



## Breakfast at tiffany's SSATB

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



SSATB 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

Alto

Tenor

Bass

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: \_\_\_\_\_ Nooh \_\_\_\_\_

You will say: \_\_\_\_\_ Nooh \_\_\_\_\_

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

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



# Breakfast at Tiffany's 3

SSATB Combo C

## Chorus 1

18

S I know you just don't care. And I said: What a-bout break-fast at tif-fanny's? She said

A I know you just don't care. And I said: What a-bout break-fast at tif-fanny's? She said

T I know you just don't care. And I said: What a-bout break-fast at tif-fanny's? She said

B I know you just don't care. And I said: What a-bout break-fast at tif-fanny's? She said

C

*Play Beating*

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

P.A.

Synth

18

Gr.

*Play Power Chords (no 3rd) distortion*

Bass

D.S.

23

S 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 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

T 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

B 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.

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

P.A.

Synth

23

Gr.

Bass

D.S.

Breakfast at Tiffany's 5  
SSATB Combo C

39

S So what now? Nooh Nooh

A So what now? Nooh Nooh

T wrong. So what now? It's plain to see we're o - ver, and I hate it when things are o -

B 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.

Synth

Gr.

Bass

D.S.

45

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

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

T - ver. When so much is left un - done. And I said: What a - bout break-fast at tif - fan-ny's? She said

B - 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.

Synth

Gr.

Bass

D.S.

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 7  
SSATB Combo C

61

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

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

T  
— from, — and we're fall - ing — a — part. — You'll — say, — the world has — come — be - tween —

B  
— 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

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

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

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

B  
— 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  
SSATB Combo C

83

S  
A  
T  
B

P/C

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

P.A.

Synth

83

Gr.

Bass

D. S.

And I

Chorus 4

89

S  
A  
T  
B

P/C

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

P.A.

Synth

89

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

Bass

D. S.

said: What a-bout 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

Breakfast at Tiffany's 11  
SSATB Combo C

Interlude 3

104

S one thing we've got.

A one thing we've got.

T one thing we've got.

B one thing we've got.

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

P.A.

Synth

Gr. *Electric guitar sound*

Bass

D.S.

107

S

A

T

B

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

P.A.

Synth

Gr. *Electric guitar sound*

Bass

D.S.



SSATB Combo Bb

# Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

Verse 1

Soprano  
Alto  
Tenor  
Bass

You will say: \_\_\_\_\_ Nooh \_\_\_\_\_  
You will say: \_\_\_\_\_ Nooh \_\_\_\_\_  
You will say: \_\_\_\_\_ We've got \_\_\_ no - thing in com -  
You will say: \_\_\_\_\_ We've got \_\_\_ no - thing in com -

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*

# Breakfast at Tiffany's 3

SSATB Combo Bb

## Chorus 1

18

S I know you just don't care. And I said: What a-bout break-fast at tif-fanny's? She said

A I know you just don't care. And I said: What a-bout break-fast at tif-fanny's? She said

T I know you just don't care. And I said: What a-bout break-fast at tif-fanny's? She said

B I know you just don't care. And I said: What a-bout break-fast at tif-fanny's? She said

P/Bb *Play Bearing*

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

P.A.

Synth

Gr.

18

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

D.S.

23

S 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 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

T 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

B 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

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

P.A.

Synth

23

Gr.

Bass

D.S.

Breakfast at Tiffany's 5  
SSATB Combo Bb

39

S So what now? Nooh

A So what now? Nooh

T wrong. So what now? It's plain to see we're o - ver, and I

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

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

P.A.

Synth

39

Gtr.

Bass

D. S.

44

S Nooh When so much is left un - done. And I

A Nooh When so much is left un - done. And I

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

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

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

P.A.

Synth

44

Gtr.

Bass

D. S.

Breakfast at Tiffany's 7  
SSATB Combo Bb

59

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

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

T  
- mon. \_\_\_ No com-mon \_\_\_ ground \_\_\_ to \_\_\_ start \_\_\_ from, \_\_\_ and we're fall - ing \_\_\_ a - part. \_\_\_

B  
- 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  
Gtr.  
Bass  
D. S.

65

S  
You'll \_\_\_ say, \_\_\_ the world \_\_\_ come \_\_\_ tween \_\_\_ us, \_\_\_ our lives have \_\_\_ come \_\_\_ be - tween \_\_\_ us, \_\_\_ still

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

T  
You'll \_\_\_ say, \_\_\_ the world has \_\_\_ come \_\_\_ be - tween \_\_\_ us, \_\_\_ our lives have \_\_\_ come \_\_\_ be - tween \_\_\_ us, \_\_\_ still

B  
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  
Gtr.  
Bass  
D. S.

# Breakfast at Tiffany's 9

SSATB Combo Bb

## Interlude 2

80

S one thing we've got.

A one thing we've got.

T one thing we've got.

B one thing we've got.

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

P.A.

Synth

80 *Electric guitar sound*

Gr.

