

# THE BEST IS YET TO COME

RECORDED BY FRANK SINATRA AND COUNT BASIE

## VOCALS

MUSIC BY CY COLEMAN, WORDS BY CAROLYN LEIGH  
 ARRANGED BY QUINCY JONES  
 PREPARED BY ROB DUBOFF

MEDIUM SLOW SWING ♩ = 108



5 *A<sup>b</sup>Δ<sup>7</sup> A<sup>b7</sup>(#5) A<sup>b</sup>G A<sup>b7</sup>(#5) A<sup>b</sup>Δ<sup>7</sup> A<sup>b</sup>A A<sup>b7</sup>(#5) A<sup>b</sup>G*

5 OUT OF THE TREE OF LIFE I JUST PICKED ME A PLUM.

9 *A<sup>b</sup>Δ<sup>7</sup> A<sup>b7</sup>(#5) A<sup>b</sup>G A<sup>b7</sup>(#5) A<sup>b</sup>Δ<sup>7</sup> F7*

9 YOU CAME A - LONG AND EV - 'RY - THING START-ED TO HUM.

13 *B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ<sup>7</sup> A<sup>b7</sup>(#5) D<sup>7</sup> G<sup>7</sup>(#5)*

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

17 *C<sup>Δ</sup>7 C<sup>7</sup>(#5) C<sup>6</sup> C<sup>7</sup>(#5) C<sup>Δ</sup>7 C<sup>Δ</sup>7 C<sup>7</sup>(#5) C<sup>6</sup>*

17 THE BEST IS YET TO COME AND BABE, WON'T THAT BE FINE.

21 *C<sup>Δ</sup>7 C<sup>7</sup>(#5) C<sup>6</sup> C<sup>7</sup>(#5) C<sup>Δ</sup>7 A<sup>7</sup> A<sup>7</sup>(b9) A<sup>9</sup> A<sup>7</sup>(b9)*

21 YOU THINK YOU'VE SEEN THE SUN BUT YOU AIN'T SEEN IT SHINE.

25 *D-7 B<sup>b</sup>9 D-7/G G<sup>7</sup>(#9) C<sup>6</sup> F<sup>9</sup> A<sup>7</sup>(b11)*

25 WAIT 'TIL THE WARM - UP'S UN - DER WAY WAIT 'TIL OUR LIPS HAVE MET.

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29

D-7 F-7 G-7 G7(b9) C6 D-7 D#o7 C6 Eb13

WAIT 'TIL YOU SEE THAT SUN - SHINE DAY, YOU AIN'T SEEN NOTH - IN' YET.

33

A6A7 Ab7(#5) Ab6 Ab(#5) AbA7 F7 F#7(b9) F7 F#7(b9)

THE BEST IS YET TO COME AND BABE, WONT IT BE FINE.

37

Bb9 Bb7(b9) Bb-7/Eb Ab6 D#7 G7 C7(+1)

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

41

F-7 F-7/Eb D#7 Db7 C7(#5) F-7 Bb7 Bb-7/Eb

MINE. I'M GON - NA TEACH YOU TO FLY, WE'VE ON - LY TAST - ED THE

45

Ab6/Eb Ab7/Eb Bb-7/Eb Ab7/Eb Ab6/Eb D#7 G7 C7(+1)

WINE, WE'RE GON - NA DRAIN THE CUP DRY.

49

F-7 Db9 F-7 Db9

WAIT 'TIL YOUR CHARMS ARE RIPE FOR THESE ARMS TO SUR - ROUND.

53

F-7 Db9 F-7/Bb Bb9

YOU THINK YOU'VE FLOWN BE - FORE BUT YOU AIN'T LEFT THE GROUND.

57

Eb-7 Ab-7 Ab13 G-7 Gb9 F-7 Bb7(+1)

WAIT 'TIL YOU'RE LOCKED IN MY EM - BRACE, WAIT 'TIL I DRAW YOU NEAR.

61

Eb-7 Ab-7 Ab13 Db6 Eb-7 Eo7 Db6/F E7

WAIT 'TIL YOU SEE THAT SUN - SHINE PLACE, AIN'T NOTH - IN' LIKE IT HERE!

65

Musical staff for measure 65 in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes. Handwritten red annotations above the staff include: A<sup>A7</sup>, A<sup>(#5)</sup>, A<sup>6</sup>, A<sup>(#5)</sup>, A<sup>A7</sup>, F#<sup>7</sup>, and a slash with a percent sign (%).

THE BEST IS YET TO COME AND BABE WONT IT BE FINE?

Musical staff for measure 69 in treble clef with a key signature of three sharps. The staff contains a melodic line with eighth and quarter notes. Handwritten red annotations above the staff include: F#<sup>7</sup>/B, B<sup>7(b9)</sup>, B<sup>-7</sup>, A<sup>A7</sup>, A<sup>(#5)</sup>, A<sup>6</sup>, A<sup>(#5)</sup>, and A<sup>A7</sup>.

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

Musical staff for measure 73 in treble clef with a key signature of three sharps. The staff contains a melodic line with quarter notes and rests. Handwritten red annotations above the staff include: A<sup>A7</sup>, A<sup>7(#5)</sup>, A<sup>6</sup>, A<sup>(#5)</sup>, A<sup>A7</sup>, and A<sup>A7</sup>. There are also bracketed triplets over some notes.

AND YOU'RE GON - NA BE MINE.