

Vocals

Midnight Train To Georgia

Gladys Knight & The Pips

♩ = 88 (Soul)

(Drum Pickup)

3

Mmm

A

(2.) He kept dream-in' (2.) Dream -in' Ooh, that some- day he'd be a star A

So he's leav - in' the life

su - per star. but he did - n't get far

But he sure found out the hard way

he's come to know

Whoo

He said he's

that dreams don't al - ways come true

So he

B

go - in' He said he's go - in' back to find

Go - in' back to find

Ooh,

what's left of his

pawned all his hopes

And he ev - en sold

his old car

16

world The world he left be-hind not so long
Bought a one way tick-et-back to the life he

19

a-go oh oh He's
once knew Oh, yes he did He said he would Oh, he's

21

C (Adlib 2nd X)

leav-in' Leav -in' On that mid-night train to Geor - gia Leav -in' on that mid -night train

24

Yeah Said he's go-in' back Go -in' back to find To a sim-pler place and time Oh.

28

D

yes he is I'll be with him I know you will On that mid-night train to Geor

31

- gia Leav -in' on that mid -night train to Geor -gia. Who, who I'd rath-er live in his world

34 **1.**

than live with-out him in mine

37 **2.**

than live with out him in mine Ooh.

40 **E** (Adlib)

he's leav-in' on a mid-night train to Geor-gia Said he's

44

go-in' back to find Ooh, a sim-pler place and time I've got

48 **F**

to be with him on that mid-night train to Geor-gia

51

I'd rath-er live in his world than live with out him in mine

54 **G**

For love gon-na board the mid-night train and ride

58

For love gon-na board, got-ta board that mid-night train and go

60

For love gon-na board— Uh, huh. The mid-night train and go

Open For Adlib

62

H (Adlib 'Till End)

Ourworld Hisworld Ourworld, now that he's a-lone Myworld Hisworld

65

Our world. Mine and his— a-lone I've got to go I've got to go

67

For Vamp

I've got to go Hey I've got to go I've got to go I've got to go

70

Last X

I've got to go rit.

Background Vocals

Midnight Train To Georgia

Gladys Knight & The Pips

♩ = 88 (Soul)

(Drum Pickup)

4

A musical staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It contains a 4-measure rest, indicated by a double bar line and the number 4 above the staff.

A (Vocals)

Musical staff for section A, starting at measure 5. It features a vocal line and a piano accompaniment line. The lyrics are: (1.) Too much for the man; he could-n't (2.) Dream-in' A su-per star... but he did-n't get far. The piano accompaniment consists of chords and moving lines.

Musical staff continuing from section A, starting at measure 9. The lyrics are: make it He said he's Dreams don't al- ways come true Uh, uh, no, uh, uh. The piano accompaniment continues with chords and moving lines.

B

Musical staff for section B, starting at measure 13. The lyrics are: go-in' Go-in' back to find Whoohoo hoo hoo Whoohoo hoo hoo. The piano accompaniment features a rhythmic pattern of chords.

C

Musical staff for section C, starting at measure 18. The lyrics are: Leav-in' Leav-in' on that mid - night train. The piano accompaniment features a rhythmic pattern of chords, with a 3-measure rest at the beginning and a 2-measure rest at the end.

26

Go-in' back_ to find When-ev-er he takes thatride guesswho'sgon-na beright by_ hisside

D

29

I knowyou will Leav-in'onthatmid-nighttrain_ to Geor-gia. Whoo, whoo

33

1.

The world is his His and hers_ a-lone

37

2.

The world is his His and hers_ a-lone

E

40

Leav-in' Leav-in'onthatmid - night train_

2

45

Go-in' back_ to find When-ev-er he takes thatride guesswho'sgon-na beright by_ hisside

F

48

I knowyou will Leav-in'onthatmid-nighttrain_ to Geor-gia. Whoo, whoo

52 **2** **G**

The world is his His and hers a-lone For love gon-na

57

board the mid-night train and go For love gon-na board the mid-night train and go

60

For love gon-na board the mid - night train and go

62 **H** **Open For Adlib**

For love gon-na board the mid-night train and go For love gon-na

65

board the mid-night train and go For love gon-na board the mid-night train and go

68 **For Vamp** **Last X**

For love gon-na board the mid-night train and go board the mid-night train Ooh
rit. . . .

