

# The Secret of Life

SCOTT DIRECTOR (ASCAP)

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## INSTRUMENTATION

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- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion  
(Chimes, Bells)
- 1 Timpani  
(Tune: F, B♭, C, D)
- 3 Percussion 1  
(Snare Drum, Bass Drum, Crash Cymbals)
- 3 Percussion 2  
(Suspended Cymbal, Triangle, Tam-Tam)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

## PROGRAM NOTES

This piece was written for and celebrates a life-long educator who dedicated his career to his students and to the support of music in the schools. His philosophy and motto was "Work Hard, Make Friends, Have Fun!"

## NOTES TO THE CONDUCTOR

The opening section is reflective of days gone by and the beginning of one's search for his or her purpose in life. The moving lines should be played legato, almost in a haunting manner. The timpani, bass drum, suspended cymbal and chimes should be played without dampening, except where there are rests.

As a general note for this piece, the timpani and bass drum players should allow the instrument to vibrate for the duration of the written notes.

At measure 25, the tempo picks up and a playful theme is introduced for a moment. This theme returns later in the piece. The feel for these four measures should be light, playful, lively and fun. The section beginning at measure 30 is based on this theme and should be performed with an expressive quality. Performers should strive to produce rich, long tones here. This section represents searching and discovery.

At measure 38, the moving lower voices (bassoon, bass clarinet, tenor sax and baritone sax) are marked with staccato but are intended to be performed with just a little space in between each note.

At measure 46, make the most of the expression opportunities, being careful to perform the swells and decrescendos in a unified fashion.

From measures 59 to 67, the bells have several solo passages and should be played at a mezzo forte dynamic using hard mallets for clarity.

The section at measure 68 begins a joyful celebration of one's life and how helping others is so important. It was inspired by the feeling we get the moment we discover what we were meant to do in life.

At measure 73 and again at 99 there are two themes juxtaposed with one another. The woodwinds performing a rolling/playful theme and the brass and bass clarinet performing a sweeping theme in a half-time feel. The brass and bass clarinet phrase should be expressed over eight measures.

Measures 81 through 98 present a joyful fanfare celebrating our happiness in doing what we love to do.

At measure 123, we sweep through several key centers in a rollicking celebration that should be performed in a sweeping epic style. The music can be thought of as a tapestry woven by changing dynamics, phrasing and shifting keys. Pay special attention to the accidentals and enharmonic spellings in this section as we move through several key centers.

I hope you and your students enjoy performing *The Secret of Life!*



Dedicated to Mr. Michael Waters, Principal, Colina Middle School, in celebration of his dedication to music.  
Commissioned by the Colina Middle School Band, Thousand Oaks, California, Anne Fruehling, Band Director

FULL SCORE  
Approx. Duration - 4:30

# The Secret of Life

By Scott Director (ASCAP)

**Moderato** ♩ = 108 5

Flute

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Moderato** ♩ = 108 5

B♭ Trumpets 1 2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion (Chimes, Bells)

Timpani

Percussion 1 (Snare Drum, Bass Drum, Crash Cymbals)

Percussion 2 (Suspended Cymbal, Triangle, Tam-Tam)

Chimes

Tune: F, B♭, C, D

B.D.

mp

p

mf

pp

(Hn.)

Soft Mallet, let vibrate

B.D.

pp

1 2 3 4 5

Fl.

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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6 7 8 9 10

*mf* *mp* *mf* *p* *pp* *mf*

Play

(Hn.) *mf* *p* *mf*

“Dark” Susp. Cym.  
Soft Yarn Mallets

Fl.  
Ob.  
Bsn.  
Cls. 1  
Cls. 2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

*p* *mf* *mp* *mf* *p* *mf* *pp* *mf*

11 12 13 14 15



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*f*

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes (Solo)

Timp.

