





17 17

Voice: love has ar- rived, and I thank God I'm a - live, You're just too good to be true, Can't take my eyes off of you Par - don the

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.  $D\flat m^6$   $A\flat$   $B\flat 7$   $D\flat m^6$   $A\flat$

Pno.  $D\flat m^6$   $A\flat$   $B\flat 7$   $D\flat m^6$   $A\flat$

Bass  $D\flat m^6$   $A\flat$   $B\flat 7$   $D\flat m^6$   $A\flat$

Dr. 17  $\frac{2}{\text{}}$   $\frac{2}{\text{}}$



33 **33**

3 3 3 3 3 3

Voice  
 feel like I feel, please let me know that it's real, you're just too good to be true, can't take my eyes off of you.

Alto 1  
 Alto 2  
 Tenor 1  
 Tenor 2  
 Bari. Sax.

Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4

Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.

J. Gtr.  
 Pno.  
 Bass  
 Dr.

**33**

2 2 2

41 **41**

Voice

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

*f*

*sfz*

I love you

Bbm7 Eb9 Ab6 Bbm7 Eb9 Ab6 F7(#9)

50 **50**

Voice  
ba - by, and if it's quite all right, I need you ba - by, to warm the lone - ly nights, I love you ba - by, trust in me when I say. Oh pret - ty

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.

Tpt. 1  
*mf*  
Tpt. 2  
*mf*  
Tpt. 3  
*mf*  
Tpt. 4  
*mf*

Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

J. Gtr.  
Pno.  
Bass  
Dr.

**50**

4

58 **58**

Voice  
 ba - by, don't bring me down I pray, oh pret - ty ba - by now that I've found you stay, and let me love you ba - by, let me love you. You're just too

Alto 1  
*mf*

Alto 2  
*mf*

Tenor 1  
*mf*

Tenor 2  
*mf*

Bari. Sax.  
*mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.  
 Bbm7 Eb7 Cm7 Fm7 Bbm7 Gb9 Gb7

Pno.  
 Bbm7 Eb7 Cm7 Fm7 Bbm7 Gb9 Gb7

Bass

Dr.  
**58** 4



66 **66**

Voice  
 good to be true, \_\_\_\_\_ can't take my eyes off of you, \_\_\_\_\_ you'd be like heav-en to touch, \_\_\_\_\_ I wan-na hold you so much, \_\_\_\_\_ At long last

Alto 1  
*p*

Alto 2  
*p*

Tenor 1  
*p*

Tenor 2  
*p*

Bari. Sax.  
*p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1  
*p*

Tbn. 2  
*p*

Tbn. 3  
*p*

B. Tbn.  
*p*

J. Gtr.  
Cb C $\flat$ maj7 C $\flat$ 7 F $\flat$

Pno.  
Cb C $\flat$ maj7 C $\flat$ 7 F $\flat$

Bass  
Cb C $\flat$ maj7 C $\flat$ 7 F $\flat$

Dr.  
**66** 2

74

74

Voice: love has arrived, and I thank God I'm a live, you're just too good to be true, can't take my eyes off of you.

Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., J. Gtr., Pno., Bass, Dr.

mf

74

2

2

2

82 **82**

Voice I love you ba - by, and if it's quite all right, I need you ba - by to warm the

Alto 1 *sfz*

Alto 2 *sfz*

Tenor 1 *sfz*

Tenor 2 *sfz*

Bari. Sax. *sfz*

Tpt. 1 *sfz* *mf*

Tpt. 2 *sfz* *mf*

Tpt. 3 *sfz* *mf*

Tpt. 4 *sfz* *mf*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Tbn. 3 *sfz*

B. Tbn. *sfz*

J. Gtr. Bbm7 Eb7 Ab6 F7(#9) Bbm7 Eb7 Cm7

Pno. Bbm7 Eb7 Ab6 F7(#9) Bbm7 Eb7 Cm7

Bass Bbm7 Eb7 Cm7 *sfz*

Dr. **82**

90

Voice  
lone - ly nights, I love you ba - by, trust in me when I say. Oh pret - ty ba - by, don't bring me down I pray, oh pret - ty

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

J. Gtr.  
Pno.  
Bass

Dr.

