



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 You will say: ____ Nooh ____

Alto You will say: ____ Nooh ____

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

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

Perc./C instr. Play Beating on 2 and 4

Piano Adv. D Bm A Asus4 D Bm A D Bm A Asus4

Synthesizer

Guitar 2 2

Bass Guitar Acoustic guitar

Drum Set

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

Gtr.

Bass

D. S.

Play Power Chords (no 3rd) distortion

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

Gtr.

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

Gtr.

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

Gtr.

Bass

D. S.

Chorus 2

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 7

SSATB Combo C

S

61
— from, — and 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
— from, — and 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 —

P/C

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

P.A.

Synth

Gtr.

61

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

Gtr.

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

Gtr.

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

Play Power Chords (no 3rd) distortion

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

104

Gr. Electric guitarsound

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

107

Gr.

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

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 -

2 2

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

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

P.A

Synth

Gtr.

Bass

D. S.

Play Beating

Play Power Chords (no 3rd) distortion

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

Gtr.

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

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

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

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

B

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 be - 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

Gtr.

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

Gtr.

Bass

D. S.

Play Power Chords (no 3rd) distortion

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

Gtr. 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

Gtr.

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 -

2 2

Breakfast at Tiffany's 3

SSATB Combo Eb

Chorus 1

17

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

P.A.

Synth

Gtr.

Bass

D. S.

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

Play Beating

Play Power Chords (no 3rd) distortion

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 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

P.A.

Synth

Gtr.

Bass

D. S.

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

Breakfast at Tiffany's 5

SSATB Combo Eb

38

S

A

T

B

P./Eb

P.A

Synth

Gtr.

Bass

D. S.

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 -

Switch to Eb instrument

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

43

S

A

T

B

P./Eb

P.A

Synth

Gtr.

Bass

D. S.

Nooh

Nooh

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

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

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

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

B

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 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

Gtr. 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

Gtr. 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 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

Gtr.

Bass

D. S.

SSATB 4 extra staves

Breakfast at Tiffany's

Pop $\text{♩} = 110$

Intro

Verse 1

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

Sheet music for Soprano, Alto, Tenor, Bass, Piano Adv., Synthesizer, Guitar, Bass Guitar, and Drum Set. The music is in G major (one sharp) and 4/4 time. The tempo is 110 beats per minute. The key signature is G major. The music is arranged for Soprano, Alto, Tenor, and Bass voices, with additional staves for Piano Adv., Synthesizer, Guitar, Bass Guitar, and Drum Set. The lyrics are: "You will say: — Noon — Noon — Noon — No con-mon — ground — to — start — We've got — no - thing in com - mon — No con-mon — ground — to — start —"

Breakfast at Tiffany's 3

SSATB 4 extra staves

Chorus 1

16

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

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

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

16

2

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 5
SSATB 4 extra staves

Verse 2

30

S

A

T

B

1

2

3

4

Bm A/C# /A D(m3rd) Bm A D G/B A Asus4 D G/B A

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 —

mp

Synth

Gtr.

Bass

D. S.

Breakfast at Tiffany's 7
SSATB 4 extra staves

Chorus 2

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

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

T
8
hate it when _____ things _____ are _____ o - ver. _____
When so much is left _____ un - done. _____
And I said: What _____ a-bout breakfast at tif - fan-ny's? She said _____

B
hate it when _____ things _____ are _____ o - ver. _____
When so much is left _____ un - done. _____
And I said: What _____ a-bout breakfast at tif - fan-ny's? She said _____

1
2
3
4

G/B A D G/B A Asus4 D G/B A D(mo3rd) A G/B G

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

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

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

P.A.

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 — cate. —
And I said: What — a-bout break-fast at tif - fan-ny's? She said — I — think — I re - member the film, — and — as

A
I know — you — just don't — cate. —
And I said: What — a-bout break-fast at tif - fan-ny's? She said — I — think — I re - member the film, — and — as

T
I know — you — just don't — cate. —
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
I know — you — just don't — cate. —
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
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.
Bass
D. S.

