



Breakfast at tiffany's Chorus-LIGHT

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In this smaller DEMO-version, the numbers above do NOT match this file !



Chorus-LIGHT Combo C

Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

Verse 1

HIGH

MID

LOW

Perc./C instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

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

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

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

Play Beating on 2 and 4

D Bm A Asus4 D Bm A D Bm A Asus4

Acoustic guitar

Breakfast at Tiffany's 3

Chorus-LIGHT Combo C

Chorus 1

H
I know you just don't care. And I said: What about breakfast at Tiffany's? She said

M
I know you just don't care. And I said: What about breakfast at Tiffany's? She said

L
I know you just don't care. And I said: What about breakfast at Tiffany's? She said

C
Play Beating

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

Synth

Gtr.

Bass
Play Power Chords (no 3rd) distortion

D.S.

H
I think I remember the film, and as I recall I think we both kind-a liked it. And I said: Well that's the

M
I think I remember the film, and as I recall I think we both kind-a liked it. And I said: Well that's the

L
I think I remember the film, and as I recall I think we both kind-a liked it. And I said: Well that's the

P.C.

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

Synth

Gtr.

Bass

D.S.

Breakfast at Tiffany's 5

Chorus-LIGHT Combo C

39

H
— wrong. — So what now? — It's plain to see we're o - ver, — and I hate it when things are o -

M
So what now? — It's plain to see we're o - ver, — and I hate it when things are o -

L
— wrong. — So what now? — It's plain to see we're o - ver, — and I hate it when things are o -

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

P.A.
Piano and Acoustic Guitar parts with chords: D, G/B, A, D, G/B, A, Asus4, D, G/B, A.

Synth
Synthesizer accompaniment.

Gtr.
Guitar accompaniment.

Bass
Bass line.

D. S.
Drum set accompaniment.

45

H
- ver. — When so much is left un - done. — And I said: What a - bout break-fast at tif - fan-ny's? She said —

M
- ver. — When so much is left un - done. — And I said: What a - bout break-fast at tif - fan-ny's? She said —

L
ver. — When so much is left un - done. — And I said: What a - bout break-fast at tif - fan-ny's? She said —

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

P.A.
Piano and Acoustic Guitar parts with chords: D, G/B, A, Asus4, D, G/B, A, D(no3rd), A, G/B, G.

Synth
Synthesizer accompaniment.

Gtr.
Guitar accompaniment.

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

D. S.
Drum set accompaniment.

Breakfast at Tiffany's 7
Chorus-LIGHT Combo C

61

H
— from, — and we're fall - ing — a - part. — You'll — say, — the world has — come — be - tween —

M
— from, — and we're fall - ing — a - part. — You'll — say, — the world has — come — be - tween —

L
— from, — and we're fall - ing — a - part. — You'll — say, — the world has — come — be - tween —

P/C

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

P.A

Synth

Gtr.

Bass

D. S.

67

H
— us, — our lives have — come — be - tween — us, — still I know — you — just don't — care. — And I

M
— us, — our lives have — come — be - tween — us, — still I know — you — just don't — care. — And I

L
— us, — our lives have — come — be - tween — us, — still I know — you — just don't — care. — And I

P/C

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

P.A

Synth

Gtr.

Bass

D. S.

Breakfast at Tiffany's 9

Chorus-LIGHT Combo C

Chorus 4

84

H And I said: What a-bout

M And I said: What a-bout

L And I said: What a-bout

P/C 2 2

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

Synth

Gtr. 84 Play Power Chords (no 3rd) distortion

Bass

D. S.

90

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

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

L break-fast at tif-fanny's? She 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 2 2 2

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

Synth

Gtr. 90

Bass

D. S.

Breakfast at Tiffany's 11
Chorus-LIGHT Combo C

Interlude 3

105

H
M
L

P/C

P.A

Synth

Gtr.

Bass

D. S.

107

H
M
L

P/C

P.A

Synth

Gtr.

