

# JAZZ BAND SERIES

# Secret Love

*Words by PAUL FRANCIS WEBSTER*

*Music by SAMMY FAIN*

*Arranged by DAVE WOLPE*

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Guitar Chords
2nd B $\flat$ Tenor Saxophone	Guitar
E $\flat$ Baritone Saxophone	Piano
1st B $\flat$ Trumpet	Bass
2nd B $\flat$ Trumpet	Vibraphone
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

## Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

This arrangement features the trombone section, and also provides some written-out solo space for all four 'bone players.

For an effective stage performance of this feature, I suggest that the trombone players memorize their parts so they can stand out in front of the band and shine.

The full trombone section should spend some time as a section with this chart to be effective. Phrasing, turns, attacks and releases are all very important. Follow the lead player, listen, balance and keep in mind that each part is vital to the section sound.

For the written-out solos, I have written a "default" solo, but if the players are experienced or wish to improvise, encourage them to do so. The first step toward improvisation is to learn the melody from memory. Next, learn the notes in the chord progression. These steps will assist in the art of improvisation.

Please observe all of the dynamic markings that I have placed in the arrangement. Effective dynamics, attacks and releases can make every band sound more professional. Don't forget about the details in the background figures that occur during the solos.

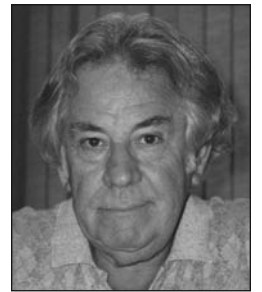
In measure 1, make sure the trumpets are set and ready because they have the opening statement of the chart. It's not difficult, but it is critical to start the chart off correctly.

In measures 19 and 20, the saxes and trumpets have the off-beat kicks—play them detached and fat—think "daht."

For the saxophones at measure 36 and 47, cut the dotted quarter note off right on beat 4 to allow a short space before attacking the eighth note on the "and" of 4. This will help give more punch to the note on the "and" of beat 4. For the full ensemble in measures 60 and 61, make an obvious crescendo with a clean cut-off on beat 4 of 61.

Enjoy!

—Dave Wolpe



**Dave  
Wolpe**

Dave Wolpe has been composing and arranging since 1965. He has scored dozens of arrangements for the Glenn Miller Orchestra and is co-arranger on the platinum CD *In the Christmas Mood*. Over the years, Dave has contributed arrangements to the orchestras of Ray Anthony, Lawrence Welk, and Les Brown, to name a few.

CONDUCTOR  
30633S

# SECRET LOVE

Words by PAUL FRANCIS WEBSTER  
Music by SAMMY FAIN  
Arranged by DAVE WOLPE

Moderate Swing (♩ = 160)

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

4th TROMBONE

VIBRAPHONE (OPTIONAL)

GIHAR

PIANO

BASS

DRUMS

SOLI

5

SOLI

mp

Chord symbols: Cm7, F13, Cm7, Cm7, F13, n.c., Bbmaj9, F7(b9), Bb, Cm7, F9, Bbmaj7, G7, Cm7, F7

CRUED SYMB. COED ON PNET

Comp.

1 2 3 4 5 6 7

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