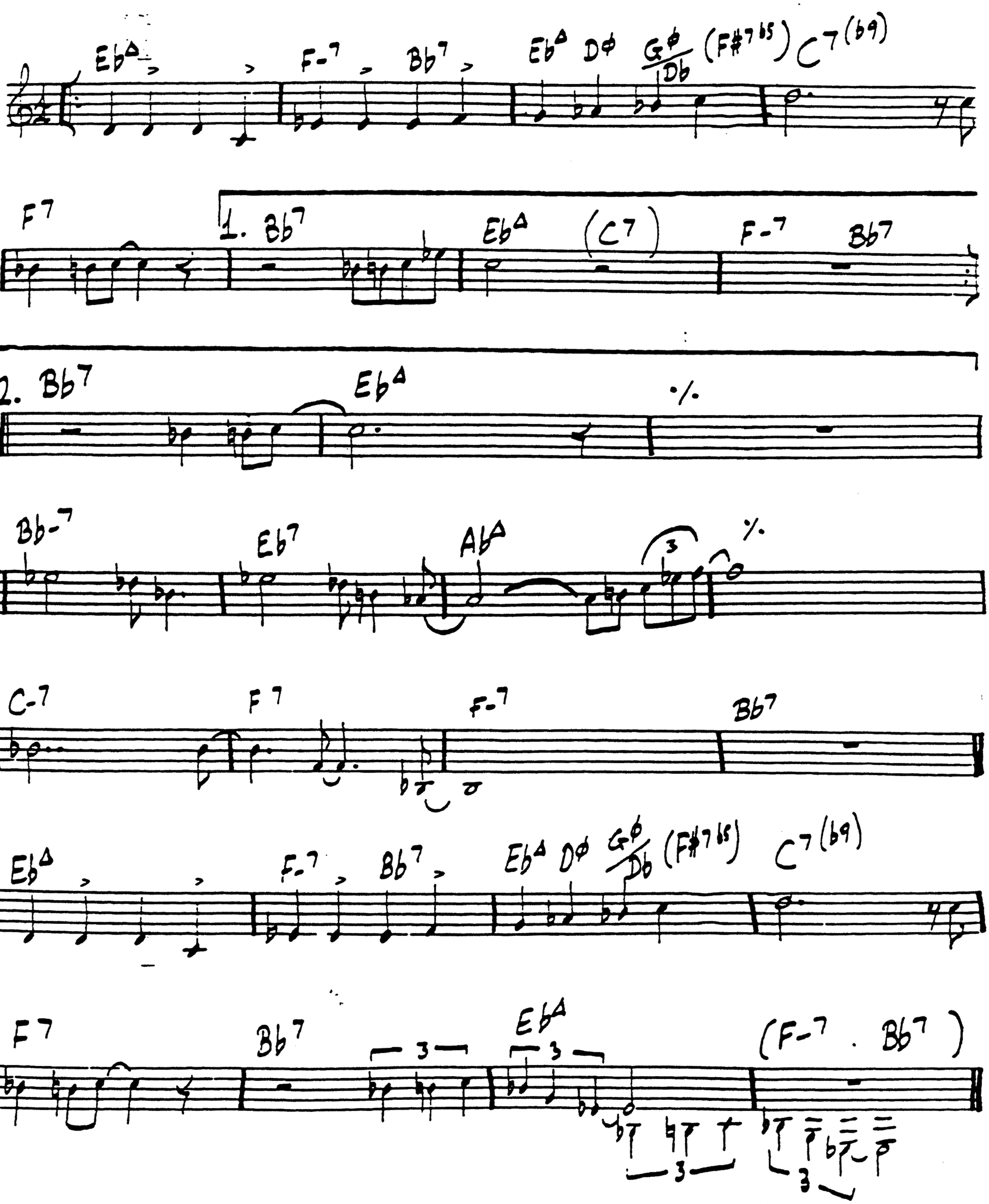


NOV 13·53
APR 29·60

LET'S COOL ONE

TH. MONK

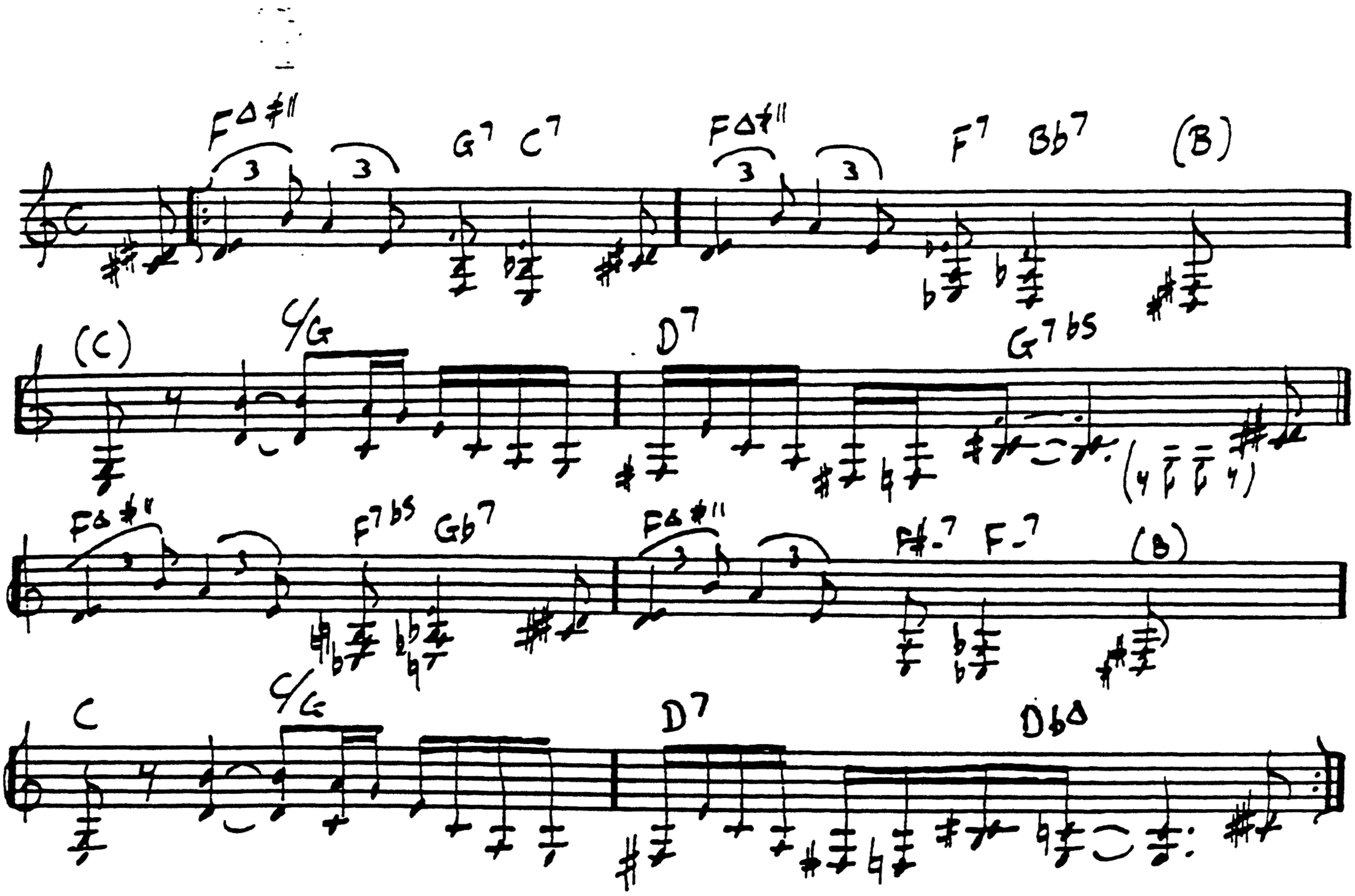
34



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△

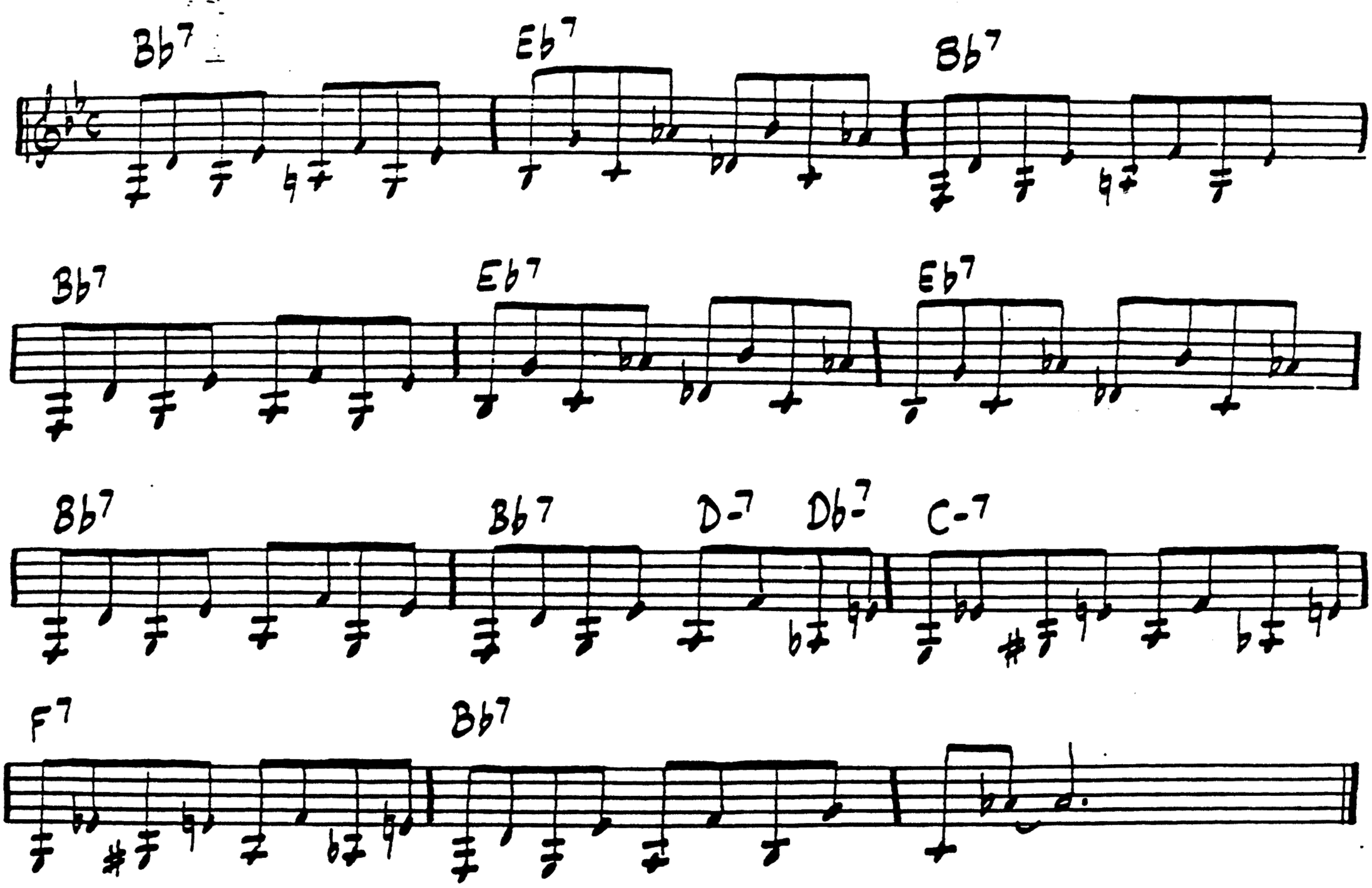
(SOLOS: A-A-B-A)

OCT 5.54

TH. MONK

38

MISTERIOSO



NOV 15 21
AUG 7 55

MONK'S DREAM

TH. MONK

39

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

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

C^{Δ} | 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

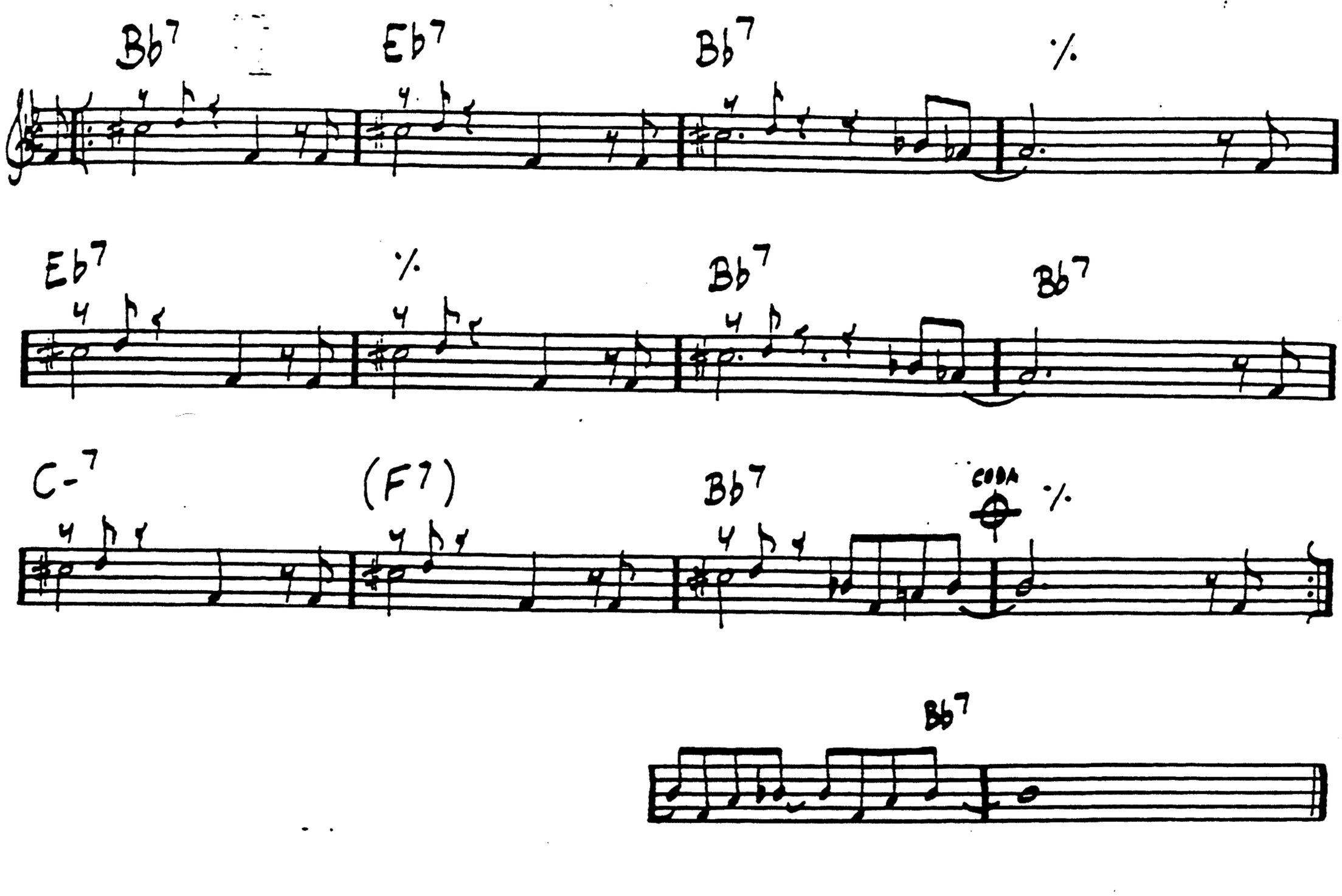
A F-7 | Bb7 | C△ | C△ | D∅ | G7alt | Db△ | (C B)

