

Presents

JAZZ LINES PUBLICATIONS

THE BEST IS YET TO COME

RECORDED BY FRANK SINATRA WITH THE COUNT BASIE ORCHESTRA

ARRANGED BY QUINCY JONES

PREPARED FOR PUBLICATION BY ROB DUBOFF AND DYLAN CANTERBURY

FULL SCORE

JLP-9031

MUSIC BY CY COLEMAN, WORDS BY CAROLYN LEIGH

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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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FRANK SINATRA SERIES

THE BEST IS YET TO COME (1964)

Frank Sinatra Biography:

Francis Albert Sinatra was one of the greatest figures in the history of American entertainment and pop culture. Born December 12, 1915, in Hoboken, New Jersey, he developed an early interest in music, becoming proficient as a singer and arranging for bands by his teens. He soon dropped out of high school to pursue a career in music. Following the exposure resulting from a successful appearance on the then-popular Major Bowes Amateur Hour radio show, he came to the attention of Harry James, who hired him to front his big band. While he gained experience and released his first records with James, they did not sell well and he soon grew frustrated with the James band and left to join Tommy Dorsey, with whom he had his first huge successes. Seeing his popularity begin to skyrocket, Sinatra soon felt the need to become a solo artist, and left Dorsey, taking arranger Axel Stordahl with him; this would be the first of several very close relationships Sinatra would enjoy with arrangers over the years.

During the World War II era, he became a sensation, earning the nickname 'The Voice' and gaining a following of young women that would presage the later crazes for Elvis and the Beatles. By 1946 he was topping the charts, selling millions of records, and also receiving serious acclaim for the quality and depth of his work. Tastes change however, and by the late 1940s he was suffering a significant decline in popularity. Exacerbated by the death of his publicist George Evans and the breakup of his marriage as the 1950s began, it was hard for many to believe how far Sinatra had sunk, but it would have been truly impossible to envision the future heights he would reach. By late 1951 his performances were often poorly attended, and Columbia, the label on which he became a superstar, dropped him.

Sinatra was also a successful actor, and he believed a part in the film *From Here to Eternity* would begin a career revival; it did, and remarkably so. The 1953 film was hugely popular and Sinatra won an Oscar for best supporting actor. He had also signed with Capitol Records, and began what was to be the most significant collaboration of his career with arranger Nelson Riddle. After the legendary first session, which included *I've Got the World on a String*, Sinatra was shocked at how well Riddle seemed to understand his abilities, ideas, and aspirations. Riddle knew how to treat dynamics beautifully, and how to craft an arrangement in order to allow the singer to clearly be the star while at the same time giving him rich, creative backing. They recorded a series of albums, including *In the Wee Small Hours*, *Songs for Swingin' Lovers*, and *A Swingin' Affair*, that both defined the genre and turned Sinatra into a massive superstar.

As the 1960s dawned, desiring more creative power and independence, Sinatra formed Reprise Records, which became another huge success for him, signing many other successful artists as well as being his recording home. He began working with other arrangers, hiring Don Costa, who had a great mind for commercial success in various genres. He also worked with the Count Basie Orchestra and Quincy Jones during this period, their greatest success and notoriety coming from the Rat Pack era appearances at the Sands Hotel in Las Vegas. During the rest of the sixties, Sinatra memorably recorded with Antonio Carlos Jobim and Duke Ellington, and he continued to be an eminent presence around the world, recording and touring for the next thirty years, while receiving endless honors and accolades.

While he became one of the most famous musicians in history, and certainly had a well-publicized and colorful personal life, much is not widely known about this brilliant and complex man. He never had formal music training, but was blessed with an incredible ear and innate musical understanding which often surprised musicians he worked with. His voice was incredibly powerful, his diction precise, and perhaps no popular singer has had a more unique gift for interpreting lyrics. Classical musicians marveled at his skills, and even his conducting ability surprised those who worked with him. His combination of rare musical gifts and perfectionism, as well as his insistence on working with the best writers and arrangers, fused to create an unmatched catalog of definitive versions of many of America's greatest standards.



Sinatra had a temper, which he showed often to the world, and he could be profane, bullying, and gruff. But he also most definitely had a very serious different side as well. He was known for treating collaborators and musicians well, and was generous to a fault. Perhaps less-known is his tremendous charitable streak. Sinatra contributed generously, gave many benefit concerts, and often very quietly donated money to many causes. He was also politically active for his entire life, at first with the Democrats, and after the famous rift with JFK, the GOP. One of the most admirable parts of his character was his lifelong battle against racism. Growing up in a time and place where Italian-Americans were often heavily discriminated against, he quickly developed a visceral hatred for racism. He performed with African-American musicians during his entire career, he worshiped Billie Holiday and said that Ella Fitzgerald was the only singer he feared, and in a time when Las Vegas was much like the Jim Crow South, he fought for the rights of his close friends Sammy Davis Jr. and Count Basie and others.

