

**YAMAHA**  
**MUSICSOFT**  
Library

# YAMAHA SONGBOOK

# BIG BAND

VOLUME

1

Bandstand Boogie  
In The Mood  
Opus One  
Satin Doll  
Stompin' At The Savoy  
String Of Pearls  
and many more

FOR USE  
WITH THE  
**MUSICSOFT**  
DISK  
FOR YOUR MODEL

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# Ain't Misbehavin'

Words by Andy Razaf  
Music by Thomas Waller and Harry Brooks

## Song Select No. 1

Automatic Introduction

The introduction is in 4/4 time, key of F major. It consists of two measures of whole rests, followed by a repeat sign and a quarter rest. The melody then begins with a half note F, a quarter note G, a half note F, and a dotted half note C. The lyrics 'No one to talk with, I know for cer - tain' are aligned with the notes.

**F** **Dm7**

No one to talk with,  
I know for cer - tain

The first line of the song continues the melody. It starts with a quarter rest, followed by a half note G, a quarter note A, a half note G, and a dotted half note D. The lyrics 'all the by one my - self love,' are aligned with the notes. This is followed by a quarter rest, a half note C, a quarter note D, a half note C, a dotted half note F, a half note F, and a dotted half note E. The lyrics 'No one to walk with, but I'm thru with flirt - in', it's' are aligned with the notes.

**Gm7** **C7** **F** **F7**

all the by one my - self love,  
No one to walk with, but  
I'm thru with flirt - in', it's

The second line of the song continues the melody. It starts with a half note G, a quarter note F, a half note D, a dotted half note A, a half note Bb, a dotted half note A, a half note G, a quarter rest, a half note F, a quarter note G, a half note F, and a dotted half note C. The lyrics 'I'm hap - py on the shelf, just you I'm think - in' of, Ain't mis - be - hav - in', Ain't mis - be - hav - in', are aligned with the notes.

**Bb** **Bbm** **F** **Ab7**

I'm hap - py on the shelf,  
just you I'm think - in' of,  
Ain't mis - be - hav - in',  
Ain't mis - be - hav - in',

The third line of the song continues the melody. It starts with a quarter rest, a half note G, a quarter note A, a half note G, a dotted half note D, a half note D, a dotted half note C, a quarter rest, a half note A, a dotted half note G, a half note G, and a dotted half note C. The lyrics 'I'm sav - in' my love for you. I'm sav - in' my love for you.' are aligned with the notes.

**Gm7** **C7** **F** **D7** **Gm7** **C7**

I'm sav - in' my love for you.  
I'm sav - in' my love for you.

2

**F** **Gm7** **F** **Dm**

you. \_\_\_\_\_ Like Jack Hor - ner

**Bb7** **Dm**

in the cor - ner, don't go no - where,

**D7** **C**

what do I care, Your kiss - es

**Dm7** **G7** **C7** **D7**

are worth wait - in' for, be -

G7
C7
F
Dm7

lieve me I don't stay out late,

Gm7
C7
F
F7

don't care to go, I'm home a - bout eight, just

Bb
Bbm
F
Ab7

me and my ra - di - o, Ain't mis - be - hav - in'

Gm7
C7
F

I'm sav - in' my love for you.

# How High The Moon

(From "TWO FOR THE SHOW")

Words by Nancy Hamilton  
Music by Morgan Lewis

## Song Select No.2

Automatic Introduction

N.C.