*mf*

Fm7 Bbm7 Eb7 Abmaj7 F7(#9) Bbm7 Eb7

4

95

On Cue

97

Voice  
ba - by now that I've found you stay, and let me love you - ba - by, let me love you. You're too good to be true.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.  
Cm7 Fm7 Bbm7 Gb9 Gb7 Abmaj9

Pno.  
Cm7 Fm7 Bbm7 Gb9 Gb7 Abmaj9

Bass  
Cm7 Fm7 Bbm7 Gb9 Gb7 Abmaj9

Dr.  
4

Voice

# Can't Take My Eyes Off You

F. valli & B. Gaudier

$\text{♩} = 126$

The musical score is written for voice in 4/4 time with a tempo of 126 beats per minute. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score consists of ten staves of music, each with a measure number in the left margin. The lyrics are written below the notes. There are several triplet markings (indicated by a '3' over a bracket) throughout the piece. A box containing the number '9' is placed above the first staff, and a box containing '17' is above the third staff. A box containing '25' is above the fifth staff, and a box containing '33' is above the seventh staff. A box containing '41' is above the ninth staff. A large number '8' is centered below the final staff.

7

9

You're just too good to be true — Can't take my eyes off of you —

12

— You'd be like heav-en to touch — I wan-an hold you so much. At long last

17

17

love has arr ived, — and I thank God I'm a- live, — You're just too

21

good to be true, — Can't take my eyes off of you. — Par-don the

25

25

way that I stare, — there's no-thing else to com pare, — the sight of

29

you leaves me weak, — there are no words left to speak, so if you

33

33

feel like I feel, — please let me know that it's real, — you're just too

37

good to be true, — can't take my eyes off of you. —

41

41

8

49 50

I love you ba - by, and if it's quite all right, I need you ba - by to warm the

53

lone-ly nights, I love you ba - by, trust in me when I say. Oh pret-ty

58 58

ba - by, don't bring me down I pray, oh pret-ty ba - by now that I've

61

found you stay, and let me love you ba - by, let me love you.

65 66

— You're just too good to be true, can't take my eyes off of you,

69

— you'd be like heav-en to touch, I wan-na hold you so much, At long last

74 74

love has arrived, and I thank God I'm a live, you're just too

78

good to be true, can't take my eyes off of you.

82 82

I love you ba - by, and if it's quite all right, I need you

89

ba - by to warm the lone-ly nights, I love you ba - by, trust in me when I

93

95

say. \_\_\_\_\_ Oh pret-ty ba - by, don't bring me down I pray, oh pret-ty

Detailed description: This block contains the first line of musical notation. It starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 7/8 time signature. The melody consists of quarter and eighth notes. A double bar line is placed after the first measure of the second line. The lyrics are written below the notes.

97

ba - by now that I've found you stay, and let me love you ba - by, let me

Detailed description: This block contains the second line of musical notation. It continues with the same key signature and time signature. The melody features a mix of quarter and eighth notes. The lyrics are written below the notes.

101

love you. \_\_\_\_\_ You're too good to be true \_\_\_\_\_

On Cue

Detailed description: This block contains the third line of musical notation. It includes a double bar line with a repeat sign (//) at the end of the first measure. There are two triplet markings (indicated by a bracket with the number 3) over the eighth notes in the second and third measures. The lyrics are written below the notes.



# Can't Take My Eyes Off You

Alto 1

F. valli & B. Gaudier

$\text{♩} = 126$

*mf*

9 **9**

*pp*

17 **17**

25 **25** 8 **33** 8 **41**

*f*

44

*sfz*

50 **50** 7 **58**

*mf*

61

66 **66**

*p*

73 **74**

80 **82**

*mf*

Alto 1

Can't take my eyes

84

*sfz*

7

95

95

*mf*

100

*mf*

On Cue

# Can't Take My Eyes Off You

Alto 2

F. valli & B. Gaudier

♩ = 126

*mf*

9 **9**

*pp*

17 **17**

25 **25** 8 **33** 8 **41**

*f*

44

*sfz*

50 **50** 7 **58**

*mf*

61

66 **66**

*p*

73 **74**

80 **82**

*mf*

84

*sfz*

7

95

*mf*

100

On Cue

# Can't Take My Eyes Off You

Tenor 1

F. valli & B. Gaudier

♩ = 126

*mf*

9 **9**

*pp*

17 **17**

25 **25** 8 **33** 8 **41**

*f*

44

*sfz*

50 **50** 7 **58**

*mf*

61

66 **66**

*p*

73 **74**

80 **82**

*mf*

Tenor 1

Can't take my eyes

84

84-94

*sfz*

7

Detailed description: This musical staff covers measures 84 to 94. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a quarter rest. A slur covers measures 85-86, containing a half note G4 and a quarter note A4. Measure 87 has a quarter rest. Measure 88 contains a whole rest with a '7' above it. Measure 89 has a quarter note G4. Measure 90 has a quarter note A4. Measure 91 has a quarter note B4. Measure 92 has a quarter note G4. Measure 93 has a quarter note A4. Measure 94 has a quarter note B4. Dynamics include *sfz* with a hairpin and a crescendo hairpin.

