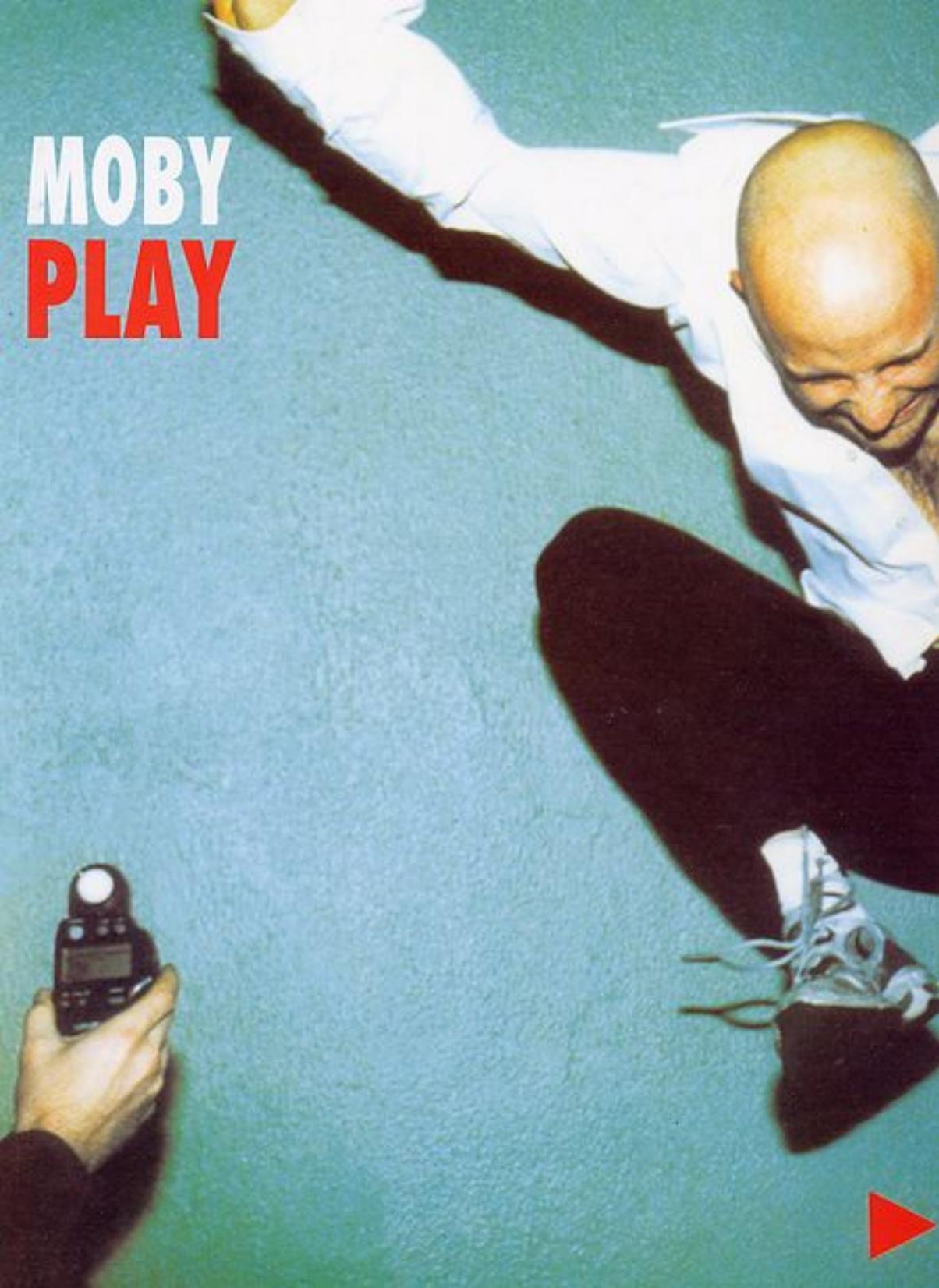


# MOBY PLAY



## 10 - 7

by Richard Hall

## Moderato

*Drums*

*Rhythm goes on similar...*

*mf* *mf* *fading* *ppp*

# DOWN SLOW

by Richard Hall

Lento

Am



(repeat 4 times)

Musical notation for the first system, including guitar and piano parts. The guitar part features a melodic line in the treble clef. The piano part includes a bass line in the bass clef and a drum part in the middle clef. The drum part is marked with 'Lam' and 'Drums' and shows a simple rhythmic pattern.

Am



Musical notation for the second system, including guitar and piano parts. The guitar part features a melodic line in the treble clef. The piano part includes a bass line in the bass clef and a drum part in the middle clef. The drum part is marked with 'Lam' and shows a simple rhythmic pattern.

Musical notation for the third system, including guitar and piano parts. The guitar part features a melodic line in the treble clef. The piano part includes a bass line in the bass clef and a drum part in the middle clef. The drum part is marked with 'Lam' and shows a simple rhythmic pattern.

Am



Musical notation for the fourth system, including guitar and piano parts. The guitar part features a melodic line in the treble clef. The piano part includes a bass line in the bass clef and a drum part in the middle clef. The drum part is marked with 'Lam' and shows a simple rhythmic pattern.

repeat fading out

# BODYROCK

by Richard Hall, Bobby Robinson, Gabriel M. Jackson

## Rock

Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's  
*only Voice and Drums*

F#m



rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's

F#m  
 Guitar

rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's

 F#m

rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's



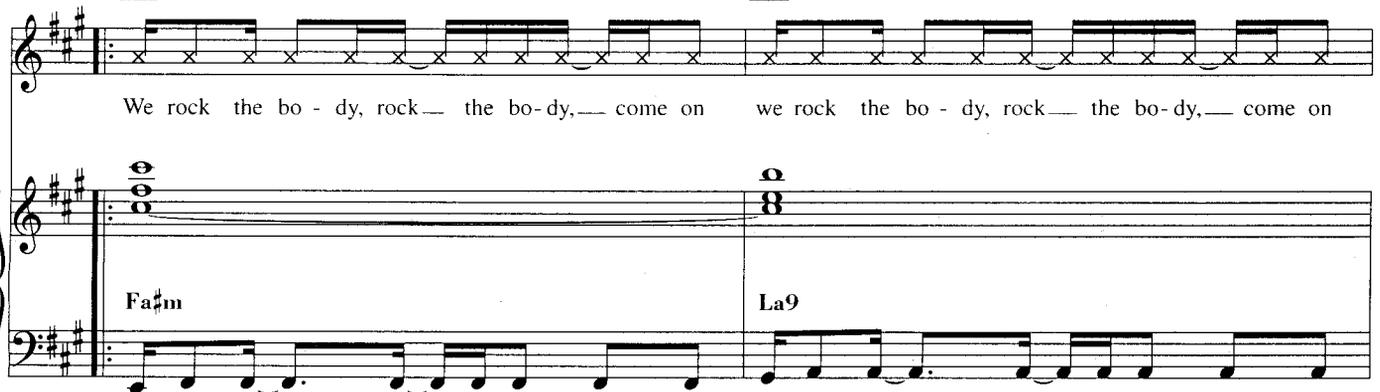
rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's



 F#m

 A9

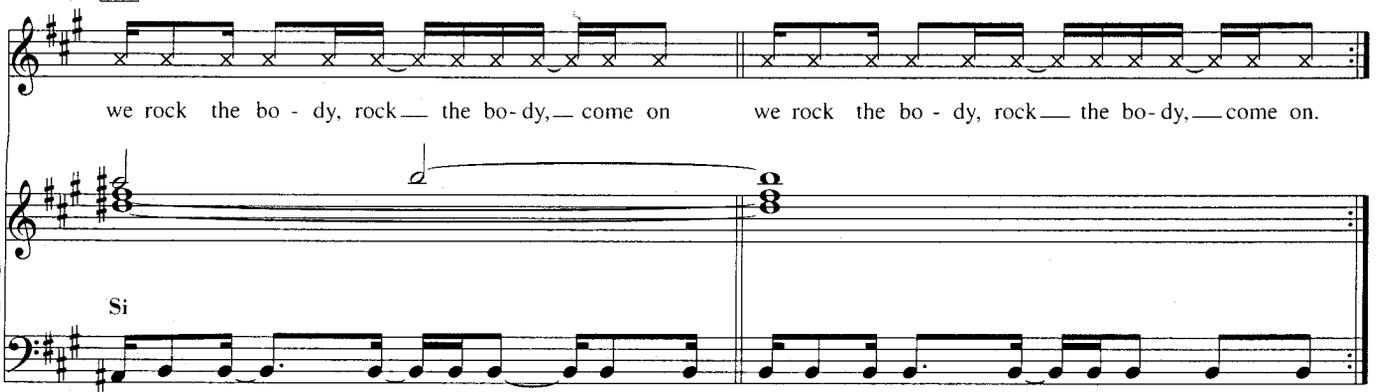
We rock the bo - dy, rock— the bo-dy,— come on we rock the bo - dy, rock— the bo-dy,— come on



 B

1.

we rock the bo - dy, rock— the bo-dy,— come on we rock the bo - dy, rock— the bo-dy,— come on.