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 13

SSATB 4 extra slaves

Chorus 4

S
A
T
B

84

And I said: What — a-bout break-fast at tif - fanny's? She said —

And I said: What — a-bout break-fast at tif - fanny's? She said —

And I said: What — a-bout break-fast at tif - fanny's? She said —

And I said: What — a-bout break-fast at tif - fanny's? She said —

1
2
3
4

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

P.A.

Synth

84

Play Power Chords (no 3rd) distortion

Gtr.

Bass

D. S.

Breakfast at Tiffany's 15

SSATB 4 extra slaves

Chorus 5
57

S. *soprano*
said: What__ a-bout 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

A. *alto*
said: What__ a-bout 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

T. *tenor*
said: What__ a-bout 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

B. *bass*
said: What__ a-bout 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

1
2
3
4

P.A. *Piano Accompaniment*
D(mo3rd) A G/B G D(mo3rd) A G/B G D(mo3rd) A G/B G

Synth
97

Gtr.
97

Bass
97

D. S.
97

109

S

A

T

B

1

2

3

4

D(mo3rd) Bm A/C# /A D(mo3rd) Bm A D

P.A.

Synth

Gtr.

Bass

D. S.

109

The musical score is for a piece titled 'Breakfast at Tiffany's 17' for SSATB 4 extra slaves. It is a 109-measure piece. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), Piano/Accompaniment (P.A.), Synthesizer (Synth), Guitar (Gtr.), Bass, and Double Bass (D. S.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems, each with a measure number (1, 2, 3, 4) at the beginning. The P.A. part features a melody with chords D(mo3rd), Bm, A/C#, /A, D(mo3rd), Bm, A, and D. The Synth part features a melody with chords D(mo3rd), Bm, A/C#, /A, D(mo3rd), Bm, A, and D. The Gtr. part features a melody with chords D(mo3rd), Bm, A/C#, /A, D(mo3rd), Bm, A, and D. The Bass part features a melody with chords D(mo3rd), Bm, A/C#, /A, D(mo3rd), Bm, A, and D. The D. S. part features a melody with chords D(mo3rd), Bm, A/C#, /A, D(mo3rd), Bm, A, and D. The score is marked with a large '109' at the beginning and end of the first system.



SSATB small Combo

Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

DEMO

Soprano

Alto

Tenor

Bass

You will say:

You will say:

D Bm A Asus4 D Bm A

Piano Adv.

Guitar

Acoustic guitar

Bass Guitar

Drum Set

2

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Breakfast at Tiffany's 3
SSATB small Combo

13

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

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

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

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

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

29

S

A

T

B

I see you, the

I see you, the

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

P.A

29 Electric guitar sound

Gr.

Bass

D. S.

mp

34

S

A

T

B

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

P.A

34

Gr.

Bass

D. S.

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.

Bass

D. S.

Play Power Chords (no 3rd) distortion

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 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.

78

Gr. *Electric guitar sound*

Bass

D. S.

82

S

A

T

B

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

P.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

Gr. /

Bass

D. S.

99

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

Gr.

Bass

D. S.

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

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

Piano Adv.

Guitar

Bass Guitar

Drum Set

Acoustic guitar

1

2

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

You will say: —

Nooh —

You will say: —

Nooh —

We've got — no - thing in com - mon. —

No

No

We've got — no - thing in com - mon. —

No

2

2

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 8 You will say: — 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.

13

Gtr. 2 2

Bass

D. S.

Breakfast at Tiffany's 5

SSA/TB small Combo extra staves

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
8
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

1
2

2

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

P.A.
23

Gtr.
23

Bass
23

D. S.
23

SSATB small Combo extra staves

33

G/B	A	D
-----	---	---

SSATB small Combo extra staves

43

S
Nooh _____
When so much is left — un - done. —

A
Nooh _____
When so much is left — un - done. —

T
8
ver, — and I hate it when — things — are — 0 - ver. —
When so much is left — un - done. —

B
- ver, — and I hate it when — things — are — 0 - 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.

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. — — — — —

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. — — — — —

1

2

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

P.A.

Gtr. 53

Bass

D. S.

Acoustic guitar

Breakfast at Tiffany's 13
SSA/TB small Combo extra staves

62

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

A we're fall - ing - a - part. — 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 we're fall - ing - a - part. — 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. 62

Bass

D. S.

Chorus 3

72

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

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

B
And I said: What — a-bout break-fast at tif - fan-ny's? She said — I — think — I re - mem-ber 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.