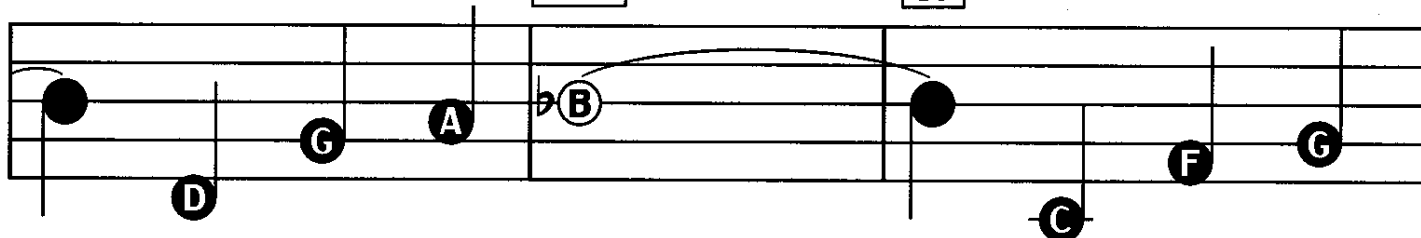
G



Some - where there's mu - sic, \_\_\_\_\_

Gm7

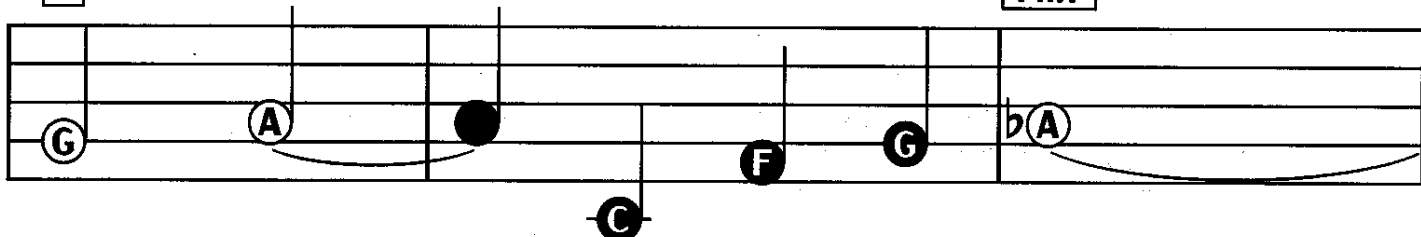
C7



\_\_\_\_\_ How faint the tune! \_\_\_\_\_ Some - where there's

F

Fm7



heav - en, \_\_\_\_\_ How high the moon! \_\_\_\_\_

Bb7

Eb



\_\_\_\_\_ There is no moon a - bove When

**Am7-5** **D** **Gm** **Am7-5**

love is far a - way too. Till it comes

**G** **Am7** **D7** **Bm7** **Bb7**

true That you love me as I love

**Am7** **D7** **G**

you. Some - where there's mu - sic, It's where you

**Gm7** **C7** **F**

**Fm7** **Bb7**

How near, how far! The dark - est

**Eb** **Am7-5** **D7**

night would shine if you would come to me

**G** **C** **Bm7** **Bb7**

soon, Un - til you will, How still my

**Am7** **D7** **G**

heart How high the moon



# Bandstand Boogie

Words by Barry Manilow and Bruce Sussman  
Music by Charles Albertine

## Song Select No.3

Automatic Introduction

We're go - in'

1,3. hop - pin',  
2. swing - in',

we're go - in'  
we're gon - na

hop - pin' to - day,  
swing in the crowd,

where things are be  
and we'll pop - pin',  
cling - in'

the Phil - a -  
and float - in'

del - phi - a way;  
high on a cloud,

we're gon - na  
the phones are drop - in'  
ring - in'

on all the  
my mom and

mu - sic they play  
dad are so proud,

on the  
I'm on

band - stand.  
band - stand.

1 2

We're go - in' And I'll

jump dance and real hey, slow I'll may show ev - en the show guys 'em in my the

C F

hand grand - stand, stand, be - cause I'm on, be - cause I'm on  
what a swing - er I am, I am

1 C

the on A - mer - i - can band - stand. When we  
on A - mer - i - can

**D.S. al Coda**  
(Return to ♩, play to ⊕ and skip to Coda)

2 C

**CODA**

⊕ C

# A Foggy Day

(From "A DAMSEL IN DISTRESS")

Words by Ira Gershwin  
Music by George Gershwin

## Song Select No. 4

Automatic Introduction

A fog - gy day in

Lon - don town Had me low and

had me down. I viewed the morn - ing

with a - larm The Brit - ish Mu - se - um had

**D7** **G** **C** **A7**

lost its charm. How long I won - dered, could

**Dm7** **G7** **C** **Cm**

this thing last? But the age of mir - a - cles

**D7** **G7** **C7**

had - n't passed, For, sud - den - ly, I

**F** **Fm** **C** **F** **C** **F**

saw you there And through fog - gy Lon - don town the sun was

**C** **G7** **C**

# In The Mood

Words and Music by  
Joe Garland

## Song Select No. 5

Automatic Introduction

**G**

Who's the liv - in' dol - ly with the

beau - ti - ful eyes. \_\_\_\_\_

What a pair o' lips, I'd like to

**C**

try 'em for size \_\_\_\_\_

I'll just tell her, "Ba - by won't you swing it with me" \_\_\_\_\_

**G**

Hope she tells me may - be, what a wing it will be \_\_\_\_\_

**D7**

So, I said po - lite - ly, "Dar - lin' may I in - trude" She said

**G****Cm****G**

Fine

"Don't keep me wait - in' when I'm in the mood."