2.



get down with me, gon - na make you freak, uh!

From  $\frac{3}{8}$  to  $\Theta$ , the follows

F#m E F#m E F#m E

Fa#m Mi Fa#m Mi Fa#m Mi

F#m E F#m

Fa#m Mi Fa#m

F#m



Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature is F# major (two sharps) and the time signature is 4/4. The lyrics are: "Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's".

F#m

Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's

The second system of music is identical to the first, featuring the same vocal line and piano accompaniment. The lyrics are: "Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's".

F#m



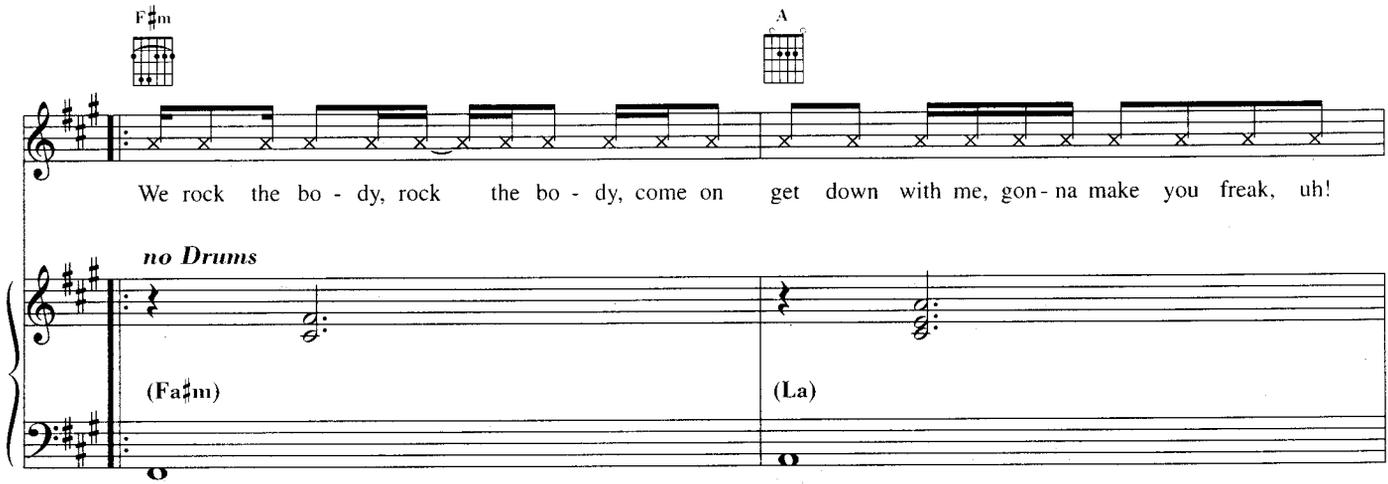
Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's

The third system of music is identical to the first two, featuring the same vocal line and piano accompaniment. The lyrics are: "Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's".

Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's

The fourth system of music is identical to the previous systems, featuring the same vocal line and piano accompaniment. The lyrics are: "Rock, y'all non stop, y'all to the beat, y'all the bo-dy-rock, y'all. So let's".

F#m A

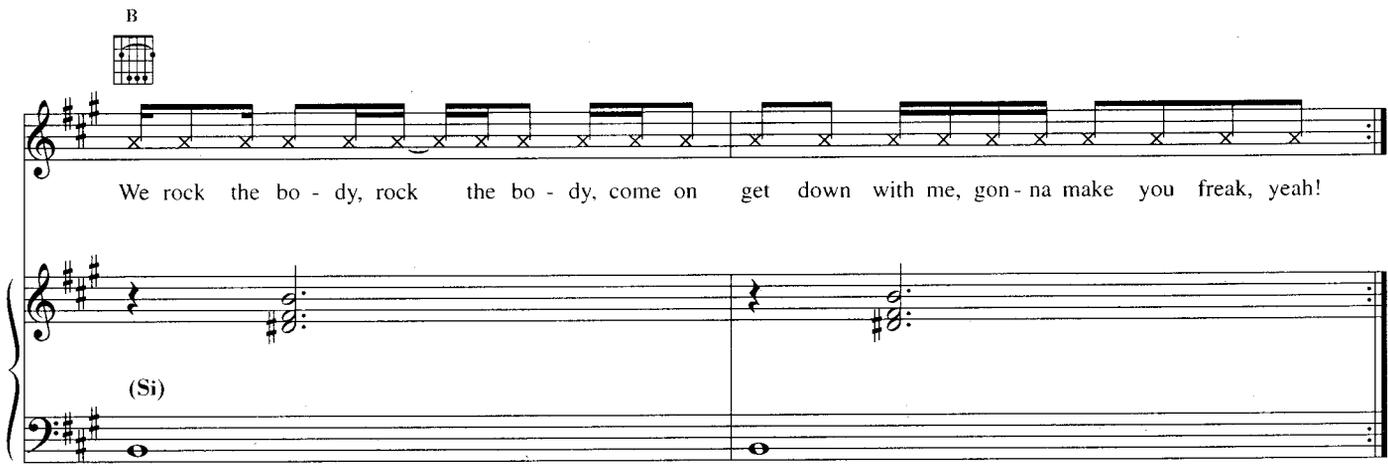


We rock the bo - dy, rock the bo - dy, come on get down with me, gon - na make you freak, uh!

*no Drums*

(Fa#m) (La)

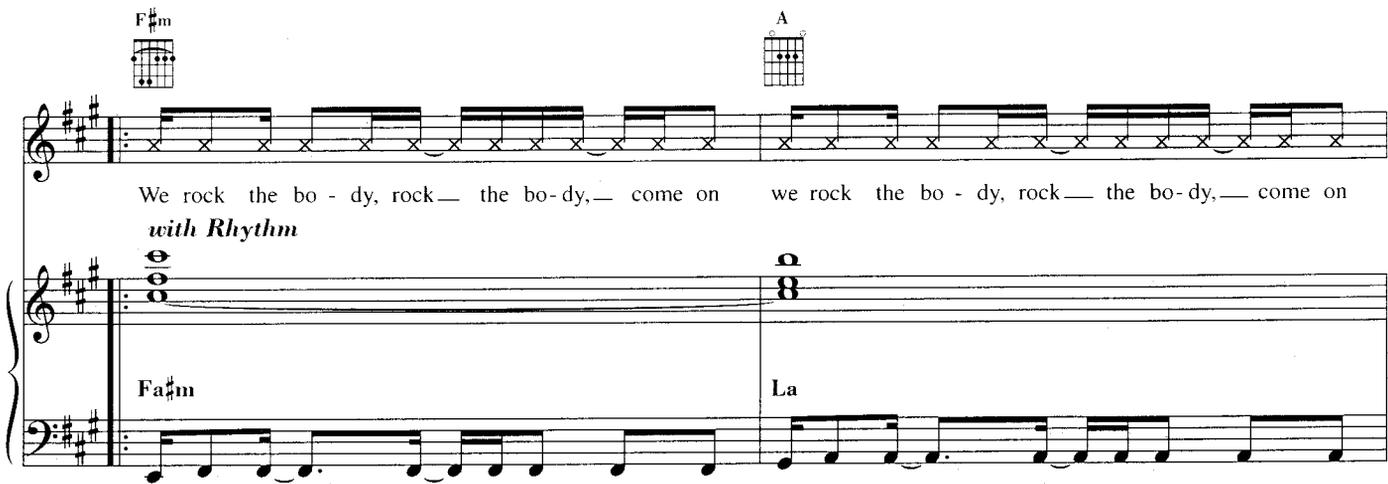
B



We rock the bo - dy, rock the bo - dy, come on get down with me, gon - na make you freak, yeah!

