

Hold On (Demo)

Walter J. Kin | RIGLI recording

All main vocal sections in recorded order - transcription draft

A - Verse 1

♩ = 126

Em B7 Em E7 Am

One step stuck Just hold on

5 B7 Em B7 Pitch unclear Em

Just hold on And maybe we

10 Em E7 Am B7

B - Verse 2; opening unclear

The rail is Just hold on Just hold on

15 C B7 Em Em

C - Complete refrain

And maybe better It will get it will get

20 E7 Am B7 Em

it will get for us all It will get it will get it will get

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25 **B7** **D - Fill glass; pitch unclear** **C** **Em**

for us all Come fill the

30 **C** **E7** **Am** **B7** **Em** **B7**

Come fill the Come fill the And nothing in

35 **Em** **B7** **B7** **E - Pitch and harmony unclear**

Come fill the

41 **B7**

Come fill the Come fill the And nothing in

46 **Em**

Hold On (Demo) - lyrics

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One step stuck in the middle
Just hold on for a little
Just hold on for a little
And maybe we will get rewarded in the end

The rail is worn and brittle
Just hold on for a little
Just hold on for a little
And maybe better times are coming round the bend

It will get better it will get better it will get better for us all
It will get better it will get better it will get better for us all

Come fill the glass to the rim now
Come fill the glass to the rim now
Come fill the glass to the rim now
And nothing in the world can break you down

Come fill the glass to the rim now
Come fill the glass to the rim now
Come fill the glass to the rim now
And nothing in the world can break you down

Reading notes

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Scope

All five main vocal blocks: both verses, the complete two-line refrain, and both fill-glass stanzas. Instrumental passages and spoken or backing adlibs are omitted; selected pitch gaps remain explicitly unresolved. This is an incomplete working transcription of the full core vocal form.

Source

Exact current hold-on-demo-20260203.mp3, catalog ID hold-on-demo-20260203. Audio SHA-256 3cb5b2bc4886a3be024af5551ab4022ddb02c0079486fe833992ef0f2dd8320.

Method

Recorded form: instrumental opening 0:00-0:18; A 0:19-0:34; instrumental 0:34-1:00; B 1:00-1:15; C 1:15-1:31; instrumental 1:31-1:49; D 1:49-2:06; instrumental 2:06-2:22; E 2:22-2:38; adlibs/instrumental ending to 3:10.

Score sections follow this order without the instrumental time gaps.

Melody compared across Basic Pitch, pYIN and CREPE on the separated vocal stem of this exact recording.

Source register is retained with octave-treble clef. High-register notes in C/D may represent overlapping voice parts; their assignment is flagged in amber.

Approximately 126 BPM and 4/4 grouping are editorial. Timing follows detected drum beats rounded to sixteenths; short tracking gaps and continuous release/vibrato excursions are reduced. This does not reproduce every ornament.

Unresolved sung pitch: bar8 (0:31.3-0:32.1, get rewarded); bar10 opening (1:00.0-1:00.8); bar28 (1:50.1-1:50.9); bar32 (1:57.9-1:58.5); bar34 (2:00.1-2:00.8); bar38 opening (2:21.9-2:22.6); bar39 (2:23.5-2:24.3). Marked gaps are placeholders, not confirmed sung rests.

All chord symbols are provisional reductions from bass pitch and accompaniment chroma. Harmony is unresolved in the sparse accompaniment break, bars39-44; no progression is guessed there. Amber identifies estimated chords and uncertain notes.

Short word cues quote exact phrase openings and locate passages; they are not syllabic underlay. The complete main-text appendix preserves source wording and recorded repeats. ASR is used only for timing and form checks, not to replace source lyrics.

How to read this draft

Amber notes and chord symbols mark uncertain estimates. The score requires musical review against the recording. The MIDI is synthesized from this notation, not a supplied performance source.

Lyrics

The lyrics pages preserve the source text unchanged. Any underlay in the notation is approximate; the source text remains authoritative.