Frank Sinatra passed away with his wife at his side in Los Angeles on May 14, 1998, at the age of 82. The outpouring of grief, respect, and tributes was tremendous for a figure whose only rivals among 20th century western musicians were Bing Crosby, Elvis Presley, and the Beatles. The 100th anniversary of his birth in 2015 saw countless concert tributes as well as documentaries and major new books. This is a man whose music will be listened to as long as the world continues to turn. The voice of Sinatra in his prime is peerless-powerful and comforting, historic and vibrant; he had the rare ability to make a newly-written song instantly his own, and to breathe new life into decades-old standards while creating their definitive expressions. Jazz Lines Publications is very proud to publish dozens of his best and most important original arrangements written by Nelson Riddle, Billy May, Neal Hefti, Quincy Jones, Billy Byers, and Don Costa.

Count Basie Biography:

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William 'Count' Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years. Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie's musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded.

This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten's sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reins himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process. It did not take long for this new band to make its impact on the world of jazz. The Basie organization specialized in arrangements that were fairly loosely organized and easy to customize on the spot, known informally as "head" arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band's rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer 'Papa' Jo Jones' more free-form approach and guitarist Freddie Green's steady "rhythm" style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie's band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard *April in Paris*. This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the "head" arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie's celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie's famous cameo in Mel Brooks's 'Blazing Saddles' is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz's top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie 'Lockjaw' Davis, trumpeters Harry 'Sweets' Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band's book include Foster, Jones, Neal Hefti, Quincy Jones, and Sammy Nestico.

(SINATRA/BASIE)

"THE BEST IS YET TO COME"

QUINCY JONES

(1)

Reeds 1
ALTO 2
TENOR 3
BARI 4
Saxophones 5
Trumpets 1
2
3
4
Trombones 1
2
3
Vocal
Guitar
Piano
Bass
Drums

BASIE PIANO INTRO

QUINCY JONES
35

SUPPLEMENTARY
VERN: COPY ~~ADDITIONAL~~ VIBES PART (TRANSPOSE 1ST TRPT PART FOR EMIL) (VIBES)

Above is the first page of Quincy Jones's score for The Best Is Yet to Come.

THE BEST IS YET TO COME

RECORDED BY FRANK SINATRA AND COUNT BASIE

MUSIC BY CY COLEMAN, WORDS BY CAROLYN LEIGH

ARRANGED BY QUINCY JONES

SCORE

PREPARED FOR PUBLICATION BY ROB DUBOFF AND DYLAN CANTERBURY

MEDIUM SLOW SWING ♩ = 108

(5)

The score is written for a jazz ensemble and includes the following parts:

- VOCALS:** Lyrics: "OUT OF THE TREE OF LIFE I JUST PICKED ME A FLOR..."
- WOODWINDS:** Flute (Hardwood Flute), Alto Sax, Tenor Sax, Baritone Sax.
- BRASS:** Trumpet 1-4 (Hardwood Flute), Trombone 1-3 (1/2 Plunger), Bass Trombone (1/2 Plunger).
- GUITAR:** Solo section with chords: A^b_{ma7} , $A^b_{7(9)}$, A^b_6 , $A^b_{7(9)}$, A^b_{ma7} , A^b_{ma7} , $A^b_{7(9)}$, A^b_6 , $A^b_{7(9)}$, A^b_{ma7} .
- PIANO:** Solo section with chords: A^b_{ma7} , $A^b_{7(9)}$, A^b_6 , $A^b_{7(9)}$, A^b_{ma7} , A^b_{ma7} , $A^b_{7(9)}$, A^b_6 , $A^b_{7(9)}$, A^b_{ma7} .
- ACUSTIC BASS:** Chords: A^b_{ma7} , $A^b_{7(9)}$, A^b_6 , $A^b_{7(9)}$, A^b_{ma7} , A^b_{ma7} , $A^b_{7(9)}$, A^b_6 , $A^b_{7(9)}$, A^b_{ma7} .
- PERCUSSION:** Vibraphone/Xylophone, Cross-stick, Snare.
- DRUM SET:** Standard drum kit notation.

THE BEST IS YET TO COME
SCORE - PAGE 2

Voc. *YOU CARE A - LONG AND EV - - - 'Y - THING START - ED TO HUR - STILL IT'S A REAL GOOD BET THE BEST IS YET TO COME.*

Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.

Gtr.
Pno.
Bs.

Prcc. (Vib.)
D. S.

9 10 11 12 13 14 15 16

mp

A^bma7 A^b7(45) A^b6 A^b7(45) A^bma7 F7 B^bm7 E^b7 A^bma7 A^b7(45) A^b6 A^b7(45) G7(45)

(6) (8) (12)