(Si)

F#m A

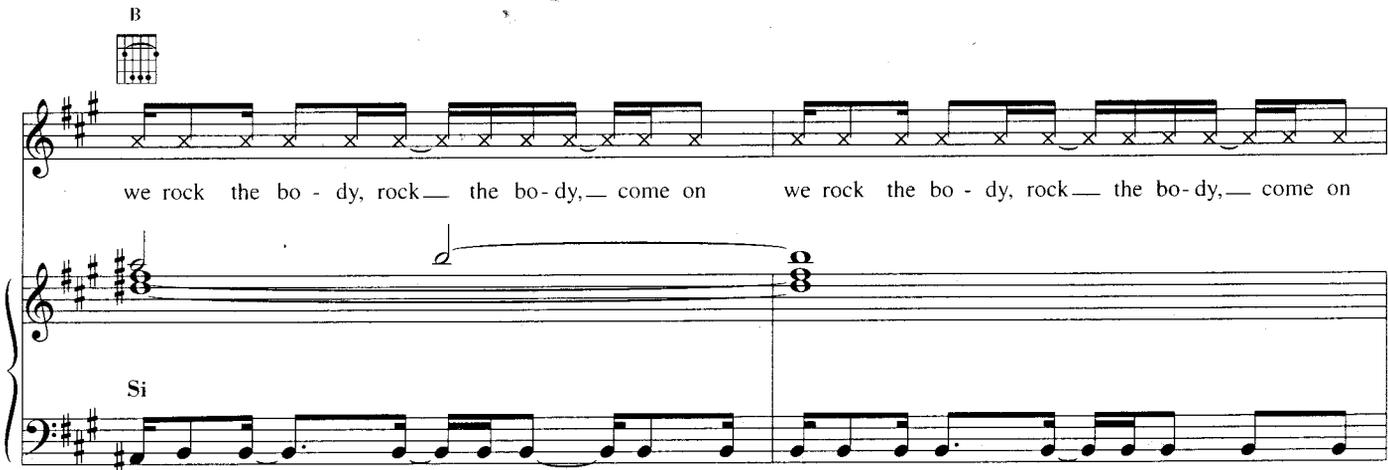


We rock the bo - dy, rock — the bo - dy, — come on we rock the bo - dy, rock — the bo - dy, — come on

*with Rhythm*

Fa#m La

B



we rock the bo - dy, rock — the bo - dy, — come on we rock the bo - dy, rock — the bo - dy, — come on

Si

F#m



A



we rock the bo - dy, rock— the bo-dy,— come on we rock the bo - dy, rock— the bo-dy,— come on



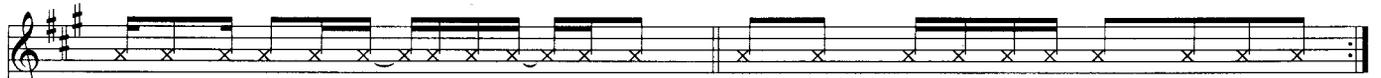
F#m

La

B



1.



we rock the bo - dy, rock— the bo-dy,— come on get down with me, gon-na make you freak, uh!



Si

2. B



F#m



rock, rock we rock, we rock, we rock the bo - dy, rock— the bo - dy, come on, get down.



Si

F#m



rall.

# EVERLOVING

by Richard Hall

Moderato

Em

no Drums

Mim  
pp

C

Do

G

Sol

Em

Mim

C

Do

G

Sol

Am

Lam

Em

Mim

Detailed description: This is a piano score for the song 'Everloving' by Richard Hall. The piece is in 4/4 time and marked 'Moderato'. The score is written for piano and guitar. The piano part is in G major (one sharp) and features a steady eighth-note accompaniment in the left hand. The right hand plays a melody that is mostly in the bass register. The guitar part provides harmonic support with chords and some melodic lines. The score is divided into four systems. The first system starts with an Em chord and includes the instruction 'no Drums' and 'Mim pp'. The second system features C, G, and Em chords, with melodic lines labeled 'Do' and 'Sol'. The third system features C and G chords, also with 'Do' and 'Sol' labels. The fourth system features Am and Em chords, with a 'Lam' label in the piano part and 'Mim' in the guitar part.

D Am Em

Re Lam Mim

This system contains the first three measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of two sharps (F# and C#). Chord diagrams for D, Am, and Em are shown above the staff. The notes are: Measure 1: Re (D4), G4, A4, B4; Measure 2: Lam (A3), G4, A4, B4; Measure 3: Mim (C4), B3, A3, G3.

F

Fa

This system contains measures 4, 5, and 6. The treble clef staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of two sharps (F# and C#). A chord diagram for F is shown above the staff. The notes are: Measure 4: Fa (F3), E3, D3, C3; Measure 5: Fa (F3), E3, D3, C3; Measure 6: Fa (F3), E3, D3, C3.

Em C

*mf with Rhythm*

Mim Do

This system contains measures 7, 8, and 9. The treble clef staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of two sharps (F# and C#). Chord diagrams for Em and C are shown above the staff. The notes are: Measure 7: Mim (C4), B3, A3, G3; Measure 8: Mim (C4), B3, A3, G3; Measure 9: Do (C4), B3, A3, G3.

G Em

Sol Mim

This system contains measures 10, 11, and 12. The treble clef staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of two sharps (F# and C#). Chord diagrams for G and Em are shown above the staff. The notes are: Measure 10: Sol (G3), F3, E3, D3; Measure 11: Mim (C4), B3, A3, G3; Measure 12: Mim (C4), B3, A3, G3.

C G Am

Do Sol Lam

This system contains measures 13, 14, and 15. The treble clef staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff has a key signature of two sharps (F# and C#). Chord diagrams for C, G, and Am are shown above the staff. The notes are: Measure 13: Do (C4), B3, A3, G3; Measure 14: Sol (G3), F3, E3, D3; Measure 15: Lam (A3), G3, F3, E3.

Em D

Mim Re

This system contains two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, and a chord diagram for Em (E minor) at the beginning and D (D major) later. The lower staff has a bass clef and contains a bass line with eighth and sixteenth notes. The word 'Mim' is written above the first measure, and 'Re' is written above the second measure.

Am Em

Lam Mim

This system contains two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, and chord diagrams for Am (A minor) and Em (E minor). The lower staff has a bass clef and contains a bass line with eighth and sixteenth notes. The word 'Lam' is written above the first measure, and 'Mim' is written above the second measure.

F Em

Fa Mim

This system contains two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, and chord diagrams for F (F major) and Em (E minor). The lower staff has a bass clef and contains a bass line with eighth and sixteenth notes. The word 'Fa' is written above the first measure, and 'Mim' is written above the second measure.

F

Fa

This system contains two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, and a chord diagram for F (F major). The lower staff has a bass clef and contains a bass line with eighth and sixteenth notes. The word 'Fa' is written above the second measure.

Em D

Mim *f* Re

This system contains two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, and chord diagrams for Em (E minor) and D (D major). The lower staff has a bass clef and contains a bass line with eighth and sixteenth notes. The word 'Mim' is written above the first measure, and '*f* Re' is written above the second measure.

Am Em

Lam Mim

D Am Em

Re Lam Mim

D Am

Re Lam

Em Em

Mim *pp* Mim no Drums

*ppp* fading out *pppp*

# FIND MY BABY

by Richard Hall

Moderato

*only Voice  
and Drums* I'm gon-na find my ba-by,— whoo won't that sun go— down. I'm gon-na

Gm  
3fr.

find my ba - by,— whoo won't that sun go— down

Solm

I'm gon-na \*find my ba - by,— whoo won't that sun

B $\flat$

go — down I'm gon-na find my ba - by, —

Sib

A $\flat$  4fr. Gm 3fr.

whoo won't that sun go — down. I'm gon-na

La $\flat$  Solm

C B $\flat$  Gm 3fr.

find my ba - by, — whoo won't that sun go — down

Do Sib Solm

C B $\flat$  Gm 3fr.

I'm gon-na find my ba - by, — whoo won't that sun go — down

Do Sib Solm

I'm gon-na find my ba - by, — whoo won't that sun

go — down I'm gon-na find my ba - by, —

whoo won't that sun go — down I'm gon-na.

B $\flat$  C F Gm 3fr. B $\flat$  C F Gm 3fr.

I'm gon-na

Sib Do Fa Solm Sib Do Fa Solm

find my ba - by, — whoo won't that sun go — down

Solb Do Fa Solm Solb Do

I'm gon-na.

Fa Solm Solb Do Fa Solm

I'm gon - na

Solb Do Fa Solm Fa Solm

find my ba - by, — whoo won't that sun go — down I'm gon-na

Do Solb Solm

Fm7



Musical staff with notes and lyrics: find my ba - by, — I'm gon - na find my ba - by, —

find my ba - by, — I'm gon - na find my ba - by, —

Fam7

Musical staff with notes and lyrics: whoo won't that sun. I'm gon - na find my ba - by, — I'm gon - na find my ba - by, —

Gm7



C



Musical staff with notes and lyrics: whoo won't that sun. I'm gon - na find my ba - by, — I'm gon - na find my ba - by, —

whoo won't that sun. I'm gon - na find my ba - by, — I'm gon - na find my ba - by, —

Solm7

Do

Musical staff with notes and lyrics: whoo won't that sun. I'm gon - na find my ba - by, — I'm gon - na find my ba - by, —



Musical staff with notes and lyrics: whoo won't that sun go — down. I'm gon - na

whoo won't that sun go — down. I'm gon - na

Sib

Solm

Musical staff with notes and lyrics: find my ba - by, — whoo won't that sun go — down.

find my ba - by, — whoo won't that sun go — down.  
*only Voice and Drums stop Drums*

Musical staff with notes and lyrics: find my ba - by, — whoo won't that sun go — down.

