

# Ordinary Days / THE FIRST TAKE

Milet × Cateen

arranged by Ron "duVillage" van Dorp

ハコヅメ～交番女子の逆襲～「hakozone: kouban joshi no gyakushuu」

piano

♩ = 100

rit. ....

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a half note chord of F#4 and C#5 in the right hand, and a half note chord of F#2 and C#3 in the left hand. This pattern repeats for the first two measures. In the third measure, the right hand plays a half note chord of F#4 and C#5, while the left hand plays a half note chord of F#2 and C#3. In the fourth measure, the right hand plays a half note chord of F#4 and C#5, while the left hand plays a half note chord of F#2 and C#3. The piece concludes with a final chord of F#4 and C#5 in the right hand, and F#2 and C#3 in the left hand, marked with a ritardando and a fermata.

pno.

a tempo

The piano accompaniment is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a half note chord of F#4 and C#5 in the right hand, and a half note chord of F#2 and C#3 in the left hand. This pattern repeats for the first two measures. In the third measure, the right hand plays a half note chord of F#4 and C#5, while the left hand plays a half note chord of F#2 and C#3. In the fourth measure, the right hand plays a half note chord of F#4 and C#5, while the left hand plays a half note chord of F#2 and C#3. The piece concludes with a final chord of F#4 and C#5 in the right hand, and F#2 and C#3 in the left hand, marked with a ritardando and a fermata.

pno.

rit. ....

♩ = 90

The piano accompaniment is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a half note chord of F#4 and C#5 in the right hand, and a half note chord of F#2 and C#3 in the left hand. This pattern repeats for the first two measures. In the third measure, the right hand plays a half note chord of F#4 and C#5, while the left hand plays a half note chord of F#2 and C#3. In the fourth measure, the right hand plays a half note chord of F#4 and C#5, while the left hand plays a half note chord of F#2 and C#3. The piece concludes with a final chord of F#4 and C#5 in the right hand, and F#2 and C#3 in the left hand, marked with a ritardando and a fermata.

voc.

ね が わ く ば、  
ne - ga - wa - ku - ba,  
If I could have my

The vocal line is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a half note chord of F#4 and C#5 in the right hand, and a half note chord of F#2 and C#3 in the left hand. This pattern repeats for the first two measures. In the third measure, the right hand plays a half note chord of F#4 and C#5, while the left hand plays a half note chord of F#2 and C#3. In the fourth measure, the right hand plays a half note chord of F#4 and C#5, while the left hand plays a half note chord of F#2 and C#3. The piece concludes with a final chord of F#4 and C#5 in the right hand, and F#2 and C#3 in the left hand, marked with a ritardando and a fermata.

pno. *p*

voc.

そう ひ げ き よ り も き げ き よ り  
 sou hi - ge - ki yo - ri mo ki - ge - ki yo - ri  
 way, choose where this sto - ry goes I wouldn' - t pick to

pno.

voc.

も み て たい の は き せき の よ う  
 mo mi - te - tai no ha ki - seki no yo - u -  
 laugh or to cry to - night. 'Cause what I want to

rit.....

pno. *p*

voc.

な あ た り ま\_\_ え を て らす\_\_ こ  
 -na a - ta - ri - ma - e wo te - rasu\_\_ ko -  
 see are all the mun - dane parts of life\_\_ that

pno.

vla.

voc.

の に ち じょ う ま ち が い じゃ  
 - no ni - chi - jo - u ma - chi - ga - i ja -  
 shine ef - fort - less - ly. Though I'm a - fraid, I

pizz.  
*p*

pno.

vla.

voc.

♩ = 90

ない も ど る こ も ゆ る す こ と  
 -nai mo - do - ru ko - to mo yu - ru - su ko - to  
 know that it's not a mis - take to go back and for -

pno.

voc.

も こ わい\_\_ け ど ふ と し た と\_\_ き  
 mo ko - wai\_\_ ke - do fu - to shi - ta to - ki  
 give and to\_\_ let go. I want to hold you

pno.

cb.

pizz.  
 mp

voc.

に う か ぶ き\_\_ み に ほ ど\_\_ け そ う  
 ni u - ka - bu ki - mi ni ho - do - ke - so - u  
 tight when you come to\_\_ my mind, like knot - ting a shoe -

pno.

cb.

voc.

な く つ ひ も つ よ く むすん だ  
 na ku - tsu - hi - mo tsu - yo - ku musun - da  
 -lace so tight that it will not slip a - gain.

pno.

cb.

voc.