**B $\flat$ dim****Am7****D7**

In the mood That's what she told me

**G****B $\flat$ dim****Am7****D7**

In the mood And when she told me

**G****B $\flat$ dim****Am7****D7**

**G** **Fm** **D7** **G**

did - n't take me long to say "I'm in the mood\_\_\_\_\_ now!"

**Bbdim** **Am7** **D7**

In the mood\_\_\_\_\_

For all her kiss - in'

**G** **Bbdim** **Am7** **D7**

In the mood\_\_\_\_\_

Her cra - zy lov - in'

**G** **Bbdim** **Am7** **D7**

In the mood\_\_\_\_\_

What I was miss - in' It

**G** **Fm** **D7** **G**

**D.C. al Fine**  
(Return to beginning  
and play to Fine)

did - n't take me long to say "I'm in the mood\_\_\_\_\_ now!"

# Just In Time

(From "BELLS ARE RINGING")

Words by Betty Comden and Adolph Green  
Music by Jule Styne

## Song Select No.6

Automatic Introduction

**B $\flat$**

Just in time \_\_\_\_\_

**D7**

I found you just in time \_\_\_\_\_

**G7**

Be - fore you came, my time \_\_\_\_\_

**C7**

was run - ning low. \_\_\_\_\_



**F7**

I was lost The los - ing

**Bb7****Eb**

dice were tossed, My brid - ges all were crossed,

**Ab****D7**

no - where to go.

**Gm**

Now you're here and now

**C** **Bb**

go - ing, no more doubt or fear, \_\_\_\_\_ I've found my

**Ab7** **G7** **C7**

way. \_\_\_\_\_ For love came just in time. \_\_\_\_\_

**F7** **Bb**

\_\_\_\_\_ You found me just in time \_\_\_\_\_ and changed my

**C7** **Cm7** **F7** **Bb**

lone - ly life. that love - ly day. \_\_\_\_\_

# The Lady Is A Tramp

(From "BABES IN ARMS")