Trumpet II

Midnight Train To Georgia

Gladys Knight &
The Pips

♩ = 88 (Soul)

(Drum Pickup)

Musical notation for the drum pickup section, consisting of four measures in 4/4 time. The notes are: G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5. Dynamics include accents (>) and sforzando (>) markings.

(Vocals)

f sfz < *sfz* < *f sfz* < *sfz* <

A 2nd X Only

Musical notation for section A, starting at measure 5. It consists of a single measure with a repeat sign and a first ending bracket. The notes are: G4, A4, Bb4, C5, G4, A4, Bb4, C5. Dynamics include *mp*.

Musical notation for section 9, starting at measure 9. It consists of a single measure with a repeat sign and a first ending bracket. The notes are: G4, A4, Bb4, C5, G4, A4, Bb4, C5. Dynamics include *f*.

B

Musical notation for section B, starting at measure 13. It consists of a single measure with a repeat sign and a first ending bracket. The notes are: G4, A4, Bb4, C5, G4, A4, Bb4, C5. Dynamics include *mp* and *f*.

C

Musical notation for section C, starting at measure 21. It consists of a single measure with a repeat sign and a first ending bracket. The notes are: G4, A4, Bb4, C5, G4, A4, Bb4, C5. Dynamics include *mf* and *mp cresc.*

D

Musical notation for section D, starting at measure 29. It consists of a single measure with a repeat sign and a first ending bracket. The notes are: G4, A4, Bb4, C5, G4, A4, Bb4, C5. Dynamics include *mf*.

Musical notation for section 32, starting at measure 32. It consists of a single measure with a repeat sign and a first ending bracket. The notes are: G4, A4, Bb4, C5, G4, A4, Bb4, C5. Dynamics include *mf*.

37 2

mp cresc.

40 E

mf *mp cresc.*

46 F

mf

53 G

mf sfz

58

sfz

62 H Open For Adlib

mf *mp*

67

For Vamp Last X

cresc. *rit.*

Trumpet I

Midnight Train To Georgia

Gladys Knight & The Pips

♩ = 88 (Soul)

(Drum Pickup)

Musical notation for Drum Pickup in 4/4 time, featuring a series of eighth notes with accents and slurs.

(Vocals)

f sfz < *sfz* < *f sfz* < *sfz* <

A 2nd X Only

Musical notation for section A, starting at measure 5, marked *mp*.

Musical notation for section 9, marked *f* at the end.

B

Musical notation for section B, starting at measure 13, marked *mp* and *f*.

C

Musical notation for section C, starting at measure 21, marked *mf* and *mp cresc.*

D

Musical notation for section D, starting at measure 29, marked *mf*.

1.

Musical notation for section 33, marked *2*.

37 **2**
mp cresc.

40 **E**
mf mp cresc.

45 **F**
mf

52 **G**
mf sfz

57
sfz

62 **H** Open For Adlib
mf mp **2**

67 **For Vamp** **Last X**
cresc. rit.

Trombone

Midnight Train To Georgia

Gladys Knight &
The Pips

♩ = 88 (Soul)

(Drum Pickup)

(Vocals)

f sfz < *sfz* << *f sfz* < *sfz* <<

A 2nd X Only

5

mp

(Unison)

9

f

B

13

mp

17

C

21

25

Trombone

Midnight Train To Georgia

29 **D** 1. 2.

mf

Detailed description: This block contains the first staff of music, measures 29 to 36. It begins with a key signature of three flats and a common time signature. A box labeled 'D' is placed above the first measure. The music features a melodic line with slurs and accents. A first ending bracket spans measures 35 and 36, with a second ending bracket below it. A dynamic marking of 'mf' is placed below the first measure. A hairpin crescendo symbol is shown below the staff between measures 32 and 36.

37 2.

mp cresc.

Detailed description: This block contains the second staff of music, measures 37 to 39. It continues the melodic line from the previous staff. A second ending bracket labeled '2.' spans measures 37 and 38. A dynamic marking of 'mp cresc.' is placed below the staff. A hairpin crescendo symbol is shown below the staff between measures 37 and 39.

40 **E**

mf mp cresc.