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

TH. MONK

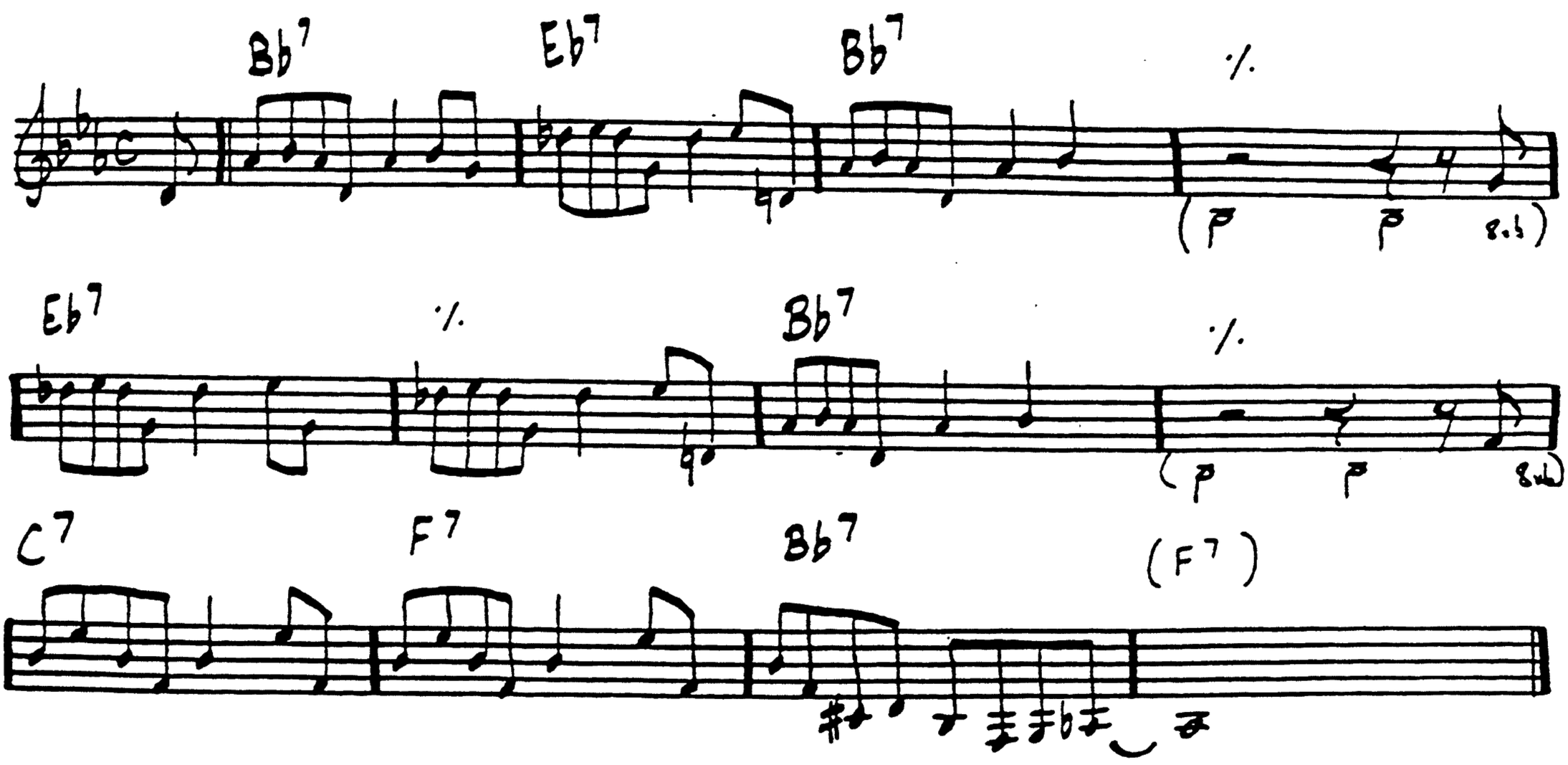
41

MONK'S POINT



TH. MONK

NORTH OF THE SUNSET

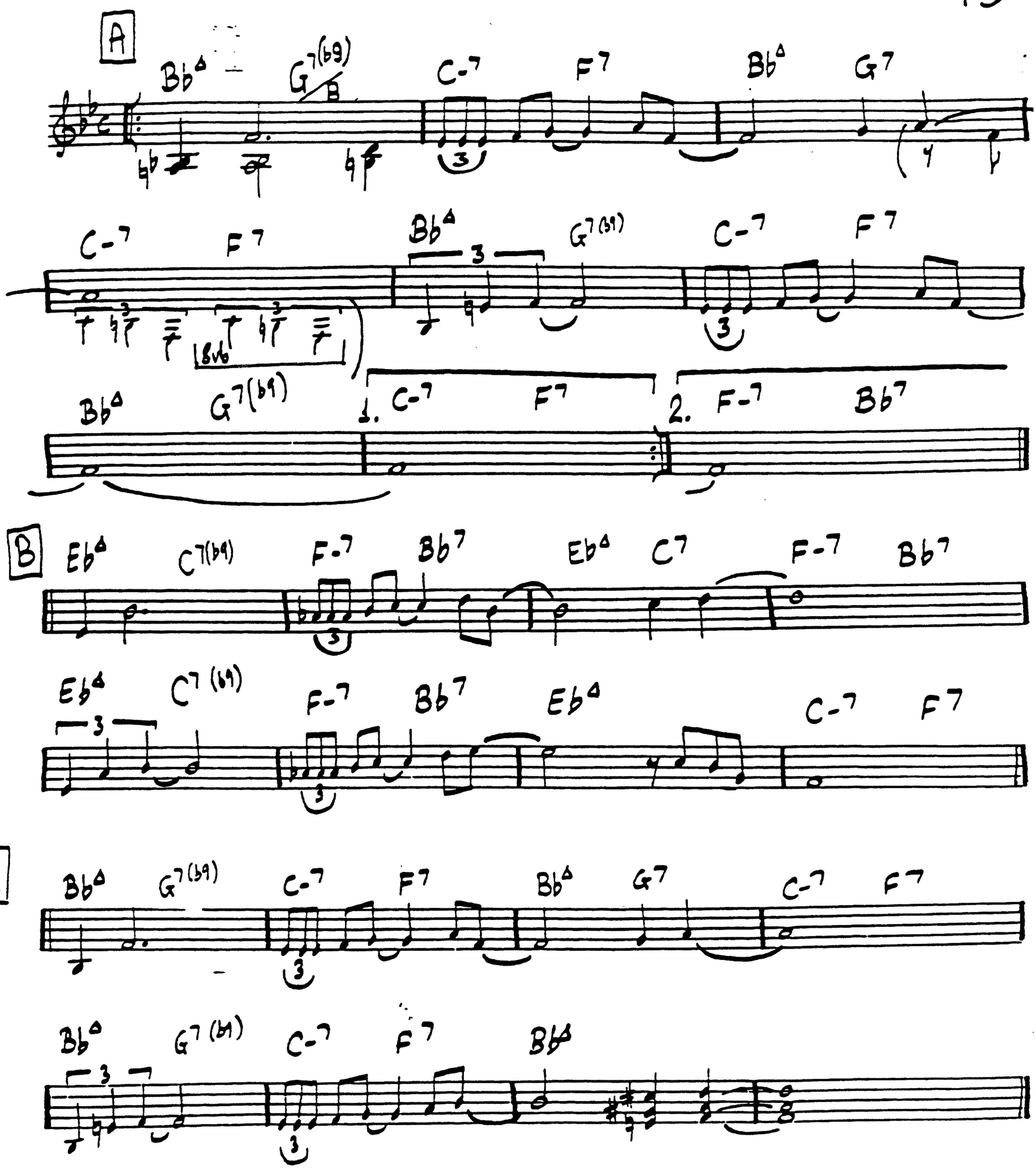


OCT 31 1960

NUTTY

TH. MONK

43



SEP 22·54
NOV 15·71
AUG 7·58

SL

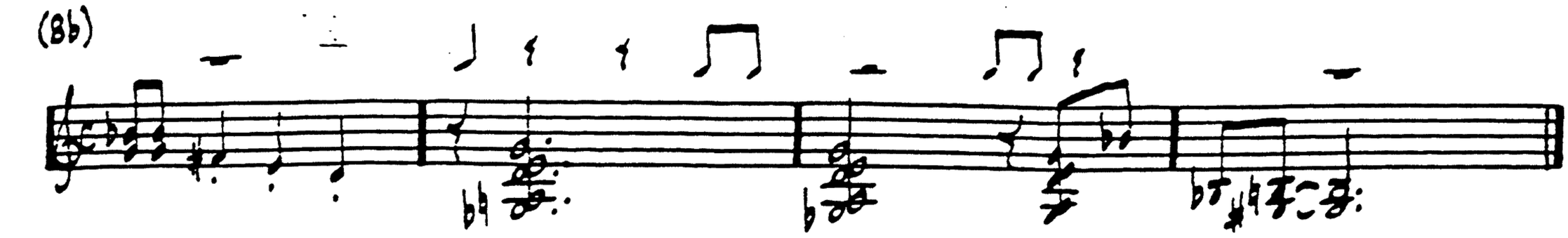
TH. MONK

OFF MINOR

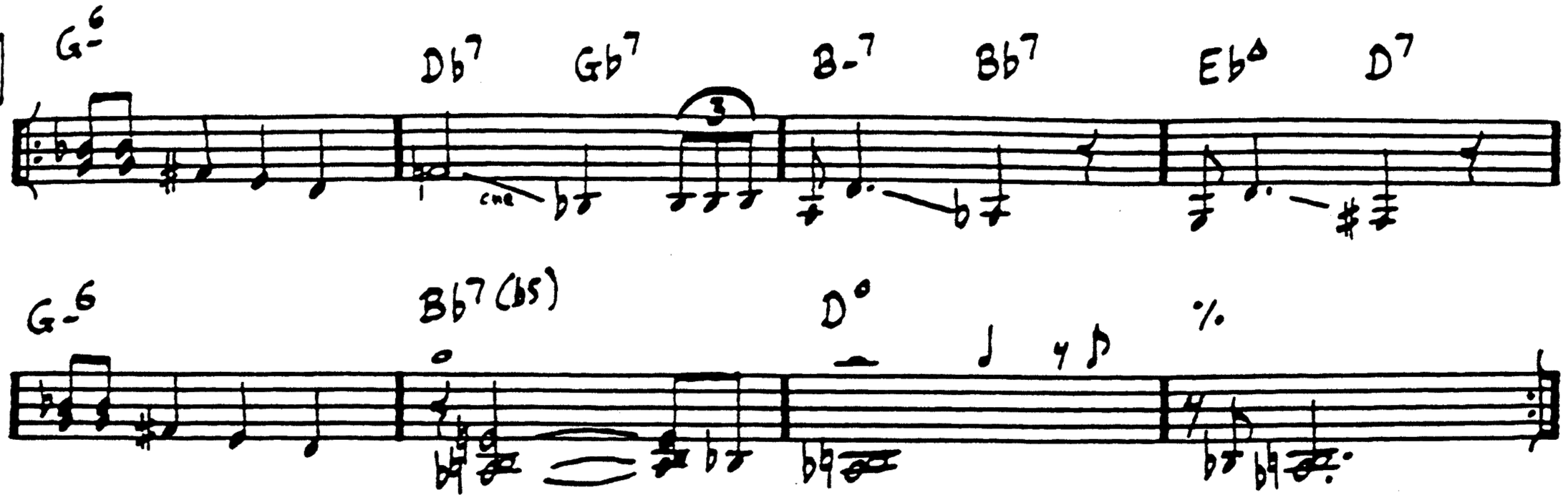
44

(INTRO & CODA)

(Bb)