82

S

A

T

B

1

2

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

P.A.

Gtr.

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
8
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

D. S.

Breakfast at Tiffany's 21
SSATB small Combo extra staves

Interlude 3

101

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
8
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.
101
Electric guitarsound

Bass

D. S.

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.

You will say:

You will say:

D Bm A Asus4 D Bm A

Verse 1

S

A

T

B

P.A

You will say: ____ Nooh ____ Nooh ____

You will say: ____ 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 ____

D Bm A Asus4 D Bm 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

A

T

B I see you, the

I see you, the

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

Breakfast at Tiffany's 5

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

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 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 _

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

P.A

99

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

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

P.A

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.

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

P.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
Alto
Tenor
Bass
Piano Mod.

You will say: ____
You will say: ____
You will say: ____
You will say: ____
You will say: ____

D Bm A D Bm A D

S
A
T
B
P. M

Nooh ____ and
Nooh ____ 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

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

P. M

A G D A G D

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.

P. M

A G D A G D

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

P. M

G/B A D G/B A D

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

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 _____

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 —

60

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

A

T 8 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 8 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 8 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

Breakfast at Tiffany's

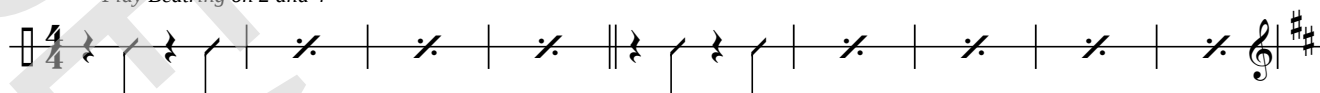
Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

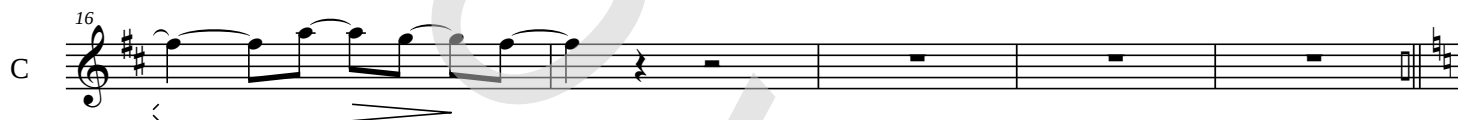
Intro

Play Beatring on 2 and 4

Verse 1



10 Switch to C instrument



Chorus 1

21 Play Beatring



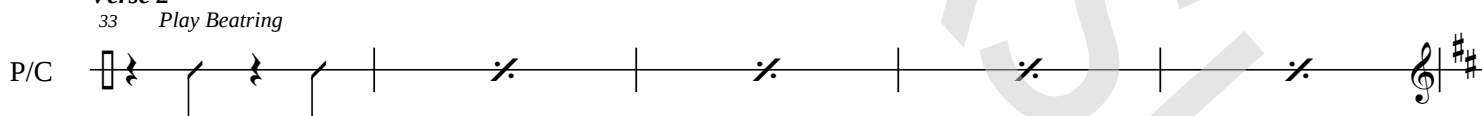
Playig this part is possible but we prefer guitar.
Keep playing beatring.

Interlude 1



Verse 2

33 Play Beatring



38 Switch to C instrument



Chorus 2

49



Breakfast at Tiffany's

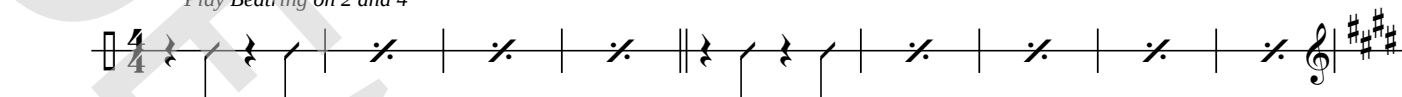
Words and Music by Todd Pipes
 Arranged by Frank de Vreeze
 Original Key