Bass

D. S.

## Chorus 4

85

S And I said: What a-bout

A And I said: What a-bout

T And I said: What a-bout

B And I said: What a-bout

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

P.A.

Synth

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

Gr.

Bass

D. S.

Breakfast at Tiffany's 11  
SSATB Combo Bb

100

S 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 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.

T 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.

B 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

100

Gr. *Electric guitarsound*

Bass

D. S.

Interlude 3

105

S

A

T

B

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

P.A.

Synth

105

Gr.

Bass

D. S.



SSATB 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

Alto

Tenor

Bass

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: \_\_\_\_\_ Nooh \_\_\_\_\_

You will say: \_\_\_\_\_ Nooh \_\_\_\_\_

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

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

# Breakfast at Tiffany's 3

SSATB Combo Eb

## Chorus 1

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

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

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

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

P./Eb  
*Play Beating*

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

P.A.

Synth

Gr. **2**

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

D. S.

S  
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 both kind - a liked — it. And

A  
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 both kind - a liked — it. And

T  
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 both kind - a liked — it. And

B  
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 both kind - a liked — it. And

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

P.A.

Synth

Gr. **22**

Bass

D. S.

Breakfast at Tiffany's 5  
SSATB Combo Eb

39

S  
A  
T  
B

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

43

S  
A  
T  
B

Nooh When so much is left un done. And I  
Nooh When so much is left un done. And I  
- ver, and I hate it when things are o - ver. When so much is left un done. And I  
- 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  
Gtr.  
Bass  
D. S.

# Breakfast at Tiffany's 7

SSATB Combo Eb

59

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

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

T  
mon. No com-mon ground to start from, and we're fall - ing a - part.

B  
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.  
Piano accompaniment

Synth

Gr.  
59

Bass

D. S.

65

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

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

T  
You'll say, the world has come be - tween us, our lives have come be - tween us, still

B  
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.  
Piano accompaniment

Synth

Gr.  
65

Bass

D. S.

Breakfast at Tiffany's 9  
SSATB Combo Eb

Interlude 2

80

S one thing we've got.

A one thing we've got.

T one thing we've got.

B one thing we've got.

P/C

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

P.A.

Synth

80

Gr. *Electric guitarsound*

Bass

D. S.

Chorus 4

85

S And I said: What \_\_\_ a-bout

A And I said: What \_\_\_ a-bout

T And I said: What \_\_\_ a-bout

B And I said: What \_\_\_ a-bout

P/C

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

P.A.

Synth

85

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

Bass

D. S.

Breakfast at Tiffany's 11  
SSATB Combo Eb

100

S 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 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.

T 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.

B 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

100

Gtr. *Electric guitar sound*

Bass

D.S.

Interlude 3

105

S

A

T

B

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

P.A.

Synth

105

Gtr.

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

Musical score for Soprano, Alto, Tenor, Bass, Piano Adv., Synthesizer, Acoustic guitar, and Drum Set. The score includes lyrics and guitar chords (D, Bm, A, Asus4).

**Soprano**  
You will say: —  
Noon —  
Noon —  
Noon —

**Alto**  
You will say: —  
Noon —  
Noon —  
Noon —

**Tenor**  
You will say:  
We've got — no · thing in com · mon —  
No com·mon — ground — to — start —

**Bass**  
You will say:  
We've got — no · thing in com · mon —  
No com·mon — ground — to — start —

**Guitar**  
Acoustic guitar

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

# Breakfast at Tiffany's 3

SSATB 4 extra staves

*Chorus 1*

S  
lives have — come — be — tween — us — say that I know — you — just don't — care. —  
And I said: What — a-bout breakfast at tif - fan-ny's? She said —

A  
lives have — come — be — tween — us — say that I know — you — just don't — care. —  
And I said: What — a-bout breakfast at tif - fan-ny's? She said —

T  
lives have — come — be — tween — us — say that I know — you — just don't — care. —  
And I said: What — a-bout breakfast at tif - fan-ny's? She said —

B  
lives have — come — be — tween — us — say that I know — you — just don't — care. —  
And I said: What — a-bout breakfast at tif - fan-ny's? She said —

1  
2  
3  
4

P.A.  
Bm A D G/B A Asus4 D G/B A D(mo3rd) A G/B G

Synth  
16 2

Gtr.  
16 2

Bass  
16 2

D. S.  
16 2

*Play Power Chords (no 3rd) distortion*

# Breakfast at Tiffany's 5

SSATB 4 extra staves

## Verse 2

39

S  
A  
T  
B

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

1  
2  
3  
4

Bm A/C# /A D(m03rd) Bm A D G/B A Asus4 D G/B A

Synth  
Gtr.  
Bass  
D. S.

