

12-beat feel

Blues In The Night

F

Keyboard & Bass - Play solid chords on every beat in intro
 No percussion until measure 13

Keyboard

(Sax) B♭m7 (Bass) F N.C. (Sax)

This section shows the introduction. It starts with a 12-beat feel. The keyboards play solid chords on every beat. The bass plays a simple line. The saxophone enters at measure 1 with a B♭m7 chord. Measures 2-12 continue with the same pattern, with the saxophone playing eighth-note patterns over the chords.

B♭m7 (Bass) F N.C. (Sax)

Continuation of the introduction. The keyboards play solid chords. The bass continues its simple line. The saxophone plays eighth-note patterns over the chords. Measure 5 starts with a B♭m7 chord.

B♭m7 (Bass) F N.C. 3 (Sax) My

Continuation of the introduction. The keyboards play solid chords. The bass continues its simple line. The saxophone plays eighth-note patterns over the chords. Measure 9 starts with a B♭m7 chord. The word "My" is written below the staff.

13 F6 3 3 3 (Bass)

The first line of lyrics: "mom-ma done tol' me__ when I was in pig-tails, my mom ma done tol' me,"

This section shows the start of the main blues song. The keyboards play a steady eighth-note pattern. The bass provides harmonic support. The lyrics begin at measure 13 with "mom-ma done tol' me__ when I was in pig-tails, my mom ma done tol' me,"

16 F7 B♭7 3 3 "Hon! A man's gon-na sweet-talk and give you the big eye,

The second line of lyrics: "'Hon! A man's gon-na sweet-talk and give you the big eye,'

This section continues the blues song. The keyboards play a steady eighth-note pattern. The bass provides harmonic support. The lyrics continue with "'Hon! A man's gon-na sweet-talk and give you the big eye,'

19 G7 C7 C Aug F C7 3 but when the sweet-talk is done, a man is a two-face, a

The third line of lyrics: "but when the sweet-talk is done, a man is a two-face, a"

This section continues the blues song. The keyboards play a steady eighth-note pattern. The bass provides harmonic support. The lyrics continue with "but when the sweet-talk is done, a man is a two-face, a"

22 G7 3 C7 3 F 3

wor - ri - some thing who'll leave you to sing the blues _____ in the night.

25 F7 C7(#5) Fm7 B7 F (Sax)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

28 B9 Bbm6 C7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 F (Sax) C7 3

"Whoo-ee." A whoo-ee dah hoo - ee,____ ol'

34 G7 3 C7 3 F 3

click - et - y clack's an ech - o in back the blues _____ in the night.

37 F (Sax) B7 F7

41 B7 F7

45 C7 F7

 From

49 F6

 Nat-chez to Mo - bile, ____ from Mem-phis to St. Joe, ____ where -

51 F7 B7

 ev - er the four winds blow. ____ I've been in some big towns and

54 G7 C7 Caug F

 heard me some big talk, but there is one thing I know: ____ A

57 C7 G7 C7

 man is a two - face, a wor - ri - some thing who'll leave you to sing the

59 F F#7 B7

 blues ____ in the night. Ooo ____ My

63 F7 Bbm7 B7 F maj9

 mom - ma was right, there's blues ____ in the night.