

YET A LONG LONG WAY TO GO

12/8 feel
Paul Busby
PRS

♩ = 80
Piano

tune cue Fm7 3 B♭7 3 3 Fm7 3 3

B♭7 Fm7 3 B♭7 B♭m7 E♭7 A♭Δ /

1 D7(#9+5) G7(b9+5) G[∅] C7 3 2 D7(#9+5) G7(b9+5) C7(#9+5) Fm 3

B♭m7 Cm7 D♭Δ Cm7 B♭m7 A♭m7 Gm11 G♭7(+11) Fm7 Gm7 A♭Δ(+5) B♭m7 Cm7 D♭Δ 3

Dm7 D♭Δ(+5) G7(#9+5) C7(b9) 3 B13 B♭7(b9) 3

A6 DΔ(+11) A♭m7 Am7 B♭m7 Bm7 Cm7 G♭9(+11) Fm7 3 3 3

rit.

B♭7 3 3 Fm7 3 3 3 B♭7 3

Fm7 3 B♭7 B♭m7 E♭7 A♭Δ / D7(#9+5) / G7(b9+5) C7(#9+5)

Fm7 3 B♭7 B♭m7 E♭ D7 D♭7 C7 / ⊕ Fm7 B♭7

Fm7 B♭7 D♭9 3 C7(b9) 3

Chord progression: Fm7, Bb7, Fm7, Bb7, Fm7 Bb7, Bbm7 Eb7 AbΔ /

Chord progression: D7alt G7alt, C Gø, C7alt, Fm7, Bb7, Fm7, Bb7

Chord progression: Fm7 Bb7, Bbm7 Eb7 AbΔ /, D7alt / G7alt C7alt, Fm

Chord progression: Bbm7 Cm7 F Abm7, Gm7 Gb7, Fm7 Gm7 AbΔ(+5) F, Dm7 DbΔ(+5)

Chord progression: G7alt C7alt, B Bb7, AΔ DΔ, Abm7 Gø, Db / C C7alt

Chord progression: Fm7, Bb7, Fm7, Bb7

Chord progression: Fm7 Bb7, Bbm7 Eb7 AbΔ /, D7alt / G7alt C7alt, Fm7 Bb7 C7 last time only

DS al ϕ

CODA horn fills: Fm7 Bb7, Db7, C7(b9), Fm7

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Tenor harmony

Gm7 C7 Gm7 C7 Gm7 C7 Cm7 F7 BbΔ /

E7alt A7alt $\frac{A^\emptyset}{D}$ D7alt || Gm7 C7 Gm7 C7

Gm7 C7 Cm7 F7 BbΔ / E7alt / A7alt D7alt Gm

Cm7 Dm7 Eb Bbm7 Am7 Ab7 Gm7 Am7 BbΔ(+5) Eb Em7 EbΔ(+5)

A7alt D7alt Db C7 BΔ EΔ $\frac{Bbm7}{Eb}$ $\frac{A^\emptyset}{D}$ D7alt

Gm7 C7 Gm7 C7

Gm7 C7 Cm7 F7 BbΔ / E7alt / A7alt D7alt *last time only*
Gm7 C7 D7

CODA

on cue:
Trumpet fills

DS al \emptyset

Gm7 C7 :|| $\hat{b}\hat{e}$ \hat{e} \hat{e}

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Trumpet

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First staff of music. Key signature: two flats (Bb, Eb). Time signature: 4/4. The staff begins with a repeat sign. The melody consists of eighth and quarter notes, with several triplet markings (indicated by a '3' over the notes).

Second staff of music. It begins with a first ending bracket labeled '1'. The melody continues with eighth and quarter notes and triplet markings.

Third staff of music. It begins with a second ending bracket labeled '2'. A double bar line with a repeat sign is placed before the second ending. The melody continues with eighth and quarter notes and triplet markings.

Fourth staff of music. The melody continues with eighth and quarter notes and triplet markings.

Fifth staff of music. The word *Tempo* is written above the staff. A circled *rit.* (ritardando) marking is placed below the staff. The melody continues with eighth and quarter notes and triplet markings.

