

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)

Soprano *mf*

Alto Oo

Tenor *mf*

Bass

5

mf *mf*

unis. 3

You're just too

D/C Ddim/C C(add9)

* Available separately:
SATB (00130417), SAB (00130418), TTB (00130419), ShowTrax CD (00130421)
Combo parts available as a digital download (00130420)
(tpt 1-2, tsx, tbn, syn, gtr, b, dm)
halleonard.com/choral

9

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

unis.

Oo

C Cmaj7

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

Oo

C⁹ F

17

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

Fm

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

C D⁹/C

19

can't take my eyes off of you.

unis.

Fm⁶/C C

Par - don the

22

25 Oo

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

C Cmaj⁷

Play both hands

25

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

C⁹ F

29

unis. 33
 But if you feel like I feel, please let me

F^m

32

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

unis.

C D⁹/C

35

can't take my eyes off of you.

3

Fm⁶/C C

38

41

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

41

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

44

ff
I love you
ff unis.

C+ C⁶ C+ C⁶ A7(#9)

50
ba - by, and if it's quite all right, I need you, ba - by, to warm the

Dm⁹ Fmaj7/G G⁷ Em⁷
ff

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

Am⁷ Dm⁷ Dm⁷/G G⁷

58

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

unis.

Cmaj⁹ A7(#9) Dm⁹

56

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

unis.

unis.

Fmaj⁷/G G⁷ Em⁷ Am⁷

59

love you, — ba - by. Let me love you.

mf unis. 3

You're just too

Dm⁷ Dm⁶ Dm⁷ Bb⁹ Bb⁷

62

66

Oo
mf

The first system of music features a vocal line in the treble clef with a long melisma 'Oo' and a piano accompaniment in the bass clef. The piano part includes triplet eighth notes in the right hand and quarter notes in the left hand.

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

E_b

E_bmaj⁷

mf

66

The piano accompaniment for the first system consists of chords in the right hand and a bass line in the left hand. The chords are E_b and E_bmaj⁷. The bass line features a rhythmic pattern of quarter notes.

The second system continues the vocal line with a melisma 'Oh' and a piano accompaniment. The piano part includes triplet eighth notes in the right hand and quarter notes in the left hand.

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

unis.

At long last

E_b⁹

A_b

mf

70

The piano accompaniment for the second system consists of chords in the right hand and a bass line in the left hand. The chords are E_b⁹ and A_b. The bass line continues the rhythmic pattern of quarter notes.

74

The third system features a vocal line with the lyrics 'love has arrived, and I thank God I'm a - live.' and a piano accompaniment. The piano part includes triplet eighth notes in the right hand and quarter notes in the left hand.

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

A_bm

E_b

mf

74

The piano accompaniment for the third system consists of chords in the right hand and a bass line in the left hand. The chords are A_bm and E_b. The bass line continues the rhythmic pattern of quarter notes.

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

77 F7/Eb Abm6/Eb

eyes off of you.

80 Eb Dm7(b5) Dm7 Dm7(b5) Dm7 f

I love you

ff
unis.

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

87

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

Dm⁹ Fmaj⁷/G G⁷ Em⁷

ff

87

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

Am⁷ Dm⁷ Dm⁷/G G⁷

90

95

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

unis.

Cmaj⁹ A⁷(#9) Dm⁹

93

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

Fmaj7/G *G7* *Em7* *Am7*

96

love you, — ba - by. Let me love you.

Dm7 *Dm6* *Dm7* *Bb9* *Bb7*

99

Slowly
mf
unis. 3

You're just too good to be true. —

Slowly *Eb6/9* *N.C.*

mf *sfz* *ff*

102

CAN'T TAKE MY EYES OFF OF YOU — SATB

