



Breakfast at Tiffany's SSAA

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The index numbers above are based on the original (complete) PDF-file.
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SSAA Combo C

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Verse 1

Soprano 1

Soprano 2

Alto 1

Alto 2

Perc./C instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Play Beating on 2 and 4

D Bm A Asus4 D Bm A D Bm A Asus4

Acoustic guitar

You will say: _____

You will say: _____ We've got ___ no - thing in com -

You will say: _____ We've got ___ no - thing in com -

You will say: _____

Breakfast at Tiffany's 3

SSAA Combo C

Chorus 1

18

S 1 I know you just don't care. And I said: What a-bout break-fast at tif - fan-ny's? He said

S 2 I know you just don't care. And I said: What a-bout break-fast at tif - fan-ny's? He said

A 1 I know you just don't care. And I said: What a-bout break-fast at tif - fan-ny's? He said

A 2 I know you just don't care. And I said: What a-bout break-fast at tif - fan-ny's? He said

C *Play Beating*

G/B A Asus4 D G/B A D(no3rd) A G/B G

P.A.

Synth

Gr.

Bass *Play Power Chords (no 3rd) distortion*

D.S.

23

S 1 I think I re-mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the

S 2 I think I re-mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the

A 1 I think I re-mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the

A 2 I think I re-mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the

P.C. 2 2

D(no3rd) A G/B G D(no3rd) A G/B G D(no3rd)

P.A.

Synth

Gr.

Bass

D.S.

Breakfast at Tiffany's 5

SSAA Combo C

39

S 1
— wrong. — So what now? — It's plain to see — we're o - ver, — and I

S 2
— wrong. — So what now? — So what now? —

A 1
So what now? — It's plain to see — we're o - ver, — and I

A 2
So what now? — It's plain to see — we're o - ver, — and I

C
D G/B A D G/B A Asus4 D

P.A.
Synth
Gtr.
Bass
D.S.

44

S 1
hate it when things are o - ver. — When so much is left un - done. — And I

S 2
— So what now? When so much is left un - done. — And I

A 1
hate it when things are o - ver. — When so much is left un - done. — And I

A 2
hate it when things are o - ver. — When so much is left un - done. — And I

C
G/B A D G/B A Asus4 D G/B A

P.A.
Synth
Gtr.
Bass
D.S.

Breakfast at Tiffany's 7
SSAA Combo C

59

S 1
- mon. No com-mon ground to start from, and we're fall - ing a - part.

S 2
- mon. No com-mon ground to start from, and we're fall - ing a - part.

A 1

A 2

P/C

D G/B A D G/B A Asus4 D G/B A

P.A

Synth

Gtr.

Bass

D. S.

65

S 1
You say the world has come be - tween us, our lives have come be - tween us, still

S 2
You say the world has come be - tween us, our lives have come be - tween us, still

A 1
you say the world has come you say the world has come be - tween us, still

A 2
you say the world has come you say the world has come be - tween us, still

P/C

D G/B A Asus4 D G/B A D

P.A

Synth

Gtr.

Bass

D. S.

Breakfast at Tiffany's 9

SSAA Combo C

Interlude 2

80

S 1
one thing we've got.

S 2
one thing we've got.

A 1
one thing we've got.

A 2
one thing we've got.

P/C

A G/B G D(no3rd) Bm A D(no3rd) Bm A D(no3rd)

P.A.

Synth

80

Gr. *Electric guitarsound*

Bass

D. S.

Chorus 4

85

S 1
And I said: What a-bout break-fast at tif - fan-ny's? He said I think I re-

S 2
And I said: What a-bout break-fast at tif - fan-ny's? He said I think I re-

A 1
And I said: What a-bout break-fast at tif - fan-ny's? He said I think I re-

A 2
And I said: What a-bout break-fast at tif - fan-ny's? He said I think I re-

P/C

Bm A D(no3rd) Bm A D(no3rd) A G/B G D(no3rd)

P.A.

Synth

86

Gr. *Play Power Chords (no 3rd) distortion*

Bass

D. S.

Breakfast at Tiffany's 11

SSAA Combo C

Interlude 3

102

S 1 both kind - a liked it. And I said: Well that's the one thing we've got.

S 2 both kind - a liked it. And I said: Well that's the one thing we've got.

A 1 both kind - a liked it. And I said: Well that's the one thing we've got.

A 2 both kind - a liked it. And I said: Well that's the one thing we've got.

P/C

P.A. A G/B G D(no3rd) A G/B G D(no3rd) Bm A/C# /A

Synth

Gr. *Electric guitarsound*

Bass

D.S.

107

S 1

S 2

A 1

A 2

P/C

P.A. D(no3rd) Bm A D(no3rd) Bm A/C# /A D(no3rd) Bm A D

Synth

Gr.

Bass

D.S.



SSAA Combo Bb

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop $\text{♩} = 110$

Intro

Verse 1

Score for SSAA Combo Bb. Includes parts for Soprano 1, Soprano 2, Alto 1, Alto 2, Perc./C instr., Piano Adv., Synthesizer, Guitar, Bass Guitar, and Drum Set. The score includes lyrics and musical notation for the Intro and Verse 1 sections.

Play Beating on 2 and 4

Acoustic guitar

Lyrics:
Soprano 1: You will say: _____
Soprano 2: You will say: _____ We've got ___ no - thing in com -
Alto 1: You will say: _____ We've got ___ no - thing in com -
Alto 2: You will say: _____

Chords:
D Bm A Asus4 D Bm A D Bm A Asus4

Breakfast at Tiffany's 3

SSAA Combo Bb

Chorus 1

S 1
— us, — say that I know — you — just don't — care. — And I said: What — a-bout

S 2
— us, — say that I know — you — just don't — care. — And I said: What — a-bout

A 1
— us, — say that I know — you — just don't — care. — And I said: What — a-bout

A 2
— us, — say that I know — you — just don't — care. — And I said: What — a-bout

P/Bb
Play Bearing

P.A.
D G/B A Asus4 D G/B A D(no3rd)

Synth

Gr.
17 $\frac{2}{4}$

Bass
Play Power Chords (no 3rd) distortion

D.S.

S 1
break-fast at tif-fanny's? He said — I — think — I re-mem-ber the film, — and — as I re-call I — think we both kind-a liked — it. And

S 2
break-fast at tif-fanny's? He said — I — think — I re-mem-ber the film, — and — as I re-call I — think we both kind-a liked — it. And

A 1
break-fast at tif-fanny's? He said — I — think — I re-mem-ber the film, — and — as I re-call I — think we both kind-a liked — it. And

A 2
break-fast at tif-fanny's? He said — I — think — I re-mem-ber the film, — and — as I re-call I — think we both kind-a liked — it. And

P/C
 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

P.A.
A G/B G D(no3rd) A G/B G D(no3rd) A G/B G

Synth

Gr.
22

Bass

D.S.

