

C Edition

THELONIOUS MONK

fake book

Over 70 Monk compositions
presented in easy-to-read
format, with a definitive
discography



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THELONIOUS MONK TALK BOOK

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BIOGRAPHY

For many years, misunderstood and criticized, the art of Thelonious Monk is now regarded as key when the evolution of jazz is discussed and chronicled.

He was born in Rocky Mount, North Carolina in 1917, and at the age of four his family moved to New York. In his early twenties, Monk was already playing in various bands in the city, as well as participating in the jam sessions at Minton's Playhouse, the club where the earliest experiments in the music later called "bebop" occurred. He made his first recordings with Coleman Hawkins in 1944, and trumpeter/bandleader Cootie Williams recorded his song "Round Midnight" that same year. Monk later joined Dizzy Gillespie's big band and continued to compose. In 1947, he began his first in a series of recordings for the Blue Note label, where his unusual compositions and playing style were first heard in their purest form. This important series ended in 1952. Although his records did not sell well during this period, many are now regarded as masterpieces.

Monk signed with Prestige Records in 1952, but his records sold so poorly that his contract was sold to Riverside Records in 1955. Although producer Orrin Keepnews initially had Monk record music by other composers, by the third album in the contract, Thelonious returned to playing his own music. By 1957, his career was in full swing, and his albums and club and television appearances were highly praised. He had John Coltrane in his group for a few months, and Coltrane later said that playing with Monk was a stimulating and educational experience (a private recording of the group performing at the Five Spot sold very well when it was made available in the early '90s). Another high point for Monk was his appearance with a sextet at New York's Town Hall (also recorded by Riverside) with arrangements by Hall Overton. In some of the arrangements, Overton transcribed and scored some of Monk's solos for the group.

By 1962, Monk had become such an important artist that Columbia Records signed him to a contract. His picture appeared on the cover of *Time* magazine in 1964, and he toured all over the world. Usually he played in a quartet setting, although during one important European tour, he played with an all-star octet. However, by 1970, he'd broken up his regular group and toured with the Giants of Jazz, which included Dizzy Gillespie, Sonny Stitt, Kai Winding, Al McKibbon and Roy Haynes. After a few sporadic performances in the next few years, he retired by the end of the decade. He died at the home of his patron and friend Baroness Pannonica de Koenigswarter, in 1982.

Monk had a profound influence on jazz from the late forties onward. His pianistic approach, rooted in the stride style of Fats Waller and James P. Johnson, embraced modes, whole tones, clusters and polytonality. His compositions remain an important resource in the jazz repertoire, with many of his tunes now considered standards and part of every improvising musician's library. His music will continue to delight and challenge every serious jazz musician in decades to come.

Seventy of Thelonious Monk's compositions are included in this book. This is the first time all of Monk's compositions have been presented in print together, with many appearing here for the first time ever. Each lead sheet was developed using one of his own recordings as the primary source. The recording date and the original 12" album release credits are detailed above each title. Stereo numbers are used when mono and stereo were issued simultaneously. Compositions without recording credits were never recorded by Monk. Of Thelonious Monk's recorded works, only two are not found in this book. They are the improvised works *Chordially* and a blues, *Round Lights*.

NOTES FROM THE TRANSCRIBER

The music of Thelonious Monk has long been a source of inspiration to musicians. I myself became familiar with Monk's music through his recordings, as well as from playing his compositions with various groups. Over time, I began to acquire charts, and subsequently transcribe those I didn't have until I had at least put together a lead sheet for each of his compositions. All of this eventually led to a meeting with Don Sickler to discuss the idea of a book of virtually all of Monk's recorded original works. The goal was to create a book that would have essential melodic, harmonic, and rhythmic information while also being presented as simply as possible. Of course, when you are dealing with Monk's music, no one approach is going to work for everything. Nevertheless, the aim was consistency and accuracy.

Each composition lists a source recording which is used as a primary reference, though in some instances, other recordings are used for comparison and clarity. When exploring Monk's music, enough cannot be said about the importance of listening to his recordings, not with the intent of imitating his approach, but as a guide, so as to free yourself to interpret his music as you hear it. (Not to mention the sheer enjoyment of hearing Monk play!) Lastly, these charts are not unlike a map. A map can show you the way to a place, but it is not the place itself. The place is the moment the notes are played for all to hear.

Steve Cardenas

NOTES FROM THE EDITOR

Thelonious Monk's creations provide some of the most uniquely personal sounds in all of music. Hearing him play his own music on his own recordings is all one needs to realize how extraordinary he was. The essence of Monk's music, which can only really be appreciated by listening to his recordings, is what he heard in his head and was able to translate to the piano. This translation required him to develop an unorthodox hand approach (possibly you have seen pictures or videos of him playing) to get the precise sound he wanted from each note on the piano. Combine this with his unique rhythmic approach and unconventional melodic vision, and it's easy to see why his recordings have become singular treasures in sound.

Everyone in music should try to create their own sound. Monk was certainly one of the most successful at that, since it seems to me impossible that anyone will ever capture his piano sound and rhythmic language!

By presenting these C, B \flat and E \flat editions we hope to provide a guide so that you can start to explore Monk's wonderful original compositions yourself.

Don Sickler

The *Notation Guide*, starting on page 80, contains more information about the notation we've used, along with some specifics about the individual lead sheets.

Ask Me Now

Walking Ballad

THELONIOUS MONK

(A) Gm7 C7 F#m7 B7 Fm7 Bb7 Em7 A7 Ebm7 Ab7#5

B7b5 Bb7(#11) Eb7 D7 Dbmaj7 Eb7(#11)

1. Ebm7 Ab7(b9) B7b5 Bb7b5 A7b5 Ab7b5 Ebm7 Ab7(b9) Db6

2. Ebm7 Ab7 Dbmaj7 Ebm7 D9 Dbmaj7

Eb7 Ebm7 / Ab Ab7(b9)

Gb7(#11) (C) Gm7 C7 F#m7 B7 Fm7 Bb7 Em7 A7

Ebm7 Ab7#5 B7b5 Bb7(#11) Eb7 D7

Dbmaj7 Eb7(#11) Ebm7 Ab7(b9) Db6 (r. fine)

Ba-lue Bolivar Ba-lues-are

Medium blues

THELONIOUS MONK

B♭7 E♭7 B♭7

f 2-feel

E♭7 A♭7 E♭7 Gm7b5 C7b5(b9)

Cm7 (F7) B♭7b5 B♭7

I. | 2. (*fine*)

Solos B♭ blues

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source: 4/21/61 - Two Hours With Thelonious (Riverside RLP 9461)

Bemsha Swing

THELONIOUS MONK
DENZIL BEST

Medium swing

(A) C[*] A7(#11) Ab7(#11) Db7 C Eb7 D7 Db7

mf 4-feel**

C A7(#11) Ab7(#11) Db7 C Bb7 Ab7 Gb7

F D7 Db7 Gb7 F Ab7 G7 Db7

C A7(#11) Ab7(#11) Db7 C Dbmaj7 (fine) 1. 2. to solos

(fine)

* See open voicings discussion in Notation Guide.
** 2-feel on other recordings

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Blue Hawk

Medium blues

THELONIOUS MONK

The first system of musical notation for 'Blue Hawk' consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music begins with a piano (*mp*) dynamic. The first measure features a triplet of eighth notes in the treble clef, with a **Bb7** chord symbol above it. The second measure has a triplet of eighth notes in the bass clef, with an **(Eb7)** chord symbol above it. The third measure returns to a triplet of eighth notes in the treble clef, with a **Bb7** chord symbol above it. The system concludes with a final chord in the treble clef, marked with a sharp sign (#).

The second system of musical notation continues the piece. It features a triplet of eighth notes in the treble clef, with an **Eb7** chord symbol above it. The bass clef contains a steady accompaniment of quarter notes.

The third system of musical notation continues the piece. It features a triplet of eighth notes in the treble clef, with a **Bb7** chord symbol above it. The second measure of this system has a **F7** chord symbol above it. The bass clef continues with its accompaniment.

The fourth system of musical notation continues the piece. It features a triplet of eighth notes in the treble clef, with a **Bb7** chord symbol above it. The system concludes with the instruction "to solos" written above the staff.

Blue Monk

Medium blues

THELONIOUS MONK

The musical score is written for piano in 4/4 time, featuring a medium blues feel. It consists of three systems of music. The first system begins with a dynamic marking of *mf* and includes the following chords: Bb, (Bb7), Eb, (Eb7), Bb, and Bb7. The second system includes the chords Eb, (Eb7), and Bb. The third system includes the chords F7 and Bb, and concludes with a *(fine)* marking. The score includes various musical notations such as slurs, ties, and triplets in the bass line.

Blue Sphere

Medium up blues

THELONIOUS MONK

First system of musical notation for 'Blue Sphere'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. Above the staff, the following chords are indicated: Bb7, Eb7, Bb, and Bb7. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment.

Second system of musical notation. The treble clef continues the melodic line with eighth notes. The bass clef features a long, sustained note in the first measure, followed by a more active accompaniment. Above the staff, the chords Eb7 and Bb7 are indicated.

Third system of musical notation. The treble clef continues with eighth-note patterns. The bass clef has a long, sustained note in the first measure. Above the staff, the chords F7, Bb, and Bb7 (*rit. fine*) are indicated. The piece concludes with a *rit. last time* instruction below the bass staff.

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Blues Five Spot

Medium swing

THELONIOUS MONK

(A) Bb7 Eb7 Bb7
 Eb7 Ab7 Bb7
 F7 Bb7* (fine)

* see Notation Guide

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Boo Boo's Birthday

Medium swing

THELONIOUS MONK

A Cmaj7 B7 E7

mf

F7 E7 Eb7₃ D7 Dbmaj7(#11) 1. (Db7)

2. (Db7) **B** Gm7₃ (Db7b5) Gb7

Fmaj7 Cmaj7 F(#11) Cmaj7 (fine)

Brake's Sake

Medium swing

THELONIOUS MONK

Bass and melody only*

mf 2-feel D pedal

D7(b9)

1. 2. *** G7

D pedal

B G7 D G7 D G7 C7(13) B C7(13) D7(13) Ab7(13)

Ab7(13) F#7 B7 Eb7 Ab7

C D Eb E# F C/D D7(b9) D7(b9)-C

L D pedal
** (Piano)

1. to solos Ab9 G Ab7(#11) G6

2. last time Ab7(#11) G6

* solos: D9sus implied harmony for solos (with Bass line).

** see Notation Guide

*** Alto Sax plays bottom notes

Bright Mississippi

Medium up swing

THELONIOUS MONK

* The melody is shown in full-size notes. The small notes are Monk's colorations.
The bass walks "Sweet Georgia Brown" changes. Circled bass notes under the staff are left-hand piano notes.

Brilliant Corners

1st time: Even 8ths (melody tutti, Monk adds open harmonies)
on repeat: Medium up swing

THELONIOUS MONK

(A) B \flat D7 D \flat 7 G \flat 7 F7 B \flat A \flat 7

f

Bass walks

G \flat 7 F7 \flat 5 B \flat D7 D \flat 7 G \flat 7 F7 B \flat

Bass returns to melody

(B) Am7 D7 Dm7 G7 F \sharp 7 B7 E7

Piano fills

Em7 A7 \flat 5 A \flat 7 G7 G \flat 7 F7

Piano fills

(C) B \flat D7 D \flat 7 G \flat 7 F7 B \flat A \flat 7

G \flat 7 F7 \flat 5 B \flat D7 D \flat 7 G \flat 7 F7

1. B \flat 2. B \flat (fine)

* repeat melody double-time swing (Bass walks)
** solos follow same format

source: 10/7/64 - Monk / Thelonious Monk (Columbia CS 9091)

Children's Song

Medium swing

THELONIOUS MONK

Eb Ebmaj7
 Gm7 C7b5(b9) Fm7 C7#5(b9) Fm7 C7b9(#5)

f 4-feel

Fm Fm/E Fm/Eb Fm/D Bb7(b9) Db6(b9) D6 Eb6 (Bb7)

(fine)

Solos

Eb Ebmaj7
 Gm7b5 C7b5(b9) Fm7 C7#5(b9) Fm7 C7b9(#5)

Fm Fm/E Fm/Eb Fm/D Bb7(b9) Db6(b9) D6 Eb6 (Bb7)

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Coming On The Hudson

Medium swing

THELONIOUS MONK

(A)

* solos only: Gm7 Am7 Abm7 Ab7(b9) Db

(Ab7(b9) Db) Abm7 C7

(B)

Bass Bass

Ebm7 Ab7(b9) Db Fm11 Am7 Abm7(13)

(C)

Gm7 Am7 Abm7 Ab7(b9) Db

(r. fine) (r. fine)

(Ab7(b9) Db) Abm7 C7

* see Notation Guide

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Ballad Crepuscule With Nellie

THELONIOUS MONK

(A) 

(Bass) 

(Bass arco) 

(B) 

even 8ths 

* The breath mark 7 indicates a slight separation between notes. On other recordings Monk inserts pauses of varying lengths.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and triplets.

Second system of musical notation, starting with a circled 'C' and containing various musical notations including triplets and slurs.

Bass walk

Third system of musical notation, including the instruction 'arco' and dynamic markings such as 'f'.

D.S. $\text{al} \oplus$
with Horns

Fourth system of musical notation, featuring the instruction 'Bass (arco)' and various musical notations.

\oplus Coda

Fifth system of musical notation, concluding with the instruction 'Horn cue' and various musical notations.

