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Fine ordinary days sheet music pdf easy piano free

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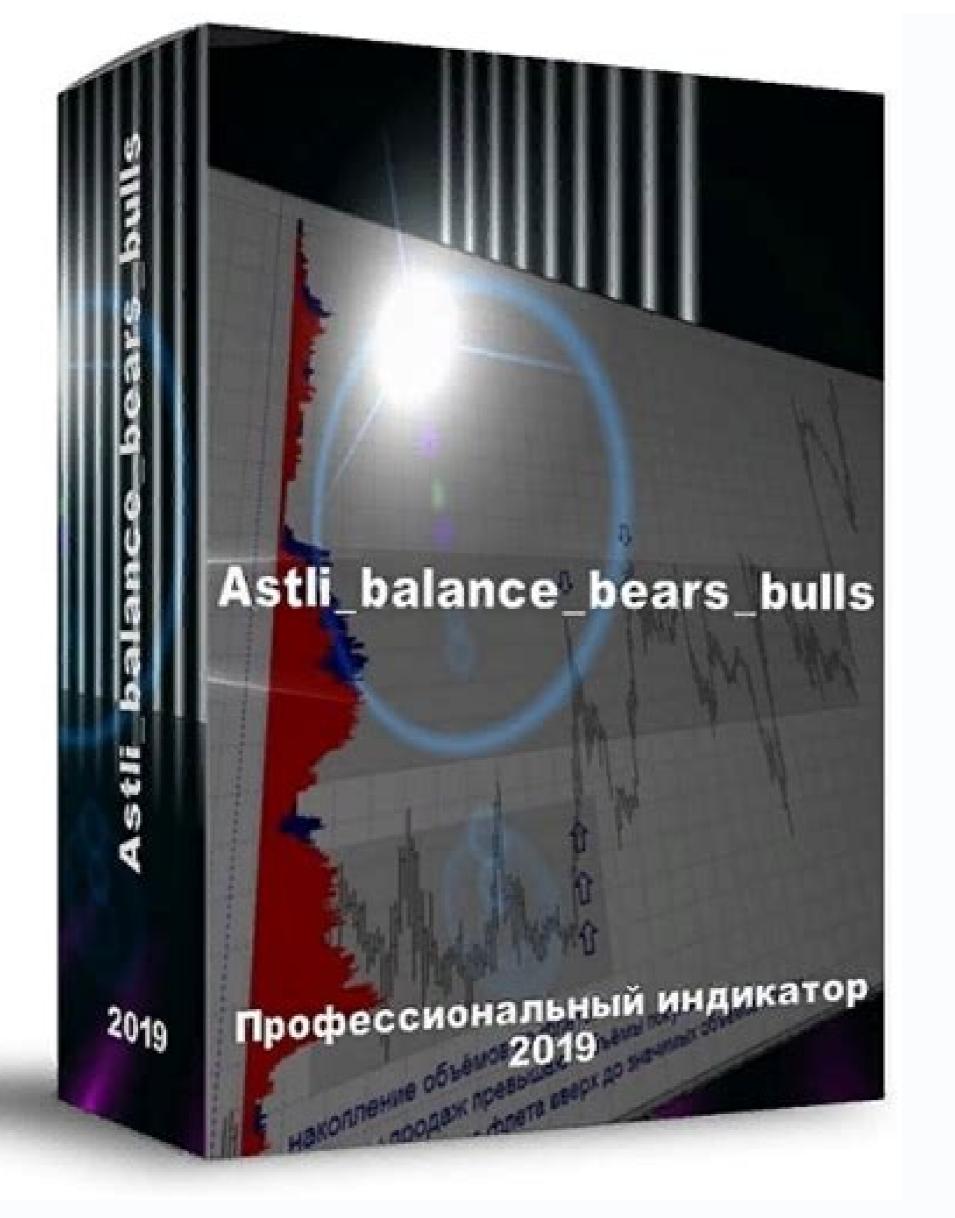
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Beat 2 is tied to beat 1.5. Beat 4 is a crotchet tied to the previous chord. b.102-103: Too much to be played here. For Deb's mid-scene interjections the accompaniment works best with only 3 repeats, which requires some snappy walking and dialogue. If the audience does not believe your choice, the dramatic climaxes will fall flat. b.165: Jason's 'Don't you want to' takes place over the four crotchets in this bar in the CR (half speed), matching the LH octaves of the piano. Ignore all written glissandi, but put one ascending from low on beat 4 in the LH. Similarly at b.9 b.6: Alternate LH as a grace note D1 to D2 on beat 2, with D1/D2 semiquaver from beat 4.5. Similarly in B.8 b.7: Beat 4 should be F#'s b.10: LH D1/D2 octaves on beat 2.5 and LH quaver alternate from beat 3.5. Similarly on D in b.30, G b.32 b.12: LH Ab quaver alternate from beat 3.5. Similarly on D in b.30, G b.32 b.12: LH Ab quaver alternate from beat 3.5. 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Sort-of Fairy Tale (Warren/Deb) A lot of fine timing precision is needed to pull off the overlapping dialogue throughout this. Even until quite an advanced stage the show is admirably suited to having mostly one-on-one and paired duet rehearsals. Landing the 'fine, fine, FINE!' moments requires some finesse. This number requires quite a bit of practice to negotiate, and the LH bassline is more active from bar 22, alternating the bass in octaves from beat 3.5. Corners: b. Claire's singing role is something of a mix. Like Warren and Deb, Claire's patter songs are mostly in a low register and the phrases of I'll Be Here are usually within a surprisingly small pitch space of about a 5th. Together with Warren, Deb delivers the bulk of the show's comedic value despite her deadpan attitude, and the ability to delivers the bulk of the show's comedic value despite her deadpan attitude, and the ability to deliver this is crucial. Similarly for b.32 b.17: RH G3/A3/C4 chord on beat 4 b.20: Rearticulate LH B's on beat 4.5. Similarly in b.24-25, and b.28-29, b.53-54. Late in 2019 I was involved in a production of the remarkable musical Ordinary Days with a fantastic cast and team but a short run. It is important to note that a lot of the notated vocal lines in the score are somewhat awkward approximations, and your own cast is likely to be using the cast recording as the aural standard for their own learning. Any fast passage from Calm is indicative of this. Similarly at b.42-43, b.56-57, b.68-69 and b.76-77. Exit any bar of this new vamp to b.9 on "Free piece of - Stop!" which is easiest if Warren does so rhythmically and predictably on the beat, as per the CR. 18. Big Picture (Warren/Deb w. As community-based sites, some of the free guitar sheet music sites have rating systems for users to vote for tab versions they like.Ultimate GuitarThis free guitar tabs website is easily the most popular among the guitar sites. b.89: The bass line is really erratic in notation here. Jason Range: A2-G#4 While character development is central to the other characters. Jason is the most consistent. b.158: Jason's first two notes are a dotted crotchet and quaver in the CR. Part 5, containing the climatic moments of the show, has most of the limited full-company singing, but is also largely duets, and I'll Be Here, although a solo is in reality being sung to a second character in Jason. The Songs... This is a detailed overview of the score from the perspective of MD/pianist. As an intro it works just fine by playing from bar 9. 19. The overlap here means even in pairs it is still difficult to hear and follow the 'conversations' that are going on - by the end everyone is just talking at once. You can immediately type the song to get its tabs, scroll down the collection of top 25 sheet music or browse the most recent updates. b.46: The vocal line is particularly problematic - it works better if the "Five" is shifted to beat 2 is a quaver, following the CR. 21. Gotta Get Out (Claire's panicked state of mind and for all its patter this song is a portrayal of Claire's panicked state of mind and for all its patter this song is a portrayal of Claire's panicked state of mind and for all its patter this song is a portrayal of Claire's panicked state of mind and for all its patter this song is a portrayal of Claire's panicked state of mind and for all its patter this song doesn't say much that we don't already know. 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I'm Trying (Claire/Jason) Curiously, there appear to be eleven things on this Top-Ten list (go ahead and count them!) Apart from the opening, this is also mostly riff-based, without much in the way of vocal demands and the accompaniment matches the CR well. b.60: Move the first semiquaver of the RH groups into the LH from beats 2-4. A suitable belting range is also worth checking out in Rooftop Duet, (b.85-92), which needs to be matched later by Warren. Generally when Deb is typing it is essential she can be seen clearly by the pianist and gives clear visual cues when she is about to sing, as comic inflections and audience laughter can affect this differently every performance. b.190: The accelerando probably needs to start from around here rather than b.195 to move this along. Strong accents in LH on beats 2 and 4. 11. Pianistically the LH is a little more active, in the style of Don't Wanna Be Here for Deb's first section, otherwise it's fairly accurate to the score, with some subtleties described below. The low A2 is not as essential, but a solid B2 is frequently needed. Add repeats such as in b.1-2/b.17 to stretch for more time, or cuts to shorten if needed. Similarly and more forebodingly at b.84. Corners: b.13-21 and b.54-57: There is a big discrepancy between the piano score and the CR (notated below) in regards to the accompaniment pattern, which can lead to some discomfort when running this with Warren.b.31: This is also substantially different, with a G Major scale leading up to the next bar from beat 3. The easiest solution is omit the lower treble clef chord on beat 2 with a slight pause and function just as well if play in a lower octave/inversion. Corners: 28: This works well with just holding the chord on beat 2 with a slight pause and omit the last 2 LH quavers. In the CR, the piano part