

The Best is Yet to Come

Music by *CY COLEMAN*

Lyrics by *CAROLYN LEIGH*

Arranged by *SCOTT RAGSDALE*

INSTRUMENTATION

Conductor
Vocal Solo
Solo B \flat Part (Substitute for Vocal)
Solo E \flat Part (Substitute for Vocal)
Solo Bass Clef Part (Substitute for Vocal)
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

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)

**JAZZ
VOCAL
SERIES**

NOTES TO THE CONDUCTOR

Arranged for your vocalist, *The Best Is Yet to Come* is a Basie-style chart that will be fun for the whole band. At the indicated medium swing tempo, mm=124, the rhythm section should focus on maintaining the tempo while the horns can lay back a little in the traditional swing style. Be aware of the change from the 2-beat feel to 4-beat and back again, keeping the same tempo of course.

Exaggerate dynamics! After the big, full intro, the ensemble should come down dynamically to *mezzo* for the vocal. Backgrounds parts should always be subordinate to the vocal. Bring out the band when it's featured at measure 44 and watch for dynamic contrast all the way to the end.

THE RHYTHM SECTION

The Freddie Green style of comping for the guitar is very important to the swing groove. The guitarist should study this style, listen to recordings of the Count Basie Orchestra and develop the ability to voice chords in the lower register. To achieve a bright, acoustic quality sound, ask the guitarist to use a medium thick pick and hold it loosely between the thumb and index finger. Strum straight quarter notes, muting the sound of the chord right after striking the strings. The guitarist's quarter-note rhythm should perfectly mesh with the bass into one big sound, but don't let it sound too heavy. When the guitarist's comping locks in time with the bass and drums, a powerful drive is created that will help the whole band swing.

The written piano part is a good example of how big-band piano is used to "play in the holes" and sprinkle color over the band's sound. The pianist should feel free to experiment, embellish the chords and come up with his or her own voicings. At the ensemble sections the piano part should be played as written.

The drummer should lock in with the time of the bass and guitar. He/she should take care to switch from the hi-hat pattern to the ride cymbal where indicated, always concentrating on keeping good time. Direct the drummer to set up the bigger ensemble figures, as in measures 5, 18, 35, 56, 62, and so on. Also a big setup on the set is needed for the very last note.

THE HORNS

Always strive for good intonation, especially during unison passages, as with the saxes at measures 22, 46, 56, 66. Capped notes, or "rooftop accents" (▲) are interpreted as fat caps, not played too short—think "daht." Pay careful attention to syncopated notes that fall off the beat, as in measures 1–2, 3–4 and throughout out the chart. Play these figures with good time without laying back too much or the rhythmic effect will be lost. Take note of the key changes and be ready!

Saxes and 2 trumpets have a short and quick bend or scoop on the "and" of beat 2 in measure 36. This effect should be done with the lip more than with actually playing a half-step down. Saxes have a quick turn at measure 56. To play a turn, play the written note then rapidly play the ascending note then back to the written note.

THE VOCAL SOLOIST

The vocal range is from F below middle C to third space B (C³). The vocal part is written an octave higher than sung to keep the music in the staff. I strongly suggest this song be studied and practiced with the piano player first to become comfortable with the melody. Pay careful attention to the melodic intervals and strive for good intonation. The tune changes key frequently but not to worry, just listen closely to the arrangement as it sets up the modulation to the new key at measure 20 then lock into the new key center—it's the same exact melody as before but in a new key. A similar effect occurs at measure 36 when the chart returns to the original key.

Enjoy!

—Scott Ragsdale



**Scott
Ragsdale**

Scott Ragsdale is retired from the U.S. Navy Band of Washington, D.C., where he served as chief arranger, composer, and trombonist with the Navy's premier jazz ensemble, the Commodores. He has also arranged for numerous bands up and down the East Coast for more than 30 years. He studied music at Southern Illinois University and the Berklee School of Music (MA).

CONDUCTOR ⑧

VOCAL
 OUT OF THE TREE OF LIFE I JUST PICKED ME A PLUM. YOU CAME A - LONG AND EV - EV - THING START - ED TO HUM.

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BASS TBN.

GTR.
 F#m7 F7 F6 F7 F#m7 F7 F6 F7(#9) F#m7 F7 F6 F7 D9 D7(b9)

PNO.
 2-BEAT
 2-BEAT
 2-BEAT
 2-BEAT

BASS
 2-BEAT
 2-BEAT

DRUMS
 H.H. (4)

8 9 10 11 12 13 14



VOCAL

STILL IT'S A REAL GOOD BET THE BEST IS YET TO COME. THE BEST IS YET TO COME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. D7 D7(b9) G#m7 C7 E7(b9) E7(b9) A7 A7

PNO.

BASS

DRUMS

15 16 17 18 19 20

20



VOCAL
 AND BABE. WON'T IT BE FINE? YOU THINK YOU'VE SEEN THE SUN BUT YOU AIN'T SEEN IT SHINE

ALTO 1
 me

ALTO 2
 me

TENOR 1
 me

TENOR 2
 me

BARI.
 me

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.
 A6 A7 Amaj7 A7 A6 A7(9) Amaj7 A7 A6 A7 F# F#(9)

PNO.