Pop ♩ = 110

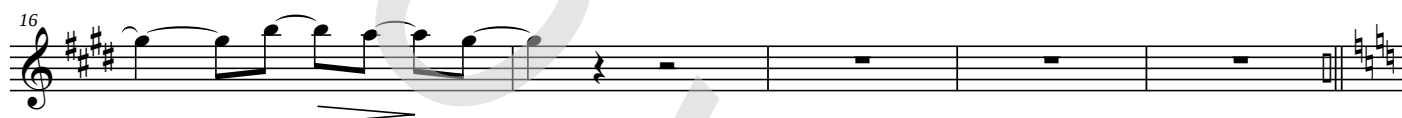
Intro

Play Beatring on 2 and 4

Verse 1



Switch to Bb instrument



Chorus 1

21 Play Beatring



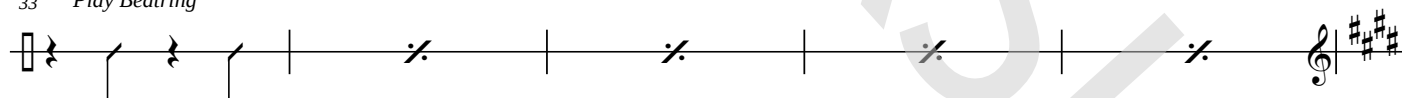
Playig this part is possible but we prefer guitar.
 Keep playing beatring.

Interlude 1



Verse 2

33 Play Beatring



Switch to Bb instrument



Chorus 2

49



Breakfast at Tiffany's

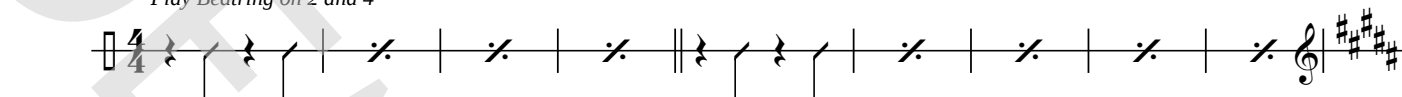
Words and Music by Todd Pipes
 Arranged by Frank de Vreeze
 Original Key

Pop ♩ = 110

Intro

Play Beatring on 2 and 4

Verse 1



Switch to Eb instrument



Chorus 1

Play Beatring



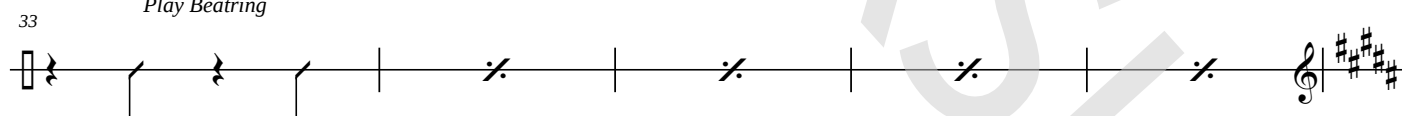
Playig this part is possible but we prefer guitar.
 Keep playing beatring.

Interlude 1



Verse 2

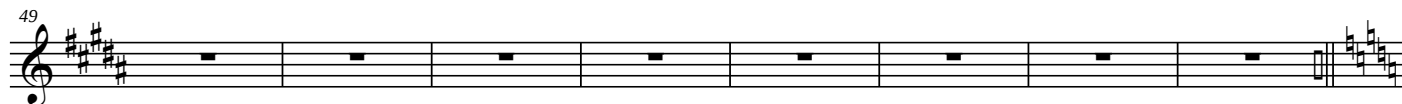
Play Beatring



Switch to Eb instrument



Chorus 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

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

58 61 64 67 70

61 D G/B A Asus4 D

61 64 67 70

64 G/B A D G/B A Asus4

64 67 70

67 D G/B A D

67 70

70 G/B A Asus4 D G/B A

70

Chorus 4

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

Measures 88-90 of Chorus 4. Measure 88: Treble staff has a half note chord Bm, followed by a quarter note A, and a half note chord D(no3rd). Bass staff has a half note B, followed by a quarter note A, and a half note D. Measure 89: Treble staff has a half note chord A, followed by a quarter note G/B, and a half note chord G. Bass staff has a half note A, followed by a quarter note G/B, and a half note G. Measure 90: Treble staff has a half note chord A, followed by a quarter note G/B, and a half note chord G. Bass staff has a half note A, followed by a quarter note G/B, and a half note G.