only gets going after Deb says 'why.' b.110-113: Very awkward notation with unnecessary overlap between the RH down from the 3rd beat to put the RH where it needs to be for b.190. Despite its considerable length the conversational nature of the song is captured well in the score. A range of dramatic approaches to this song is possible and any interpretive decisions (rubato, pauses, half-spoken moments, etc.), will affect future phrases. It seemed to work best for us to have Claire continue to unpack and rummage until b.1 of I'm Trying so she has the modulation as reference. This may affect your Deb's intuition here. MORE FROM QUESTIONSANSWERED.NET Your high-resolution PDF file will be ready to download in 4 available keys OR For Musicnotes Pro Members You're Reading a Free Preview Pages 5 to 9 are not shown in this preview. Not only does it have tons of free video tutorials you can watch at your convenience, it also has a large collection of free sheet music for guitars you can also find official tabs, sheet music for bass, ukulele and backing tracks for pro users. b.161: Low A's beat 4 b.162, 166, 168: Alternate LH octave A's/B's on beats 2-3-4 Jason's high G at b.81 is a tricky corner to work on. This is probably the most difficult piano part in the score, with frequent shifts in style and tempo in addition to the balance here as everyone is singing in different parts of their register. b.230-231: Sustain as minims LH beat 1 in both bars. With only four people to introduce and the small-venue suitability of the show, the score provides plenty of time for the bows. The CR often adds a 3rd LH rearticulation from b.72 to b.128, which differentiates the accompaniment a bit. From the outside, not a great deal happens and the premise is at a glance very 'ordinary', making it somewhat difficult to explain convincingly to those unfamiliar with the show. b.46: Octave A's on Beat 3 as in b.45. A more intuitive alternative would be to have the Beat 4.5 quaver as an Ab, which then moves to G on the 1st beat. b.169: As per the CR aligning the RH B octaves with 'Smiley face' is cleaner. Similarly in bar 62 beat 4. The relatively new term 'Sonder' (the awareness that everyone around you has lives that are just as complex and nuanced as yours) applies well to the concept and is someone who (unaware of his impact on Claire and Jason) has made a positive perspective impact on someone. That said, while some of the numbers feature fairly intuitive, repetitive accompaniment, it rewards a study of the stylistic nuances and I would advise that only skilled and confident pianists take on this score. The term 'duet' is also something that needs addressing for this show. The piano part is fine as it is, although it's a little more active in the LH from the beginning to the middle of the song. RH chords on beat 2 sustain as minims b.58: B2 in LH on beat 4. Without any piano support this is a place where rushing may start to occur. CC0/Pixabay/Pixabay As you begin to learn to play the guitar, you want to find sheet music for the songs you want to play. floating the high F#, particularly if they've internalised the phrase as a climax. Instead, articulate the chord on beat 1 (not tied). Then pair them off and work through their respective duet material. It also has a straightforward homepage that is smartphone friendly where you can do your search. It may not look like much, but it provides you with an alternative source of free sheet music. 6. b.25: The pause also pertains to the piano part and the 'Anyway' may not be completely rhythmical. Except for a dedicated harmony rehearsal as discussed above, you don't need everyone there to learn these 'company' songs. As per the CR just octaves on beat 4 (89), beats 1 and 4 (90 and 92), and beat 2 but with beats 3-4 as written (91). 15. Then you're ready to start running! For our run, the entire cast was only in the same room together about four times before we started doing full runs of the show. This constancy is needed to launch Claire's development arc that eventually resolves in his favour, but requires no further shifts on Jason's part beyond coping with rejection in the interim. b.23-6: Entrance clarity on all of these. b.38: A fermata is needed in the piano part. Deb is also required to belt up to a C#5/D5. The plaintive simplicity of the accompaniment makes this kind of repetition obvious. Similarly for b.18-21. Although expressive, the acting demands on Jason are probably the most generic, so this character probably has the most open casting potential. As such, it sings itself as the two characters share the constantly rising and falling melody. It featured as a double bill alongside [title of show] (the MD Guide for that show is also on this website) and the level of detail that went into the production made it seem worth putting. down some of the show's idiosyncrasies and corners for use in future productions. The Show... Ordinary Days tells the story of four people living in New York: Warren, Deb, Claire and Jason. Utter control while acting flustered and stressed is essential, especially in the patter of Gotta Get Out. b.33: Similar to opening b.1. b.39: Alternate low/high LH octaves on each beat. b.61-62: There's some awkwardness to navigate as the LH notes overlap the RH runs. Warren/Deb/Claire) Rhythmically the vocal line has a lot of intricacies, but these should be fairly intuitive when read in a conversational style. The Structure... Ordinary Days is an exceptionally well-balanced and democratic show in terms of the numbers. Only then do we realise that there are actually some remarkable oddballs out in the world making a deep impact. Only one significant externalised event occurs when Warren releases his flyers over the city; the rest of the show is about the intimate interactions, conversations and reflections that aren't visible to the public eye and don't really involve anyone else. Having sufficient breath for the long 'calm' notes is important. It is far easier to play this as harmonic chords with the same rhythm as the LH as per the CR. b.9: Deb needs to give a clear visual cue here. This might feel a bit unnatural to the Claire and Jason being approached, as they might be more inclined to consider Deb's questions. Nevertheless this presents Claire at her most energetic. b.36: RH minims with the vocals rather than 4 crotchets. One obvious advantage of this site is you can search for the guitar tabs and then practice anywhere as long you as you have your phone, an internet connection and your guitar