A



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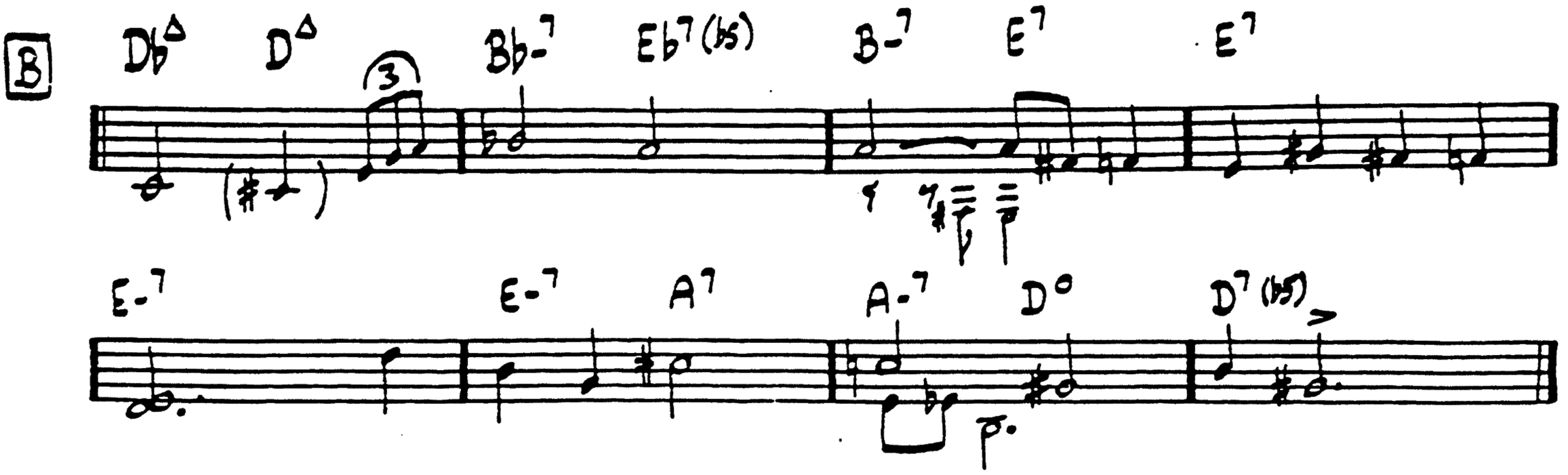
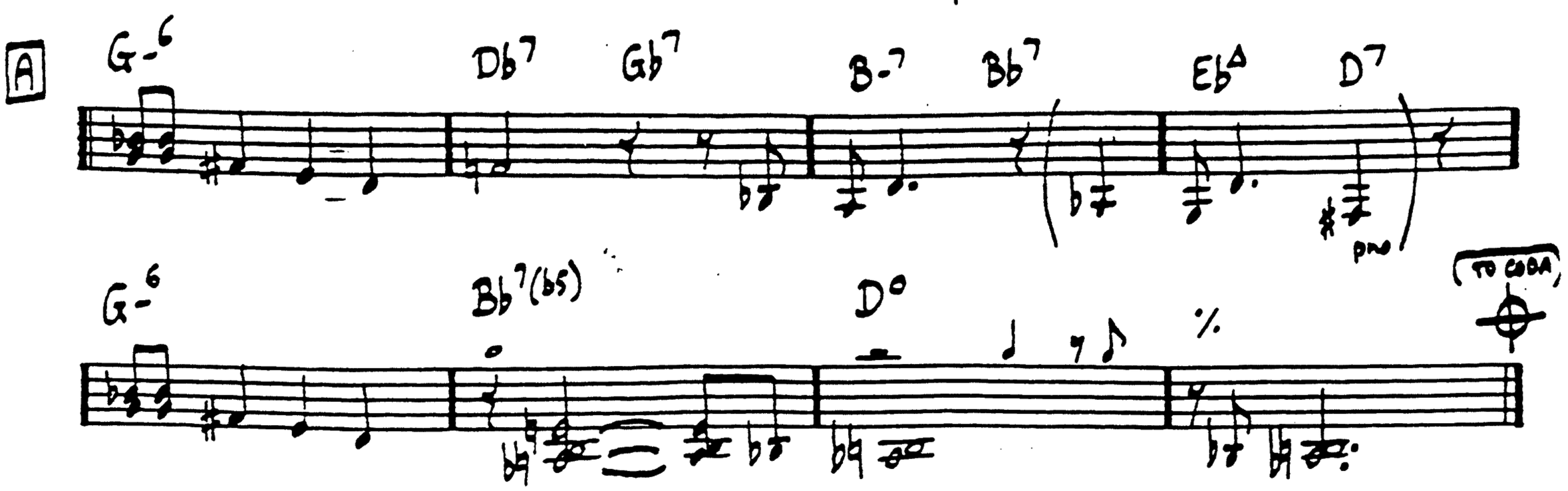


A

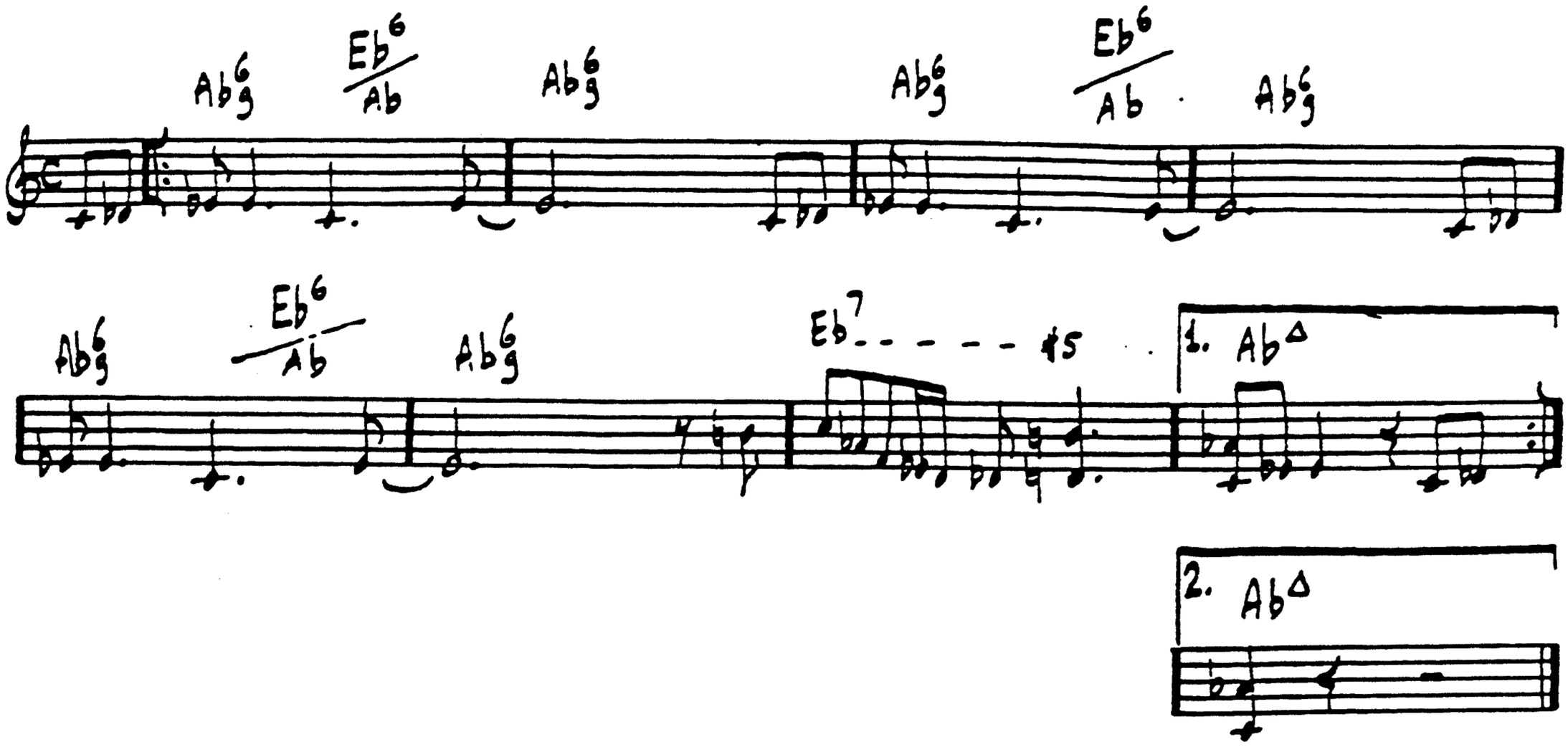


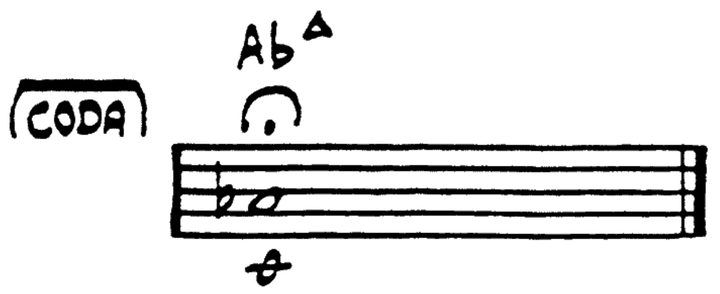
INTRO + FIRST A: JUN 26·57 (FEB 28 57)

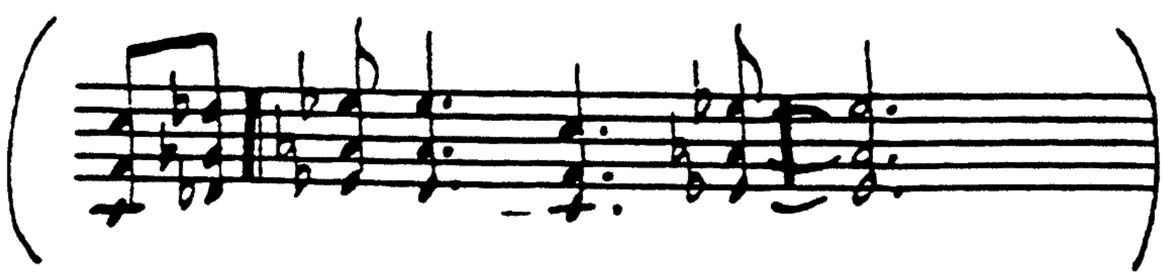
LAST A: APR 18·61 (w. SAX)
JUN 7·54

OSKA-T

TH. MONK





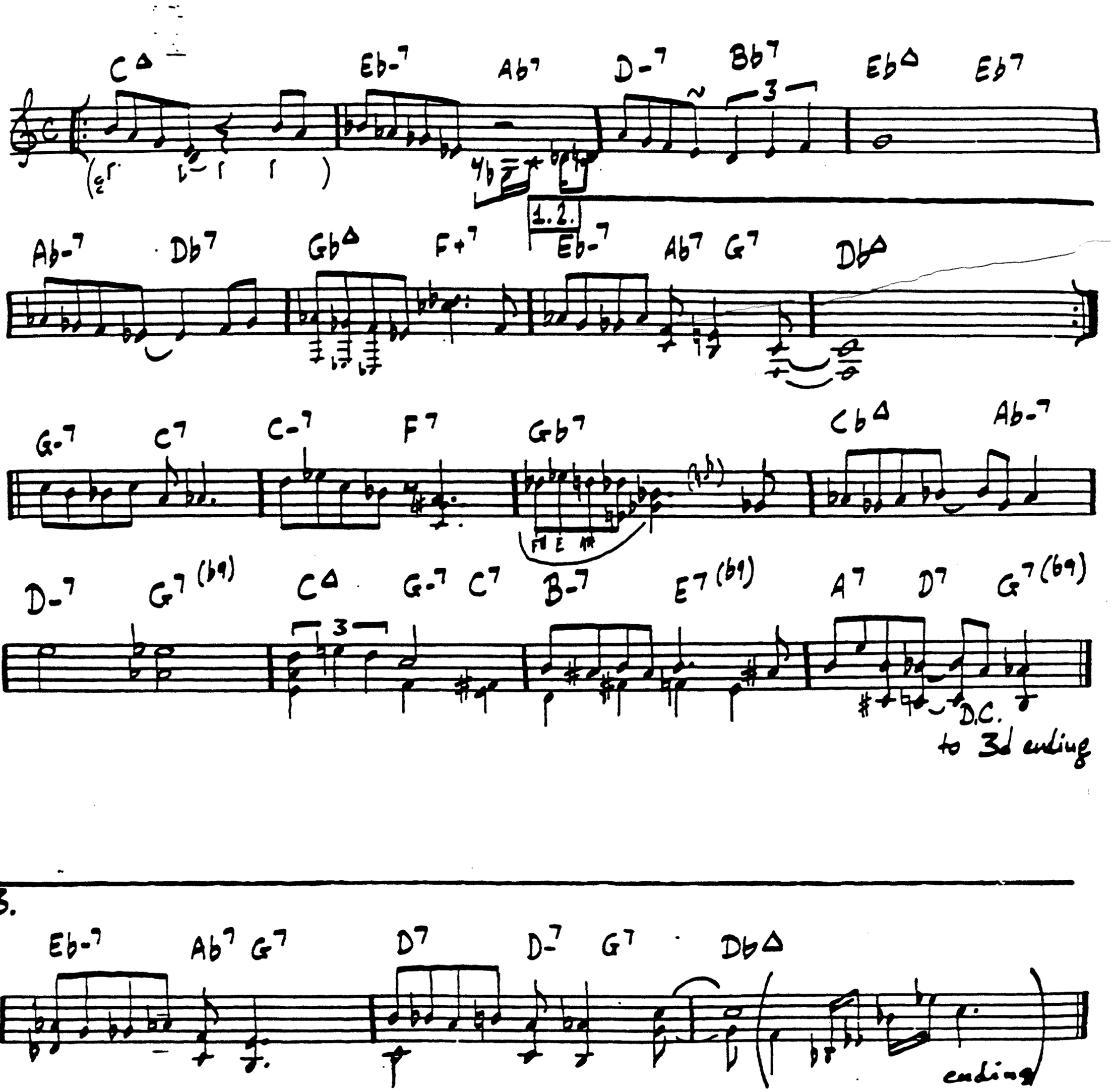


[PNO 2x
BASS 2x
SAX 2x] (SOLOS: Ab7)