# GUITAR FLUTE AND STRING

by Richard Hall

Moderato

The musical score is divided into four systems, each with a guitar part and a piano accompaniment. The guitar part includes chord diagrams for Em, D/F#, and Dm/F. The piano accompaniment consists of a bass line and a treble line. The bass line features a consistent eighth-note pattern, while the treble line contains the melody. The score is in 4/4 time and includes dynamic markings such as *p* and *pp*.

**System 1:** Guitar chords: Em, D/F#. Piano: *p* Mim, Re/Fa#.

**System 2:** Guitar chords: Em, D/F#, Em. Piano: *p* Mim, Re/Fa#, Mim.

**System 3:** Guitar chords: D/F#, Em. Piano: Re/Fa#, Mim.

**System 4:** Guitar chords: D/F#, Dm/F. Piano: Re/Fa#, *pp* Rem/Fa.

Em



Mim

D/F#



Em



Re/F#

Mim

D/F#



Dm/F



Re/F#

Rem/Fa

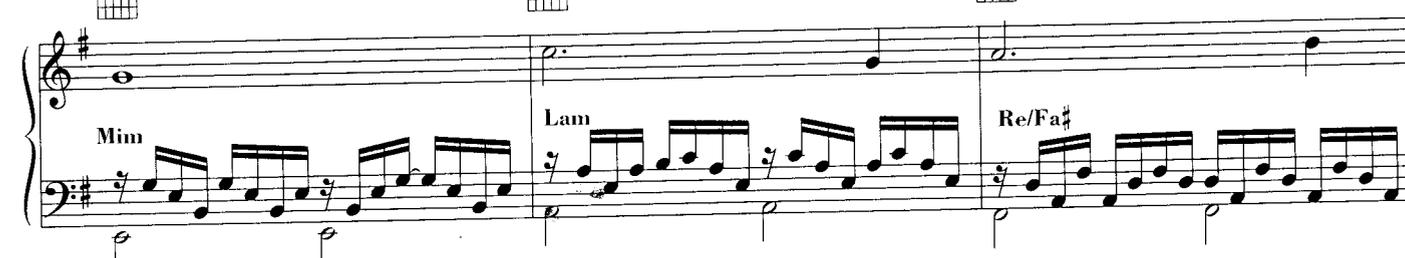
Em



Am



D/F#



Mim

Lam

Re/F#

Am



D/F#



Am



Lam

Re/F#

Lam

D/F# Am

Re/Fa# Lam

This system contains two measures of music. The first measure features a guitar chord of D/F# and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Re/Fa#. The second measure features a guitar chord of Am and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Lam.

D/F# Em

Re/Fa# Mim

This system contains two measures of music. The first measure features a guitar chord of D/F# and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Re/Fa#. The second measure features a guitar chord of Em and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Mim.

D/F# Em

Re/Fa# Mim

This system contains two measures of music. The first measure features a guitar chord of D/F# and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Re/Fa#. The second measure features a guitar chord of Em and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Mim.

D/F# Em D/F#

Re/Fa# Mim Re/Fa#

This system contains three measures of music. The first measure features a guitar chord of D/F# and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Re/Fa#. The second measure features a guitar chord of Em and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Mim. The third measure features a guitar chord of D/F# and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Re/Fa#.

Dm/F Em

Rem/Fa Mim rit.

This system contains three measures of music. The first measure features a guitar chord of Dm/F and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Rem/Fa. The second measure features a guitar chord of Em and piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled Mim. The third measure features piano accompaniment with a bass line of eighth notes and a treble line of quarter notes, labeled rit.

# HONEY

by Richard Hall

## Moderato

Bm7



When my ho-ney comes back, some-times I'm gon-na rap that jack, some-times I'll

Sim7

(repeat 3 times)

get a hump in— my back, some-times I'm going o - ver here, some-times.

Bm7



When my ho-ney comes back, some-times I'm gon-na rap that jack, some-times I'll

Sim7

get a hump in— my back, some-times I'm going o - ver here, some-times.



When my ho - ney comes back, some - times I'm gon-na rap that jack, some-times I'll

Sol



1.

get a hump in— my back, some-times I'm going o - ver here, some-times.

Mim

*Drum Fill*

2.



When my ho - ney comes back, some-times when my ho - ney comes back, some-times

Mim

when my ho-ney comes back, some-times when my ho-ney comes back, some-times.

Bm7



When my ho-ney comes back, when my ho-ney comes back, when my ho-ney comes back,

*no Drums*

Sim7

when my ho-ney comes back. When my ho-ney comes back, when my ho-ney comes back,

*with Drums*

when my honey comes back, when my honey comes back. Way down yon - der some-times,

Bm7



when my ho - ney comes back, some - times I'm gon - na rap that jack, some - times I'll

Sim7

get a hump in — my back, some - times I'm going o - ver here, some - times.



Bm7



When my ho - ney comes back, some - times I'm gon - na rap that jack, some - times I'll

Sim7

get a hump in — my back, some - times I'm going o - ver here, some - times.

(repeat 4 times)

D A/C#

When my ho - ney comes back, some - times I'm gon - na rap that jack, some - times I'll

Re La/Do#

get a hump in — my back, some - times I'm going o - ver here, some - times.

C

Do

Bm7 From  $\frac{3}{8}$  to  $\frac{3}{4}$  3 times, then

When my ho - ney comes back, some - times I'm gon - na rap that jack, some - times I'll

Sim7

get a hump in — my back, some - times I'm going o - ver here, some - times.

# IF THINGS WERE PERFECT

by Richard Hall

Moderato



The musical score is written for piano accompaniment in 4/4 time. It consists of three systems of staves. The first system shows a bass line with a 'La5' marking. The second system includes dynamic markings of *ppp*, *mf*, and *ppp*. The third system continues the bass line pattern.

Give me sum - mer. Give me sum - mer.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of two phrases, each starting with a quarter rest followed by a quarter note G4, an eighth note A4, and a dotted quarter note B4. The piano accompaniment in the bass clef features a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

The second system of music shows the piano accompaniment continuing with the same eighth-note pattern in the bass clef. The upper staff is empty.

The third system of music shows the piano accompaniment continuing with the same eighth-note pattern in the bass clef. The upper staff is empty.

A5



Give me sum - mer.  
Give me sum - mer.  
Give me sum - mer.

La5

The fourth system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of three identical phrases, each starting with a quarter rest followed by a quarter note G4, an eighth note A4, and a dotted quarter note B4. The piano accompaniment in the bass clef features a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. A double bar line with repeat dots is present at the beginning of the piano part.

Give me sum - mer.  
Give me sum - mer.  
Give me sum - mer.

A5

Bro - ken dar - kness, my cold end  
Come clean, there's no sun yet cold  
I o - pen my eyes, it's cold

La5

I look for pla - ces I've nev - er seen  
the on - ly lights here are made  
the on - ly souls go by

no - thing moves, but the qui - et on the street  
I can't speak, I can't hear, but I know I'm real  
lift the bridge out of the wa - ter.

now I o - pen my eyes to this.  
there's no warn here a - ny - way.  
The stone black light.

I - so - lat - ed, walk - ing long hard hours  
The dark - est lights be - fore the dawn  
Liv - ing is ea - sy when it's night

win - ter cold just brings me win - ter show - ers  
you re - mem - ber the sun, it sank  
the cold has co - ver - ed the rain

it's so bru - tal with the cold sky  
in the wa - ter that eats the light  
I can see for - ever, to the deep

wrapped in cold, late at night.  
wrapped in cold, late at night.  
wrapped in cold, late at night.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three phrases: "wrapped in cold," "late at night.", and "wrapped in cold, late at night." The piano accompaniment includes a treble clef with some rests and a bass clef with a continuous eighth-note pattern.

Give me sum - mer.

*pp* *mf*

The second system continues the musical score. The vocal line has a rest followed by the phrase "Give me sum - mer." The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the first measure and *mf* (mezzo-forte) in the second measure, with a crescendo line connecting them.

Give me sum - mer.

The third system shows the vocal line with a rest followed by the phrase "Give me sum - mer." The piano accompaniment continues with the same eighth-note pattern in the bass clef.

The fourth system concludes the musical score. The vocal line has a rest followed by a fermata. The piano accompaniment features a treble clef with a fermata and a bass clef with a fermata, indicating the end of the piece.

# MACHETE

by Richard Hall

Fast



First system of musical notation for 'Machete'. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Fast'. The first measure includes a guitar chord diagram for F#m. The bass line is marked with 'Fa#m' and 'B.D.' (Basso Continuo) and contains 'x' marks indicating fretted notes. The treble line features a melodic line with eighth and sixteenth notes.