Bass

D. S.

D(no3rd) Bm A/C# /A

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

Breakfast at Tiffany's



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

Pop ♩ = 110

Intro

Verse 1

HIGH

MID

LOW

Perc./C instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

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

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

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

Play Beating on 2 and 4

D Bm A Asus4 D Bm A D Bm A Asus4

Acoustic guitar

2

2

Breakfast at Tiffany's 3

Chorus-LIGHT Combo Bb

Chorus 1

17

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

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

L *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

Gtr. *2*

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

D. S.

22

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

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

L *break-fast at tif-fanny's? She 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 *2 2 2*

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

Synth

Gtr. *22*

Bass

D. S.

Breakfast at Tiffany's 5

Chorus-LIGHT Combo Bb

39

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

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

L
I guess I was wrong. 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

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

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

L
- 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

Gtr.

Bass

D. S.

Breakfast at Tiffany's 7
Chorus-LIGHT Combo Bb

59

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

M

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

P/C

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

P.A.

Synth

Gtr.

Bass

D. S.

63

H You'll say, the world has come be - tween us, our lives have come be - tween

M You'll say, the world has come be - tween us, our lives have come be - tween

L You'll say, the world has come be - tween us, our lives have come be - tween

P/C

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

P.A.

Synth

Gtr.

Bass

D. S.

Breakfast at Tiffany's 9

Chorus-LIGHT Combo Bb

Interlude 2

80

H
one thing we've got.

M
one thing we've got.

L
one thing we've got.

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

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

P.A.

Synth

80 *Electric guitarsound*

Gtr.

Bass

D. S.

Chorus 4

85

H
And I said: What__ a-bout

M
And I said: What__ a-bout

L
And I said: What__ a-bout

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

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

P.A.

Synth

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

Gtr.

Bass

D. S.

Breakfast at Tiffany's 11

Chorus-LIGHT Combo Bb

100

H
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.

M
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.

L
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

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

P.A.

Synth

Gr. *Electric guitarsound*

Bass

D. S.

Interlude 3

105

H

M

L

P/C

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

P.A.

Synth

Gr.

Bass

D. S.

Breakfast at Tiffany's



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

Pop ♩ = 110

Intro

Verse 1

HIGH

MID

LOW

Perc./C instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

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

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

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

Play Beating on 2 and 4

D Bm A Asus4 D Bm A D Bm A Asus4

Acoustic guitar

Breakfast at Tiffany's 3

Chorus-LIGHT Combo Eb

Chorus 1

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

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

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

P./Eb
Play Bearing

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

Synth

Gr.
17 *2*

Bass
Play Power Chords (no 3rd) distortion

D. S.

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

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

L
break-fast at tif-fanny's? She 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
2 *2* *2*

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

Chorus-LIGHT Combo Eb

39

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

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

L 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

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

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

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

P./Eb

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

P.A.

Synth

43

Gtr.

Bass

D. S.

Breakfast at Tiffany's 7

Chorus-LIGHT Combo Eb

59

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

M

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

P/C

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

P.A

Synth

Gr.

Bass

D. S.

63

H
You'll say, the world has come be - tween us, our lives have come be - tween us, still

M
You'll say, the world has come be - tween us, our lives have come be - tween us, still

L
You'll say, the world has come be - tween us, our lives have come be - tween us, still

P/C

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

P.A

Synth

Gr.

Bass

D. S.

Breakfast at Tiffany's 9

Chorus-LIGHT Combo Eb

Interlude 2

H
one thing we've got.

M
one thing we've got.

L
one thing we've got.

P.C.

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

Synth

80
Gr. *Electric guitarsound*

Bass

D. S.

Chorus 4

H
And I said: What a-bout break-fast at tif - fan-ny's? She said I think I re-

M
And I said: What a-bout break-fast at tif - fan-ny's? She said I think I re-

L
And I said: What a-bout break-fast at tif - fan-ny's? She said I think I re-

P.C.

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

Synth

80
Gr. *Play Power Chords (no 3rd) distortion*

Bass

D. S.

Breakfast at Tiffany's 11

Chorus-LIGHT Combo Eb

Interlude 3

102

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

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

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

P/C

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

P.A.

Synth

102

Gr. *Electric guitarsound*

Bass

D. S.

108

H

M

L

P/C

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

P.A.

Synth

108

Gr.

Bass

D. S.

Chorus-LIGHT 4 extra staves

Breakfast at Tiffany's

Words and Music by Todd Pipes

Arranged by Frank de Vreeze

Original Key

Intro

Verse 1

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

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

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

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

2

3

4

Guitar Acoustic guitar

Bass Guitar

Drum Set

Synthesizer

Piano Adv.