Perc. 1

Perc. 2

*mp* *f*

*mp* *f*

*f*

*mp* *f*

Fl. *rit.* *mf* *mp* *div.*

Ob. *mf* *mp*

Bsn. *p* *mf* *mp*

Cls. 1 *mf* *mp*

Cls. 2 *mf* *mp*

B. Cl. *p* *mf* *mp*

A. Sax. *p* *mf* *mp*

T. Sax. *p* *mf* *mp*

Bar. Sax. *p* *mf* *mp*

Tpts. 1 *rit.* *Andante moderato ♩ = 96*

Tpts. 2

Hn. *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *Trgl.* *mp*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

*p*



Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

1 Tpts. *mp* *f*

2 Tpts. *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *f*

Bar. *mp* *f*

Tuba *mp* *f*

Mlt. Perc. *mp* *f*

Timp. General Mallets *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp* *mf*

2 Cls. *mp* *mf*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mp* Bells Solo (stems up) Chimes (on B♭) *mf*

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*rit.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*rit.*

*pp*

*mf*

*p*

*mp*

Bells (Solo)

Allegro ♩ = 138

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

1 Cls. *p* *mf*

2 Cls. *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *mf*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

Allegro ♩ = 138

1 Tpts. *p*

2 Tpts. *p*

Hn. *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc. *p* Chimes (on D) *mp* *mf*

Timp. *pp*

Perc. 1 *p*

Perc. 2 *p*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

73

*mp*

*f*

*mf*

*p*

Bells (stems up)

Chimes (stems down)

71 72 73 74 75

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Fl.  
Ob.  
Bsn.  
1 Cls.  
2 Cls.  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1 Tpts.  
2 Tpts.  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

*f* *mp* *mf* *p*

81

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mp*

81

Tpts. 1 *mp*

Tpts. 2 *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Change: F to G

Timp. *mf*

Perc. 1 S.D. *p*

Perc. 2 *mf*

Chimes *f*

Cr. Cyms. *f*

Tam-Tam *f*

*mp* *f*

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. Bells

Chimes

Timp.

Perc. 1

Perc. 2

*f* *mp* *f* *mp* *f* *mp* *f*

86 87 88 89 90

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

1 Cls. *mp* *mf*

2 Cls. *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

1 Tpts. *mp* *mf*

2 Tpts. *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Bar. *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc. *mf*

Bells

Timp. *mp* *mf*

Perc. 1 *mp*

Perc. 2 *p* *mf*

32498S 91 92 *p* 93 *mf* 94 95

Fl. 99

Ob. *f*

Bsn. *f* *mf*

Cls. 1 *f*

2 *f*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf* 99

Tpts. 1 *f* *mf*

2 *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. *f* Bells (stems up) *mf* Chimes (stems down)

Timp. *f* Change: G to F *mf*

Perc. 1 *f* *mp*

Perc. 2 *f* *mf*

*mf* *mp* *mf*





Fl. G.P. 115

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *mp* *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *mp* *f* *mf*

1 Tpts. *mp* *f* *mf*

2 Tpts. *mp* *f* *mf*

Hn. *mp* *f* *mf*

Tbn. *mp* *f* *mf*

Bar. *mp* *f* *mf*

Tuba *mp* *f* *mf*

Mlt. Perc. Bells *mp* *f* *mf*

Chimes *mp* *f* *mf*

Timp. *p* *f* Solo *fp* *f*

Perc. 1 *p* *mf* *mf*

Perc. 2 *p* *mf* *mf*

32498S 111 112 113 114 115



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Change: D to Db

Timp.

Perc. 1

Perc. 2

*mp* *f*

123

Fl.

Ob.

Bsn.

Cls.  
1

Cls.  
2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.  
1

Tpts.  
2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*f*

*mp*

*f*

Bells

Bells and Chimes

Bells

Chimes

Chimes

Change: D $\flat$  to D

Change: F to G $\flat$

Change: B $\flat$  to B

*p*

*f*

*mp*

*f*

*p*

*mf*

*mp*

*f*

123

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mp* *ff*

1 Cls. *mp* *ff*

2 Cls. *mp* *ff*

B. Cl. *mp* *ff*

A. Sax. *mp* *ff*

T. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

1 Tpts. *mp* *ff*

2 Tpts. *mp* *ff*

Hn. *mp* *f*

Tbn. *mp* *ff*

Bar. *mp* *ff*

Tuba *mp* *ff*

Mlt. Perc. *ff*

Change: G♭ to F

Bells (octaves optional) *f*

Chimes (stems down) *ff*

Timp. *p* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mp* *f*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells and Chimes

*fp* *ff*

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