



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

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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

39

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

45

Gtr.

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. — 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. — 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. 67

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 $\text{♩} = 110$

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

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 Beating

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

P.A.

Synth

Gtr.
18

Bass
Play Power Chords (no 3rd) distortion

D. S.

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.
23

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. 39

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. 44

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 ____ 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

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 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

Gtr. 100 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

Gtr. 105

Bass

D. S.



SSATB Combo Eb

Breakfast at Tiffany's

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

Pop $\text{♩} = 110$

Intro

Verse 1

Soprano

Alto

Tenor

Bass

Perc./C instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Play Beatring on 2 and 4

D Bm A Asus4 D Bm A D Bm A Asus4

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 -

Acoustic guitar

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

Play Beating

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

P.A.

Synth

Gtr. 17 2

Bass Play Power Chords (no 3rd) distortion

D. S.

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

P.A.

Synth

Gtr. 22

Bass

D. S.

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

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 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

Gtr. 100 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

Gtr. 105

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

Score for Soprano, Alto, Tenor, Bass, Piano Adv., Synthesizer, Guitar, Bass Guitar, and Drum Set. The score includes musical notation and lyrics for the song "Breakfast at Tiffany's".

Lyrics:

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

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

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

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

p.A.

Synth

Gtr.

Bass

D. S.

mp

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 —

Breakfast at Tiffany's 7
SSATB 4 extra staves

Chorus 2

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

A
Nooh _____
When so much is left ____ un - done. ____
And I said: What ____ about 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 ____ about 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 ____ about 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

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
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.

1
2
3
4

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

P.A.
Synth
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 - member 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 - member 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 - member 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 - 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.

70

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 13

SSATB 4 extra slaves

Chorus 4

S
A
T
B

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

Gtr.
Bass
D.S.

Play Power Chords (no 3rd) distortion

Breakfast at Tiffany's 15
SSATB 4 extra slaves

Chorus 5

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

1
2
3
4

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

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

97

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.

109

This musical score is for a four-part setting (SSATB) of 'Breakfast at Tiffany's 17'. It features five vocal staves (Soprano, Alto, Tenor, Bass, and a fourth staff) and four instrumental staves (Piano/Accompaniment, Synthesizer, Guitar, and Bass). The score is written in D major and 4/4 time. The instrumental parts include a piano accompaniment with chords and arpeggios, a synthesizer line, a guitar line with a 'D.S.' (Da Capo) instruction, and a bass line. The vocal parts are arranged in four parts, with the Soprano and Alto parts having a '109' measure number. The score includes a large 'ORIGINAL DO NOT COPY' watermark.



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

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.

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

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

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

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

Gr.

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

Piano Adv.

Guitar

Bass Guitar

Drum Set

Acoustic guitar

1

2

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

Verse 1

You will say: —

Nooh —

You will say: —

Nooh —

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

No

You will say: —

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

No

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 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.

Gtr. 13 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

SSA TB small Combo extra staves

33

A musical score for a piece titled "P.A.". The score is written for two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a complex, rhythmic melody in the treble staff, often using triplets and sixteenth notes. The bass staff provides a steady, rhythmic accompaniment, primarily using eighth and sixteenth notes. The score is divided into measures by vertical bar lines, and there are several measures of rests. The overall style is that of a contemporary or modern classical piece.

Breakfast at Tiffany's 9

SSA/TB 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

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

B

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

1
2

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

P.A.
43

Gtr.
43

Bass
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.

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 Acoustic guitar

Bass

D. S.

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 ——— ——— ——— 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. 62

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

P.A.

Gtr.

Bass

D. S.

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

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
93

D. S.
93

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)

101

Gtr.
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

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: ____

D Bm A D Bm A D

S

A

T

B

P. M

Nooh _____ Nooh _____ and

Nooh _____ 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

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

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

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 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

Breakfast at Tiffany's

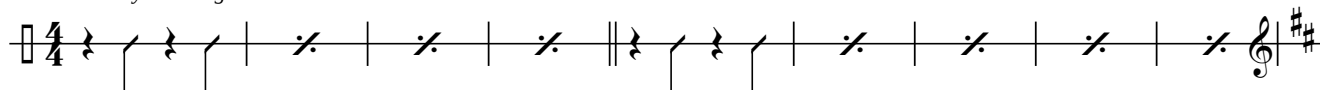
Words and Music by Todd Pipes
Arranged by Frank de Vreeze
Original Key

Pop ♩ = 110

Intro

Play Beatring on 2 and 4

Verse 1



10 Switch to C instrument



Chorus 1

21 Play Beatring



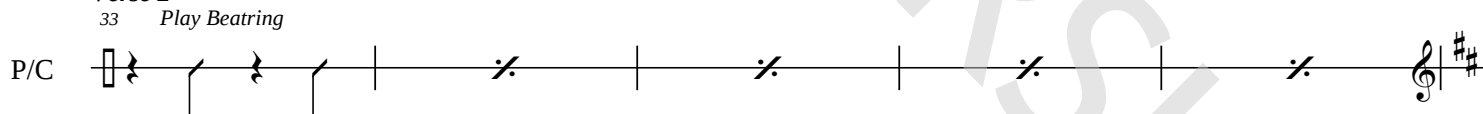
Playig this part is possible but we prefer guitar.
Keep playing beatring.