Second system of musical notation for 'Machete', continuing the grand staff from the first system. The bass line continues with 'x' marks and the treble line continues with its melodic pattern.

Third system of musical notation for 'Machete'. It includes a guitar chord diagram for F#m above the treble staff. The bass line continues with 'Fa#m' and the treble line continues with its melodic pattern.

Fourth system of musical notation for 'Machete', concluding the piece. The bass line continues with 'Fa#m' and the treble line continues with its melodic pattern.

F#m



Yes - ter - day I felt so cold I  
took the need - les from my arms and

felt like I could die  
put them in the sky.

F#m



Watched the cold come take me pull me down like I did know

I saw it gone, I saw it gone, I saw it



gone, I saw — it gone. —

F#m

F#m



Hold my - self — up 'til — to - mor - row holds — me down — a - gain —  
 feel the dark - ness com - ing o - ver see — how it — be - gins. —

*no Rhythm*

F#m



Come with me — in - to — the will - ow gar - den — out to - night —  
 feel the dark - ness come — my moon — will touch — you with — its light. —

F#m

*with Rhythm*

F#m

Help, my life was o - ver, love — I want to  
 Like a lid of no sur - vi - vors no -

F#m

had you in my sights — see and I was o -  
 thing I don't — mind — help me, bro - ken ba -

1.

- ver - looked I had you in my hands.  
- by ba - by help me break you with my mind.

2. F#m



With my mind! With my

Fa#m

mind! With my mind!

With my mind!



Musical notation system 1: Treble clef with rests; Bass clef with a *reverse cymbal* effect and a **F#m** chord.



(repeat 3 times)

Musical notation system 2: Treble clef with rests; Bass clef with **C#m** and **A** chords.



Musical notation system 3: Treble clef with rests; Bass clef with a **F#m** chord.

Musical notation system 4: Treble clef with rests; Bass clef with a rhythmic pattern.

*ad libitum to fade*

# MY WEAKNESS

by Richard Hall

Moderato



Choir...

Mi



(repeat 3 times)

Mi Sol#m7 Mi Sol#m7 Mi



Mi Sol#m7 Mi



Musical notation for the first system, including treble and bass staves with notes and chords.

**Sol#m7** **Mi** **Sol#m7** **Mi**



Musical notation for the second system, including treble and bass staves with notes and chords.

**Mi** **Sol#m7** **Mi** **Sol#m7** **Mi**

*(repeat 4 times)*



Musical notation for the third system, including treble and bass staves with notes and chords.

**fff** **Mi** **Sol#m7** **Mi** **p**

Musical notation for the final system, including treble and bass staves with notes and chords.

repeat fading out

# NATURAL BLUES

by Richard Hall

Moderato



Oh lor - dy, — trou-ble so hard — oh — lor - dy, trou-ble so hard —

*1st time no Drums*

Sibm Lab



don't no-bo-dy know my trou-les but god — don't no-bo-dy know my trou-les but god. —

Reb Mibm



Oh lor - dy, — trou-ble so hard — oh — lor - dy,

Sibm Lab



trou-ble so hard — don't no-bo - dy know my trou-les but god —



don't no-bo - dy know my trou-les but god. — Went down the hill, —

the o - ther day — my soul got hap-py and stayed all day —



went down the hill, — the o - ther day — my soul got happy and stayed all day. —

B7m  Ab 

Oh lor - dy, — trou-ble so hard — oh — lor - dy,

Sibm  Lab 



Db 

trou-ble so hard — don't no-bo - dy know my trou-bles but god —

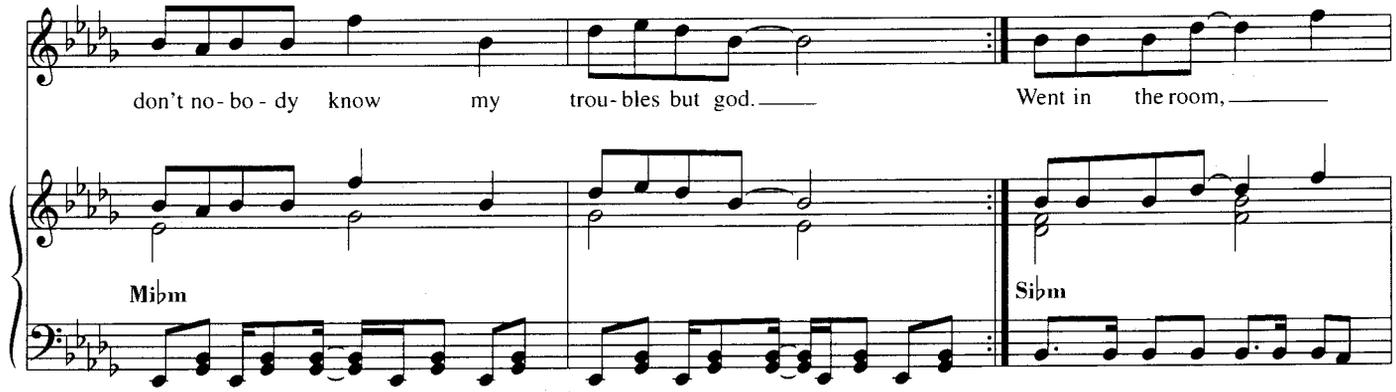
Reb 



Ebm  Bbm 

don't no-bo - dy know my trou-bles but god. — Went in the room, —

Mibm  Sibm 



did- n't stay long — looked on the bed — and bro-ther was dead





Went in the room, \_\_\_\_\_ did-n't stay long \_\_\_\_\_ looked on the bed \_\_\_\_\_ and

Solb Lab



bro - ther was dead.

Sibm



Reb Mibm



Solb

Bbm

Oh lor - dy, — trou - ble so hard — oh — lor - dy,

Ab 4fr.

Sibm

Lab

Db 4fr.

trou - ble so hard — don't no - bo - dy know my trou - bles but god —

Reb

Ebm

don't no - bo - dy know my trou - bles but god. — Oh lor - dy, —

Bbm

Mibm

Sibm

Ab 4fr.

trou - ble so hard — oh — lor - dy, trou - ble so hard —

Lab




don't no-bo - dy know my troubles but god \_\_\_\_\_ don't no - bo - dy know my

Reb Mibm





trou - bles but god. \_\_\_\_\_ Oh lor - dy, \_\_\_\_\_ trou - ble so hard \_\_\_\_\_

Bbm Sibm






oh \_\_\_\_\_ lor - dy, trou - ble so hard \_\_\_\_\_ don't no - bo - dy know my

Lab Reb





trou - bles but god \_\_\_\_\_ don't no - bo - dy know my trou - bles but god. \_\_\_\_\_

Ebm\* Mibm



# INSIDE

by Richard Hall

Moderato

Chord diagrams: A, F7+

La  
Drums  
Fa7+

Chord diagrams: A, F7+, A

(Pad)  
La  
Fa7+  
La

Chord diagrams: F7+, A, F7+

Fa7+  
La  
Fa7+

Chord diagrams: A, F7+, A

La  
Fa7+  
La

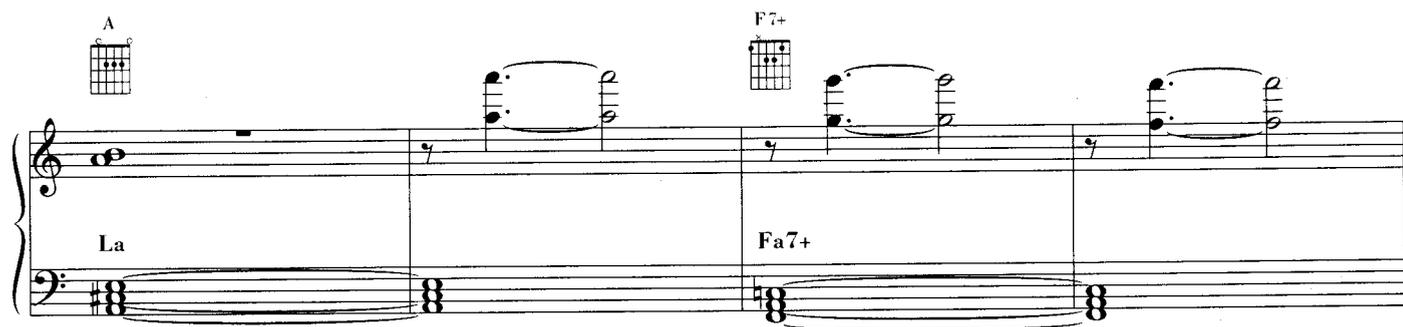
First system of musical notation. The treble clef staff contains guitar chord diagrams for F7+, A, and F7+ above the first three measures. The bass clef staff contains chord labels Fa7+, La, and Fa7+ below the first three measures. The music consists of chords and single notes in both staves.