♩ = 98

*mp*

う たっ て こ ろん で  
 u - tat - te ko - ron - de  
 I'm sin - ging, I'm fal - ling,

pno.

vla.

cb.

voc.

pizz.  
*mf*

り ゆう もお ぼ て ない けど  
 ri - yuu mo o - bo - te - nai ke - do  
 though I still don't re - mem - ber why.

pno.

vla.

cb.

voc.

さい こう も ぎゃく も あい し て き た ん だ  
 sai - kou mo gyaku mo ai - shi - te ki - ta - n da  
 I've loved the best and also have done the op - po - site.

pno.

*mf*

cb.

voc.

may - be\_\_\_\_ もう あい\_\_\_\_ まい な こ と ば は  
 may - be\_\_\_\_ mou ai - mai na ko - to - ba ha  
 May - be\_\_\_\_ I don't\_\_ have to hide be - hind these

pno.

*f*

cb.

voc.

ひ つ よ う な いん だ ずっ と\_\_\_\_  
 hi - tsu - yo - u na - in da zut - to\_\_\_\_  
 emp - ty, mea - ning - less words now! Al - ways!

pno.

vln.

vla.

vlc.

cb.

voc.

arco

*f*

arco

*f*

arco

*f*

— き み の と な り で わ らう よ

— ki - mi - no - to - na - ri de wa - rau yo -

— I would choose for you to keep on sm - i -



pno.

vln.

vla.

vlc.

cb.

voc.

り き み に わ ら っ て ほ しい の  
 - ri ki - mi ni wa - ra - t - te ho - shii no  
 - ling, rat - her than me just sm - i - ling next to

pno.

vln.

vla.

vlc.

cb.

voc.

さ よ く を い え ば き り が ない け ど  
 sa yo - ku - wo - ie - ba ki - ri ga nai - ke - do  
 you. There's no end to my list of wis - hes to - night.

pno.

vln.

vla.

vlc.

cb.

voc.

ど ん な こ と ば で つ た え  
do - n - na ko - to - ba de tsu - ta - e -  
'Cause no mat - ter the words that I use, they're

pno.

vln.

vla.

vlc.

cb.

voc.

よう      と も      た り   な   い      く らい      い ま  
 -you   -   to - mo   ta - ri - na - i   ku - rai   i - ma  
 not      e - nough.   That's how much   I   love li - ving e -

pno.

vlh.

vla.

vlc.

cb.

voc.

が い と しいん だ き み が き み で い る た め  
 ga i - to - shiin - da ki - mi ga ki - mi de i - ru ta - me  
 - very day here with you. All I want is for you to be just like

pno.

vln.

vla.

vlc.

cb.

voc.

に そ こ に ひ か り が さ す よう  
 ni so - ko ni hi - ka - ri ga sa - su you -  
 you, like a light, e - ver bright shi - ning down on

pno.

vlh.

vla.

vlc.

cb.

voc.

に どん な と き も\_\_\_\_ そ ば に い た い ん だ  
 -ni don - na to - ki mo\_\_\_\_ so - ba ni i - ta - in - da  
 me. I wish that I could\_\_ al - ways be next to you.

*rit.*.....

pno.

vln.

vla.

vlc.

cb.

voc.

こ の て を ず つ と は な さ な い よ  
 ko - no te wo zut - to ha - na - sa - na - i yo -  
 So I'll ne - ver let go of your hand a - ny - mo -

$\text{♩} = 98$

pno.

voc.

- ~  
 - re.



pno.

vln.

vla.

vlc.

cb.

voc.

*ppp*

*pp*

*mf* >

*pp*

*mf* >

*pp*

*mf* >

*p*

え が く な ら、  
e - ga - ku - na - ra,  
If I could draw this

pno. *p*

vln. pizz. *mp*

vla. pizz. *mp*

vlc. pizz. *mp*

cb. *p*

voc.

そう か ん せ い も な い せい か い も  
 sou ka - n - se - i mo nai sei - ka - i mo  
 scene that I see in my mind. No cheers or right ans -

rit. ....

pno.

vln.

vla.

vlc.

cb.

voc.

ない ごう る の む こう き み が い る な  
 nai gou - ro no mu - kou ki - mi ga i - ru - na -  
 wers, just you wai - ting there. I know that I could

♩ = 94

pno.

vln.

vla.

vlc.

cb.

voc.