Interlude 1



Verse 2

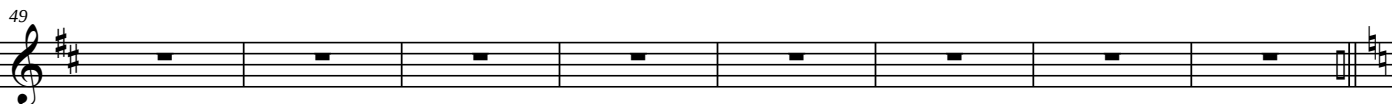
33 Play Beatring



38 Switch to C instrument



Chorus 2



Breakfast at Tiffany's

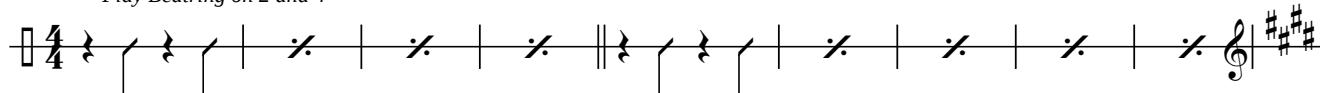
Words and Music by Todd Pipes
 Arranged by Frank de Vreeze
 Original Key

Pop ♩ = 110

Intro

Play Beating on 2 and 4

Verse 1

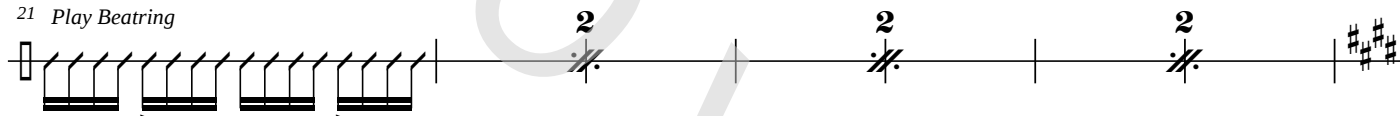


Switch to Bb instrument



Chorus 1

21 Play Beating



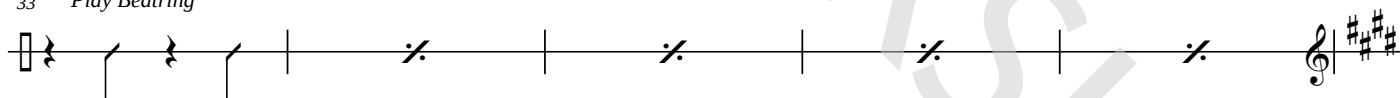
Playing this part is possible but we prefer guitar.
 Keep playing beating.

Interlude 1



Verse 2

33 Play Beating



Switch to Bb instrument



Chorus 2

49



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



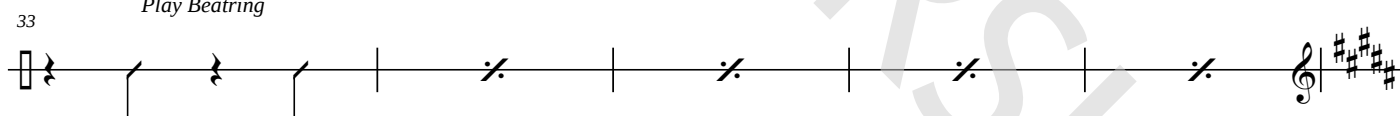
Playig this part is possible but we prefer guitar.
 Keep playing beatring.