*mp*

# Breakfast at Tiffany's 7

SSATB 4 extra staves

## Chorus 2

S  
Noon \_\_\_\_\_ When so much is left un - done \_\_\_\_\_  
And I said: What a-bout breakfast at tif - fanny's? She said -

A  
Noon \_\_\_\_\_ When so much is left un - done \_\_\_\_\_  
And I said: What a-bout breakfast at tif - fanny's? She said -

T  
hate it when things are o - ver \_\_\_\_\_  
And I said: What a-bout breakfast at tif - fanny's? She said -

B  
hate it when things are o - ver \_\_\_\_\_  
And I said: What a-bout breakfast at tif - fanny's? She said -

1  
2  
3  
4

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

P.A.  
Musical notation for Piano and Amplified parts.

Synth  
Musical notation for Synthesizer part.

Gtr.  
Musical notation for Guitar part.

Bass  
Musical notation for Bass part.

D.S.  
Musical notation for Drums and Snare part.

Play Power Chords (no 3rd distortion)

Breakfast at Tiffany's 9  
SSATB 4 extra staves

Verses 3

57

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

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

T You say that we've got no - thing in com - mon. No com - mon ground to start from, and we're fall - ing a - part.

B

1

2

3

4

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

Synth

57 Acoustic guitar

Gtr.

Bass

D. S.

# Breakfast at Tiffany's 11

SSATB 4 extra slaves

## Chorus 3

70

S I know \_\_\_ you \_\_\_ just don't \_\_\_ care. \_\_\_  
 And I said: What \_\_\_ a-bout break-fast at tiff - fan-ny's? She said \_\_\_ I \_\_\_ think \_\_\_ I re - mem-ber the film, \_\_\_ and \_\_\_ as

A I know \_\_\_ you \_\_\_ just don't \_\_\_ care. \_\_\_  
 And I said: What \_\_\_ a-bout break-fast at tiff - fan-ny's? She said \_\_\_ I \_\_\_ think \_\_\_ I re - mem-ber the film, \_\_\_ and \_\_\_ as

T I know \_\_\_ you \_\_\_ just don't \_\_\_ care. \_\_\_  
 And I said: What \_\_\_ a-bout break-fast at tiff - fan-ny's? She said \_\_\_ I \_\_\_ think \_\_\_ I re - mem-ber the film, \_\_\_ and \_\_\_ as

B I know \_\_\_ you \_\_\_ just don't \_\_\_ care. \_\_\_  
 And I said: What \_\_\_ a-bout break-fast at tiff - fan-ny's? She said \_\_\_ I \_\_\_ think \_\_\_ I re - mem-ber the film, \_\_\_ and \_\_\_ as

1

2

3

4

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

P.A.

Synth

Gtr.

70

Play Power Chords (no 3rd) distortion

Bass

D. S.

# Breakfast at Tiffany's 13

SSATB 4 extra staves

## Chorus 4

Musical score for Chorus 4, featuring Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P.A.), Synth, Guitar (Gtr.), Bass, and Double Bass (D.S.). The score includes vocal lines with lyrics and instrumental accompaniment with guitar chords.

**Lyrics:**

S: And I said: What a-bout break-fast at tif - fanny's? She said -  
 A: And I said: What a-bout break-fast at tif - fanny's? She said -  
 T: And I said: What a-bout break-fast at tif - fanny's? She said -  
 B: And I said: What a-bout break-fast at tif - fanny's? She said -

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

**Performance Notes:**

- Synth:** *Plan Power Chords (no 3rd) distortion*
- Gtr.:** *Plan Power Chords (no 3rd) distortion*

# Breakfast at Tiffany's 15

SSATB 4 extra slaves

## Chorus 5

197

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

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

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

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

4  
D(mo3rd) A G/B G D(mo3rd) A G/B G D(mo3rd) A G/B G

3  
4

Synth

Gtr.

Bass

D. S.

Breakfast at Tiffany's 17  
SSATB 4 extra staves

109

S  
A  
T  
B

1  
2  
3  
4

D(m3rd) Bm A/C# /A D(m3rd) Bm A D

P.A.

Synth

Gtr.

Bass

D.S.



SSATB small Combo

# Breakfast at Tiffany's

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

Pop ♩ = 110

### Intro

Soprano

Alto

Tenor

Bass

Piano Adv.

Guitar

Bass Guitar

Drum Set

You will say:

You will say:

D Bm A Asus4 D Bm A

Acoustic guitar

2

The musical score is arranged for Soprano, Alto, Tenor, Bass, Piano Adv., Acoustic Guitar, Bass Guitar, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as Pop ♩ = 110. The score includes an 'Intro' section. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Tenor and Bass parts having a short melodic line at the end of the intro, accompanied by the lyrics 'You will say:'. The piano accompaniment features a rhythmic pattern of chords and eighth notes. The guitar part is marked 'Acoustic guitar' and consists of rhythmic slashes, with a double bar line and a '2' indicating a second ending. The bass guitar and drum set parts are also marked with rhythmic slashes.

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Breakfast at Tiffany's 3  
SSATB small Combo

13

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

A The world has come between us, our lives have come between

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

B 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. 13 2 2

Bass

D. S.

17

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

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

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

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

D G/B A Asus4 D G/B A

P.A.