Criss Cross

Medium swing

THELONIOUS MO

(A) G_m $G_b7(\#9)$ $B_b7(13)$

f γ δ γ δ γ δ

solos: $B_b13(\#11)$

D_m $G7$ $G7b5$ $G_b7(13)$

γ δ γ δ γ δ

(B) C_m7 $F7$ B_b C_m7

γ δ γ δ γ δ

$F7$ B_b G_b7 s

γ δ γ δ γ δ

(C) G_m $G_b7(\#9)$ $B_b7(13)$

γ δ γ δ γ δ

solos: $B_b13(\#11)$

D_m $G7$ $G7b5$ $G_b7(13)$ $G_b7(b9)$ *fine*

γ δ γ δ γ δ

* see Notation Guide

Medium swing
Intro (solo Piano)

Epistrophy

THELONIOUS MONK
KENNY CLARKE

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of several systems of music:

- Intro (solo Piano):** A piano introduction in the bass clef, marked *mf* and *even 8ths*. It features a rhythmic pattern of eighth notes and rests, with chords $D\flat 9$ and $D9$ indicated above the staff.
- Section A:** A series of piano and guitar parts. The piano part is in the bass clef, and the guitar part is in the treble clef. Both parts feature a rhythmic pattern of eighth notes and rests. Chords $D\flat 9$ and $D9$ are indicated above the piano part, and $E\flat 9$ and $E9$ are indicated above the guitar part.
- Section B:** A piano part in the treble clef, marked *Piano in 10ths (bottom notes 8vb)*. It features a melodic line with chords $F\sharp m6$, $B9$, $D\flat 9$, and $D9$ indicated above the staff.
- Section C:** A series of piano and guitar parts. The piano part is in the bass clef, and the guitar part is in the treble clef. Both parts feature a rhythmic pattern of eighth notes and rests. Chords $E\flat 9$ and $E9$ are indicated above the piano part, and $D\flat 9$ and $D9$ are indicated above the guitar part.
- Final Section:** A piano and guitar part. The piano part is in the bass clef, and the guitar part is in the treble clef. Both parts feature a rhythmic pattern of eighth notes and rests. Chords $D\flat 9$ and $D9$ are indicated above the piano part, and $D\flat 9$ and $D9$ are indicated above the guitar part. The section concludes with a double bar line and two endings: "1. to solos" and "2. last time".

* The melody always swings. Piano *simile* intro (even 8ths) until (B).

Eronel

THELONIOUS MONK
IDREES SULIEMAN
SADIK HAKI

Medium swing

Chord changes and markings in the score include: **(A)** Gmaj7^{*}, Gmaj7^A, Bm7, E7b5, Bbm(maj7), Bbm(maj7), Eb7b5, Am7, Cm7, F7, Am7, Ab7, G6, D7#5, Ab6, (Am7), D7#5, Gmaj7, Dm7, G7b5, Dm7, Db9, G7, C7(13), Cm7, G7, (Cm7), F7, Bm7, Bb7, Ebmaj7, Ab7b5, D7#5, (C) Gmaj7, Gmaj7^A, Bm7, E7b5, Bbm(maj7), Bbm(maj7), Eb7b5, Am7, Cm7, F7, Am7, Ab7, Gmaj7, D7#5, (fine).

* [mostly open voicings (see Notation Guide)]

Evidence

Medium swing

THELONIOUS MONK

(A)

Ebmaj7 Gm7 C7b5(b9) Fm7

f

Fm7 Bb7b5(b9) A7 Abm7 (m) Db7

*Eb7 Ab7

1. Fm7 F7 (#11) 2. Fm7 F7 (#11)

Fm7 Bb7 Fm7 Bb7 Eb

(B)

Bbm7 Eb7(#11) Abmaj9 Db7

Cm7 G7b5 F7b5(13) Bb7b5(b9)

(C)

Ebmaj7 Gm7 C7b5(b9) Fm7 Fm7 Bb7b5(b9)

A7 Abm7 (m) Db7 Fm7 F7 (#11) (fine)

Eb7 Ab7 Fm7 Bb7 Eb

* alternate solo changes

52nd Street Theme

Uptempo swing

THELONIOUS MONK

(A) C Am7 Dm7 G7#5 C Am7 Dm7 G7#5

C Am7 Dm7 G7#5 Am7 D9 C

(B) C7 Gb9 F6 Gb9 F6

D7 Dm7 G7#5

(C) C Am7 Dm7 G7#5 C Am7 Dm7 G7#5

C Am7 Dm7 G7#5 Am7 D9 C

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Four In One

Medium swing

THELONIOUS MONK

(A) Eb G7

f

Gm7 G7 Gm7 C7 F7

Fm7 Bb7 Eb Piano fill

(B) Bbm7 Eb7 Bbm7 Eb7

Bm7 E7 Eb7 Cm7 F7

E7 E7 B7 Fm7 Bb7

(C) Eb G7

Gm7 C7 Gm7 C7 F7

Fm7 Bb7 Eb Piano fill

(fine)

Friday The 13th

Medium swing

THELONIOUS MONK

melody*
f

Intro
(Gmaj7 Cm7 F7 Ebm7 Eb7 Am7 D7)

2-feel

(melody) Gmaj7 F7 Eb7 D7 Gmaj7 F7 Eb7 D7 Eb7 D7
1., 2., 3. | 4.
3 (fine)

4-feel

after inco: (Monk)

Friday The 13th

Medium swing

THELONIOUS MONK

melody*
f

Gmaj7 F7 Eb7 D7

4-feel

even 8ths

Gmaj7 F7 Eb7 D7 Eb7 D7
1. - 11. | 12. to solos

(fine)

* melody: heavy triplet swing ($\frac{1}{4}$ = $\frac{1}{3}$)

Functional

Medium slow blues

THELONIOUS MONK

E \flat B \flat 7 E \flat 7 B \flat Fm7 B \flat 7 \flat 5

E \flat 7 \flat 5 B \flat maj7 Dm7 C \sharp m7 F \sharp 9

1. to solos

to B \flat blues

Cm7 F7 B \flat B \flat 7 E \flat A \flat 9 B \flat maj7 C \sharp m7 Cm7 F7 \sharp 5

2. ending

Cm7 F B \flat 9

Gallop's Gallop

Medium swing

THELONIOUS MONK

Chords and markings in the score include: **A**, D7sus, 3, D7, Bbm7, Eb7, mf, 2-feel, Abmaj7, Bb7, Bbm7, Eb7, Bbm7b5, Eb7, Abmaj7, Bbm7b5, Bm7, E7, **B**, **E**, Bbm7, Eb7, **Bb**, **Es**, **B**, Ab7sus, Ab7, Dbmaj7, Bbm7b5, Eb7, /A, **C**, D7sus, 3, D7, Bbm7, Eb7, Abmaj7, Bb7, Bbm7, Eb7, Bbm7b5, 3, Eb7, Abmaj7, Cm7b5, B7sus, Emaj7b5, A7(#11), Abmaj7(#11) (fine).

Solos

(A) D7sus D7 Bbm7 Eb7 Abmaj7 Bbm7 Bb7b5 Bbm7 Eb7(b9)

4-feel

Bbm7b5 Eb7(b9) Abmaj7 Bbm7b5 Bm7 E7 Bbm7 Eb7

(B) Ebm7 / Ab Ab7 Dbmaj7 (Ebm7 Edim7 D♭/F)

Bbm7b5 Bbm7 Eb7 /A

(C) D7sus D7 Bbm7 Eb7 Abmaj7 Bbm7 Bb7b5 Bbm7 Eb7(b9)

Bbm7b5 Eb7(b9) Abmaj7 F7(b9) Bbm7 Eb7 Abmaj7

Green Chimneys

Medium swing

THELONIOUS MONK

(A) Abm

f

(Bass walks)

(B) Gb7 Cb7 Gb7 Cb7

Gb7 Cb7 Gb7 Cb7

(C) Abm

1. to solos 2. last time Db7(#11)

Hackensack

Medium up swing

THELONIOUS MONK

(A) *tutti*
 f
 solos: F Bb7 F

(B7)
 Am7 D7 Gm7 C7

1. 2.
 F Drums C7 Bass walks F

(B) Bb7 Bdim7 F/C D7b5
 optional

G7 Horns C7 Db7 3va
 solos: C7

(C) *tutti*
 F Bb7 F Am7 D7

(C) Gm7 C7 F (fine)

Hornin' In

Medium swing

THELONIOUS MONK

Intro

Piano

f

Bass *p*

(A) D \flat 9

G \flat 9

B7

E7

A7

A \flat 7

1. D \flat 6 (D7) E \flat m7 A \flat 7

2. D \flat 6

(B) D9sus

E \flat 7(#9)

D9sus

D9

3

(C) D \flat 9

G \flat 9

B7

E7

A7

A \flat 7

D \flat 6

1. to solos

2. last time

A \flat 7 D \flat

fine

Humph

Uptempo swing

THELONIOUS MONK

(A) F#7^{b9} B7 E7 A7 .D7 G7

C7 F7 Bb

1. 2.

(B) D7 Db7

C7 B7

(C) F#7 B7 E7 A7 D7 G7 C7 F7

1. to solos 2. last time Bb9b5

* Solos (A) and (C) "Bb" only, except play chords as written on repeat of (A)

I Mean You

Medium swing
Intro and Ending

THELONIOUS MONK
COLEMAN HAWKINS

tutti (E \flat 7)

f (fine)

solos:
A F6 Db7 D7

Gm7 C7 F6 1. Gm7 C7 2. F6

B Eb9 F6

D \flat 7 G \flat 7

C F6 Db7 D7

Gm7 C7 F6 D.C. *tutti*

* After D.C., solo on AABC only. Last bar of © is $\frac{4}{4}$ for solos. After solos, D.S. S until D.C. *al fine*.

In Walked Bud

Medium up swing

THELONIOUS MONK

(A) *tutti*
Fm Fm(maj7) Fm7 Bb7 Eb7

f

Ab6 (F7) Bbm7 Eb7 Ab6

1. C7 2.

— Bass walks —

(B) Fm Db7sus Db7(b9) Db7(b9)

(Bass walks) — for melody only —

Fm Db7sus Db7(b9) Db7(b9)

— for melody only —

(C) Fm Fm(maj7) Fm7 Bb7 Eb7

(Bass walks)

Ab6 (F7) Bbm7 Eb7 Ab6

1. to solos 2. last time Gb6(9)

Introspection

Medium swing

THELONIOUS MONK

Bm7⁺ (A) Cm7 Db7b5 C7b5 B7(13)
 mf
 Bass 2-feel**
 Drums 4-feel

Bbm7 Eb7(b9) [Eb7(b9)] Abmaj7 Eb7(b9) B7b5

B7/C B7(b5) A(^{b13}/₉) Dmaj7 1. Bm7 2.

Bass 4-feel (all roots)

(B) Dbmaj7 Dmaj7 Dbmaj7 Dmaj7

Bass continues 4-feel (all roots)

Ebmaj7 Dmaj7 Dbmaj7 Dmaj7 B7b5

Bass 2-feel**

(C) Cm7 Db7b5 C7b5 B7(13) Bbm7 Eb7(b9)

[Eb7(b9)] Abmaj7 Bb7(b9) B7b5 B7/C B7(b5) A(^{b13}/₉) Dmaj7

Bass 4-feel (all roots)

[Dmaj7] Dbmaj7 Dmaj9 Dbmaj9 Dbmaj7 (fine)

* [all chords are open voicings]

** Bass plays roots as rhythmically indicated. Drums play 4-feel throughout.

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Jackie-ing

THELONIOUS MONK

Medium up swing

solos: Bbmaj7(#11)

Musical notation for the first system of 'Jackie-ing'. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff begins with a solo section marked 'repeat' with first and second endings. The bass staff has a 'Bass' label and shows a melodic line with a slur. A 'Bass' label is also present below the piano staff.

Musical notation for the second system of 'Jackie-ing'. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff has a 'Piano' dynamic marking. Chord symbols Cm7(11) and F9sus are written above the piano staff.

Musical notation for the third system of 'Jackie-ing'. It consists of a piano staff (treble clef) and a bass staff (bass clef). Chord symbols Bbmaj7(#11), G7(b9), F7, and C7(11) are written above the piano staff. A 'Bass' label with circled notes D, C, and F is written below the bass staff.

Musical notation for the fourth system of 'Jackie-ing'. It consists of a piano staff (treble clef) and a bass staff (bass clef). The piano staff has first and second endings marked '1.' and '2.'. Both staves have '(fine)' markings.

Let's Call This

Medium swing

THELONIOUS MONK

(A) D9sus

mf

1. Eb7 D7 2. Eb7 D7

(B) G7 G7

A7 Bm7 Eb7 Am7 Ab7

(C) D9sus

F#7 F7 E7 (B) G (fine)

solos: Eb7 D7

Monk recorded this composition twice. We've used the 2nd recording as our source. Both recordings had at least two horns playing the melody with Monk. Sometimes one horn would play only the top notes (the notes on the beat), not addressing the indicated ghost notes (×). Sometimes, since the low ghost note is a low D for Tenor Sax (near the bottom of the range), it jumps out. Many times Monk plays the indicated ghost notes as regular notes. Sometimes no one will actually play the ghost notes, but you still feel them. On the recordings, all of this "chaos" gives an interesting effect that Monk must have loved. We've used a tenuto-staccato combination (—) to indicate notes that should be thought of as full value eighth notes followed by eighth rests rather than as short quarter notes.

Let's Cool One

Medium swing

THELONIOUS MONK

(A) Ebmaj7 Fm7 Bb7 Ebmaj7 D7[Db7 G7[C7b5(b9)[

mf legato

(B) Bbm7 Eb7 Abmaj7

F7(11) Bb7sus

solos: Fm7 Bb7

(C) Ebmaj7 Fm7 Bb7 Ebmaj7 D7[Db7 G7[C7b5(b9)[

1. to solos
F7 Bb7 Eb6

Drums

2. last time
Eb7 *tutti*

Drums

Little Rootie Tootie

THELONIOUS MONK

Medium swing

Intro (solo Piano) *f*

(A) *f*

(B) *f* Am7[*f* Ab7 Dbmaj7

Bass walks

(Dbmaj7) Dm7[G7(^{b9}) Gm7b5 C7b5

* (A) and (B) melody *trill*, Piano plays the answering fills.

solos (A) and (B) "rhythm changes"

F7(#11) Fm7 Bb7(b9) Dbm7 Gb7

even

Bm7 E9 Eb9 (C)*

even 8vb

to solos
after solos
D.S. al ⊕

⊕ Coda (Ab7 Bass walks)*

softer

softer

* On the original recording, the last time ((C) through the Coda), the Bass walks.
On later recordings, the Bass also plays the melody (C) and Coda.

