

# Piano for the Vocalist



## Flowers

**Welcome to Piano for the Vocalist!**

**Each score is designed to be a full comping workout. Each student is advised to start in the same position (L1), as you move throughout the score, there will be modifications to the rhythm. The score is designed to flow from one level to another. However, these are just suggestions. If you feel comfortable, take the next level. If you don't, the prior levels are meant to function just as well throughout the piece too.**

Arranged by Samuel LaGrego  
for Arabella's Voice Studio

# Flowers

As Performed by Miley Cyrus  
BPM: 118 / Key: A Minor / Vocal Range: E3-A4

Words and Music by  
Miley Cyrus,  
Gregory Aldae Hein,  
and Michael Pollack

**Level 1: Root Positions and Whole Notes**

♩ = 118

Voice

We were good, we were gold, kind-a dream that can't be sold. We were right 'til we weren't,

Piano

(Optional Intro) CM7 (III) Am (i) Dm (iv) G (VII, or V/III) C (III) Am (i)

8

Voice

built a home and watched it burn. Mmm I did-n't wan-na leave you, I did-n't wan-na lie, start -

Piano

Dm (iv) G (VII) C (III) Am (i) Dm (iv)

**Level 2: R.H. Inversions**

13

Voice

- ed to cry but then re - mem - bered I... I can buy my - self flow - ers, write my name in the sand,

Piano

E (V) Am (i) Dm (iv) G (VII) C (III)

Leading Tone 2nd Inversion Triad

19


Voice

talk to my - self for hou - rs, say things you don't un - der - stand. I can take my - self dan - cing -

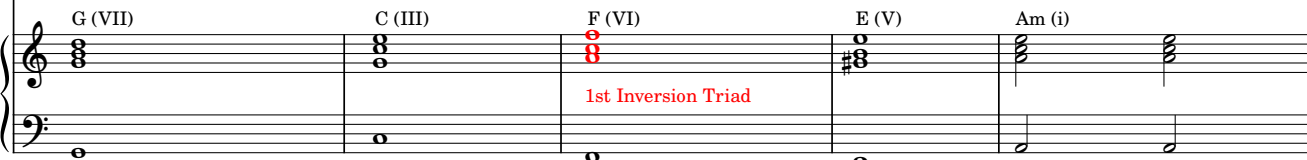
Piano

Am (i) Dm (iv) G (VII) C (III) Am (i) Dm (iv)


25

Vo. 


and I can hold my own hand. Yeah I can love me bet - ter than you can. Can love me bet-ter! I

Pno. 

30

Vo. 

can love me bet-ter ba-by! Can love me bet-ter! I can love me bet...Paint my nails, cher-ry red,

Pno. 

34

Vo. 

— match the ro - ses that you left. No re-morse, no re-gret, I for-give ever-y word you said.

Pno. 

40

Vo. 

Ooh I did-n't wan-na leave you ba-by, I did-n't wan-na fight, start - ed to cry but then re - mem-bered I...

Pno. 

45

Vo. 

I can buy my-self flow - ers, write my name in the sand, talk to my-self for hou - rs,

Pno. 

51

Vo. say things you don't un - der - stand. I can take my-self dan - cing.. yeah.. I can hold my own

Pno. G (VII) C (III) Am (i) Dm (iv) G (VII)

56

Vo. hand. Yeah I can love me bet - ter\_ than\_ you. can. Can love me bet-ter! I can love me bet-ter ba-by!

Pno. C (III) F (VI) E (V) Am (i) Dm (iv)

61

Vo. Can love me bet-ter! I can love me bet-ter ba-by! Can love me bet-ter! I can love me bet-ter ba-by!

Pno. G (VII) C (III) Am (i) Dm (iv)

65

Vo. Can love me bet... Yeah I! I did-n't wan-na leave\_ you, I

Pno. G (VII) C (III) Am (i)

**Level 4.5: Incoming Fun Triplet Hits!**

68

Vo. did-n't wan-na fight, start - ed to cry\_ but then re - mem - bered I!