Gr. 17 2

Bass

D. S.

Breakfast at Tiffany's 5  
SSATB small Combo

Interlude 1

Verse 2

S  
A  
T  
B  
P.A  
Gtr.  
Bass  
D. S.

29

I see you, the  
I see you, the

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

29 Electric guitar sound 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,

G/B A Asus4 D G/B A D

34

# Breakfast at Tiffany's 7

SSATB small Combo

## Chorus 2

46

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

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

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

B 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

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

Bass

D. S.

50

S 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

A 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

T 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

B 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

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

P.A.

50

Gtr.

Bass

D. S.

Breakfast at Tiffany's 9  
SSATB small Combo

62

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

A You'll say, the

T we're fall - ing a - part. You'll say, the

B You'll say, the

G/B A Asus4 D G/B A D

P.A.

Gr.

Bass

D. S.

66

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

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

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

B 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.

Gr.

Bass

D. S.

Breakfast at Tiffany's 11  
SSATB small Combo

Interlude 2

78

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

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

T  
8  
both kind - a liked \_\_\_ it. And I said: \_\_\_ Well \_\_\_ that's the one thing we've got.

B  
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

Gr. *Electric guitarsound*

Bass

D. S.

82

S

A

T  
8

B

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

82

Gr.

Bass

D. S.

Breakfast at Tiffany's 13  
SSATB small Combo

Chorus 5

95

S 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

A 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

T 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

B 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

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

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

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

B 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  
SSATB small Combo

110

S

A

T

B

P.A

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

110

Gtr.

Bass

D. S.

SSATB 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  
Alto  
Tenor  
Bass

*Verse 1*

You will say: —  
Nooh —————

You will say: —  
Nooh —————

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

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

1

2

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

Guitar  
Acoustic guitar

Bass Guitar

Drum Set

2

2

Breakfast at Tiffany's 3  
 SSATB small Combo extra staves

13

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

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

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

B 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  
SSA/TB small Combo extra staves

23

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

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

T  
I think I re-member the film, and I re-call I think we both kind-a liked it. And I said: Well that's the

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

1  
2

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

Gtr.  
23

Bass

D. S.

Breakfast at Tiffany's 7  
SSA/TB small Combo extra staves

Verse 2

33

S

A

T

B

1

2

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

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

Gtr. *mp*

Bass

D. S.

43

S \_\_\_\_\_  
Nooh \_\_\_\_\_  
When so much is left un - done. \_\_\_\_\_

A \_\_\_\_\_  
Nooh \_\_\_\_\_  
When so much is left un - done. \_\_\_\_\_

T \_\_\_\_\_  
and I hate it when things are o - ver. \_\_\_\_\_  
When so much is left un - done. \_\_\_\_\_

B \_\_\_\_\_  
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 \_\_\_\_\_  
43

D. S. \_\_\_\_\_  
43

Breakfast at Tiffany's 11  
 SSATB small Combo extra staves  
 Verse 3

53

S 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

A 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

T 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

B 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

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

Gtr. Acoustic guitar

Bass

D. S.

Breakfast at Tiffany's 13  
 SS/ATB small Combo extra staves

62

S  
 we're fall - ing a - part. \_\_\_\_\_  
 You'll say, \_\_\_\_\_ the world \_\_\_\_\_ come \_\_\_\_\_ tween

A  
 \_\_\_\_\_  
 You'll say, \_\_\_\_\_ the world has \_\_\_\_\_ come \_\_\_\_\_ be \_\_\_\_\_ tween

T  
 8  
 we're fall - ing a - part. \_\_\_\_\_  
 You'll say, \_\_\_\_\_ the world has \_\_\_\_\_ come \_\_\_\_\_ be \_\_\_\_\_ tween

B  
 \_\_\_\_\_  
 You'll say, \_\_\_\_\_ the world has \_\_\_\_\_ come \_\_\_\_\_ be \_\_\_\_\_ tween

1  
 \_\_\_\_\_

2  
 \_\_\_\_\_

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

P.A.  
 \_\_\_\_\_

Gtr.  
 \_\_\_\_\_

Bass  
 \_\_\_\_\_

D.S.  
 \_\_\_\_\_

Chorus 3

Breakfast at Tiffany's 15  
SSA/TB small Combo extra staves

72

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

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

T  
8  
And I said: What \_\_\_ a-bout break-fast at tif - fan-ny's? She said \_\_\_ I \_\_\_ think \_\_\_ I re - member the film, \_\_\_ and \_\_\_ as

B  
And I said: What \_\_\_ a-bout break-fast at tif - fan-ny's? She said \_\_\_ I \_\_\_ think \_\_\_ I 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.  
72  
Play Power Chords (no 3rd) distortion

Gtr.  
72

Bass

D. S.



93

S  
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

A  
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

T  
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

B  
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

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

P.A.  
93

Gtr.  
93

Bass  
93

D. S.  
93

Breakfast at Tiffany's 21  
 SSATB small Combo extra staves  
 Interlude 3

10/

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

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

T  
 I re-call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

B  
 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

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

Gtr.  
 10/

Bass

D. S.

Electric guitar sound

# Breakfast at Tiffany's

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

Pop ♩ = 110

### Intro

Soprano

Alto

Tenor

Bass

You will say:

You will say:

D Bm A Asus4 D Bm A

Piano Adv.