Words by Lorenz Hart  
Music by Richard Rodgers

## Song Select No. 7

Automatic Introduction

4/4

C Eb7

get don't too hun - gry For With

Dm7 G7 C Eb7

din - ner at eight, I like go the thea - tre but In

Bar - ons and Earls. Won't go to Har - lem

Dm7 G7 C C7

nev - er come late. I nev - er the both - er with the

er - mine and pearls. Won't dish - er the dirt - er with the

F Fm C Am Dm7 G7

peo - ple I hate, That's why the la - dy is a

rest of the girls, }

1 **C** **Dm7** **G7** 2 **C** **N.C.**

tramp. \_\_\_\_\_ tramp. \_\_\_\_\_ I like the

**F** **G7** **C** **A7**

free fresh wind in my hair, \_\_\_\_\_

**Dm** **G** **Em** **A7** **Dm** **G7**

Life with - out care. \_\_\_\_\_ I'm broke, it's oke,

**C** **Eb7** **Dm** **E7**

Hate Cal - i - for - nia, It's cold and it's damp, \_\_\_\_\_

**Am** **Dm** **G7** **C**

That's why the lo - ve is a tramp

# Li'l Darlin'

By Neal Hefti

## Song Select No. 8

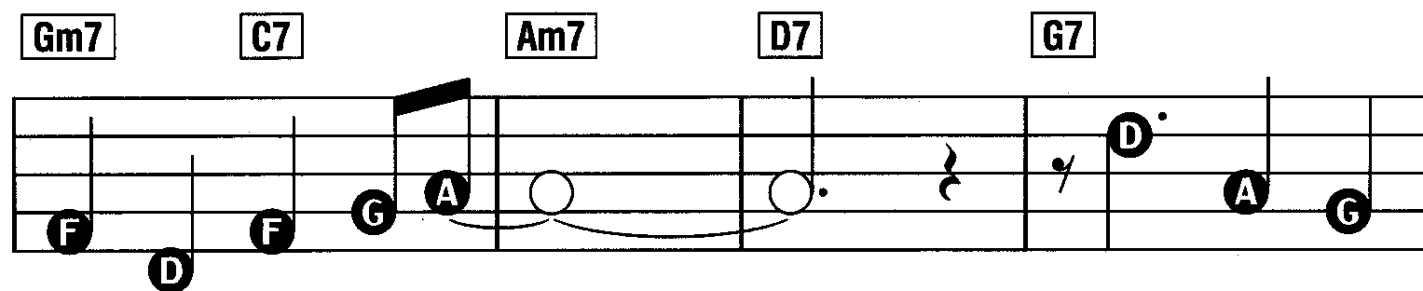
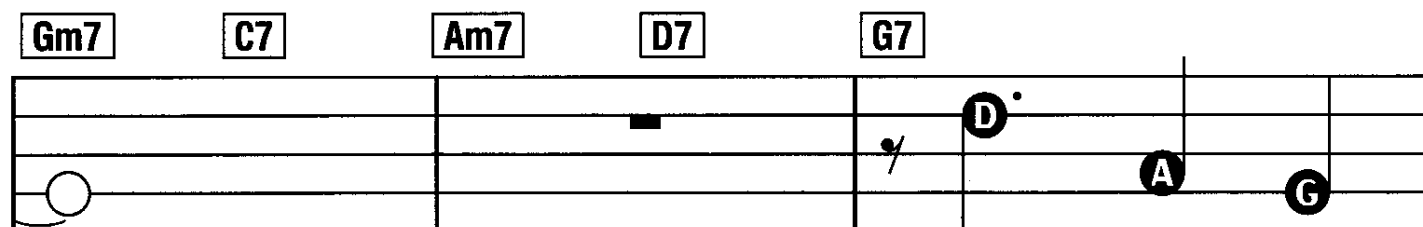
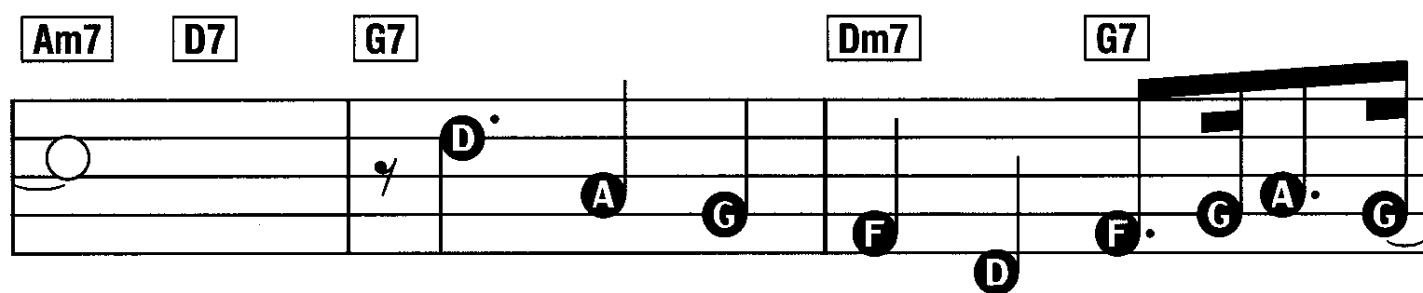
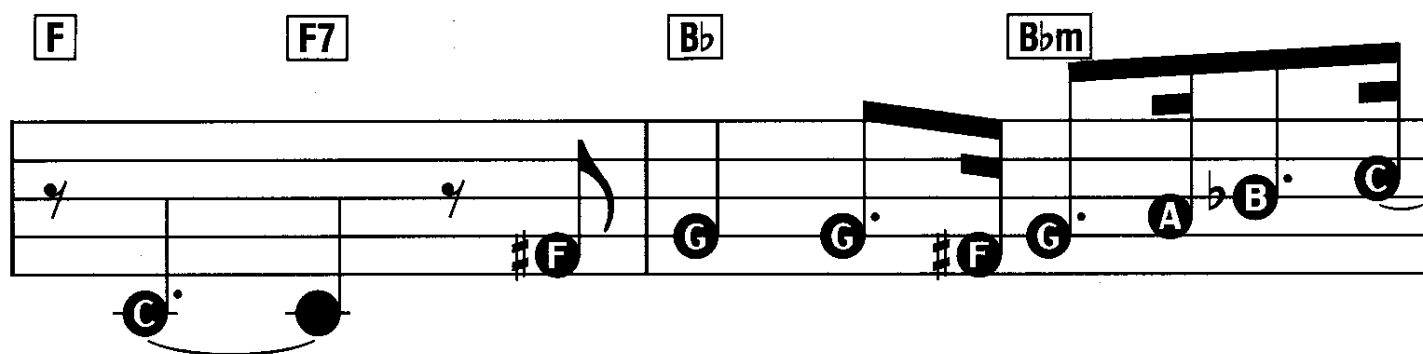
Automatic Introduction

