

10 Cl.

P/C

**Lazy Blues Feel (swung 8ths)**

**HOSPITAL GHOST:**

A

Lis - ten young man, there's so much to tell. Let me as-sure you that

*piano only*

G G2/F C/E Cm/Eb F G G2/F

P/C

16

this is - n't hell. But it ain't hea-ven ei - ther. It's some - where in be - tween. But you

C/E Cm/Eb F G G2/F C/E Cm/Eb

P/C

19

can't op - er - ate like you did as of late. Look a - round and you'll see what I mean.

P/C

Dsus4

+Bs, Dr. 3

**B**

Think of this as your tran - si-tion. Ain't nec - ces - sar - i - ly your

+Util. (Organ)

P/C

A A/G D/F# Dm6/F A A/G

24

per - ma - nent con - di - tion. Don't be-lieve it's the road to per - di - tion.

P/C

D/F# Dm6/F A A/G C#7

27

Lis-ten here, kid. Could be some-thing you did. But what - e-ver it is there's some-thing you ought-a know.

P/C

D9

D7add9

C

You got-ta let go now, just slow down and let it all slide. — Just go with the flow now, and

P/C

G

G dim

Cm6/G

D7

G

G dim

Tpt. Cl.

mf

32

know how to say, "Hey I tried." There's a tag on your toe now; you're cold now. My man, you died.

P/C

Cm6/G

D7

D#m6 Em7

C#dim

Cm6/D

Em

35

— So you got-ta let go now — or — you'll be wait - ing. —

P/C

A 7b9 D7

38

ENS.: Wait-ing ooh, wait-ing.

Ooh Ooh

ENS.: Wait-ing ooh, wait-ing.

Ooh Ooh

Triangle Vln. *sim.*

P/C

Util: (Harp)

G G/F C/E Cm6/Eb G G/F C/E Cm6/Eb

+Vc. Bs.

**D**

43

Wait-ing \_\_\_\_\_ ooh, wait-ing \_\_\_\_\_ gently I can un-der -

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Oh \_\_\_\_\_

Wait-ing \_\_\_\_\_ ooh, wait-ing \_\_\_\_\_ gently

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Oh \_\_\_\_\_

Fl. *pp*

Fl. Tpt.

Play *pp*

G G/F C/E Cm6/Eb G G/F C/E Cm6/Eb +Util. (Organ) *mf* A A/G

48

stand your con-fu-sion; sud-den-ly ev-ry-thing's just an il-lu-sion.

Oh \_\_\_\_\_

Oh \_\_\_\_\_

D/F# Dm6/F 3 A A/G 3 D/F# 3 Dm6/F 3

51

So man-y plans but no con - clu-sion. Lis - ten here, kid, could be some-thing you said. But

Oh ooh ooh ooh

Oh ooh ooh ooh

P/C A A/G C#7 D2 *subito mp*

54

now that you're dead, there's some-thing you got - ta know: Try to let go, can't say that I

ooh ooh oh Ooh

ooh ooh oh Ooh

Dr. *f* Tpt. Cl. *mf*

P/C +Gtr. G G dim

The musical score is written for a band. It features a vocal line with lyrics and melodic lines with triplets. The piano accompaniment includes chords and bass lines. Instrumental parts for drums, guitar, and brass are also present. The score is divided into two systems, starting at measure 51 and 54. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. Dynamics include *mp*, *f*, and *mf*. Performance instructions include *subito* and *G dim*.

56

know how, but let it all slide. I wish I could show, but I'm tell-in' you bro, now, that's it. You died.

Ooh \_\_\_\_\_ you died.

Ooh \_\_\_\_\_ you died.

Cl.  
Tpt.

P/C

Cm6/G D7sus4 G G dim Cm6/G D7sus4 Em

#6 You Gotta Let Go Now

59

We wannahold on now, it's gone now. There's no-where to hide. So try to let go now

Wannahold on. It's gone. No-where to hide.

Wannahold on. It's gone. No-where to hide.

Wannahold on. It's gone. No-where to hide.

P/C

C#dim D7sus4 D#dim Em7 A7b9

**F** Slower (♩ = c. 65)

62 rit.

or you'll be wait - ing. —

*mp* ENS.:  
Wait - ing for that

*mp* ENS.:  
Wait - ing for that

cr. cym. soft mallets  
*pp*

P/C

Cl.  
Util: (Harp) *mp*