Breakfast at Tiffany's 5
SSAA Combo Bb

39

S 1 I guess I was wrong. So what now? It's plain to see we're o -

S 2 I guess I was wrong. So what now?

A 1 So what now? It's plain to see we're o -

A 2 So what now? It's plain to see we're o -

P./Bb *Switch to Bb instrument*
G/B A Asus4 D G/B A D G/B A Asus4

P.A.

Synth

43

S 1 - ver, and I hate it when things are o - ver. When so much is left un - done.

S 2 So what now? So what now? When so much is left un - done.

A 1 - ver, and I hate it when things are o - ver. When so much is left un - done.

A 2 - ver, and I hate it when things are o - ver. When so much is left un - done.

P./Bb D G/B A D G/B A Asus4 D

P.A.

Synth

43

Gr.

Bass

D.S.

Breakfast at Tiffany's 7

SSAA Combo Bb

59

S.1 we've got no - thing in com - mon. No com - mon ground to start from, and we're fall - ing a - part.

S.2 we've got no - thing in com - mon. No com - mon ground to start from, and we're fall - ing a - part.

A.1

A.2

P.C.

G/B A Asus4 D G/B A D G/B A Asus4

P.A.

Synth

Gr.

Bass

D. S.

63

S.1 You say the world has come be - tween us, our

S.2 You say the world has come be - tween us, our

A.1 you say the world has come you say the

A.2 you say the world has come you say the

P.C.

D G/B A D G/B A Asus4 D

P.A.

Synth

Gr.

Bass

D. S.

Breakfast at Tiffany's 9

SSAA Combo Bb

Interlude 2

79

S 1 both kind-a liked it. And I said: Well that's the one thing we've got.

S 2 both kind-a liked it. And I said: Well that's the one thing we've got.

A 1 both kind-a liked it. And I said: Well that's the one thing we've got.

A 2 both kind-a liked it. And I said: Well that's the one thing we've got.

P/C $\frac{2}{\times}$ $\frac{2}{\times}$

A G/B G D(no3rd) A G/B G D(no3rd) Bm A D(no3rd)

P.A.

Synth

79

Gr. *Electric guitarsound*

Bass

D. S.

Chorus 4

84

S 1 And I said: What a-bout

S 2 And I said: What a-bout

A 1 And I said: What a-bout

A 2 And I said: What a-bout

P/C $\frac{2}{\times}$ $\frac{2}{\times}$

Bm A D(no3rd) Bm A D(no3rd) Bm A D(no3rd)

P.A.

Synth

84

Gr. *Play Power Chords (no 3rd) distortion*

Bass

D. S.

Breakfast at Tiffany's 11
SSAA Combo Bb

100

S 1 mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

S 2 mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

A 1 mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

A 2 mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

P/C

P.A. A G/B G D(no3rd) A G/B G D(no3rd) A G/B G

Synth

Gr. *Electric guitarsound*

Bass

D. S.

Interlude 3

105

S 1

S 2

A 1

A 2

P/C

P.A. D(no3rd) Bm A/C# /A D(no3rd) Bm A D(no3rd) Bm A/C# /A

Synth

Gr. 105

Bass

D. S.



SSAA Combo Eb

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Verse 1

Soprano 1

Soprano 2

Alto 1

Alto 2

Perc./C instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Play Beating on 2 and 4

D Bm A Asus4 D Bm A D Bm A Asus4

Acoustic guitar

You will say: _____

You will say: _____ We've got ___ no - thing in com -

You will say: _____ We've got ___ no - thing in com -

You will say: _____

Breakfast at Tiffany's 3

SSAA Combo Eb

Chorus 1

S.1
S.2
A.1
A.2
P./Eb
P.A.
Synth
Gtr.
Bass
D.S.

us, say that I know you just don't care. And I said: What a-bout

D G/B A Asus4 D G/B A D(no3rd)

Play Beating

2

Play Power Chords (no 3rd) distortion

S.1
S.2
A.1
A.2
P.C.
P.A.
Synth
Gtr.
Bass
D.S.

break-fast at tif-fan-ny's? He said I think I re-mem-ber the film, and as I re-call I think we both kind-a liked it. And

A G/B G D(no3rd) A G/B G D(no3rd) A G/B G

2

Breakfast at Tiffany's 5
SSAA Combo Eb

39

S 1 I guess I was wrong. So what now? It's plain to see we're o -

S 2 I guess I was wrong. So what now? It's plain to see we're o -

A 1 I guess I was wrong. So what now? It's plain to see we're o -

A 2 I guess I was wrong. So what now? It's plain to see we're o -

P./Eb *Switch to Eb instrument*
G/B A Asus4 D G/B A D G/B A Asus4

P.A.

Synth

38

Gtr.

Bass

D. S.

43

S 1 ver, and I hate it when things are o - ver. When so much is left un - done.

S 2 So what now? So what now? When so much is left un - done.

A 1 ver, and I hate it when things are o - ver. When so much is left un - done.

A 2 ver, and I hate it when things are o - ver. When so much is left un - done.

P./Eb D G/B A D G/B A Asus4 D

P.A.

Synth

43

Gtr.

Bass

D. S.

Breakfast at Tiffany's 7
SSAA Combo Eb

59

S 1 we've got no - thing in com - mon. No com - mon ground to start from, and we're fall - ing a - part.

S 2 we've got no - thing in com - mon. No com - mon ground to start from, and we're fall - ing a - part.

A 1

A 2

P.C.

G/B A Asus4 D G/B A D G/B A Asus4

P.A.

Synth

Gtr.

Bass

D. S.

63

S 1 You say the world has come be - tween us, our

S 2 You say the world has come be - tween us, our

A 1 you say the world has come you say the

A 2 you say the world has come you say the

P.C.

D G/B A D G/B A Asus4 D

P.A.

Synth

Gtr.

Bass

D. S.

Breakfast at Tiffany's 9

SSAA Combo Eb

Interlude 2

78

S 1 both kind-a liked it. And I said: Well that's the one thing we've got.

S 2 both kind-a liked it. And I said: Well that's the one thing we've got.

A 1 both kind-a liked it. And I said: Well that's the one thing we've got.

A 2 both kind-a liked it. And I said: Well that's the one thing we've got.

P.C. $\frac{2}{4}$ $\frac{2}{4}$

P.A. A G/B G D(no3rd) A G/B G D(no3rd) Bm A D(no3rd)

Synth

78

Gr. *Electric guitarsound*

Bass

D.S.

