

From: "Roots of Soul - 60's & 70's R&B Hits"

Midnight Train To Georgia

by

JIM WEATHERLY

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MIDNIGHT TRAIN TO GEORGIA

Words and Music by
JIM WEATHERLY

Moderately Slow

mf

Introduction for piano, featuring a melody in the right hand and a bass line in the left hand. The tempo is moderately slow. The key signature is D major (two sharps).

D $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & 0 & 0 & 0 & \\ \hline & & & & & \\ \hline \end{array}$ F#m/C# $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & & & & \\ \hline \end{array}$ Em/B $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & 0 & 0 & 0 & 0 & \\ \hline & & & & & \\ \hline \end{array}$ G/A $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & & & & 3 \\ \hline & & & & & \\ \hline \end{array}$

L. A. — proved —

Vocal line: L. A. — proved —

Piano accompaniment continues with chords and bass line.

D $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & 0 & 0 & 0 & \\ \hline & & & & & \\ \hline \end{array}$ F#m/C# $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & & & & \\ \hline \end{array}$ Em/B $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & 0 & 0 & 0 & 0 & \\ \hline & & & & & \\ \hline \end{array}$ G/A $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & & & & 3 \\ \hline & & & & & \\ \hline \end{array}$ D $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & 0 & 0 & 0 & \\ \hline & & & & & \\ \hline \end{array}$ F#m/C# $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & & & & \\ \hline \end{array}$

— too much for the man, so he's leav-in' the life

Vocal line: — too much for the man, so he's leav-in' the life

Piano accompaniment continues with chords and bass line.

Em/B $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & 0 & 0 & 0 & 0 & \\ \hline & & & & & \\ \hline \end{array}$ Bm7/E $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ G/A $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & & & & 3 \\ \hline & & & & & \\ \hline \end{array}$

he's come to know.

Vocal line: he's come to know.

Piano accompaniment continues with chords and bass line.

D F#m/C# Em/B G/A D F#m/C#

He said he's go - in' back to find ooh, _____ what's left

Em/B G/A D F#m/C# Em/B Bm7/E

of his world, _ the world he left be - hind _ not so long _____

G/A D F#m

_____ a - go. _____ He's leav - in'

G G/A D F#m G G/A

on that mid-night train to Geor-gia, And he's

D F#m Bm7 Bm7/E G/A

go - in' back to a sim - pler place and time.

D F#m G G/A

And I'll be with him on that mid - night train to

Bm7 Bm7/E G

Geor - gia I'd rath - er live in this world .

G/A D F#m/C# Em/B G/A

than live with - out him in mine.

D F#m/C# Em/B G/A D F#m/C#

He kept dream-in' that some - day he'd be a star,

Em/B G/A D F#m/C# Em/B Bm7/E

But he sure found out the hard way that dreams don't

G/A D F#m/C#

al - ways come true. So he pawned all his

Em/B G/A D F#m/C# Em/B G/A

hopes and he e - ven sold _____ his old car; bought a



one - way — tick-et. — to the life — he once knew. — Oh, yes he did! —



— He said he would — be leav - in' on that mid-night train to



Geor-gia, And he's go - in' back



to a sim - pler place and time. —



And I'll be with him on that mid - night train to



Geor-gia;

I'd rath-er live in his world .



than live with - out him in mine.



Repeat and Fade

Go, gon - na board, gon - na board, gon - na board the mid - night train. Got - ta