

# AVS Arrangements



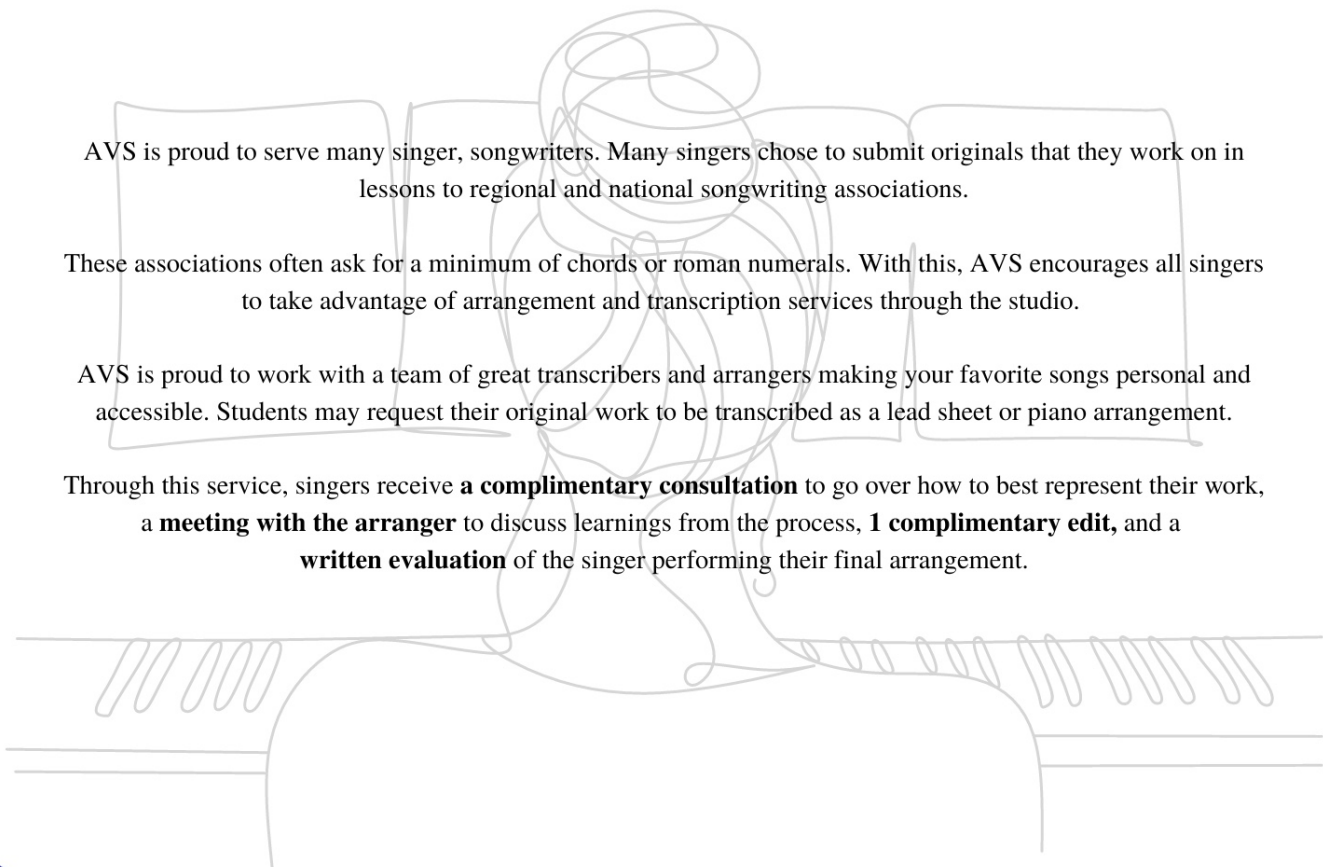
# 21

ARRANGED FOR CATE TOMLINSON

WISHING YOU THE BEST TO COME WITH YOUR ORIGINAL WORKS, AND THANK YOU FOR ALLOWING AVS  
TO BE PART OF YOUR CREATIVE PROCESS.

