

Presents

JAZZ LINES PUBLICATIONS

NOBODY KNOWS THE TROUBLE I'VE SEEN

AS RECORDED BY LOUIS ARMSTRONG

ARRANGED BY RUSS GARCIA

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9930

TRADITIONAL

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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LOUIS ARMSTRONG SERIES

NOBODY KNOWS THE TROUBLE I'VE SEEN (1957)

Louis Armstrong Biography:

It is safe to say that no musician has had a greater impact on American music from the 1920s on than Louis Armstrong. Be they instrumentalists or singers, every artist in fields ranging from jazz to blues to even rock and pop owe at least something to Armstrong's brilliance. His sound, phrasing and ability to turn even the most trite of material into transcendental masterpieces make him a truly legendary figure.

Like many legends, Armstrong's beginnings were highly unlikely. Having given himself the "all-American birth date" of July 4, 1900, baptismal records showed that Armstrong was actually born to a teenage mother and vagrant father on August 4, 1901 in New Orleans, Louisiana. Brought up in abject poverty, Armstrong dropped out of grade school to work various jobs to support his family, including singing in a barbershop quartet on street corners for tips. These odd jobs led Armstrong to develop a relationship with a local family of Lithuanian-Jewish immigrants, the Karnofskys, who took him in as a surrogate son and helped him raise the money to purchase his first cornet. The extent of Armstrong's formal musical education came during his time at the New Orleans Home for Colored Waifs, a boarding school for delinquent children that he spent time in and out of throughout his childhood. Upon being released from the Waifs' Home for good in 1914, he entered into a mentor-pupil relationship with the legendary cornetist Joseph "King" Oliver. Initially working as a musician on riverboats on the Mississippi River, Oliver would eventually convince Armstrong to move north to Chicago to join his Creole Jazz Band.

After being persuaded by his second wife, pianist Lil Hardin Armstrong, to break out from behind Oliver's shadow, Armstrong's career took its next major turn after he moved to New York in 1924 to join up with the Fletcher Henderson Orchestra. His playing would have a tremendous impact on not just the individual members of Henderson's organization (such as tenor saxophonist Coleman Hawkins), but the band as a whole, as chief arranger Don Redman found ways to incorporate Armstrong's style and overall feel into his charts. Throughout the mid- to late-1920s, Armstrong led a series of recordings that would eventually become known as the Hot Fives and Hot Sevens. These recordings featured several musicians from New Orleans via Chicago, and are considered by many to be the first truly great jazz recordings. Most importantly, they mark the first real examples of jazz's shift away from an ensemble-oriented sound to being more focused on individual soloists.

With his celebrity expanding rapidly, the 1930s saw Armstrong fronting his own big band for the first time. He began to appear in various other forms of media, including film and radio; his brief stint substituting for crooner Rudy Vallee's popular program made him the first African-American to host a national radio broadcast. It was also during this time period that his singing started to gain equal billing with his trumpet playing, partially out of Armstrong's lifelong love of singing, but also partially due to a series of lip injuries that would force him to take time away from the trumpet altogether.

The 1940s would see Armstrong disband his big band in favor of a return to a smaller, more New Orleans-style combo after a highly successful 1947 concert at New York's Town Hall. This combo, known as the All-Stars, would become Armstrong's favored touring unit for the rest of his life. His manager, Joe Glaser, continued to find ways to expand Armstrong's career in a more pop-oriented direction during this time as well. His collaborations with other singers, most notably Ella Fitzgerald and Bing Crosby, would achieve a high level of popular success.

Although his popularity remained as high as ever, the affection showered on Armstrong by the jazz community would begin to wane in the 1950s. Due to changing cultural attitudes and the rise of the bebop movement, Armstrong's music would begin to be viewed by many as old-fashioned, even outdated. Worse, many young musicians viewed his enthusiastic and exuberant personality as being a throwback to the offensiveness of minstrelsy. Armstrong's more private actions would tell a different story, as he was actively involved in protesting the Little Rock Crisis of 1957 where Arkansas governor Orval Faubus refused to desegregate the public school system there. Armstrong's two final commercial successes would come in the 1960s. First, his 1964 release of the single *Hello, Dolly!* wound up unseating The Beatles from the top of the pop charts. This was a feat that was practically unimaginable for anybody at the time, let alone a 63-year-old jazz musician performing the title song of a Broadway musical. The second success would be 1968's *What a Wonderful World*, which was initially somewhat ignored before experiencing a surprise resurgence after being featured in the 1987 film *Good Morning Vietnam*.

The constant stresses of touring began to take a toll on Armstrong's health in his later years. Having suffered his first heart attack in 1959, he would be advised by his doctors to take breaks to recuperate on multiple occasions. Having none of that, Armstrong maintained a busy performing schedule, causing his heart condition to gradually worsen to the point where he was advised to stop playing the trumpet altogether. He would eventually suffer a heart attack and pass away in his sleep on July 6, 1971. His influence on the world of music as a whole, be it jazz or pop, as an instrumentalist or vocalist, cannot be understated, as his artistry continues to shine through to this day.



