Verse in C, piano & voice.

No body knew, not even you when I first start ed
walking on wings but how long can a man or women
ever hide loves that's locked up inside? Ev'ry story worth the spin ring

Drums connect . . .

must have a begin ning.
SECRET LOVE

Once I had a secret love
That lived within the heart of me
All too soon my secret love

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Add a couple of trombones on the bass line.

Transparent saxophone background. No rhythmic conflict with the melody.
Diatonic playing chords, drop 2.

So I told a friendly star...

The
way that dreamers of ten do

Just how wonderful you are

And
Saxes say: “Let's get going!”

Typically voicing: Saxes self-sufficient, trombones fundamental, trumpets triad.

Why I'm so in love with you

Bells the space, keeps the energy up.

Mehaly is on the 3rd, Tenors provide 7-3.
**Voice Alone**

Transition: Exp  → Solo S

Key of C  → C♭

This answers the trumpet; keeps the rhythmic energy going and introduces an octatonic G7.

This line is from the introduction. It is, "I have found a secret love" inverted.
Need to get to F♯ for solos. A similar section returns after the solos.

Saxes voiced to work without alto 2 voice. Alto 2 adds new color when not soloing.
Mimics mm 85-87, different orchestration

Mirrors mm 85-87, different orchestration

ABCD. DUE TAILS TO B

Voice doubles top line with trumpet & harmon
Clustered harmony over B♭. Voice, tenors and baritone have melody in the middle. Trumpets and trombones are rhythmically odd.

Have to get back to C major for the return of the vocals, but tried to make it sound like it modulates up to and not down to C from F♭.

Saxes in unison provide bridge and set up the shout.
These sax interjections are like false-starts, and work with the main accents of the brass lines.

The primary melody.

The suggestion of the inverted melody.

Now the sax response, starting with the same two notes, continues without the false start.

Energy exchange: sax to trumpet to sax.
Trumpet melody begins on the 3rd, root in the bass.
Where should the sax line aim? Ask the 5th.

Side slip up 1/2 step

Recalls mm. 77 & 129

Note the 7ths provide the bridge into the next section.
Sax solo: 4-part close with tenor doubling alto 1 octave below.

Dotted quarter note syncopation starts in trumpet response and continues in sax line.
This reply echoes the brass reply in m 156.

Trumpets have sax rhythm from m 157.

Big finish to bring back the vocal on the bridge.
This reply echoes the replies in mm. 156 & 164.

Same line as m.52, but a little more.

Now I shout it from the highest hills.
CONCERT REDUCTION

SECRET LOVE, p. 19

Tag reply ("secret love's no seecret") taken by the band, not the voice.
Rhythm from m.63 and elsewhere.
Noisy chord = (7, 13, 9, 11, notes from octatonic
Is this the ending?

Is this the ending? Db Lydian chord sets the main melody return in the key of Eb.

secret love's no secret any more

I have found my s
Now we're done.