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

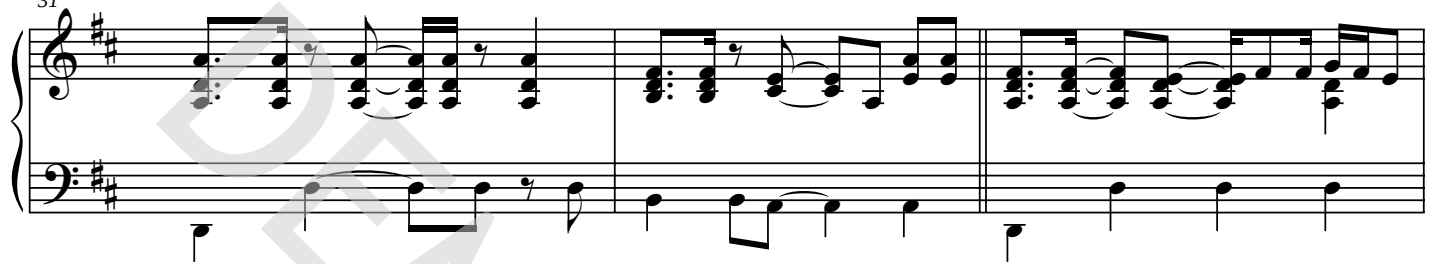
Interlude 1

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



Verse 2

31 D(no3rd) Bm A D



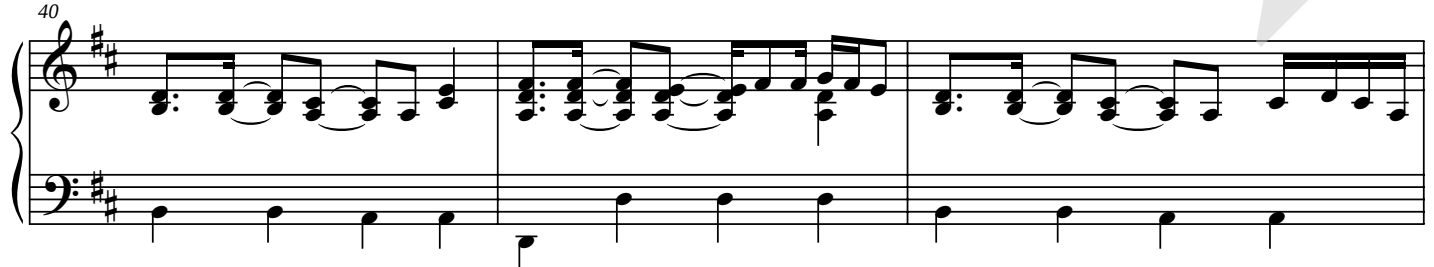
34 G/B A Asus4 D G/B A



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 G/B A Asus4 D G/B A

61 D G/B A Asus4 D

61 D G/B A Asus4 D

64 G/B A D G/B A Asus4

64 G/B A D G/B A Asus4

67 D G/B A D

67 D G/B A D

70 G/B A Asus4 D G/B A

70 G/B A Asus4 D G/B A

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