Sixth staff of music. The melody continues with eighth and quarter notes and triplet markings.

Seventh staff of music. The word *frantic* is written above the staff. A circled \oplus (crescendo) marking is placed above the staff. The word *C7* is written below the staff. The staff ends with a double bar line and a slash.

Eighth staff of music. The chords *Gm7* and *C7* are written above the staff. The staff contains several measures with slashes, indicating a section where the trumpet is silent or playing a specific texture.

Chord progression: Gm7 C7 Gm7 C7 Gm7 C7 Cm7 F7 B^bΔ /

Chord progression: E⁷alt A⁷alt $\overset{A^\emptyset}{D}$ D⁷alt Gm7 C7 Gm7 C7

Chord progression: Gm7 C7 Cm7 F7 B^bΔ / E⁷alt / A⁷alt D⁷alt Gm7

Chord progression: Cm7 Dm7 E^b B^bm7 Am7 A⁷ Gm7 Am7 B^bΔ(+5) E^b Em7 E^bΔ(+5)

Chord progression: A⁷alt D⁷alt D^b C7 B^Δ E^Δ $\overset{B^b m7}{E^b}$ / $\overset{A^\emptyset}{D}$ D⁷alt

Chord progression: Gm7 C7 Gm7 C7

Chord progression: Gm7 C7 Cm7 F7 B^bΔ / E⁷alt / A⁷alt D⁷alt Gm7 C7 D⁷ $\overset{3}{\curvearrowright}$ *last time only*
DS al ϕ

CODA

Chord progression: Gm7 C7 $\overset{fill}{E^b7}$ $\overset{fill}{D7(b9)}$ $\overset{fill}{Gm7}$

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Alto

12/8 feel
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The musical score is written for Alto in 4/4 time, with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music. The first staff begins with a repeat sign and contains several triplet eighth notes. The second staff continues the melody with more triplets and a first ending bracket. The third staff starts with a second ending bracket and a repeat sign. The fourth staff continues the melodic line. The fifth staff includes a 'rit.' (ritardando) marking and a 'Tempo' marking with a fermata over a note. The sixth staff continues with triplets. The seventh staff features a 'frantic' marking and a G7 chord symbol. The eighth staff concludes the melodic line with a double bar line. The ninth and tenth staves show the harmonic accompaniment with chords Dm7 and G7, and some rhythmic notation including triplets and rests.

Musical staff 1: Chords: Dm7, G7, Dm7, G7, Dm7, G7, Gm7, C7, FΔ /

Musical staff 2: Chords: B7alt, E7alt, A^{E∅}, A7alt, Dm7, G7, Dm7, G7

Musical staff 3: Chords: Dm7, G7, Gm7, C7, FΔ /, B7alt /, E7alt, A7alt, Dm

Musical staff 4: Chords: Gm7, Am7, Bb, Fm7, E7, Eb7, Dm7, Em7, FΔ(+5), Bb, Bm7, BbΔ(+5)

Musical staff 5: Chords: E7alt, A7alt, Ab, G7, F#Δ, BΔ, Bb /, Fm7, E∅, A, Aalt

Musical staff 6: Chords: Dm7, G7, Dm7, G7

Musical staff 7: Chords: Dm7, G7, Gm7, C7, FΔ /, B7alt /, E7alt, A7alt, Dm7, G7, A7 (last time only), 7, 3

CODA

DS al Φ

Musical staff 8: Chords: Dm7, G7, Bb7 (fill), A7(b9) (fill), Dm7 (fill)

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$\text{♩} = 80$
Tenor harmony

Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ Cm⁷ F⁷ B^bΔ /

E⁷alt A⁷alt $\frac{A^\emptyset}{D}$ D⁷alt || Gm⁷ C⁷ Gm⁷ C⁷

Gm⁷ C⁷ Cm⁷ F⁷ B^bΔ / E⁷alt / A⁷alt D⁷alt Gm

Cm⁷ Dm⁷ E^b B^bm⁷ Am⁷ A^b7 Gm⁷ Am⁷ B^bΔ(+5) E^b Em⁷ E^bΔ(+5)

