

*From: "Wow Gospel 2003 Songbook"*

# **The Best Is Yet To Come**

by

DONALD LAWRENCE

Published Under License From

EMI Christian Music Group

© Copyright 2002 Meadowgreen Music Company/Songs by D. Publishing (ASCAP) (Administered by EMI Christian Music Publishing).  
All Rights Reserved. Used by permission.

Authorized for use by *Macara Underwood*

NOTICE: Purchasers of this musical file are entitled to use it for their personal enjoyment and musical fulfillment. However, any duplication, adaptation, arranging and/or transmission of this copyrighted music requires the written consent of the copyright owner(s) and of EMI Christian Music Group. Unauthorized uses are infringements of the copyright laws of the United States and other countries and may subject the user to civil and/or criminal penalties.

 <http://www.musicnotes.com>

# The Best Is Yet to Come

Words and Music by  
DONALD LAWRENCE

With energy ♩ = 118

E♭maj9/F

mf

4/4

First system of piano introduction, featuring a melody in the right hand and a bass line in the left hand, both marked *mf*. The key signature is one flat (Bb) and the time signature is 4/4.

3 N.C. Gm7/C Dm7

Second system of piano introduction, starting at measure 3. It includes a triplet of eighth notes in the right hand and a bass line in the left hand. Chords N.C., Gm7/C, and Dm7 are indicated above the staff.

6 1. Gm7/C Dm A♭m7/D♭

Third system of piano introduction, starting at measure 6. It includes a melody in the right hand and a bass line in the left hand. Chords Gm7/C, Dm, and A♭m7/D♭ are indicated above the staff.

8 2. CHOIR *mf*

Hold on, my broth -

Gm7/C Gm9

Fourth system of piano introduction, starting at measure 8. It includes a melody in the right hand and a bass line in the left hand. Chords Gm7/C and Gm9 are indicated above the staff. The word "CHOIR" is written above the staff, and the lyrics "Hold on, my broth -" are written below the staff.

© Copyright 2002 Meadowgreen Music Company/Songs by D. Publishing (ASCAP) (Administered by EMI Christian Music Publishing).  
All Rights Reserved. Used by permission.

- er, don't give up. Hold on, my sis - ter, just look up.

Gm7/C Dm7 Gm7/C

Musical notation for measures 10-12, including vocal line and piano accompaniment.

There is a mas - ter plan in store for you if you

Dm7 Gm7/C Dm7 Gm7/C

Musical notation for measures 13-15, including vocal line and piano accompaniment.

just make it through. God's gon - na real - ly blow your mind.

Am7(b5) D7(#9) Dm7/G G7(#9) Gm7/C

Musical notation for measures 16-18, including vocal line and piano accompaniment.

He's gon - na make it worth your time. For all of the trou-

Dm7 Gm7/C Dm7

Musical notation for measures 19-21, including vocal line and piano accompaniment.

22

- ble \_ you've \_ been through, \_ the bless - ings dou - ble just \_ for you. \_

Gm7/C Dm7 Gm7/C Am7(b5) D7(#9) Gm11

25

*To Coda I*  $\oplus$   
*unison*

The best is yet

Gm7/C Dm7

28

*unison*

to come. \_ The best,

Gm7/C Dm7 Abm7/Db Gm7/C

31

*D.S. al Coda I*  $\oplus$   
*unison*

the best is yet to come. \_ Hold on, my broth-

Dm7 Gm7/C Gm9

4 Coda I

34

is yet

Gm7/C B♭maj7 E♭maj9 Dm7 G13(♭9)

36

to come. — The best,

Gm7/C Dm7 A♭m7/D♭ Gm7/C

*unison*

39

the best is yet to come. —

Dm7 Gm7/C Gm9 Gmaj9/A

42

To - day is the first — day — of — the best — days of — your life.

A♭maj7/B♭ B♭13 A♭maj7/B♭

45

To day is the first day of the best

B $\flat$ 13 A $\flat$ maj7/B $\flat$  B $\flat$ 13

48

days of your life. To - day is the first

A $\flat$ maj7/B $\flat$  B $\flat$ /D E $\flat$  Edim7 B $\flat$ /F A $\flat$ maj7/B $\flat$

51

day of the best days of your life. The best

B $\flat$ 13 Am7(b5) D7(#9) Gm11

*unison*

54

is yet to come

Gm7/C Dm7 Gm7/C

6

57

*unison*

— The best, the best

Dm7 Abm/D $\flat$  Gm7/C Dm7

60

*Instrumental break*

is yet to come. —

Gm7/C Gm9 Gm7/C

63

Abmaj7 Gm7 Gm7/C B $\flat$ /D Cm/E $\flat$

66

Gm7/C G7(#5) Gm7/C Em9 Bm7 Cmaj7 Em9

70 *f*  
 You \_ ain't seen noth - in', you \_ ain't seen  
 Gm7/C

73  
 noth - in' yet! You \_ ain't seen noth - in',

76 1. 2.  
 you \_ ain't seen noth - in' yet! noth - in' yet!  
 N.C. Dm7/G Cm7/F Bb7(#9)

79 *ff*  
 You ain't seen noth - in', you ain't seen  
 Ebm11 Ab/Bb Ebm11

8  
82

noth - in' yet! You ain't seen noth - in',

A $\flat$ /B $\flat$  E $\flat$ m A $\flat$ /B $\flat$

85

*To Coda II* ⊕⊕

you ain't seen noth - in' yet!

E $\flat$ m11 C $\flat$ /G

87

You ain't seen noth - in', you ain't seen

B $\flat$ /C

90

noth - in' yet! You ain't seen noth - in',

93

you — ain't seen noth - in' yet!

Dm7/G Cm7/F Bb7(#9)

Coda II



95

noth - in' yet! ————— You — ain't seen

Ebm11 Cb/G Bb/C Bb

97

noth - in' yet!

Ebmaj7 Bb2/D G7(#5)

Percussion

100

Repeat and fade

Bb/C