Chorus 4

84

S 1 And I said: What a-bout

S 2 And I said: What a-bout

A 1 And I said: What a-bout

A 2 And I said: What a-bout

P.C. $\frac{2}{4}$ $\frac{2}{4}$

P.A. Bm A D(no3rd) Bm A D(no3rd) Bm A D(no3rd)

Synth

84

Gr. *Play Power Chords (no 3rd) distortion*

Bass

D.S.

Breakfast at Tiffany's 11

SSAA Combo Eb

100

S 1 mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

S 2 mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

A 1 mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

A 2 mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

P/C $\frac{2}{\ast}$ $\frac{2}{\ast}$

P.A. A G/B G D(no3rd) A G/B G D(no3rd) A G/B G

Synth

Gr. *Electric guitarsound*

Bass

D.S.

Interlude 3

105

S 1

S 2

A 1

A 2

P/C $\frac{2}{\ast}$ $\frac{2}{\ast}$

P.A. D(no3rd) Bm A/C# /A D(no3rd) Bm A D(no3rd)

Synth

Gr. 105

Bass

D.S.

Breakfast at Tiffany's

Words and Music by Todd Pipes

Arranged by Frank de Vreeze

Original Key

Pop $\text{♩} = 110$

Intro

Verse 1

Soprano 1
Soprano 2
Alto 1
Alto 2
Piano Adv.
Synthesizer
Acoustic guitar
Bass Guitar
Drum Set

1
2
3
4

D Bm A Asus4 D Bm A D Bm A Asus4 D Bm A D

You will say: _____ You will say: _____
You will say: _____ We've got no - thing in com - mon _____
You will say: _____ We've got no - thing in com - mon _____
You will say: _____ No com - mon ground to start from _____
You will say: _____ No com - mon ground to start from _____
and _____ and _____

Breakfast at Tiffany's 3

SSAA 4 extra staves

Chorus 1

17

S 1
— us — say that I know you just don't care. — And I said: What about breakfast at tif - fan - ny's? He said I think I re-

S 2
— us — say that I know you just don't care. — And I said: What about breakfast at tif - fan - ny's? He said I think I re-

A 1
— us — say that I know you just don't care. — And I said: What about breakfast at tif - fan - ny's? He said I think I re-

A 2
— us — say that I know you just don't care. — And I said: What about breakfast at tif - fan - ny's? He said I think I re-

1
2
3
4

D G/B A Asus4 D G/B A D(m3rd) A G/B G D(m3rd)

Synth
17 2

Gtr.
17 2

Bass
17 2

D. S.

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 5
SSAA 4 extra staves

Verse 2

31

S 1 I see you the on - ly one who knew me and now your eyes see through me

S 2 I see you the on - ly one who knew me and now your eyes see through me

A 1 I see you knew me Your eyes see through me

A 2 I see you knew me Your eyes see through me

1

2

3

4

D(maj3rd) Bm A D G/B A Asus4 D G/B A D

Synth 8 8 8 8

Gtr. *mp*

Bass

D. S.

Breakfast at Tiffany's 7

SSAA 4 extra staves

Chorus 2

45

S 1
- ver - - -
When so much is left un - done - - -
And I said: What - a - bout breakfast at tif - fan - hy's? He said - - - I - think - - - I re -

S 2
So what now? When so much is left un - done - - -
And I said: What - a - bout breakfast at tif - fan - hy's? He said - - - I - think - - - I re -

A 1
- ver - - -
When so much is left un - done - - -
And I said: What - a - bout breakfast at tif - fan - hy's? He said - - - I - think - - - I re -

A 2
- ver - - -
When so much is left un - done - - -
And I said: What - a - bout breakfast at tif - fan - hy's? He said - - - I - think - - - I re -

1
2
3
4

D G/B A Asus4 D G/B A D(m03rd) A G/B G D(m03rd)

P.A.
Synth
Gtr.
Bass
D.S.

45

Plus Power Chords (no 3rd distortion)

Breakfast at Tiffany's 9
SSAA 4 extra staves

59

S 1
No com-mon ground to start from, and we're fall - ing a - part. You say the

S 2
No com-mon ground to start from, and we're fall - ing a - part. You say the

A 1
You say the

A 2
You say the

1
2
3
4

D G/B A D G/B A Asus4 D G/B A D

P.A.
Synth
Gtr.
Bass
D. S.

Breakfast at Tiffany's 1 I

SSAA 4 extra staves

Chorus 3

73

Play Power Chords (no 3rd distortion)

S1
S2
A1
A2

said: What a-bout break-fast at tif - fanny's? He said I think I re - mem-ber the film, and as I re-call I think we both kind - a liked it. And

said: What a-bout break-fast at tif - fanny's? He said I think I re - mem-ber the film, and as I re-call I think we both kind - a liked it. And

said: What a-bout break-fast at tif - fanny's? He said I think I re - mem-ber the film, and as I re-call I think we both kind - a liked it. And

said: What a-bout break-fast at tif - fanny's? He said I think I re - mem-ber the film, and as I re-call I think we both kind - a liked it. And

1
2
3
4

D(mo3rd) A G/B G D(mo3rd) A G/B G D(mo3rd) A G/B G

P.A.
Synth
Bass
Gtr.
D. S.

Breakfast at Tiffany's 13

SSAA 4 extra staves

Chorus 4

137

S1
S2
A1
A2

And I said: What a-bout breakfast at tiff - fan-hy's? He said I think I re - mem-ber the film, and as I re-call I think we

And I said: What a-bout breakfast at tiff - fan-hy's? He said I think I re - mem-ber the film, and as I re-call I think we

And I said: What a-bout breakfast at tiff - fan-hy's? He said I think I re - mem-ber the film, and as I re-call I think we

1
2
3
4

D(m03rd) Bm A D(m03rd) A G/B G D(m03rd) A G/B G D(m03rd)

Synth
P.A.

Gtr.
Bass
D. S.

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 15

SSAA 4 extra staves

Interlude 3

100

S 1 member the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got

S 2 member the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got

A 1 member the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got

A 2 member the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got

1

2

3

4

A G/B G D(no3rd) A G/B G D(no3rd) A G/B G D(no3rd) A G/B G D(no3rd) Bm A/C# /A

Synth

Gtr. *Electric guitar sound*

Bass

D. S.



SSAA small Combo

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Adv.

Guitar

Bass Guitar

Drum Set

D Bm A Asus4 D Bm A

Acoustic guitar

You will say:

You will say:

2

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Breakfast at Tiffany's 3
SSAA small Combo

13

S 1 The world has come between us, our lives have come between

S 2 You will say: The world has come between us, our lives have come between

A 1 You will say: The world has come between us, our lives have come between

A 2 You will say: The world has come between us, our lives have come between

D G/B A Asus4 D Bm A

P.A.