95

95

*mf*

95-100

Detailed description: This musical staff covers measures 95 to 100. It begins with a treble clef, a key signature of one flat, and a common time signature. Measure 95 has a quarter rest. Measure 96 has a quarter note G4. Measure 97 has a quarter note A4. Measure 98 has a quarter note B4. Measure 99 has a quarter note G4. Measure 100 has a quarter note A4. Dynamics include *mf*.

100

100

On Cue

100-105

Detailed description: This musical staff covers measures 100 to 105. It begins with a treble clef, a key signature of one flat, and a common time signature. Measure 100 has a quarter note G4. Measure 101 has a quarter note A4. Measure 102 has a quarter note B4. Measure 103 has a quarter note G4. Measure 104 has a quarter note A4. Measure 105 has a quarter note B4. The staff ends with a double bar line and a repeat sign. Dynamics include *mf*.

# Can't Take My Eyes Off You

Tenor 2

F. valli & B. Gaudier

$\text{♩} = 126$

*mf*

9 **9**

*pp*

17 **17**

25 **25** 8 **33** 8 **41**

*f*

44

*sfz*

50 **50** 7 **58**

*mf*

61

66 **66**

*p*

73 **74**

80 **82**

*mf*

84

*sfz*

7

95

95

*mf*

100

On Cue



# Can't Take My Eyes Off You

Bari. Sax.

F. valli & B. Gaudier

♩ = 126

*mf*

9 **9**

*pp*

15

**17**

20

25 **25**

8

**33**

8

**41**

*f*

44

*sfz*

50 **50**

7

57 58

*mf*

Musical staff 57-61: Treble clef, key signature of two flats. Measure 57 starts with a half note G4, followed by a quarter rest, then a quarter note G4. Measure 58 has a whole rest. Measures 59-61 feature a rhythmic pattern of quarter notes G4, A4, Bb4, G4, with a *mf* dynamic marking.

62

Musical staff 62-65: Treble clef, key signature of two flats. Measures 62-65 show a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 64.

66 66

*p*

Musical staff 66-71: Treble clef, key signature of two flats. Measures 66-71 consist of a steady eighth-note melodic line starting on G4.

72 74

Musical staff 72-76: Treble clef, key signature of two flats. Measures 72-76 continue the eighth-note melodic line from the previous staff.

77

Musical staff 77-81: Treble clef, key signature of two flats. Measures 77-81 show a melodic line with quarter and eighth notes, ending with a half note G4.

82 82

*sfz*

Musical staff 82-86: Treble clef, key signature of two flats. Measures 82-86 feature a melodic line with quarter notes and rests, including a *sfz* dynamic marking in measure 85.

87 95

7

*mf*

Musical staff 87-94: Treble clef, key signature of two flats. Measure 87 contains a whole rest with a '7' above it. Measures 88-94 show a rhythmic pattern of quarter notes G4, A4, Bb4, G4, with a *mf* dynamic marking.

98

Musical staff 98-100: Treble clef, key signature of two flats. Measures 98-100 continue the rhythmic pattern of quarter notes G4, A4, Bb4, G4.

101 On Cue

Musical staff 101-102: Treble clef, key signature of two flats. Measure 101 continues the melodic line, and measure 102 has a whole rest with a double bar line and a fermata above it.

# Can't Take My Eyes Off You

Trumpet 1

F. valli & B. Gaudier

♩ = 126

mf

6

17

25

41

45

50

54

58

61

Trumpet 1

Can't take my eyes

66 66 8 74 4 *mf*

81 82 *mf* *sfz*

86 *mf*

90

95 95

99 *mf* On Cue //

# Can't Take My Eyes Off You

Trumpet 2

F. valli & B. Gaudier

♩ = 126

Musical score for Trumpet 2, featuring a melody and accompaniment in 4/4 time. The score is in B-flat major (two flats) and includes dynamic markings such as *mf*, *f*, and *sfz*. The piece is divided into measures, with measure numbers 9, 17, 25, 33, 41, 50, 58, and 66 marked. The score concludes with a double bar line and a key signature change to B-flat major.

