

# Body and Soul

Bb for Standard Key

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Ballad [Coleman Hawkins 1939] ( $\text{♩} = 94$ )

A1,A2

My heart is sad and lone - ly,  
I spend my days in long - ing  
For you I sigh, for  
And wond'ring why it's

**F<sub>MI</sub>7** C<sup>7(b9)</sup> F<sub>MI</sub>7 B<sup>b7</sup> E<sup>b</sup>M<sub>A</sub>7 A<sup>b7</sup>

you, dear, on - ly. Why have-n't you seen it?  
me you're wrong - ing. I tell you I mean it,

**G<sub>MI</sub>7** F<sup>#07</sup> F<sub>MI</sub>7 D<sub>MI</sub>7(b5) G<sup>7</sup>

I'm all for you, Bod-y and Soul!  
I'm all for you, Bod-y and Soul!

**C<sub>MI</sub>7** / F<sub>MI</sub>7 B<sup>b7</sup> E<sup>b</sup>6 C<sup>7(b9)</sup> E<sup>b</sup>6 F<sup>#MI</sup>7 B<sup>7</sup>

I can't be - lieve it its hard to con - ceive it that

**E<sub>MA</sub>7** F<sup>#MI</sup>7 E/G<sup>#</sup> / A<sub>MI</sub>7 D<sup>7</sup>

you'd turn a - way ro - mance. Are you pre-tending, It

**G<sup>#MI</sup>7** C<sup>#MI</sup>7 F<sup>#MI</sup>7 B<sup>7</sup> E<sub>MA</sub>7 E<sub>MI</sub>7 A<sup>7</sup>

looks like the ending! Un - less I could have one more chance to prove, dear.

**D<sub>MA</sub>7** F<sup>07</sup> E<sub>MI</sub>7 A<sup>7</sup> D<sup>7</sup> C<sup>7</sup> C<sup>7</sup> /

My life a wreck you're mak-ing, You know I'm yours for just the tak-ing;

**F<sub>MI</sub>7** C<sup>7(b9)</sup> F<sub>MI</sub>7 B<sup>b7</sup> E<sup>b</sup>M<sub>A</sub>7 A<sup>b7</sup> G<sub>MI</sub>7 F<sup>#07</sup>

I'd gladly sur-ren - der my-self to you, Body and Soul!

**F<sub>MI</sub>7** D<sub>MI</sub>7(b5) G<sup>7</sup> C<sub>MI</sub>7 / F<sub>MI</sub>7 B<sup>b7</sup> E<sup>b</sup>6 (C<sup>7(b9)</sup>)