Russ Garcia Biography:

Russ Garcia was born in Oakland, CA in 1916. In his late teens he enrolled in San Francisco State University only to find that he was not learning as quickly or as much as he thought he would. He later found out that studying with Hollywood's best teachers would move him quicker down the path that he envisioned. He studied harmony, composition, orchestration, counterpoint, and compositional form. Realizing his intense interest in composing and arranging he decided it would be beneficial to take lessons on just about every instrument that he may some day need to write for. While in his early 20s he had the opportunity to regularly conduct a symphony orchestra in the Hollywood area. This too would give him real world experience in writing and conducting for large ensembles.

In 1939 the composer of the radio show *This is Our America* was sick and it was suggested that Garcia be hired as a substitute. The director of the show, actor and future president of the United States Ronald Reagan, loved Garcia's work and hired him full-time. Reagan's wife at the time, Jane Wyman, later reached out to NBC and recommended Garcia to fill a staff arranger/composer position. This new position led him to come in contact with many of the important musicians and band leaders of the time period. He later was recruited by Universal Studios where he went to work as composer, arranger, and conductor in the 1950s. That relationship lasted 15 years.

Some of Garcia's brightest moments include: Louis Armstrong and Ella Fitzgerald's *Porgy and Bess* (1957); Louis Armstrong big band and string sessions in 1957 released in 1960 as *I've Got the World on a String*; Julie London's albums *About the Blues* and *Make Love to Me* (1957); Anita O'Day *Sings the Winners* (1958); Mel Torme *Swingin' on the Moon*, and Stan Getz *Cool Velvet* (1960). He was in high demand as he was one of the few jazz composers that could successfully score for films and conduct classically oriented music.

In 1966 he gave up the Hollywood life and set out on his sailboat with his wife. They settled in New Zealand where he lived out the remainder of his life, passing away in 2011.

The Music:

Louis Armstrong's 1960 album *I've Got the World on a String* was made out of a 1957 recording session that saw the iconic singer/trumpeter backed by a variety of different instrumentations, all arranged by Russ Garcia. This tender take on the spiritual *Nobody Knows the Trouble I've Seen* sees Armstrong singing and playing the melody over a string section. This is a simple arrangement, but with a talent as great as Armstrong's, it's all that's necessary to make for a timeless performance.

Notes to the Conductor:

The ending strain of the melody is used as a strings-only introduction before Armstrong sings the melody twice beginning at measure 5. At first, the only supporting cast for Armstrong's voice is a guitar, but the strings gradually re-enter. The volume level during this vocal section should be fairly low, with only a couple occasional swells. A key change to Db occurs at measure 22 sees Armstrong switch to trumpet for a chorus. Garcia's writing becomes a bit more intricate during this portion, as well as a bit louder overall. The arrangement returns to the original key of F for Armstrong's final vocal chorus at measure 38, with the strings dropping out at measure 54 before the introduction and one final "glory, hallelujah" from Armstrong brings things to a hushed and reverential conclusion.

This arrangement is for male vocal/trumpet soloist with string ensemble. The final three measures of the arrangement were not played on the original recording, but have been included if you would like to perform it with your ensemble. In the case that your vocalist is also a trumpeter, we have included cues for the solo trumpet part in the vocal part. Otherwise, the arrangement is scored for a solo trumpet player to accompany the vocalist.

This publication is not a transcription - it has been based on the original set of parts used during the recording session as well as Russ Garcia's pencil score.

Acknowledgments:

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Dylan Canterbury and Rob DuBoff

April 2024

Louis

9

Nobody Knows

(CONCERT KEY) A-D.

NO-BO-DY KNOWS THE TROU-BLE I'VE SEEN,

3 NO-BO-DY KNOWS BUT JE-SUS - NO-BO-DY KNOWS THE

6 TROU-BLE I'VE SEEN GLO-RY HAL-LE - LU - JAH - { SOME- IF

9 -TIMES I'M UP SOME-TIMES I'M DOWN. OH, YES, LORD - SOME- YOU GET THERE BE-FORE I DO - OH, YES, LORD - TELL

13 -TIMES I'M AL-MOST TO THE GROUND, OH, YES, LORD - OH ALL MY FRIENDS I'M COM-ING TOO, OH, YES,

17 LORD -

21 22 23 24

25 26 27 28

(NOBODY KNOWS)

- 2 -

29 30 31 32

33 VOCAL (CONCERT)

NO-BO-DY KNOWS THE TROU-BLE I'VE SEEN,

36 NO-BO-DY KNOWS BUT JE-SUS - NO-BO-DY KNOWS THE

39 TROU-BLE I'VE SEEN - GLO-RY HAL-LE - LU - JAH - AL -

42 -THO YOU SEE ME GOW' LONG SO - OH YES, LORD, I

46 HAVE MY TRI-ALS HERE BE-LOW - OH YES, LORD - OH

50 NO-BO-DY KNOWS THE TROU-BLE I'VE SEEN NO-BO-DY KNOWS BUT

53 JE - SUS - NO-BO-DY KNOWS THE TROU-BLES I'VE SEEN

56 GLO-RY HAL-LE - LU - JAH GLO-RY HAL-LE -

60 -LU - 61-63

Here is Louis Armstrong's part that he used during the 1957 recording session.

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SCORE

FREELY, SLOWLY

The musical score is arranged for a large ensemble. It begins with a 4-measure rest for the Vocal and Solo Trumpet parts. The string section (Violin I, Violin II, Violin III, Viola, and Cello) and the Guitar part enter in the second measure. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The Piano (Opt.) part enters in the fourth measure. The Drum Set part is indicated by a double bar line with a 4/4 time signature.

2

3

4