Light Blue

THELONIOUS MONK

Slowly

mf

Fmaj7^b C7 G7 Fmaj7 F7 Bb7 Cmaj7

D9 G7(#11) Fmaj7 F7(#11) Gb9 Fmaj7 F#m7 Fm7

Cmaj7

1. D9 G7(#11) Dbmaj7(#11)

2. D9 G7(#11) Dbmaj7(#11) (*fine*)

(*fine*)

(*fine*)

Locomotive

Medium swing

THELONIOUS MONK

Intro (solo Piano)

Intro (solo Piano) musical notation. Treble clef, bass clef, 4/4 time signature. Dynamics include *mf* and *Drum fill*.

Section A musical notation. Treble clef, bass clef, 4/4 time signature. Chords: Ebmaj7. Dynamics include *Tenor Sax cue* and *Piano l.h. subito latero*. Includes first and second endings.

Section B musical notation. Treble clef, bass clef, 4/4 time signature. Chords: Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Em7 A7(#11). Dynamics include *(Tenor Sax)* and *Piano*.

Section B continuation musical notation. Treble clef, bass clef, 4/4 time signature. Chords: Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Gb7 F7(b9) Bb7b5. Dynamics include *(Piano)*.

Section C musical notation. Treble clef, bass clef, 4/4 time signature. Chords: Ebmaj7. Dynamics include *(Piano)* and *Drum fill*. Ends with *(fine)*.

A Merrier Christmas

THELONIOUS MONK

Now it is Christ - mas time, hear the bell — ring pret - ty sounds. Ting

ting ting ting ting ting ting tong. So we'll make this Christ - mas bet - ter than — the

ones gone by. We'll have a mer - ri - er Christ - mas. Yes, it is

Christ - mas time, hear the bell — ring pret - ty sounds. Ting ting ting ting ting ting ting tong.

Misterioso

Walking blues*

THELONIOUS MONK

B♭7
even 8ths

E♭7

B♭7

mf

p

(B♭7)

E♭7

B♭7

Cm7

F7

B♭7

(*fine*)

* On the recording, 1st chorus solo piano, with drums adding hi-hat on the last half of each beat. Bass walks on melody repeat. No comping during the melody.

Monk's Dream

Medium swing

THELONIOUS MONK

(A) Cmaj7 F7 Bb7b5

(B) C7

(C) Cmaj7 F7 Bb7b5

2-feel 4-feel 2-feel

1. 2. Bass: back beat.

(C7)

(C7)

2-feel

Bb7b5 Cmaj7 E7 Bm7 Bb7

A7b5 Ab7b5 G7b5 1. to solos 2. last time Piano and Bass (sva) only

* On this trio recording Monk plays the melody *sva* except the first 4 measures of **(B)**.
 ** [Open voicings throughout

Monk's Mood

Ballad

THELONIOUS MONK

(A) *Fm7* *Bb7(#11) Cmaj7* *Dm7b5* *G7(#11)*

mf

Dbmaj7 */C /B* *Bb7* *A7(b9)* *E7(b9)* *Eb7*

1. *D9sus* *E9sus* *Dm7* *Bb7b5(b9)* *Ab7#5* *G7b5* *Dbmaj7(#11)*

2.

(B) *C pedal* *F#m7* *F#m7* *B13(#11)* *E*

solos: *Bb/C* *A/C* *Bb/C*

Am7b5 *Ab7* *G7sus* *G#dim7* *An7b5* *F7(13)* *Fm7* *Bbm7(b13)* *Dm7* *Bb7b5(b9)*

(C) *Fm7* *Bb7(#11) Cmaj7* *Dm7b5* *G7(#11)* *Dbmaj7* */C /B*

Bb7 *A7(b9)* *E7(b9)* *Eb7* *Ab7#5* *G7b5* *Dbmaj7 (fine)*

Monk's Point

Medium up blues

THELONIOUS MONK

The musical score is written for piano and bass. It consists of four systems of music. The first system has a piano part starting with a forte (*f*) dynamic and a bass part with a flat second line. The second system continues the piano and bass lines. The third system is divided into two parts: the first part is marked '1.' and the second part is marked '2. to solos'. The fourth system is marked '2. last time' and includes a fermata over the final notes of the piano part, with the instruction '-sva-' above and '-as is-' below. Chords are indicated above the piano staff: Bb7, Eb7, Bb7, Eb7 in the first system; Bb7, Cm7, F7 in the second system; Bb7 in the third system; and F, Bb7 in the fourth system.

* Monk's "bent" note

North Of The Sunset

Medium blues

THELONIOUS MONK

Musical notation for the first system, featuring a treble and bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The first measure is marked with a forte 'f' dynamic. Chord symbols Bb7, Eb7, and Bb7 are placed above the staff. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

Musical notation for the second system. Chord symbols Eb7 and Bb7 are placed above the staff. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

Musical notation for the third system. Chord symbols Cm7 and F7 are placed above the staff. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.

Musical notation for the fourth system, divided into two measures. The first measure is labeled '1. to solos' and has a Bb chord symbol above it. The second measure is labeled '2. last time' and has Bb and Bb7 chord symbols above it. The melody concludes with a final cadence, and the bass clef accompaniment ends with a double bar line.

Nutty

Medium swing

THELONIOUS MONK

(A) $B\flat$ maj7* B dim7 C m7 $C\sharp$ dim7 $B\flat$ maj7 C m7 F 7

mf 2-feel **

$B\flat$ maj7 B dim7 C m7 F 7 $B\flat$ maj7

1. (C m7 F 7) 2. ($B\flat$ 7)

whole tone run whole tone run

(B) $E\flat$ maj7 C 7(b9) F m7 $B\flat$ 7 $E\flat$ maj7 F m7 $B\flat$ 7(b9)

$E\flat$ maj7 C 7(b9) F m7 $B\flat$ 7 $E\flat$ maj7 C m7 $B\flat$ 5

(C) $B\flat$ maj7 B dim7 C m7 $C\sharp$ dim7 $B\flat$ maj7 C m7 F 7

$B\flat$ maj7 B dim7 C m7 F 7 $B\flat$ maj7 F 7#5(#9) $B\flat$ maj7 (fine)

* **solos** play I - VI - II - V pattern

** Piano left hand pattern: 7 pulses in the space of $4\frac{1}{2}$ beats.

7:4 $\frac{1}{2}$

Off Minor

Medium swing

THELONIOUS MONK

Intro (solo Piano) — even 8ths —————

The piano introduction consists of two staves of music. The right hand plays a melodic line with eighth notes, and the left hand provides harmonic support with chords. The tempo is marked 'Medium swing' and the dynamics are 'mf'. The introduction ends with a 'fine' marking.

(A) Gm D7 G7 Bm7 Bb7 Ebmaj7 D7

f 4-feel

The first system of the main piece starts with a treble clef and a key signature of two flats. It features a series of chords: Gm, D7, G7, Bm7, Bb7, Ebmaj7, and D7. The dynamics are marked 'f' and '4-feel'.

Gm Bb13b5(b9) [D7(#11)*] no chord with melody

15vb Piano only *tutti* (Bass walks) D

The second system continues the piece with chords Gm, Bb13b5(b9), and [D7(#11)*]. A dashed line indicates 'no chord with melody'. Performance instructions include '15vb Piano only', 'tutti', and '(Bass walks) D'.

(B) Dbmaj7 D7 Bbm7 Eb7b5 Bm7 E7(b9)

The third system features chords Dbmaj7, D7, Bbm7, Eb7b5, Bm7, and E7(b9). The system includes a circled '3' and a circled '7' below the staff.

Em7 A7 [D7(#11)*] A D7(#11)

The fourth system contains chords Em7, A7, [D7(#11)*], A, and D7(#11). A circled 'A' is placed below the staff.

(C) Gm D7 G7 Bm7 Bb7 Ebmaj7 D7

The fifth system returns to the chord sequence Gm, D7, G7, Bm7, Bb7, Ebmaj7, and D7.

Gm Bb13b5(b9) [D7(#11)*] no chord with melody D.C. al fine (ending only)

* [D7(#11)] solos only 15vb (Bass walks) D

The sixth system concludes the piece with chords Gm, Bb13b5(b9), and [D7(#11)*]. It includes the instruction 'D.C. al fine (ending only)' and performance notes '* [D7(#11)] solos only', '15vb', and '(Bass walks) D'.

Oska T.

Medium swing

THELONIOUS MONK

First system of musical notation for 'Oska T.', featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The first measure is marked with a first ending bracket. The second measure is marked with a second ending bracket. The piece concludes with a repeat sign.

Second system of musical notation for 'Oska T.', continuing the grand staff from the first system. It features a first ending bracket in the first measure and a second ending bracket in the second measure. The piece concludes with a repeat sign.

Third system of musical notation for 'Oska T.', continuing the grand staff. It includes first and second ending brackets. The first ending is marked '1., 3.' and the second ending is marked '2.'. The piece concludes with a fourth ending bracket labeled '4. to solos' and '(fine)'. A 'L even' marking is present in the first measure of the second ending.

Solos section of musical notation for 'Oska T.', featuring a single treble clef staff. The key signature has two flats (B-flat and E-flat). The section is marked 'Solos' in a box, with 'Ab6' and '8' written below the staff. The notation consists of a wavy line representing a solo.

Pannonica

THELONIOUS MONK

Medium slow swing

(A) Cmaj9 Ebm7 Ab7sus Piano (Ab7b5)

mf 2-feel

Dm7 Bb7 3 Ebmaj7 A7b5 Ab7 Db7 Gbmaj7 F7#5(b9)

Ebm7 Ab7(b9) G7(b9) Dbmaj7(#11) Db6(9) **(B)** Gm7 C7

Cm7 F7 F#7 Bmaj7 3

Dm7 G7#5(b9) Cmaj7 Gm7 C7(#11) Bm7 E7 A7(#11) D7#5 G7b5(b9)

(C) Cmaj9 Ebm7 Ab7sus Piano (Ab7b5) Dm7 Bb7 3

Ebmaj7 A7b5 Ab7 Db7 Gbmaj7 F7#5(b9)

Ebm7 Ab7(b9) G7(b9) D7 Dm7 G7#5 (b9) Dbmaj7(#11) (fine) Db6(9)

fill

Played Twice

Medium swing

THELONIOUS MONK

The main musical score consists of five staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat major/D minor). It features a melody with eighth and sixteenth notes, including triplets. Chord symbols above the staff include Cmaj9, Db7, and A7(13). A circled 'A' indicates the start of the A section. The second staff continues the melody and includes a 'Drums (cymbal)' part with rhythmic notation. Chord symbols include Db7, A7(13), Cmaj9, and Db7. The third staff includes a '(Bass)' part with notes and rests, and 'Bass walks' instructions. Chord symbols include C13sus, F7(11), and F7(11). The fourth staff continues the melody with 'Bass walks' instructions. Chord symbols include F7(11), Cmaj9, and Db7. The fifth staff concludes the piece with a first ending (1.) and a second ending (2.) marked 'fine'. Chord symbols include Db9(13), C13sus, A7(13), Dmaj7, and A7(13).

Solos

The solo section consists of five staves, each with a treble clef and a key signature of one flat. The first staff is for the piano, with a 'Cmaj7' chord symbol above it. The second staff is for the trumpet, with 'Cmaj7', 'Db7', 'Gm7', and 'C7' chord symbols above it. The third staff is for the saxophone, with an 'F7(11)' chord symbol above it. The fourth staff is for the double bass, with 'Cmaj7', 'Db7', 'Db9(13)', 'C13sus', and 'A7(13)Dmaj7' chord symbols above it. The fifth staff is for the drums, with no specific notation.

Raise Four

Medium blues

THELONIOUS MONK

B♭7 Eb7 B♭7

f

2-feel

E♭7 B♭7

F 1. B♭7 optional

2. to solos B♭7 2. last time B♭7

Bass fill

Reflections

Walking ballad

THELONIOUS MONK

(A) Abmaj7 Gb7 F7 E9 Bbm7 Eb7(b9) Abmaj7 Bbm7 Bm7

mf

Cm7 3 F7(b9) 3 Gm7b5 * Bbm7 Eb7(b9)

1. Abmaj7 3 Adim7 Bbm7 Bdim7 F7(#9) Bbm7 A9#5 2. Abmaj7 3 Adim7 Cm7b5 F7b5

(B) Bbm7 Eb7(b9) 3 Ab7 Db7(13) Gm7 C7(b9) Fm

Fm7 Fm9 Bb7(b9) Bbm7 Bbm7 Eb7(b9)

(C) Abmaj7 Gb7 F7 E9 Bbm7 Eb7(b9) Abmaj7 Bbm7 Bm7 Cm7 F7(b9)

Gm7b5 * Bbm7 Eb7(b9) Abmaj7 3 Gb7 3 Abmaj7 (fine)

* Monk's "bent" note (see Notation Guide)

Rhythm-a-ning

Medium swing

THELONIOUS MONK

(A) *tutti*

1. 2.

Bass walks: Bb Eb Bb

(B) D7 G7

Bass continues walking

(A) Piano (A) Piano
(D) Bbb (D) Bbb

C7 F7

(C) Piano (C) Piano

(C) *tutti*

(fine)

Bass walks: Bb Eb Bb Bb

[solos] : Bb "rhythm changes"

'Round Midnight

Words by BERNIE HANICHEN
 Music by THELONIOUS MONK
 and COOTIE WILLIAMS

Walking ballad

Intro Am9b5
 Alto Sax cue

D7b5(b9)
 Piano 3

Gm7b5
 Trumpet cue

f

Bass walks p f

C7(b9)
 Piano

Fm7b5
 Alto Sax and Trumpet

Bb7(311)
 f

Bb7

(A) Ebm /D4 /Db Cdim7 Abm9 Db7

Bass solo

mf

Ebm6*
 (Cm7b5)

F7 Bb7sus Bbm7 A7b5 Abm7 Db7 Ebm Ab7b5
 (Bm7 E7 Bbm7 Eb7)

1. Cm7b5 B7b5 Bb7b5(b9)
 2. Cm7b5 B7b5 Bb7sus Eb6

(B) Cm7b5 B7b5 Bb7b5 Cm7b5 B7b5 Bb7b5
 (F7b5) (F7b5)

Abm7 Fm7 (no 5th) Bb7 Cm7b5 F7 Db9 Cb9 Abm7 Fm7 (no 5th) Bb7

(C) Ebm /D4 /Db Cdim7 Abm9 Db7 Ebm6 F7 Bb7sus Bbm7A7b5
 (Cm7b5) (Bm7 E7 Bbm7 Eb7)

Abm7 Db7 Ebm Ab7b5 Cm7b5 B7b5 Bb7sus Eb6 (fine)

* Alto Sax harmony above the melody.