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

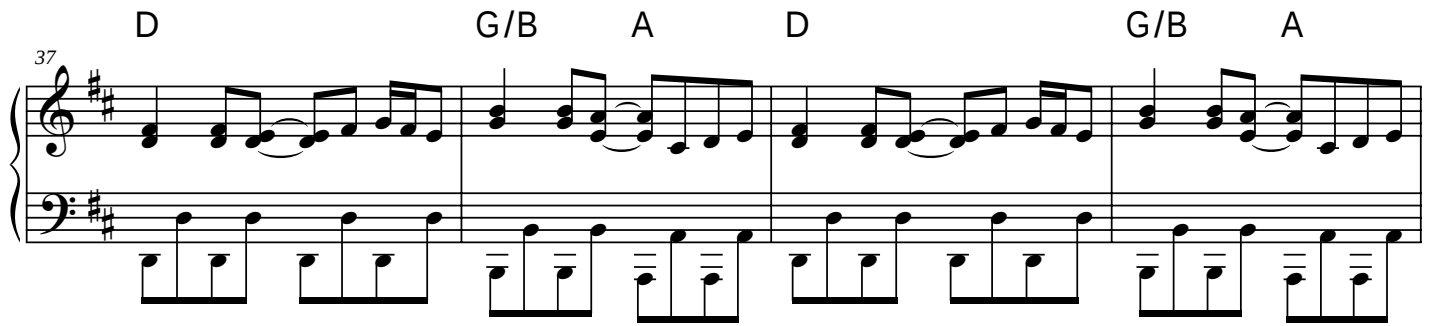
9 D Bm A D Bm A

13 D G/B A D Bm A

Breakfast at Tiffany's 3
Piano Moderated

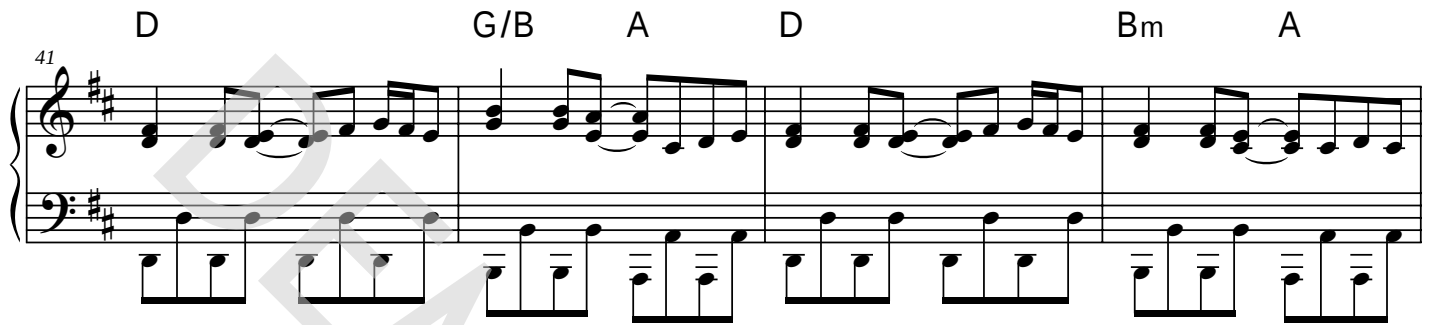
37

D G/B A D G/B A



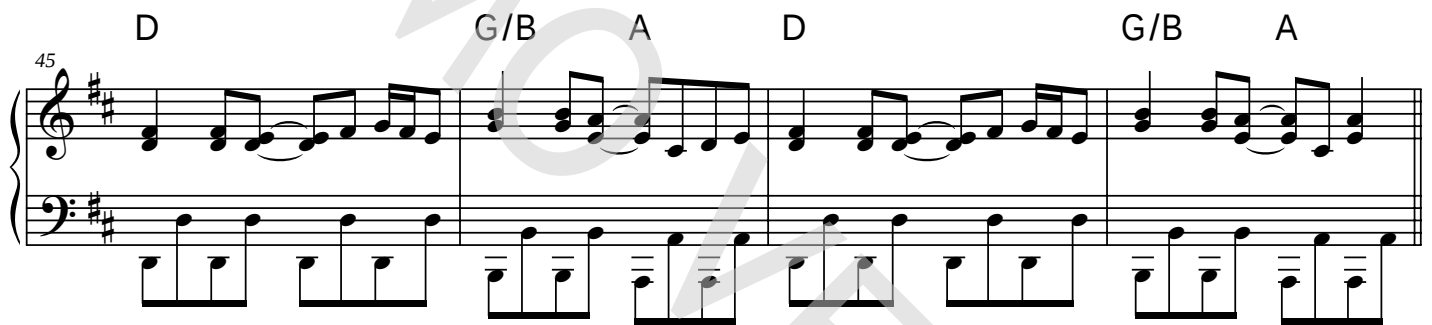
41

D G/B A D Bm A



45

D G/B A D G/B A



Chorus 2

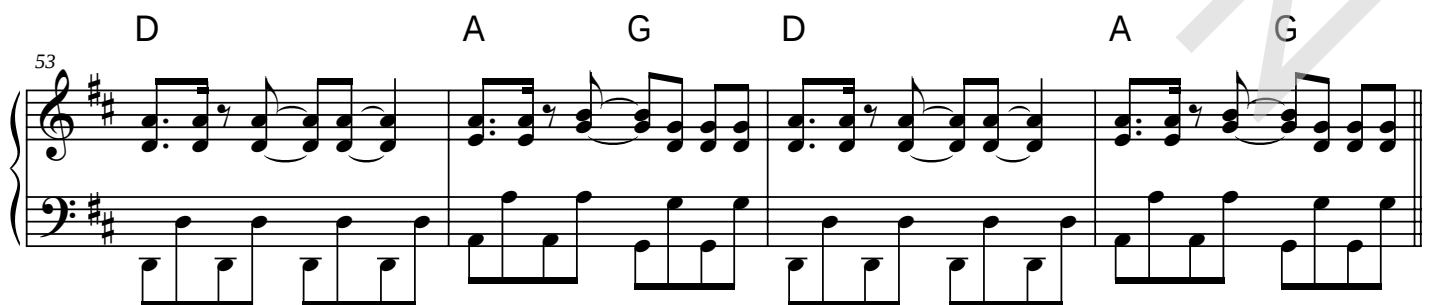
49

D A G D A G



53

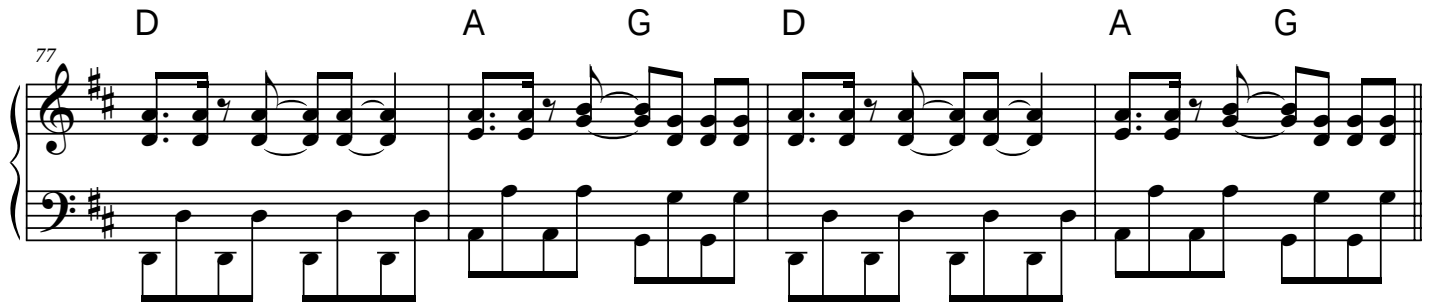
D A G D A G



Breakfast at Tiffany's 5
Piano Moderated

77

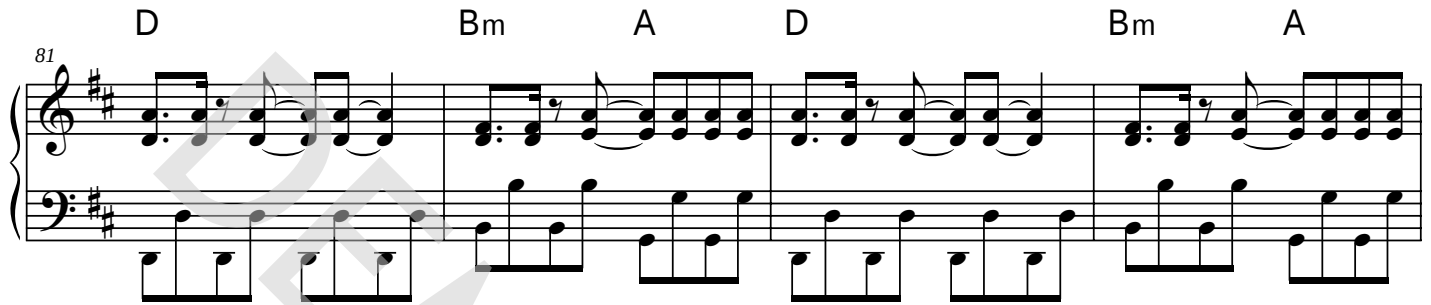
D A G D A G



Interlude 2

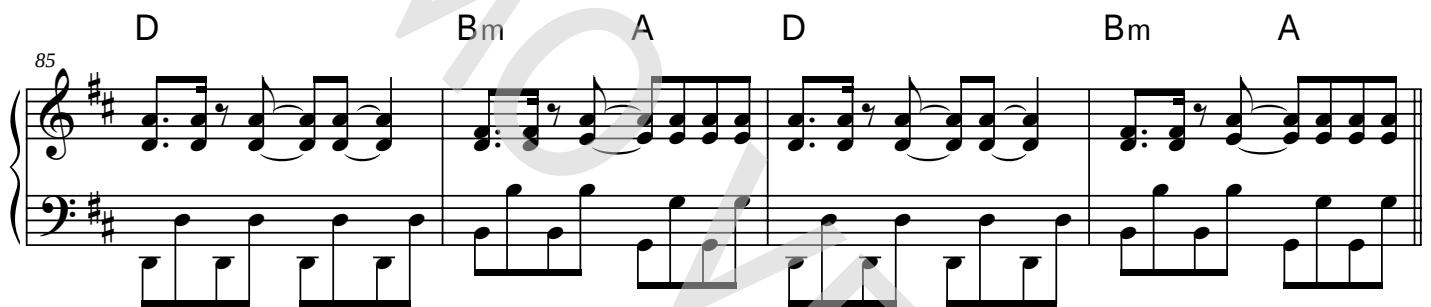