PANNONICA

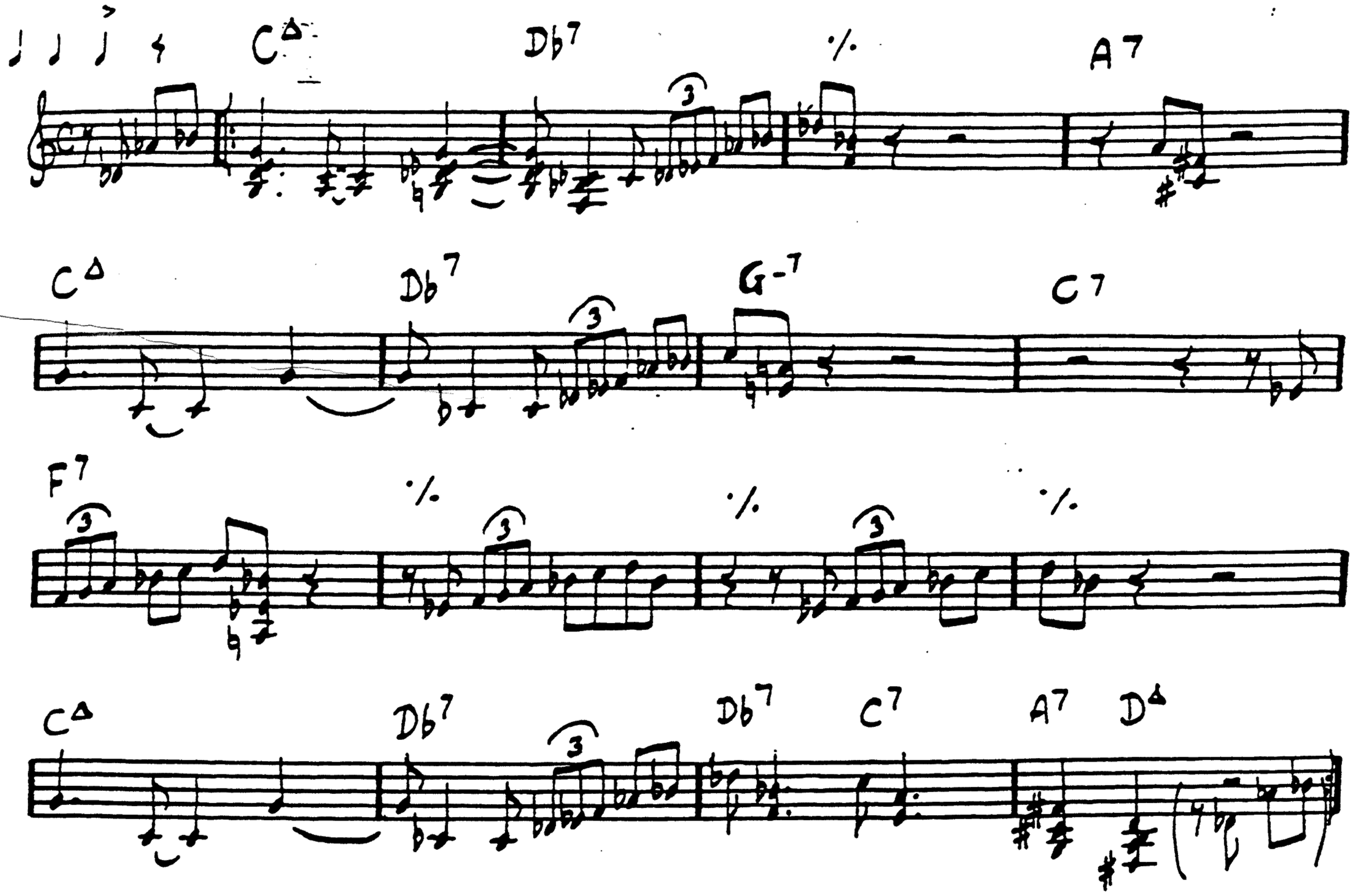
TH. MONK

46



TH. MONK

PLAYED TWICE



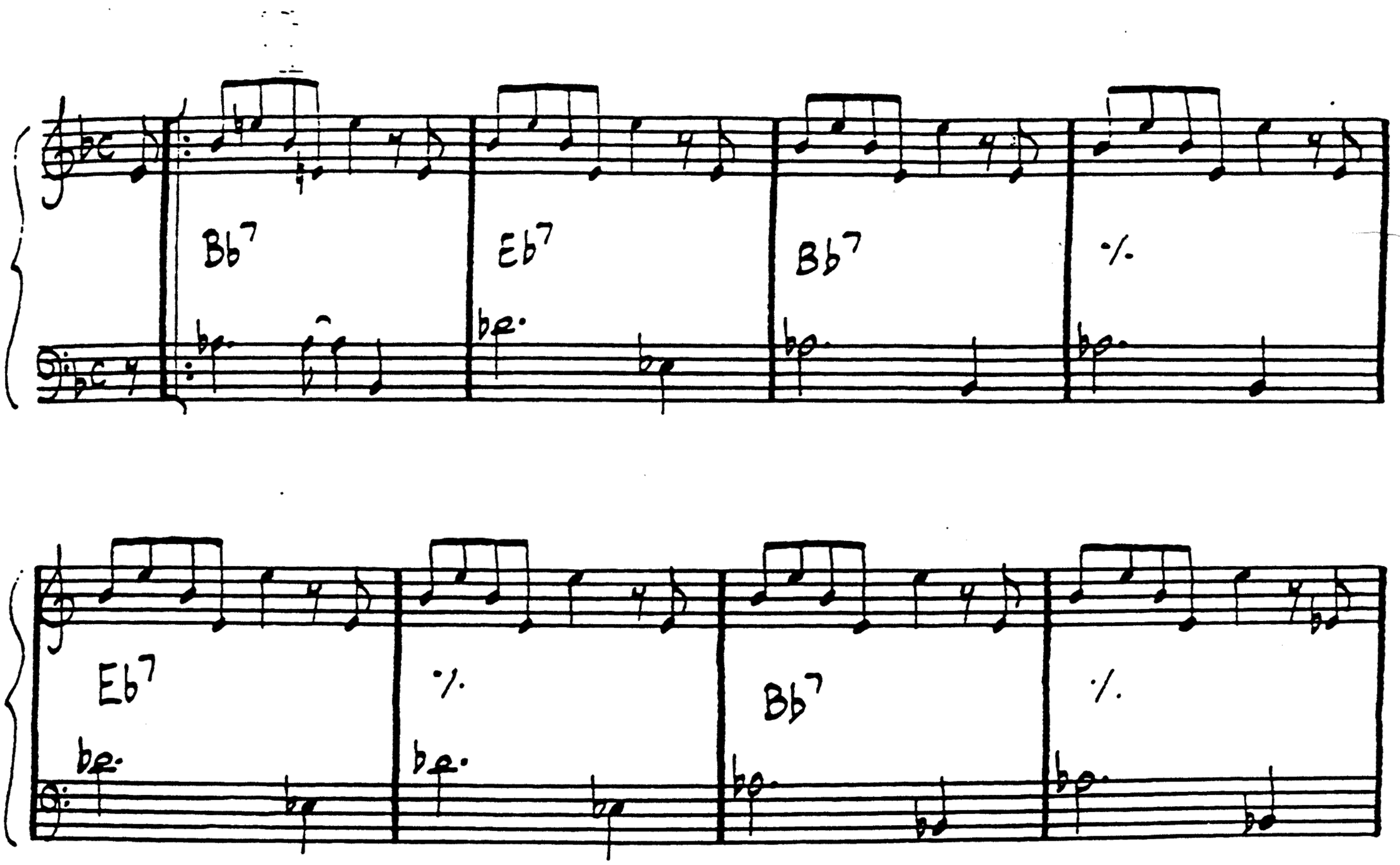
JUN 1·59

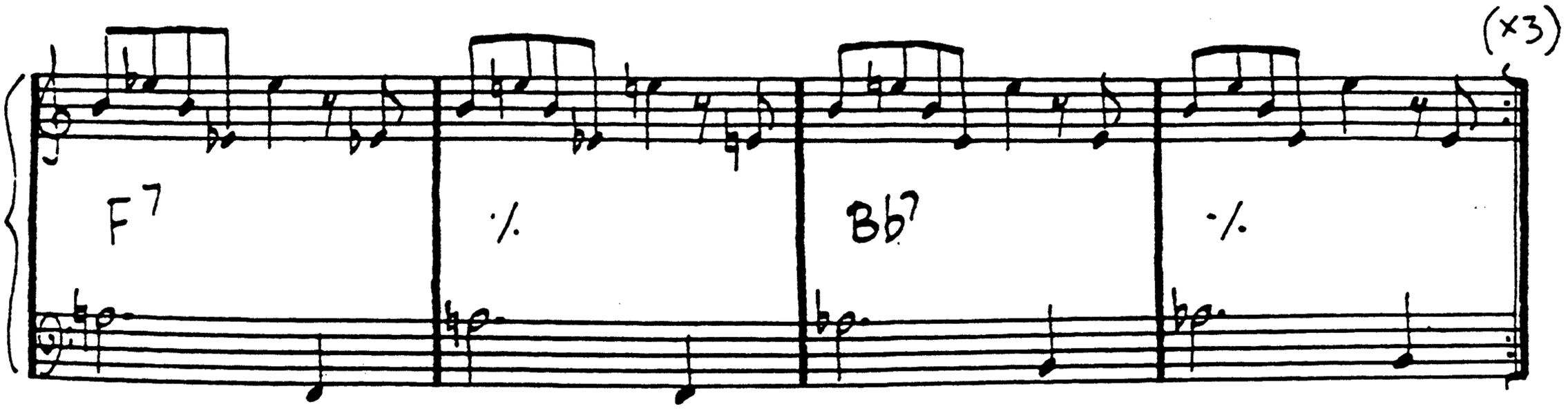
RAISE FOUR

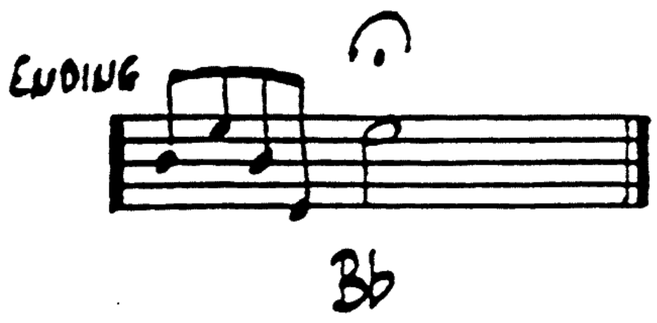
TH. MOUK

48

(♩=144)