Ballad

Ruby, My Dear

THELONIOUS MONK

(A) Fm9 Bb7(b9) Ebmaj7 Fm7F#m7Gm7Ab6A6 Gm7 C7(b9)

Piano only

Fmaj7 Gm7 Abm7 Am7 Bbm9 Eb7(b9) Abmaj7 Bbm7 Bm7 Cm7

Bbm7(11) A(add9) 1. Bm7(11) Bb7#5(11) Bm7(11) Bb7(#11) 2.

Piano
- 75vb -

(B) Amaj9 Em7 E7(b9) A6(9) Bb6 Edim7

Piano: ♩ ♩ ♩ ♩ ♩ ♩

Cm Cm7 Cm(maj7) Dm7 Ebm7 Ab9b5(13) [Eb]

(C) (Fm9) Bb7(b9) Ebmaj7Fm7F#m7Gm7Ab6A6 Gm7 C7(b9) Fmaj7 Gm7 Abm7 Am7

Piano only

Bbm9 Eb7(b9) Abmaj7Bbm7Bm7Cm7

(11) Bbm7 E11 last time Gb6(9) B7(b9) Bb7(b9)

⊕ Coda Gb6(9) B7(b9) Bb7(b9) A7b5 solo fill Ab7b5 Db6(9)

freely

* see Notation Guide

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San Francisco Holiday

Medium swing

THELONIOUS MONK

(A) Am7b5 D7(b9) Gm7b5 C7(b9) Bb7#5(#9)

f even 8ths throughout

(B) Fm9 Bb7(13) Am7b5 D7(b9) Gm7b5 C7(b9)

p

Bb7#5(#9) 1. Bb7(11) 2. Bb7(11) Bb9

p

(B) Cm7b5 F7(b9) Cm7b5 F7(b9) Cm7b5 F7(b9)

4-feel

Cm7b5 F7(b9) Cm7b5 F7(b9) Cm7b5 F7(b9)

(C) Am7b5 D7(b9) Gm7b5 C7(b9) Bb7#5(#9) (B) Fm9 Bb7(13)

2-feel

Am7b5 D7(b9) Gm7b5 C7(b9) Bb7#5(#9) (9) B7 Db6 Eb (fine)

(fine)

* On LP as "Worry Later"

Shuffle Boil

Medium swing

THELONIOUS MONK

Intro Bass only

mf

(A) F Ab7 Db7 C7 F (Eb7 Abm7 Gm7)

2-feel

intro Bass figure with Piano (*δvb*)

F Ab7 Db7 C7 F (Eb7 Abm7 Gm7)

Bass and Piano figure

(B) Cm7 F7 Bb7 A7

4-feel

Dm7 G7 Gm7 C7

Piano

(C) F Ab7 Db7 C7 F (Eb7 Abm7 Gm7)

2-feel

Bass and Piano figure

F Ab7 Db7 C7

1. to solos

Bass only

2. last time

F

Bass only

* Theonious always plays F

Sixteen

Medium swing

THELONIOUS MONK

(A) (Eb) B7* Bb7 A7 Ab7 G7
 Gb7 F7 E7 Bb7 Eb 1. 2.
 Bb7 Ebmaj7 Bb7 A7 Abmaj7 Ab7 Ab6
 Db9 E9 (C) (Eb) B7
 Bb7 A7 Ab7 G7 Gb7 F7 E7 Bb7 Eb (fine)

Solos **
 (A) Eb E7 Eb C7 F7 Bb7 Eb
 Eb Bm7 Gm7b5 C7 F7 Bb7 Eb
 (B) Eb7 Ab Abm
 Bbm7 Eb7 Bbm7 A7 Ab Abm7 Db7 E9
 (C) Eb E7 Eb C7 F7 Bb7 Eb
 Eb Bm7 Gm7b5 C7 F7 Bb7 Eb

* Open voicings throughout
 ** [Solos] chord symbols above staff = Horn parts from session; below staff = Bass part from session

Skippy*

Medium up swing

THELONIOUS MONK

(A) D7 G7 C7 F9 Bb7 A7

A7 Db7₃ Gb7 F9 Bb7₃ A7

A7 G7 (B) Gb9 F9

E9 Eb9 Ab9 G9 Gb9 F9

Bb7 A7 Ab7 F#7 B7

E7 A7 (C) D7 G7 C7 F9

Bb7₃ A7 Ab7 Db7₃ Gb7 F9

Bb7₃ A7 Ab7 Db7 Gb7 (D) Db7 C7 B7 Bb7

A7 Ab7 G7 F#7 B7 Bb7 A7 Ab7 G7 Gb7 F7 E7

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Abmaj7 (fine)

solos: Ebm7 Eb7 Abmaj7

* see Notation Guide

Something In Blue

Medium slow blues

THELONIOUS MONK

The musical score is written for piano in 4/4 time, featuring a medium slow blues tempo. It consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The score includes various chords and melodic lines, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The piece concludes with a section labeled 'to solos (Blues)'.

System 1: Chords: B \flat 7, E \flat 7, B \flat 7. Dynamic: *mf*.

System 2: Chords: Fm7, B \flat 7 \flat 5, B \flat m9 E \flat 7(#11), B \flat m7, A7.

System 3: Chords: B \flat maj7, F7(\flat 9), B \flat 7, F11.

System 4: Chords: (F11), B \flat 6, F7, B \flat maj7, F9 to solos (Blues).

Straight, No Chaser

Medium blues

THELONIOUS MONK

f Bb7 Eb7 Bb7

1. Bb7 2. Bb7 (*fine*)

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Stuffy Turkey

Medium swing

THELONIOUS MONK

(A) Db Bbm7 Ebm7 Ab7 Db Bbm7

mf *Piano: Db*

Ebm7 Ab7 Db Gb

1. (b9) Ebm7 Ab7 Db6 2. (b9) Ebm7 Ab7 Db6

solos: Db Ebm7 Ab7 Db

(B) Abm7(13)

Gm7(13) Abm7(13)

(C) Db Bbm7 Ebm7 Ab7 Db Bbm7

Ebm7 Ab7 Db Gb

solos: Db Ebm7 (b9) Ab7 Db6 (fine) Ab7

Teo

Medium swing

THELONIOUS MONK

(A) $B\flat m6/G$ (Cm7b5 F7) $B\flat m6/G$ (Cm7b5 F7)

$B\flat m6/G$ (Cm7b5 F7) $B\flat m6/G$ (Cm7b5 F7)

(B) Ebm7 F7 (Bb7) Ebm7 F7 (Bb7)

Ebm7 F7 (Bb7) Gb7 F7

(C) $B\flat m6/G$ (Cm7b5 F7) $B\flat m6/G$ (Cm7b5 F7)

$B\flat m6/G$ (Cm7b5 F7) $B\flat m6/G$ (fine) (Cm7b5 F7)

To this simple melody, Monk adds varied harmonic elements which are deceptive and difficult to label. Here is a basic guide:

— chord progression implied by Bass —

$B\flat m6/G$ (Cm7b5 F7) 2 2 2 Ebm7 F7 (Bb7) etc.

later becomes or or or or

Thelonious

Medium swing

THELONIOUS MONK

(A) B \flat A \flat 7 G \flat 7 F7sus E7 \flat 5 E \flat 7sus D7 \sharp 5 D \flat 7(13)

C7sus F7sus G \flat C \flat 7 \flat 5(b9) 1. B \flat 7 E \flat 7 (G \flat 7 F7)

2. B \flat 7 E \flat 7 (G \flat 7 F7) Cm7(11) F7 B \flat maj7

(B) D7 E \flat m7(11) A \flat 7 D7 \sharp 5 D \flat 7

whole tone run

D \flat 9 G7 \sharp 5 C7 \flat 5 F7sus

(C) B \flat A \flat 7 G \flat 7 F7sus E7 \flat 5 E \flat 7sus D7 \sharp 5 D \flat 7(13)

C7sus F7sus G \flat C \flat 7 \flat 5(b9) B \flat 7 E \flat 7 (G \flat 7 F7)

Cm7(11) F7 (fine)* Monk

to solos

* Monk ends with descending F whole tone run.

Think Of One

Medium swing

THELONIOUS MONK

(A) F B9b5 Dm7 Eb9 Ab7(13) Db7 Gb7(13)

F B9b5 Dm7 Eb9 Ab7 (Db7 Gb7) 1. Gb7 2. Gb7

(B) Cm7/F F7(b9) Bbmaj7 G7(b9)

[G7(b9)] G7b5 (Gm7) C7(9b9)

solos: Dm7

(C) F B9b5 Dm7 Eb9 Ab7(13) Db7 Gb7(13)

F B9b5 Dm7 Eb9 Ab7 (Db7 Gb7)

(fine)

* The 4 note patterns (8th notes) have a more even 8th note feeling.

Trinkle-Tinkle

Medium swing

THELONIOUS MONK

(A) $Bb7[*]$ $Eb7$ $A7$

mf

$Ab7$ $Db7$ $F\#7$ $B7$ $E7$ $Fm7$

Bass: γ γ γ γ

$Bb7$ Eb (Eb)

Drums

(B) $Bb7$ $Eb7$

$Abmaj7$ $Gm7b5$ $Cm7$ $F7$

$[C7(b9)]$
 G

$Ab7$ $A7$ $F\#7$ $B7$ $Fm7$ $Bb7$

γ γ γ γ γ γ

(C) $Bb7$ $Eb7$ $A7$

$Ab7$ $Db7$ $F\#7$ $B7$ $E7$ $Fm7$

Bass: γ γ γ γ

$Bb7$ Eb (Eb)

(fine)

Drums

* [mostly open voicings

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Two Timer

THELONIOUS MONK

Medium swing

(A) C9sus C7 Db9sus Db7

solos: C7 Db7

Db9sus Db7 Abm7 Db7 C9sus C7 Gm7 C7 Fmaj7 F

1. Fmaj7 2. F

Db7 G7 Fmaj7 Fmaj7

(B) E7(#9) D7(#9) E7(#9) F#7(#9) E7(#9)

D7(#9) (Am7D7) **(C)** C9sus C7 Db9sus Db7

solos: C7 Db7

Db9sus Db7 Abm7 Db7 C9sus C7 Gm7 C7 Fmaj7 (fine)

Db7 C7 Fmaj7

Medium swing

Ugly Beauty

Intro (solo Piano)
rubato, with motion

THELONIOUS MONK

A

solos: Dm7b5*

G7(b9)

Dm7b5*

Dbmaj7

Eb7

Ebm7

Ab7(¹³_{b9})

Dbmaj7

B Abm7

Db7(b9)

Bb7#5(#9)

Fm7 Bb7(#11)

Ab9sus

Ab7(#11)

Abm7

G7b5

C Dm7b5*

G7(b9)

Dm7b5*

Dbmaj7

Eb7

Ebm7

Ab7(¹³_{b9})

Dbmaj7

(fine)

* Both the #5 and b5 are voiced in the harmony: the #5 above the root, below the b5. See Notation Guide.

We See

THELONIOUS MONK

Medium up swing

(A) $B\flat$ $A\flat 7(13)$ $G\flat 7$ $Cm 7$ $F11$

$Fm 7$ $B\flat 7(b9)$ $E\flat maj 7$ $A\flat 7(13)$ $C7$ $F7sus$ $F7b5$

Bass: F $A\flat$ $B\flat$ $A\flat$ $E\flat$ $B\flat$ $A\flat$

(B) $Cm 7$ $F7$ $Cm 7$ $F7$

octaves (Piano)

$Cm 7$ $F7$ $Cm 7$ $F7$

(C) $B\flat$ $A\flat 7(13)$ $G\flat 7$ $Cm 7$ $F11$

$Fm 7$ $B\flat 7(b9)$ $E\flat maj 7$ $A\flat 7(13)$ $C7$ $F7sus$ $F7b5$ $B\flat$ (fine)

Bass: F $A\flat$ $B\flat$ $A\flat$ $E\flat$ $B\flat$ $A\flat$

Well You Needn't

Medium swing

English Lyric by MIKE FERRO
Music by THELONIOUS MONK

(A) F G \flat F G \flat

f

F G \flat F

1. 2.

(B) D \flat D

Bass: all roots

E \flat E E \flat D D \flat C B C

(C) F G \flat F G \flat

F G \flat F

⊕ Coda

Who Knows?

Uptempo swing

Moak's intro (solo Piano)

THELONIOUS MONK

Piano introduction for 'Who Knows?' in 4/4 time. The music is written for piano with a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The introduction consists of two measures of music.

(A)

First system of the main melody for 'Who Knows?'. The music is written in 4/4 time with a forte (f) dynamic. The key signature has one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The system consists of two staves of music. The first staff contains the first four measures, and the second staff contains the next four measures. The chords are: Gm7, F#7, F, Am7, Abm7, Gm7, F#7, F, D7, G7, C7, (Eb7), D7, Db7, C7, Gm7, F#7, F, Am7, Abm7, Gm7, F#7, F, E7(b9).

(B)

Second system of the main melody for 'Who Knows?'. The music is written in 4/4 time with a forte (f) dynamic. The key signature has one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The system consists of two staves of music. The first staff contains the first four measures, and the second staff contains the next four measures. The chords are: Am6, F7b5, E7(b9), Am, Abaug, Am7, D7, Db7, C7, B7, Bb7, A7, Ab7, G7, F#7.

(C)

Third system of the main melody for 'Who Knows?'. The music is written in 4/4 time with a forte (f) dynamic. The key signature has one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The system consists of two staves of music. The first staff contains the first four measures, and the second staff contains the next four measures. The chords are: Gm7, F#7, F, Am7, Abm7, Gm7, F#7, Gm7, F, fme.

* The recording ends with an 8 measure Drum solo.