### Verse 1

S

You will say: \_\_\_ Nooh \_\_\_ Nooh \_\_\_

A

You will say: \_\_\_ Nooh \_\_\_ Nooh \_\_\_

T

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

B

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

D Bm A Asus4 D Bm A

P.A

# Breakfast at Tiffany's 3

SSATB Piano advanced

## Chorus 1

21

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

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

T  
said: What a-bout break-fast at tif - fan-ny's? She said I think I re - mem-ber the film, and as

B  
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

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

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

T  
I re - call I think we both kind-a liked it. And I said: Well that's the one thing we've got.

B  
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  
I see you, the

A  
I see you, the

T  
I see you, the

B  
I see you, the

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

# Breakfast at Tiffany's 5

SSATB Piano advanced

## Chorus 2

46

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

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

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

B 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 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

A 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

T 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

B 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

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

P.A

54

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

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

T both kind - a liked it. And I said: Well that's the one thing we've got. You say that

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

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

P.A

Verse 3

# Breakfast at Tiffany's 7

SSATB Piano advanced

## Chorus 3

70

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

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

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

B 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 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

A 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

T 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

B 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

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

P.A.

## Interlude 2

78

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

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

T both kind-a liked it. And I said: Well that's the one thing we've got.

B 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  
SSATB Piano advanced

Chorus 5

95

S I said: Well that's the one thing we've got. And I said: What about breakfast at Tiffany's? She said

A I said: Well that's the one thing we've got. And I said: What about breakfast at Tiffany's? She said

T I said: Well that's the one thing we've got. And I said: What about breakfast at Tiffany's? She said

B I said: Well that's the one thing we've got. And I said: What about breakfast at Tiffany's? She said

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

99

S I think I remember the film, and as I recall I think we both kind-a liked it. And

A I think I remember the film, and as I recall I think we both kind-a liked it. And

T I think I remember the film, and as I recall I think we both kind-a liked it. And

B I think I remember the film, and as I recall I think we both kind-a liked it. And

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

Interlude 3

103

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

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

T I said: Well that's the one thing we've got.

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

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



SSATB 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: You will say: \_\_\_

Alto: You will say: \_\_\_

Tenor: You will say: \_\_\_

Bass: You will say: \_\_\_

Piano Mod. Chords: D Bm A D Bm A D

S: Nooh and

A: Nooh and

T: We've got no - thing in com - mon. No com - mon ground to start from, and

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

P. M. Chords: Bm A D Bm A D

Breakfast at Tiffany's 3  
SSATB Piano moderated

22

S 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

A 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

T 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

B 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

A G D A G D

P. M

*Interlude 1*

26

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

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

T both kind-a liked \_\_\_ it. And I said: \_\_\_ Well \_\_\_ that's the one thing we've got.

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

A G D A G D Bm A

P. M

*Verse 2*

31

S

A

T I see \_\_\_ you, \_\_\_ the on-ly \_\_\_ one \_\_\_ who \_\_\_ knew \_\_\_ me, \_\_\_ and

B I see \_\_\_ you, \_\_\_ the on-ly \_\_\_ one \_\_\_ who \_\_\_ knew \_\_\_ me, \_\_\_ and

D Bm A D G/B A D

P. M

Breakfast at Tiffany's 5  
SSATB Piano moderated

50

S 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

A 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

T 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

B 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

A G D A G D

P. M

54

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

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

T both kind - a liked \_\_\_ it. And I said: \_\_\_ Well \_\_\_ that's the one thing we've got. You \_\_\_ say \_\_\_ that

B 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 we've got \_\_\_ no - thing in com - mon. \_\_\_ No com - mon \_\_\_ ground \_\_\_ to \_\_\_ start \_\_\_ from, \_\_\_ and

A

T we've got \_\_\_ no - thing in com - mon. \_\_\_ No com - mon \_\_\_ ground \_\_\_ to \_\_\_ start \_\_\_ from, \_\_\_ and

B

G/B A D G/B A D

P. M

Breakfast at Tiffany's 7  
SSATB Piano moderated

76

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

T mem-ber the film, and as I re-call I think we both kind-a liked it. And I said: Well that's the

B 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 G D A G D

P. M

Interlude 2

80

S one thing we've got.

A one thing we've got.

T one thing we've got.

B one thing we've got.

A G D Bm A D Bm A D

P. M

Chorus 4

86

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

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

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

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

Bm A D Bm A D A G

P. M

Breakfast at Tiffany's 9  
SSATB Piano moderated

Interlude 3

103

S I said: \_\_\_ Well \_\_\_ that's the one thing we've got.

A I said: \_\_\_ Well \_\_\_ that's the one thing we've got.