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

Measures 91-93 of Chorus 4. Measure 91: Treble staff has a half note chord D(no3rd), followed by a quarter note A, and a half note chord D(no3rd). Bass staff has a half note D, followed by a quarter note A, and a half note D. Measure 92: Treble staff has a half note chord A, followed by a quarter note G/B, and a half note chord G. Bass staff has a half note A, followed by a quarter note G/B, and a half note G. Measure 93: Treble staff has a half note chord D(no3rd), followed by a quarter note A, and a half note chord D(no3rd). Bass staff has a half note D, followed by a quarter note A, and a half note D.

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

Measures 94-96 of Chorus 4. Measure 94: Treble staff has a half note chord A, followed by a quarter note G/B, and a half note chord G. Bass staff has a half note A, followed by a quarter note G/B, and a half note G. Measure 95: Treble staff has a half note chord D(no3rd), followed by a quarter note A, and a half note chord D(no3rd). Bass staff has a half note D, followed by a quarter note A, and a half note D. Measure 96: Treble staff has a half note chord A, followed by a quarter note G/B, and a half note chord G. Bass staff has a half note A, followed by a quarter note G/B, and a half note G.

Chorus 5

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

Measures 97-99 of Chorus 5. Measure 97: Treble staff has a half note chord D(no3rd), followed by a quarter note A, and a half note chord D(no3rd). Bass staff has a half note D, followed by a quarter note A, and a half note D. Measure 98: Treble staff has a half note chord A, followed by a quarter note G/B, and a half note chord G. Bass staff has a half note A, followed by a quarter note G/B, and a half note G. Measure 99: Treble staff has a half note chord D(no3rd), followed by a quarter note A, and a half note chord D(no3rd). Bass staff has a half note D, followed by a quarter note A, and a half note D.

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

Measures 100-102 of Chorus 5. Measure 100: Treble staff has a half note chord A, followed by a quarter note G/B, and a half note chord G. Bass staff has a half note A, followed by a quarter note G/B, and a half note G. Measure 101: Treble staff has a half note chord D(no3rd), followed by a quarter note A, and a half note chord D(no3rd). Bass staff has a half note D, followed by a quarter note A, and a half note D. Measure 102: Treble staff has a half note chord A, followed by a quarter note G/B, and a half note chord G. Bass staff has a half note A, followed by a quarter note G/B, and a half note 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