Gr. 2

Bass

D. S.

17

S 1 us, say that I know you just don't care. And I

S 2 us, say that I know you just don't care. And I

A 1 us, say that I know you just don't care. And I

A 2 us, say that I know you just don't care. And I

D G/B A Asus4 D G/B A

P.A.

Gr. 2

Bass

D. S.

Breakfast at Tiffany's 5
SSAA small Combo

Interlude 1

Verse 2

S 1
S 2
A 1
A 2
P.A.
Gtr.
Bass
D. S.

29

I see you, the
I see you, the
I

D(no3rd) Bm A/C# /A D(no3rd) Bm A D

Electric guitarsound

mp

34

on - ly one who knew me, and now your eyes see through me,
on - ly one who knew me, and now your eyes see through me,
see you knew me Your eyes see through me
see you knew me Your eyes see through me

G/B A Asus4 D G/B A D

34

Breakfast at Tiffany's 7

SSAA small Combo

Chorus 2

46

S 1
so much is left un - done. And I said: What a - bout

S 2
so much is left un - done. And I said: What a - bout

A 1
so much is left un - done. And I said: What a - bout

A 2
so much is left un - done. And I said: What a - bout

G/B A Asus4 D G/B A D(no3rd)

P.A.

46

Gr.

Bass
Play Power Chords (no 3rd) distortion

D. S.

50

S 1
break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

S 2
break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 1
break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 2
break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A G/B G D(no3rd) A G/B G D(no3rd)

P.A.

50

Gr.

Bass

D. S.

Breakfast at Tiffany's 9
SSAA small Combo

62

S 1 we're fall - ing a - part. You say the

S 2 we're fall - ing a - part. You say the

A 1 you say the

A 2 you say the

G/B A Asus4 D G/B A D

P.A.

62

Gtr.

Bass

D. S.

66

S 1 world has come be - tween us, our lives have come be - tween us, still

S 2 world has come be - tween us, our lives have come be - tween us, still

A 1 world has come you say the world has come be - tween us, still

A 2 world has come you say the world has come be - tween us, still

G/B A Asus4 D G/B A D

P.A.

66

Gtr.

Bass

D. S.

Breakfast at Tiffany's 11

SSAA small Combo

Interlude 2

78

S 1
S 2
A 1
A 2

both kind - a liked — it. And I said: — Well — that's the one thing we've got.

A G/B G D(no3rd) A G/B G D(no3rd)

P.A

78 *Electric guitarsound*

Gr.

Bass

D. S.

82

S 1
S 2
A 1
A 2

Bm A D(no3rd) Bm A D(no3rd) Bm A

P.A

82

Gr.

Bass

D. S.

Breakfast at Tiffany's 13

SSAA small Combo

Chorus 5

95

S 1 I said: Well that's the one thing we've got. And I said: What a-bout break-fast at tif - fan-ny's? He said

S 2 I said: Well that's the one thing we've got. And I said: What a-bout break-fast at tif - fan-ny's? He said

A 1 I said: Well that's the one thing we've got. And I said: What a-bout break-fast at tif - fan-ny's? He said

A 2 I said: Well that's the one thing we've got. And I said: What a-bout break-fast at tif - fan-ny's? He said

P.A. D(no3rd) A G/B G D(no3rd) A G/B G

95

Gr.

Bass

D. S.

99

S 1 I think I re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

S 2 I think I re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

A 1 I think I re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

A 2 I think I re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

P.A. D(no3rd) A G/B G D(no3rd) A G/B G

99

Gr.

Bass

D. S.

Breakfast at Tiffany's 15
SSAA small Combo

110

S 1

S 2

A 1

A 2

P.A.

Bm A/C# /A D(no3rd) Bm A D

110

Gtr.

Bass

D. S.

SSAA small Combo extra staves

Breakfast at Tiffany's

*Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key*

Pop $\text{♩} = 110$

Intro

Soprano 1
Soprano 2
Alto 1
Alto 2

Verse 1

You will say: _____
You will say: _____
You will say: _____
You will say: _____

We've got _____ no - thing in com - mon. _____
We've got _____ no - thing in com - mon. _____
No _____
No _____

1
2

D Bm A Asus4 D Bm A D Bm A Asus4 D

Guitar
Acoustic guitar

Bass Guitar

Drum Set

13

S 1 The world has — come — be — tween — us, — our lives have — come — be — tween — us, — say that

S 2 You will say: — The world has — come — be — tween — us, — our lives have — come — be — tween — us, — say that

A 1 You will say: — The world has — come — be — tween — us, — our lives have — come — be — tween — us, — say that

A 2 You will say: — The world has — come — be — tween — us, — our lives have — come — be — tween — us, — say that

1

2

D G/B A Asus4 D Bm A D

P.A.

Gtr. 13 2 2

Bass 2 2

D. S.

23

S 1
I think re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

S 2
I think re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

A 1
I think re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

A 2
I think re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

1
2

D (no3rd) A G/B G D (no3rd) A G/B G

P.A.
23

Gtr.
23

Bass
23

D. S.
23

Verse 2

Breakfast at Tiffany's 7
SSAA small Combo extra staves

32

S 1 I see you, the on-ly one who knew me, and now your eyes see through

S 2 I see you, the on-ly one who knew me, and now your eyes see through

A 1 I see you, I see you, I knew me, Your eyes see through

A 2 I see you, I see you, I knew me, Your eyes see through

1

2

Bm A D G/B A Asus4 D G/B A

P.A.

Gtr. *mp*

Bass

D. S.

42

S 1
plain to see we're 0 - ver. and I hate it when things are 0 - ver. When

S 2
So what now? and I hate it when things are 0 - ver. So what now? When

A 1
plain to see we're 0 - ver. and I hate it when things are 0 - ver. When

A 2
plain to see we're 0 - ver. and I hate it when things are 0 - ver. When

1
2

G/B A Asus4 D G/B A D

P.A.
42

Gtr.
42

Bass
42

D. S.
42

S1
S2
A1
A2

think — I — re - mem - ber the film, — and — as — I — re - call — I — think — we both kind - a liked — it. — And

think — I — re - mem - ber the film, — and — as — I — re - call — I — think — we both kind - a liked — it. — And

think — I — re - mem - ber the film, — and — as — I — re - call — I — think — we both kind - a liked — it. — And

think — I — re - mem - ber the film, — and — as — I — re - call — I — think — we both kind - a liked — it. — And

1
2

P.A.
D.(no3rd) A G/B G D.(no3rd) A G/B G

Gtr.
Bass
D. S.