A⁷alt D⁷alt D^b C⁷ B^Δ E^Δ $\frac{B^b m^7}{E^b}$ $\frac{A^\emptyset}{D}$ D⁷alt

Gm⁷ C⁷ Gm⁷ C⁷

Gm⁷ C⁷ Cm⁷ F⁷ B^bΔ / E⁷alt / A⁷alt D⁷alt *last time only*
Gm⁷ C⁷ D⁷ $\frac{3}{\cdot}$

CODA

on cue:
Trumpet fills

DS al \emptyset

Gm⁷ C⁷ :|| \hat{G} \hat{C}

YET A LONG LONG WAY TO GO

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PRS

♩ = 80
Alto harmony

Musical staff 1: Treble clef, 4/4 time signature. The first measure is a whole note chord. The second measure is a repeat sign. The rest of the staff contains eighth notes with triplets and rests.

Musical staff 2: Treble clef, 4/4 time signature. The first measure is a whole note chord. The rest of the staff contains eighth notes with triplets and rests.

Musical staff 3: Treble clef, 4/4 time signature. The staff is divided into two measures by a bar line. The first measure contains eighth notes with triplets. The second measure contains eighth notes with triplets and a repeat sign.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains eighth notes with triplets and rests.

Musical staff 5: Treble clef, 4/4 time signature. The staff contains eighth notes with triplets and rests.

Musical staff 6: Treble clef, 4/4 time signature. The staff contains eighth notes with triplets and rests. A "rit." marking is present in the first measure.

Musical staff 7: Treble clef, 4/4 time signature. The staff contains eighth notes with triplets and rests.

Musical staff 8: Treble clef, 4/4 time signature. The staff contains eighth notes with triplets and rests. A double bar line with repeat dots is at the end.

frantic with Trumpet

Dm⁷ G⁷

Musical staff 9: Treble clef, 4/4 time signature. The staff contains eighth notes with triplets and rests. A double bar line with repeat dots is at the end.

Musical staff 1: Chords: Dm7, G7, Dm7, G7, Dm7 G7, Gm7 C7 FΔ /

Musical staff 2: Chords: B7alt, E7alt, A^{E∅}, A7alt, Dm7, G7, Dm7, G7

Musical staff 3: Chords: Dm7, G7, Gm7 C7 FΔ /, B7alt / E7alt A7alt, Dm

Musical staff 4: Chords: Gm7 Am7 B♭ Fm7, Em7 E♭7, Dm7 Em7 FΔ(+5) B♭, Bm7 B♭Δ(+5)

Musical staff 5: Chords: E7alt, A7alt, A♭, G7, F#Δ, BΔ, Fm7, E∅, B♭ / A, A7alt

Musical staff 6: Chords: Dm7, G7, Dm7, G7

Musical staff 7: Chords: Dm7, G7, Gm7 C7 FΔ /, B7alt / E7alt A7alt, Dm7, G7, A7. Includes a triplet of eighth notes and a fermata. *last time only*

CODA

on cue:
Trumpet fills

DS al Φ

Musical staff 8: Chords: Dm7, G7. Includes a double bar line, a fermata, and a whole note chord.

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Bass

2-feel with fill-ins

Bass line with chords: Fm7, Bb7, Fm7

Bass line with chords: Bb7, Fm7, Bb7, Bbm7, Eb7, Ab /

First and second endings: 1, 2

Bass line with chords: D7+, G7+, C7sus4, C7, D7+, G7+, C7+, Fm

Melodic line with chords: Bbm7, Cm7, Db, Cm7, Bbm7, Abm7, Gm7, Gb7(+11), Fm7, Gm7, Ab+, Bbm7, Cm7, Db

Bass line with chords: Dm7, Db+, G7+, C7(b9), B7, Bb7(b9)