5 D Bm A D Bm A

9 D Bm A D Bm A

13 D G/B A D Bm A

Breakfast at Tiffany's 3
Piano Moderated

37

D G/B A D G/B A

40

41

D G/B A D Bm A

44

45

D G/B A D G/B A

48

Chorus 2

49

D A G D A G

52

53

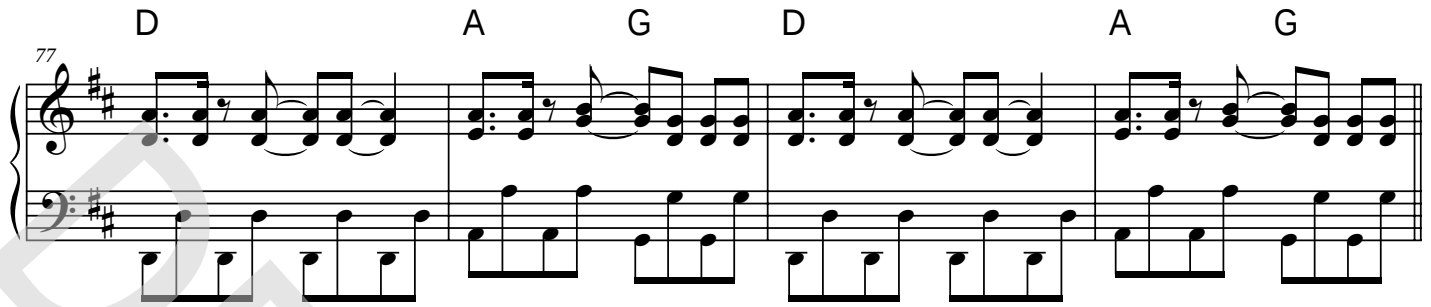
D A G D A G

56

Breakfast at Tiffany's 5
Piano Moderated

77

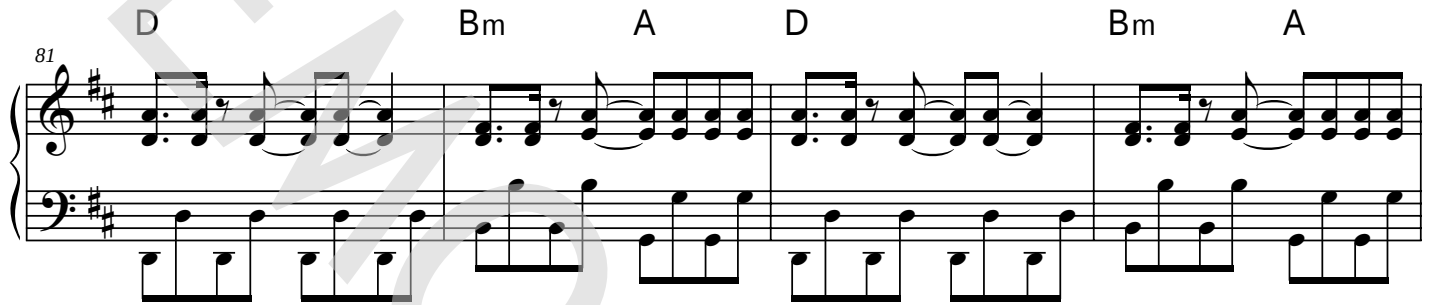
D A G D A G



Interlude 2

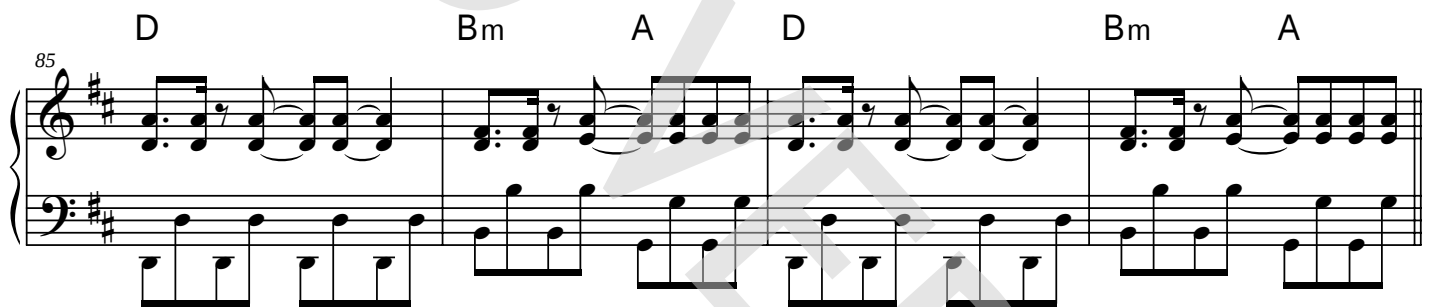
81

D Bm A D Bm A



85

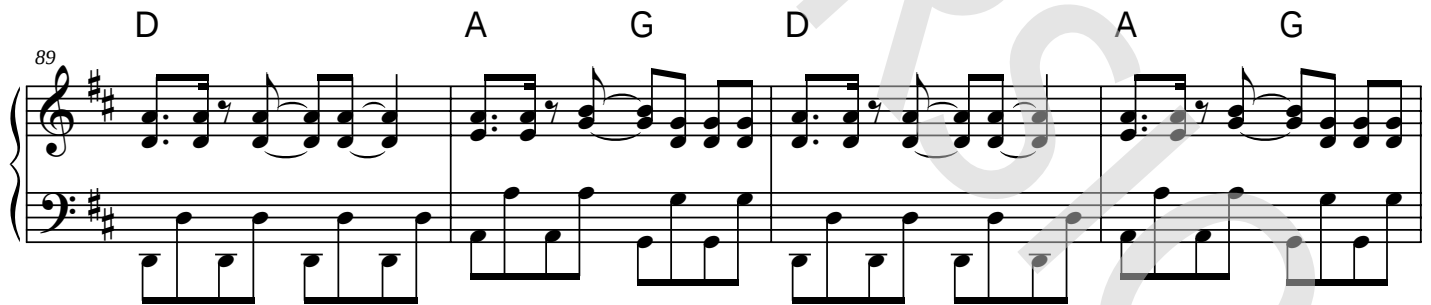
D Bm A D Bm A



Chorus 4

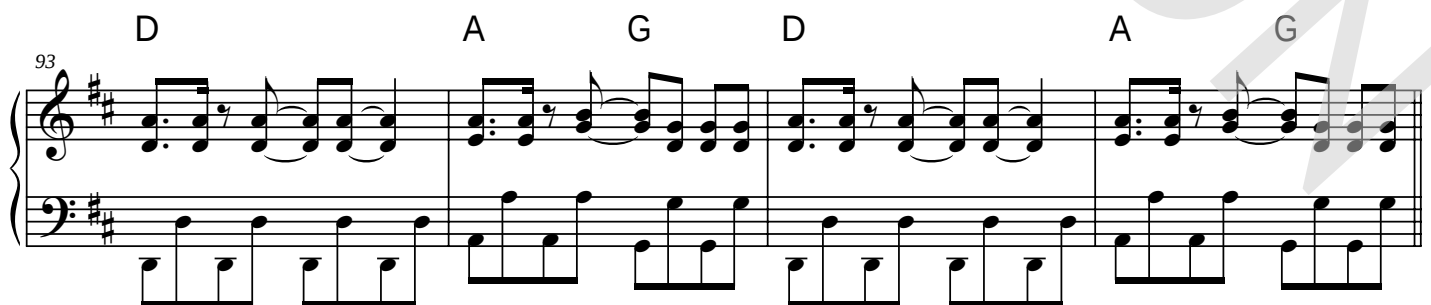
89

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

Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

D Dadd2 D Dsus4 D Bm A Asus4

Acoustic guitar

Verse 1

D Dadd2 D Dsus4 D Bm A Asus4

D Dadd2 D Dsus4 D Bm A Asus4

Chorus 1

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

Play Power Chords (no 3rd) distortion