The guitar part (Gtr.) is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The bass part (Bass) is written in bass clef with the same key signature and time signature, mirroring the guitar's bass line. The double bass part (D. S.) is also in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

Breakfast at Tiffany's 15
SSAA small Combo extra staves

Chorus 3

69

S 1
— us, — still I know — you — just don't — care. —
And I said: What — a-bout

S 2
— us, — still I know — you — just don't — care. —
And I said: What — a-bout

A 1
— us, — still I know — you — just don't — care. —
And I said: What — a-bout

A 2
— us, — still I know — you — just don't — care. —
And I said: What — a-bout

1

2

D G/B A Asus4 D G/B A D(no3rd)

P.A.

Gtr. *Play Power Chords (no 3rd) distortion*

Bass

D. S.

Interlude 2

Breakfast at Tiffany's 17
SSAA small Combo extra staves

79

S 1 I said: — Well — that's the one thing we've got.

S 2 I said: — Well — that's the one thing we've got.

A 1 I said: — Well — that's the one thing we've got.

A 2 I said: — Well — that's the one thing we've got.

1

2

D(no3rd) A G/B G D(no3rd) Bm A D(no3rd)

Gtr. *Electric guitarsound*

Bass

D. S.

90

S 1
break-fast at tif - fan-ny's? He said _____ I think _____ I re - mem-ber the film, _____ and _____ as I re-call _____ I think we both kind-a liked _____ it. And

S 2
break-fast at tif - fan-ny's? He said _____ I think _____ I re - mem-ber the film, _____ and _____ as I re-call _____ I think we both kind-a liked _____ it. And

A 1
break-fast at tif - fan-ny's? He said _____ I think _____ I re - mem-ber the film, _____ and _____ as I re-call _____ I think we both kind-a liked _____ it. And

A 2
break-fast at tif - fan-ny's? He said _____ I think _____ I re - mem-ber the film, _____ and _____ as I re-call _____ I think we both kind-a liked _____ it. And

1

2

P.A.
A G/B G D(no3rd) A G/B G D(no3rd) A G/B G

Gtr.
90

Bass

D. S.

90

S 1
I think I re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

S 2
I think I re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

A 1
I think I re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

A 2
I think I re - mem - ber the film, and as I re - call I think we both kind - a liked it. And

1

2

D (no3rd) A G/B G D (no3rd) A G/B G

P.A.

Gtr.

Bass

D. S.

106

S1

S2

A1

A2

1

2

P.A.

Gtr.

Bass

D.S.

Bm A/C# /A D(no3rd) Bm A D(no3rd) Bm A/C# /A D(no3rd) Bm A D

106

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key



Pop ♩ = 110

Intro

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Adv.

D Bm A Asus4 D Bm A

You will say:

You will say:

Verse 1

S 1

S 2

A 1

A 2

P.A

You will say: _____

We've got ___ no - thing in com - mon. ___ No com - mon ___ ground ___ to ___ start ___

We've got ___ no - thing in com - mon. ___ No com - mon ___ ground ___ to ___ start ___

You will say: _____

D Bm A Asus4 D Bm A

Breakfast at Tiffany's 3

SSAA Piano advanced

Chorus 1

21

S 1
S 2
A 1
A 2

said: What a-bout break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as

P.A

D(no3rd) A G/B G D(no3rd) A G/B G

25

S 1
S 2
A 1
A 2

I re - call I think we both kind - a liked it. And I said: Well that's the one thing we've got.

P.A

D(no3rd) A G/B G D(no3rd) A G/B G

Interlude 1

Verse 2

29

S 1
S 2
A 1
A 2

I see you, the
I see you, the

P.A

D(no3rd) Bm A/C# /A D(no3rd) Bm A D

Breakfast at Tiffany's 5
SSAA Piano advanced

Chorus 2

46

S 1 so much is left un - done. And I said: What a - bout

S 2 so much is left un - done. And I said: What a - bout

A 1 so much is left un - done. And I said: What a - bout

A 2 so much is left un - done. And I said: What a - bout

G/B A Asus4 D G/B A D(no3rd)

P.A

50

S 1 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

S 2 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 1 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 2 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A G/B G D(no3rd) A G/B G D(no3rd)

P.A

54

S 1 both kind - a liked it. And I said: Well that's the one thing we've got. You say that

S 2 both kind - a liked it. And I said: Well that's the one thing we've got. You say that

A 1 both kind - a liked it. And I said: Well that's the one thing we've got.

A 2 both kind - a liked it. And I said: Well that's the one thing we've got.

A G/B G D(no3rd) A G/B G D

P.A

Verse 3

Breakfast at Tiffany's 7
SSAA Piano advanced

Chorus 3

70

S 1 I know you just don't care. And I said: What a-bout

S 2 I know you just don't care. And I said: What a-bout

A 1 I know you just don't care. And I said: What a-bout

A 2 I know you just don't care. And I said: What a-bout

G/B A Asus4 D G/B A D(no3rd)

P.A

74

S 1 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

S 2 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 1 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 2 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A G/B G D(no3rd) A G/B G D(no3rd)

P.A

Interlude 2

78

S 1 both kind-a liked it. And I said: Well that's the one thing we've got.

S 2 both kind-a liked it. And I said: Well that's the one thing we've got.

A 1 both kind-a liked it. And I said: Well that's the one thing we've got.

A 2 both kind-a liked it. And I said: Well that's the one thing we've got.

A G/B G D(no3rd) A G/B G D(no3rd)

P.A

Breakfast at Tiffany's 9

SSAA Piano advanced

Chorus 5

95

S 1 I said: Well that's the one thing we've got. And I said: What a-bout

S 2 I said: Well that's the one thing we've got. And I said: What a-bout

A 1 I said: Well that's the one thing we've got. And I said: What a-bout

A 2 I said: Well that's the one thing we've got. And I said: What a-bout

P.A. D(no3rd) A G/B G D(no3rd)

98

S 1 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

S 2 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 1 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 2 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

P.A. A G/B G D(no3rd) A G/B G D(no3rd)

102

S 1 both kind-a liked it. And I said: Well that's the one thing we've got.

S 2 both kind-a liked it. And I said: Well that's the one thing we've got.

A 1 both kind-a liked it. And I said: Well that's the one thing we've got.

A 2 both kind-a liked it. And I said: Well that's the one thing we've got.

P.A. A G/B G D(no3rd) A G/B G D(no3rd)

Interlude 3



SSAA Piano moderated

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Verse 1

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano Mod.

