

Ordinary Day

[Rev. 6/28/10]

Lyrics by Scott Burkell

[Quartet from the Burkell / Loesel CD,
SORTA LOVE SONGS (Sh-K-Boom Records)]

Music by Paul Loesel

Simple (♩ = about 162)

Musical notation for the first system, measures 1-4. It features a piano accompaniment in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the piano part is in the bass clef. Dynamics include *mf* and accents.

Musical notation for the second system, measures 5-8. It continues the piano accompaniment and includes vocal lines for Soprano (Soprano) in the treble clef.

Musical notation for the third system, measures 12-15. It includes vocal lines for Woman 1 and Woman 2, and piano accompaniment. Dynamics include *freely* and *mp*.

12 **WOMAN 1:** Or - di - nā - ry Day _____

12 **WOMAN 2:** It's just an Or - di nā ry

Musical notation for the fourth system, measures 17-20. It includes a vocal line for Man 1 and piano accompaniment. Dynamics include *Quasi-tempo* (♩ = 104).

17 **MAN 1:** Day _____ But this morn - ing when I woke up I felt something kin - da weird. Like

29 **ALL:**

spring is here and I re-a - lize ———— this day is full of pro-mise, —

mf

29 *Sva* ————

mf

M1, W2:
W1:
M2: (high G to the F#)

32 **WOMAN 2:**

and it's such a sweet sur - prise. *deces.* *mp* It's just an

32 *Sva* ———— *Sva* ————

cresc. *deces.*

Simply, with a steady tempo ($\text{♩} = 103$)

35 **+ WOMAN 1:**

Or - di-na - ry Day. No ho-li-day, no - one's birth. Or - di-na - ry

35 *mp*

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40

WOMAN 1:

day. Just a - noth-er ro - ta - tion of the earth. — But some-thing feels new.

45

And I'm look-ing for-ward to — this dif-f'rent slant, this sub-tle sort of shift.

50

MAN 1:

And I know it sounds a lit-tle cor-ny, but this day feels like a

55

a tempo ♩ = 103

MAN 2:

gift. *mf* An

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59

Or - di - na - ry Day. The sun came up like it should. ___

mf

63

Or - di - na - ry Day. So tell me why I feel so good. ___ May-be

67

spring is in the air. ___ So I have-n't got a care. ___ I

71

+ MAN 1:
want to fly ___ a kite ___ or learn to dance. ___ So

75

ma-ny things ___ to try. And this day gives us the chance

75

mf

80

WOMAN 1:

mf Life is made of ti - ny things. ___ Sit - ting ___ with a

80

84

friend. Life is made of ti - ny things. ___

84

mf

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87

Times that we all spend to - ge - ther

MAN 2:

To - ge - ther

91

Talk - ing 'bout the weath - er.

Talk - ing 'bout the weath - er.

95

So it seems to me that ev - 'ry sin - gle day

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100

— is real - ly — pret - ty spe - cial in an Or - di - na - ry way. —

105 **MAN 1:**

mf Life is made of Or - di - na - ry Days. The things we try, the

110

risks we take. Or - di - na - ry Days. The les - sons learned — from mis-

114

takes we make. — It's hard to ex - plain. — Per - haps I'm just a

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118

tad in - sane. Or I got up on the right side of the bed.

122

But I'm feel - ing oh so fine, And look - ing

126

WOMAN 2:

for - ward to what's a - head. *mp* This is life right

130

now these se - conds that go by. This is life right now and I

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135

real - ly want to try to be in it. *cresc.*

mf **MAN 1:**

I want to

135

mf

139

Live ev - 'ry mi - nute.

live ev - 'ry mi - nute.

139

live ev - 'ry mi - nute.

143

So shoot me! I'm in love with this

143

So shoot me! I'm in love with this

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147

— day — in an Ex - traor-di-na - ry Or - di-na - ry "Our Town"

152

rit. **ALL:**

— kind of way — Let's live this

157

a tempo

Or - di-na - ry Day. Forge a - head, — start a - new. —

W1, W2: 12. Ordinary Day

M2: (up to F)

M1: (up to E flat)

161

Or - di - na - ry Day. Ev-'ry-one try - ing just like you.

165

Or - di - na - ry Day. Mess it up, a - po - lo - gize.

169

WOMAN 2:

Or - di - na - ry Day. Some - thing new. It's an

WOMAN 1, MAN 1:

Or - di - na - ry Day. Some - thing new you did - n't re - cog -

MAN 2:

Or - di - na - ry Day. Some - thing new.

169

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173

Or - di - na - ry Day. _____
nize. _____ I'm a - live _____ on _____ this date. _____
_____ Or - di - na - - - - ry

173

Detailed description: This block contains the musical score for measures 173 through 176. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Or - di - na - ry Day. _____ nize. _____ I'm a - live _____ on _____ this date. _____ Or - di - na - - - - ry".

177

Or - di - na - ry Day. _____ That's rea - son e - nough _____ to ce - le -
To
Day. _____ **MAN 1:** That's rea - son e - nough _____ to ce - le -

177

W2:
W1:
M2:
M1:

Detailed description: This block contains the musical score for measures 177 through 180. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Or - di - na - ry Day. _____ That's rea - son e - nough _____ to ce - le - To Day. _____ **MAN 1:** That's rea - son e - nough _____ to ce - le -". There are performance markings: "W2:", "W1:", "M2:", and "M1:" with arrows pointing to specific notes in the vocal line.

181

brate! *deces.*

deces.

186

MAN 2:
Who

mp knows ___ what to - day will

191

WOMAN 1:

bring. To - mor - row is ne - ver a ___ sure ___ thing.

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196 **MAN 1:** **WOMAN 2:**

I'm try - ing ³to do bet - ter than the day be - fore. A work in

201 **MAN 2:**

pro - gress, I still want so much more. I'll keep

205 *rit.* **WOMAN 1:**

hop - ing, and I'll pa - tient - ly wait. In the

209 **MAN 1:**

mean - time, what I have is pret - ty great. So I

Slower

213

look up to the heav - ens and say, _____

213

WOMAN 2: "Thank

217

you... _____

WOMAN 1: "Thank

you for this won - der - ful _____

MAN 1: "Thank

you for this won - der - ful _____

MAN 2: "Thank

you _____

217

mf

a tempo

222

Or - di - na - ry Day." _____

Or - di - na - ry Day." _____

loco

222

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227 *rit.*

The musical score is divided into three systems. The first system consists of two staves, each with a long horizontal line above it. The second system also consists of two staves with long horizontal lines above them. The third system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It begins with a measure containing a whole note chord. The second measure is marked *rit.* and contains a triplet of eighth notes in both staves. The third measure also contains a triplet of eighth notes. The fourth measure contains a whole note chord. The score concludes with a double bar line.