First line of the Automatic Introduction. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The staff contains two measures of whole rests, followed by a measure with a G7 chord box above it. The notes in this measure are D4 (quarter), A3 (quarter), and G3 (quarter).

Second line of the Automatic Introduction. It contains four measures. The first measure has a Gm7 chord box and notes F3 (quarter), D3 (quarter), and F3 (quarter). The second measure has a C7 chord box and notes G3 (quarter), A3 (quarter), and a whole rest. The third measure has an Am7 chord box and notes A3 (quarter), G3 (quarter), and a whole rest. The fourth measure has a D7 chord box and notes A3 (quarter), G3 (quarter), and a whole rest.

Third line of the Automatic Introduction. It contains four measures. The first measure has a G7 chord box and notes D4 (quarter), A3 (quarter), and G3 (quarter). The second measure has a Gm7 chord box and notes F3 (quarter), D3 (quarter), and F3 (quarter). The third measure has a C7 chord box and notes G3 (quarter), A3 (quarter), and a whole rest. The fourth measure has an F chord box and notes A3 (quarter), G3 (quarter), and a whole rest.

Fourth line of the Automatic Introduction. It contains four measures. The first measure has a Cm7 chord box and notes F#3 (quarter), G3 (quarter), and F#3 (quarter). The second measure has an F7 chord box and notes G3 (quarter), F#3 (quarter), and G3 (quarter). The third measure has a Bb chord box and notes G3 (quarter), F#3 (quarter), and G3 (quarter). The fourth measure has a Bbm chord box and notes A3 (quarter), G3 (quarter), and F#3 (quarter).



Chord progression: Gm7, C7, F, Cm7, F7

A musical staff with a treble clef. The notes are: F (quarter), D (quarter), F (quarter), G (quarter), A (quarter), and F# (quarter). There are slurs over the first four notes and the last two notes. Chord symbols are placed above the staff: Gm7, C7, F, Cm7, and F7.

Chord progression: Bb, Bbm, F, F7

A musical staff with a treble clef. The notes are: G (quarter), G (quarter), F# (quarter), G (quarter), A (quarter), G (quarter), F (quarter), and F# (quarter). There are slurs over the first four notes and the last two notes. Chord symbols are placed above the staff: Bb, Bbm, F, and F7.

Chord progression: Bb, Bbm, Am7, D7, G7

A musical staff with a treble clef. The notes are: G (quarter), G (quarter), F# (quarter), G (quarter), A (quarter), B (quarter), C (quarter), and D (quarter). There are slurs over the first four notes and the last two notes. Chord symbols are placed above the staff: Bb, Bbm, Am7, D7, and G7.

Chord progression: Gm7, C7, F

A musical staff with a treble clef. The notes are: F (quarter), D (quarter), E (quarter), F (quarter), G (quarter), and F (quarter). There are slurs over the first four notes and the last two notes. Chord symbols are placed above the staff: Gm7, C7, and F.

# Manhattan

(From the Broadway Musical "GARRICK GAIETIES")

Lyric by Lorenz Hart  
Music by Richard Rodgers

## Song Select No. 9

Automatic Introduction

We'll have Man - hat - - tan,

the Bronx and Sta - ten Is - land too, \_\_\_\_\_

\_\_\_\_\_ It's love - ly go - ing through \_\_\_\_\_ the

zoo; \_\_\_\_\_ It's ver - y fan - cy



**Gm7****C7****Dm7**

on old De-lan-cey Street, you know,

**G7**

The sub-way charms us so, When balm-y

**Gm7****C7****F****D7**

breez-es blow to and fro. And tell me what street

**Gm7****C7****F**

on old De-lan-cey Street, you know,

Chord progression: **Gm7** **C7** **Cm7**

Sweet push - carts gent - ly glid - ing by.