Detailed description: This block contains the third staff of music, measures 40 to 46. It begins with a box labeled 'E'. The melodic line continues with slurs and accents. A dynamic marking of 'mf' is placed below the first measure. A hairpin crescendo symbol is shown below the staff between measures 42 and 46, with the dynamic marking 'mp cresc.' placed at the end of the staff.

47 **F**

mf

Detailed description: This block contains the fourth staff of music, measures 47 to 53. It begins with a box labeled 'F'. The melodic line continues with slurs and accents. A dynamic marking of 'mf' is placed below the first measure. A hairpin crescendo symbol is shown below the staff between measures 49 and 53.

54 **G**

mf sfz

Detailed description: This block contains the fifth staff of music, measures 54 to 59. It begins with a box labeled 'G'. The melodic line continues with slurs and accents. A dynamic marking of 'mf' is placed below the first measure. A hairpin crescendo symbol is shown below the staff between measures 56 and 59, with the dynamic marking 'sfz' placed at the end of the staff.

60 **H** Open For Adlib

sfz mf mp

Detailed description: This block contains the sixth staff of music, measures 60 to 65. It begins with a box labeled 'H' and the text 'Open For Adlib'. The melodic line continues with slurs and accents. A dynamic marking of 'sfz' is placed below the first measure. A hairpin crescendo symbol is shown below the staff between measures 61 and 65, with the dynamic marking 'mf' placed at the end of the staff. A hairpin decrescendo symbol is shown below the staff between measures 63 and 65, with the dynamic marking 'mp' placed at the end of the staff.

66 For Vamp Last X

cresc. rit..

Detailed description: This block contains the seventh staff of music, measures 66 to 72. It begins with a box labeled 'For Vamp' and 'Last X'. The melodic line continues with slurs and accents. A dynamic marking of 'cresc.' is placed below the first measure. A hairpin crescendo symbol is shown below the staff between measures 66 and 72. A hairpin decrescendo symbol is shown below the staff between measures 70 and 72, with the dynamic marking 'rit..' placed at the end of the staff.

Tenor Saxophone

Midnight Train To Georgia

Gladys Knight &
The Pips

♩ = 88 (Soul)

(Drum Pickup)

(Vocals)

A 2nd X Only

29 **D** 1. 2

mf

37 **2.**

mp cresc.

40 **E**

mf *mp cresc.*

47 **F**

mf

54 **G**

mf *sfz*

60 **H** **Open For Adlib**

sfz *mf* *mp*

66 **For Vamp** **Last X**

cresc. *rit..*

Baritone Saxophone

Midnight Train To Georgia

Gladys Knight &
The Pips

♩ = 88 (Soul)

(Drum Pickup)

f sfz *sfz* *f sfz* *sfz*

(Vocals)

A 2nd X Only

5

mp

9

(Unison) *f*

13

mp *f*

B

21

mp *mf*

C

25

mp *cresc.*

D

29

mf

33

1. 2.

mp cresc.

40

E

mf *mp cresc.*

46

F

mf

54

G

mf *sfz*

58

sfz

62

H Open For Adlib

mf *mp*

67

For Vamp Last X

cresc. *rit.*

Alto Saxophone

Midnight Train To Georgia

Gladys Knight &
The Pips

♩ = 88 (Soul)

(Drum Pickup)



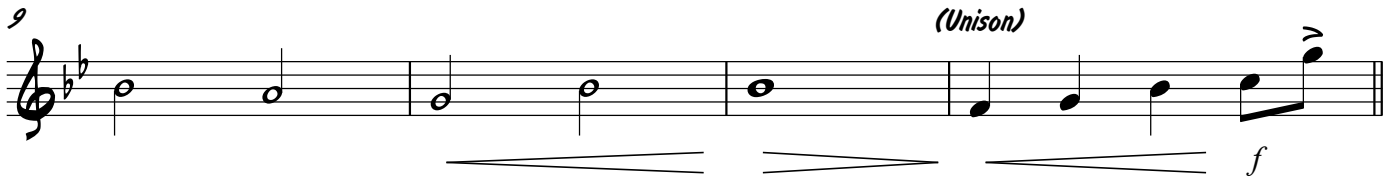
Musical staff for Drum Pickup, showing a 4/4 time signature and a key signature of two flats. The staff contains a series of eighth notes with accents, starting with a double bar line and a repeat sign.