Breakfast at Tiffany's 3

Chorus-LIGHT 4 extra staves

Chorus 1

Musical score for Chorus 1, featuring vocal parts (H, M, L) and instrumental parts (P.A., Synth, Gtr., Bass, D.S.). The score includes lyrics and guitar chords.

Lyrics:

H: — us. — say that I know — you — just don't — care. —
 M: — us. — say that I know — you — just don't — care. —
 L: — us. — say that I know — you — just don't — care. —

Chorus 1 (continued):

H: And I said: What — a-bout break-fast at tif - fanny's? She said — I — think — I re-
 M: And I said: What — a-bout break-fast at tif - fanny's? She said — I — think — I re-
 L: And I said: What — a-bout break-fast at tif - fanny's? She said — I — think — I re-

Guitar Chords:

D G/B A Asus4 D G/B A D(n03rd) A G/B G D(n03rd)

Performance Notes:

- P.A.:** Play Power Chords (no 3rd) distortion
- Gtr.:** 17 2

Breakfast at Tiffany's 5
Chorus-LIGHT 4 extra staves

Verse 2

H ²¹ I see you the on - ly one who knew me and now your eyes see through me
 M I see you the on - ly one who knew me and now your eyes see through me
 L I see you the on - ly one who knew me and now your eyes see through me
 1
 2
 3
 4

P.A. D(mo3rd) Bm A D G/B A Asus4 D G/B A D
 Synth 8 8 8 8
 Gtr. ²¹ *mp*
 Bass *p*
 D. S. *p*

Breakfast at Tiffany's 7

Chorus-LIGHT 4 extra staves

Chorus 2

45

H
- ver: - - - - - When so much is left un - done. - - - - - And I said: What a-bout break-fast at tif - fanny's? She said I think I re-

M
- ver: - - - - - When so much is left un - done. - - - - - And I said: What a-bout break-fast at tif - fanny's? She said I think I re-

L
- ver: - - - - - When so much is left un - done. - - - - - And I said: What a-bout break-fast at tif - fanny's? She said I think I re-

1
2
3
4

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

Synth

Gtr.
45

Bass

D. S.

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 11

Chorus-LIGHT 4 extra staves

Chorus 3

73

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

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

L
said: What a-bout break-fast at tiff-fanny's? She 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

P.A.
D(m03rd) A G/B G D(m03rd) A G/B G D(m03rd) A G/B G

Synth

Gtr.
73
Play Power Chords (no 3rd) distortion

Bass

D.S.

Breakfast at Tiffany's 13

Chorus-LIGHT 4 extra staves

Chorus 4

Musical score for Chorus 4, featuring vocal lines (H, M, L) and instrumental accompaniment (P.A., Synth, Gtr., Bass, D.S.). The score includes lyrics and guitar chords.

Lyrics:

And I said: What ___ about breakfast at tif - fan - ny's? She said ___ I ___ think ___ I ___ re - member the film, ___ and ___ as I ___ re - call ___ I ___ think we

And I said: What ___ about breakfast at tif - fan - ny's? She said ___ I ___ think ___ I ___ re - member the film, ___ and ___ as I ___ re - call ___ I ___ think we

And I said: What ___ about breakfast at tif - fan - ny's? She said ___ I ___ think ___ I ___ re - member the film, ___ and ___ as I ___ re - call ___ I ___ think we

Guitar Chords: D(no3rd), Bm, A, D(no3rd), A, G/B, G, D(no3rd), A, G/B, G, D(no3rd)

Performance Notes: Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 15

Chorus-LIGHT 4 extra staves

Interlude 3

109

H 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

M 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

L 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

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

Synth

109

Gtr. *Electric guitar sound*

Bass

D.S.



Chorus-LIGHT small Combo

Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

HIGH

MID

LOW

Piano Adv.