Chord progression: **D7** **Gm7** **Eb7**

The great big ci - ty's a won - d'rous toy Just

Chord progression: **F** **G7** **F** **D7**

made for a girl and boy, We'll turn Man - hat - tan

Chord progression: **G7** **C7** **F**

# Misty

Words by Johnny Burke  
Music by Erroll Garner

## Song Select No.10

### Automatic Introduction

Look at me, way I'm and as a

help - less as a kit - ten up a tree play,

clinging to your a cloud, I can't un - der - stand, I get get

mis - ty just hold - ing your hand. Walk my

2

**F**

near. You can say that you're

**Cm7** **F7**

lead - ing me on, But it's just what I

**Bb**

want you to do, Don't you no - tice how

**Bm7** **E7** **G7**

hope - less - ly I'm lost, That's why I'm fol - low - ing

you. \_\_\_\_\_

wan - der through this won - der - land a - lone,

right foot from my left, My hat from my glove, I'm too

**Gm7** **C7** **F**

3

# Moonglow

Words and Music by Will Hudson,  
Eddie DeLange and Irving Mills

## Song Select No. 11

Automatic Introduction

It must have been

moon - glow, Way up in the blue,

It must have been moon - glow that \_\_\_\_\_ led me

straight to you, \_\_\_\_\_ I still hear you

**Fm** **C** **D7**  
  
 say - ing "Dear one, hold me fast."

**F** **G7** **C** **E<sup>b</sup>dim**  
  
 And I start in pray - ing Oh Lord, please

**Dm7** **G+** **C** **C7** **B7** **B<sup>b</sup>7**  
  
 let this last. We seemed to float right thru the

**A7** **D7**  
  
 Heav - en - ly songs

Chords: G7, Ab7, G7

Notes: F# (bottom), A (middle), C (middle), E (top), E (top), E (top), E (top), D (top)

\_\_\_\_\_ seemed to come from ev - 'ry - where:

Chords: F, Fm, C

Notes: A (bottom), C (middle), A (bottom), C (middle), E (top), E (top), A (bottom), C (middle), A (bottom), C (middle)

And now when there's moon - glow

Way up in the

Chords: D7, F, G7

Notes: E (top), A (bottom), C (middle), A (bottom), C (middle), E (top), E (top)

blue,

I al - ways re - mem - ber

Chords: C, Ebdim, Dm7, G+, C

Notes: C (middle), C (middle), C (middle), C (middle), C (middle), C (middle), C (middle), C (middle)

that \_\_\_\_\_

moon - glow

dave

me you



# Opus One

Words and Music by  
Sy Oliver

## Song Select No. 12

Automatic Introduction

**G**

I'm wrack - in' my brain to  
mel - o - dy's dumb re -

**C7**

think of a name, To But give to this tune, so  
peat an' re - peat. But if you can swing, it's

**A7**

Per - ry can croon, And may - be ol' Bing will  
got a good beat. And that's the main thing, to

**D7** **G** **A**

give it a fling, And that - 'll start ev - 'ry one  
make with the feet, 'Cause

Am7 D7 2 G C7

hum - min' the thing. The ev - 'ry - one is swing - in' to - day.

G Gm7

So, I'll call it op - us one! It's

Cm7 F7 Bb G7

not for Sam - my Kaye. Hey!