81

D Bm A D Bm A



85

D Bm A D Bm A



Chorus 4

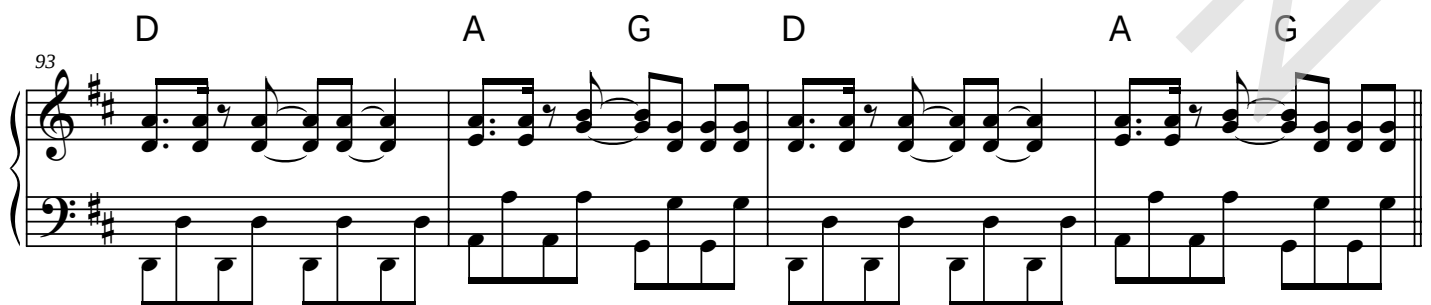
89

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

Breakfast at Tiffany's

Words and Music by Todd Pipes

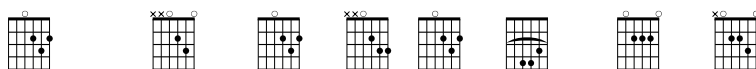
Arranged by Frank de Vreeze

Original Key

Pop ♩ = 110

Intro

D Dadd2 D Dsus4 D Bm A Asus4

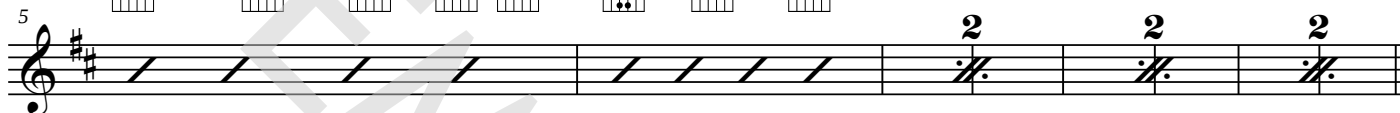
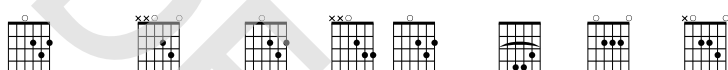


Acoustic guitar

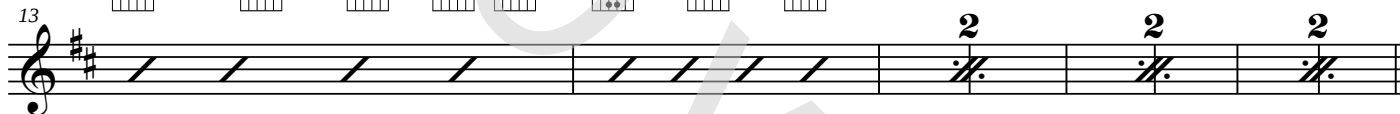


Verse 1

D Dadd2 D Dsus4 D Bm A Asus4



D Dadd2 D Dsus4 D Bm A Asus4



Chorus 1

