

# AND THE MELODY STILL LINGERS ON

(A NIGHT IN TUNISIA)

MUSIC: GILLISPIE/PAPARELLI  
LYRICS: ABIE MARDIAN/CHAKA KHAN

(FROM THE RECORD:  
"WHAT'CHA GONNA DO  
FOR ME" ~ CHAKA KHAN 1981)

"RUBATO"  $G7+5$   $G7+5$   $Am9$   $G7+5$

A LONG TIME AGO IN THE FORTIES BIZZY AND BIRD GAVE US THIS  
SONG  $cm9$   $F9-5$   $Gm9$   $A7m9$   $D9$   $cm9$

THEY CALLED IT A NIGHT IN TUNISIA, AND THE  
MELODY STILL LINGERS ON ("FUNK")  $Dm7-5$   $G7-5$   $Fm9$

(SYNTH.)

$D9-5$   $D9+9$   $cm9$  IT WAS

**A**  
1. NEW AND VERY STRANGE, BLEW THE SQUARES RIGHT OFF THE STAGE FEW  
2. MILES TO NAME JUST TWO (4) TOGETHER THEY GREW THE  
 $D9-5$   $D9+9$   $cm9$   
(Simile)

(1) COULD PLAY ALONG BUT THE MELODY STILL LINGERS ON 2. MAX AND  
(2) MUSIC WAS YOUNG YET STRONG AND THE MELODY STILL LINGERS  
 $D9-5$   $D9+9$   $cm9$  |  $Dm7-5$   $G7-5$  |  $cm9$

**B**  
(2) ON- 3. THEY PAVED THE WAY FOR GENERATIONS FROM COLTRANE TO STEVIE  
 $cm9$  |  $Gm7-5$  |  $C7-9$  |  $Fm7$  |  $1/2$

(AND THE MELODY STILL LINGERS ON - 2)

(3) NO ONE COULD STOP THE WIND OF CHANGE, WITHOUT THEM WHERE WOULD WE BE? THE DUKE AND THE

Fm7-5 | Bb7-9 | Eb4 | Dm7-5 G7-5

(4) PREZ WERE THERE BEFORE THE PAST YOU CAN'T IGNORE, THE TORCH IS

D9-5 | D7(b9) | Cm9 |

LIT WE'LL KEEP THE FLAME 'CAUSE THE MELODY REMAINS THE SAME, BA-BA-BA

D9-5 | D7(b9) | Cm9 | Dm7-5 G7-5 | Cm9

- RA-BA, BA-RA-BA, BARA BABA (SIMILE)

Dm7-5 | D9-5 | D7(b9) | Cm9 | Dm7-5 G7-5 | Cm9

(b) RA-BA, BA-RA-BA, BARA BABA (SIMILE)

Cm9 | D9-5 | D7(b9) | Cm9 | Dm7-5 G7-5 | Cm9

SYNTH. SOLO BREAK.....

Bb13+11 | Bb11add13 | E7+9 | E7+9 | Eb9

D.S. AL CODA (SYNTH. SOLO)

D9-5 | Cm9 | D9-5 | Cm9

2. (SYNTH. SOLO CONTINUE) "SOFT"

D9-5 | Cm9 | D9-5 | Cm9

(VOCAL SOLO)

Gm7-5 | Cm7-5 | C7(b9) | Fm9 | Dm7 | Eb9 | D7(b9) | Cm9

1. 2. F/Eb

Eb13 | Dm7 | Em7-5 | A7-5 | Dm9 | Dm9

1. 2. F/Eb

Eb13 | Dm7 | Em7-5 | A7-5 | Dm9 | Dm9

AND THE MELODY STILL LINGERS (4) (3)

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Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single staff. Below the staff, the following chords are written: F/E, A/E, Dm11, and Dm7.

Handwritten musical notation for the second system. The melody continues on the staff. Chords written below include: F/E, A/E, Dm11, G11, G/E, Fm7, E/A, G/A, and A/D.

Handwritten musical notation for the third system. The melody continues on the staff. Chords written below include: C11, C/F, Em7-5, and E/A.

Handwritten musical notation for the fourth system. The melody continues on the staff. Chords written below include: E6/A, Dm9, G13, and G13.

Handwritten musical notation for the fifth system. The melody continues on the staff. Chords written below include: C13+11, C11add13, F#7+9, F#7+9, and F#9.

(SOLO BREAK - ALTO SAX.)

Handwritten musical notation for the sixth system, consisting of a single staff with a whole rest, indicating a solo break for the alto saxophone.

Handwritten musical notation for the seventh system. The melody continues on the staff. Chords written below include: Am7-5, D7-9, Gm9, and a double bar line.

Handwritten musical notation for the eighth system. The melody continues on the staff. Chords written below include: Gm9, C7-9, F#9, Em7-5, and A7-5.

Handwritten musical notation for the ninth system. The melody continues on the staff. Chords written below include: E613, Dm7, and a double bar line.

Handwritten musical notation for the tenth system. The melody continues on the staff. Chords written below include: E613, Dm7, Em7-5, A7-5, and Dm9.

