

Words and Music by ARTHUR HAMILTON Arranged by VICTOR LÓPEZ

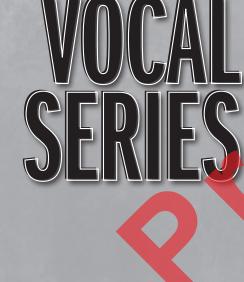
INSTRUMENTATION

Conductor Vocal Solo 1st El-Alto Saxophone 2nd El-Alto Saxophone 1st Bl-Tenor Saxophone 2nd Bl-Tenor Saxophone El-Baritone Saxophone 1st Bl-Trumpet 2nd Bl-Trumpet 3rd Bl-Trumpet 4th Bl-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 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.

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