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



Play Power Chords (no 3rd) distortion

Electric guitarsound



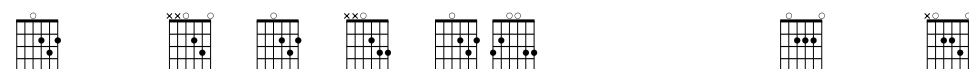
Interlude 1

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



Verse 2

D Dadd2 D Dsus4 D G A Asus4



Breakfast at Tiffany's

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

Pop ♩ = 110

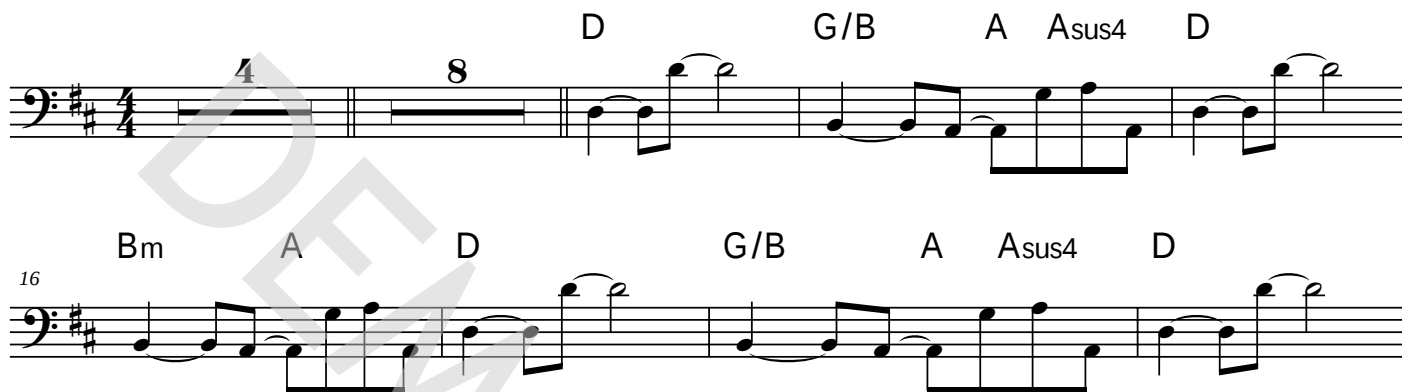
Intro

Verse 1

4 8

D G/B A Asus4 D

Bm A D G/B A Asus4 D



Chorus 1

20

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

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)