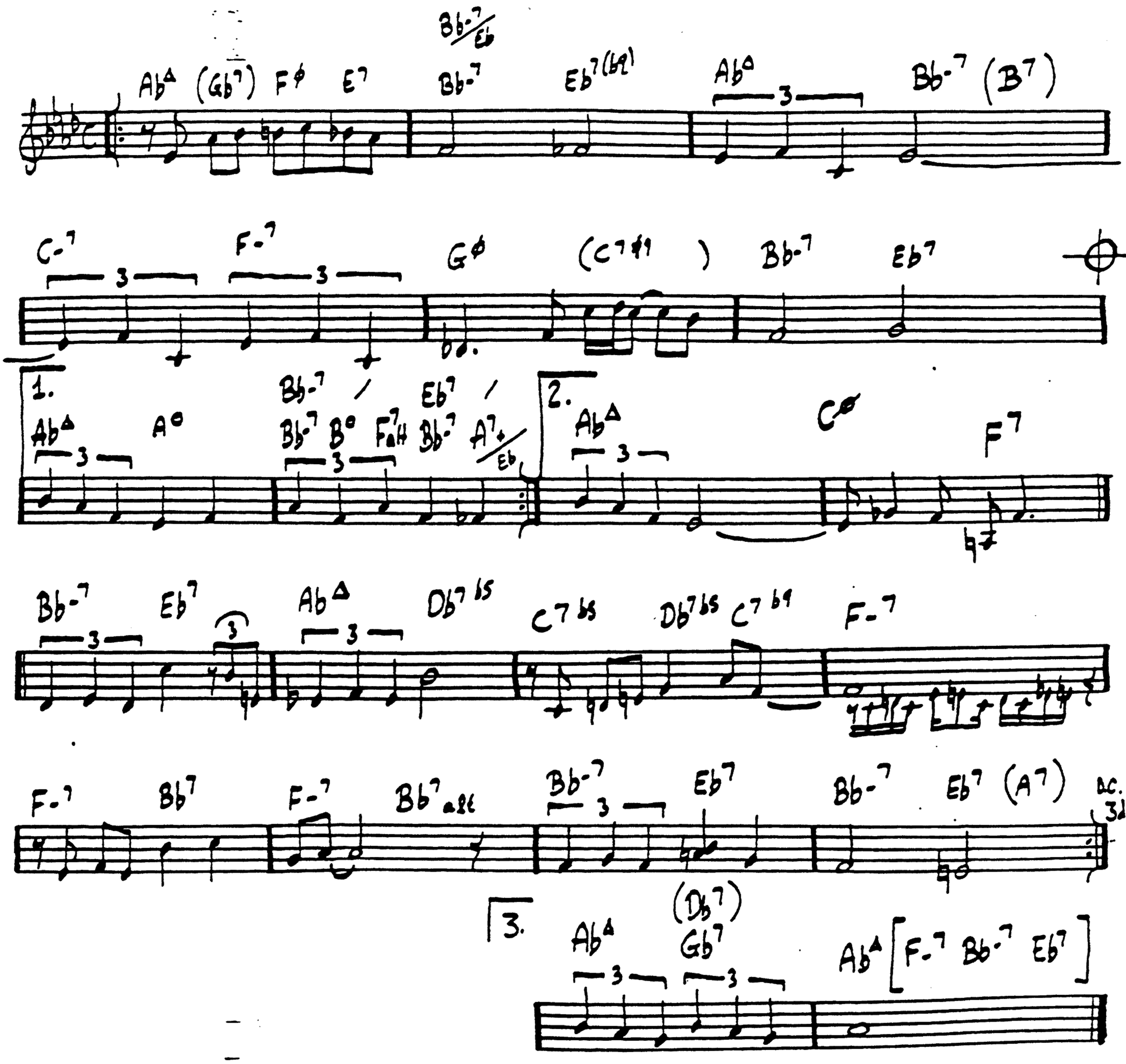




24-2-68

REFLECTIONS

TH. MONK

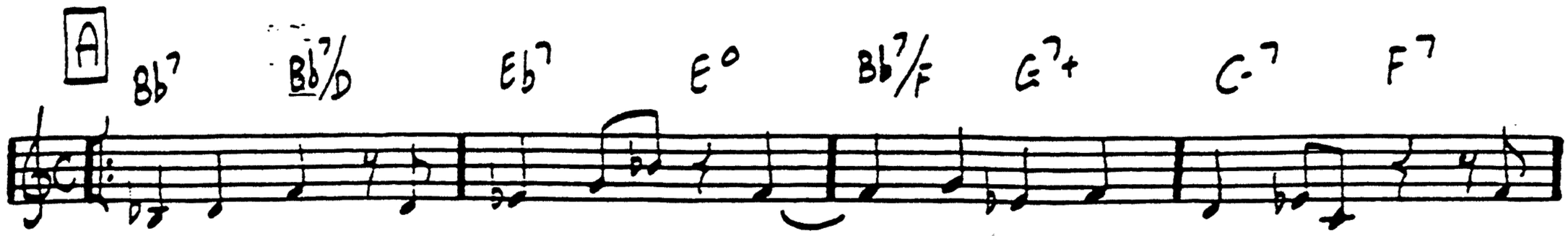


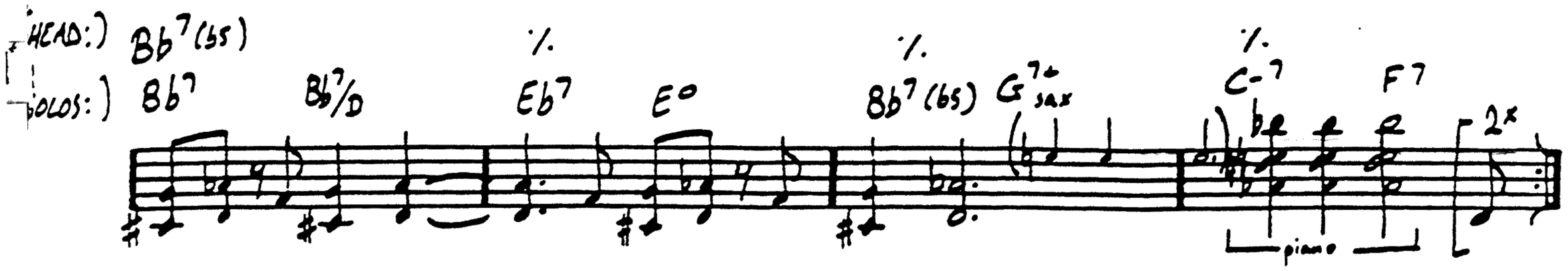
JUN 7 54
OCT 22 59

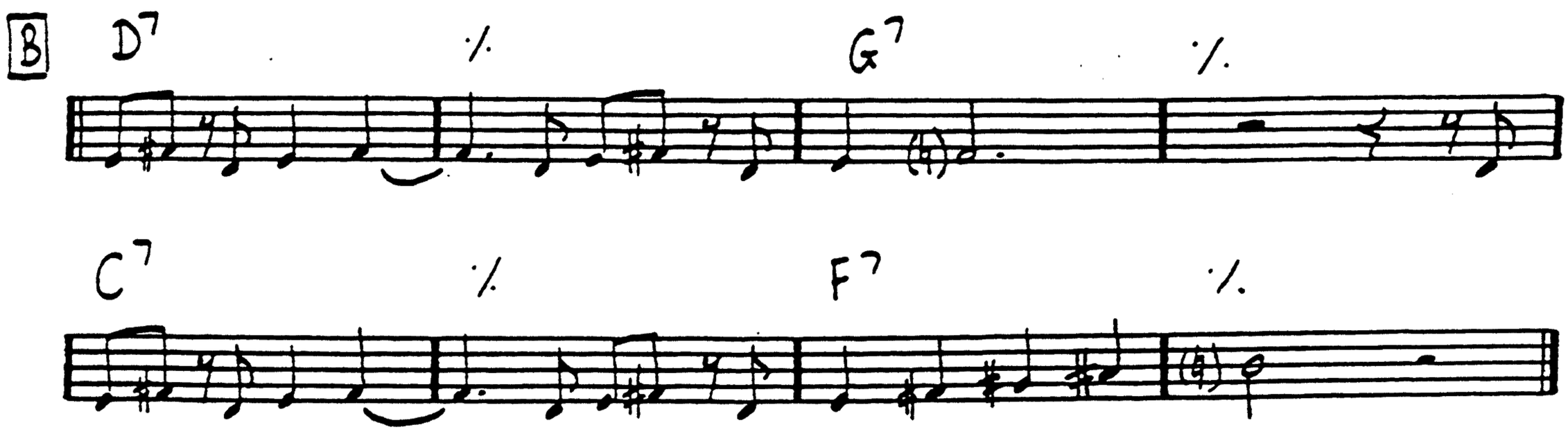
RHYTHM-A-NING

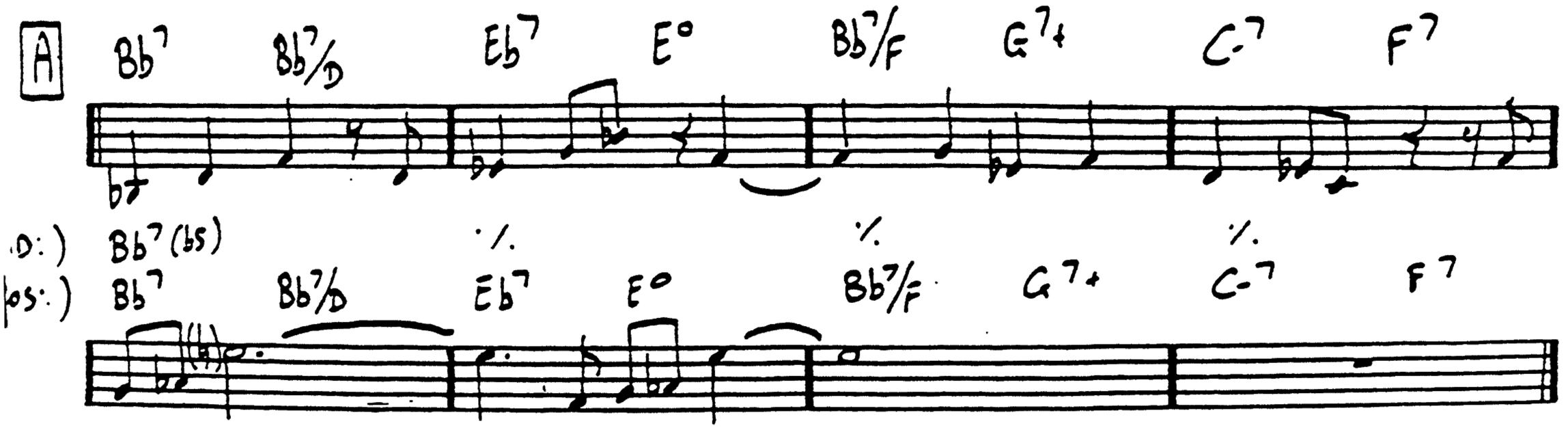
TH. MONK

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

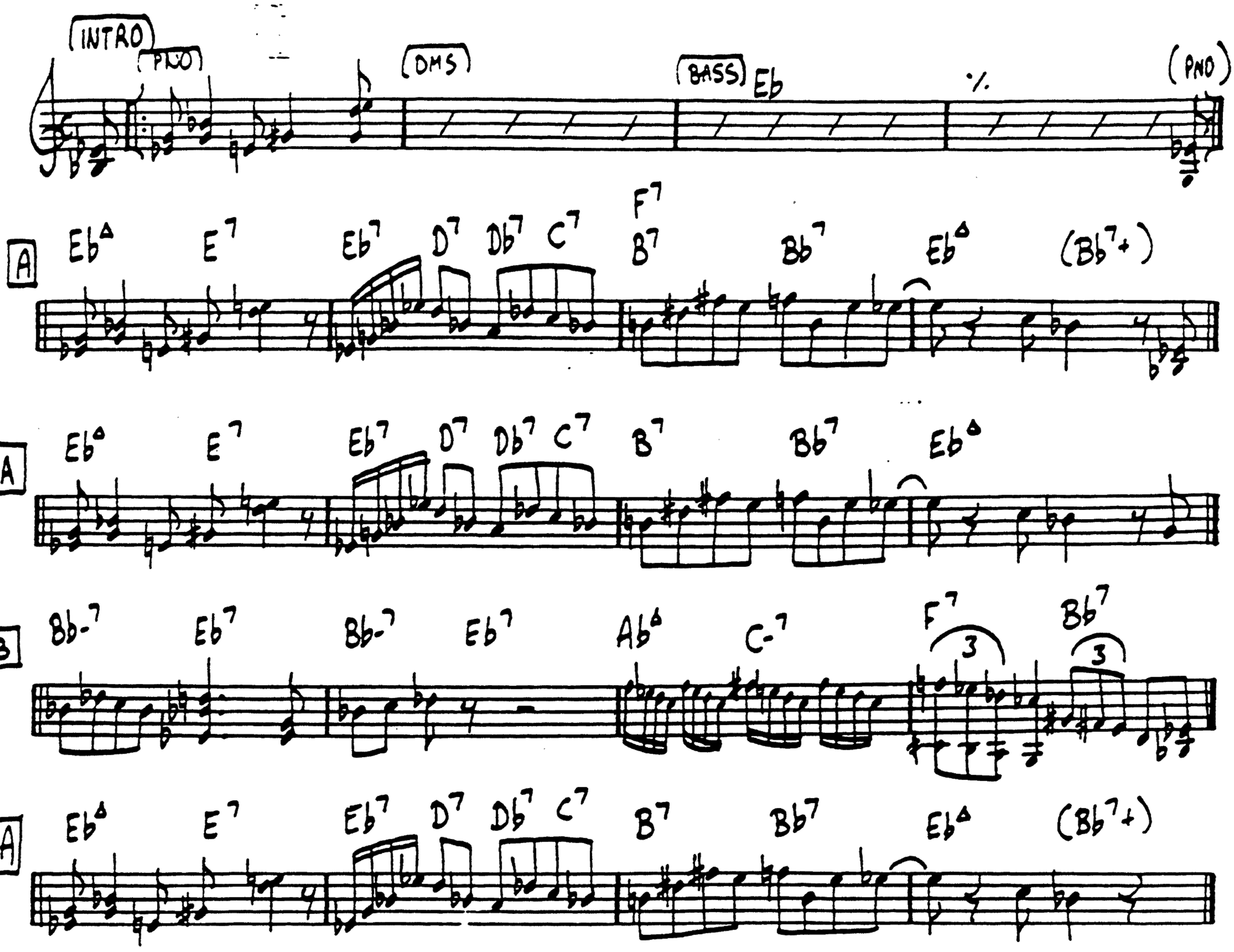
A

(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)