## The Theory Behind the Song

The most notable feature in this song's theory is the movement from the A major chord to the A minor chord throughout the verses and choruses of the song. Additionally, the song starts on GM7, the VI chord of B minor, and doesn't introduce the tonic chord until the chorus. The combination of these two phenomena creates an interesting ambiguity as to which key the song is in. One could interpret it in B minor, or in G major as well. The song could also be interpreted as constantly alternating between the two keys (except during the bridge)



AVS is proud to serve many singer, songwriters. Many singers chose to submit originals that they work on in lessons to regional and national songwriting associations.


These associations often ask for a minimum of chords or roman numerals. With this, AVS encourages all singers to take advantage of arrangement and transcription services through the studio.

AVS is proud to work with a team of great transcribers and arrangers making your favorite songs personal and accessible. Students may request their original work to be transcribed as a lead sheet or piano arrangement.

Through this service, singers receive **a complimentary consultation** to go over how to best represent their work, **a meeting with the arranger** to discuss learnings from the process, **1 complimentary edit**, and a **written evaluation** of the singer performing their final arrangement.


## About The Artists

### Your Coach, Arabella Berman



Arabella Berman, a New England and Tri-State area based teaching artist, is the founder of Arabella's Voice Studio. Ms. Berman started vocal teaching with the belief that training upstages talent, and that anyone can learn to sing. Ms. Berman received a B.A. in Communication and Spanish with a minor in music from Northeastern University while simultaneously completing her vocal styles certification from Berklee University. As a supplement to her work, Arabella holds a special love for anatomy and holistic health and currently holds a NESTA nutrition and Power Pilates Mat I certification. Ms. Berman is currently a candidate for her M.S. in speech-language pathology at leading Boston Hospital, MGH Institute of Health Professions, Boston, MA.

### Your arranger, Sam LaGrego



Samuel LaGrego is a New York and Boston-based composer, drummer, vocalist, arranger, and producer. He has written pieces and arrangements in a wide variety of styles, such as orchestral, rock, metal, ambient, acoustic, choral, electronic, and film/video game music. His debut album, titled "The Brighter Timeline", features each of these styles in an array of complex, emotionally charged instrumental music.

# 21

Arranged by Samuel LaGrego  
for Arabella's Voice Studio

Cate Tomlinson

♩ = 72

Voice

Piano

*p*

GM7 (VI) A (VII) Am (vii, or ii/Vi) G (VI)

Rum and coke

5

Vo.

Pno.

*p*

GM7 (VI) A (VII) Am (ii/Vi)

for me.. I'm bare - foot, fif-teen, and that's the on - ly drink. I know by name..

8

Vo.

Pno.

*mp*

GM7 (VI) GM7 (VI) A (VII)

Hung-o - ver, day two.. I'm smi - ling at you. You

11

Vo.

Pno.

*mf*

Am (ii/Vi) GM7 (VI)

crossed a line\_ but I\_ said it's o - kay. Back\_

13

Vo. — then, three years felt like ten... Now I — still go for hope-less men.. I'm

Pno. *mf* Bm (i) A (VII)

15

Vo. twen-ty-one and I've ne - ver loved. 'Cause I

Pno. Am (ii/VI) GM7 (VI)

17

Vo. — chose you o - ver the best... Now half - way's all that I ex - pect. I'm

Pno. Bm (i) A (VII)

19

Vo. twen-ty-one and I've ne-ver loved. You're dri - ving to me, I'm six -

Pno. Am (ii/VI) GM7 (VI) GM7 (VI) *mp*

22

Vo. *mf*

- teen, pink cheeked, I missed you but\_ I'd ne - ver tell you so.\_\_\_\_\_ And

Pno. A (VII) Am (ii/Vi) GM7 (VI)