Work

THELONIOUS MONK

Medium swing

Intro

(A) Db7 F#7

f *mp* *f*

(Bass walks)

F7 E7 Eb7

f *mp* *f*

--- with Bass ---
Bass walks
with Bass (8va)

D7

f

1. 2.

3 3

(B) D7sus G7b5 G7b5

f

Bass walks

Cm7b5 F7 E7 A7 Ab7#5(b9)

f

©

Db7 F#7 F7 E7

f *mp* *f* *mp*

(Bass walks) with Bass Bass walks

Eb7 D7

f *f*

with Bass (8va) Bass walks

1. to solos 2. last time

Solos

Ⓐ Db7(°) F#7

F7 E7 Eb7 D7

Ⓑ D7sus (G7b5) G7b5 C7b5

Cm7b5 F7 E7 A7 Ab7(b9)

Ⓒ Db7 F#7

F7 E7 Eb7 D7

* mostly open voicings

NOTATION GUIDE

The music in this book was composed by the very special and unique composer Thelonious Monk. Monk's recordings reveal that *Monk playing Monk* is completely unique. His music vocabulary, meaning his voicings and how he physically played the notes on the piano, along with other elements in his playing, creates a "Monk sound" that is an integral compositional part of his compositions. No one could ever make his music sound like Monk himself makes it sound. We feel that listening to his recordings, hearing him play his music, is vital for understanding his music.

GENERAL TERMS

All music examples in the text are discussed in concert key.

A B C D in this text refer to rehearsal letters (shown in the music as letters in circles)

articulation indications

— has been assigned a special meaning. In addition to its traditional role indicating emphasis and full value, we've used the tenuto symbol to mean elongated, to help show Monk's interpretations. Monk often extends the length of notes at the end of phrases, making it impractical to assign the notes an accurate value. Many times the other melody instruments play the notes much shorter. We are hopeful that you will listen to Monk's recordings to understand the subtleties of this effect.

· always implies a separation between notes, sometimes staccato

blues

Monk wrote blues that have become jazz standards: *Blue Monk*; *Misterioso*; *Straight, No Chaser*. He also wrote other classic blues, including *Ba-lue Bolivar Ba-lues-are*; *Blues Five Spot*, and highly personal recurring theme blues: *Blue Hawk*; *Monk's Point*; *Raise Four*; *North Of The Sunset*.

He also created other valuable contributions to the blues genre that are essentially improvised, but contain melodic elements that are important to the blues tradition. Most of these are presented in the C edition in piano format.

Sometimes the opening chorus of his recording is represented: in *Something In Blue*, the chord symbols analyze what he plays in the first chorus. As Monk continues soloing, he simplifies this opening blues chorus chord progression, but ends each chorus with an interesting turnaround (the last 2 measures, a new chord on each beat: B \flat 7, B \flat 7/D, E \flat 7, A \flat 7; B \flat , D \flat 7, Cm7, F7).

In *Blue Hawk*, the chord symbols outline the basic blues progression. With *Blue Sphere*, the melody appears after several improvised solo choruses. *Functional* starts with an opening chorus which turns to improvisation in measure 8 with yet another interesting turnaround. Then Monk solos on the blues. We've shown his 4 measure ending, which concludes with a favorite Monk B \flat ending expression (also see *Monk's Point*).

"rhythm changes" refers to the common practice in jazz of utilizing chord pattern variations that originally were inspired by the Gershwin composition "I Got Rhythm."

tempo indications

Each composition has a tempo indication, which describes how the composition was recorded on the source recording. Other Monk recordings can show variations in tempo and sometimes in style, for example: *Bye-Ya*: Medium Latin, later recordings are swing

Pannonica: Medium slow swing, can be more medium swing or more of a Ballad

tutti = everyone plays what is written

Monkisms = Idiomatic Monk expressions

Many of Monk's musical expressions come from his roots. He was rooted in gospel music and was greatly influenced by the stride and boogie woogie pianists who came before him. Here is one of his favorite phases that surfaces from time to time in various places in his recordings.



He uses the above example under the melody in the first 4 measures of the bridge in our source recording of *Bye-Ya*, first for the A6, and then down a half step for the A^b6. When Monk uses this expression in recordings of other compositions, as in *Ruby, My Dear* which is discussed later, it's normally played as written above. Another variation is examined in *Brake's Sake* (the 2nd example, in *Notes On Individual Compositors*).

"bent" note

Monk's Point provides a great demonstration of Monk's "ben:" note: striking and holding the first note while touching the note above so it sounds like the note bends up and then back down. Horn players cannot simulate this; they must play all three notes as melody notes. See *Reflections* for another example.

MELODIES

Monk's solo piano introductions

Monk sets up many of his recordings with a solo piano introduction (*Intro*). We have included only a few of them in the C edition. Sometimes his intro is an extra *A* section, sometimes it's the end of the melody, and sometimes it's the new little something from the melody that he wants to make sure the listener is aware of. His *Ugly Beauty* intro (see *Notes On Individual Compositors*) is a good example of one that we have included in the C edition.

Monk's introduction to *Eronel*, which we didn't write out, shows him devoting extra attention to his "special chord" (see the chord voicing at the end of measure 2 in the C edition.) He plays this chord, followed by the next 4 melody notes, then repeats that sequence twice, then plays the counter melody line in measure 4 (a beat earlier than written), to make a perfect introduction for the recording.

Monk's love of 3's is demonstrated in another classic Monk "sound" from his *Little Rootie Tootie* intro (see the music). This unique voicing is played 3 times, in 3 groups of 3.

The *Locomotive* intro is included with the music because it clearly shows how the 5ths in the piano left hand work throughout the piece. We felt Monk's *Off Minor* intro must be included because it's such a classic use of melodic fragments. The *Friday The 13th* intro to Monk's 1953 recording immediately sets up a background format, as does his *Epistrophy* intro. Monk used *Epistrophy* as his theme song, and it has gone through a lot of transformations, the notated introductory 3 note bass line sometimes becoming successive quarter note triplets in other recordings.

The last Monk solo piano intro included here is *Who Knows?* This introduction sets the tempo and generates the necessary momentum for the horn players while introducing other important Monk characteristics: open 7ths and 9ths, which here, combined, form a favorite Monk harmony—dominant 7^b5 chords: D7^b5 to D^b7^b5 to C7^b5, etc.

extra notes besides the melody

Monk colorations: the C edition is our attempt not only to show the melody, but also to provide some insight into Monk's special harmonic language. His harmonic language is, of course, an integral part of his compositions. When Monk adds harmonic colorations above the melody, we've added small size notes above the melody. When the added colorations are played under the melody, they are mostly indicated as

regular size notes. In *San Francisco Holiday* (all regular size notes), this approach does not make a distinction between what Monk plays in unison with the 2-part horn line melody and what he plays as accompaniment. Since a pianist should play the whole descending line, we elected to show only full size notes in the C edition. The two horn lines divide in measures 1 and 5 of A and C. Our B \flat part, played by trumpet and tenor sax as written, duplicates what is on the recording.

The B \flat and B editions are written for single-line instruments to help clarify the melody lines. However, where we feel a harmony part is vital to the composition, as in *San Francisco Holiday*, we have included it. See *Humph* and *We See* as further examples.

Fortunately a few of Monk's session horn parts still exist and were reviewed carefully in preparing the lead sheets for *Criss Cross*, *Four In One*, *Hornin' In*, *Sixteen*, *Skippy* and *Who Knows?*

HARMONIES

Monk's chords

Thelonious Monk's unique approach to harmony has intrigued musicians and listeners for years. He often played sounds and colors that defied standard notation, let alone chord symbol terminology. So the task of putting these sounds to paper is challenging, to say the least. When notated in grand staff, which was absolutely necessary in several instances, we feel the information is the most direct. The use of chord symbols, however, presents a variety of challenges. His open voicings pose chord symbol ambiguities. Frequently, he plays only open 5ths in his left hand or just a root and seventh under the melody.

chord symbol notation

The chord symbols in this book are mostly for both melody and soloing. A second set of chord symbols for solos may be shown under the staff for appropriate measures, as in the bridge of *Eronet*. Above the staff, chord symbols in parenthesis usually only apply to solos and are not necessary while playing the melody. We don't always include 9ths, 13ths and other alterations in the chord symbols just because they appear in the melody (as in *Ask Me Now*, for example). Rather, we try to have the chord symbol reflect only what is essential.

(B) Bass note indications appear as small circled letters (usually played by the bassist, and so indicated when played by piano).

all roots

Either after a chord symbol or as in *Introspection*: 4-feel (all roots) means the bass plays only 4 roots in measures 7 and 8 of A each time, and continues playing only roots in B until it switches back to 2-feel in the last measure of the bridge. Also see the bridge of *Well You Needn't*.

[= open voicings

In order to identify chords that we feel should be played with open voicings, we have introduced our own symbol [. When it is added to the regular chord symbol, it means that this Monk voicing has a definite open quality. The chord should not be "filled in," but rather approached sparsely, like the open voicings Monk often employed. Of course, the best way to understand Monk's voicings is to listen to his many and wonderful recordings.

All Monk's chord voicings in *Bemsha Swing* are essentially open in nature. A good example of this is the first chord he plays in our source recording:



This voicing is Monk all the way! Most times when the root is the melody, instrumental accompaniments avoid the major 7th because it clashes. As you see, Monk doesn't hear it that way! To explore this composition, try just playing a root-7th voicing for all the indicated 7th chords. This alone gives it the Monk sound. You should add what *you* hear from there!

In general, Monk's voicings are quite open in nature. Many times, for a 7th chord, Monk only plays the root and 7th. If you add the 5th, the voicing may sound wrong with the melody. Adding the 5th above the root to the *Bemsha Swing* major 7th chord example on the previous page would make a much different and thicker sound. In other 7th chord voicings Monk often leaves out the 3rd as well, again just using root and 7th. A favorite Monk dominant 7th - flat 9th "sound" is only root-7-b9. Where we wrote out open voicings in the C edition, we show the voicing is open, therefore we didn't need to put a [after the chord symbol. Look at the beginning of *Boo Boo's Birthday*, for example.

complete voiced chords

Some Monk compositions have been completely written out in 2-stave piano notation in the C edition book to reduce the need for complicated chord symbols. For example, the last measure of *Boo Boo's Birthday* in the C edition reveals Monk's voicings. Although the chord symbol F(#11/9) identifies precisely what is in the chord (root, 3rd, 5th, no 7th, 9th and #11), only the voicing shows where to place each note. And while the last chord symbol (Cmaj7) certainly gives the correct flavor of the sound, it would be too cumbersome to try to express this voicing in a chord symbol: there is no 3rd, an added 6th is next to the major 7th, and there is a doubled 5th that is an important part of this "Monk sound."

the "is it m7b5 or m6 with 6th as the root?" controversy

m7b5 is today's terminology for what used to be called a minor 6 chord with the 6th in the bass. The downbeat of the 3rd measure of the melody of the A section of *'Round Midnight* was originally Eb m6, with an Eb in the bass, as the original Monk source recording will demonstrate. The now commonly used C in the bass (making it a Cm7b5) came later. We have indicated the Cm7b5 as an alternate (in parenthesis under the staff.) The next measure also contains commonly used chord substitutions. In *Tea*, because the tonality is Bbm, we refer to the first chord as Bbm6/G, not as Gm7b5.

Sometimes Monk's unique voicings became integral parts of his compositions:

the 1st voicing in the *Little Rootie Tootie* intro

his major 7-minor 7 voicings in *Eronel* and *Ruby My Dear*

RHYTHMS

Rhythm indications under the staff in small notation are designed to clarify the rhythmic emphasis. In *Played Twice*, observing these indications under the staff will help you understand the correct rhythmic direction.

even 8ths = not swing 8ths

Bass walks = Bass plays and maintains a quarter note pulse.

2-feel: the underlying pulse of the music is in a half note rather than a walking 4-beat pulse, referred to as 4-feel. Unless labeled as 2-feel, the feeling should be understood to be 4-feel. Solos are usually 4-feel on the recordings. Walking Ballad implies 4-feel. Other ballads are mostly 2-feel.

rhythmic notation

It is impossible to convey the intricacies of Monk's rhythmical language with our current notational system. His rhythmic approach is unique. Where he places notes when playing the melody, how he comps behind the melody or behind a soloist—Monk is instantly identifiable. The only way to really grasp an understanding of his rhythmic complexities is to listen to him perform his music on his recordings.

The 2nd musical example shows where Monk places his voicing to end the recording.

The musical notation shows a piano part with two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a chord labeled $E\flat 7 b 5$ and a melodic line. The lower staff has a bass clef and a key signature of two flats, with a chord labeled $F 5$. Above the upper staff, there is a bracket labeled "15va" indicating an octave transposition.

Once Johnny Griffin starts playing the melody (the next 2 choruses), Monk answers each measure's melodic statement with fascinating rhythmic comments, developing his original hint from the opening chorus.

Brake's Sake

Monk recorded *Brake's Sake* two times. We are hopeful that you have the opportunity to hear both recordings as they are considerably different from each other. Although transcriber Steve Cardenas initially only had Monk's 2nd recording of this composition (the later recording from 1964), after some debate I convinced him we should go with the first recording as the "source." Monk first recorded it on Gigi Gryce's *Nica's Tempo* session, the same session that produced our sources for two other Monk gems, *Shuffle Boil* and *Gailop's Gallop*.

Although we hope you can figure out a lot of what's going on in the recording of *Brake's Sake* from our notation, this is one recording you really should hear in order to fully appreciate what should be happening when you try to perform it. This composition requires sensitivity from the bassist and the drummer. Listening to masters Percy Heath and Art Blakey on the recording will help you get the right idea. The D pedal in A is highly rhythmic. The bridge B is essentially stop-time, and it's open to debate as to who is playing the melody, Monk or Gigi's alto sax. The top notes are piano, the bottom notes are alto sax. After the bridge, Monk also keeps the D rhythmic pedal effect going between melodic statements under the three G chords. The following examples show what he plays as pedals the 1st and 3rd times.

The notation shows two staves of music. The upper staff is labeled 'G' and shows a melodic line. The lower staff shows a rhythmic pedal effect consisting of a series of eighth notes.