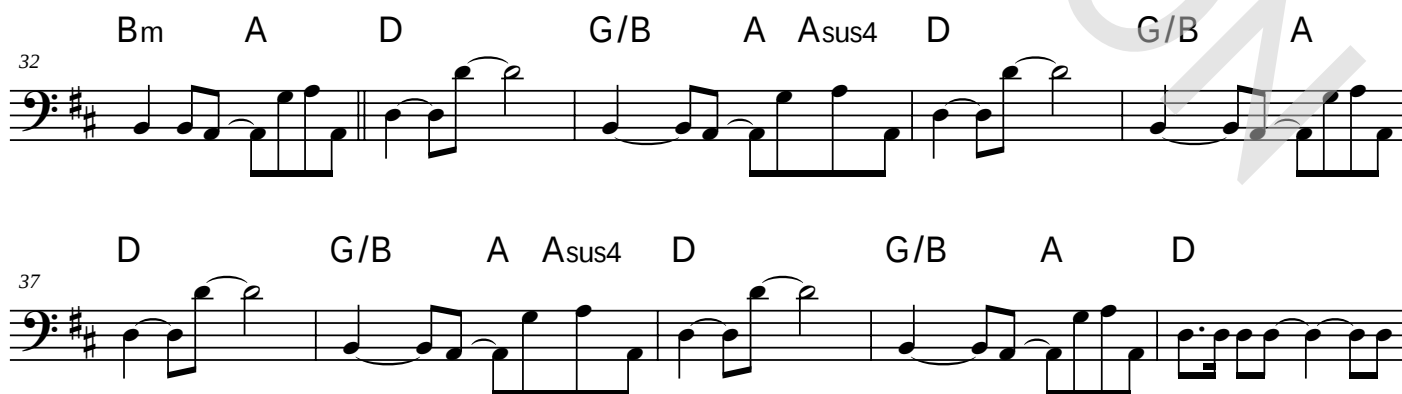
Verse 2

32

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

37

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



Breakfast at Tiffany's

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

Diagram illustrating the drum set notation for the song. The notation includes various instruments and their placement on a staff:

- Hi-Hat Pedal**: Indicated by a vertical line with a foot icon.
- Hi-Hat opened**: Indicated by a vertical line with an upward arrow.
- Hi-Hat Closed**: Indicated by a vertical line with a downward arrow.
- Snaredrum**: Indicated by a vertical line with a drum icon.
- Bassdrum**: Indicated by a vertical line with a drum icon.
- Snare rim (click)**: Indicated by a vertical line with a small circle.
- Toms: High 1**: Indicated by a vertical line with a drum icon.
- High 2**: Indicated by a vertical line with a drum icon.
- Mid**: Indicated by a vertical line with a drum icon.
- Low**: Indicated by a vertical line with a drum icon.
- Ride heavy**: Indicated by a vertical line with a drum icon.
- Ride light**: Indicated by a vertical line with a drum icon.
- Ride cup**: Indicated by a vertical line with a drum icon.
- Cymbal Crash**: Indicated by a vertical line with a cymbal icon.
- Cymbal Splash**: Indicated by a vertical line with a cymbal icon.
- Triangle Open**: Indicated by a vertical line with a triangle icon.
- Triangle Closed**: Indicated by a vertical line with a triangle icon.
- Shakers (Maracas)**: Indicated by a vertical line with a shaker icon.
- Bells**: Indicated by a vertical line with a bell icon.
- Claves**: Indicated by a vertical line with a claves icon.
- Conga High**: Indicated by a vertical line with a conga icon.
- Conga Low**: Indicated by a vertical line with a conga icon.
- Quiro**: Indicated by a vertical line with a quiro icon.
- Tambourine**: Indicated by a vertical line with a tambourine icon.

Pop ♩ = 110

Intro

Verse 1

Chorus 1

Musical notation for the Intro, Verse 1, and Chorus 1. The Intro consists of a 4-measure rest. Verse 1 consists of an 8-measure rest. Chorus 1 consists of a 7-measure rest followed by a melodic line.

22

Musical notation for the continuation of the Chorus 1, starting at measure 22. It features a 2-measure rest followed by a melodic line.

Interlude 1

Musical notation for Interlude 1, starting at measure 29. It features a melodic line with a 2-measure rest.

Verse 2

Musical notation for Verse 2, starting at measure 33. It features a melodic line with a 2-measure rest.