Electric guitarsound

Interlude 1

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

Verse 2

D Dadd2 D Dsus4 D G A Asus4

Breakfast at Tiffany's

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

Pop ♩ = 110

Intro

Verse 1



Chorus 1



Interlude 1



Verse 2



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 light
Ride heavy
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

4 8 7

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

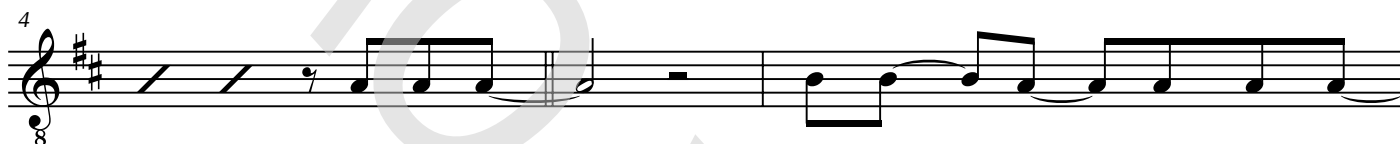
D

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

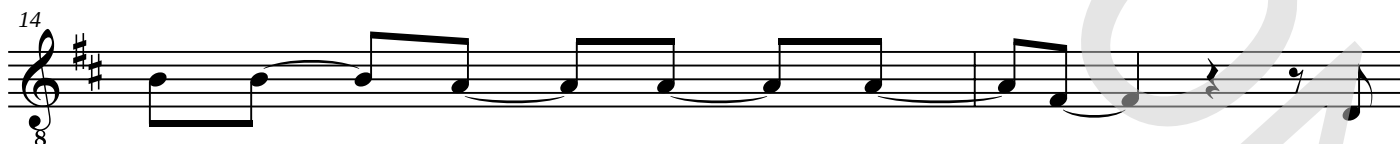
G/B

A

Asus4

D

T



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

our

Bm

A

D

T



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

say that

Breakfast at Tiffany's 3

Leadsheet

G/B

A

D

G/B

A

Asus4

now your eyes see through me,

I guess I was

D

G/B

A

D

wrong.

