

BODY AND SOUL

Words & Music by Frank Eyton, Edward Heyman, Robert Sour & John Green.

Very free, slow and smoky jazz

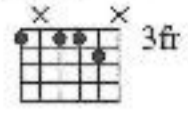
Fm¹¹ **Cm¹¹** **Fm¹¹** **Cm¹¹** **A^bmaj⁷** **A^bmaj⁷(b5)** **A^bmaj⁷** **A^bmaj⁷(b5)**
 x x x x x x 6fr x x x x x x 6fr x x x x x x 3fr x x x x x x 3fr x x x x x x 3fr x x x x x x 3fr

B^b9 **B^b7(b9)** **E^b6** **A^bmaj⁷** **B^b7(#5)** **E^bmaj⁷** **Fm⁷** **F[#]dim**
 x x x x x x 3fr x x x x x x 3fr x x x x x x 4fr x x x x x x 3fr x x x x x x 6fr x x x x x x 6fr x x x x x x 3fr x x x x x x 3fr

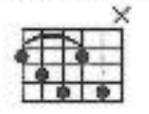
Gm⁷ **G^bdim** **Fm⁷** **Fm⁷/E^b** **B^b7(b9)** **Fm⁷/A^b** **B^b7(b9)** **A^bmaj⁷**
 x x x x x x 3fr x x x x x x 3fr x x x x x x 3fr x x x x x x 3fr x x x x x x 3fr x x x x x x 3fr x x x x x x 3fr x x x x x x 3fr

The score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a mix of chords and melodic lines, with some sections marked *pp* (pianissimo). The guitar part is indicated by chord diagrams and fret numbers (fr) above the staff. The lyrics are: "My heart is sad and lone - ly. For you I sigh, for you dear - on - ly, why have - n't you seen it?"

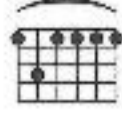
Gmin7(#5)



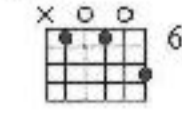
Gbdim



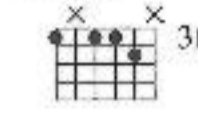
Fm7



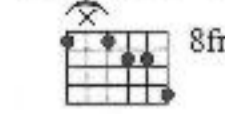
Bb13(b9)



Gm7(#5)

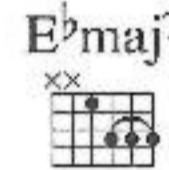
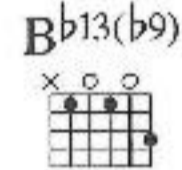
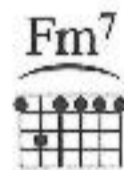
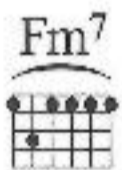


C7(#5)(#9)



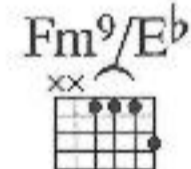
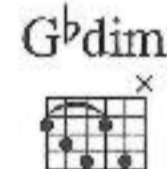
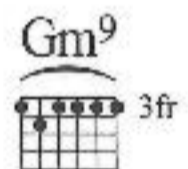
I'm all for you, — bo - dy — and soul.

Almost a tempo



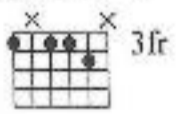
I spend — my days in long - ing. And won - d'ring why —

cresc.



it's me you're — wrong - ing — I tell you I — mean — it

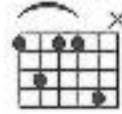
Gm7(#5)



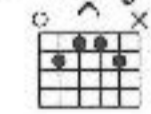
Gbdim



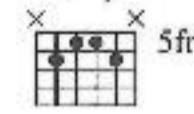
Fm7



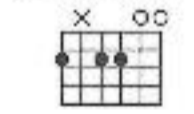
Fb(maj13)



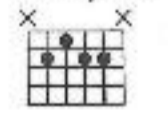
Eb6/9



F#min11



C#5/B



I'm all for you, — bo - dy and soul.

Emaj⁷ 2fr F#m⁷ A/B 5fr E/G# Am⁷ Am⁷/D 3 G#m⁷ 4fr F#m⁷ F6/9 gliss.

8 I can't be - lieve it, It's hard to con - ceive it that you'd turn a - way ro -

Emaj⁷ 2fr E⁷ 2fr Em⁷ 7fr A¹³ 5fr F#m⁷ F#m⁷/B

- mance. Are you pre - tend - ing? Looks like the end - ing,

E⁷sus⁴ E⁷ A⁷ D 2fr D^b C C7(#5)(#9) 7fr

un - less I could have one more chance to prove, Dear,

Fm⁷ Caug Fm⁷ B^b13(b9)

my life a wreck you're mak - ing

You know_ that I'm yours_ for just the tak - ing

To Coda

I'd glad - ly sur - ren - der

bo - dy and soul.

mp

Gm7 3fr
 C7(#5)(b9)
 Fm7
 Fm9/Eb
 Dm7(b5)
 Ab7 4fr
 G7 3fr

Musical notation for the first system, including treble and bass staves with chords and triplets.

Abmaj7 4fr
 Gbdim
 Fm7
 Dmaj7 2fr
 Eb7 2fr
 Esus4
 B7(#9)

Musical notation for the second system, including treble and bass staves with chords and triplets.

D.S. al Coda

Coda

Fm7
 Fm7/Eb
 Dm7b5
 G7b9
 Fm7

Musical notation for the Coda section, including treble and bass staves.

cresc. I'd glad - ly sur - ren - der my - self to you,

Musical notation for the piano accompaniment of the Coda section.

Bb7(b5)(b9)
 Fbmaj7(b5) 7fr
 Eb6/9 5fr

Musical notation for the vocal line of the Coda section.

bo - dy and soul.

Musical notation for the piano accompaniment of the Coda section, including dynamics and markings.