78

*mf*

82 **82**

*sfz*

87

*mf*

91

95 **95**

99

On Cue

# Can't Take My Eyes Off You

Trumpet 3

F. valli & B. Gaudier

♩ = 126

*mf*

9 9 8 17 6

25 25 8 33 6

41 41  
*f*

45  
*sfz*

50 50  
*mf*

54

58 58

61

66 66 8 74 4

78

82

82

87

91

95

95

99

On Cue



# Can't Take My Eyes Off You

Trumpet 4

F. valli & B. Gaudier

♩ = 126

The musical score is written for Trumpet 4 in 4/4 time, with a tempo of 126 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. The first staff begins with a *mf* dynamic. The second and third staves contain first and second endings, respectively, with measures 9-17 and 25-33. The fourth staff starts with a *f* dynamic. The fifth staff includes a *sfz* dynamic marking. The sixth and seventh staves continue the melodic line. The eighth staff begins with a *mf* dynamic. The ninth staff concludes the piece with a double bar line. The tenth staff contains first and second endings, with measures 66-74.

78

mf

Musical staff 78-81: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 78 starts with a whole note G3. Measure 79 has a half note G3 and a half note F3. Measure 80 has a quarter note G3, quarter note F3, quarter note E3, and quarter note D3. Measure 81 has a quarter note C3, quarter note B2, quarter note A2, and quarter note G2. Dynamics include *mf* and a hairpin crescendo.

82 **82**

*sfz*

Musical staff 82-86: Treble clef, key signature of three flats. Measure 82 has a quarter note G3, quarter note F3, quarter note E3, and quarter note D3. Measure 83 has a quarter note C3, quarter note B2, quarter note A2, and quarter note G2. Measure 84 has a quarter note G2, quarter note F2, quarter note E2, and quarter note D2. Measure 85 has a quarter note C2, quarter note B1, quarter note A1, and quarter note G1. Measure 86 has a whole note G1. Dynamics include *sfz* and a hairpin crescendo.

87

*mf*

Musical staff 87-90: Treble clef, key signature of three flats. Measure 87 has a quarter note G3, quarter note F3, quarter note E3, and quarter note D3. Measure 88 has a quarter note C3, quarter note B2, quarter note A2, and quarter note G2. Measure 89 has a quarter note G2, quarter note F2, quarter note E2, and quarter note D2. Measure 90 has a quarter note C2, quarter note B1, quarter note A1, and quarter note G1. Dynamics include *mf* and a hairpin crescendo.

91

Musical staff 91-94: Treble clef, key signature of three flats. Measure 91 has a quarter note G3, quarter note F3, quarter note E3, and quarter note D3. Measure 92 has a quarter note C3, quarter note B2, quarter note A2, and quarter note G2. Measure 93 has a quarter note G2, quarter note F2, quarter note E2, and quarter note D2. Measure 94 has a quarter note C2, quarter note B1, quarter note A1, and quarter note G1. Dynamics include a hairpin crescendo.

95 **95**

Musical staff 95-98: Treble clef, key signature of three flats. Measure 95 has a quarter note G3, quarter note F3, quarter note E3, and quarter note D3. Measure 96 has a quarter note C3, quarter note B2, quarter note A2, and quarter note G2. Measure 97 has a quarter note G2, quarter note F2, quarter note E2, and quarter note D2. Measure 98 has a quarter note C2, quarter note B1, quarter note A1, and quarter note G1. Dynamics include a hairpin crescendo.

99

On Cue

Musical staff 99-102: Treble clef, key signature of three flats. Measure 99 has a quarter note G3, quarter note F3, quarter note E3, and quarter note D3. Measure 100 has a quarter note C3, quarter note B2, quarter note A2, and quarter note G2. Measure 101 has a quarter note G2, quarter note F2, quarter note E2, and quarter note D2. Measure 102 has a quarter note C2, quarter note B1, quarter note A1, and quarter note G1. Dynamics include a hairpin crescendo. The staff ends with a double bar line and a fermata over the final note.