So what now? It's

G/B

A

Asus4

D

plain to see we're o - ver,

and I

G/B

A

D

hate it when things are o - ver.

When

G/B

A

Asus4

D

G/B

A

so much is left un - done.

And I

Chorus 2

D(no3rd)

A

G/B

G

said: What a-bout

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

D(no3rd)

A

G/B

G

I think I re - mem - ber the film, and as



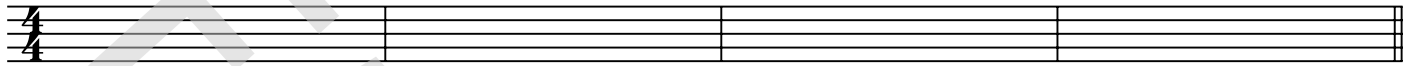
Empty paper

Breakfast at Tiffany's

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

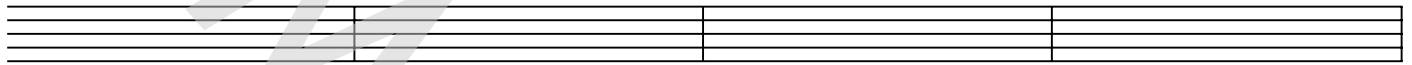
Pop ♩ = 110

Intro

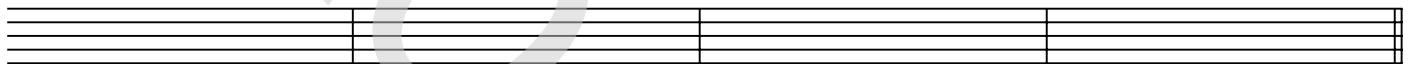


Verse 1

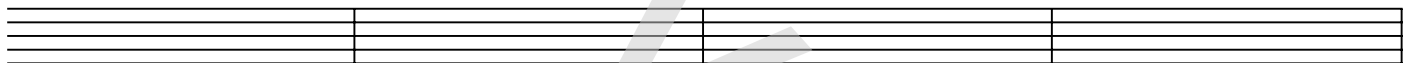
5



9



13

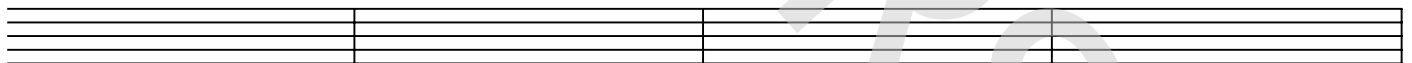


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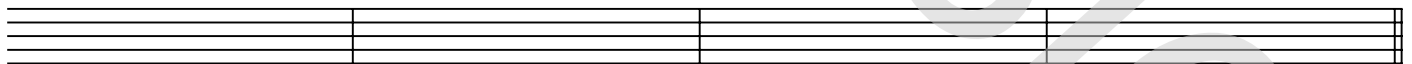


Chorus 1

21

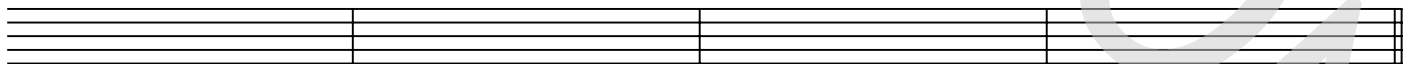


25



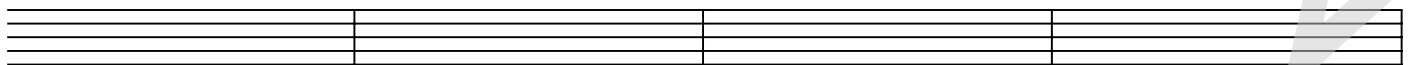
Interlude 1

29

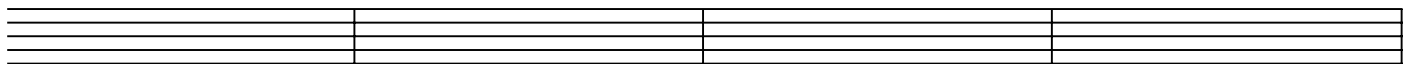


Verse 2

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."