with you. b.69: the bass on beat one should be a Low D1/D2 octave. Play nothing on beat 1.5. Then play octaves in both hands following the E4-F4-G4 octaves. b.25: Beat 4 LH should be G's. Corners: b.5: Hold the RH chord on beat 3 as a minim (CR) to prepare for the next bar. The Roles... Warren Range: G#2-G5. The CR offers a different LH solution if you wanted to notate it. For instance Jason's 'I think this is gallery K' runs quicker if he inflects this as something he certainly knows. Don't Wanna Be Here (Deb) This song is fairly straightforward and frustrated attitude. b.68: LH beat 3 C2 minim is a quaver, followed by an alternating C3 crotchet and C2 quaver in the CR. CR Performance Pedantry: b.1-2: Sustain the LH A's for the full two bars. b.5: Start the glissando much lower than indicated. b.18: LH octave sustained to beat 3. Corners: b.1-7: See note for b.37-40 in the Intro above b.97-98: Freer tempo in voice and accompaniment. Although Professor Thompson frames Life sing with a difficult angular musical theme, requiring constant attention to the dramatic arc of the song. I hope that all helps! Enjoy your journey into Ordinary Days! Philip Eames 1 December, 2019 b.3: Beat 1 articulate chord rather than tied from the previous bar. For instance, Deb can learn much of Big Picture and her part of Rooftop Duet by herself. With these factors in mind, taking a divide-and-conquer approach is the most time-effective approach to Ordinary Days. Party Interlude (Claire) This is a very short, easy song for both voice, which is flexibly notated, and piano. Add Bass alternation ad lib throughout this progression. From b.25 accents with the chord changes break up the monotonous texture and two bar loud/soft alternation from b.88-95 is effective. Jason and Claire are a couple, with the latter exhibiting reluctance to take things further. Notably that the conversational nature of the singing keeps even two-part harmony to a minimum. overlapping vocal lines. b.11: Here and in b.204 Warren needs to give a clear visual cue to make his vocal entrances predictable. The show's storyline is structured loosely in five roughly equal parts. Introductory songs: (One by One, Don't Wanna Be Here, The Space Between, Let Things Go) To The Met Events: (Dear Professor Thompson, Life Story, I'm Trying, Saturday at the Met) The Post-Met Events: (Favorite Places, Sort-of Fairy Tale, Fine, Big Picture) Reflections: (Rooftop Duet/Falling, I'll Be Here, Beautiful) Parts 1 and 4 consist entirely of solo numbers. Calm (Deb) A real virtuosic highlight of the show, and the point where Deb ultimately realises that all her recent positive experiences have come from Warren's influence (including the flyer she was given, unbeknownst to her). Rearticulate LH C2 on beat 4. b.5: Beat 4 LH should be C#'s. Bows (Instrumental) Similar comments to the style of playing as listed in Space Between apply here. Even if only one cast member is available, you can still work productively on the almost all of their singing in Ordinary Days is extremely limited and a good cast can have it solidly learnt and memorised in a single early rehearsal. Underture (Instrumental) This is a brief, understated introduction that only returns in the final number. One of the main points in Ordinary Days is that despite the intense focus on four people in a 'Hundred story' city. As a completely sung show, the cast recording tells the entire story and the piano accompaniment is the only 'orchestration' you'll be working with. Similarly at b.69. 9. You have to copy and paste the sheet music into a document if you want to print it. RH alternate C/A's from beat 1.5 and only a G3 on beat 4. There is some two-part harmony but this is generally in predictable 3rds when not unison. From the piano perspective, while Sort-of Fairy Tale seems misleadingly simple, Fine sounds harder than it is. b.181: The CR does not vamp this, but you will likely need to. Unless an extensive scene change is needed, the whole Transition is possibly too long and not of enough musical value to be worth playing in its entirety. Saturday at the Met (All) Almost halfway through the show, Saturday is the first time all the characters appear in the same song. Corners: b.3-4: Possible vamp if needed. Similarly for b.56-58. However, it is still doable as the former. b.39: From here the piece should be a little faster with less rubato except at the big corners (e.g. b.46) b.79-80: The CR doesn't go down to the low RH D but stays up at the F#, which is a less awkward alternative. If only Warren/Deb or Claire/Jason are available, you can work on and run almost half the show, which is also advisable for them to do at some point anyway to get a sense of their uninterrupted story arc. 13. b.37-40: Together with the first 4 bars of I'm Trying, staging and dialogue timing is tricky and important to work on. b.29: Beat 4 LH should be D#'s. b.32: No glissandi 5. It really is the true climactic point of the show in terms of audience impact. The good news is the internet is teeming with sites where you can search for music, and much of that music is free. As a result, his story halts about two-thirds of the way through the show after Hundred Story City, with his role being reduced to something of a narrator and a passive observer to the flyers and Claire's confession. A helpful compilation by Philip Eames of advice and difficult corners for the musical direction of Adam Gwon's Ordinary Days. b.74-79: Rhythmic RH chords similar to the note for b. This is half the length in the cast recording. b.22-23: Make sure the rhythm here is tight and the 'So' lands squarely on the offbeat for a full quaver. The only catch is that you have to give them a "Like" on their social media pages to access some of the tabs. The Piano... Being an intentionally piano-only score, it is mostly well written for the instrument, rather than being an awkward orchestral reduction. Instead beat 4 is LH octave quavers on E. The other challenge is getting a comfortable controlled performance while acting as an extremely flustered character. b.76-77: These bars are omitted in the CR. The Cast... With just four roles, it goes without saying that your Ordinary Days cast have to be exceptional with their singing, acting and communication (though not choreography). b.196-202: This is relatively tricky harmony, especially for Claire, NB: 'Orange Em'rald' is now an alternating tone instead of a semitone. b.66-67: This is sung freely in the CR and works fine without trying to catch the awkward phrasing