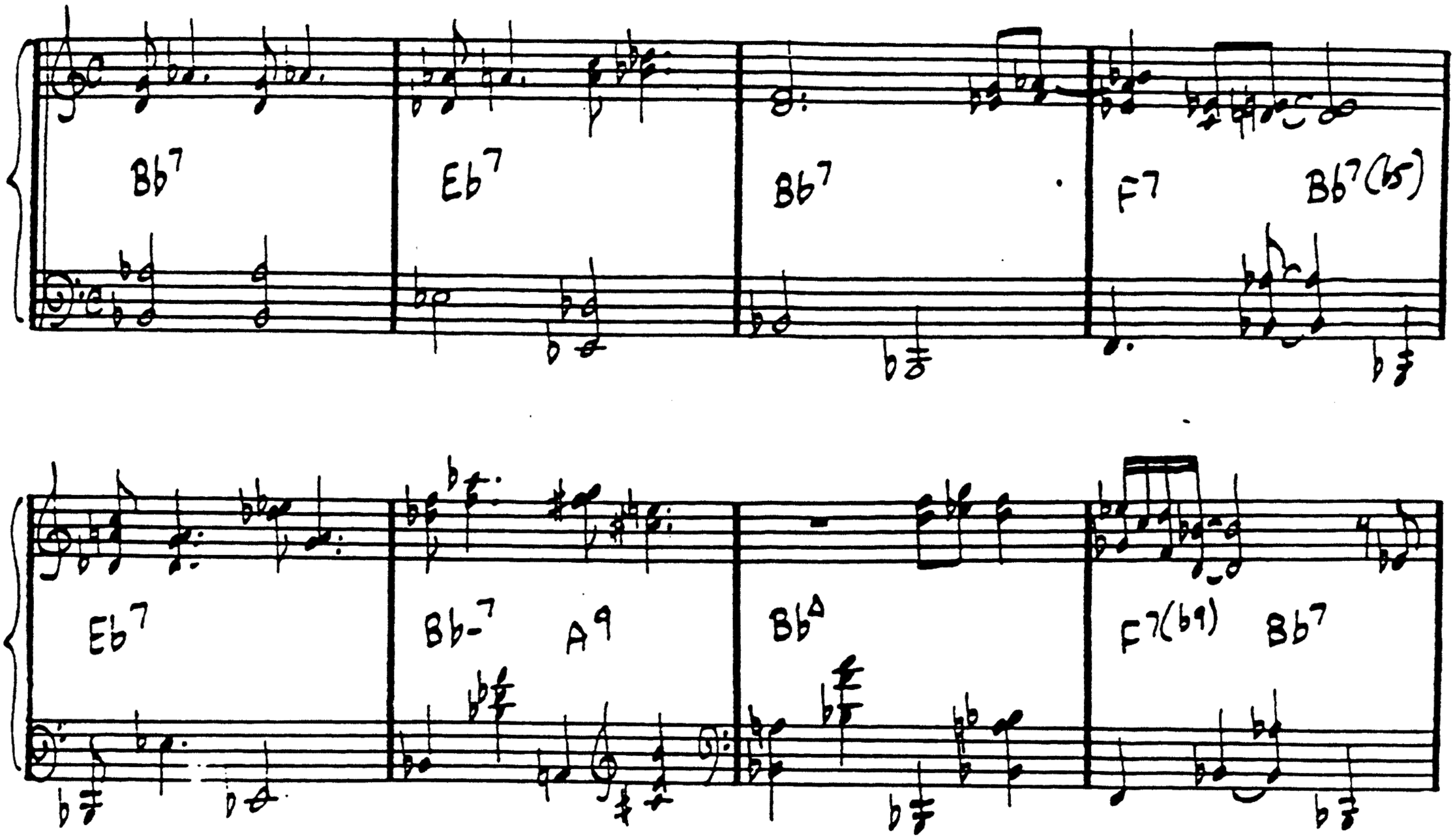
Eb7(#5) % % Ab△

ending

SOMETHING IN BLUE

56

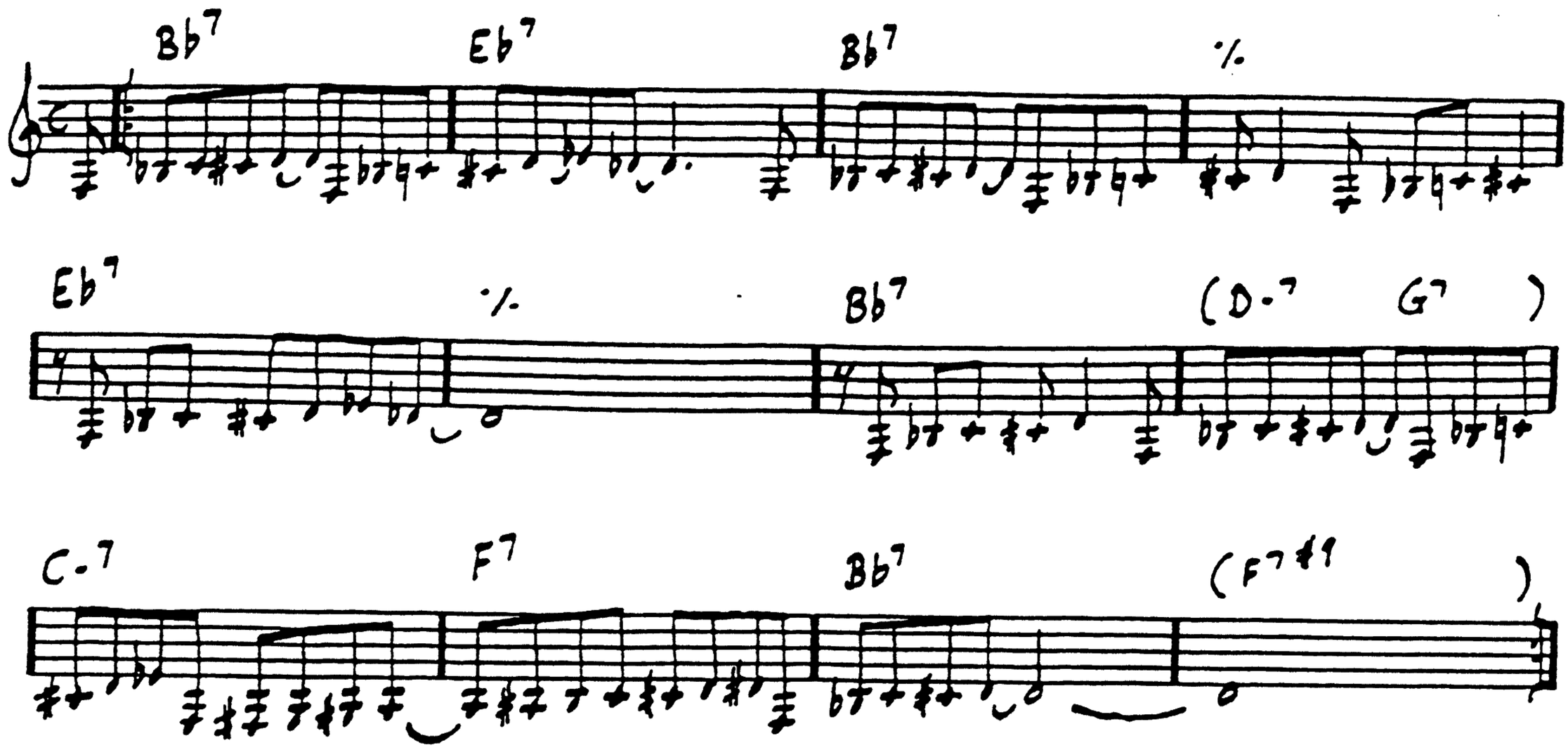
TH. MONK



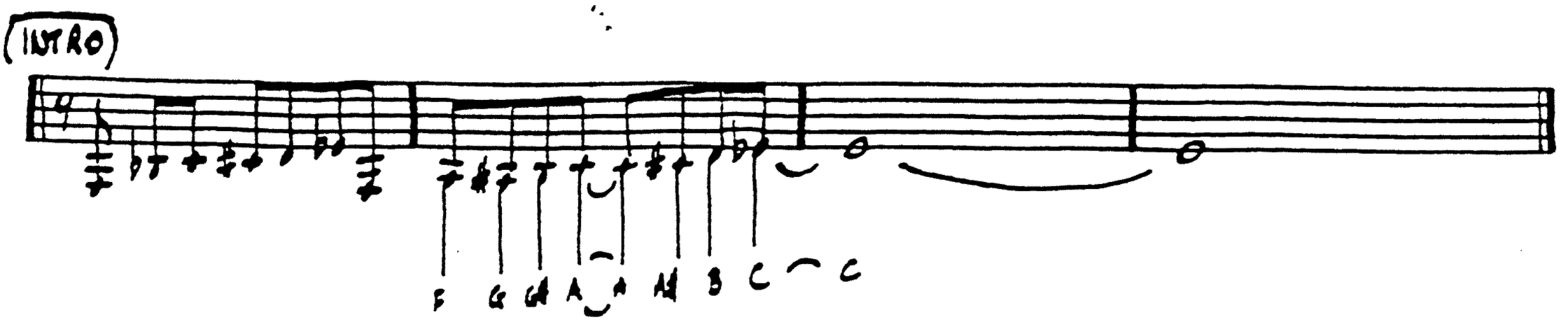
STRAIGHT, NO CHASER

57

TH. MONK



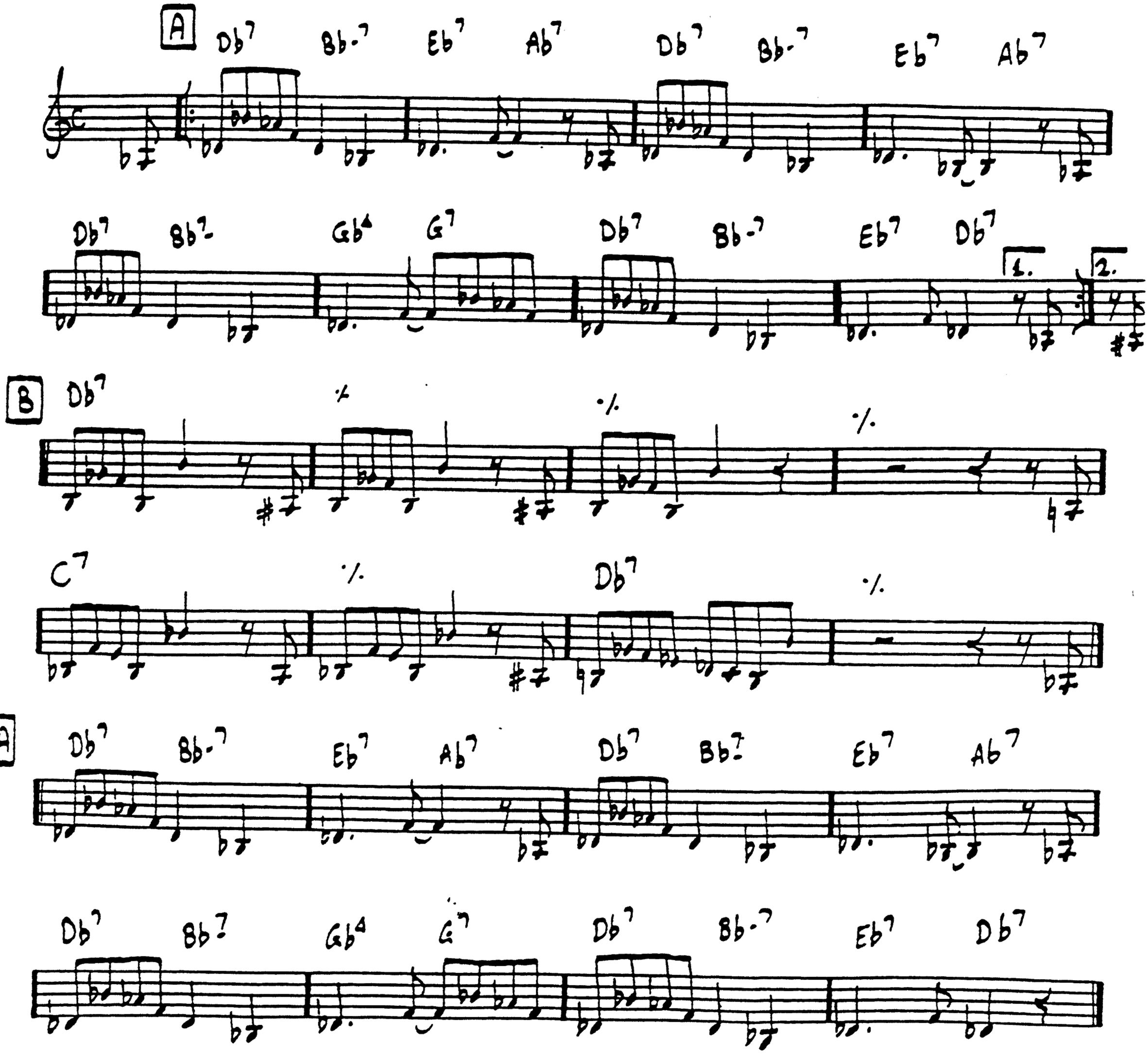
(INTRO)