Guitar

Bass Guitar

Drum Set

You will say:

D Bm A Asus4 D Bm A

Acoustic guitar

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Breakfast at Tiffany's 3
Chorus-LIGHT small Combo

13

H
The world has ___ come ___ be - tween ___ us, ___ our lives have ___ come ___ be - tween ___

M
The world has ___ come ___ be - tween ___ us, ___ our lives have ___ come ___ be - tween ___

L
8
You will say: ___ The world has ___ come ___ be - tween ___ us, ___ our lives have ___ come ___ be - tween ___

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

Gtr.
13 2 2

Bass

D. S.

17

H
___ us, ___ say that I know ___ you ___ just don't ___ care. ___ And I

M
___ us, ___ say that I know ___ you ___ just don't ___ care. ___ And I

L
8
___ us, ___ say that I know ___ you ___ just don't ___ care. ___ And I

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

Gtr.
17 2

Bass

D. S.

Breakfast at Tiffany's 5

Chorus-LIGHT small Combo

Interlude 1

Verse 2

H
M
L
P.A.
Gtr.
Bass
D. S.

29

I see you, the

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

29 *Electric guitarsound* *mp*

34

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

G/B A Asus4 D G/B A D

34

Breakfast at Tiffany's 7

Chorus-LIGHT small Combo

Chorus 2

46

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

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

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

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

46

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

Bass

D. S.

50

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

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

L
break-fast at tif - fan-ny's? She 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)

50

Gtr.

Bass

D. S.

Breakfast at Tiffany's 9
Chorus-LIGHT small Combo

62

H
we're fall - ing a - part. You'll say, the

M
You'll say, the

L
we're fall - ing a - part. You'll say, the

G/B A Asus4 D G/B A D

P.A.

Gtr.

Bass

D. S.

66

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

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

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

G/B A Asus4 D G/B A D

P.A.

Gtr.

Bass

D. S.

Breakfast at Tiffany's 11

Chorus-LIGHT small Combo

Interlude 2

78

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

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

L
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)

78 *Electric guitar sound*

H

M

L

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

82

H

M

L

82

Gr.

Bass

D. S.

Detailed description: This is a musical score for a small combo. It features five systems of staves. The first system (measures 78-81) includes vocal parts for Soprano (H), Mezzo (M), and Alto (L), piano accompaniment (P.A.), electric guitar (Gr.), bass, and double bass (D. S.). The vocal parts have the lyrics: "both kind-a liked ___ it. And I said: ___ Well ___ that's the one thing we've got." The piano accompaniment includes chords: A, G/B, G, D(no3rd), A, G/B, G, D(no3rd). The electric guitar part is marked "Electric guitar sound" and begins at measure 78. The second system (measures 82-85) continues the piano accompaniment with chords: Bm, A, D(no3rd), Bm, A, D(no3rd), Bm, A. The vocal parts are silent in this system. The third system (measures 86-89) continues the piano accompaniment with the same chords as the second system. The vocal parts are silent in this system. The fourth system (measures 90-93) continues the piano accompaniment with the same chords as the second system. The vocal parts are silent in this system. The fifth system (measures 94-97) continues the piano accompaniment with the same chords as the second system. The vocal parts are silent in this system.

Breakfast at Tiffany's 13

Chorus-LIGHT small Combo

Chorus 5

95

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

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

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

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

95

Gtr.

Bass

D. S.

99

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

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

L
___ 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

Gtr.

Bass

D. S.

Breakfast at Tiffany's 15
Chorus-LIGHT small Combo

110

H

M

L

P.A

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

Gtr.

Bass

D. S.

Chorus-LIGHT 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

HIGH
MID
LOW

1
2

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

Acoustic guitar

Drum Set

Verse 1

You will say: — We've got — no - thing in com - mon. — No

You will say: — We've got — no - thing in com - mon. — No

You will say: — We've got — no - thing in com - mon. — No

Breakfast at Tiffany's 3
 Chorus-LIGHT small Combo extra staves

13

H The world has — come — be - tween — us, — our lives have — come — be - tween — us, — say that

M The world has — come — be - tween — us, — our lives have — come — be - tween — us, — say that

L 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

D, S.

Breakfast at Tiffany's 5
Chorus-LIGHT small Combo extra staves

23

H
I think re - member the film, and re - call we both kind - a liked it. And I said: Well that's the

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

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

1
2

23

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

Gtr.
23

Bass

D. S.

Breakfast at Tiffany's 7
Chorus-LIGHT small Combo extra staves

Verse 2

33

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

M

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

1

2

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

P.A.

