

JAZZ VOCAL SERIES

Cry Me a River

Words and Music by ARTHUR HAMILTON

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor
Vocal Solo
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

Solo B♭ Part (Substitute for Vocal)
Solo E♭ Part (Substitute for Vocal)
Solo Bass Clef Part (Substitute for Vocal)
Vibraphone

NOTES TO THE CONDUCTOR

Arthur Hamilton originally wrote the jazzy blues ballad “Cry Me a River” for Ella Fitzgerald to sing in the film *Cry Me a River*, set in the 1920s. Though the song was dropped for the film, it was made famous by actress Julie London in 1953.

This vocal chart is written in $\frac{4}{4}$ but the concept is a $\frac{12}{8}$ swing feel. Understanding the swing-style concept will depend on listening to professional jazz recordings as well as the promotional sound file of this chart, which is available at www.alfred.com/downloads.

The aural aspect is of the utmost importance, as jazz style and the swing concept are extremely difficult to notate precisely. Repeated listening of the promotional recording will help students internalize the swing style through listening and imitating; this should facilitate the teaching and learning of this piece. Regarding articulation, *staccatos* are short, but not too short or clipped. The *marcato*, or rooftop accent, occurs frequently in this chart, and indicates a detached and accented articulation. At this slow tempo, the biggest challenge is to maintain a steady tempo and pulse. The tendency for most players is to rush the triplets, so caution your winds to relax and play each note of the triplet evenly. There are a few places in the chart where the winds play quarter notes. This may look easy, but again, at this tempo, the placement of the quarter notes can vary and subsequently sound sloppy. Direct the players to think an underlying triplet feel to assist in maintaining accurate time. This applies to the rhythm section as well, of course.

Notice that dynamics and articulations should be followed closely as notated, and although the vocalist will probably use a microphone, the ensemble should always stay dynamically under the vocalist.

In the last three measures, the vocalist can take liberties with m. 58, and then cue the ensemble after the vocalist lands on m. 89.

Although this arrangement features a vocalist, there is a big shout chorus at mm. 37–46, and the entire ensemble has the opportunity to play out. This shout section should not be rushed. Instead, while maintaining good time, the horns can lay back a bit and let it breathe.

As the vocalist takes center stage, work to make certain that the vocalist and the audience connect. Standing on either side of the ensemble like a lamp is visually ineffective. The ability to capture and hold an audience should be part of an ongoing educational process. Many times young singers forget that music is also a physical thing; therefore, voice and movement must be integrated. Consider videotaping rehearsals to allow the vocalist the opportunity to review and identify potential issues.

So, in a nutshell, the vocalist should work to sell the song to the audience! There are a variety of versions of the song on the web. Check them out—listen and learn.

Enjoy!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.

CONDUCTOR
41160S

CRY ME A RIVER

Words and Music by Arthur Hamilton
Arranged by Victor López

SLOWLY ♩ = 78

MOLTO RIT.

A TEMPO

VOCAL SOLO

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

Now you say you're lone - ly you cry the long night

CONDUCTOR

- 2 -

CRY ME A RIVER

VOCAL

through: well, you can cry me a riv - er; cry me a riv - er; I cried a riv - er o - ver you.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

7 8 9 10 11 12

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CONDUCTOR

- 3 -

CRY ME A RIVER

13 12/8 SWING FEEL (♩ = ♩♩)

VOCAL
Now you say you're sor - ry for be - in' so un - true; well, you can cry me a riv - er, cry me a riv - er;

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TEN. 1
TEN. 2
TEN. 3
BASS TEN.
GTR.
PNO.
BASS
DRUMS

SOLO TEN.
BASS TEN.
GTR.
PNO.
BASS
DRUMS

13 14 15 16 17 18

(21)

- 4 -

CRY ME A RIVER

VOCAL

I cried a riv - er o - ver you. You drove me, near - ly out of my head, and while you nev - er shed a tear, babe.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

19 20 21 22 23 24

CONDUCTOR

- 5 -

CRY ME A RIVER

VOCAL
Re - mem - ber? I re - mem - ber all that you said. You told me love was so ple - be - ian, told me you were through with me, an' now, you say you love me.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TEN. 1
TEN. 2
TEN. 3
BASS TEN.
GTR.
PNO.
BASS
DRUMS

25 26 27 28 29 30

Legal Requirements

VOCAL Well, just to prove you do, _____ come on, an' cry _____ me a riv - er; cry _____ me a riv - er; I cried a riv - er _____ o - ver you.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. $C\sharp m7$ $F\sharp 15$ $F7(\sharp 5)$ $B\flat m7$ $D7(\sharp 5)$ $D7$ $G\sharp 15$ $D\flat 9$ $C9$ $C9(\sharp 5)$ $C\sharp m7$ $F7(\flat 9)$ $B\flat m7$ $D7(\sharp 5)$

PNO. $C\sharp m7$ $F\sharp 15$ $F7(\sharp 5)$ $B\flat m7$ $D7(\sharp 5)$ $D7$ $G\sharp 15$ $D\flat 9$ $C9$ $C9(\sharp 5)$ $C\sharp m7$ $F7(\flat 9)$ $B\flat m7$ $D7(\sharp 5)$

BASS

DRUMS 31 32 33 34 35 36

57

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

Gtr.

PNO.

BASS

DRUMS

57 58 59 40 41 42

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SOLO

SOLO

TOM 5

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

Now... you say you love me.

IN STAND

IN STAND

IN STAND

IN STAND

43 44 45 46 47 48

Legal Use

VOCAL Well, just to prove you do, come on, an' cry me a riv - er, cry me a riv - er; I cried a riv - er o - ver you.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. C#m7 F#5 F#(5) Bbm7 D7(9) D7 G#5 C#9 C#9(5) C#m7 F#(9) G#m

PNO. C#m7 F#5 F#(5) Bbm7 D7(9) D7 G#5 C#9 C#9(5) C#m7 F#(9) G#m

BASS

DRUMS

49 50 51 52 53 54

CONDUCTOR

- 10 -
MOLTO RIT.

FREELY

A TEMPO

CRY ME A RIVER

VOCAL

Cry me a riv - er

CRY ME A RIVER

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

55

56

57

58

59

60

Guigs

Guigs