T I said: \_\_\_ Well \_\_\_ that's the one thing we've got.

B I said: \_\_\_ Well \_\_\_ that's the one thing we've got.

P. M

D A G D Bm A D

108

S

A

T

B

P. M

Bm A D Bm A D Bm A D



SSATB

# Breakfast at Tiffany's

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

Pop ♩ = 110

### Intro

### Verse 1

Soprano

Alto

Tenor

Bass

You will say: \_\_\_

You will say: \_\_\_

You will say:

You will say:

S

A

T

B

Nooh \_\_\_

Nooh \_\_\_

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

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

T  
— care. — And I said: What — a - bout

B  
— care. — And I said: What — a - bout

22

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

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

T  
break-fast at tif-fan-ny's? She said — I — think — I re - mem-ber the film, — and — as

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

25

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

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

T  
I re-call — I — think we both kind-a liked — it. And I said: — Well — that's the

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

41

S what \_\_\_ now? \_\_\_ Nooh \_\_\_

A what \_\_\_ now? \_\_\_ Nooh \_\_\_

T what \_\_\_ now? \_\_\_ It's plain to see \_\_\_ we're \_\_\_ o - ver, \_\_\_ and I

B what \_\_\_ now? \_\_\_ It's plain to see \_\_\_ we're \_\_\_ o - ver, \_\_\_ and I

44

S Nooh \_\_\_ When so much is left \_\_\_ un - done. \_\_\_

A Nooh \_\_\_ When so much is left \_\_\_ un - done. \_\_\_

T hate it when \_\_\_ things \_\_\_ are \_\_\_ o - ver. \_\_\_ When so much is left \_\_\_ un - done. \_\_\_

B hate it when \_\_\_ things \_\_\_ are \_\_\_ o - ver. \_\_\_ When so much is left \_\_\_ un - done. \_\_\_

*Chorus 2*

47

S — And I said: What \_\_\_ a-bout break-fast at tif-fan-ny's? She said \_\_\_

A — And I said: What \_\_\_ a-bout break-fast at tif-fan-ny's? She said \_\_\_

T — And I said: What \_\_\_ a-bout break-fast at tif-fan-ny's? She said \_\_\_

B — And I said: What \_\_\_ a-bout break-fast at tif-fan-ny's? She said \_\_\_

Breakfast at Tiffany's 7  
SSATB

60

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

A

T com-mon ground to start from, and we're fall - ing a - part.