Bass line with chords: A, D, Db11, D11, Eb11, E11, F11, Gb7, Tempo, Fm7

Bass line with chords: Bb7, Fm7, Bb7

Bass line with chords: Fm7, Bb7, Bbm7, Eb7, Ab /, D+, G7+, C7+

Bass line with chords: Fm7, Bb7, Eb7sus4, D7, Db7, C7, Fm7, Bb7

Bass line with chords: Fm7, Bb7, Ddb7, C7

Bass staff 1: Fm^7 B^b7 Fm^7 B^b7 Fm^7 B^b7 B^bm^7 E^b7 A^b /

Bass staff 2: D^7alt G^7alt $\overset{G^{\emptyset}}{C}$ C^7alt Fm^7 B^b7 Fm^7 B^b7

Bass staff 3: Fm^7 B^b7 B^bm^7 E^b7 A^b / D^7alt / G^7alt C^7alt Fm

Bass staff 4: B^bm^7 Cm^7 F A^bm^7 Gm^7 G^b7 Fm^7 Gm^7 A^b+ F Dm^7 D^b+

Bass staff 5: G^7alt C^7alt B B^b7 A D D^b11 / $\overset{G^{\emptyset}}{C}$ C^7alt

Bass staff 6: Fm^7 B^b7 Fm^7 B^b7

Bass staff 7: Fm^7 B^b7 B^bm^7 E^b7 A^b / D^7alt / G^7alt C^7alt Fm^7 / B^b7 C^7 :

CODA

horn fills

DS al ϕ

Bass staff 8: Fm^7 B^b7 : D^b7 $C^7(b9)$ Fm^7

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Swing (12/8 feel)
Paul Busby
PRS

♩ = 80
Drums

play 7 simile || play 8 simile

♩

play 7 simile

rit

Tempo

play 8 simile

busy

play 3 simile

solos

play 8 simile || play 8 simile || play 8 simile || play 8 simile :

DS al

CODA

busy

trumpet/alto fills

play till ready

SCALE
CHORD

YET A LONG LONG WAY TO GO

Concert Pitch

||: Fm7 | B^b7 | Fm7 | B^b7 |

| Fm7 B^b7 | $\frac{A^b}{B^b m^7} \frac{Em/\circ}{E^b 7 A^b \Delta /}$ | $\frac{E^b m}{D^7} \frac{A^b m}{G^7}$ | $\frac{B^b m^7}{C^{11}} \frac{D^b m/\circ}{C^7}$ ||

| Fm7 | B^b7 | Fm7 | B^b7 |

| Fm7 B^b7 | $\frac{A^b}{B^b m^7} \frac{Em/\circ}{E^b 7 A^b \Delta /}$ | $\frac{E^b m}{D^7} / \frac{A^b m}{G^7} \frac{D^b m}{C^7}$ | Fm ||

| $\frac{B^b m^7}{Cm^7} \frac{A^b}{D^b \Delta} A^b m^7$ | $Gm^7 \frac{D^b m}{G^b 7}$ | $Fm^7 Gm^7 \frac{Fm}{A^b \Delta (+5)} \frac{A^b}{D^b \Delta}$ | $Dm^7 \frac{B^b m}{D^b \Delta (+5)}$ |

| $\frac{A^b m}{G^7} \frac{D^b m}{C^7}$ | $\frac{F\#}{B^{\Delta}} \frac{Fm}{B^b 7}$ | $\frac{E}{A^{\Delta}} \frac{A}{D^{\Delta}}$ | $\frac{A^b m^7}{D^b 11} / \frac{B^b m^7}{C^{11}} \frac{D^b m}{C^7}$ ||

| Fm7 | B^b7 | Fm7 | B^b7 |

| Fm7 B^b7 | $\frac{A^b}{B^b m^7} \frac{Em/\circ}{E^b 7 A^b \Delta /}$ | $\frac{E^b m}{D^7} / \frac{A^b m}{G^7} \frac{D^b m}{C^7}$ | $Fm^7 / \frac{FmH}{B^b 7} \frac{A^b}{C^7} :||$