There is another interesting rhythmic treatment that Monk and Gryce achieved in playing the melody on the recording—the transition from the 7th measure into the 8th measure of A. We haven't tried to notate this in our lead sheet, and Gigi didn't try to notate it in the part he wrote out for himself. We felt notating four eighth notes into a downbeat was still the best, even though we're sure that what they played is more accurately represented by Monk's favorite displaced quarter-note triplet that starts on the last half of the third beat, displacing the down beat to the last half of the first beat.

The notation shows a single staff of music with a treble clef and a key signature of two flats. It features a displaced quarter-note triplet starting on the last half of the third beat, displacing the down beat to the last half of the first beat.

Bright Mississippi

We feel the C edition presents the whole picture of this composition, although the notation doesn't look very conventional. The simple melody in the B₁ and E₁ editions is shown as full size notes in the C edition. What makes this "Monk" are the Monk colorations (small notes in the C edition). Many times, Monk only plays colorations. In the first two voicings at A, for example, Monk doesn't play the melody note, just the other notes. Sometimes he also plays the melody note as well (he plays all four notes in the third voicing at A).

Brilliant Corners

This is a very unique composition in two parts. The first time through it's slow and deliberate with even 8ths. Then, when the melody is repeated, it's played double time and swinging. This slow-then-fast cycle continues for the solos. The horn players on the recording have fun with Monk's notated 16th notes after A and C during the melody, playing them faster than 16ths at the slow tempo, and as 8th note triplets at the fast tempo.

Coming On The Hudson

This unique composition has special requirements. Let's talk about the 3 1/2 measure bridge first. During solos, although Monk often only plays the chord on the down beat of measures 1 and 3 of B, he always plays the rest of the written notes during the bridge. The "solos only" chord progression is how we hear the soloist approaching this composition. Note the last chord of the 2nd measure of A and its following 3-note to D₁ answer that Monk always interjects.

Crepuscule With Nellie

This composition was always very special to Thelonious. The composition has no solo progression, because no one ever soloed on this composition on Monk's recordings. It is a very deep and beautiful tone poem tribute to his loving wife Nellie. In later versions, Monk plays the form once only. He also adds thirds above parts of the melody along with a few other slight rhythmic variations.

Criss Cross

We simplified the notation of the first three notes of A. 1 is our notation, 2 is from Monk's horn parts and 3, another way of writing it.



In 2 and 3 the shortened 1st note and slightly longer 2nd note that precedes the 2nd eighth note pulse can be hard to interpret. Listen to Monk play these three notes to start his intro. Although Monk notated a quarter note value tied to the B₁, he didn't tie a quarter note to the 2nd eighth note in measure 8, which he plays even longer on the recording. In an attempt to be consistent in our notation, we expanded the meaning of a normal tenuto mark (—) to mean elongated (see 1). Monk often extends the length of melody notes at the end of phrases, making it impractical to assign the note a precise note value, and many times the horn player plays the notes much shorter while Monk elongates.

Here is some more rhythmic food for thought. Monk has one other very interesting rhythmic notation in the trumpet part for measure 7 of the bridge: 2 below. In the lead sheet, we've notated this measure as 1, because we feel it most accurately represents what the horns played on the recording. It sounds like they end the phrase on the 2nd beat. However, we feel that 3 would more accurately describe Monk's intent. He loved equally spaced notes and he liked to end rhythmic phrases on the 2nd half of the beat, as his notation also reflects.



Epistrophy

Monk used this composition as his theme song, and therefore it shows up on many Monk recordings, especially on live recordings where he would use it to close the set. Other Monk recordings besides our source will reveal rhythmic variety. For example, the introductory bass line as quarter note triplets discussed earlier is also used under the melody at C to close out some performances, and two accented quarter notes are added on the 1st and 2nd beats of measure 3 of the bridge.

52nd Street Theme

Monk never recorded this composition himself. Many other artists have, however, but not in its original form. His original melody appears in this publication.

Hackensack

Monk's first recording of this composition is our source. He recorded *Hackensack* quite a few times, and it went through transformations over the years. For example, starting on the 4th beat of the 3rd measure of A, Monk later adds a 6-note eighth note descending chromatic melody that shifts the 2nd beat note to the 3rd beat in measure 4. The bridge melody has also gone through rhythmic and melodic variations over the years, as well.

Hornin' In

The trumpet and alto sax parts from the original session show the melody grace notes that we have put in the B \flat and E \flat editions. Monk plays these as clusters, and they are indicated as such in the C edition. The chord symbols we've used come from his parts. The turnaround in the 1st ending is from the bass part from the session, and we put it in parenthesis because it seems to be ignored on the recording. Every Monk manuscript or manuscript fragment that we are aware of has been carefully gone over and incorporated into these editions. The chord symbols for *Four In One* are one example, as are the melodies of *Who Knows?*, *Trinkle-Tinkle*, *Sixteen* and *Criss Cross*.

Ruby, My Dear

This gorgeous composition is one of Monk's best known ballads. Our lead sheet is quite involved, so some clarification is necessary. Our source recording involves two great ballad interpreters, Monk and John Coltrane. The basic recording format is three choruses. 1st chorus: melody, Coltrane (with Monk); 2nd chorus: Coltrane solo; 3rd chorus: Monk solo until the bridge, then Coltrane comes back in with the melody until the Coda. A lot of what would be a transcriber's nightmare in rhythmically notating the melody was eliminated for us, because Monk did notate the melody a couple of times, including 2 separate alto sax lead sheets. He notated the bridge very straight rhythmically, and you'll notice that he approaches it more in that way while Coltrane does what comes natural and adds some dotted quarter-eighth note patterns instead of just quarter notes, etc. In notating ballads in this book, our intent is always to show you what we think is the basic melody. With this in hand, you can take the ballad where you hear it.

By explaining this ballad in detail we can touch on some important "Monkisms" that may be helpful with other questions that will inevitably arise in studying Monk's music.

This ballad definitely starts with a 2-feel. We have indicated the rhythms Monk plays under the staff, showing the 2-feel and at the same time, how Monk prepares for his counterline chordal progression in the 2nd measure. This is bracketed as "piano only," since the bass doesn't really play it during the melody, and definitely doesn't play it during solos. The other bracketed sections are definitely piano only. In the third bracketed example, the 7th is notated under the 3rd because, aside from the root, we have indicated the whole voicing, and there was no room for us to add the [open voicing symbol.

The first and third bracketed sections indicate the top notes of Monk's voicings. They are all complete voicings: the minor sevenths spelled from bottom up: root, 5th, 7th, minor 3rd, and the major 6th voicings: root, 5th, 6th, 3rd. There is a G \flat m7 chord symbol to start measure 3 because the bass plays G, but Monk is playing B \flat 6, to complete his phrase. We elected to give you Monk's voicing in measure 7 for what we have labeled A(add 9): there is no 7th in this voicing. Monk only adds the root under this voicing. This voicing

and the "piano alone" bass note in the next measure again fall into our category of Monkisms.

On other recordings Monk interjects another favorite Monkism (see the *Bye-Ya* example under *Monkisms*) in place of the E pedal that we have indicated in measure 3 of the bridge. Our E pedal indications shows what he played in the opening chorus. On the out chorus bridge, you will note he plays 4 back beat E 's to further emphasize the whole measure of double time feel.

Monk sets up another of his Monkisms in measure 5 of the bridge with his indicated counterline: major 7th to minor 7th, which culminates in the next measure with his Monkism: both major and minor 7ths together in the voicing. Two measures later he plays an intriguing melodic figure which we have labeled with the bracketed chord symbol $[E]$, since what Monk interjects in every chorus in this measure is a 16th note upward arpeggiated E triad: root, 5th, 3rd, 5th culminating with the E melody note as indicated. Then the single note root on the downbeat sets up the melody at C . The $Fm9$ in parenthesis above the downbeat is for soloing reference.

One more Monkism before the end of the melody. This time, instead of the $A(add9)$ in A to set up the end of the melody, he uses a true $E11$, no 5th, but 3rd, 7th, 9th and another 3rd right next to the 11th for added tension. We did have room to add I 's to the last two chords symbols that lead to the solos. Monk voices these as open as you can get: $b9$ on top, with the 7th under it and the root on the bottom—no 3rd or 5th.

Sixteen

Monk had 3 horns on this recording. After the intense harmonies in the first two measures, Monk assigned the tenor sax a counterline, emphasizing the consecutive 7th's of each chords starting in measure 2, and ending on the 3rd of the last E chord. Thank goodness we have Monk's session horn parts so we can correctly notate his unique melodic and rhythmic intent.

The following music example (with bass part chord symbols) shows what Monk plays on the recording to help tie the two chord progressions together in the solo section.

The image shows a musical staff with a bass clef and a 4/4 time signature. Above the staff, five chord symbols are written: Eb, Bb7, E7, Gb7b5, and C7. The staff contains a series of notes and rests corresponding to these chords. The notes are: Eb (F, C, G), Bb7 (Bb, F, C), E7 (E, G, B), Gb7b5 (Gb, Bb, F), and C7 (C, E, G). The notes are written in a way that suggests a specific rhythmic pattern, likely a walking bass line.

Straight, No Chaser Listen to the source recording to hear the variety of shifting rhythmic accents Monk employs under the melody.

Thelonious

We chose Monk's *Underground* recording as our source. Although the melody at A and C appears to be more or less all based on one recurring note, we feel it is important to show how Monk approaches this pianistically, so the C edition (see 5th measure) shows the octave shifts not found in the B and E editions. Monk's variations in rhythmic values is based on his first time through the melody. You'll note on the recording that when he restates the melody after soloing, he uses more octave alterations while playing the A and C sections, as well as rhythmic value variations. Here again, we have attempted to give you right hand voicings that, coupled with an open left hand approach, will get you into Monk's world.

Ugly Beauty

We have included Monk's solo piano introduction from his recording which introduces the "ugly beauty" first chord voicing essential to this composition. In soloing, you must think $Dm7b5$, but there is still the ever-present natural 5th above the root to contend with. Here again, we supply voicings to emphasize the open harmonic approach that is necessary to let this melody live and breathe. Fortunately, Monk wrote out the melody with basic voicings for the first A section, the bridge, and the last 3 measures of the melody.

Unfortunately we know of only one complete recording of this composition. However, the last melody chorus of what was thought to be a rehearsal by the producer of the original session does exist and can be

found on the *Straight No Chaser - Music From The Motion Picture* release. On that release and in the film you can witness Monk's frustration because this was thought to be rehearsal and was not recorded in its entirety. Right after that, Monk recorded our source take. We compared selections of that recording with his manuscript.

2nd measure of A: On the recording the 9th he plays is always the ♭9 whenever he plays a chord on the downbeat. He doesn't seem to play the 7th. The 2nd measure of C shows the basic open voicing he plays. Monk plays the 7th only when, instead of a voicing, he elects to play a melodic fill under the melody:

What is of special interest is that in his manuscript he spells the A♭, the ♭9, as a G♯, because he also notates the ♭9 (an A) right next to it. This 7-♭9-♭9 with root and melody is another very interesting sound but not what you hear on the recording. Monk only plays a ♭9 in a cluster with a ♯9 at the end of the 2nd musical example above. We thought it would be certainly less confusing to explain all this here rather than to put his manuscript voicing in our lead sheet.

Since Monk never wrote out the first 5 measures of C, we took the liberty of writing in what we have absorbed from listening to the recording. Another comparison: measure 5 of A is his notation, measure 5 of C is our notation, because he always plays the B♭ under the G♭.

You'll notice one other difference in a comparison of measure 4 of A and C. The 3rd beat of the 4th measure of C shows the 3rd in the left hand, which Monk plays on the recording. In A you will find a ♭5 written a minor ninth under the melody (a regular 5th). This is where he plays the note the first time through A on the recording. On his manuscript he notates this A an octave higher, right under the melody B♭.

We added the 2 small root movement notes in the 4th measure of the bridge, but we've left Monk's left hand notation alone showing how the 7th measure goes into the 8th measure. The following two examples show how he played the left hand under the melody in these 2 measures on the recording.

Well You Needn't

Monk doesn't treat the chords as dominants. There's generally a pure triadic sound with an allusion to the major 7th at times. Monk has a lot of fun adjusting the rhythmic flow of his melodic counterline to the melody shown below:

Who Knows?

Fortunately we have the horn parts and a "Lead" part. The chords come from them as well. On the recording, notice Monk's addition of close voicing diminished 7th chords making all the chords really 7(b9) in the last 4 measures of the bridge. This makes for an interesting contrast with his introduction (see our earlier Monk solo piano introductions discussion), since the root movements are the same starting from the last half of the 3rd measure of the bridge.

a general comment

Sometimes when Monk records a composition for a second time, he will make interesting adjustments within the composition. For example, the *Criss Cross* included here has an 8 measure bridge. He also recorded it with a 6 measure bridge. When he recorded *Trinkle-Tinkle* with Coltrane, he played it with 2 less beats in each A and C section of the melody. Monk also recorded *Played Twice* with only 2 beats in the 8th measure of A instead of the 4 beats we have shown. *Brake's Sake* has 10 measures after the bridge, but when Monk recorded it with Charlie Rouse, they played 12 measures after the bridge.

Along with the Monk family, I would like to dedicate this portion of the book to the memory of Tommy Flanagan, who passed away while we were finishing these text examples. A renowned jazz artist, pianist Tommy Flanagan knew Monk personally and loved to play Monk's music himself. His wonderful album *Theonice* was just one of his special contributions to the Monk legacy. I had the honor on several occasions to sit at my piano with Tommy and pick his brain trying to figure out exactly what Monk was playing on a particular recording. Invariably we did a lot of head scratching! I can still hear Tommy's usual basic explanation: "That's MONK!"

Don Sickler, editor

THELONIOUS MONK DISCOGRAPHY

This discography lists every studio and live performance by Thelonious Monk of the titles in this info which have been legally issued, and is current up to July 2006. All listings are of the initial monaural and (after 1958) stereo U.S. 33 1/3 releases, except where such performances were issued on CD initially, and as noted.

Columbia Records (now Sony), the company for which Monk recorded from 1952-68, has released complete versions of performances which had originally been edited for LP and early CD release. These listings reflect the complete performances. Additionally, Sony has many other live performances of Monk in their vaults, which will no doubt be issued at a later time.