Second system of musical notation. The treble clef staff contains guitar chord diagrams for A, F7+, and A above the first three measures. The bass clef staff contains chord labels La, Fa7+, and La below the first three measures. The music consists of chords and single notes in both staves.

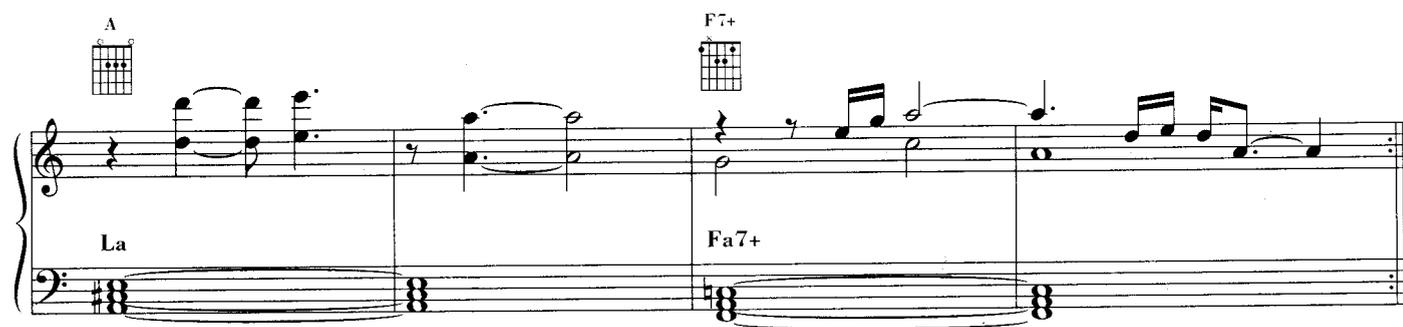
Third system of musical notation. The treble clef staff contains guitar chord diagrams for F7+, A, and F7+ above the first three measures. The bass clef staff contains chord labels Fa7+, La, and Fa7+ below the first three measures. The music consists of chords and single notes in both staves.

Fourth system of musical notation. The treble clef staff contains guitar chord diagrams for A and F7+ above the first two measures. The bass clef staff contains chord labels La and Fa7+ below the first two measures. The music consists of chords and single notes in both staves.

Fifth system of musical notation. The treble clef staff contains guitar chord diagrams for A and F7+ above the first two measures. The bass clef staff contains chord labels La and Fa7+ below the first two measures. The music consists of chords and single notes in both staves.



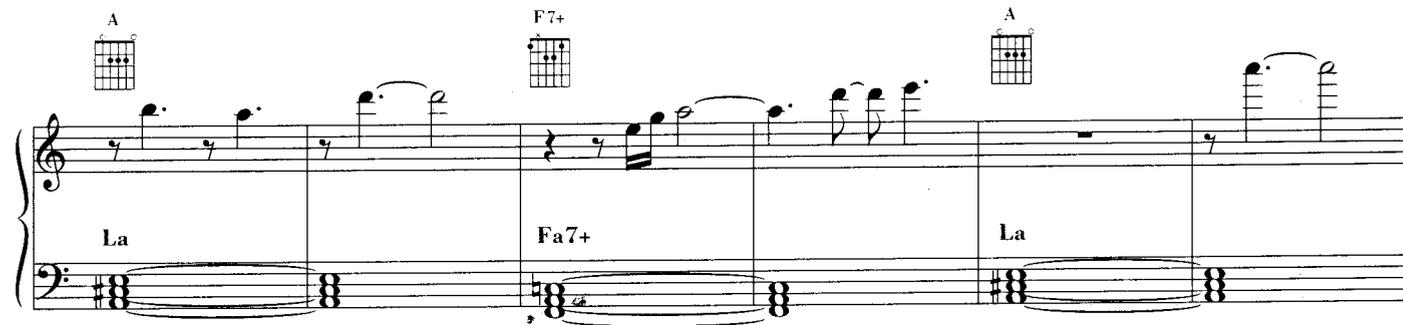
Musical notation system 1. Treble clef: Chord diagrams for A and F7+ are shown above the staff. The melody consists of quarter notes with slurs. Bass clef: Chord labels 'La' and 'Fa7+' are placed below the staff. The bass line features a steady eighth-note accompaniment.



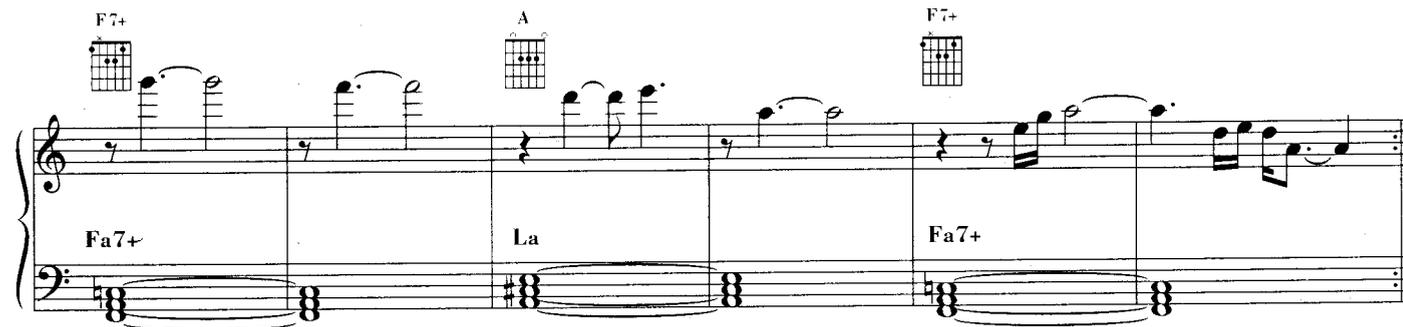
Musical notation system 2. Treble clef: Chord diagrams for A and F7+ are shown above the staff. The melody includes eighth-note runs and slurs. Bass clef: Chord labels 'La' and 'Fa7+' are placed below the staff. The bass line continues with eighth-note accompaniment.



Musical notation system 3. Treble clef: Chord diagrams for A and F7+ are shown above the staff. The melody features slurs and rests. Bass clef: Chord labels 'La' and 'Fa7+' are placed below the staff. The text 'no Drums' is written in the left margin of the system.



Musical notation system 4. Treble clef: Chord diagrams for A, F7+, and A are shown above the staff. The melody includes eighth-note runs and slurs. Bass clef: Chord labels 'La', 'Fa7+', and 'La' are placed below the staff. The bass line continues with eighth-note accompaniment.



Musical notation system 5. Treble clef: Chord diagrams for F7+, A, and F7+ are shown above the staff. The melody includes eighth-note runs and slurs. Bass clef: Chord labels 'Fa7+', 'La', and 'Fa7+' are placed below the staff. The bass line continues with eighth-note accompaniment.

# PORCELAIN

by Richard Hall

Moderato

Gm 3fr. Bb Fm Ab 4fr. Gm 3fr. Bb Fm Ab 4fr.

1st time without Drums

Solm Sib Fam Lab Solm Sib Fam Lab

Gm 3fr. Bb Fm Ab 4fr. Gm 3fr. Bb Fm Ab 4fr.

(repeat 3 times)

Solm Sib Fam Lab Solm Sib Fam Lab

Gm 3fr. Bb Fm Ab 4fr. Gm 3fr. Bb Fm Ab 4fr.

Hey hey hey wo-man.

Gm 3fr. Bb Fm Ab 4fr. Gm 3fr. Bb Fm Ab 4fr.

Hey hey hey wo-man.

The musical score is presented in a system of four systems. Each system includes a vocal line with lyrics, a piano accompaniment with solfège syllables, and guitar chord diagrams. The lyrics are: "In my dreams, — I'm dy - ing all — the time — and I wake — its ka - lei - dos - co - pic mind — I nev - er meant to hurt — you, I nev - er meant to — lie — so this is good - bye, this is good - bye." The piano accompaniment uses solfège syllables: Solm, Sib, Fam, Lab, Solm, Sib, Fam, Lab. The guitar part features chords Gm, Bb, Fm, and Ab, with fretting instructions like "3fr." and "4fr.". The piano accompaniment includes triplet markings (3) over certain notes.

Fm Ab Gm Bb Fm Ab Gm Bb Fm Ab

Hey hey wo-man. Hey hey

Fam Lab Solm Sib Fam Lab Solm Sib Fam Lab

Gm Bb Fm Ab

hey wo-man. Tell the truth, — you nev - er want - ed me —

*only Voice and Drums*

Solm Sib Fam Lab Sib

C Em/B G D

wo-man tell me.