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

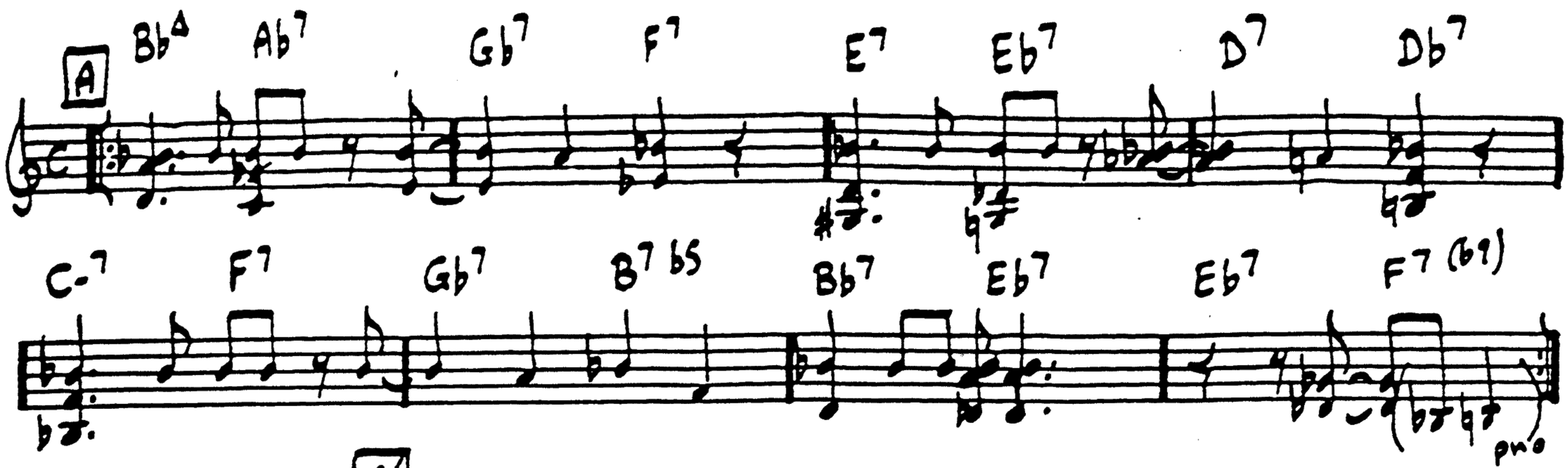
AR 64

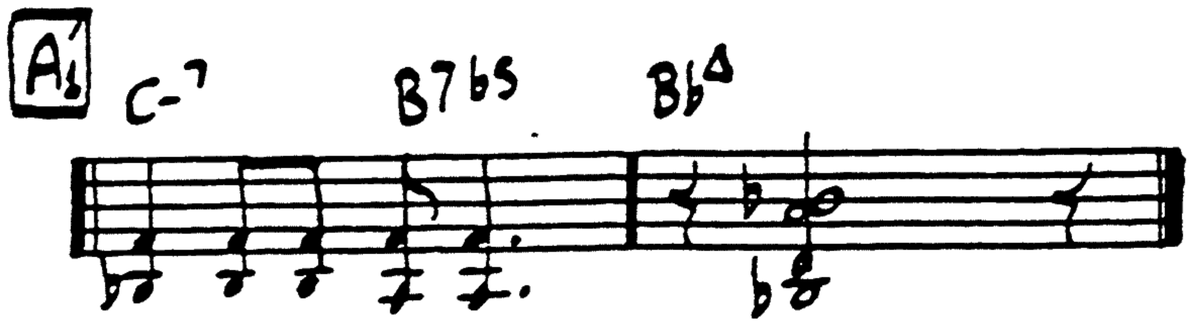
SOLOS: A-B-A

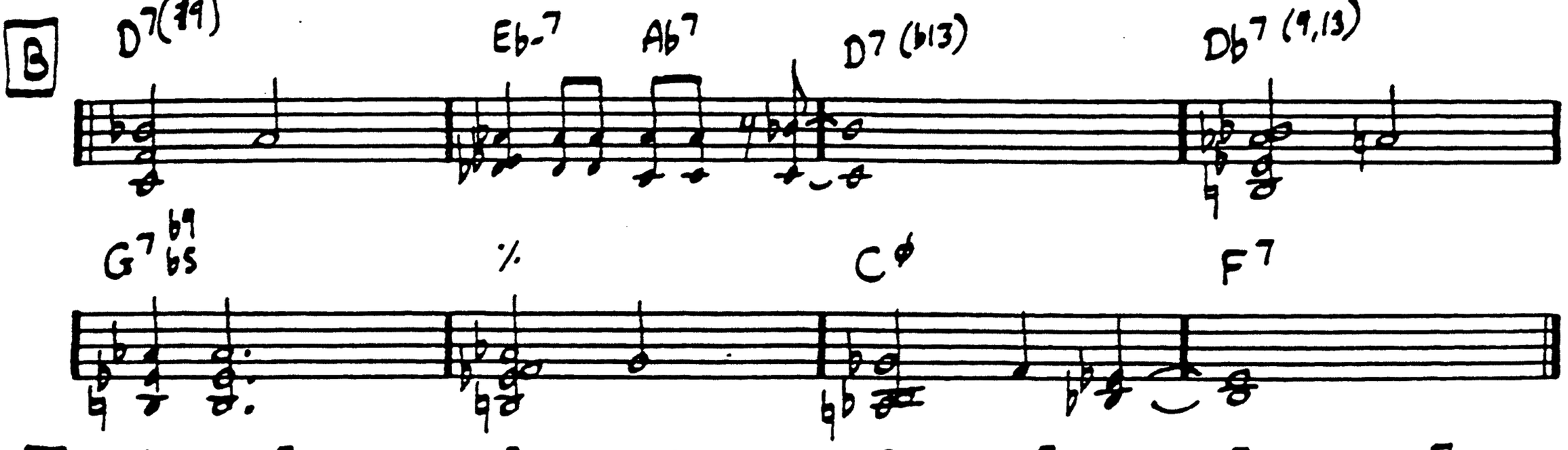
THELONIOUS

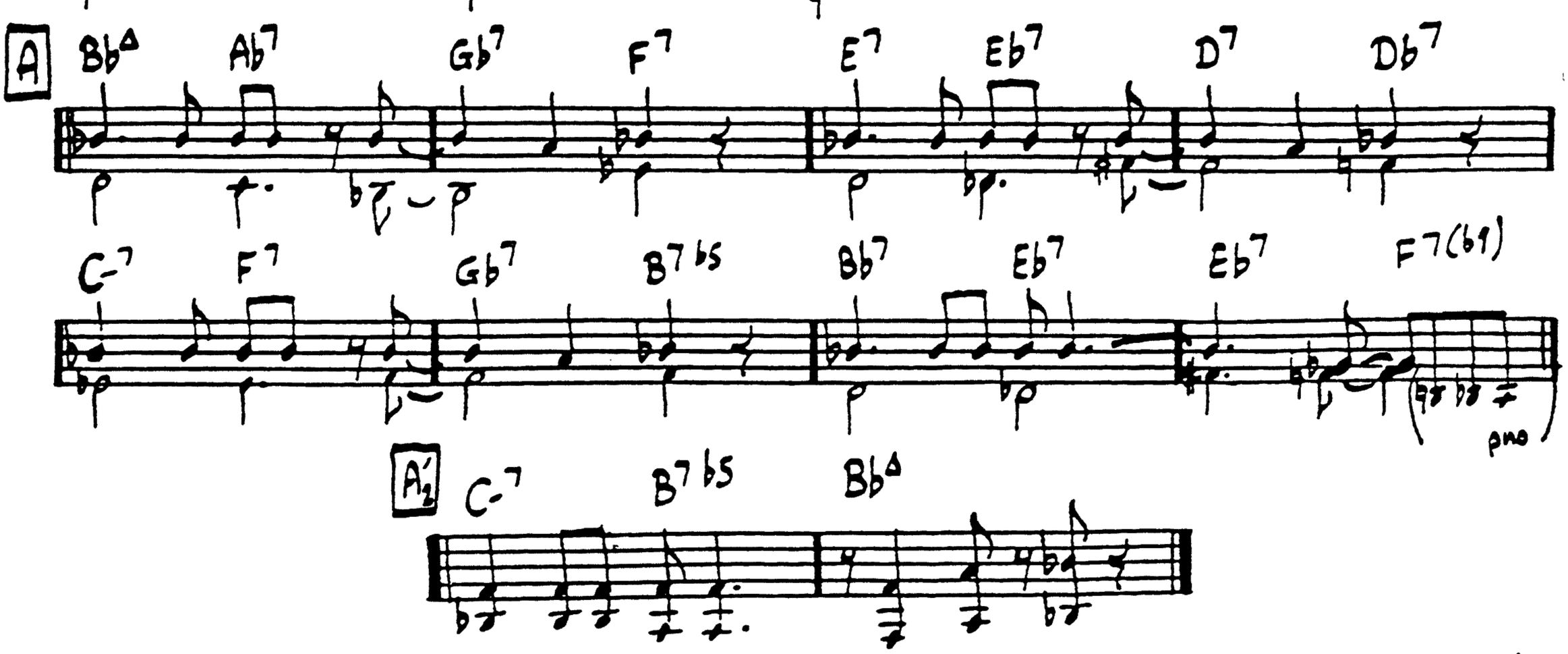
TH. MONK

6C









SOLOS: ENTIRE FORM

INTRO: 10 BARS: A + A'2

Last A: horn line

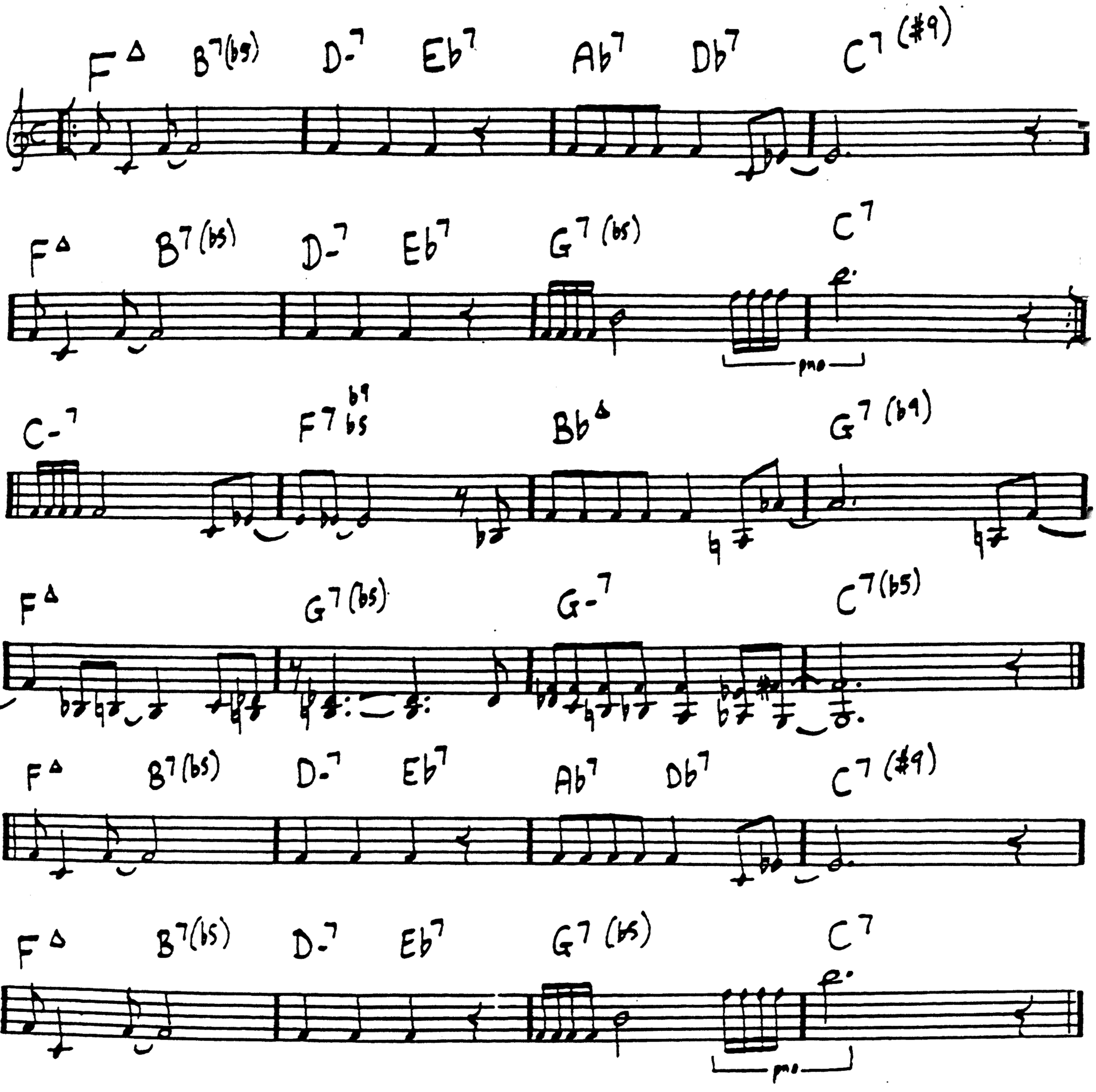
FEB 28·59

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)

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

(3)

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

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$^{7\,\flat5}$

(**)

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

(3)