SCALE
CHORD

YET A LONG LONG WAY TO GO

Bb Pitch

||: Gm7 | C7 | Gm7 | C7 |

Gm7 C7 | $\frac{B^b}{Cm7} \frac{G^b m / ^\circ}{F7 B^b \Delta /}$ | $\frac{Fm}{E7} \frac{B^b m}{A7}$ | $\frac{Cm7}{D^{11}} \frac{E^b m / ^\circ}{D7}$ ||

Gm7 | C7 | Gm7 | C7 |

Gm7 C7 | $\frac{B^b}{Cm7} \frac{G^b m / ^\circ}{F7 B^b \Delta /}$ | $\frac{Fm}{E7} / \frac{B^b m}{A7} \frac{E^b m}{D7}$ | Gm ||

$\frac{B^b}{Cm7} Dm7 \frac{E^b m}{E^b \Delta B^b m7}$ | $Am7 \frac{E^b m}{A^b7}$ | $Gm7 Am7 \frac{Gm}{B^b \Delta (+5)} \frac{B^b}{E^b \Delta}$ | $Em7 \frac{Cm}{E^b \Delta (+5)}$ |

$\frac{B^b m}{A7} \frac{E^b m}{D7}$ | $\frac{A^b}{D^b \Delta}$ | $\frac{Gm}{C7}$ | $\frac{F\#}{B^b \Delta}$ | $\frac{B}{E^b \Delta}$ | $\frac{B^b m7}{E^b 11} / \frac{Cm7}{D^{11}} \frac{E^b m}{D7}$ ||

Gm7 | C7 | Gm7 | C7 |

Gm7 C7 | $\frac{B^b}{Cm7} \frac{G^b m / ^\circ}{F7 B^b \Delta /}$ | $\frac{Fm}{E7} / \frac{B^b m}{A7} \frac{E^b m}{D7}$ | $Gm7 / \frac{Gm}{C7} \frac{B^b}{D7} :||$ GmH

SCALE
CHORD

YET A LONG LONG WAY TO GO

E_b Pitch

||: Dm⁷ | G⁷ | Dm⁷ | G⁷ |

| Dm⁷ G⁷ | $\frac{F}{Gm^7}$ $\frac{D^b m / ^\circ}{C^7 F^\Delta /}$ | $\frac{Cm}{B^7}$ $\frac{Fm}{E^7}$ | $\frac{Gm^7}{A^{11}}$ $\frac{B^b m / ^\circ}{A^7}$ ||

| Dm⁷ | G⁷ | Dm⁷ | G⁷ |

| Dm⁷ G⁷ | $\frac{F}{Gm^7}$ $\frac{D^b m / ^\circ}{C^7 F^\Delta /}$ | $\frac{Cm}{B^7} /$ $\frac{Fm}{E^7}$ $\frac{B^b m}{A^7}$ | Dm ||

| $\frac{Gm^7}{Am^7}$ $\frac{F}{B^b \Delta}$ $\frac{Fm^7}{Em^7}$ | $\frac{B^b m}{E^b 7}$ | Dm⁷ Em⁷ $\frac{Dm}{F^\Delta(+5)}$ $\frac{F}{B^b \Delta}$ | Bm⁷ $\frac{Gm}{B^b \Delta(+5)}$ |

| $\frac{Fm}{E^7}$ $\frac{B^b m}{A^7}$ | $\frac{E^b}{A^b \Delta}$ $\frac{Dm}{G^7}$ | $\frac{C^\#}{F^\# \Delta}$ $\frac{F^\#}{B^\Delta}$ | $\frac{Fm^7}{B^b 11} /$ $\frac{Gm^7}{A^{11}}$ $\frac{B^b m}{A^7}$ ||

| Dm⁷ | G⁷ | Dm⁷ | G⁷ |

| Dm⁷ G⁷ | $\frac{F}{Gm^7}$ $\frac{D^b m / ^\circ}{C^7 F^\Delta /}$ | $\frac{Cm}{B^7} /$ $\frac{Fm}{E^7}$ $\frac{B^b m}{A^7}$ | Dm⁷ / $\frac{Dm}{G^7}$ $\frac{F}{A^7} : ||$ DmH