ら がん ばっ て みよう か な あ き れ そ う  
 -ra gan - bat - te miyou ka na a - ki - re so - u -  
 try my best if you were here, it may be an ex -

pno.

vln.

vla.

vlc.

cb.

voc.

な い い わ け で も し ん じたい んだ  
 - na i - i - wa - ke de - mo sh - n - jitai - nda  
 -cuse, but I want to be - lieve in something right now.

♩ = 102

pno.

mf

cb.

mf

voc.

う たっ て こ ろん で  
 u - tat - te ko - ron - de  
 I'm sin - ging, I'm fal - ling,

pno.

vla.

cb.

voc.

き ず も か ぞえ て ない けど  
 ki - zu mo ka - zoe te - nai - ke - do  
 I'm not e - ven coun - ting all the scars.

pizz.  
 mf

pno.

cb.

voc.

「だい じょうぶ」 どう ぞを か さ ね て き た ん だ  
 “dai - joubu” to u - so wo ka - na - se - te ki - ta - n - da  
 “I’m fine”, as I keep ly - ing a - gain and a - gain.

pno. *f*

cb.

voc.

may - be      もう あい\_\_ まい な こ\_\_ と ば は  
 may - be      mou ai - mai - na ko - to - ba ha  
 May - be      I don't\_\_ have to hide be - hind these

pno. *mf* *ff* *sfz*

cb. *f*

voc.

ひ つ よ う な いん だ ずつ と  
 hi - tsu - yo - u na - in - da zut - to  
 emp - ty mea - ning - less words now! Al - ways!

pno. *f*

vln. *f* arco

vla. *f* arco

vlc. *f* arco

cb. *f*

voc.

き み の ね が い が か なう よう  
 ki - mi no ne - ga - i ga ka - nau you - -  
 I would choose that your pra - yer is ans - wered



pno.

vln.

vla.

vlc.

cb.

voc.

に な き たい と き に な け る よう  
 -ni na - ki - tai to - ki ni na - ke - ru you -  
 here, I would hope you could cry and dry all your

pno.

vln.

vla.

vlc.

cb.

voc.

に よ く を い え ば き り が な い け ど  
 -ni yo - ku - wo - ie - ba kiri ga na - i - ke - do  
 tears, there's no end to my list of wis - hes to - night.

pno.

vln.

vla.

vlc.

cb.

voc.

く ら が り ま よっ て た ひ び  
 ku - ra - ga - ri ma - yot - te - ta hi - bi  
 All the days I was lost in the dark, I

pno.

vlh.

vla.

vlc.

cb.

voc.

も た ち う ち で き ない ほ ど いま  
 mo ta - chi - u - chu - de - ki - nai ho - do ima  
 won't e - rase. That's how much I love li - ving e -

pno.

vln.

vla.

vlc.

cb.

voc.

が い とお しいん だ  
ga i - - - too - shiin - - - da  
- very day here with you.

pno.

vln.

vla.

vlc.

cb.

voc.

み ち び け な かつ た き ぼ う  
 mi - chi - bi - ke - na - kat - ta ki - bo - u  
 All the hopes and the dreams that have lost their

pno.

vln.

vla.

vlc.

cb.

voc.

も む く わ れ な かつ た き の -  
 mo mu - ku - wa re - na - kat - ta ki - n - o  
 way, all the pains and the sor - rows of yes - ter -

pno.

vlh.

vla.

vlc.

cb.

voc.

— も い ま う ま れ — か わ る ん だ き つ と  
 — mo i - ma u - ma - re - ka - wa - ru - da kit - to  
 - day, I'm sure they'll be born\_ a - gain in - to to - day.

*mf*

*mf*

*mf*



pno. *mf* *mf*

vlh.

vla.

vlc.

cb. *mf* *f*

voc.