C F7 Db

Hey! Hey! it's o - pus one! It's

**Ebm7** **Ab7** **Db** **D7**

got to swing not\_\_\_\_\_ sway. May - be\_\_\_\_\_ if

**G**

Mis - ter Les Brown\_\_\_\_\_ could make it re - nown\_\_\_\_\_ And

**C7**

Ray An - tho - ny\_\_\_\_\_ could swing it for me,\_\_\_\_\_ there's

**A7** **D7**

nev - er a doubt\_\_\_\_\_ you'll knock your - self out,\_\_\_\_\_ when

**G** **C7** **G**

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_

# Stompin' At The Savoy

Words and Music by Benny Goodman,  
Andy Razaf, Chick Webb and Edgar Sampson

## Song Select No. 13 Automatic Introduction

Edim/C F

Sa - voy, the home of sweet ro -

Edim/C F

mance; Sa - voy, it wins you at a

F#dim Gm7

glance; Sa - voy, gives hap - py feet a

C7 F D7 Gm7 Edim/C

chance to dance. Your

**F****Edim/C**

form just like a cling - in' vine, Your

**F****F#dim**

lips so warm and sweet as wine, Your

**Gm7****C7**

cheek so soft and close to mine, di -

**F****F7****Bb7****B7**

vine! How my heart is

**Bb7****Eb7****E7****Eb7**

vine! How my heart is

**Ab7** **A7** **Ab7**

nev - er tired of roam - in' and

**Db7** **C7** **Edim/C**

stomp - in' with you at the sa - voy, \_\_\_\_\_ what

**F** **Edim/C**

joy! a per - fect hol - i - day! Sa -

**F** **F#dim**

voy, where we can glide and sway; Sa -

**Gm7** **C7** **F**

# Satin Doll

By Duke Ellington, Johnny Mercer  
and Billy Strayhorn

## Song Select No. 14

Automatic Introduction

Cig - a - rette hold - er,  
Ba - by shall we - go

which out wigs skip - me, pin' o - ver her a - shoul - der go, she you're digs flip - me, pin',

out speaks cat - tin', Lat - in, that that sat - in in doll.

doll. She's no - bod - y's fool, so I'm

**Gm7** **C7** **F**

play - ing it cool as can be. I'll

**Am7** **D7** **Am7** **D7**

give it a whirl, but I ain't for no girl catch - ing

**Dm7** **G7** **Dm7** **G7**

me. *(Spoken) Switch - E - Rooney.* Tel - e - phone num - bers,

**Dm7** **G7** **Em7** **A7** **Em7** **A7**

well, you know; do - ing my rhum - bas with u - no,

**D7** **Abm7** **D♭7** **C**

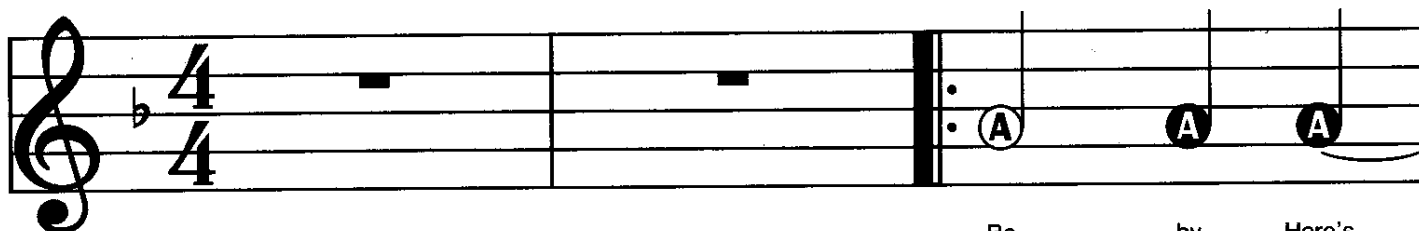


# A String Of Pearls

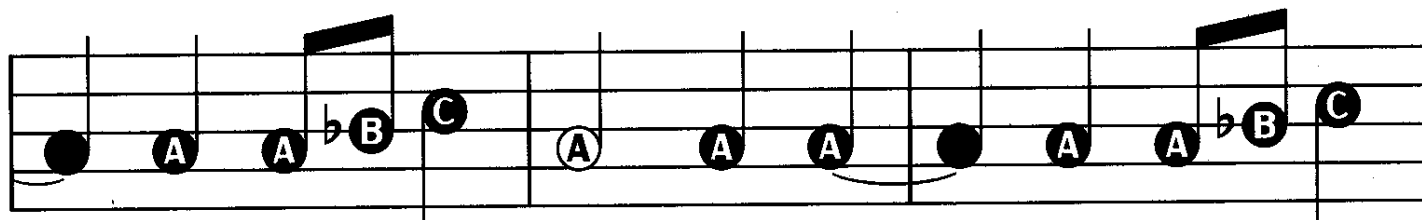
Words by Eddie DeLange  
Music by Jerry Gray