Gtr. *mp*

Bass

D. S.

43

H
 - ver, ___ and I hate it when ___ things ___ are ___ o - ver, ___ When so much is left ___ un - done, ___

M
 - ver, ___ and I hate it when ___ things ___ are ___ o - ver, ___ When so much is left ___ un - done, ___

L
 - ver, ___ and I hate it when ___ things ___ are ___ o - ver, ___ When so much is left ___ un - done, ___

1
 2

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

P.A.
 43

Gtr.
 43

Bass

D. S.

Breakfast at Tiffany's 11
 Chorus-LIGHT small Combo extra staves

Verse 3

53

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

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

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

1

2

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

Gtr. Acoustic guitar

Bass

D. S.

Breakfast at Tiffany's 13
 Chorus-LIGHT small Combo extra staves

62

H we're fall - ing a - part. ——— You'll — say, — the world has — come — be - tween —

M ——— You'll — say, — the world has — come — be - tween —

L 8 we're fall - ing a - part. ——— You'll — say, — the world has — come — be - tween —

1

2

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

Gtr. 62

Bass

D. S.

Chorus 3

Breakfast at Tiffany's 15
Chorus-LIGHT small Combo extra staves

72

H And | I | said: What ___ about break-fast at tif - fan-ny's? She said ___ | ___ think ___ | re - member the film, ___ and ___ as

M And | I | said: What ___ about break-fast at tif - fan-ny's? She said ___ | ___ think ___ | re - member the film, ___ and ___ as

L And | I | said: What ___ about break-fast at tif - fan-ny's? She said ___ | ___ think ___ | re - member the film, ___ and ___ as

1

2

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

P.A. *Play Power Chords (no 3rd) distortion*

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

Bass

D. S.

Breakfast at Tiffany's 17
Chorus-LIGHT small Combo extra staves

The musical score is arranged in five systems. The top system includes staves for Horn (H), Middle (M), and Lead (L). The second system includes staves for Drums (D.S.), Bass, and Guitar (Gtr.). The third system includes a Piano Accompaniment (P.A.) staff and guitar chords: Bm, A, D(no3rd), Bm, A, D(no3rd), Bm, A, D(no3rd). The fourth system includes staves for Drums (D.S.), Bass, and Guitar (Gtr.). The fifth system includes a Piano Accompaniment (P.A.) staff and guitar chords: Bm, A, D(no3rd), Bm, A, D(no3rd). The score is marked with measure numbers 82 and 83.

Breakfast at Tiffany's 19
 Chorus-LIGHT small Combo extra staves

93

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

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

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

1
 2

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

Gtr.
 93

Bass

D. S.

Breakfast at Tiffany's 21
 Chorus-LIGHT small Combo extra staves
 Interlude 3

10/

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

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

L
 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

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

Gtr.
 10/

Bass

D. S.

Electric guitarsound



Chorus-LIGHT Piano advanced

Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

HIGH

MID

LOW

Piano Adv.

D Bm A Asus4 D Bm A

You will say:

Verse 1

H

M

L

P.A

D Bm A Asus4 D Bm A

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

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

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

Breakfast at Tiffany's 3
Chorus-LIGHT Piano advanced

Chorus 1

21

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

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

L
said: What a-bout break-fast at tif - fan-ny's? She 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

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

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

L
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

H
I see you, the

M
I see you, the

L
I see you, the

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

Breakfast at Tiffany's 5

Chorus-LIGHT Piano advanced

Chorus 2

46

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

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

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

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

50

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

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

L
break-fast at tif - fan-ny's? She 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)

54

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

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

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

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

Verse 3

Breakfast at Tiffany's 7
Chorus-LIGHT Piano advanced

Chorus 3

70

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

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

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

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

74

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

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

L
break-fast at tif - fan-ny's? She 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)

78

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

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

L
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 2

Breakfast at Tiffany's 9
Chorus-LIGHT Piano advanced

Chorus 5

95

H
I said: Well that's the one thing we've got. And I said: What about break-fast at tif - fan-ny's? She said

M
I said: Well that's the one thing we've got. And I said: What about break-fast at tif - fan-ny's? She said

L
I said: Well that's the one thing we've got. And I said: What about break-fast at tif - fan-ny's? She said

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

99

H
I think I re - mem - ber the film, and as I re - call I think we

M
I think I re - mem - ber the film, and as I re - call I think we

L
I think I re - mem - ber the film, and as I re - call I think we

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

102

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

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

L
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



Chorus-LIGHT Piano moderated

Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

Verse 1

HIGH

MID

LOW

Piano Mod.