BASS

DRUMS
 (4)

21 22 23 24 25 26 27

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CONDUCTOR

28

VOCAL
 WAIT TILL THE WARM - UP'S UN - DER - WAY, WAIT TILL OUR LIPS HAVE MET. WAIT TILL YOU SEE THAT SUN - SHINE DAY. YOU AIN'T SEEN NOTH - IN' YET.

ALTO 1
 me

ALTO 2
 me

TENOR 1
 me

TENOR 2
 me

BARI.
 me

TRP. 1
 me

TRP. 2
 me

TRP. 3
 me

TRP. 4
 me

TBN. 1
 me

TBN. 2
 me

TBN. 3
 me

BASS TBN.
 me

GTR.
 Bm7 E7 A6 F#7(9) Bm7 E7 A6 Gm9 C15

PNO.

BASS

DRUMS
 (4) 5

28 29 30 31 32 33 34 35

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CONDUCTOR

36

VOCAL
THE BEST IS YET TO COME AND SURE, WON'T IT BE FINE? THE BEST IS YET TO COME, COME THE DAY YOU'RE MINE.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.
Fmaj7 F7 F6 F7 D7 D7(b9) D7(b9) A7 G7 G7(b9) C7 4-BEAT F G#m7 A7(b7) F/A

PNO.
4-BEAT

BASS
4-BEAT

DRUMS
4-BEAT R.S. 10E CYM. FILL

36 37 38 39 40 41 42 43

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44

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

44 45 46 47 48 49

F7#9 F7 F6 F7(#9) F#m7 Eb7 D7 G7(#9) Gb9 F9 F7 F6 F7(#9)

FILL-----

This image shows a page of a musical score for the song "The Best is Yet to Come". The score is for a conductor and includes parts for vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and instrumentalists (Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums). The music is in 4/4 time and the key signature has one sharp (F#). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number is - 7 - and the rehearsal mark is 44. The score includes various musical notations such as notes, rests, and chords. The guitar part includes chord symbols: F7#9, F7, F6, F7(#9), F#m7, Eb7, D7, G7(#9), Gb9, F9, F7, F6, and F7(#9). The drum part includes a "FILL" section between measures 47 and 48.

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

THE BEST IS YET TO COME COME THE DAY YOU'RE MINE COME THE DAY YOU'RE MINE.

Fmaj7 Ahi7 D7(#9) A7 G7 G7(#9) C7 F6 Gmi Ewi7(b5) Aaug7

PLAY TIME

50 51 52 53 54 55



CONDUCTOR

56

VOCAL IM GON - NA TEACH YOU TO FLY. WEVE ON - LY TAST - ED THE WINE. WE'VE GON - NA DRAIN THAT CUP DRY.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. Dm7 G9 Dm7 G9 C PED F6 E7(9#) A7(9#)

PNO.

BASS

DRUMS

56 57 58 59 60 61 62 63

CONDUCTOR

04

VOCAL
WAIT TILL YOUR CHARMS ARE RIPE FOR THESE ARMS TO SW - ROUND. YOU THINK YOU'VE FLOWN BE - FORE BUT YOU AIN'T LEFT THE SECOND

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *Dmi* *Bm7(b9)* *E7* *A7(b9)* *Dmi* *G9*

PNO.

BASS

DRUMS

64 65 66 67 68 69 70 71

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72

VOCAL
WAIT TILL YOU'RE LOCKED IN MY EM-BRACE. WAIT TILL I DRAW YOU NEAR. WAIT TILL YOU SEE THAT SUN - SHINE PLACE. ANY - MORE - IN LIKE IT HERE.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.
C#m7 F7 C#m7 F7 Eb7(9b9) Eb7 Bb7/C#m7(9) C#m7(9) (dur) Bb7 A15(9) Bb7

PNO.

BASS
SOLO W/ VOCAL (dur)

DRUMS
Set-Up H.H. (dur)

72 73 74 75 76 77 78 79 80

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CONDUCTOR

THE BEST IS YET TO COME

VOCAL ⁸¹
 THE BEST IS YET TO COME AND SURE, WON'T IT BE FINE? THE BEST IS YET TO COME COME THE DAY YOU'RE MINE.

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BASS TBN.
 GTR. ^{2-BEAT} F#m7 F7 F6 D9 D7(b9) D9 D7(b9) A7 G7 D9 C9
 PNO. ^{2-BEAT}
 BASS ^{2-BEAT} ^{4-BEAT}
 DRUMS ^{H.H.} ^{2-BEAT} ⁽⁴⁾ ^{4-BEAT}

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CONDUCTOR

88

VOCAL
COME THE DAY YOU'RE MINE. I GOT PLANS FOR YOU SA - BY, AND SA - BY YOU'RE GON - NA FLY.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.

GR. 4-BEAT 8mi7(b9) 8mi7 G7(b9) C#11 C7sus4(b9) Dmi7(b9)/G G#m7(b9) F7(b9)

PNO. 4-BEAT

BASS 4-BEAT BACKBEAT

DRUMS 4-BEAT TOMS (Over) FILL

88 89 90 91 92 93 94 95 96

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