(Vocals) *f sfz* < *sfz* < *f sfz* < *sfz* <

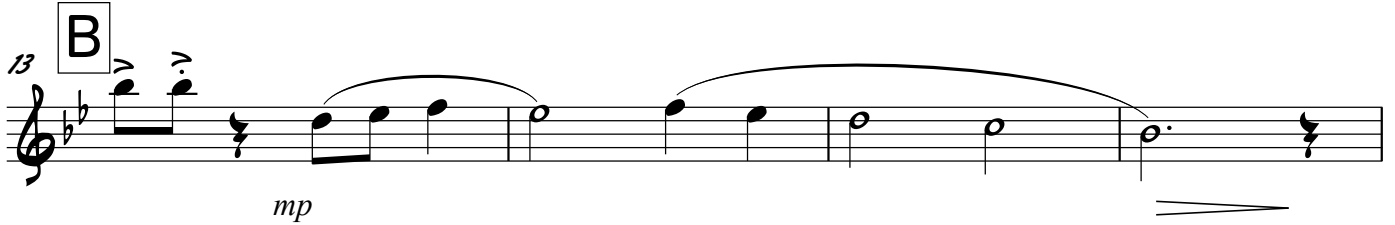
A 2nd X Only



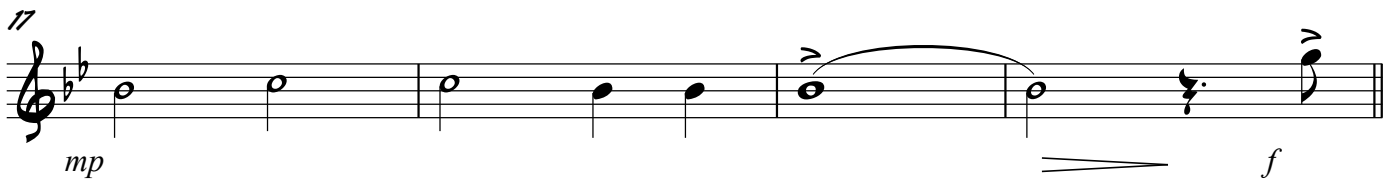
Musical staff for section A, starting at measure 5. It features a melodic line with a repeat sign and a dynamic marking of *mp*.



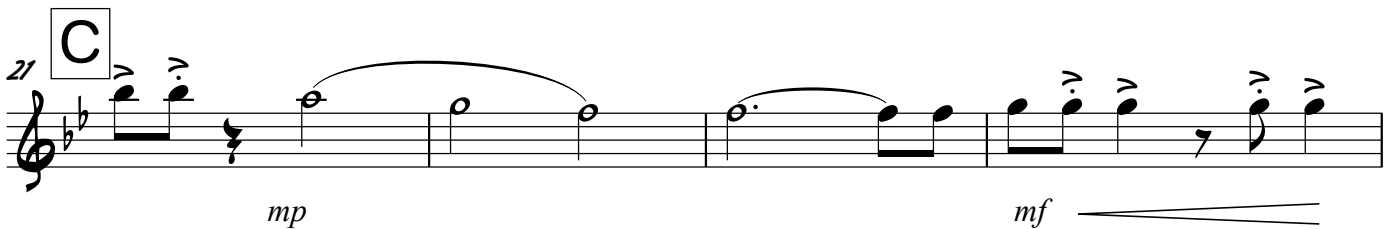
Musical staff for section A continuation, starting at measure 9. It features a melodic line with a dynamic marking of *f* and the instruction (Unison).



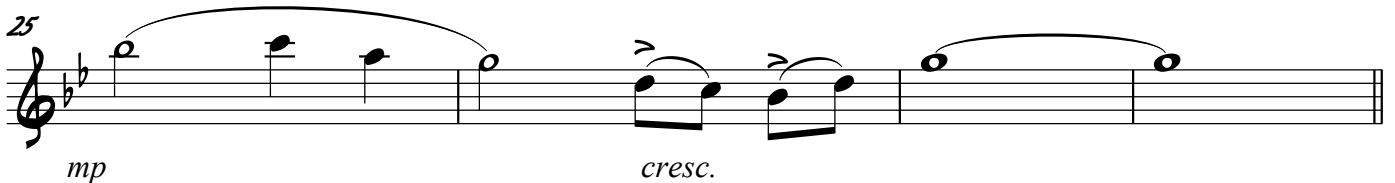
Musical staff for section B, starting at measure 13. It features a melodic line with a dynamic marking of *mp* and a slur over the notes.