Fam Do Mim/Si Sol Re

Am Ab

Lam Lab

**Bb** **Fm7** **Bb**

In my dreams, — I'm tell - ing so — good times —

**Sib** **Fam7** **Sib**

**Fm7** **Bb** **Fm7** **Bb**

and I wake — up, go - ing out — of my —

**Fam7** **Sib** **Fam7** **Sib**

**Fm7** **Bb** **Fm7**

mind going out — of my — mind. Hey hey

**Fam7** *no Drums* **Sib** **Fam7**

**Bb** **Fm7** **Bb** **Fm7** **Bb**

hey wo - man. Hey hey hey

**Sib** **Fam7** *Rhythm* **Fam7** **Sib**



wo-man. Hey hey hey wo-man.

Fam7 Sib Fam7 Sib Fam7



Hey hey hey wo-man.

Sib Fam7 Sib Fam7 Fam7



Solm Sib Fam Lab Solm Sib Fam Lab Solm Sib

Solm Sib Fam Lab Solm Sib Fam Lab Solm Sib



Fam Lab Solm Sib Fam Lab Sib

Fam Lab Solm Sib Fam Lab Sib

# RUN ON

by Richard Hall

Moderato



no Drums

l.h. Fa# Mi Fa# Mi



Lord—

Fa# Mi Fa# Mi



— got al-might-y, let me tell the news— my head got wet in mid - night dew— great god,—

Fa# Mi



— I been down on my bend - ed kness— talk - ing to a man from Ga - li - lee.—

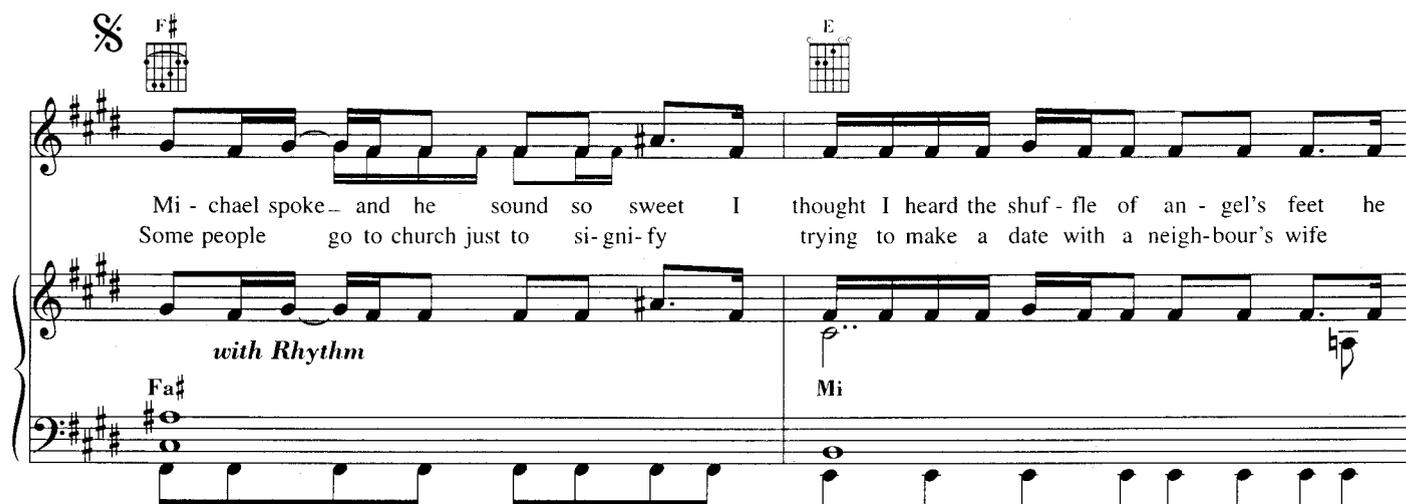
Fa# Mi

Mi - chael spoke... and he sound so sweet I thought I heard the shuf - fle of an - gel's feet he  
Some people go to church just to si-gni-fy trying to make a date with a neigh-bour's wife

*with Rhythm*



put one hand up - on my head great — god al-might-y, let me tell you what he said. Go  
bro-ther, let me tell you just as sure as you are born you — bet - ter lea - ve that wo - man a-lone. Go...





tell that lone - some li - ar go tell that mid - night ri - der tell the







gambl - ing rambl - ing back - slid-er tell — them god al-might-y gon-na cut 'em down. — You might





run on for a long— time— run on, — duck - ing and dodg - ing run—

F# E

Fa# Mi

— on, chil - dren, for a long— time— let me tell you god al-might-y gon-na cut you down.— You might

F# E

Fa# Mi

throw your rock, — hide your head — work — in the dark with your fel- low men —

F#

Fa#

sure as god — made you rich and poor — you're — gon - na reap just what you sow. — You might

F# E

run on for a long — time — run on, — duck - ing and dodg - ing run —

F# Mi

F# E

(repeat 3 times)

— on, chil - dren, for a long — time — let me tell you god al - might - y gon - na cut you down. — You might

F# Mi

F# E F# E F# E

Run run run run.

no Rhythm

l.h. Fa# Mi Fa# Mi Fa#

E F# E

only Piano and Hi-Hat

Mi Fa# Mi

From  $\text{♩}$  to  $\text{♩}$ , then

F#

run on for a long— time— run on, — duck - ing and dodg - ing run—

Fa#

E

— on, chil - dren, for a long— time let me tell you god al-might-y gon-na cut you down.— You might

Mi

F#

run on for a long— time— run on, — duck - ing and dodg - ing run—

Fa#

E

Mi

F#

— on, chil - dren, for a long— time— let me tell you god al-might-y gon-na cut you down.— You might

Fa#

E

Mi

repeat fading out

# RUSHING

by Richard Hall

Moderato

Hey — yeah — hey — yeah.

*only Voice and Drums*

*Drums*

D C

Hey — yeah — hey — yeah.

*(repeat 3 times)*

Re Do

G7+ D/F# F

Hey — yeah — hey — yeah.

Sol7+ Re/Fa# Fa

D



Hey ——— yeah ———

Re

C



hey ——— yeah. ———

Do

G7+



Hey ——— yeah ———

Sol7+

D/F#



hey ——— yeah. ———

Re/Fa#

F



G



(Sol)



D/F#



F



(Re/Fa#) (Fa)



G7+



Hey ——— yeah ———

Sol7+



D/F#



F



hey ——— yeah. ———

Re/Fa# Fa



# SOUTH SIDE

by Richard Hall

Moderato



C#m  
4fr.

See my - self in the pour - ing home —  
Here we are in the pour - ing home —

*2nd times Guitar solo with the Voice*

see the light come o - ver now —  
I watch the light man fall the comb —

see my - self in the pour - ing rain —  
I watch a light move a - cross the screen —

I watch hope come o - ver me. —  
I watch the light come o - ver me. —

E      E/G#      A      E      E/G#

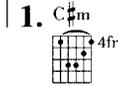
Here we are — now, — going to the east side — I pick up my — friends — and we  
Here we are — now, — going to the west side — wea - pons in — hand, — as we

Mi      Mi/Sol#      La      Mi      Mi/Sol#



start to ride — ride all night, — and we ride all day —  
 go for ride — some may come, — al - though some may stay —

La Mi Mi/Sol# La Mi



some may come — and some may stay. —  
 watch - ing out — for a sun - ny day. — Where there's

Mi/Sol# La Mi Do#m



love and dark - ness and my

Si La



side - arm — hey E —

Mi Si



lan, E - lan.

La Mi



*Guitar solo*

Do#m



Mi

E                      E/G#                      A                      E                      E/G#

Here we are — now, — going to north side — I look at my — friends — as they  
 Here we are — now, — going to south side — I pick up my — friends — and we

Mi                      Mi/Sol#                      La                      Mi                      Mi/Sol#

A                      E                      E/G#                      A                      E

start to — ride — ride at night, — yeah, we ride all day —  
 hope we won't — die — ride at night, — ride through heaven and hell —

La                      Mi                      Mi/Sol#                      La                      Mi

E/G#                      A                      E                      E                      E/G#

look - ing out — for a sun - ny day. —  
 come — back — and — fell so well. —

*Guitar solo*

Mi/Sol#                      La                      Mi                      Mi                      Mi/Sol#

A                      E                      E/G#                      A                      E                      E                      Em

La                      Mi                      Mi/Sol#                      La                      Mi                      Mi                      Mim

# THE SKY IS BROKEN

by Richard Hall

Slowly

Drums

Em



*f* Mim *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp*

Em



See the storm is bro - ken in the mid - dle of the night no - thing left here for me  
 Wash it far — push it out to sea there's no - thing left here

Mim

it's washed a - way. — The rain push - es  
for me. I watch it lift up to the

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line has lyrics: "it's washed a - way. — The rain push - es for me. I watch it lift up to the". The piano accompaniment features a steady rhythm of chords in the right hand and a simple bass line in the left hand.

sky the build - ings a - side the sky turns black, the sky.  
I watch it crush me and then, I die.

