

I CAN'T TAKE MY EYES OFF OF YOU ¹

Words and Music by MATTHEW GERRARD
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Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a piano introduction marked 'Moderately' and 'mf'. The piano part consists of a treble and bass clef staff. The vocal parts are also in treble clef. The male vocal line starts with the lyrics 'nev - er know what you're gon - na feel, oh. You'. The female vocal line starts with 'nev - er see it com - ing; sud - den - ly, it's real. Female: Oh, it'. Chord diagrams for Cm and Fm are provided above the vocal staves. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

*Recorded a half step higher.

Cm Fm

nev - er e - ven crossed my mind, — no, that

Detailed description: This system contains the first two measures of music. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are 'nev - er e - ven crossed my mind, — no, that'. The piano accompaniment consists of a grand staff with treble and bass clefs. Chord diagrams for Cm and Fm are shown above the vocal line.

Cm Fm

I would ev - er end up here to - night. — Oh, —

Detailed description: This system contains the next two measures of music. The vocal line continues with the lyrics 'I would ev - er end up here to - night. — Oh, —'. The piano accompaniment continues with the same grand staff. Chord diagrams for Cm and Fm are shown above the vocal line.

Cm7 Fm7 Cm7

Both: all things change when you don't ex - pect them — to. —

Detailed description: This system contains the next two measures of music. The vocal line starts with the lyrics 'Both: all things change when you don't ex - pect them — to. —'. The piano accompaniment continues with the same grand staff. Chord diagrams for Cm7, Fm7, and Cm7 are shown above the vocal line.

Fm7 Cm7 Fm7

Female: Oh, — Both: no one — knows what the fu - ture's gon - na (1

Detailed description: This system contains the final two measures of music. The vocal line starts with 'Female: Oh, —' followed by 'Both: no one — knows what the fu - ture's gon - na (1'. The piano accompaniment continues with the same grand staff. Chord diagrams for Fm7, Cm7, and Fm7 are shown above the vocal line.

Cm7



Fm7



do.
nev - er e - ven no - ticed that you've been there all a - long.) — I

Dm



Gm7



can't take my eyes off of you. — I

Dm



Gm7



Dm



know you feel the same way, too. — I can't take my eyes off of you. —

Gm7



Dm



To Coda

All it took was one look for a dream —

Gm7 Cm7

— come true. —

Fm7 Cm7

Yeah, yeah, yeah, yeah. —

Fm7 Cm

Oh, oh. *Male:* Yeah, we got a good thing go - in' on. —

Fm Cm

Female: Oh, right here is right where we be - long. —

Fm **Cm**

Both: You nev - er real - ly know what you — might find; *Female:* now all —

Fm

Male: I see — is *Both:* you — and I. — You're ev -

Cm **Fm**

- 'ry - thing — I nev - er knew — that I've — been look - ing for. — I

D.S. al Coda

CODA **Gm7** **Em**

— come true. — Can't take my eyes off — of you. —

Am7 Em Am7

(Oh, oh, oh, yeah; _____ so let _____ the mu - sic play.)

Em Am7

Can't take my eyes off _____ of you. _____
(Yeah, the feel - ing's get - ting strong - er, _____

Em Am7

and I nev - er, ev - er felt this way.) _____

Cm7 Fm7

Both: Al - right; I _____ see ev - 'ry - thing _____ in

Cm7 Fm7 Cm7

your eyes; oh, yeah. Al - right, some - thing's hap -

Fm7 Cm7

- pen - ing, 'cause ev - 'ry - one's a - round, but you're the on -

Fm7 Dm

- ly one I see. I can't take my eyes off of you. I can't take my eyes off of you;


Gm7 Dm

I know you feel the same way, too. I feel - ings like I nev - er knew.

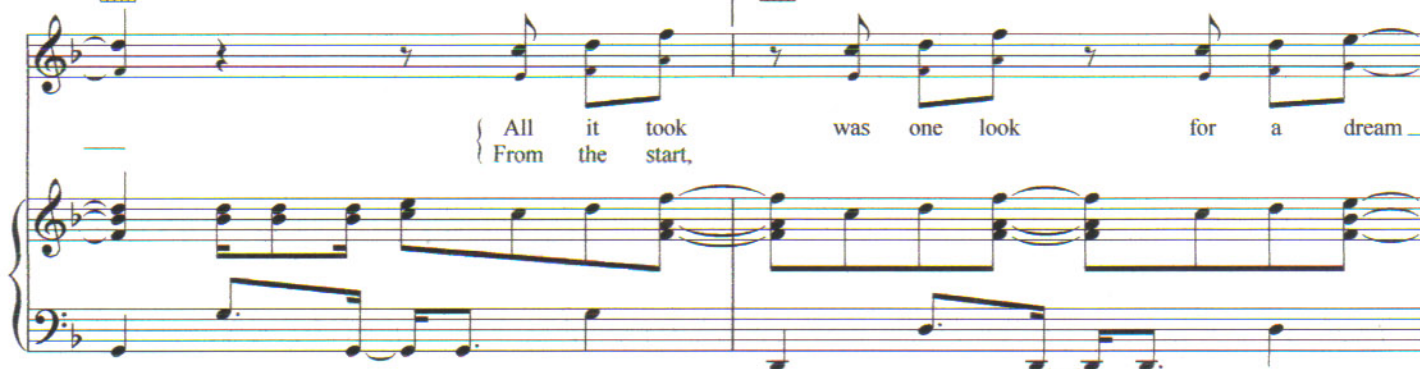
Gm7  Dm 

I can't take my eyes off of you. —



Gm7  1 Dm 

{ All it took was one look for a dream —
From the start,



Gm7  2 Dm 

— come true. — I got my heart; yeah, you do.



Gm7  Dm 

Can't take my eyes off — of you. —