You will say: _____

You will say: _____

You will say: _____

You will say: _____

D Bm A D Bm A D

S 1

S 2

A 1

A 2

P. M.

We've got no - thing in com - mon. No com - mon ground to start from, and

We've got no - thing in com - mon. No com - mon ground to start from, and

Bm A D Bm A D

Breakfast at Tiffany's 3
SSAA Piano moderated

22

S 1
break-fast at tif - fan-ny's? He said ___ I ___ think ___ I re - mem-ber the film, ___ and ___ as I re-call ___ I ___ think we

S 2
break-fast at tif - fan-ny's? He said ___ I ___ think ___ I re - mem-ber the film, ___ and ___ as I re-call ___ I ___ think we

A 1
break-fast at tif - fan-ny's? He said ___ I ___ think ___ I re - mem-ber the film, ___ and ___ as I re-call ___ I ___ think we

A 2
break-fast at tif - fan-ny's? He said ___ I ___ think ___ I re - mem-ber the film, ___ and ___ as I re-call ___ I ___ think we

P. M
A G D A G D

Interlude 1

26

S 1
both kind-a liked ___ it. And I said: ___ Well ___ that's the one thing we've got.

S 2
both kind-a liked ___ it. And I said: ___ Well ___ that's the one thing we've got.

A 1
both kind-a liked ___ it. And I said: ___ Well ___ that's the one thing we've got.

A 2
both kind-a liked ___ it. And I said: ___ Well ___ that's the one thing we've got.

P. M
A G D A G D Bm A

Verse 2

31

S 1
I see ___ you, ___ the on-ly ___ one ___ who ___ knew ___ me, ___ and

S 2
I see ___ you, ___ the on-ly ___ one ___ who ___ knew ___ me, ___ and

A 1
I see you ___ knew ___ me ___

A 2
I see you ___ knew ___ me ___

P. M
D Bm A D G/B A D

Breakfast at Tiffany's 5
SSAA Piano moderated

50

S 1 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

S 2 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 1 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A 2 break-fast at tif - fan-ny's? He said I think I re - mem-ber the film, and as I re-call I think we

A G D A G D

P. M

54

S 1 both kind - a liked it. And I said: Well that's the one thing we've got. You say that

S 2 both kind - a liked it. And I said: Well that's the one thing we've got. You say that

A 1 both kind - a liked it. And I said: Well that's the one thing we've got.

A 2 both kind - a liked it. And I said: Well that's the one thing we've got.

A G D A G D

P. M

Verse 3

58

S 1 we've got no - thing in com - mon. No com - mon ground to start from, and

S 2 we've got no - thing in com - mon. No com - mon ground to start from, and

A 1

A 2

G/B A D G/B A D

P. M

Breakfast at Tiffany's 7
SSAA Piano moderated

75

S 1
— I — think — I re - mem - ber the film, — and — as I re - call — I — think we both kind - a liked — it. And

S 2
— I — think — I re - mem - ber the film, — and — as I re - call — I — think we both kind - a liked — it. And

A 1
— I — think — I re - mem - ber the film, — and — as I re - call — I — think we both kind - a liked — it. And

A 2
— I — think — I re - mem - ber the film, — and — as I re - call — I — think we both kind - a liked — it. And

P. M
D A G D A G

Interlude 2

79

S 1
I said: — Well — that's the one thing we've got.

S 2
I said: — Well — that's the one thing we've got.

A 1
I said: — Well — that's the one thing we've got.

A 2
I said: — Well — that's the one thing we've got.

P. M
D A G D Bm A D

84

S 1
And I

S 2
And I

A 1
And I

A 2
And I

P. M
Bm A D Bm A D Bm A

Breakfast at Tiffany's 9
SSAA Piano moderated

101

S 1
I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

S 2
I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

A 1
I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

A 2
I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

P. M
D A G D A G

Interlude 3

105

S 1

S 2

A 1

A 2

P. M
D Bm A D Bm A

109

S 1

S 2

A 1

A 2

P. M
D Bm A D Bm A D



SSAA

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Verse 1

Soprano 1

Soprano 2

Alto 1

Alto 2

You will say: _____

You will say: _____

You will say: _____

You will say: _____

S 1

S 2

A 1

A 2

We've got no - thing in com - mon. No com-mon ground to start

We've got no - thing in com - mon. No com-mon ground to start



Chorus 1

19

S 1
— care. — And I said: What — a - bout

S 2
— care. — And I said: What — a - bout

A 1
— care. — And I said: What — a - bout

A 2
— care. — And I said: What — a - bout

22

S 1
break-fast at tif-fan-ny's? He said — I — think — I re - mem-ber the film, — and — as

S 2
break-fast at tif-fan-ny's? He said — I — think — I re - mem-ber the film, — and — as

A 1
break-fast at tif-fan-ny's? He said — I — think — I re - mem-ber the film, — and — as

A 2
break-fast at tif-fan-ny's? He said — I — think — I re - mem-ber the film, — and — as

25

S 1
I re-call — I — think we both kind-a liked — it. And I said: — Well — that's the

S 2
I re-call — I — think we both kind-a liked — it. And I said: — Well — that's the

A 1
I re-call — I — think we both kind-a liked — it. And I said: — Well — that's the

A 2
I re-call — I — think we both kind-a liked — it. And I said: — Well — that's the

41

S 1
what ___ now? ___ It's plain to see ___ we're ___ o - ver, ___ and I

S 2
So what now? ___ So what now? ___

A 1
what ___ now? ___ It's plain to see ___ we're ___ o - ver, ___ and I

A 2
what ___ now? ___ It's plain to see ___ we're ___ o - ver, ___ and I

44

S 1
hate it when ___ things ___ are ___ o - ver. ___ When

S 2
So what now? When

A 1
hate it when ___ things ___ are ___ o - ver. ___ When

A 2
hate it when ___ things ___ are ___ o - ver. ___ When

Chorus 2

46

S 1
so much is left ___ un - done. ___ And I said: What ___ a-bout

S 2
so much is left ___ un - done. ___ And I said: What ___ a-bout

A 1
so much is left ___ un - done. ___ And I said: What ___ a-bout

A 2
so much is left ___ un - done. ___ And I said: What ___ a-bout

Breakfast at Tiffany's 7
SSAA

59

S 1
- mon. ___ No com - mon ___ ground ___ to ___ start ___ from, ___ and

S 2
- mon. ___ No com - mon ___ ground ___ to ___ start ___ from, ___ and

A 1

A 2

62

S 1
we're fall - ing ___ a - part. ___ You ___ say ___ the

S 2
we're fall - ing ___ a - part. ___ You ___ say ___ the

A 1
you say ___ the

A 2
you say ___ the

66

S 1
world has ___ come ___ be - tween ___ us, ___ our

S 2
world has ___ come ___ be - tween ___ us, ___ our

A 1
world has ___ come ___ you say ___ the

A 2
world has ___ come ___ you say ___ the

77

S 1 I re-call ___ I ___ think we both kind-a liked ___ it. And I said: ___ Well ___ that's the

S 2 I re-call ___ I ___ think we both kind-a liked ___ it. And I said: ___ Well ___ that's the

A 1 I re-call ___ I ___ think we both kind-a liked ___ it. And I said: ___ Well ___ that's the

