

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

*unis.*  $\overbrace{\quad\quad\quad}^3$

You're just too

D/C      Ddim/C      C(add9)

5

\* 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

DO NOT  
PHOTOCOPY

© 1967 (Renewed 1995) EMI LONGITUDE MUSIC and SEASONS FOUR MUSIC  
This arrangement © 2014 EMI LONGITUDE MUSIC and SEASONS FOUR MUSIC  
All Rights Reserved International Copyright Secured Used by Permission

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 —

C<sup>9</sup> F

12

17

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

Fm

16

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

C D<sup>9</sup>/C

19

can't take my eyes off of you. Par - don the

Fm<sup>6</sup>/C C

22

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

C Cmaj<sup>7</sup>

Play both hands

25

Oh

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

29

C<sup>9</sup> F

*unis.* 33

But if you feel like I feel, please let me

32

Fm

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

35

C D<sup>9</sup>/C

can't take my eyes off of you.

Fm<sup>6</sup>/C C

41

Dm<sup>7</sup>(b<sup>5</sup>) Dm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) Dm<sup>7</sup> Fm/G Dm<sup>7</sup>/G G Dm<sup>7</sup>/G C<sup>+</sup> C<sup>6</sup> C<sup>+</sup> C<sup>6</sup>

C<sup>+</sup> C<sup>6</sup> C Cmaj<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup>(b<sup>5</sup>) Dm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) Dm<sup>7</sup> Fm/G Dm<sup>7</sup>/G G Dm<sup>7</sup>/G

CAN'T TAKE MY EYES OFF OF YOU — SATB

*ff*  
I love you  
*ff*  
*unis.*

C+ C<sup>6</sup> C+ C<sup>6</sup> A7(#9)  
47

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

Dm<sup>9</sup> Fmaj<sup>7</sup>/G G<sup>7</sup> Em<sup>7</sup>  
*ff*  
50

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

Am<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>/G G<sup>7</sup>  
53

CAN'T TAKE MY EYES OFF OF YOU — SATB

58

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

*unis.*

Cmaj<sup>9</sup> A7(#9) Dm<sup>9</sup>

56

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

*unis.*

*unis.*

Fmaj<sup>7</sup>/G G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

59

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

*mf unis.*

*mf unis.* 3

62

Dm<sup>7</sup> Dm<sup>6</sup> Dm<sup>7</sup> Bb<sup>9</sup> Bb<sup>7</sup>

You're just too

66 *mf* Oo

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

*mf*  $E_b$   $E_b\text{maj}^7$

66

*mf* Oh

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

*mf*  $E_b^9$   $A_b$

70

74

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

$A_b\text{m}$   $E_b$

74

CAN'T TAKE MY EYES OFF OF YOU — SATB



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

77 F<sup>7</sup>/E<sup>b</sup> A<sup>b</sup>m<sup>6</sup>/E<sup>b</sup>

82 eyes off of you.

80 E<sup>b</sup> Dm<sup>7</sup>(b<sup>5</sup>) Dm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) Dm<sup>7</sup>

ff I love you  
ff unis.

83 Fm/G Dm<sup>7</sup>/G G Dm<sup>7</sup>/G C+ C<sup>6</sup> C+ C<sup>6</sup> A<sup>7</sup>(#9)

CAN'T TAKE MY EYES OFF OF YOU — SATB

87

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

*ff*

Dm<sup>9</sup> Fmaj<sup>7</sup>/G G<sup>7</sup> Em<sup>7</sup>

87

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

Am<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>/G G<sup>7</sup>

90

95

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

*unis.*

Cmaj<sup>9</sup> A7(#9) Dm<sup>9</sup>

93

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

*F**maj**7*/*G*      *G*<sup>7</sup>      *E**m*<sup>7</sup>      *A**m*<sup>7</sup>

96

love you, — ba - by. Let me love you.

*D**m*<sup>7</sup>      *D**m*<sup>6</sup>      *D**m*<sup>7</sup>      *B**b*<sup>9</sup>      *B**b*<sup>7</sup>

99

*Slowly*  
*mf*  
*unis.* 3

You're just too good to be true.

*mf*  
*unis.* 3

*Slowly*      *E**b*<sup>9</sup>      *N.C.*

*mf*      *sfz*      *ff*

102