## Song Select No. 15

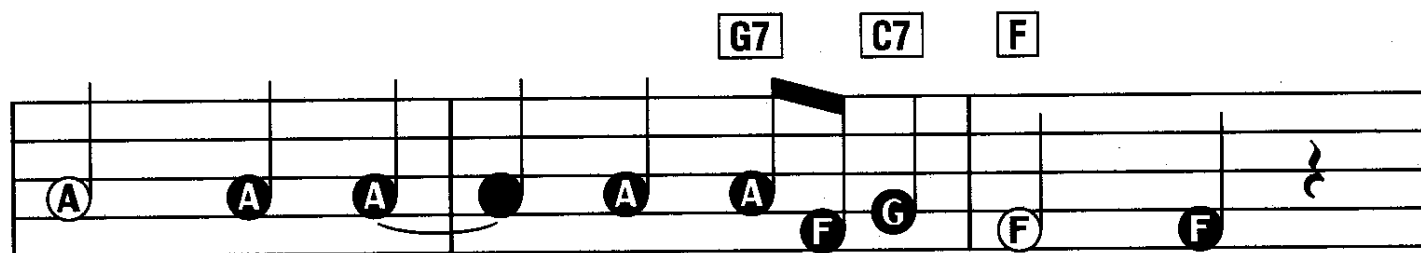
Automatic Introduction



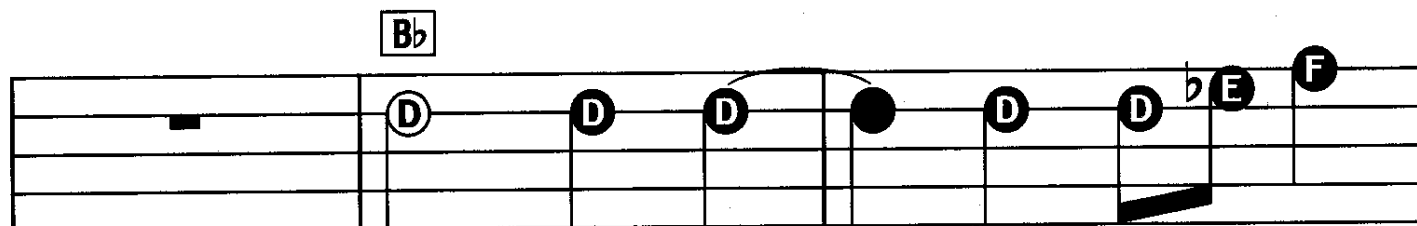
Ba - by Here's  
Ba - by { You }



\_\_\_\_\_ a five and dime, Ba - by Now's \_\_\_\_\_ a - bout the time  
\_\_\_\_\_ made quite a start, found the way \_\_\_\_\_ right to { my } heart  
{ your }



For a string \_\_\_\_\_ of pearls a - la Wool - worth.  
With a string \_\_\_\_\_ of pearls a - la Wool - worth.



Ev - 'ry pearl's \_\_\_\_\_ a star star a - bove  
Wait - 'til the \_\_\_\_\_ stars peek - a - boo,

wrapped in dreams and thing filled with love That old string  
I've got some - - - - - and thing {just else} for you. It's a string

of pearls a - la Wool - worth.  
of kiss - es la for ba - by.

'Til that hap - py love day in Spring when {you} buy  
I found a - - - - - love so sub - lime, right in that

the old wed - ding ring, Please a string of of pearls a - la  
five and dime, with a a string of of pearls a - la

1 2

# They Can't Take That Away From Me

Words by Ira Gershwin  
Music by George Gershwin

## Song Select No.16

Automatic Introduction

N.C.

The way you wear your

hat, beams, The way you sip your tea, key,

The mem - 'ry of all that No, no! They

can't take that a - way from me! The way your smile just

2

**B $\flat$**  **Gm7** **C7** **F** **N.C.**

can't take that a - way from me. We may

**Am** **E7** **Am** **E7**

nev - er, nev - er, meet a - gain On the

**Am** **Bm7** **E7** **Am** **E7**

bump - y road to love, Still I'll al - ways, al - ways

**Am** **D7** **Gm7** **C7**

keep the mem - 'ry of The way you hold your

three,

They

They

me!.