of ' curtain rod.' b.87: Possibly omit the RH chord beat 4 to allow you to glissando with the RH. b.9-12: Omitted in the cast recording but potentially useful to include if accompanied by a staging purpose. b.26: Beat 2.5 LH low F's and beat 4.5 C2/C3 octave. b.135-137: Omitting the first RH chord and last LH octave each time (as per the CR) is neater and gives more tempo control into b.138. Similarly at bar 87. Corners: b.1-4: A repeat here is likely needed, to better transition from I'll be Here, and give Warren more time to see and appreciate the painting. Similarly in b.66. One by One (Warren) Warren's opening number needs to get across his idealism and frustration in equal measure. Conversely, it is easy to overdo it and make him into a one-dimensional caricature. With the limited need for group rehearsals (as discussed later) visiting an art gallery together might be an inspiring bonding/visualising exercise for both the cast and Production team. b.142: Beat 3 low octave A's repeated as in Bar 141. Many of these are based on the cast and Vadim Feichtner's playing on the Cast Recording (CR), others are my observations from our own run of the show. I began this list noting all the myriad of changes I made to the piano accompaniment, after a comparative study of the score and cast recording. b.84: Omit the triplet of this vamp as per the CR - it seems unnecessarily awkward to re-articulate the Bb as part of the beat 1 chord. However, this is mostly a Deb solo, framing Jason/Claire solos with a little duet. CR Performance Pedantry: b.1-3: Alternate LH on beat 4. They can work if included but it really depends on the lighting and audience. The central part of the song (b.68 - b.91) modulates frequently and rewards a closer look in both piano and voice. Fleshing out the accompaniment towards the end of the bars as noted in the CR, which makes it float more with less noticeable downbeats. b.75-78: The doubling of the vocal line as written is messy and unnecessary, just the interjecting octaves is effective as per the CR b.167-168: Slower tempo than in part 1 - it's a good joke to land clearly. The vocal part should be free here. While there are plenty of animated tenors out there, your Warren needs to be able to radiate a sense of 'chump who was roped into cat-sitting'. b.73: Lisa Brescia sings "needed this" as a triplet rather than "need this." b.106: This works better as per CR: B3/F4/B4 in RH and B1/B2 in LH on Beat 1, and then start the Glissando down from B5 on beat 2. The other characters make brief cameos during the song. You should notice the audience becoming very still as they hold back tears and expect some sniffing during the next number. By this I mean that the others are fairly relatable as ordinary people, but Warren is a veritable oddball. b.126: In the CR these are performed as crotchet chords on all 4 beats in the RH, with the LH beats 2-3 omitted. It doesn't contribute a great to deal to the plot, making it a great general-purpose audition or cabaret song needing no set-up context. Similarly at b.62-66 and 72. Corners: b.10: It's a great general-purpose audition or cabaret song needing no set-up context. easiest to omit the beat 3 chord to allow Jason to enter on his own time. In a four-member cast with an equal amount of solos and stage time, there is nowhere to hide... if one member of the cast is weaker they will stand out all the more against the others. b.4: Awfully notated and the glissandi are ineffective. b.202: A full Gb Major chord in RH from Gb4 is a better conclusion (as per the CR), than the single notated octave. b.181, b.215, b.219, b.227: Omit the high A in the right hand chord on beat 1 due to awkwardness. b.66: Play the same RH as in b.70, and the low alternating octave G bassline of the CR. So this is something of an all-or-nothing deal. b.131: There is no glissandi in the CR, however in the context live performance it is probably a little more conclusive to either keep it in, or do a more filled out final chord. b.118-121: This requires some practice with Deb to match the rapid acceleration in both parts. LH part and chromatic bass movements. Princeton from Avenue Q or Seymour from Little Shop of Horrors are some rough parallel roles both in terms of vocal style and character. 17. It also begins to highlight that the common element of all Deb's problems is herself. avoid with the casting for Ordinary Days (and most small-cast shows with distinctive casts for that matter) is to have cast members who are interchangeable. Happily this is not the case for Ordinary Days, which affords a remarkably flexible rehearsal approach. Similarly from b.55-56 b.61: Extremely awkward to the point of unreliability. I counted only 46 bars of four-part texture throughout the entire show, divided among the concluding moments of three numbers: Big Picture (15 bars), Hundred Story City (9 bars) and Rooftop Duet/Falling (22 bars). Idealistic, determined, energetic, naïve, and visionary, Warren is by far the most typical musical-theatre role in Ordinary Days. Unlike Warren and Deb, Jason's vocal lines oscillate constantly throughout his whole range, and he has the least pattery songs in the show. In the piano part, evenness of the semiguavers is important - there are a few unexpected groupings and repeated notes that can throw you off. b.156: Warren's line is 2 equal crotchets in the CR. Conversely, get it right and they are a few unexpected groupings and repeated notes that can throw you off. b.156: Warren's line is 2 equal crotchets in the CR. emotionally virtuosic I'll Be Here is one of the most poignant moments in modern musical theatre. Alternate F's from beat 3.5 b.19-20: Downwards arpeggio on the chords in the RH with each change of note in the LH. 12. b.120-124: The CR is much more active here with alternating semiquaver chord figures on the offbeats, which builds to the final climax more effectively. From a character perspective there is a bit of fundamental disjointedness between the personalities of most musical theatre leads with those of real-life academics, something Kate Wetherhead addresses well. The piano part is light and simple, but can use a bit more energy from b.41. b.109: An easier transition is offered in the CR: a minim for the RH chord on beat 3, and just the F# LH crotchet on beat 4. While you may have different ideas for characterisation, the original cast (Jared Gertner, Kate Wetherhead, Lisa Brescia and Hunter Foster) do an excellent job at portraying the different personalities. Note that generally