25

Vo. *mf*

you're so hard to read, I'm close to ask - ing how you feel\_ un-til you let\_

Pno. GM7 (VI) A (VII)

27

Vo. *f*

\_\_\_\_\_ her send me pic - tures in your clothes.\_\_\_\_\_ Back\_

Pno. Am (ii/Vi) GM7 (VI)


29


Vo. *f*

\_\_\_\_\_ then, three years felt like ten. Now I\_\_\_\_\_ still go for hope-less men.. I'm


Pno. Bm (i) A (VII)


31

Vo.    
 twen-ty-one and I've ne - ver loved. 'Cause I


Pno.    
 Am (ii/VI) GM7 (VI)


33

Vo.    
 — chose you o - ver the best. Now half - way's all that I ex - pect. I'm

Pno.    
 Bm (i) A (VII)

35

Vo.    
 twen-ty-one and I've ne - ver loved. *mp* Were you


Pno.    
 Am (ii/VI) GM7 (VI)

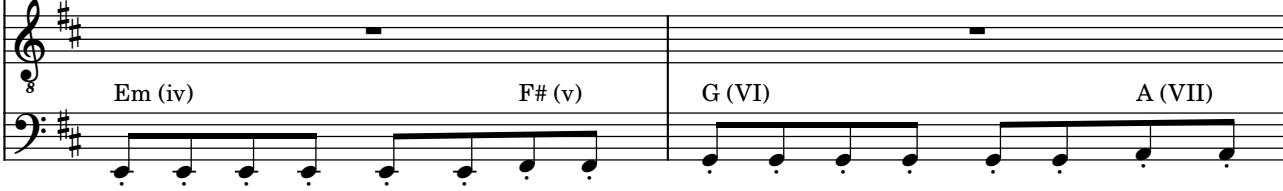
37

Vo.    
 — just hop - ing that we'd fade, that I'd get ti - red of the chase?. Was


Pno.    
*mp* Bm (i) A (VII)


39

Vo.  si - lence what you wan - ted? Or deep down did you ho - nest-ly think

Pno.  Em (iv) F# (v) G (VI) A (VII)

41

Vo.  *f* I'd an - swer the phone?. De - cem - ber, called like no - thing's wrong. *p* The

Pno.  Bm (i) A (VII)

43

Vo.  least you could - 've done\_ was let\_ me go. *f* Back\_

Pno.  Em (iv) *p*

45

Vo.  \_ then, three years felt like ten. Now I\_ still go for hope-less men. I'm

Pno.  Bm (i) A (VII) *f*

47

Vo. *twen-ty-one* and I've ne - ver loved. 'Cause I

Pno. Am (ii/Vi) GM7 (VI)

49

Vo. — chose you o - ver the best... Now half - way's all that I ex - pect. I'm *mp*

Pno. Bm (i) A (VII)

51

Vo. *twen-ty-one* and I've ne - ver loved. —

Pno. Am (ii/Vi) GM7 (VI) *mp* *p*



# Supplemental Page

Key: B Minor, Tempo: 72 BPM, Vocal Range: A3-B4

**1** Comping Patterns  
Pattern 1

**2** Pattern 2

**3** Pattern 3

**4** Pattern 4

**5** Pattern 5

**6** Pattern 6

**7** Roman Numeral Analysis

**8** Roman Numeral Analysis (Up a 1/2 step)

Verses				Choruses				Bridge				Verses				Choruses				Bridge			
GM7	A	Am	GM7	Bm	A	Am	G	Bm	A	Em	G	AbM7	Bb	Bbm	AbM7	Cm	Bb	Bbm	Ab	Cm	Bb	Fm	Ab
(VI)	(VII)	(vii, or ii/VI)	(VI)	(i)	(VII)	(ii/VI)	(VI)	(i)	(VII)	(iv)	(VI)	(VI)	(VII)	(ii/VI)	(VI)	(i)	(VII)	(ii/VI)	(VI)	(i)	(VII)	(iv)	(VI)

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