D Bm A D Bm A D

You will say:

You will say: ___

You will say: ___

H

M

L

P. M

6

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

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

Chorus-LIGHT Piano moderated

22

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

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

L
break-fast at tif - fan-ny's? She 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

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

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

L
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

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

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

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

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

Breakfast at Tiffany's 5
Chorus-LIGHT Piano moderated

50

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

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

L
break-fast at tif - fan-ny's? She 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

54

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

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

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

P. M
A G D A G D

Verse 3

58

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

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

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

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

Breakfast at Tiffany's 7
Chorus-LIGHT Piano moderated

75

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

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

L
— 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

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

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

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

P. M
D A G D Bm A D

84

H
And I

M
And I

L
And I

P. M
Bm A D Bm A D Bm A

Breakfast at Tiffany's 9
Chorus-LIGHT Piano moderated

101

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

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

L
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

H

M

L

P. M
D Bm A D Bm A

109

H

M

L

P. M
D Bm A D Bm A D



Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

Verse 1

HIGH

MID

LOW

You will say:

You will say: ___

You will say: ___

H

M

L

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 ___

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

Chorus 1

19

H
— care. — And I said: What — a-bout

M
— care. — And I said: What — a-bout

L
— care. — And I said: What — a-bout

22

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

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

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

25

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

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

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

41

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

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

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

44

H
hate it when ___ things ___ are ___ o - ver. ___ When so much is left ___ un - done. ___

M
hate it when ___ things ___ are ___ o - ver. ___ When so much is left ___ un - done. ___

L
hate it when ___ things ___ are ___ o ver. ___ When so much is left ___ un - done. ___

Chorus 2

47

H
— And I said: What ___ a-bout break-fast at tif-fan-ny's? She said ___

M
— And I said: What ___ a-bout break-fast at tif-fan-ny's? She said ___

L
— And I said: What ___ a-bout break-fast at tif-fan-ny's? She said ___

Breakfast at Tiffany's 7
Chorus-LIGHT Vocals

60

H
com-mon ___ ground ___ to ___ start ___ from, ___ and we're fall - ing ___ a - part. ___

M

L
8
com-mon ___ ground ___ to ___ start ___ from, ___ and we're fall - ing ___ a - part. ___

63

H
— You'll ___ say, ___ the world has ___ come ___ be - tween ___

M
You'll ___ say, ___ the world has ___ come ___ be - tween ___

L
8
— You'll ___ say, ___ the world has ___ come ___ be - tween ___

67

H
— us, ___ our lives have ___ come ___ be - tween ___ us, ___ still

M
— us, ___ our lives have ___ come ___ be - tween ___ us, ___ still

L
8
— us, ___ our lives have ___ come ___ be - tween ___ us, ___ still

Interlude 2

Chorus 4

80

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

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

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

90

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

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

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

93

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

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

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



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 4/4 melody line.

10 Switch to C instrument

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

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

Chorus 1

21 Play Beating

2

2

2

Musical notation for Chorus 1. It features a rhythmic pattern of eighth notes and rests, with a key signature change to D major at the end.

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 slurs and accents.

Verse 2

33 Play Beating

Musical notation for Verse 2. It consists of four measures of a 4/4 melody line.

38 Switch to C instrument

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

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

Chorus 2

Musical notation for Chorus 2. It features a rhythmic pattern of eighth notes and rests, with a key signature change to D major at the end.



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

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

Switch to Eb 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 Eb instrument

Chorus 2

49



Piano Advanced

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

Bm A D Bm A Asus4

D Bm A D

Bm A Asus4 D Bm A

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 plays a complex chordal melody with many beamed eighth notes. 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 plays a complex chordal melody with many beamed eighth notes. 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 plays a complex chordal melody with many beamed eighth notes. 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 plays a complex chordal melody with many beamed eighth notes. 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

D Bm A D Bm A

D G/B A D Bm A

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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

Breakfast at Tiffany's 5
Piano Moderated

77

D A G D A G

Interlude 2

81

D Bm A D Bm A

85

D Bm A D Bm A

Chorus 4

89

D A G D A G

93

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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Breakfast at Tiffany's