Pno. Dm (iv) E (V)

71 **Level 5: R.H. Eighth Note Syncopations and L.H. Quarter Notes**

Vo. I can buy my-self flow - ers, uh-huh, write my name in the sand, talk to my-self\_ for hou -

Pno. Am (i) Dm (iv) G (VII) C (III) Am (i)

Syncopated Rhythm

Passing Tone

Vo. rs, say things you don't un - der - stand. I can take my-self dan - cing, yeah,

Pno. Dm (iv) G (VII) C (III) Am (i) Dm (iv)

Vo. and I can hold\_ my own hand. Yeah I can love me bet - ter\_ than... Yeah I can love me bet - ter\_ than\_

Pno. G (VII) C (III) F (VI) E (V) F (VI)

Phrase Ending Repetition

**Bonus Level: Playing the "I Can Love Me Better Baby" Rhythms!**

Vo. you\_ can! Oh! ...than. you\_ can!

Pno. E (V) Am (i) Dm (iv) G (VII) C (III) [Em (v)] Am (i)

Vo.

Pno. Dm (iv) G (VII) C (III) [Em (v)] Am (i)

# Supplemental Page

1. A Minor (Aeolian)

A (1)      B (2)      C (b3)      D (4)      E (5)      F (b6)      G (b7)      A (1)

2. C Major (Ionian)

C (1)      D (2)      E (3)      F (4)      G (5)      A (6)      B (7)      C (1)

3. A Minor Pentatonic

A (1)      C (b3)      D (4)      E (5)      G (b7)      A (1)

4. C Major Pentatonic

C (1)      D (2)      E (3)      G (5)      A (6)      C (1)

5. A Blues

A (1)      C (b3)      D (4)      Eb (b5)      E (5)      G (b7)      A (1)

6. Roman Numeral Analysis

Am      Dm      G      C      Bbm      Ebm      Ab      Db  
i (in C: vi)      iv (in C: ii)      VII or V/III (in C: V) III (in C: D)      i      iv      VII      III

7. Roman Numeral Analysis (Up a 1/2 step)

# Glossary

## Theory Terms from Throughout the Song

**V/III** - The V chord in the key of the III chord. In this case, we're in the key of A minor and we have a G major chord followed by a C major chord. G major, which is the VII chord in the key of A minor, can also be interpreted as the V chord in the key of C major. Therefore, when the G major chord precedes the C major chord, it can be seen as a V/III ("five of three") chord.

Example Question: We're in the key of D major and we encounter a V/III chord. What is the pitch name of the V/III chord, and what is the name of the chord which will appear after it?

**Leading Tone** - A raised seventh scale degree note, typically used to "lead" us somewhere, usually into the I chord of the current key (or of a new key if we're transitioning into a key change). In our current key of A minor, the leading tone is a G#, raised from the G natural which would normally appear in A minor. This allows us to have a major V chord (E major in this case) which would be followed by an A minor chord, or our i chord.

Example Question: In the key of E minor, what would the leading tone be?

**Inverted Triads** - Groups of 3 notes to form a chord that is not in root position. A 1st inversion triad would have the 3rd scale degree on the bottom followed by the 5th and the root, and a 2nd inversion triad would have the 5th scale degree on the bottom followed by the root and the third.

Example Question: For a G major triad in 1st inversion, what would the order of its notes be from bottom to top?

**Passing Tone** - A note in between two notes to make for a smoother transition from one note to the next. Usually appears in the form of a non-chord tone.

**Cues** - Small notes that represent either a helpful marker of someone else's part, or a set of optional notes to sing or play. In this case, I chose to represent the "Can love me better" backing vocals as cues, which allowed me to easily differentiate that part with the return of Miley's main melody as it overlaps with the backing vocals during the measure that leads into the 2nd verse.

**Syncopation** - A rhythm that uses upbeats to shift or alter the strength of downbeats.

**Phrase Ending Repetition** - The tactic of playing the last measure or two of a phrase again and again towards the end of a song. This is commonly used in pop music to make the final chorus of a song more climactic.