Musical staff for section A continuation, starting at measure 17. It features a melodic line with a dynamic marking of *mp* and a slur over the notes.



Musical staff for section C, starting at measure 21. It features a melodic line with a dynamic marking of *mp* and a slur over the notes.



Musical staff for section C continuation, starting at measure 25. It features a melodic line with a dynamic marking of *mp* and a slur over the notes.

29 **D** 1.

mf

37 2.

mp cresc.

40 **E**

mf *mp cresc.*

47 **F**

mf

54 **G**

mf *sfz*

60 **H** Open For Adlib

sfz *mf* *mp*

66 For Vamp Last X

cresc. *rit..*

Piano

Midnight Train To Georgia

Gladys Knight & The Pips

♩ = 88 (Soul)

(Drum Pickup) Db Ab/C Gb/Bb $\text{Ab}^9(\text{SUS})$ Db Ab/C

f (Vocals)

4 Gb/Bb $\text{Ab}^9(\text{SUS})$ **A** Db Fm^7 Gb^6/Bb $\text{Ab}^9(\text{SUS})$ Ab^7 Db Fm^7

mf

8 Gb^6/Bb Ab Ab^7 Db Fm^7 Gb^6/Bb Eb^9 $\text{Ab}^9(\text{SUS})$ Ab $\text{Ab}^9(\text{SUS})$

sim...

13 **B** Db Fm^7 Gb^6/Bb $\text{Ab}^9(\text{SUS})$ Db Fm^7 Gb^6/Bb Ab Ab^7 Db Fm^7 Gb^6/Bb Eb^9

19 $\text{Ab}^9(\text{SUS})$ Ab $\text{Ab}^9(\text{SUS})$ **C** Db Fm^7 Eb^7 Ab^7 Db Fm^7

cresc. *f*

24 Eb^7 Ab^7 Db Fm^7 Bb^7 Eb^9 $\text{Ab}^9(\text{SUS})$ Ab $\text{Ab}^9(\text{SUS})$

cresc.

29 **D** Db Fm^7 Eb^7 $\text{Ab}^9(\text{SUS})$ Bb^7 Eb^9 $\text{Gb}^{\text{maj}7}$

34 $\text{Ab}^9(\text{SUS})$ Db Ab/C Gb^6/Bb $\text{Ab}^9(\text{SUS})$ Ab^7

mf *f*

37 2. Ab⁹(SUS) Db Ab/C Gb⁶/Bb Ab⁹(SUS)

mf cresc.

40 E Db Fm⁷ Ebm⁷ Ab⁷ Db Fm⁷ Ebm⁷ Ab⁷ Db Fm⁷ Bbm⁷ Eb⁹

f

46 Ab⁹(SUS) Ab Ab⁹(SUS) F Db Fm⁷ Ebm⁷ Ab⁹(SUS) Bbm⁷ Eb⁹

cresc.

52 Gb⁶MAJ7 Ab⁹(SUS) G Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C

57 Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Fm⁷ Ebm⁷ Ab⁹(SUS) Ab⁷ Db Fm⁷ Ebm⁷ Ab⁹(SUS) Ab⁷

Open For Adlib

62 H Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C

For Vamp

Last X

67 Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Gb⁶/Bb Ab⁹(SUS) Db

rit.

Guitar

Midnight Train To Georgia

Gladys Knight & The Pips

♩ = 88 (Soul)

(Drum Pickup) Db Ab/C Gb/Bb Ab⁹(SUS) Db Ab/C Gb/Bb Ab⁹(SUS)

Musical staff for guitar drum pickup. It shows a 4/4 time signature with a key signature of three flats. The staff contains a series of eighth notes with accents (>) above them, corresponding to the chords listed above: Db, Ab/C, Gb/Bb, Ab⁹(SUS), Db, Ab/C, Gb/Bb, Ab⁹(SUS).

(Vocals) f

5 **A** Db Fm⁷ Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Fm⁷ Gb⁶/Bb Ab Ab⁷

Musical staff for guitar accompaniment of the first vocal line. It starts with a measure rest, followed by eighth notes with stems up, and then a series of slashes. Dynamics include *mf* and *sim...*.