the x-notehead contours don't necessarily reflect the likely contours or relative pitch of the song. That is not to say that this is easy singing, as the simultaneous exclamations in Big Picture are remarkably difficult to follow and Falling contains some rich harmonic adventures, but it shouldn't pose a significant challenge to an accomplished cast. b.101: Eb octave doubled in LH b.121-122: Freeedous exclamations in Big Picture are remarkably difficult to follow and Falling contains some rich harmonic adventures, but it shouldn't pose a significant challenge to an accomplished cast. b.101: Eb octave doubled in LH b.121-122: Freeedous exclamations in Big Picture are remarkably difficult to follow and Falling contains some rich harmonic adventures, but it shouldn't pose a significant challenge to an accomplished cast. b.101: Eb octave doubled in LH b.121-122: Freeedous exclamations in Big Picture are remarkably difficult to follow and Falling contains some rich harmonic adventures, but it shouldn't pose a significant challenge to an accomplished cast. b.101: Eb octave doubled in LH b.121-122: Freeedous exclamations in Big Picture are remarkably difficult to follow and Falling contains some rich harmonic adventures, but it shouldn't pose a significant challenge to an accomplished cast. b.101: Eb octave doubled in LH b.121-122: Freeedous exclamations in Big Picture are remarkably difficult to follow and Falling contains some rich harmonic adventures, but it shouldn't pose a significant challenge to an accomplished cast. b.101: Eb octave doubled in LH b.121-122: Freeedous exclamations in Big Picture are remarkably difficult to follow and Falling contains some rich harmonic adventures, but it shouldn't pose a significant challenge to an accomplex exclamation excl time and a lengthy pause is effective here. b.14: Beat 4 LH should be low F#'s b.15: Beat 4 LH should be G's. b.150, b.154, b.162: Entrance Clarity. As long as the rhythmic integrity is there it should be 'fine'. b.52: Rearticulate lower two notes of beat 2.5 RH chord on beat 4, staccato. b.71-72: As per the CR the intention here is for Jason to begin this loudly and be shushed by Claire after room. Part 3 is mainly duets, as is Part 2 in the sense that Professor Thompson and Life Story are entwined from a staging perspective. This prepares for the slower tempo better. Corners: b.1: Beat 4 is dotted quaver with and Eb3 semiquaver on 4.75, slurred to the next chord. b.2: Beat 1 articulate chord rather than tied from the previous bar. Rearticulate RH beat 2 chord on beat 4. Chords of b.23 starts one quaver earlier on beat 4.5 b.23-24: Tie upper RH notes in progression. Similarly, Big Picture and Rooftop Duet/Falling are mostly duets. b.15-16: Vamp probably not needed and omitted in CR. If anyone would like more detail I'd be happy to provide it! NB: C4=Middle C 1. b.22: Beat 2.5 LH should be F's. Claire Range: G3-E5 Along with Warren, Claire is the most specific role to cast, requiring a very specific actress to hit the climatic point of the show and twist the knife hard. The Guitar Lesson If you're still in the process of learning how to play the guitar, then this website would be a good place to look for music. Similarly in b.45-46. One of the downsides to this site is it doesn't have a print feature on the actual tab page. 23. I'll Be Here unfolds, radically re-contextualising the character of Claire. In b.111, beat 4 LH should go to the RH, similarly with b.112 from beat 1.5-2. b.44-45: You can get out of this vamp in any bar. Despite his energetic opening number The Space Between, Jason's songs and duets are mainly reflective and emotive in nature. Favorite Places stands on its own as a simple, pining ballad, and works most effectively outside of the show's context. It is painfully evident they are not on the same wavelength and she comes across (at first) as somewhat unreasonable in her refusal to make room. b.91: There should be a cut-off after beat 2. Guitar Tabs Another good website with a large collection of free sheet music for guitars, it has a no-frills, straightforward homepage. I would suggest not letting the climaxes get too out of hand to be consistent with the fact Warren is feeling dejected but still quietly resolute at this point. b.77-78: Substantially different in the CR. Some good passages to test both range and handling is b.90-101 of Favorite Places and b.43-63 of Hundred Story City. b.65: 'Space' occurs on beat 2 as it did in b.25. Light and bright throughout, with moments of more weighted accompaniment in the turns after phrases. b.22-28: The bass line is considerably more active in the CR, often alternating the octaves. Err on the side of clarity. Songs like Don't Wanna Be Here and Calm demand fantastic diction and breath control and there is a fine, fine line between virtuosic and rushed particularly in the latter. Life Story (Reprise) (Warren) This is a more personal and emotional version of the first Life Story. However, typically Claire's numbers also contain more expressive sections with wider contours that are more resemblant of Jason's songs, such as b.58-78 in Let Things Go and from b.81 in Gotta Get Out. This is not marked but it accounts for the massive leap down to the less projecting lower register. With the rehearsal approach outlined later, this show is particularly available and obliging pianist. I can't emphasise enough the extent to which casting choices really make a show, and good casting makes our job so much easier in the long run. Corners: b.33-37: Make sure when staging is added the correct amount of "it's not there" is present as Deb rummages. 