A 2 I re-call ___ I ___ think we both kind-a liked ___ it. And I said: ___ Well ___ that's the

Interlude 2

Chorus 4

80

S 1 one thing we've got. And I said: What ___ a-bout

S 2 one thing we've got. And I said: What ___ a-bout

A 1 one thing we've got. And I said: What ___ a-bout

A 2 one thing we've got. And I said: What ___ a-bout

90

S 1 break-fast at tif-fan-ny's? He said ___ I ___ think ___ I re - mem-ber the film, ___ and ___ as

S 2 break-fast at tif-fan-ny's? He said ___ I ___ think ___ I re - mem-ber the film, ___ and ___ as

A 1 break-fast at tif-fan-ny's? He said ___ I ___ think ___ I re - mem-ber the film, ___ and ___ as

A 2 break-fast at tif-fan-ny's? He said ___ I ___ think ___ I re - mem-ber the film, ___ and ___ as



C Instrument

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Play Beating on 2 and 4

Verse 1

Musical notation for the Intro and Verse 1. The Intro consists of four measures of a 4/4 beat pattern. Verse 1 consists of four measures of a similar beat pattern.

10 Switch to C instrument

Musical notation for the C instrument part starting at measure 10. It features a melodic line with eighth notes and slurs.

Musical notation for the C instrument part starting at measure 16. It continues the melodic line with eighth notes and slurs.

Chorus 1

21 Play Beating

Musical notation for Chorus 1. It features a rhythmic pattern of eighth notes with a '2' above the staff in the second, third, and fourth measures.

Playig this part is possible but we prefer guitar.
Keep playing beating.

Interlude 1

Musical notation for Interlude 1. It features a melodic line with eighth notes and slurs.

Verse 2

33 Play Beating

Musical notation for Verse 2. It features a rhythmic pattern of eighth notes with a '2' above the staff in the second, third, and fourth measures.

38 Switch to C instrument

Musical notation for the C instrument part starting at measure 38. It features a melodic line with eighth notes and slurs.

Musical notation for the C instrument part starting at measure 43. It continues the melodic line with eighth notes and slurs.

Chorus 2

Musical notation for Chorus 2. It features a rhythmic pattern of eighth notes with a '2' above the staff in the second, third, and fourth measures.

Bb Instrument



Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Play Beating on 2 and 4

Verse 1

Switch to Bb instrument

Chorus 1

21 Play Beating

Playig this part is possible but we prefer guitar.
Keep playing beating.

Interlude 1

Verse 2

33 Play Beating

Switch to Bb instrument

Chorus 2

49



Eb Instrument

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Play Beating on 2 and 4

Verse 1

10

Switch to Eb instrument

15

Chorus 1

21

Play Beating

Playig this part is possible but we prefer guitar.
Keep playing beating.

Interlude 1

28

Verse 2

33

Play Beating

38

Switch to Eb instrument

43

Chorus 2

49

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

D Bm A Asus4 D

Verse 1

4 Bm A D Bm A Asus4

7 D Bm A D

10 Bm A Asus4 D Bm A

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Interlude 1

28 A G/B G D(no3rd) Bm A/C# /A

Verse 2

31 D(no3rd) Bm A D

34 G/B A Asus4 D G/B A

37 D G/B A Asus4 D

40 G/B A D G/B A Asus4

Breakfast at Tiffany's 5
Piano Advanced

58 G/B A Asus4 D G/B A

Musical notation for measures 58-60. Treble clef, key signature of two sharps (F# and C#). The right hand plays a complex chordal melody with many beamed eighth notes. The left hand plays a simple bass line with quarter notes and rests.

61 D G/B A Asus4 D

Musical notation for measures 61-63. Treble clef, key signature of two sharps (F# and C#). The right hand continues the complex chordal melody. The left hand plays a simple bass line with quarter notes and rests.

64 G/B A D G/B A Asus4

Musical notation for measures 64-66. Treble clef, key signature of two sharps (F# and C#). The right hand continues the complex chordal melody. The left hand plays a simple bass line with quarter notes and rests.

67 D G/B A D

Musical notation for measures 67-69. Treble clef, key signature of two sharps (F# and C#). The right hand continues the complex chordal melody. The left hand plays a simple bass line with quarter notes and rests.

70 G/B A Asus4 D G/B A

Musical notation for measures 70-72. Treble clef, key signature of two sharps (F# and C#). The right hand continues the complex chordal melody. The left hand plays a simple bass line with quarter notes and rests.

Chorus 4

88 Bm A D(no3rd) A G/B G

91 D(no3rd) A G/B G D(no3rd)

94 A G/B G D(no3rd) A G/B G

Chorus 5

97 D(no3rd) A G/B G D(no3rd)

100 A G/B G D(no3rd) A G/B G



Piano Moderated

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

D Bm A D Bm A

Verse 1

D Bm A D Bm A

5

D Bm A D Bm A

9

D G/B A D Bm A

13

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Breakfast at Tiffany's 3
Piano Moderated

37

D G/B A D G/B A

41

D G/B A D Bm A

45

D G/B A D G/B A

Chorus 2

49

D A G D A G

53

D A G D A G



Synthesizer

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Verse 1

Rock organ

Chorus 1

Interlude 1

Verse 2

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Guitar

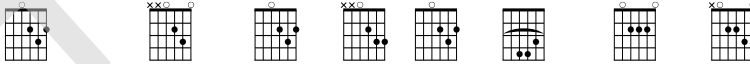
Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

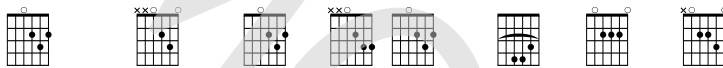
D Dadd2 D Dsus4 D Bm A Asus4



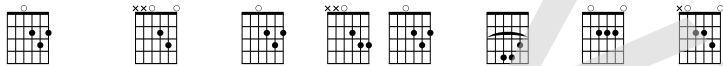
Acoustic guitar

Verse 1

D Dadd2 D Dsus4 D Bm A Asus4



D Dadd2 D Dsus4 D Bm A Asus4



Chorus 1

D(no3rd) A G D(no3rd) A G



Play Power Chords (no 3rd) distortion

Electric guitarsound

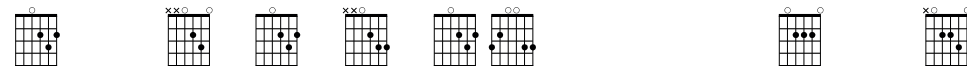
Interlude 1

D(no3rd) Bm A D(no3rd) Bm A



Verse 2

D Dadd2 D Dsus4 D G A Asus4



Breakfast at Tiffany's



Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Verse 1

4 8

D G/B A Asus4 D

16

Bm A D G/B A Asus4 D

Chorus 1

20

G/B A D(no3rd) A G/B G D(no3rd)

