

Recorded by FRANKIE VALLI

Can't Take My Eyes Off of You

For SATB* and Piano with Optional Instrumental Accompaniment

Performance Notes: This is a fun arrangement from *Jersey Boys* that was originally recorded by Frankie Valli as a solo piece to demonstrate that he could do more than sing in a high falsetto voice. I took the liberty of arranging this in a series of voicings as if the Four Seasons themselves were singing it. If you are using the TTB arrangement, it will be necessary to have a first tenor who can sing in a high falsetto voice. This is more reminiscent of the popular recording trio, The Lettermen, who often had the melody sung by the second tenor voice. This was true in their hit recording of "Can't Take My Eyes Off of You" performed with "Going Out of My Head." E.L.

Duration: ca. 3:20

Arranged by
ED LOJESKI

Words and Music by
BOB CREWE and BOB GAUDIO

Moderately (♩ = ca. 132)

Right hand tacet up to m. 25 if using brass

Piano

D/C Ddim/C C(add9)

5 Soprano *mf*

Alto Oo

Tenor *mf*

Bass

You're just too good

unis. 3

T
B

"Oo"

D/C Ddim/C C(add9)

2

9

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

unis.

Oo —

C Cmaj7

12

You'd be like — heav-en to touch, I wan-na hold you so much.

Oo —

C⁹ F

16

17

At long last love has ar-rived, and I thank

Fm

19

God I'm a - live. You're just too good to be true,

C D⁹/C

19

22

can't take my eyes off of you.

Par - don the

Fm⁶/C C

22

25

Oo

way that I stare, there's noth - ing else to com - pare. The sight of you

C Cmaj⁷

Play both hands

25

4

29

Oh

you leaves me weak, there are no words left to speak.

*C*⁹ *F*

29

32

unis. 33

But if you feel like I feel, please let me

Fm

32

35

know that it's real. You're just too good to be true,

C *D*⁹/*C*

35

38

5

can't take my eyes off of you.

Fm⁶/C C

41

Dm⁷(b⁵) Dm⁷ Dm⁷(b⁵) Dm⁷ Fm/G Dm⁷/G G Dm⁷/G C⁺ C⁶ C⁺ C⁶

44

C⁺ C⁶ C Cmaj⁷ C⁶ Dm⁷(b⁵) Dm⁷ Dm⁷(b⁵) Dm⁷ Fm/G Dm⁷/G G Dm⁷/G

6

47 *ff*

I love you

ff unis.

C+ C6 C+ C6 A7(#9)

47

50

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

Dm⁹ Fmaj⁷/G G⁷ Em⁷

ff

50

53

lone - ly night. — I love you, ba - by, — trust in me — when I

Am⁷ Dm⁷ Dm⁷/G G⁷

53

56 7

say: Oh, pret - ty ba - by, — don't bring me

unis.

Cmaj⁹ A7(#9) Dm⁹

56

59

down, I pray. — Oh, pret - ty ba - by, — now that I've found you, stay, — and let me

unis.

Fmaj⁷/G G⁷ Em⁷ Am⁷

59

62

love you, — ba - by. Let me love you. —

mf unis. 3

You're just too

Dm⁷ Dm⁶ Dm⁷ Bb⁹ Bb⁷

62

8

66 *mf* Oo

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

mf Eb Ebmaj7

66

70 *mf* Oh

— heav-en to touch, I wan-na hold you so much. At long last

mf Oh unis. 3

— heav-en to touch, I wan-na hold you so much.

Ab

70

74

love has ar-rived, and I thank God I'm a - live.

Abm Eb

74

77 9

You're just too good to be true, _____ can't take my

F7/Eb Abm6/Eb

80 82

eyes off of you.

Eb Dm7(b5) Dm7 Dm7(b5) Dm7

f

83 86 *ff*

I love you

ff
unis.

Fm/G Dm7/G G Dm7/G C+ C6 C+ C6 A7(#9)

10

87

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

ff

Dm⁹ Fmaj⁷/G G⁷ Em⁷

87

90

lone - ly night. — I love you, ba - by, — trust in me — when I

Am⁷ Dm⁷ Dm⁷/G G⁷

90

93

say: Oh, pret - ty ba - by, — don't bring me

mis.

Cmaj⁹ A⁷(#9) Dm⁹

93

down, I pray. — Oh, pret - ty ba - by, — now that I've found you, stay, — and let me

down, I pray. — Oh, pret - ty ba - by, — now that I've found you, stay, — and let me

Fm G7 Em7 Am7

love you, — ba - by. Let me love you. —

love you, — ba - by. Let me love you. —

Dm7 Dm6 Dm7 Bb9 Bb7

Slowly

You're just too good to be true. —

You're just too good to be true. —

Slowly Eb6 Eb9 N.C.

mp p