

(Intro)

(Night In Tunisia)

Music By Dizzy Gillespie & Frank Papic
Lyrics By Arif Mardin & Chaka Khan
Arrangement by Arif Mardin

Medium Funk $\text{♩} = 96$

(elec. pn.) (trp)

(synth. bass)

(rhythm figures continue for 3 more bars)

Chords: $\text{Db}9$, $\text{Cm}1\flat/9$, $\text{Db}9$, $\text{Cm}1\flat/9$

Chords: $\text{Db}9$, $\text{Cm}1\flat/9$, $\text{Db}9$, $\text{Cm}1\flat/9$, $\text{Db}9$, $\text{Cm}1\flat/9$

(Swing)

(Freely)

Chords: $\text{Dm}1\flat(\text{add } 11 \text{ no } 5)$, $\text{D}\flat/\text{G}$, $\text{Cm}1\flat$, A , $\text{G}7(\sharp 9)$, $\text{Cm}1\flat$, $\text{G}7(\sharp 9)$, $\text{Cm}1\flat$

A long time a-go in the for-ties, Diz-zy and Bird gave us this song, They

Chords: $\text{A}\flat\text{m}1\flat$, $\text{D}\flat 7$, $\text{Cm}1\flat$, $\text{Dm}1\flat(\text{add } 11 \text{ no } 5)$, $\text{D}\flat/\text{G}$, $\text{Fm}1\flat$

(Medium Funk) $\text{♩} = 96$ drum fill--

called it a night in Tu-ni-sia, And the mel-o-dy still lin-gers on.

N.C.

(synth. bass)

Chords: $\text{Db}9$, $\text{Cm}1\flat/9$, $\text{Db}9$, $\text{Cm}1\flat/9$

It was

Chords: $\text{Db}9$, $\text{Cm}1\flat/9$, $\text{Db}9$, $\text{Cm}1\flat/9$, $\text{Db}9$, $\text{Cm}1\flat/9$

new and ver-y strange, Blew the squares right off the stage. Few could play a-long, But the

Chords: $\text{Dm}1\flat(\text{b}5)$, $\text{G}7(\text{b}5)$, $\text{B}\flat/\text{C}$, $\text{Db}9$, $\text{Cm}1\flat/9$, $\text{Db}9$, $\text{Cm}1\flat/9$

mel-o-dy still lin-gers on. Max, Miles, to name just two, To -

As played on Chaka Kahn's 'What Cha' Gonna Do For Me'

$D\flat 9$ $C_{MI} 6/9$ $D_{MI} 7(b5)$ $G 7(b5)$ $B\flat/C$ $G_{MI} 7(b5)$ $C 7(\flat 9)$

mu-sic was young and strong, And the mel-o-dy still lin-gers on. They paved the way for gen-er-a - tions from

$F_{MI} 7$ $F_{MI} 7(b5)$ $B\flat 7(\flat 9)$ $E\flat MA 7$ $D_{MI} 7(b5)$ $G 7$

Col-trane to Stev - ie; No one could stop the winds of change, with-out them, where would we be? The Duke and t

$D\flat 9$ $C_{MI} 6/9$ $D\flat 9$ $C_{MI} 6/9$ $D\flat 9$ $C_{MI} 6/9$

Pres were there be- fore, The past you can't ig-nore, The torch is lit, we'll keep the flame, And the

$D_{MI} 7(b5)$ $G 7(b5)$ $B\flat/C$ C $D 7_{sus}$ $D\flat/G$

(voice scats)

mel-o-dy re-mains the same.

$C_{MI} 9$ $F 13(\#11)$ $B\flat 13(\#11)$ $B\flat 13_{sus}$

$E 7(\#9)$ $E\flat MA 7$

break

(synth. solo)

$D\flat 13$ $C_{MI} 7$

(Solo continues)

$D_{MI} 7(b5)$ $G 7(b5)$ $B\flat/C$ $G_{MI} 7(b5)$ $C 7(b9)$ $F_{MI} 7$

(continued on the following page)

$F_{MI}7(b5)$ $Bb7(\#9)$ $Eb_{MA}7$ $D_{MI}7(b9)$ $G7$ $Db13$ (Half-Time Feel)

$C_{MI}6/9$ $Db13$ $C_{MI}6/9$

$G_{MI}7(b5)$ $C7(b9)$ $F_{MI}9$ C^b/D^b $Bb_{MI}7(\#5)$ B^b/E^b

(B^b/E^b) $D_{MI}7(\text{add } \#1 \text{ no } 5)$ C^b/D^b $Bb_{MI}7(\#5)$ $E7(\#9)$ $Db_{MI}7(\#5)$

(Original Feel)
E E^b9 $D_{MI}7$ $E_{MI}7(b5)$ $A7(b5)$ $D_{MI}7$
 (voice solo)