7. b.24-29: The RH is played as crotchets in the CR, which makes for an effective change from constant guavers. The challenge throughout is in negotiating a sense of vulnerable spontaneity that requires constant evaluation and response. With very limited ensemble singing there is less pressure to be exact and insisting on following the notation is likely to result in awkward passages at some point in most songs. Apart from that, there is a certain simplicity to the show with its limited scene changes, movement and lack of orchestra. Consideration of where to breathe is important so as to not disrupt the flow of the long lines in the chorus. Preparation... Listening to the original cast recording of Ordinary Days is essential. Corners: b.5: b.9.5 and b.16.5 require some entrance clarity b.21: As rapid as clarity allows, but be sure to contrast this to the slower corresponding passage in Part 2. Dear Professor Thompson (Intro) (Deb) This is a short and straightforward number, which contains very little rhythmic variance. b.94: More rubato again initially, before gradually flowing more. In fact, due to the regular alternation of characters, such approaches would just get in the way and make for a time wasting schedule nightmare. These stories are really only of great significance to the people living them, drawing parallels with our own lives. As a result, it is very endearing to the audience. Corners b.4: The opening of Jason's line is obviously way too low and is mostly spoken- in relatively it should start around C#3, and the contour settles from 'with.' Similarly with his second entry in b. Adherence to, or strong suggestion of suitable ages is also quite important for the story; the Warren and Deb arc involves setting out to find their place in the world, while Jason and Claire are established professionals who are in the (turbulent) process of settling down. Even the uplifting message of the final number, Beautiful, won't erase the effect of the song after the show. b.170: Claire's entrance comes out of nowhere, the pianist needs to watch this carefully. b.120: Some awkward overlap - omit RH C on beat 4. Corners: b.24: The leaps to the high D are doable but risky, and the CR approach is D5 on beat 2 and octave D5/D6 on beat 3. Space Between (Jason) In the piano part, there's a lot that needs refiguring in the score, and it is the most problematic number in this regard. Let Things Go (Claire) Our introduction to Claire rings some alarm bells in contrast to Jason's optimistic song. While still two songs away from the show's end, the colourfu release of flyers functions as a 'conventional' dramatic climax with full cast. The labelling of some numbers as 'company' in the index is slightly misleading. Saturday at the Met is really just a series of solos, with a small amount of duet overlap. More attentive audiences are likely to appreciate the additional time. They each had a couple of one-onones for music and blocking, and the rest of the pre-run rehearsals were in pairs. Rehearsals... The challenge with some small-cast shows is the interaction between characters and getting tight, complex harmonies locked in. b.19: Coordination is a little tricky with the subsequent leap down. b.51-53: In the CR this has a more chordal texture, condensing the ascending run groups, which offers a nice respite from the incessant semiquavers as well as being a little more forceful. Tied RH to next not. Fortunately, in the grand scheme of things, the singing demands aren't particularly great in Ordinary Days. Transition to Calm (Instrumental) The repetitive riff really makes this a vamp for timing purposes, with the same 4-bar harmony repeated three times. Claire and Jason) Firstly, note that the pianist may also need to play the barista in this scene. Similarly in all similar places with this figure. It is not difficult to imagine a short (and probably less effective) spoken version made up of translated monologues and one-on-one conversations. Unlike the other characters, Jason exactly knows who he is and what he wants, being neither particularly ambitious, visionary, nor even unreasonable; he simply wants to settle down with Claire and doesn't understand her resistance. This is also the case at b.42. Alternate Bass ad lib. b.114-117: It is possible to play the beat 2 and 4 LH notes, but it is easier and cleaner to omit them. b.10-11: From the LH, and beat 1.5 is given to the RH. b.7-9: I'd omit the upper 2 notes in the LH on Beat 1 as they form part of the arpeggio. b.176-180: Entrance clarity needs to be coordinated well with the staging, as this to-and-fro needs to have a natural communicative feel to it. Similarly in the second chorus b.58, b.78, b.146-147) Corners: b.83: On beat 3.5 omit RH quaver and keep the beat 4 RH A octaves as A3/A4 to be cleaner. LH beat 1.5 F#1 and beat 2 F#2. 22. Rooftop Duet/Falling (All) As the song title suggests this song is really two entwined duets, aside from the relatively brief last section, and can be rehearsed initially that way. 10. With some bold LH leaps in the piano part and interesting runs the piano part is more challenging than it appears, so don't leave this to the last minute to practice. b.25: Make sure Deb's 'I don't see it' happens leaving enough time before she goes on singing. As such, Ordinary Days is at its heart a play set to music. b.164-165: Double the LH ascending line in octaves and ignore the lower octave on beat 3 of b.165. b.102: An awkward enharmonic spelling, made easier by omitting the G# in the RH. Beat 2 is tied to beat 1.5. Eb3 semiguaver on 4.75, slurred to the next chord. Dear Professor Thompson/Life Story (Deb/Warren) Although not difficult to play, there is a lot of rubato and flexibility that goes along with Professor Thompson. From a rehearsal perspective these can be treated as such until relatively late in the process. A brisk urgent tempo and strict sense of rhythm for the faster passages is needed, as is the clarity for Warren's dialogue. The other key idea is that there is a certain beauty in the ordinary that 'has to be seen' to be perceived. For Claire, the same kind of care is needed with casting Eponine in Les Misérables and Beth in Little Women. The democratic nature of Ordinary Days sees each character given three major solos, while participating in four/five duets in their Warren/Deb and Jason/Claire pairings. b.58: Left hand octave alternation, with the last quaver as semiquavers F#'s separated. b.11: Omit lower B in grace note RH octaves. b.78: The tempo shift is roughly 3 quavers in the space of 2 in the old tempo. There can be a lot of variance in Claire's dialogue, so she should feel free to start singing when she's ready. On the down side, that means some of the free guitar tabs are bad. However, there's also a lot of tricky dialogue with similar/interchangeable sentiment that affects memorisation. Given the largely patter nature of the song, it is important to avoid bringing out these moments of pure embellished singing too much. b.21: Beat 4 LH should be G's. b.228: A really awkward beat 4 RH - better to keep it as an octave with C#5 instead. This is essential for breath. b.86: On beat 3 playing a D Major Chord starting on D4 with LH D Octaves, as per the CR, is more secure than the high leap to D6. If page turning here, that is a much better option. b.126: The beat 3.5 chord falls on the 'I'm' in the CR, which is easier to co-ordinate. b.148-149: Possibly repeat similar to the opening with final RH chord being G#5/D6/G#6 on the second time. CR Performance Pedantry: b.2: Repeat LH Bb2 on beat 2 b.3: Alternate LH G's on beat 3.5, 4 and 4.5. This occurs stylistically in similar places: b.15-17, b.26-27, b.31-33, b.52, b.56-58. b.12: A2-G2 semiguavers on beat 4.5 b.13: F2-G2 semiguavers on powerful and confident singer belied by being in her own head too much, able to show subtle glimpses of the person she once was, foster a sense of confused dislike in the audience (initially), and have a knack for delivering a wide variety of expressive nuance. Playing beats 2 and 4 accented during the riff throughout is effective as per the CR. Corners: b.60: 'Pace' is notorious as a melisma, largely as it concludes unintuitively on an offbeat. 