こ の て を ず つ と は な さ な い  
 ko - no te wo zut - to ha - na - sa - na - i  
 So I'll ne - ver let go of your hand a - ny-

$\text{♩} = 104$

pno. *f*

vcl. *p* *f*

cb. *f*

voc.

pno. *no re.*

vln. *mp* *ff*

vla. *f* *f*

vcl. *f*

cb. *f*

This is a page of a musical score for the song 'Ordinary Days / THE FIRST TAKE'. The page number is 34. The tempo is marked as 104 beats per minute. The score is arranged for a piano (pno.), violin (vln.), viola (vla.), cello (vcl.), and double bass (cb.). The piano part features a complex, rhythmic melody in the right hand, often using triplets and sixteenth notes, with a strong dynamic of fortissimo (f). The left hand of the piano provides a steady, low-frequency accompaniment. The violin and viola parts have a more melodic and lyrical quality, with the violin often playing a sustained note or a simple melody, and the viola providing harmonic support. The cello and double bass parts are primarily rhythmic, with the cello often playing a sustained note or a simple melody, and the double bass providing a steady, low-frequency accompaniment. The vocal part is written for a single voice, with a melody that is simple and lyrical. The lyrics 'no re.' are written under the vocal line. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The dynamics range from piano (p) to fortissimo (ff). The overall style is contemporary and minimalist.

10

pno.

vln.

vla.

vlc.

cb.

This musical score page contains measures 10 and 11 of the piece 'Ordinary Days'. The score is written for a piano (pno.), violin (vln.), viola (vla.), violoncello (vlc.), and double bass (cb.). The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 10 features a piano introduction with a series of chords and a melodic line in the right hand. The violin and viola enter in measure 10 with a sustained note, while the cello and double bass play a rhythmic pattern. Measure 11 continues the piano's melodic line, with the violin and viola playing a sustained note and the cello and double bass continuing their rhythmic pattern. The score is marked with a '10' at the beginning of measure 10.

pno. *mf* *ff*

vln. *fff*

vla. *ff*

vlc. *ff*

cb. *ff*

voc.

ずっと  
zut - to  
Al - ways!

♩ = 98

pno. *p*

vln. pizz. *p*

vla. pizz. *p*

vlc. pizz. *p*

cb. *mp*

voc.

き み の と な り で わ らう よ  
 ki - mi - no - to - na - ri de wa - rau yo -  
 I would choose for you to keep on sm - i -

pno.   
 vln.   
 vla.   
 vlc.   
 cb.   
 voc.

り き み に わ らっ て ほ し い の  
 - ri ki - mi ni wa - rat - te ho - shi - i no  
 -ling, rat - her than me just sm - i - ling next to

pno.

vln.

vla.

vcl.

cb.

voc.

さ よ く を い え ば き り が な い け ど  
 sa yo - ku - wo - ie - ba kiri ga na - i - ke - do  
 you. There's no end to my list of wis - hes to - night.

pno.

vln.

vla.

vlc.

cb.

voc.

ど ん な こ と ば で つ た え  
do - n - na ko - to - ba de tsu - ta - e -  
'Cause no mat - ter the words that I use, they're



pno.

vln.

vla.

vlc.

cb.

voc.

mf

arco

f

f

f

f

f

よう と も ど う し よう も ない く らい

- you - to - mo do - u shi - you mo nai\_ ku - rai

not e - nough. That's how much I love li - ving e -

pno.

*f* *ff* *gliss.*

vln.

vla.

vlc.

cb.

voc.

に い とお しいん だ き み が き み で い る た め に  
 ni i - too - shiin - da ki - mi ga ki - mi de i - ru ta - me ni  
 -very day here with you. All I want is for you to be just like

pno.

vln.

vla.

vlc.

cb.

voc.

そ こ に ひ か り が さ す よ う  
 so - ko ni hi - ka - ri ga sa - su yo - u  
 you, like a light, e - ver bright shi - ning down on

pno.

vln.

vla.

vlc.

cb.

voc.

に どん な と き も そ ば に い た い だ  
 ni don - na to - ki mo so - ba ni i - ta - in - da  
 me. I wish that I could al - ways be next to you.

pno.

vln.

vla.

vlc.

cb.

voc.

こ の て を ず つ と は な さ ない よ  
 ko - no te wo zut - to ha - na - sa - nai yo  
 So I'll ne - ver let go of your hand a - ny - more.

pno.

vln.

vla.

vlc.

cb.

voc.

どん な ひ も きつ と か が や く ん だ  
 don - na hi mo kit - to ka - ga - ya - kun - da  
 We'll shine our light so bright, no mat - ter what comes

pno.

vln.

vla.

vlc.

cb.

voc.

このてをずっとはなさないよ  
 ko - no te wo zut - to ha - na - sa - na - i yo -  
 and I'll ne - ver let go of your hand a - ny - mo -

pno.

voc.

rit.....

*p*

re.

48 Ordinary Days / THE FIRST TAKE

pno.

*pp*

*ppp*