# Can't Take My Eyes Off You

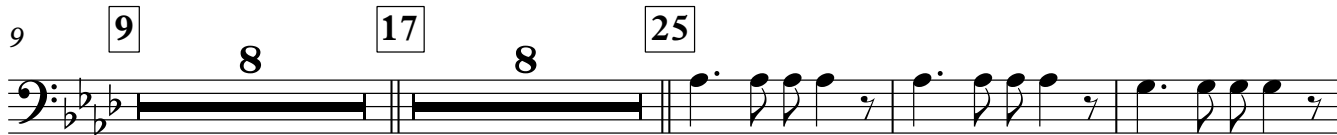
Trombone 1

F. valli & B. Gaudier

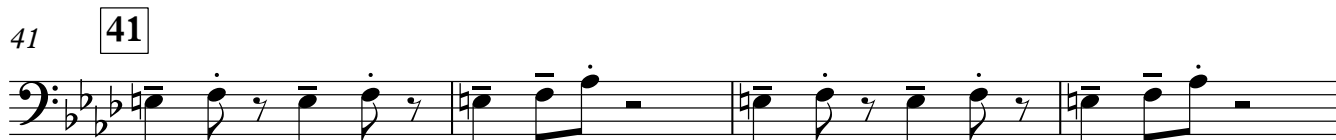
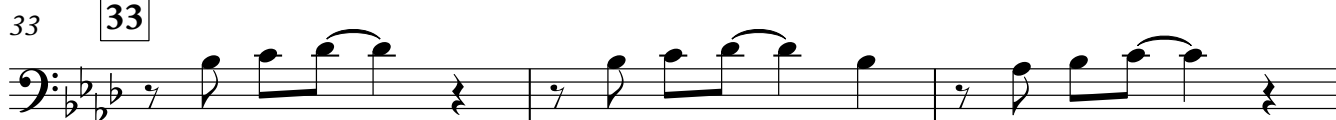
$\text{♩} = 126$



*mf*



*p*



*f*



*sfz*  $\text{<}$



62

Musical staff for measures 62-65. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of eighth and quarter notes with some slurs and ties.

66

66

Musical staff for measures 66-73. The staff is in bass clef with a key signature of three flats. The music features a series of eighth notes. A dynamic marking *p* is present below the staff.

72

74

6

Musical staff for measures 72-77. The staff is in bass clef with a key signature of three flats. Measure 74 contains a six-measure rest. A dynamic marking *mf* is present below the staff.

82

82

Musical staff for measures 82-86. The staff is in bass clef with a key signature of three flats. The music includes quarter notes and a slur over a quarter note. A dynamic marking *sfz* is present below the staff.

87

Musical staff for measures 87-90. The staff is in bass clef with a key signature of three flats. The music consists of eighth notes.

91

Musical staff for measures 91-94. The staff is in bass clef with a key signature of three flats. The music includes quarter notes and slurs.

95

95

Musical staff for measures 95-98. The staff is in bass clef with a key signature of three flats. The music consists of eighth notes.

99

On Cue

Musical staff for measures 99-102. The staff is in bass clef with a key signature of three flats. The music includes quarter notes and a final measure with a double bar line and a fermata. A dynamic marking *mf* is present below the staff.

# Can't Take My Eyes Off You

Trombone 2

F. valli & B. Gaudier

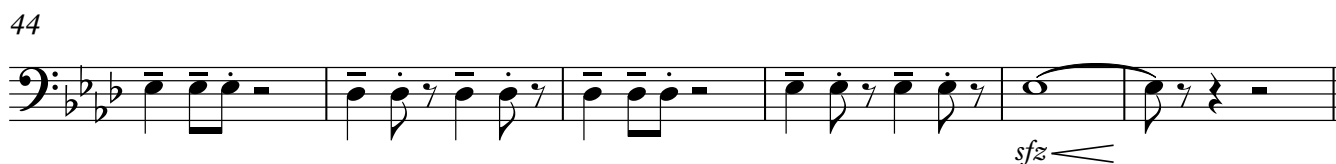
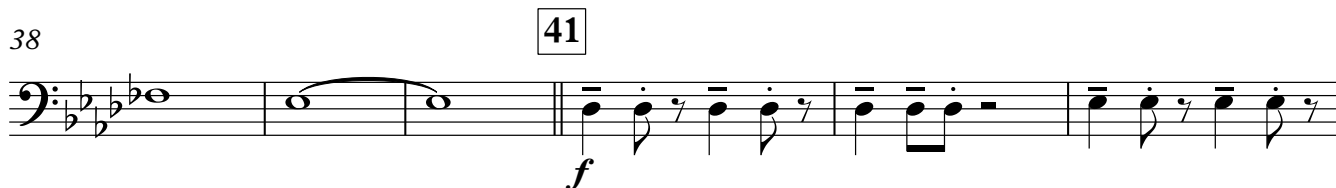
♩ = 126