Please note that boxed sets of the complete output of Monk for a given label have been released:

The Complete Blue Note Recordings – Blue Note 30363

The Complete Prestige Recordings – Prestige 4428

The Complete Riverside Recordings – Riverside R-022

The Complete Vogue and Black Lion Recordings – Mosaic MR4 (MD3)-112 (Limited edition – now out of print)

Ask Me Now	7/23/51 – Blue Note 30363 (CD) (Alternate) 7/23/51 – Blue Note 8LP 1511 (Master) 8/2/53 – Riverside RLP 1150 2/23/55 – Columbia CS 9149 (Master) 2/23/65 – Columbia C2K 65495 (Alternate)
Ba-lou Bolivar Ba-lou-ou	10/9/56 – Riverside RLP 12-226 5/18/61 – Thelonious Records 1008 11/1/62 – Columbia CS 8765 11/1/64 – Columbia C2K 65288 (CD) 11/3/64 – Columbia C2 38269 11/4/64 – Columbia C2K 65189 (CD)
Boplike Swing	12/18/52 – Prestige PRLP 7027 12/24/54 – Prestige PRLP 7150 12/7/56 – Riverside RLP 12-226 4/21/61 – Riverside RLP 9490/1 5/13/61 – Thelonious Records 1008 5/19/61 – Thelonious Records 9323 5/21/63 – Columbia C2 38510 11/4/64 – Columbia CS 5216 11/31/64 – Columbia C2 38030
Blue Hawk	10/22/59 – Riverside RLP 1158
Blue Monk	9/22/54 – Prestige PRLP 7027 5/14/57 – Rhino R2 73585 (CD) 5/15/57 – Atlantic LP 1278 11/29/57 – Blue Note 35173 1958 – Thelonious Records 1012 8/7/58 – Riverside RLP 12-262 2/26/59 – Milestone M 3115 10/21/59 – Riverside RLP 1158 5/18/61 – Thelonious Records 1008 5/21/63 – Columbia C2 38510 7/4/63 – Columbia CS 8970 2/23/64 – Thelonious Records 9323 2/23/64 – Thelonious Records 1003 10/31/64 – Columbia C2 38030 11/4/64 – Columbia C2K 65189 (CD) 4/15/66 – Jazz Icons (DVD) 186 11/03/67 – Thelonious Records 1001 11/15/63 – Columbia CK 44297 11/14/71 – Atlantic SD 2-906
Blue Opium	11/15/71 – Black Lion (UK) BL30119
Blues Five Spot	7/9/53 – Milestone M 9124 8/7/58 – Riverside RLP 1133 10/31/61 – Columbia C2 38030
Bee Bee's Birthday	12/21/67 – Columbia CS 9632
Brake's Sale	10/15/55 – Savoy MG 12137 2/10/54 – Columbia CS 8984
Bright Mississippi	11/1/62 – Columbia CS 8765 9/22/63 – Jazz Unlimited (D) JUCD 2045/6 2/23/64 – Thelonious Records 1003 11/1/64 – Columbia C2K 65288 (CD) 11/3/64 – Columbia C2K 65189 (CD) 11/4/64 – Columbia C2 38269 3/07/65 – Thelonious Records 9316
Brilliant Corners	10/15/56 – Riverside RLP 12-220 11/20/68 – Columbia CS 9106
Bye-Bye	10/15/52 – Prestige PRLP 7027 11/29/57 – Blue Note 35173 7/5/58 – Riverside R-022 (re-Epistrophy) 10/31/62 – Columbia CS 8765 (Composite Master) 10/31/62 – Columbia C2K 64887 (Alternate) (CD) 12/20/63 – Columbia JG 35720
Children's Song	10/7/64 – Columbia CS 9061

Coming on the Hudson

2/25/58 - Milestone M 9124
8/7/58 - Riverside RLP 12-262
1/16/62 - Columbia CS 8770

Capsule with Fellic

6/23/57 - Riverside R-022 (Alternate + Partial)
6/26/57 - Riverside R-022 (Partial)
6/26/57 - Riverside RLP 12-262 (Master)
6/26/57 - DJCCD-064 (Alternate)
11/29/57 - Blue Note 35173
9/11/58 - Blue Note 30362 (CD)
2/26/59 - Riverside RLP 1138
4/18/61 - Milestone M 9124
4/21/61 - Riverside RLP 9460/1
5/16/61 - Theonious Records 1008
3/29/63 - Columbia CS 8836
11/15/71 - Black Lion (Germany) 760101 (Take 2)
11/15/71 - Black Lion (Germany) 760142 (Take 3)
11/15/71 - Black Lion (UK) BL 30141 (Take 4)

Crisis Cross

7/23/57 - Blue Note BLP 1509 (Master)
7/23/57 - Blue Note 30363 (CD) (Alternate)
2/26/63 - Columbia CS 8836 (Master)
2/26/63 - Columbia C3K 64887 (Alternate)
7/4/63 - Columbia J6 35720
9/21/63 - Jazz Unlimited (D) JUCD 2045/6
11/15/71 - Black Lion (UK) BL 30119

Epitaphy

7/2/48 - Blue Note BLP 1510
6/26/57 - Riverside RLP 12-242 (Master)
6/26/57 - Jazzland JLP 946 (Alternate)
11/29/57 - Blue Note 35173
11/29/57 - Blue Note 35173
7/9/58 - Milestone M 9124 (w/In Walked Back)
7/9/58 - Riverside R-022 (w/Bye-Bye)
8/7/58 - Riverside RLP 12-262 (Two Perf.-Set closer)
9/11/58 - Blue Note 30363 (CD)
1968 - Theonious Records 1012
1968 - Theonious Records 1012
4/23/60 - Riverside RLP 1171
4/23/60 - Milestone M 9115 (Set closer)
4/23/60 - Riverside R-022 (Set closer)
4/19/61 - Riverside RLP 9460/1
4/21/61 - Riverside RLP 9460/1
5/16/61 - Theonious Records 1008
5/16/61 - Theonious Records 1008
1963 - Theonious Records 1012
1963 - Theonious Records 1012
5/21/63 - Columbia C2 36510 (2 Perf.) (CD)
7/4/63 - Columbia C2 38262
9/21/63 - Jazz Unlimited (D) JUCD 2045/6
9/21/63 - Theonious Records 9323
12/30/63 - Columbia CS 8864
12/30/63 - Columbia C2K 57536 (2 Perf.) (CD)
1/30/64 - Columbia J6 35720
2/22/64 - Theonious Records 9323
2/23/64 - Theonious Records 1003
10/31/64 - Columbia C2K 65283 (CD)
11/1/64 - Columbia C2K 65283 (CD)
11/2/64 - Columbia C2 38268
11/3/64 - Columbia C2K 65189 (CD)
11/4/64 - Columbia C2K 65189 (CD)
3/07/65 - Theonious Records 9316
4/17/65 - Jazz Icons (DVD) 136
10/31/67 - Columbia C3K 64887
11/3/67 - Theonious Records 1001
11/3/67 - Theonious Records 1001
11/12/72 - Concord Jazz JW-3004

Ennet

7/29/51 - Blue Note BLP 1509
8/7/54 - Swing (France) M 33342
2/27/63 - Columbia CS 8836

Evidence

7/2/48 - Blue Note BLP 1509
6/7/54 - Swing (France) M 33342
5/14/57 - Rhino R2 75568 (CD)
5/19/57 - Atlantic LP 1278
11/29/57 - Blue Note 35173
7/9/58 - Riverside R-022
8/7/58 - Riverside RLP 12-262
4/23/60 - Milestone M 9115
1963 - Theonious Records 1012
5/21/63 - Columbia CS 9216
9/22/63 - Jazz Unlimited (D) JUCD 2045/6
12/30/63 - Columbia CS 8864
10/31/64 - Columbia C2 38030
11/3/64 - Columbia C2 38263 (Rhino re-issuing)
11/3/64 - Columbia C2K 65189 (CD)
10/31/67 - Columbia CK 45355
11/3/67 - Theonious Records 1001
11/15/71 - Black Lion (UK) BL 30119 (Take 1)
11/15/71 - Black Lion BLCD 799116

52nd Street Theme

Never recorded by Theonious Monk

Four In One

7/23/51 - Blue Note BLP 1511 (Master)
7/23/51 - Blue Note BLP 1509 (Alternate)
4/23/60 - Riverside R-022
4/23/60 - Riverside RLP 1171

	12/30/63 - Columbia CZK 57636 (CD) 2/23/64 - Thelonicus Records 1003
Friday the 13th	11/13/53 - Prestige PRLP 7075 1958 - Thelonicus Records 1012 2/22/59 - Riverside RLP 1138
Functional	4/16/57 - Jazzland JLP 946 (Alternate) 4/16/57 - Riverside RLP 12-235 (Master)
Gallopin' Gallop	10/15/55 - Savoy MG 12137 11/1/64 - Columbia C2 38030
Green Chimneys	11/14/56 - Columbia CK 64886 12/14/57 - Columbia CS 9532
Hackensack	5/11/54 - Prestige PRLP 7053 6/7/54 - Vogue (France) 500-104 4/18/61 - Riverside RLP 9460/1 11/5/62 - Columbia CS 8838 5/21/63 - Columbia C2 38510 1964 - Thelonicus Records 9323 2/23/64 - Thelonicus Records 1003 11/3/64 - Columbia CZK 65189 (CD) 11/4/64 - Columbia C2 38269 11/15/71 - Mosaic MRA (MD3)-112 (Alternate) 11/15/71 - Black Lion (UK) BL 30119 (Master)
Homin' In	5/30/52 - Blue Note 30363 (CD) (Alternate) 5/30/52 - Blue Note BLP 1511 (Master)
Humph	10/15/47 - Blue Note BLP 1510
I Mean You	7/2/48 - Blue Note BLP 1510 5/15/57 - Atlantic LP 1278 8/12/57 - Riverside RLP 1108 (Master) 8/12/57 - Milestone M-47067 (Two alternates) 9/11/58 - Blue Note 30363 (CD) 6/2/59 - Riverside RLP 1150 4/18/61 - Riverside RLP 9460/1 9/22/63 - Jazz Unlimited (D) JUCD 2045/6 12/30/63 - Columbia CS 8964 3/7/65 - Thelonicus Records 9316 11/8/67 - Columbia CK 45358 (CD)
In Walked Bud	11/21/47 - Blue Note BLP 1510 5/15/57 - Atlantic LP 1278 7/9/58 - Milestone M 9124 (w/Epitaphy) 8/7/58 - Riverside RLP 1133 9/11/58 - Blue Note 30363 (CD) 2/28/59 - Milestone M 9115 2/14/68 - Columbia C3K 64887 (CD)
Introspection	10/24/47 - Blue Note BLP 1510 3/2/65 - Columbia JG 35720 3/2/65 - Columbia CZK 65495 11/15/71 - Mosaic MRA (MD3)-112 (Two Part.)
Jackie-ing	6/4/59 - Riverside RLP 1150 4/18/61 - Riverside RLP 9460/1 4/21/61 - Riverside RLP 9460/1 5/16/61 - Thelonicus Records 1008 5/21/63 - Columbia C2 38510 11/15/71 - Black Lion (UK) BL 30119
Let's Call This	11/13/53 - Prestige PRLP 7053 4/23/60 - Riverside RLP 1171
Let's Cool One	5/30/52 - Blue Note BLP 1511 5/7+12/58 - Riverside RLP 12-271 8/7/58 - Riverside RLP 1133 11/19/68 - Columbia CS 9806
Light Blue	1958 - Thelonicus Records 1012 8/7/58 - Riverside RLP 12-282 1963 - Thelonicus Records 1012 7/4/63 - Columbia CS 9216 9/21/63 - Jazz Unlimited (D) JUCD 2045/6 12/30/63 - Columbia JG 35720
Little Rooie Tootle	10/15/52 - Prestige PRLP 7027 2/28/59 - Riverside RLP 1138 2/28/59 - Milestone M-47033 11/19/68 - Columbia CS 9806 11/15/71 - Black Lion (UK) BL 30141
Locomotive	5/11/54 - Prestige PRLP 7053 11/15/66 - Columbia CS 9451
A Merrier Christmas	Never recorded by Thelonicus Monk
Misterioso	7/2/48 - Blue Note BLP 1510 (Master) 7/2/48 - Blue Note BLP 1509 (Alternate) 4/14/57 - Blue Note BLP 1568 8/7/58 - Riverside RLP 1133 12/30/63 - Columbia CS 9216 11/1/64 - Columbia C2 38030 11/4/64 - Columbia C2 38269