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "sky the build - ings a - side the sky turns black, the sky. I watch it crush me and then, I die." The piano accompaniment maintains the same rhythmic pattern as the first system.

*r.h.*  
*mf*

The third system of the musical score. It shows the piano accompaniment for the right hand (*r.h.*) and left hand (*l.h.*). The right hand part is mostly rests, while the left hand plays a series of chords. The dynamic marking *mf* (mezzo-forte) is indicated. There are slurs over the chords in the left hand.

*mf*

The fourth system of the musical score. It continues the piano accompaniment for both the right and left hands. The right hand now has some notes, and the left hand continues with chords. The dynamic marking *mf* is present.

Em



3

Speak to me, ba-by in the mid-dle of the night pull your mouth close to mine —

*mf* Mim *mf* *mf* *mf*

I can see the wind com-ing down like black night.

*mf* *mf* *mf* *mf*

So speak to me — like the winds out-side it's bro-ken up — push-ing us.

*mf* *mf* *mf* *mf*

Hear the rain fall see the wind come to my eyes see the storm bro-ken

*mf* *mf* *mf*

now no-thing. Speak to me, ba-by in the middle of the night speak to me—

*mf* *mf* *mf* *mf*

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a quarter rest, followed by eighth notes. The piano accompaniment (bottom staves) features a steady eighth-note pattern in the right hand and rests in the left hand. Dynamics are marked *mf* with accents. A triplet of eighth notes is indicated above the second measure.

hold your mouth to mine.— 'Cause the sky is break-ing it's deep-er than love

*mf* *mf* *mf*

Detailed description: This system contains the next three measures. The vocal line continues with eighth notes and a triplet of eighth notes in the final measure. The piano accompaniment remains consistent with the first system. Dynamics are marked *mf* with accents.

I know the way you feel— like the rain's out-side. And so speak to me.—

*mf* *mf* *mf*

Detailed description: This system contains the final three measures of the piece. The vocal line concludes with eighth notes. The piano accompaniment continues with the same eighth-note pattern. Dynamics are marked *mf* with accents.

*mf* *mf* *mf* *mf*

Detailed description: This system contains the final four measures of the piece. The vocal line is mostly silent, with a few notes in the final measure. The piano accompaniment continues with the eighth-note pattern. Dynamics are marked *mf* with accents.



Musical notation system 1. Treble clef staff is empty. Bass clef staff contains piano accompaniment with notes and rests. Labels: Mim, Re, Do.



Musical notation system 2. Treble clef staff is empty. Bass clef staff contains piano accompaniment with notes and rests. Labels: Lam, Mim, Re.



Musical notation system 3. Treble clef staff is empty. Bass clef staff contains piano accompaniment with notes and rests. Labels: Do, Lam.

Musical notation system 4. Treble clef staff is empty. Bass clef staff contains piano accompaniment with notes and rests. Labels: mf, no Rhythm.

# WHY DOES MY HEART FEEL SO BAD?

by Richard Hall

Moderato

Am  Em 

no Rhythm  
Lam Mim

G  D 

Sol Re

Am  Em 

Why does my heart \_\_\_\_\_ feel \_\_\_\_\_ so bad? \_\_\_\_\_

Lam Mim

G  D 

Why does my soul \_\_\_\_\_ feel \_\_\_\_\_ so bad? \_\_\_\_\_

Sol Re

Am  Em 

Why does my heart \_\_\_\_\_ feel — so bad? —

**Drums**

Lam Mim



G  D 

Why does my soul \_\_\_\_\_ feel — so bad? —

Sol Re



Am  Em 

Why does my heart \_\_\_\_\_ feel — so bad? —

Lam Mim



G 

Why does my soul \_\_\_\_\_

Sol



D  C 

feel so bad? These o - pen doors,

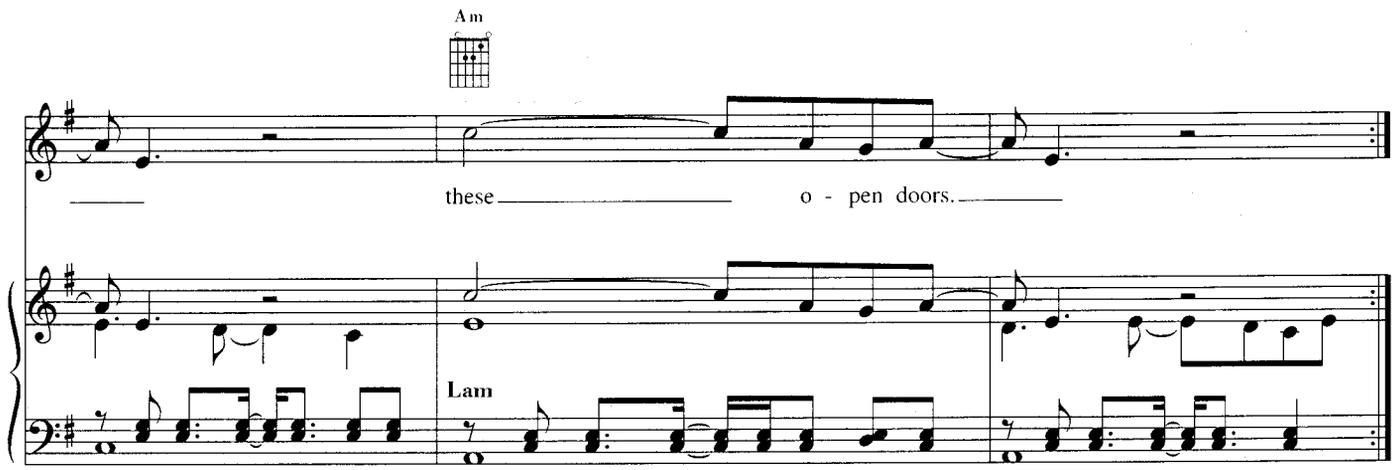
Re Do



Am 

these o - pen doors.

Lam



F  C 

These o - pen doors, these o - pen doors, these o - pen doors.

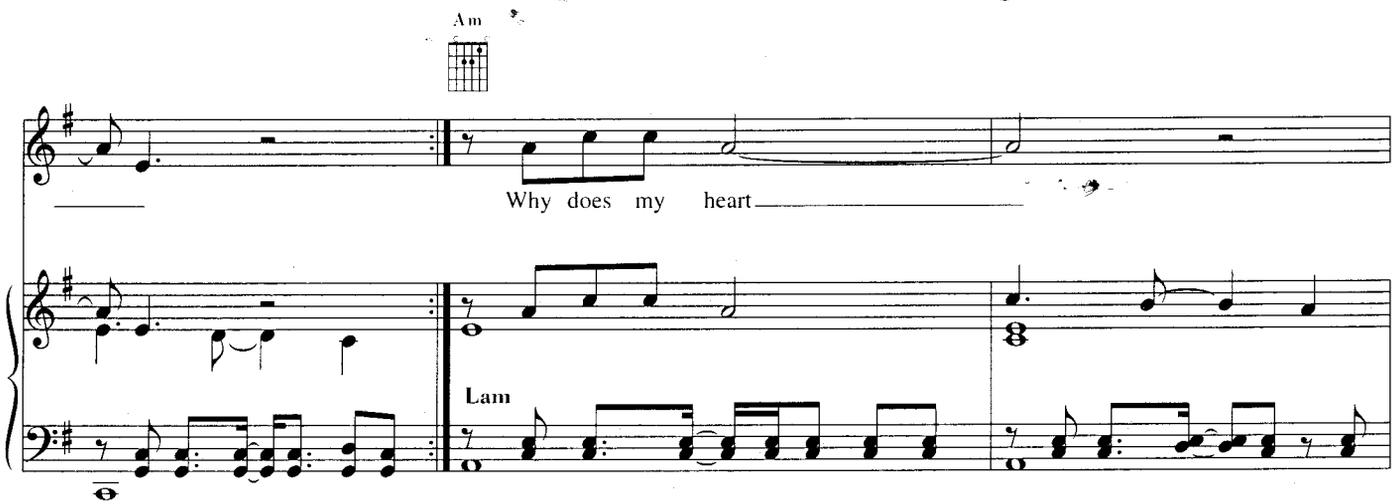
Fa Do



Am 

Why does my heart

Lam



Em



G



feel — so bad? —

Why does my soul —

Mim

Sol

D



feel — so bad? —

*no Rhythm*

Re

C



Am



These — o - pen doors, —

these — o - pen doors. —

Do

Lam

F



C



These — o - pen doors, these — o - pen doors, these — o - pen doors. —

Fa

Do



These o - pen doors, these o - pen doors,

Fa



these o - pen doors. Why does my heart  
*no Rhythm*

Do Lam



feel so bad? Why does my soul

Mim Sol



feel so bad?

Re