
Moby Greatest Hits 2CD __HOT__

the first single from play opens with an amazing chord progression. an arrangement of strings and piano, it's a contrast to the album as a whole. its all electronic, with no vocals. next moby plays the violin, a seemingly out of place instrument, and really lets it rip. its a short section, but then it opens into a theme that repeats and repeats. its the ever-present, constant theme of the album. you can hear it in many places. the themes and little motifs are scattered throughout the entire album, and you can just hear bits and pieces of them. the sound of his violin throughout this entire album is amazing. it's all shredding and fast shredding. a lot of the shredding is due to the amount of volume on the violin. you get used to it. it adds a lot of punch to the music. on most of the songs, you can hear the violin at the beginning, and then you hear the melody, but its not clear that its really a violin. its a lot of violin and some guitar. the first single from play opens with an amazing chord progression. an arrangement of strings and piano, it's a contrast to the album as a whole. its all electronic, with no vocals. next moby plays the violin, a seemingly out of place instrument, and really lets it rip. its a short section, but then it opens into a theme that repeats and repeats. its the ever-present, constant theme of the album. you can hear it in many places. the themes and little motifs are scattered throughout the entire album, and you can just hear bits and pieces of them. the sound of his violin throughout this entire album is amazing. it's all shredding and fast shredding. a lot of the shredding is due to the amount of volume on the violin. you get used to it. it adds a lot of punch to the music. on most of the songs, you can hear the violin at the beginning, and then you hear the melody, but its not clear that its really a violin. its a lot of violin and some guitar.



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This was the first single I could ever name, the one that first introduced my mom to Moby, and I was thrilled. When the song was released, however, Mobys management feared the artist might get caught with a drug habit, so they changed the word "crash" to "crashed" in the chorus. No one noticed and it stuck, mostly because the song is so damned catchy. Mobys bold decision to sing nearly every word remains one of his most memorable, and its pure hallelujah on the first verse. The simple vocal hook is a perfect way to make your point, and on the studio-quality remix, Moby, who took a hit of what sounded like crystal meth, comes in on the outro with an angry delivery worthy of Steve Miller. Its actually Mobys favorite of this album, and I love it for that. You can hear the fear in the producer singing hes even been to hell, which isnt hard to do when he talks to himself and a voice. On the album version of Come On Eileen, theres a crescendo from the guitars and the horns that punctuates the verse like the most perfect fade-out. Many people enjoy that song because they cant stop listening, but for me, it was also the reason I didnt like the song. It never felt right, it never fit right, and it doesnt feel right like this at all. Each time I hear it, I still hate it, and Im pretty sure Im the only one. What hurts me even more is that Moby seems to have thrown everything at that song, his guitar playing is top notch, the horns are hot, but just dont fit, they dont take the song anywhere. The chorus was a running joke to me, because I could never understand how anyone could enjoy that part of the song. When you finally get to the lyrics, its clear its just a weird ballad about a middle-aged man crying and freaking out because he cant get laid. 5ec8ef588b

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