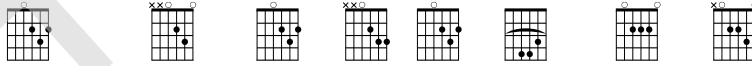


Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

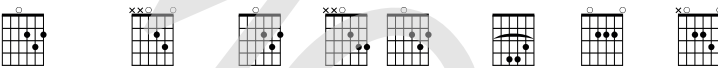
D Dadd2 D Dsus4 D Bm A Asus4



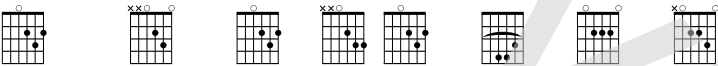
Acoustic guitar

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 guitar sound

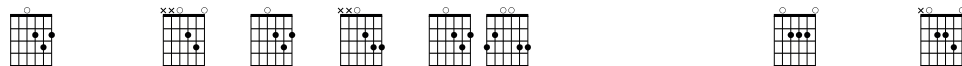
Interlude 1

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

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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

Shakers (Maracas)
Bells

Claves
Conga High
Conga Low
Quiro
Tambourine

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



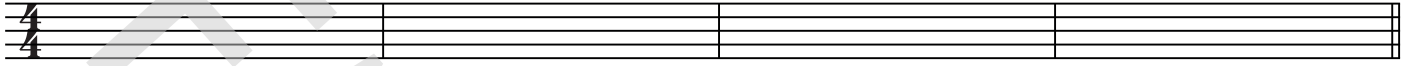
Empty paper

Breakfast at Tiffany's

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

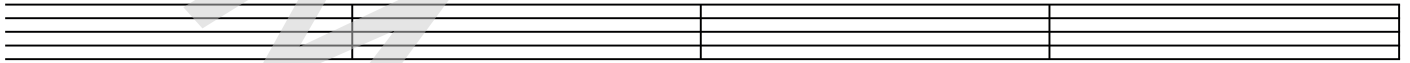
Pop ♩ = 110

Intro

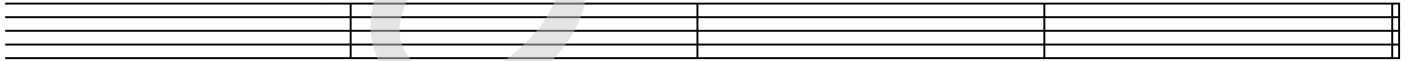


Verse 1

5



9



13

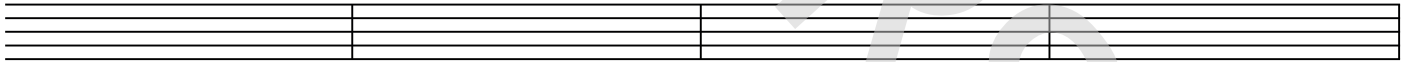


17

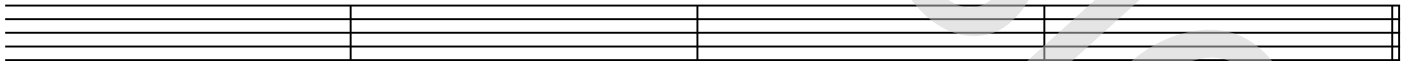


Chorus 1

21

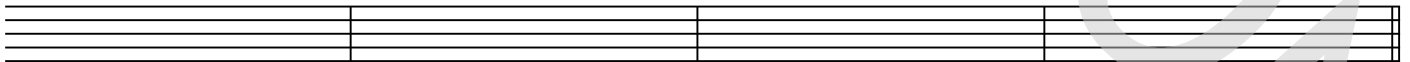


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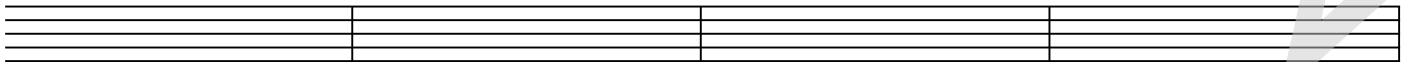
Interlude 1

29

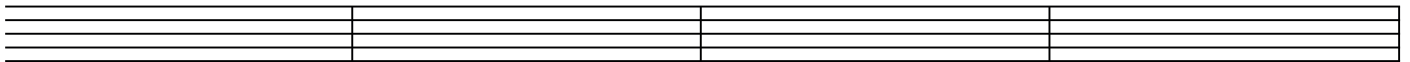


Verse 2

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."