

The Best is Yet to Come

Music by CY COLEMAN

Lyrics by CAROLYN LEIGH

Arranged by SCOTT RAGSDALE

JAZZ VOCAL SERIES

INSTRUMENTATION

Conductor

Vocal Solo

Solo B $\flat$ Part (Substitute for Vocal)

Solo E $\flat$ 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)

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 **mf** for the vocal. Background 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 measure 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" (A) 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 SOLIST

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
38704S

THE BEST IS YET TO COME

Music by CY COLEMAN
Lyrics by CAROLYN LEIGH
Arranged by SCOTT RAGSDALE

SWING ♩ = 124

Musical score for "The Best Is Yet to Come" featuring various instruments and vocal parts. The score includes staves for Vocal, 1st & 2nd Alto Saxophone, 1st & 2nd Tenor Saxophone, 1st & 2nd Trumpet, 1st & 2nd Trombone, 1st & 2nd Baritone Saxophone, 1st & 2nd Tenor, 1st & 2nd Bass, 1st & 2nd Drums, and 1st & 2nd Piano. The score is arranged by Scott Ragdale and includes a conductor part.

CONDUCTOR ⁸

This musical score is for the song "The Tree of Life" by The Beatles. It is a full orchestration featuring vocal parts for four voices (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The score is written in G major and 4/4 time. The lyrics are: "OUT OF THE TREE OF LIFE I JUST PLEED ME A FULCRUM YOU CAME A - LONG WAY - THING SWEET - GO TO HON". The piano part includes chords and melodic lines, with some sections marked "2-BEAT" and "FURTHER". The score is divided into measures, with measure numbers 8, 9, 10, 11, 12, 13, and 14 indicated at the bottom.

CONDUCTOR

[illegible]

- 4 -

THE BEST IS YET TO COME

CONDUCTOR

AND SEE, WON'T IT BE FINE?

YOU THINK YOU'VE SEEN THE SUN BUT YOU HAVN'T SEEN IT SHINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GRG.

PNO.

BASS

DRUMS

21 22 23 24 25 26 27

CONDUCTOR 23

Musical score for "The Best Is Yet to Come". The score is written for a full choir and orchestra. The vocal parts are Soprano (Sopr.), Alto 1, Alto 2, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Bass 1, Bass 2, Bass 3, Bass 4, and Bass 5. The instrumental parts are Piano (Pno.), Bass, and Drums. The score is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "WAIT TILL THE MORN - ING, ON - DER - WAY, WAIT TILL OUR LIPS HAVE MET, WAIT TILL YOU SEE THAT SUN - SHINE COME, YOU MAY SEE NOW - IN - YES, THE BEST IS YET TO COME". The score includes various musical notations such as notes, rests, and dynamic markings. The page number 23 is indicated in the bottom right corner.

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THE BEST IS YET TO COME

CONDUCTOR

150

Musical score for "The Best Is Yet to Come". The score is written for a vocal ensemble and a band. The vocal parts include Soprano (Sopr.), Alto 1, Alto 2, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Bass 1, Bass 2, Bass 3, Bass 4, and Bass 5. The instrumental parts include Piano (PNO.), Bass (BASS), and Drums (DRUMS). The score is in 4/4 time and features a key signature of one flat (Bb). The lyrics are: "THE BEST IS YET TO COME. THE DAY YOU SEE MINE." The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *4-BEAR*). The score is divided into measures, with measure numbers 37, 38, 39, 40, 41, 42, 43, and 44 indicated at the bottom of the page.

CONDUCTOR ⁽⁴⁴⁾

VOCAL
 ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BASS
 TRPT. 1
 TRPT. 2
 TRPT. 3
 TRPT. 4
 TRBN. 1
 TRBN. 2
 TRBN. 3
 BASS TRBN.
 GTR.
 PNO.
 BASS
 DRUMS

44 45 46 47 48 49

This musical score is for the hymn "The Best Is Yet To Come". It is a full orchestral and vocal arrangement. The vocal parts include Soprano, Alto 1, Alto 2, Tenor 1, Tenor 2, and Bass. The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is written in common time (C) and features a key signature of one flat (B-flat). The lyrics are: "The best is yet to come, the joy is yet to come, the joy is yet to come, the joy is yet to come." The score includes various musical notations such as notes, rests, and dynamic markings. The page number is 7, and the score is sold to Mr. Spiro Tsingaris by J. W. Pepper & Son, Inc.

CONDUCTOR

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THE BEST IS YET TO COME

Musical score for the song "The Best Is Yet to Come". The score is written for a full choir and orchestra. The vocal parts are Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2, and Bass 3. The instrumental parts are Piano, Bass, and Drums. The score is divided into measures, with measure numbers 50, 51, 52, 53, 54, and 55 indicated at the bottom of the page.

VOCAL
 S1: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 S2: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 A1: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 A2: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 T1: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 T2: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 B1: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 B2: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 B3: THE BEST IS YET TO COME THE DAY YOU'VE WINE

INSTRUMENTAL
 PIANO: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 BASS: THE BEST IS YET TO COME THE DAY YOU'VE WINE
 DRUMS: THE BEST IS YET TO COME THE DAY YOU'VE WINE

50 51 52 53 54 55

CONDUCTOR

19

CONDUCTOR 63

VOCAL: WHAT TILL YOUR CHAINS ARE RIFE FOR THESE ARMS TO SW - ERM. YOU THINK YOU'VE FOUND BE - FRE BUT YOU HAVN'T LEFT THE GROUND.

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.

TRPT. 1
 TRPT. 2
 TRPT. 3
 TRPT. 4

TRBN. 1
 TRBN. 2
 TRBN. 3
 BASS TRBN.

GRE.

PNO.

BASS
 DRUMS

64 65 66 67 68 69 70 71

CONDUCTOR

MUSIC SCORE FOR THE BEST IS YET TO COME

Key: G Major, Time: 4/4

VOCAL: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

ALTO 1: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

ALTO 2: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TENOR 1: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TENOR 2: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

BASS: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TRPT. 1: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TRPT. 2: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TRPT. 3: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TRPT. 4: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TBN. 1: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TBN. 2: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

TBN. 3: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

BASS TBN: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

GTR: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

PAU: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

BASS: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

DEUX: WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL I COME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE - WAIT TILL YOU SEE ME - YOU HERE -

73 74 75 76 77 78 79 80

CONDUCTOR

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 WINE

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.

QTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87

CONDUCTOR

133

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DOUBLE

COME - THE DAY WHEN NINE... AND SA - BY YOURS COME - IN...