*mf*



*p*



66 66

*p*

72

74

**6**

*mf* <

82

82

*sfz* <

87

91

95

95

99

On Cue

//

# Can't Take My Eyes Off You

Trombone 3

F. valli & B. Gaudier

♩ = 126

*mf*

9 9 8 17 8 25

*p*

28

33 33

38 41

44

*sfz* <

50 50

54

58 58

62

66 66

*p*

This staff contains measures 66 through 71. It begins with a bass clef and a key signature of three flats. The music consists of a steady eighth-note pattern. A dynamic marking of *p* is placed below the first measure.

72 74

**6**

*mf*

This staff contains measures 72 through 75. Measure 72 continues the eighth-note pattern. Measure 73 is a whole rest. Measure 74 is a six-measure rest, indicated by a thick horizontal line with the number '6' above it. Measure 75 begins with a new melodic line. Dynamic markings *mf* and *<* are present.

82 82

*sfz*

This staff contains measures 82 through 86. The music features eighth-note patterns with some rests. A dynamic marking of *sfz* is placed below the final measure.

87

This staff contains measures 87 through 90. The music continues with eighth-note patterns and rests.

91

This staff contains measures 91 through 94. The music continues with eighth-note patterns and rests.

95 95

This staff contains measures 95 through 98. The music continues with eighth-note patterns and rests.

99

On Cue

This staff contains measures 99 and 100. Measure 99 continues the eighth-note pattern. Measure 100 is a whole note with a fermata. A double bar line is placed before the final measure, with the text 'On Cue' above it.



# Can't Take My Eyes Off You

Bass Trombone

F. valli & B. Gaudier

♩ = 126

*mf*

9 9 8 17 8 25

*p*

28

33 33

38 41

*f*

44

*sfz*

50 50

54

58 58

62

66 66

*p*

72 74 **6**

*mf* <

82 82

*sfz* >

87

91

95 95

99 On Cue

//

# Can't Take My Eyes Off You

Guitar

F. valli & B. Gaudier

♩ = 126

8 9  $A\flat$   $A\flat\text{maj}7$

12  $A\flat^7$   $D\flat$

17  $D\flat m^6$  17  $A\flat$   $B\flat^7$   $D\flat m^6$

23  $A\flat$   $A\flat$  25  $A\flat\text{maj}7$

28  $A\flat^7$   $D\flat$

33  $D\flat m^6$  33  $A\flat$   $B\flat m^7$   $D\flat m^6$

39  $A\flat$   $B\flat m^7$  41  $E\flat^9$   $A\flat^6$

44  $B\flat m^7$   $E\flat^9$   $A\flat^6$   $F^7(\sharp^9)$

50  $B\flat m^7$  50  $E\flat^7$   $Cm^7$   $Fm^7$   $B\flat m^7$   $E\flat^7$

56  $A\flat\text{maj}7$   $F^7(\sharp^9)$   $B\flat m^7$  58  $E\flat^7$   $Cm^7$

61 Fm7 Bbm7 Gb9 Gb7

66 Cb 66 Cbmaj7 Cb7

72 Fb Fbm6 74 Cb

77 Db7/Cb Fbm6 Cb

82 Bbm7 82 Eb7 Ab6 F7(#9) Bbm7

88 Eb7 Cm7 Fm7 Bbm7 Eb7 Abmaj7

94 F7(#9) Bbm7 95 Eb7 Cm7 Fm7

99 Bbm7 Gb9 Gb7 On Cue Abmaj9

# Can't Take My Eyes Off You

Piano

F. valli & B. Gaudier

♩ = 126

The image shows a piano score for the song 'Can't Take My Eyes Off You'. It consists of ten staves of music, each with a treble clef and a key signature of three flats (B-flat major). The tempo is marked as quarter note = 126. The score includes various musical notations such as rests, chords, and melodic lines. Chord symbols are placed above the staves, and measure numbers are enclosed in boxes. The piece concludes with a double bar line and a repeat sign.

