

BODY AND SOUL

Words by EDWARD HEYMAN,
ROBERT SOUR and FRANK EYTON
Music by JOHN GREEN

Moderately slow Ballad, swing
♩ = 80
mf

B7(♭9) Em⁹ B7♯5

Em⁹ B7♯5 Em⁹ B⁷ Em⁹ A7(^{♯9})

Male:
My heart is sad and lone - ly.

D⁹ Gdim⁷ F♯m⁷ Fdim⁷ Em⁷ G/D

For you I sigh, for you, dear, on - ly. Why have-n't you

The musical score is written in 4/4 time with a key signature of two sharps (D major). It begins with a piano introduction marked 'Moderately slow Ballad, swing' and a tempo of 80 beats per minute. The piano part features a melody in the right hand and a bass line in the left hand, with triplets and a dynamic marking of *mf*. Above the piano part, guitar chord diagrams are provided for B7(♭9), Em⁹, B7♯5, Em⁹, B⁷, Em⁹, and A7(^{♯9}). The vocal line, labeled 'Male:', enters with the lyrics 'My heart is sad and lone - ly.' The piano accompaniment continues with triplets and a dynamic marking of *mf*. The second system of the score includes guitar chord diagrams for D⁹, Gdim⁷, F♯m⁷, Fdim⁷, Em⁷, and G/D. The vocal line continues with the lyrics 'For you I sigh, for you, dear, on - ly. Why have-n't you'. The piano accompaniment features triplets and a dynamic marking of *mf*. The score concludes with a final chord diagram for G/D.

C#m7^{b5} F7#5(^{b5}) F#7b5(^{b5}) Bm7 Em7 A7 Dmaj7 F7#5(^{b5}) F#7

seen it? I'm all for you, bod - y and soul.

Bm7 F#7 Bm7 E9#5 Amaj9 D9






Female:
 I spend my days in a - long - in', and won - der - in' why

C#m7 Cdim7 Bm7 Dmaj7/A G#m7 C#7


it's me you're wrong-in'. I tell you I mean it.







F#m7 Bm7 Amaj9 Fm7 A#m/Bb Ebmaj9 Ab/Bb

Male:
 I'm all for you bod - y and soul. I can't be - lieve it.

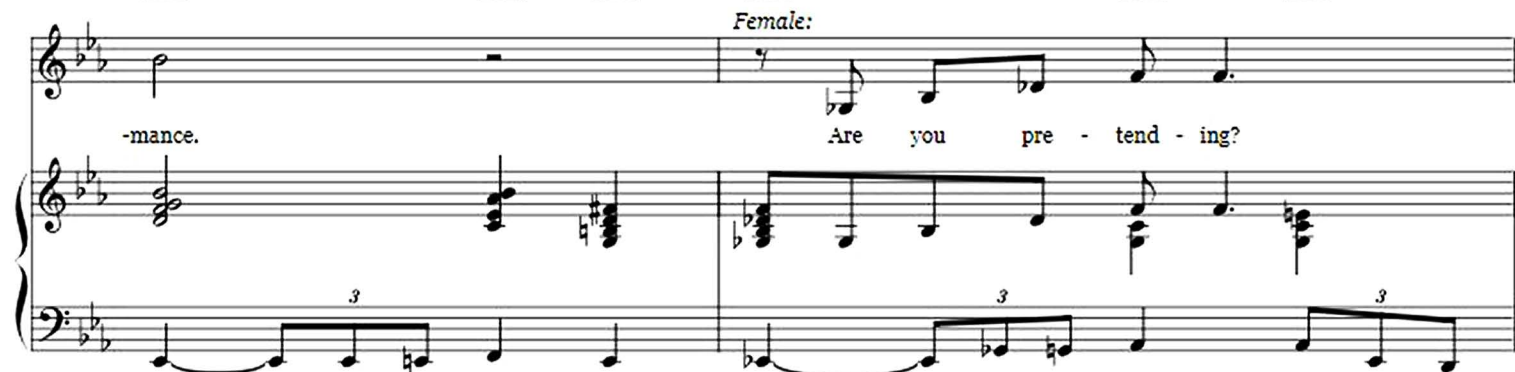
It's hard to con - ceive it, that you'd turn a - way ro -









Female:






-mance. Are you pre - tend - ing?




It looks like the end - ing un - less I could have



Male:

one more chance to prove, dear. My life a wreck you're



Em⁷ A¹³ Dmaj⁹ G⁹ F#m⁷ Fdim

Female:

mak - ing. You know I'm yours for just the tak - in'.

Em⁹ G/D C#7sus F#7

Both:

I'd_ glad - ly sur - ren - der_

Bm⁷ Em⁷ A¹³ D⁶ Fm⁷ Bb⁷

my self to you, bod - y and soul.

Ebmaj⁹ A#m/Bb Eb/G Abm⁷ D#7 G¹³ C⁷ Fm⁷ Bb¹³

E♭maj⁹

G♭/E

E♭m⁹A♭⁹

Male:

Are you pre - tend - ing?

Fm⁷

Edim

E♭m⁷A♭⁷D♭⁹C⁹B⁹B⁹#5

It looks like the end - ing, un - less I could have — one more chance to prove, dear.

Em

B⁷Em⁷A⁷Dmaj⁹G⁷#5

Female:

My life a wreck you are mak - in'. You know I'm yours

F#m7



Fdim



Em7



G/D



C#m7b5



F#7



Both:

for just the tak - ing. I'd glad - ly sur - ren - der_

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a bass line of G2, B2, D3, and a treble line of G4, B4, D5. The guitar part plays F#m7, Fdim (3fr), Em7, G/D, C#m7b5 (4fr), and F#7.

Bm7



G/A



A7



D(add2)



G/A



D(add2)



my self to you, bod - y and soul.

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, an eighth note D5, and a quarter note E5. The piano accompaniment features a bass line of G2, B2, D3 and a treble line of G4, B4, D5. The guitar part plays Bm7, G/A (3fr), A7, D(add2), G/A (3fr), and D(add2). The piece concludes with a double bar line.