24

A G/B G D(no3rd) A G/B G D(no3rd)

Interlude 1

28

A G/B G D(no3rd) Bm A/C# /A D(no3rd)

Verse 2

32

Bm A D G/B A Asus4 D G/B A

37

D G/B A Asus4 D G/B A D



Drum Set

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Hi-Hat Pedal
Hi-Hat opened
Hi-Hat Closed
Snaredrum
Bassdrum
Snare rim (click)
Toms: High 1
High 2
Mid
Low
Ride heavy
Ride light
Ride cup
Cymbal Crash
Cymbal Splash
Triangle Open
Triangle Closed
Claves
Conga High
Conga Low
Quiro
Tambourine
Shakers (Maracas)
Bells

Pop ♩ = 110

Intro

Verse 1

Chorus 1

22

2

2

2

Interlude 1

29

Verse 2

33

2

2

2



Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

D Bm A Asus4 D

Tenor

Verse 1

Bm A D Bm A Asus4

T

You will say: We've got ___ no - thing in com -

D Bm A D

T

- mon. ___ No com-mon ___ ground ___ to ___ start ___ from, ___ and

Bm A Asus4 D Bm A D

T

we're fal - ling ___ a - part. ___ You will say: The

G/B A Asus4 D

T

world has ___ come ___ be - - - tween ___ us, ___ our

Bm A D

T

lives have ___ come ___ be - tween ___ us, ___ say that

G/B A D G/B A Asus4

36
T
8
now your eyes see through me, I guess I was

D G/B A D

39
T
8
wrong. So what now? It's

G/B A Asus4 D

42
T
8
plain to see we're o - ver, and I

G/B A D

44
T
8
hate it when things are o - ver. When

G/B A Asus4 D G/B A

46
T
8
so much is left un - done. And I

Chorus 2

D(no3rd) A G/B G

49
T
8
said: What a - bout break - fast at tif - fan - ny's? She said

D(no3rd) A G/B G

51
T
8
I think I re - mem - ber the film, and as



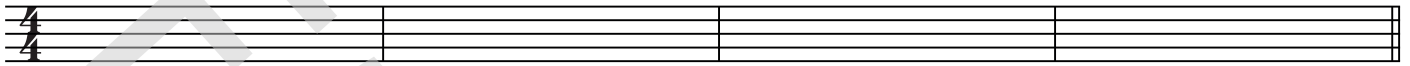
Empty paper

Breakfast at Tiffany's

Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

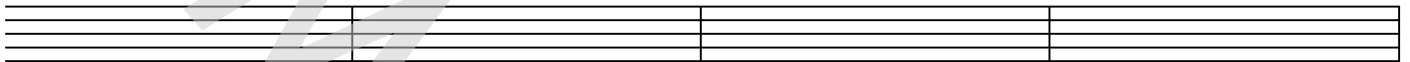
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Intro

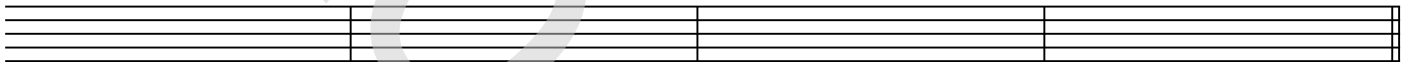


Verse 1

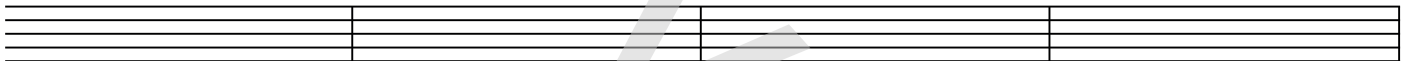
5



9



13

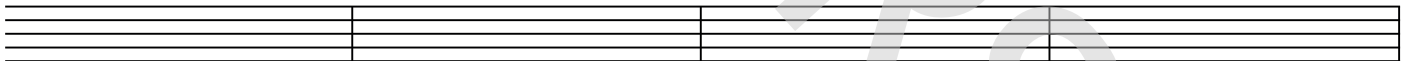


17

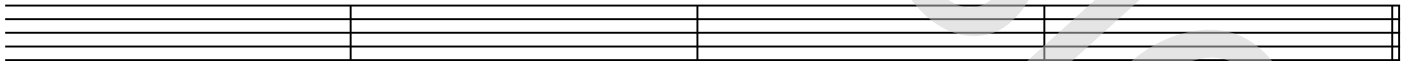


Chorus 1

21

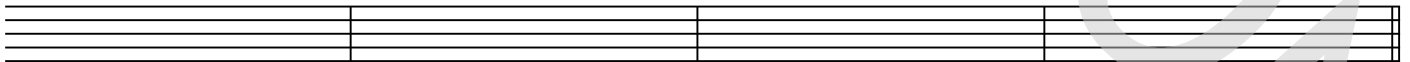


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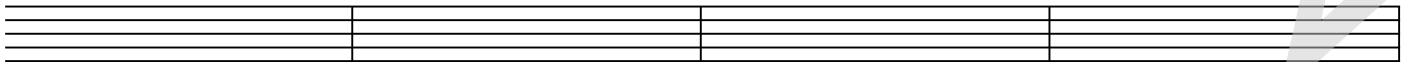
Interlude 1

29

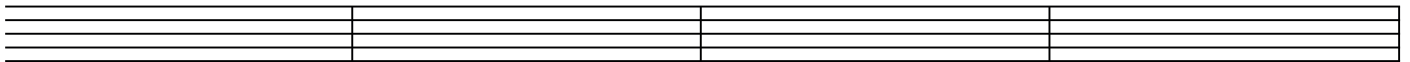


Verse 2

33



37



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Breakfast at Tiffany's

You say we've got nothing in common
No common ground to start from
And we're falling apart
You'll say the world has come between us
Our lives have come between us
But I know you just don't care

CHORUS:

And I said what about "Breakfast at Tiffany's?"
She said, "I think I remember the film,
And as I recall, I think, we both kinda liked it."
And I said, "Well, that's the one thing we've got."

I see you - the only one who knew me
And now your eyes see through me
I guess I was wrong
So what now? It's plain to see we're over,
And I hate it when things are over -
When so much is left undone

CHORUS:

And I said what about "Breakfast at Tiffany's?"
She said, "I think I remember the film,
And as I recall, I think, we both kinda liked it."
And I said, "Well, that's the one thing we've got."

You say that we've got nothing in common
No common ground to start from
And we're falling apart
You'll say the world has come between us
Our lives have come between us
Still I know you just don't care

CHORUS:

And I said what about "Breakfast at Tiffany's?"
She said, "I think I remember the film,
And as I recall, I think, we both kinda liked it."
And I said, "Well, that's the one thing we've got."