8 9  $A\flat$   $A\flat\text{maj}7$

12  $A\flat7$   $D\flat$

17  $D\flat m6$  17  $A\flat$   $B\flat7$   $D\flat m6$

23  $A\flat$   $A\flat$  25  $A\flat\text{maj}7$

28  $A\flat7$   $D\flat$

33  $D\flat m6$  33  $A\flat$   $B\flat m7$   $D\flat m6$

39  $A\flat$   $B\flat m7$  41  $E\flat9$   $A\flat6$

44  $B\flat m7$   $E\flat9$   $A\flat6$   $F7(\#9)$

50  $B\flat m7$  50  $E\flat7$   $Cm7$   $Fm7$

54  $B\flat m7$   $E\flat7$   $A\flat\text{maj}7$   $F7(\#9)$

58 **Bbm7** **58** Eb7 Cm7 Fm7

62 Bbm7 Gb9 Gb7

66 **Cb** **66** Cbmaj7

70 Cb7 Fb

74 **74** Fbm6 Cb

78 Db7/Cb Fbm6 Cb

82 **Bbm7** **82** Eb7 Ab6 F7(#9) Bbm7

88 Eb7 Cm7 Fm7

91 Bbm7 Eb7 Abmaj7 F7(#9)

95 **Bbm7** **95** Eb7 Cm7 Fm7

99 Bbm7 Gb9 Gb7 On Cue Abmaj9

# Can't Take My Eyes Off You

F. valli & B. Gaudier

Bass Guitar

♩ = 126

7 9  $A\flat$   $A\flat\text{maj}7$

12  $A\flat7$   $D\flat$

17  $D\flat m^6$  17  $A\flat$

21  $B\flat7$   $D\flat m^6$   $A\flat$

25  $A\flat$  25  $A\flat\text{maj}7$

29  $A\flat7$   $D\flat$

33  $D\flat m^6$  33  $A\flat$

37  $B\flat m^7$   $D\flat m^6$   $A\flat$

41  $B\flat m^7$  41  $E\flat9$   $A\flat6$

45  $f$   $B\flat m^7$   $E\flat9$   $A\flat6$   $F7(\#9)$

50  $B\flat m^7$  50  $E\flat7$   $Cm^7$   $sfz$   $Fm^7$

54 Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> F7(#9)

58 Bbm<sup>7</sup> **58** Eb<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup>

62 Bbm<sup>7</sup> Gb<sup>9</sup> Gb<sup>7</sup>

66 Cb **66** Cbmaj<sup>7</sup>

70 Cb<sup>7</sup> Fb

74 Fbm<sup>6</sup> **74** Cb

78 Db<sup>7</sup>/Cb Fbm<sup>6</sup> Cb

82 Bbm<sup>7</sup> **82** Eb<sup>7</sup> Ab<sup>6</sup> F7(#9)

87 Bbm<sup>7</sup> Eb<sup>7</sup> Cm<sup>7</sup> *sfz* Fm<sup>7</sup>

91 Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> F7(#9)

95 Bbm<sup>7</sup> **95** Eb<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup>

100 Gb<sup>9</sup>Gb<sup>7</sup> On Cue Abmaj<sup>9</sup>

The image shows a page of bass guitar sheet music for the song 'Can't take my eyes'. It consists of ten staves of music, each with a key signature of three flats (B-flat major/C-flat minor) and a 4/4 time signature. The music is written in bass clef. Above each staff are chord changes. Some measures are marked with boxed numbers: 58, 66, 74, 82, and 95. A dynamic marking 'sfz' (sforzando) is placed above the Fm7 chord in measure 87. The piece ends with a double bar line and a fermata over a final chord, with the instruction 'On Cue' and 'Abmaj9' written above it.



# Can't Take My Eyes Off You

Drums

F. valli & B. Gaudier

♩ = 126

The drum score is written on ten staves in 4/4 time. The first staff includes a tempo marking of ♩ = 126. The notation uses 'x' for cymbals and 'H' for the drum head. The score is divided into measures, with measure numbers 5, 9, 17, 24, 29, 33, 41, 48, and 52 marked at the beginning of their respective staves. Rehearsal marks are indicated by a double slash with a dot (//.). Some measures contain a '2' above a double slash, likely indicating a double bar line or a specific drum pattern. The score concludes with a final measure containing a '4' above a double slash.

57 58 4

62

66 66

71 74 2

76 2 2 2

82 82

88 4

95 95 4

100 2 On Cue