2. Vocally the lengthy 'go' melismas are tricky to sing and require some vowel control. It is a difficult song with vocal endurance, remembering words and the sentences run on to one another and pause mid-sentence, making finding a place to breather somewhat unintuitive. 20. 6, and with Claire's at b.36 and b.38. No role is persistently extreme in register, but breath control, diction and stamina are constant challenges in most songs, particularly for the women. The blocking/staging process can easily function the same way. b.174: The low F# of b.175 is placed one beat earlier on beat 4 of 174. That said if a solid E5 belt is there, really preference the character fit. In auditioning it is vital to see these skills as opposed to just the swagger of songs like Space Between. If you look at an unlabelled cast photo and can't immediately tell who is playing Deb/Claire or Warren/Jason you've got a problem. Similarly in b.119-120 and b.181-182. There is absolutely no need to rehearse this show in a chronological fashion or by getting the hardest numbers out of the way. b.100: Note the fermata in the vocal part on 'Laundry' also applies to the piano part. b.274: Jason doesn't get a chance to rest here. With such an immense collection of tablature, you can find sheet music for your favorite songs in different arrangements, versions and even genres. For instance, a general sense of ebb and flow is effective, particularly on the first page, but be careful that Claire and the piano don't make this predictable by pulling up the same way on every phrase. b.97: A rallentando/decrescendo in this bar is useful to anticipate the drop to mp. Enthusiastic audiences clap sooner, which is likely to disrupt the fading of the music if it takes too long as the lights fade. b.27-30: Breath control and maintaining the relative gentleness of the line is a challenge here, similarly in the next phrase and when the chorus returns. 911 Tabs This site is like Google for guitar sheet music. This is useful as the vamp in b1-2 might be quite long if there is a substantial scene change. But for Ordinary Days it is particularly worth searching for a cast and chemistry that you're completely satisfied with. I've kept them in for the first three songs for reference but this quickly grew tedious and I got a sense I was pedantically listing them into the void in Warren-esque fashion. If you are able to interject the occasional response while playing, the rest of the duets can be treated as solos during the initial learning process. Transition to Big Picture (Instrumental) Four simple bars derived from Sort-of Fairy Tale. b.49-52: Arpeggiate this downwards in the RH to break up the chord texture as per the CR. Most decent singers will be able to surmount the vocal challenges of the roles, so character suitability can be the first priority given a large enough audition pool. b.64-67: There is a temptation of the rhythmic displacement of the line in the upper LH to be felt by the singers as the downbeat, which can disrupt them if played too loudly. The connection to I'm Trying requires some more collaboration as noted below. Warren is a struggling artist wanting to make a meaningful impact as a 'pioneer of visual art.' Deb is a graduate student constantly frustrated with her life situation but driven by her belief in her own potential. b.152-153: Depending on staging this vamp could be moved to b.154-155 to allow Jason to enter whenever he is ready. b.162: Warren's 'promise' is easier spoken and twice the speed to connect it to Deb's line as in the CR. Otherwise the temptation is to rush the accompaniment to follow them, which will mean the singing will be too fast as this pattern continues, specifically the "Top ten things" line, which has semiquavers. However, it's just a small inconvenience in exchange for free lessons and tabs. There appears to be a timing error on the CR here with roughly a beat missing in the silence. b.80: The RH chord in the CR is A4-C5-D5-F5. b.38-39: Warren's line is much higher ('That flower pot' = F3-E3-F3-G3) b.95-98: Deb's line doesn't necessarily have to match up with the piano. Also, with almost half the songs being solo monologues it is not too far removed from the style of a cabaret, which makes preparation quite straightforward. Omit the leading glissando to this bar. b.213: Make sure Warren gives this time to build up vocally as marked in the piano part to avoid the one by one... becoming too static and obviously repetitive. It requires some good judgement of tempo from both piano and voice to maintain the rapid patter without affecting the clarity of the words. I'm Trying (Intro) (Claire/Jason) This is another straightforward introduction with easy, repetitive accompaniment. b.26: Possible vamp b.26-29 b.90: In this bridge a slight tempo and dynamic increase moves it along nicely. Warren needs to be able to sincerely navigate sensitive moments (get them to try the ending of Sort-Of Fairy Tale) and ultimately project quiet satisfaction as his convictions are validated, which is somewhat hard to do that if he comes across as an exaggerated Muppet. Warren needs to be able to convincingly bring Deb and the audience around to his way of viewing the world, and thus harking back to the beginning of the whole show as he does this One by One. 16. b.141-149: The staccato applies to 2nd chord in these phrases, which makes the ties redundant. Usually Deb should be the first to start talking to give her book requests more clarity and Warren needs to be absolutely sure of the waltz tempo. It can also be quite cost-effective, if initial one-on-one/duet rehearsal space. In most cases, that often means it's not worth rehearsal space. In most cases, that often means it's not worth rehearsal space.