The Duke and the

E^b9 $D_{MI}7$ E^b9 $D_{MI}7$ E^b9 $D_{MI}7$

Pres were there be-fore, The past you can't ig-nore, The torch is lit, we'll keep the flame, And the

$E_{MI}7(b5)$ $A7(b5)$ $D_{MI}7$ F/E^b A/E^b C/D $D_{MI}7$ F/E^b

mel-o-dy re-mains the same. (voice scats)

(F/E^b) A/E^b C/D $D_{MI}7$ F/E^b $A/C\#$

C/D F/G G/C $B_{MI}7$ E/A G^b/A^b A^b/D^b B^b/C C/F $E7_{sus}$

(voice solos over background vocals)

E^b/A Dm^9 $G^{13}(\#11)$

$C^{13}(\#11)$ $C^{\#3}sus$ $F^{\#7}(\#9)$ Fm^7

break
(synth. w/alto)

F $A_{mi}^7(b5)$ $D^7(b9)$ G_{mi}^7
(F) (voice) (drums fill during rests)

G_{mi}^7 $C^7(b9)$ Fm^7 $E_{mi}^7(b5)$ $A^7(b5)$
(synth.)

(synth. continues for 3 more bars) E^b9 $D_{mi}^6/9$ E^b9 $D_{mi}^6/9$
(trp)

E^b9 $D_{mi}^6/9$ $E_{mi}^7(b5)$ $A^7(b5)$ C/D E^b9 $D_{mi}^6/9$

A long time a-go — in the for-ties,

E^b9 $D_{mi}^6/9$ E^b9 $D_{mi}^6/9$ $E_{mi}^7(b5)$ $A^7(b5)$ C/D

Diz-zy and Bird gave us this song; They called it a night — in Tu - ni - sia, And the mel-o-dy still lin-gers on. —

E^b9 D_{mi}^9 (Trumpet solos over voice)

In the for - ties

A Night in Tu - ni - sia.

vamp & fade

And The Melody Still Lingers On (Bass and Synthesizer Bass Part)

Medium Funk

=96

Db9 Cm11/9

mf (synth.)

Db9 Cm11/9

Dm11(add 11 no 5) Db/G Cm11

A (Freely) (Tacet)

G7(#9) Cm11

Abm11 Db7 Cm11 Dm11(add 11 no 5) Db/G Fm11

(Medium Funk)

J=96

Play) N.C. > beb eb eb > beb eb eb

mf (synth.)

Db9 Cm11/9

Db9 Cm11/9

drum fill

Db9 Cm11/9

mf (synth.)

Db9 Cm11/9

Dm11(b5) G7(b5) Bb/C

(bass)

(unis)

(figure continue)

Db9 Cm11/9

(synth.)

(bass)

Dm11(b5) G7(b5) Bb/C

(unis)

B Gm11(b5) C7(b9 #5) Fm11 Fm11(b5) Bb7(b9 #5) EbMA7 Dm11(b5) G7

Db9 Cm11/9

(synth.)

(bass)

Dm11(b5) G7(b5) Bb/C

(unis)

D7sus Db/G Cm11 F13(#11)

Bb13(#11) Bb13sus E7(#9) EbMA7 (synth. solo break)

D.S. al Coda (synth. solo)

⊕ (Half-Time Feel)

8va

Db13 Cm11/9 Db13 Cm11/9 Gm11(b5) C7(b9) Fm11

(bass) mp

1. C^b/D^b B^b_{Mi}7(#5) B^b/E^b D_{Mi}7(add 11)_(no 5) 2. C^b/D^b B^b_{Mi}7(#5) E7(#9) D^b_{Mi}7(#5)

(Original Feel)

E

E^b9 D_{Mi}7 E_{Mi}7 A7 D_{Mi}7

E^b9 D_{Mi}7 E_{Mi}7 A7 D_{Mi}7 F/

(F/E^b) A/E^b C/D D_{Mi}7 F/E^b A/E^b C/D D_{Mi}7 F/

(F/E^b) A/C# C/D F/G G/C B_{Mi}7 E/A G^b/A^b A^b/D^b B^b/C C/F

(E7sus) E^b/A D_{Mi}9 G¹³(#11)

C¹³(#11) C¹³sus G^b7(#9) F_MA7

F

A_{Mi}7(b5) D7(b9) G_{Mi}7 G_{Mi}7 C7(b9)

F_MA7 E_{Mi}7(b5) A7(b5) (synth.) E^b9 D_{Mi}6/9

E^b9 D_{Mi}6/9 E_{Mi}7(b5) A7(b5) C/D

G

E^b9 D_{Mi}9

vamp & fade

The sign on this part is the beginning of letter D on the concert

sounds one octave lower than written