Monk's Dream	10/15/52 - Prestige PRLP 7027 5/16/61 - Thelonious Records 1008 11/2/62 - Columbia JG 35720
Monk's Mood	11/21/47 - Blue Note BLP 1511 4/16/57 - Riverside D22 (False start) 4/16/57 - Riverside RLP 12-235 11/29/57 - Blue Note 35173 2/28/59 - Riverside RLP 1138
Monk's Point	11/2/64 - Columbia CS 9149 11/19/68 - Columbia CS 9806
North of the Sunset	10/31/64 - Columbia CS 9149
Nutty	9/22/54 - Prestige PRLP 7075 7/57 - Jazzland JLP 946 11/29/57 - Blue Note 35173 8/7/58 - Riverside RLP 1133 7/4/63 - Columbia CS 8978 10/31/64 - Columbia C2 38030 11/4/64 - Columbia C2K 65189 (CD) 11/15/71 - Black Lion (UK) BL 30119 (Master) 11/15/71 - Black Lion BLCD 706142 (Alternate)
Off Minor	10/24/47 - Blue Note BLP 1510 8/7/54 - Swing (France) M 33342 8/26/57 - Jazzland JLP 946 (Alternate) 8/26/57 - Riverside RLP 12-242 (Master) 1958 - Thelonious Records 1012 2/28/59 - Riverside RLP 1138 4/18/61 - Riverside RLP 9460/1
Oska T.	12/30/63 - Columbia CS 8964 11/3/67 - Thelonious Records 1001
Panopticon	9/56 - Columbia CK 4535C 10/9/56 - Riverside R-022 (Opening only) 10/9/58 - Riverside RLP 12-225 10/21/59 - Riverside RLP 1158 3/29/63 - Columbia CK 48823 (CD) 5/21/63 - Columbia C2 38510 0/8/64 - Columbia CS 9091
Played Twice	6/1/59 - Milestone M 9124 (Alternate) 6/1/59 - Milestone M 47023 (2 Alternates) 6/1/59 - Riverside RLP 1150 (Master) 12/30/63 - Columbia JG 35720
Raise Four	2/14/68 - Columbia CS 9632
Reflections	12/13/52 - Prestige PRLP 7027 6/7/54 - Swing (France) M 33342 4/14/57 - Blue Note BLP 1558 10/22/59 - Riverside RLP 1158 11/19/68 - Columbia CS 9806 (Master) 11/19/68 - Columbia C3K 64887 (Alternate)(CD)
Rhythm-a-nlog	5/15/57 - Atlantic LP 1278 8/12/57 - Riverside RLP 1106 1958 - Thelonious Records 1012 8/7/58 - Riverside RLP 12-262 2/28/59 - Riverside RLP 1138 4/18/61 - Riverside RLP 9460/1 4/21/61 - Riverside RLP 9460/1 5/16/61 - Thelonious Records 1008 5/17/61 - Thelonious Records 9323 11/6/62 - Columbia CS 8838 1963 - Thelonious Records 1012 2/23/64 - Thelonious Records 1003 10/31/64 - Columbia C2 38030 11/3/64 - Columbia C2 38269 (w/Evidence) 3/7/65 - Thelonious Records 9316
*Round Midnight	11/21/47 - Blue Note BLP 1510 8/7/54 - Swing (France) M 33342 7/17/55 - Jazz Unlimited (D) JUCD 2050 (CD) 4/5/57 - Milestone M-47067 (Alternate) 4/5/57 - Riverside RLP 12-235 (Master) 8/13/57 - Riverside RLP 1106 7/8/58 - Milestone M 9124 4/29/60 - Riverside R-022 4/29/60 - Riverside RLP 1171 5/16/61 - Thelonious Records 1008 10/31/64 - Columbia C2 38030 11/3/64 - Columbia C2 38269 11/4/64 - Columbia C2K 65189 (CD) 4/15/66 - Jazz Icons (DVD) 188 1/5-7/68 - Columbia CK 45358 (CD) 11/19/68 - Columbia CS 9775 11/4/71 - Emarcy 834587 (CD) 11/14/71 - Atlantic SD2-905
Ruby, My Dear	10/24/47 - Blue Note 30363 (CD) (Alternate) 10/24/47 - Blue Note BLP 1510 (Master) 8/26/57 - Riverside RLP 12-242 7/57 - Jazzland JLP 946 10/21/59 - Riverside RLP 1158 2/22/64 - Thelonious Records 9323

	3/2/65 - Columbia CS 9149 (Master)
	3/2/65 - Columbia C2K 65495 (Alternate) (CD)
	11/3/67 - Thelonious Records 1001
	11/15/71 - Black Lion (UK) BL 30141
San Francisco Holiday	4/28/60 - Riverside R-022
	4/29/60 - Milestone M 9115
	4/29/60 - Riverside RLP 1171
	4/21/61 - Riverside RLP 9460/1
Shuffle Boil	10/15/55 - Savoy MG 12137
	1/30/64 - Columbia JG 35720
	3/9/64 - Columbia CS 8984
Sixteen	5/30/52 - Blue Note 30363 (CD - 2 takes)
Skippy	5/30/52 - Blue Note BLP 1511 (Master)
	5/30/52 - Blue Note 30363 (CD) (Alternate)
Something in Blue	11/15/71 - Black Lion (UK) BL 30116
Straight, No Chaser	7/23/51 - Blue Note BLP 1511
	8/12/57 - OJCCD-301 (Alternate)
	8/12/57 - Riverside RLP 1106 (Master)
	6/2/59 - Riverside RLP 1150
	4/21/61 - Riverside RLP 9460/1
	1963 - Thelonious Records 1012
	5/21/63 - Columbia C2 38510
	2/23/64 - Thelonious Records 1003
	9/20/64 - Warner Bros. 46703 (CD)
	10/31/64 - Columbia C2 38030
	11/4/64 - Columbia C2K 65189 (CD)
	1/10/67 - Columbia CS 9451
	11/19/68 - Columbia CS 9806
	11/12/72 - Concord Jazz GW-3004
Stuffy Turkey	1/30/64 - Columbia CS 8984
Teo	3/9/64 - Columbia CS 9091
	11/1/64 - Columbia C2K 85288 (CD)
Thelonious	10/15/47 - Blue Note BLP 1510
	2/28/59 - Milestone M 9115
	11/4/64 - Columbia C2K 65189 (CD)
	2/14/66 - Columbia CS 9632 (Master)
	2/14/68 - Columbia C3K 64887 (Alternate) (CD)
	11/12/72 - Concord Jazz GW-3004
Think of One	11/13/63 - Prestige PRLP 7053 (2 takes)
	2/28/63 - Columbia CS 8838
Trinkle-Tinkle	12/13/52 - Prestige PRLP 7027
	7/57 - Jazzhead JLP 945
	9/11/58 - Blue Note 30363 (CD)
	9/20/68 - Columbia CS 9806
	11/15/71 - Mosaic MRA (MD3)-112 (1)
	11/15/71 - Black Lion (UK) BL 30141 (2)
	11/15/71 - Freedom (Japan) FA-8731 (3)
Two Timer	Never recorded by Thelonious Monk
Ugly Beauty	12/14/67 - Columbia CK 45358 (CD) (Rehearsal)
	12/14/67 - Columbia C2K-64887 (CD)
We See	5/11/54 - Prestige PRLP 7053
	1/10/67 - Columbia CS 9451
	11/3/67 - Thelonious Records 1001
Well You Needn't	10/24/47 - Blue Note BLP 1510 (Master)
	10/24/47 - Blue Note 30363 (CD) (Alternate)
	6/7/54 - Swing (France) M 33942
	6/26/57 - Riverside R-022 (Opening)
	6/26/57 - Riverside RLP 12-242
	4/18/61 - Riverside RLP 9460/1
	5/15/61 - Thelonious Records 1008
	9/21/63 - Jazz Unlimited (D) JU/CD 2045/6
	2/23/64 - Thelonious Records 1003
	10/31/64 - Columbia C2 38030
	11/3/64 - Columbia C2 38269
	11/4/64 - Columbia C2K 65189 (CD)
	2/27/65 - Columbia CS 9216
	3/7/65 - Thelonious Records 9316
Who Knows?	11/21/47 - Blue Note BLP 1511 (Master)
	11/21/47 - Blue Note 30363 (CD) (Alternate)
Work	9/22/54 - Prestige PRLP 7075

Notes:

The session dated 6/7/54 was recorded in Paris and originally issued on the French Swing label. These recordings were later issued by French Vogue; they were first issued on LP in the U.S. on the Everest label. Vogue is now owned by BMG.

The session dated 10/15/55 was originally issued on the Signal label; the masters were later purchased by Savoy. Since the Signal LP had greater distribution, the Savoy LP is listed.

The five recordings of Monk with John Coltrane were first issued on Blue Note 99786 (Live at the Rive Spot - Discovery), but the pitch was 1/2 step off. This was corrected on Blue Note 30363.

ALBUM NAMES

Atlantic LP 1276 - Art Blakey's Jazz Messengers with Thelonious Monk
 Atlantic SO 2-906 - The Giants of Jazz
 Black Lion (UK) BL 30119 - Something in Blue
 Black Lion (UK) BL 30141 - The Man I Love
 Black Lion B.LCD 760101 - The London Collection Vol. 1
 Black Lion B.LCD 760118 - The London Collection Vol. 2
 Black Lion B.LCD 760142 - The London Collection Vol. 3
 Blue Note BLP 1509 - Milt Jackson
 Blue Note BLP 1510 - Genius of Modern Music, Vol. 1
 Blue Note BLP 1511 - Genius of Modern Music, Vol. 2
 Blue Note 30363 - The Complete Blue Note Recordings (CD)
 Blue Note 3d173: Thelonious Monk Quartet With John Coltrane at Carnegie Hall
 Columbia CS 6765 - Monk's Dream
 Columbia CS 6838 - Criss-Cross
 Columbia CS 8954 - Big Band and Quartet in Concert
 Columbia CS 8978 - Live at Newport
 Columbia CS 8984 - It's Monk's Time
 Columbia CS 9091 - Monk
 Columbia CS 9149 - Solo Monk
 Columbia CS 9218 - Misterioso
 Columbia CS 9451 - Straight, No Chaser
 Columbia CS 9632 - Underground
 Columbia CS 9776 - Monk's Greatest Hits
 Columbia CS 9806 - Monk's Blues
 Columbia JG 35720 - Always Know
 Columbia C2 38030 - Live at the "R Club" (Original issue)
 Columbia C2 38262 - Newport Jazz Festival Live
 Columbia C2 38269 - Live at the Jazz Workshop (Original issue)
 Columbia C2 38510 - Tokyo Concerts
 Columbia CK 44297 - The onious Monk - The Composer
 Columbia CK 45358 - Straight, No Chaser Soundtrack
 Columbia CK 48623 - Criss-Cross (CD version)
 Columbia C2K 63586 - Miles Davis and Thelonious Monk Live at Newport - 1958 & 1963
 Columbia C2K 67836 - Big Band and Quartet in Concert (Complete)
 Columbia C2K 63536 - Monk in Tokyo
 Columbia CK 94986 - Straight, No Chaser (CD version)
 Columbia C3K 64887 - Thelonious Monk - The Columbia Years (1952-1968)
 Columbia C2K 65189 - Live At The Jazz Workshop Complete (CD)
 Columbia C2K 65288 - Live At The R Club Complete(CD)
 Columbia C2K 65495 - Monk Alone - The Complete Columbia Piano Solo Recordings
 Concord Jazz GW-3004 - The Giants of Jazz (George Wein Collection)
 EmArcy 824567 - Giants of Jazz in Berlin 71 (CD)
 Freedom (J) FA-9731 - Nice Work in London
 Jazzland JLP 346 - Thelonious Monk with John Coltrane
 Jazz Unlimited (D) JUCD 2860 - Miscellaneous Davis
 Jazz Unlimited (D) JUCD 2045/6 - Live at the Monterey Jazz Festival, 1963
 Milestone M 9115 - Evidence
 Milestone M 9184 - Blues Five Spot
 Milestone M-47023 - Brilliance
 Milestone M-47033 - In Person
 Milestone M-47057 - Round Midnight
 Mosaic MR 1-112 - The Complete Vogue and Black Lion Recordings
 Prestige PRLP 7027 - Thelonious Monk Trio
 Prestige PRLP 7053 - Monk
 Prestige PRLP 7071 - Thelonious Monk/Sonny Rollins
 Prestige PRLP 7150 - Miles Davis and the Modern Jazz Giants
 Prestige 4428 - The Complete Prestige Recordings (CD)
 Real Gone! in The Years/TDK: Jazz Icons-Thelonious Monk Live in '66 (DVD)
 Rhino R2 75558 - Art Blakey's Jazz Messengers with Thelonious Monk (CD version)
 Riverside RLP 12-228 - Brilliant Corners
 Riverside RLP 12-235 - Thelonious Himself
 Riverside RLP 12-242 - Monk's Music
 Riverside RLP 12-282 - Thelonious in Action
 Riverside RLP 12-271 - Clark Terry Quintet - In Orbit
 Riverside RLP 1106 - Mulligan Meets Monk
 Riverside RLP 1133 - Misterioso
 Riverside RLP 1138 - The Thelonious Monk Orchestra at Town Hall
 Riverside RLP 1150 - 5 by Monk by 5
 Riverside RLP 1158 - Thelonious Alone in San Francisco
 Riverside RLP 1171 - Thelonious Monk Quartet Plus Two at the Blackhawk
 Riverside RLP 9460/61 - Two Hours With Thelonious
 Riverside R-922 - The Complete Riverside Recordings
 Savoy MG 12137 - Nice's Tempo (Leader - Gigi Bryce)
 Swing M 33342 - Portrait of an Eremita
 (On this album, "Reflections" is mis-titled "Portrait of an Eremita," and "Evidence" was mis-titled "Reflections.")
 Thelonious Records 1001: Thelonious Monk Live in Paris, vol. 3
 Thelonious Records 1003: Thelonious Monk Live in Paris vols. 1 & 2
 Thelonious Records 1008: Thelonious Monk Live in Stockholm vols. 1 & 2
 Thelonious Records 1012: Thelonious Monk Live in New York vols. 1 & 2
 Thelonious Records 9323: Thelonious Monk - Monk "Found The World"
 Thelonious Records 9316: Thelonious Monk - Monk in Paris: Live At The Olympia
 Vogue (Fr.) 500-104 - Thelonious Monk
 Warner Bros. 46703 - Monterey Jazz Festival - 40th Anniversary

Ask Me Now	Gallop's Gallop	Played Twice
Ba-lue Bolivar	Green Chimneys	Raise Four
Ba-lues-Are	Hackensack	Reflections
Bemsha Swing	Hornin' In	Rhythm-a-nine
Blue Hawk	Humph	Round Midnight
Blue Monk	I Mean You	Ruby, My Dear
Blue Sphere	In Walked Bud	San Francisco Holiday
Blues Five Spot	Introspection	Shuffle Soul
Boo Boo's Birthday	Jackie-ing	Sixteen
Brake's Sake	Let's Call This	Skippy
Bright Mississippi	Let's Cool One	Something in Blue
Brilliant Corners	Light Blue	Straight, No Chaser
Bye-Ya	Little Rootie Tootie	Stuffy Turkey
Children's Song	Locomotive	Teo
Coming on the Hudson	A Merrier Christmas	Thelonious
Crepuscule with Nellie	Misterioso	Think of One
Criss Cross	Monk's Dream	Trinkle-Tinkle
Epistrophy	Monk's Mood	Two Timer
Eronel	Monk's Point	Ugly Beauty
Evidence	North of the Sunset	We See
52nd Street Theme	Nutty	Well You Needn't
Four in One	Off Minor	Who Knows?
Friday the 13th	Oskat	Work
Functional	Pannonica	

U.S. \$22.50

ISBN 0-634-03918-0



HL00672495

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