handful of very minor exceptions (Dear Professor Thompson, Big Picture/Hundred Story City and Falling/I'll Be Here) character appearances leapfrog between numbers throughout the show, giving each cast member ample time for rest and costume changes. Vocally, it is not the most demanding or draining role, although comic timing, the ability to patter, a mastery of physical movement while singing is required. Meanwhile, Deb has begun to let her cynicism fade and learnt to see beauty in the world again. 3-4: Omitted in CR. Favorite Places (Jason) Quite often with slower sappier numbers they start out being my least favorite to listen to but after hearing sincere performances they sometimes win out as real highlights. There is some flexibility with the lowest part of the technical range, as this is often more conversational in nature, but Warren needs to have a high, clear D4-G4 belts. The first ensemble singing at the end is by far the most difficult as all the lines are fragmented and often thematically unrelated. In b.113, omit the last note of the RH. b.84: The C in the LH beat 2.5 should probably be a B like in b.80. b.30: This is an exposed entrance for Jason, work on maintaining the sense of pitch. Like Warren, much of her patter (which is the majority of her singing) is in a comfortable mid-low register, however she regularly uses those lower notes, so the ability to project and be clear there is important. b.139: Cut-off piano chord after (Jason.' 24. Beautiful (Warren/Deb) Harking back to the Underture material, Beautiful provides a less emotionally turbulent, more bucolic conclusion to Ordinary Days. Needless to say the notated parts for some songs are better than others, so for later numbers I simply made general observations on the playing style. Corners: b.35: Catch Warren's entrance - visual cue needed. From our own cast's observations she was actually the most relatable character, plagued with frustrated life goals. b.85: Wrong notes in the piano part beat 3 - it should be Ab octaves in the left hand, as per the CR. b.57-58. For instance calling everyone for an early rehearsal involving Big Picture would be a colossal waste of Jason and Claire's time, so instead group it with other two in later. Hundred Story City (Jason w. The singing needs constant care as with this wider contour comes a lot of awkward leaps that need to have control to ensure they are connected. It simply recapitulates her situation with Jason, and unhelpfully states that she doesn't understand her reasons for running away. 25. 3. If you are also the pianist, spend the early pre-rehearsal stage tackling the harder numbers in the show (Calm, Sort-Of Fairy Tale, Hundred Story City, Rooftop Duet, and I'll Be Here) Nb: Range: F#3-E5 Paired with Warren. Deb has a dry rapier wit, is easily frustrated and despite her claims, is a negative person overall. Timing the staging with box Many page turns in the score require careful negotiation and in some cases are impossible to manage without either considerable memorisation or other work-arounds. Deb sorting and the corresponding dialogue is the only mild challenge, but the underscore provides ample time to get through it and having to vamp extensively won't cause a problem. 8. 14. The CR does this well but in a staged environment I noticed this was more of a challenge. Corners: b.1-2 and 5-6: Chords on beat 1 sustained to the following chord, the written short staccato is abrupt. However, it is unobtrusive and can comfortably be repeated without getting old, so don't worry about speeding up the dialogue or altering the tempo to make it roughly fit. Omit the upper note as per CR b.47: Continue Low F's on Beat 3 and 4 offbeats. Guitare Tab This is somewhat similar to the previous entry, with the only difference being that the homepage also displays top community-rated tabs. Free guitar tabs are submitted to sites by thousands of users all over the world. The key is to go to sites that are popular for featuring free sheet music that ranges from good to exceptionally accurate. Although a tenor role, Warren actually spends most of the time in a comfortable baritone tessitura, only rising to the higher notes towards the climactic points of his featured songs. b.51: A fuller improvisation occurs in this bar than what is written. To quote Schopenhauer: 'Talent is like a marksman who hits a target others cannot even see.' To me this somewhat applies to Warren in its own way. This allows for more emphasis on singing ability. Jason needs to take particular care on the chorus, with the key words to the song 'Space Between' occurring in a suddenly high belt and nasal-prone 'ee' vowel, with vibrato going some way to mitigate this. That said there is surprising difficulty in singing these numbers well, particularly as the choruses often feature exposed vowel placement and require careful negotiation of dynamics and breat 1 and beat 3.5 b.62: Grace Note F# into the 3rd LH chord. b.78: Offbeat LH B's on beat 4.5 b.83: Offbeat LH C's on beat 4.5 b.84: Offbeat LH C's on beats 3.5 and 4.5 4. Life Story is simple and sweet - it doesn't need much embellishment and the charm comes from the honest presentation. Although Deb is a major lead role, an exaggerated larger-than-life comedic diva approach is not going to gel. From a staging perspective, he is likely to be quite active on the stage. Fine (Claire/Jason) As listed below the vocal lines in the verses are often incorrect, in reality the first few notes are much higher and meant to be somewhat half-spoken. Claire is likely to be active throughout this song too and has to match her dialogue. b.163: This requires a bit of practice. b.31-32: In free time, with a gradual accelerando from b.33. b.87-118: Pay attention to the repetitive RH Chords and vary them through slight accents on beats 2/4. b.126-127 and 134-135: You can't play everything here - omit the beat 4 bass clef in the first bar and move down to it on beat 1 of the second, omitting the lower treble clef part.

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