9 Db Fm⁷ Gb⁶/Bb Eb⁹ Ab⁹(SUS) Ab Ab⁹(SUS)

Musical staff for guitar accompaniment of the second vocal line, consisting of a series of slashes.

13 **B** Db Fm⁷ Gb⁶/Bb Ab⁹(SUS) Db Fm⁷ Gb⁶/Bb Ab Ab⁷ Db Fm⁷ Gb⁶/Bb Eb⁹

Musical staff for guitar accompaniment of the third vocal line, consisting of a series of slashes.

19 Ab⁹(SUS) Ab Ab⁹(SUS) **C** Db Fm⁷ Ebm⁷ Ab⁷ Db Fm⁷

Musical staff for guitar accompaniment of the fourth vocal line, consisting of a series of slashes. Dynamics include *cresc.* and *f*.

24 Ebm⁷ Ab⁷ Db Fm⁷ Bbm⁷ Eb⁹ Ab⁹(SUS) Ab Ab⁹(SUS)

Musical staff for guitar accompaniment of the fifth vocal line, consisting of a series of slashes. Dynamics include *cresc.*

29 **D** Db Fm⁷ Ebm⁷ Ab⁹(SUS) Bbm⁷ Eb⁹

Musical staff for guitar accompaniment of the sixth vocal line, consisting of a series of slashes.

33 Gbmaj⁷ Ab⁹(SUS) Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷

Musical staff for guitar accompaniment of the seventh vocal line. It includes a first ending bracket over the last two measures. Dynamics include *f* and *mf*.

37 2 Ab⁹(SUS) Db Ab/C Gb⁶/Bb Ab⁹(SUS)

40 E Db Fm⁷ Ebm⁷ Ab⁷ Db Fm⁷ Ebm⁷ Ab⁷ Db Fm⁷ Bbm⁷ Eb⁹

f

46 Ab⁹(SUS) Ab Ab⁹(SUS) F Db Fm⁷ Ebm⁷ Ab⁹(SUS) Bbm⁷ Eb⁹

cresc.

52 Gbmaj⁷ Ab⁹(SUS) G Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C

57 Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Fm⁷ Ebm⁷ Ab⁹(SUS) Ab⁷ Db Fm⁷ Ebm⁷ Ab⁹(SUS) Ab⁷

Open For Adlib

62 H Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C

For Vamp

Last X

67 Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Gb⁶/Bb Ab⁹(SUS) Db

rit.

Drums

Midnight Train To Georgia

Gladys Knight &
The Pips

♩ = 88 (Soul)

(Drum Pickup)

f *sim...*

(Vocals)

A

mf *sim...*

9 (6) (8) Fill

B

sim...

17 (6) (8) Fill

C

cresc.

f *sim...*

25 (6) (8) Fill

D

cresc.

sim...

33 (6) Rd. Bell

f *mf*

37 2.

mf cresc.

40 E

f *sim...* (4)

44 (6) (8) Fill

cresc.

48 F

sim... (4)

53 (6) G

sim...

57 Fill (6) Fill

62 H Open For Adlib

sim... Fill

67 (6) For Vamp Last X

rit.

29 **D** Db Fm7 Ebm7 Ab⁹(SUS) Bbm7 Eb⁹

33 Gbmaj7 **1.** Ab⁹(SUS) Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab7

f *mf*

2. Ab⁹(SUS) Db Ab/C Gb⁶/Bb Ab⁹(SUS)

mf cresc.

40 **E** Db Fm7 Ebm7 Ab7 Db Fm7 Ebm7 Ab7

f

44 Db Fm7 Bbm7 Eb⁹ Ab⁹(SUS) Ab Ab⁹(SUS)

cresc.

48 **F** Db Fm7 Ebm7 Ab⁹(SUS) Bbm7

51 Eb⁹ Gbmaj7 Ab⁹(SUS)

54 **G** Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷

58 Db Fm⁷ Ebm⁷ Ab⁹(SUS) Ab⁷ Db Fm⁷ Ebm⁷ Ab⁹(SUS) Ab⁷

Open For Adlib

62 **H** Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷

For Vamp

66 Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷ Db Ab/C Gb⁶/Bb Ab⁹(SUS) Ab⁷

Last X

70 Gb⁶/Bb Ab⁹(SUS) Db

rit.