B



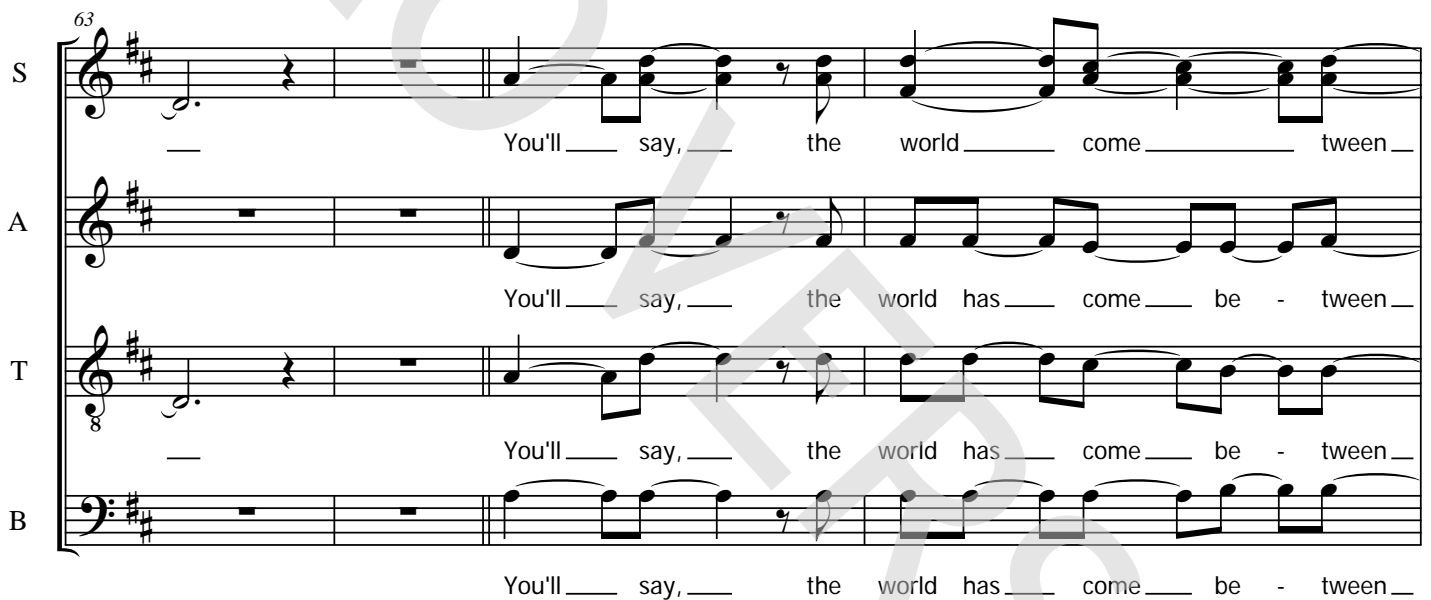
63

S You'll say, the world come tween

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

T You'll say, the world has come be - tween

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



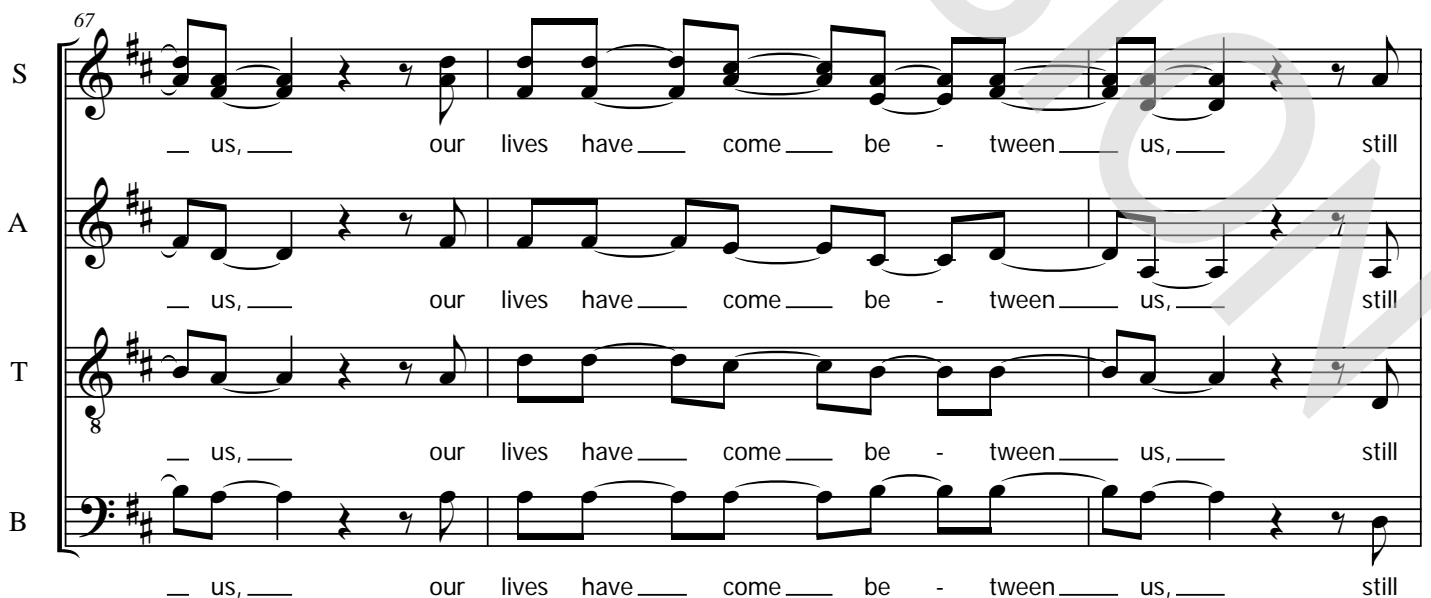
67

S us, our lives have come be - tween us, still

A us, our lives have come be - tween us, still

T us, our lives have come be - tween us, still

B us, our lives have come be - tween us, still



Interlude 2

Chorus 4

80

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

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

T one thing we've got. And I said: What \_\_\_ a-bout

B one thing we've got. And I said: What \_\_\_ a-bout

90

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

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

T break-fast at tif-fan-ny's? She said \_\_\_ I \_\_\_ think \_\_\_ I re - mem-ber the film, \_\_\_ and \_\_\_ as

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

93

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

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

T I re-call \_\_\_ I \_\_\_ think we both kind-a liked \_\_\_ it. And I said: \_\_\_ Well \_\_\_ that's the

B 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 similar beat pattern, ending with a treble clef and a key signature of one sharp (F#).

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, set against a treble clef and one sharp key signature.

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

2

2

2

Musical notation for Chorus 1. It features a rhythmic pattern of eighth notes with a treble clef and one sharp key signature. There are three '2' markings above the staff.

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, set against a treble clef and one sharp key signature.

### Verse 2

33 Play Beating

Musical notation for Verse 2. It features a rhythmic pattern of eighth notes with a treble clef and one sharp key signature.

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, set against a treble clef and one sharp key signature.

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 treble clef and one sharp key signature.