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

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

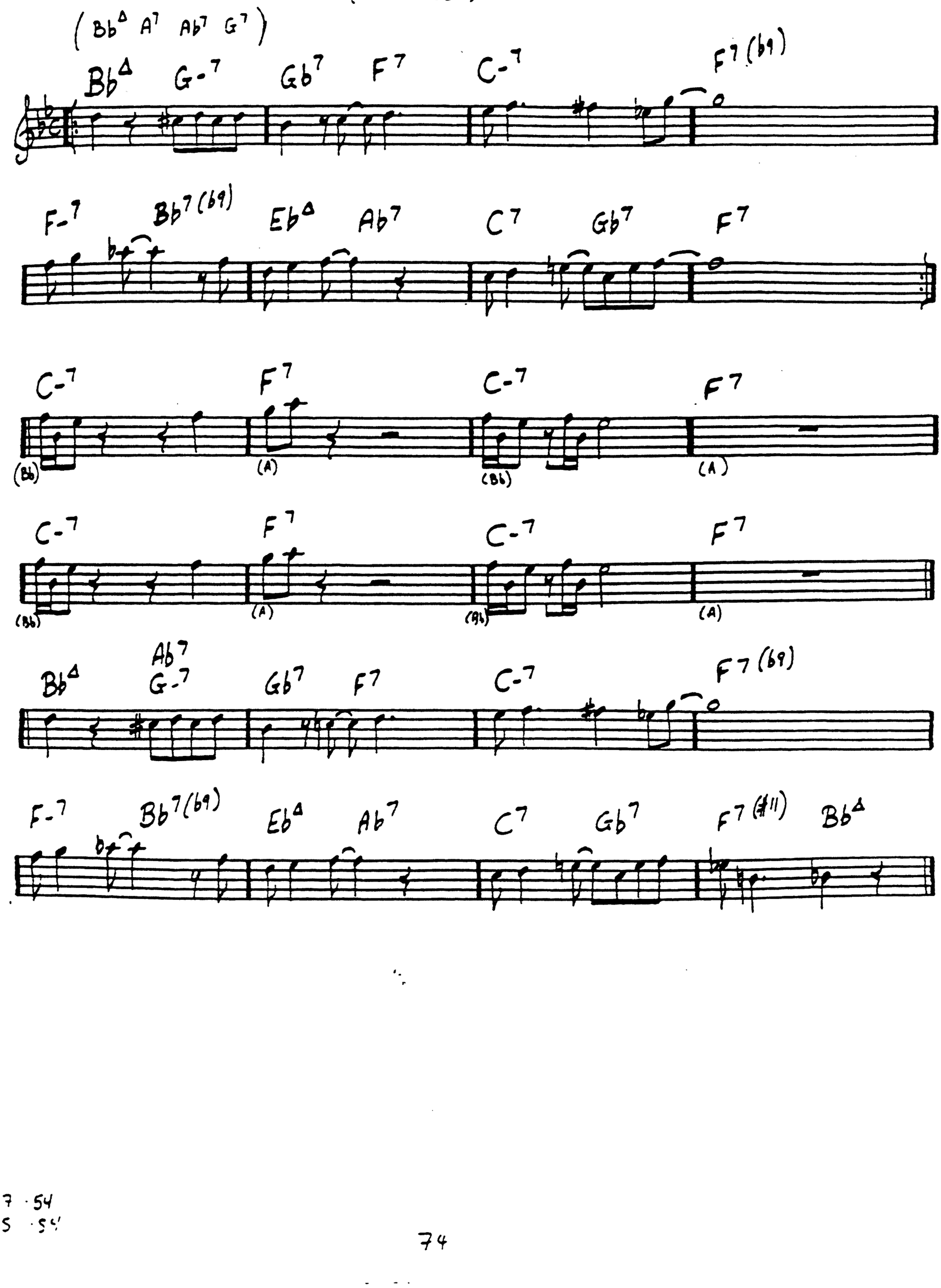
F7 Gb7 F7 %

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

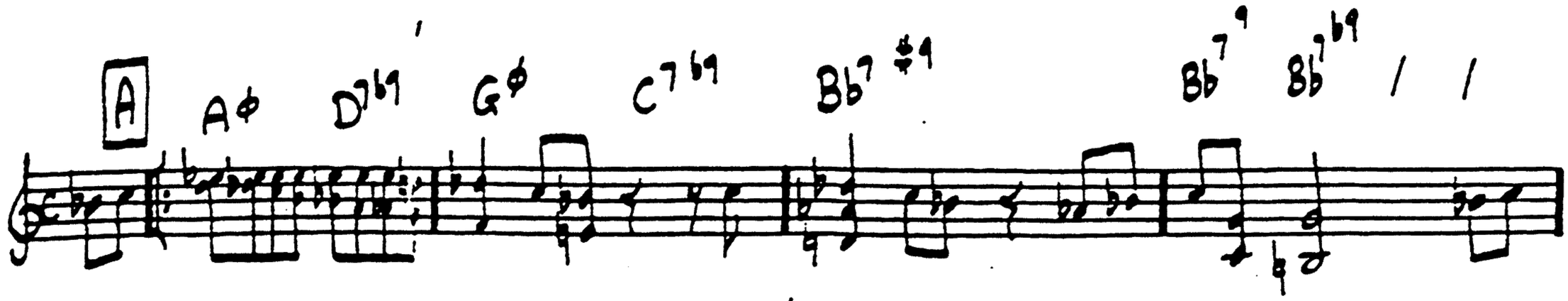
D7 G7 fine

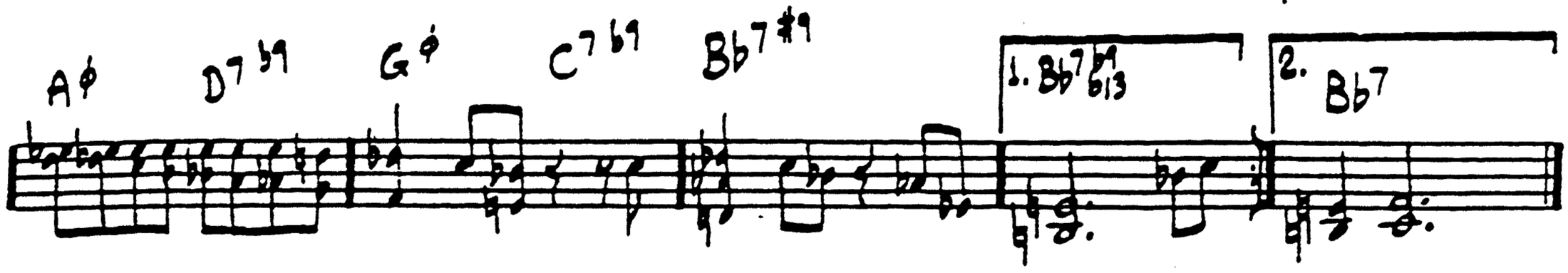
7th X
16th

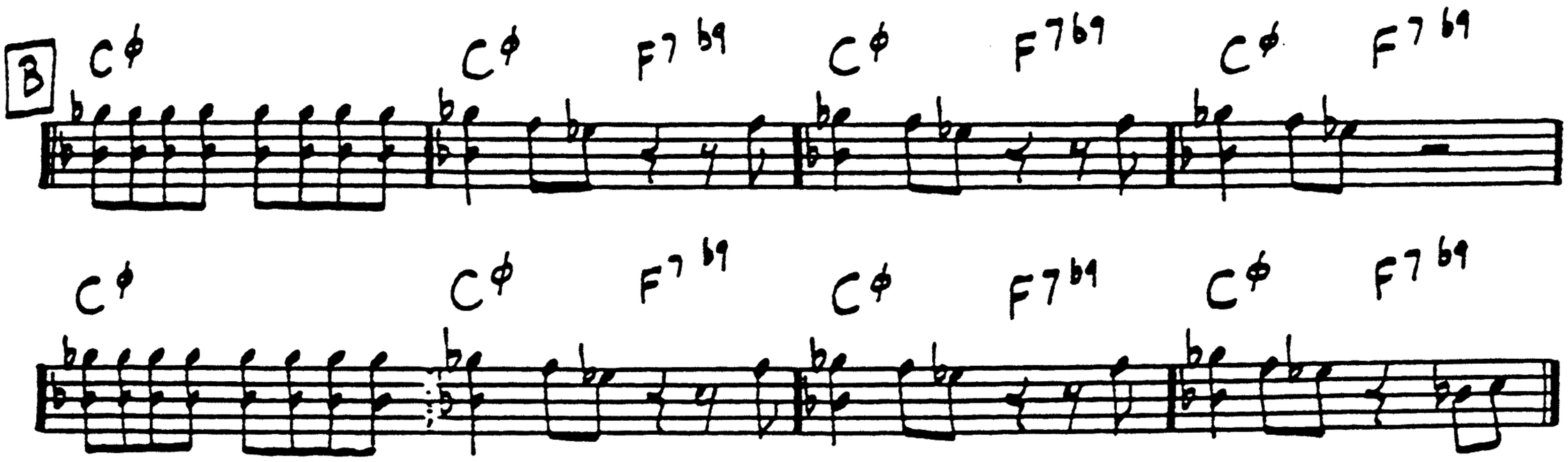
TH. MONK

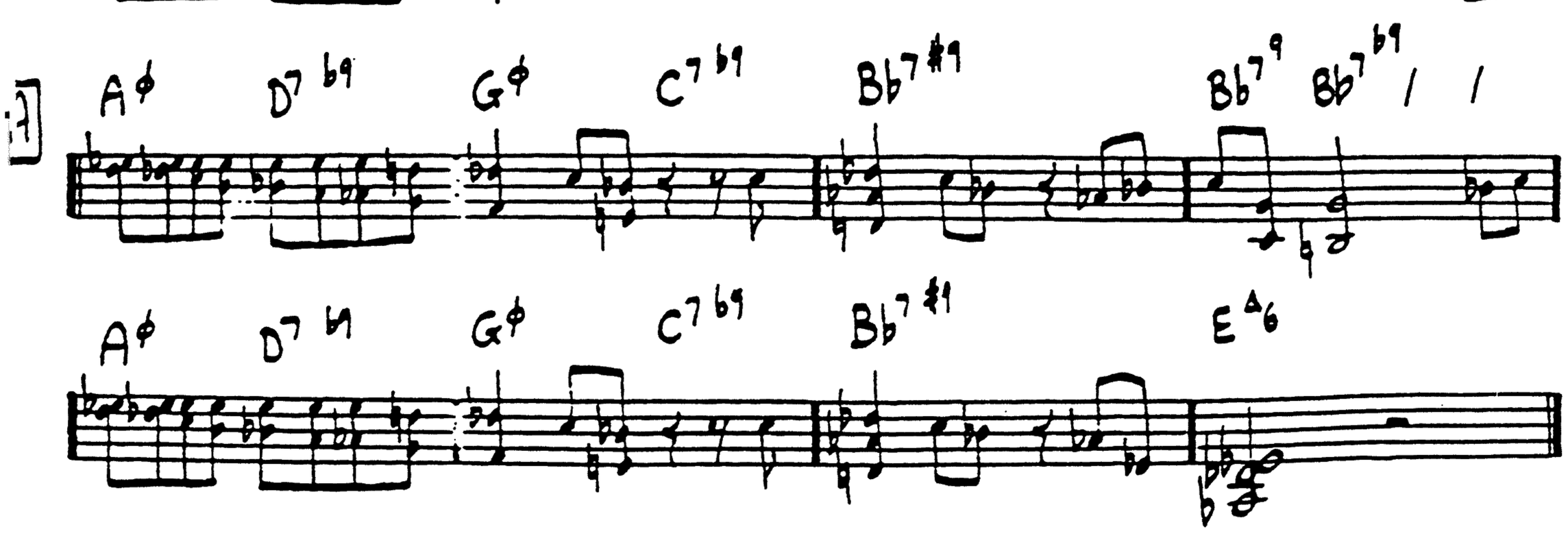
WORRY LATER

(SAN FRANCISCO HOLIDAY)









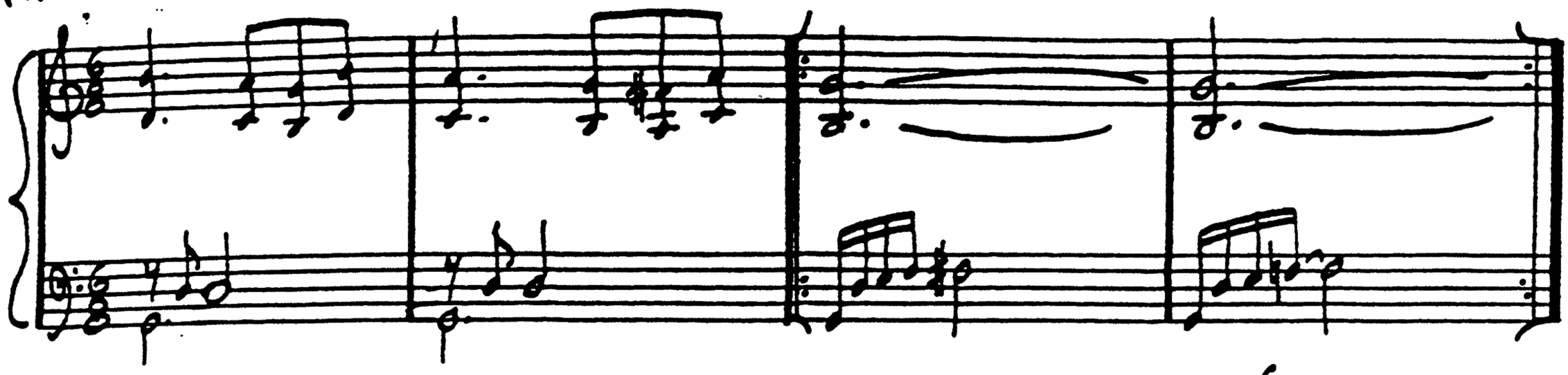
Sbar Intro < DMS or me A

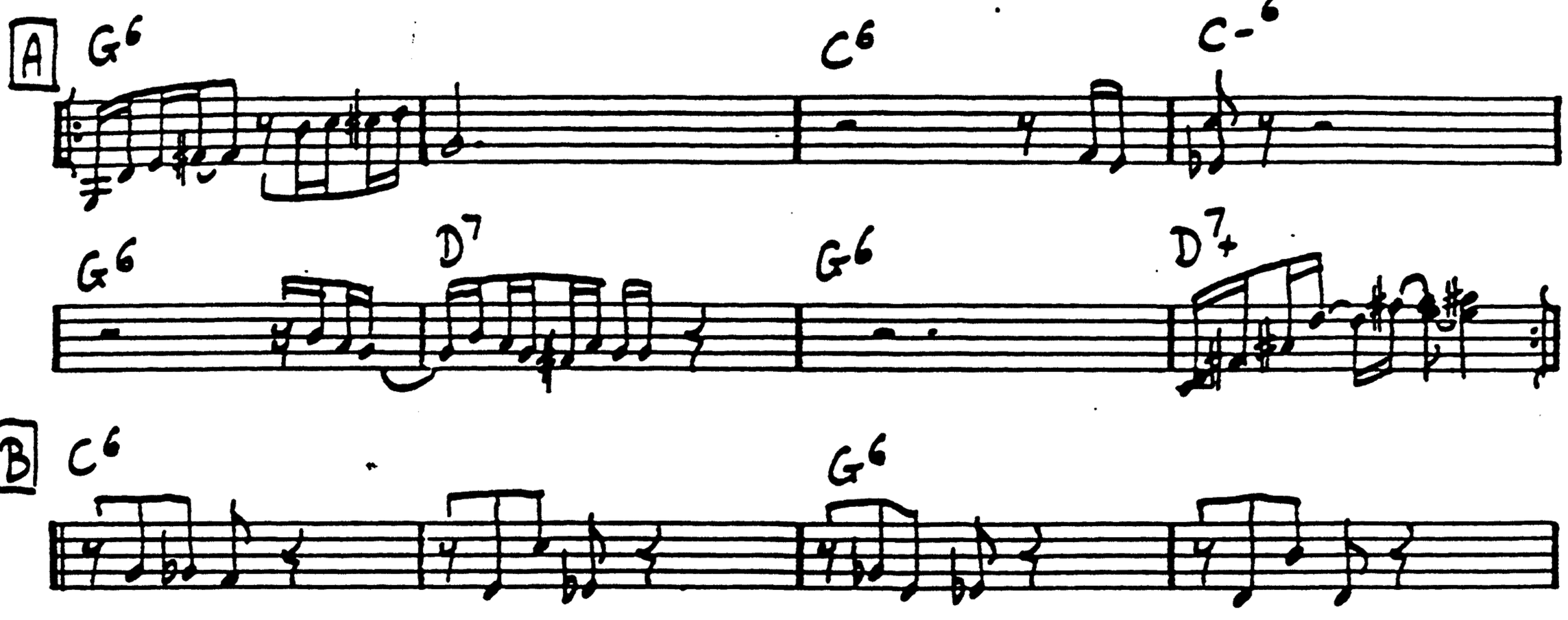
28·50
10·29·60

CAROLINA MOON

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

(PNO INTRO)





30, 1952