Bb Instrument

# Breakfast at Tiffany's

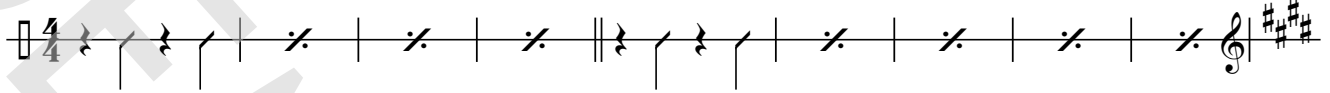
Words and Music by Todd Pipes  
Arranged by Frank de Vreeze  
Original Key

Pop ♩ = 110

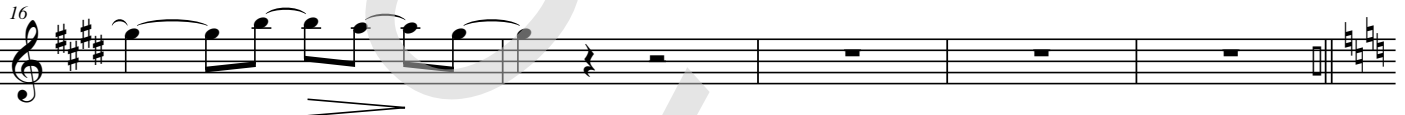
### Intro

Play Beating on 2 and 4

### Verse 1



Switch to Bb instrument



### Chorus 1

21 Play Beating



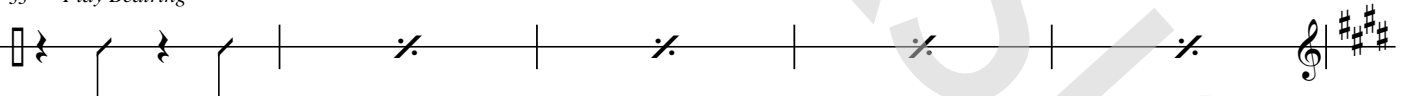
Playig this part is possible but we prefer guitar.  
Keep playing beating.

### Interlude 1



### Verse 2

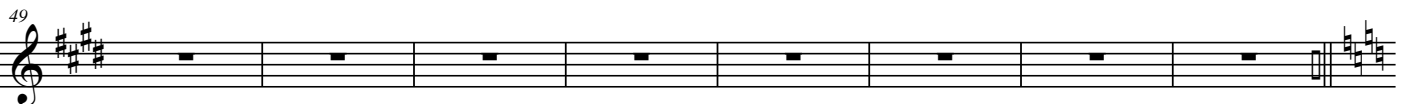
33 Play Beating



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

Musical notation for the Intro and Verse 1. The Intro consists of four measures of a rhythmic pattern on a bass line. Verse 1 begins with a treble clef and a key signature of three sharps (F#, C#, G#).

Switch to Eb instrument

Musical notation for the continuation of Verse 1, starting at measure 10. It features a treble clef and a key signature of three sharps.

Musical notation for the continuation of Verse 1, starting at measure 15. It features a treble clef and a key signature of three sharps.

### Chorus 1

Musical notation for Chorus 1, starting at measure 21. It features a bass line with a 'Play Beating' instruction and a '2' over a slash. A note below the staff reads: "Playig this part is possible but we prefer guitar. Keep playing beating." The section ends with the text "Interlude 1".

Musical notation for Interlude 1, starting at measure 28. It features a treble clef and a key signature of three sharps.

### Verse 2

Musical notation for Verse 2, starting at measure 33. It features a bass line with a 'Play Beating' instruction. The section ends with a treble clef and a key signature of three sharps.

Switch to Eb instrument

Musical notation for the continuation of Verse 2, starting at measure 38. It features a treble clef and a key signature of three sharps.

Musical notation for the continuation of Verse 2, starting at measure 43. It features a treble clef and a key signature of three sharps.

### Chorus 2

Musical notation for Chorus 2, starting at measure 49. It features a treble clef and a key signature of three sharps.



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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Guitar

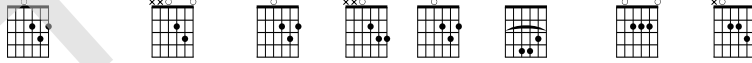
# Breakfast at Tiffany's

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

Pop ♩ = 110

### Intro

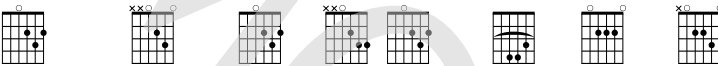
D Dadd2 D Dsus4 D Bm A Asus4



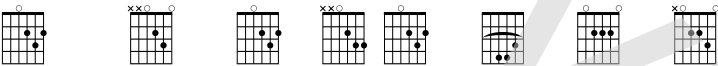
Acoustic guitar

### 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

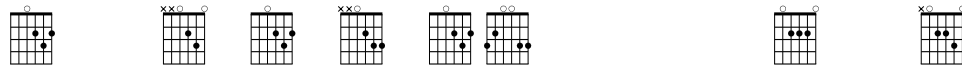
### Interlude 1

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



### Verse 2

D Dadd2 D Dsus4 D G A Asus4





Bass Guitar

# 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

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

Pop ♩ = 110

## Intro

4/4

## Verse 1

5

9

13

17

## Chorus 1

21

25

## Interlude 1

29

## Verse 2

33

37

## 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."