Breakfast at Tiffany's

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

$Pop \bullet = 110$

Intro

D

 B_m

A Asus4

D

Tenor

Verse 1

Bm

D

 B_m

A

Asus4

T

You will say:

We've got _____ no - thing in com -

T

- mon. _____

No com-mon _____ ground _____ to _____ start _____ from, _____

and

T

we're fal - ling ____ a - part. ____

You will say: The

T

G/B

A

Asus4

D

world has _____ come _____ be - - - between _____ us, _____

our

T

 B_m

A

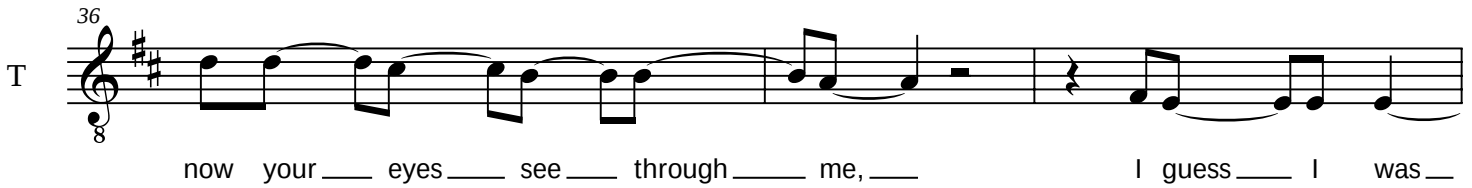
D

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

say that

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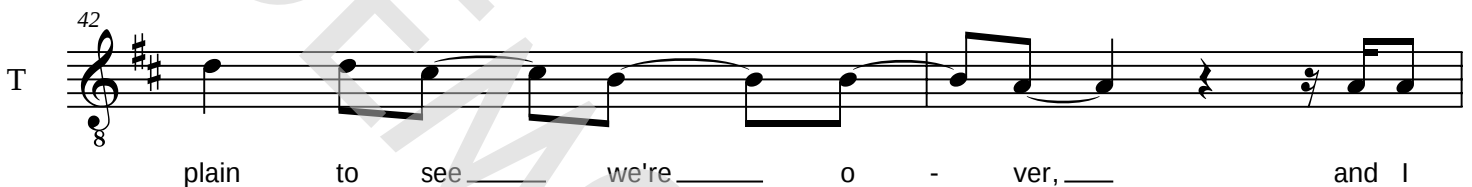
G/B A D G/B A Asus4



D G/B A D



G/B A Asus4 D



G/B A D



G/B A Asus4 D G/B A



Chorus 2

D(no3rd) A G/B G



D(no3rd) A G/B G





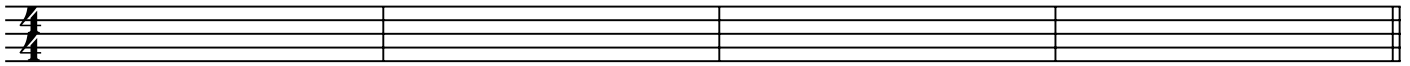
Empty paper

Breakfast at Tiffany's

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

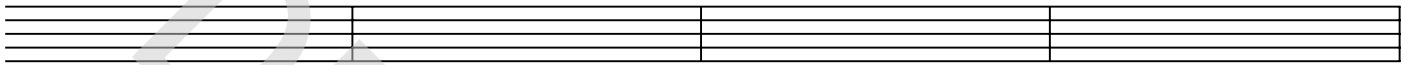
Pop ♩ = 110

Intro

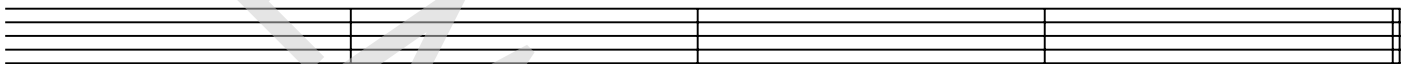


Verse 1

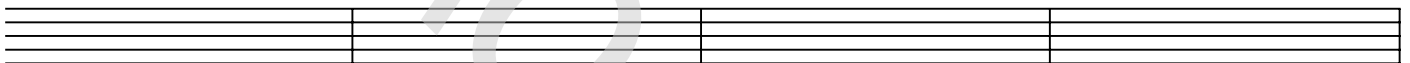
5



9



13

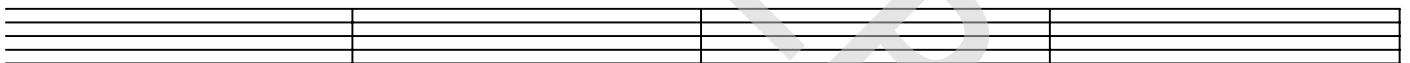


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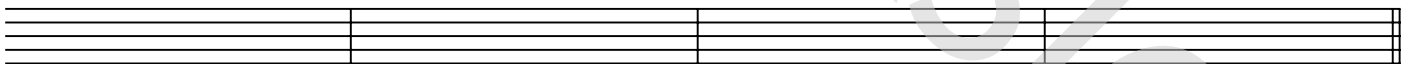


Chorus 1

21

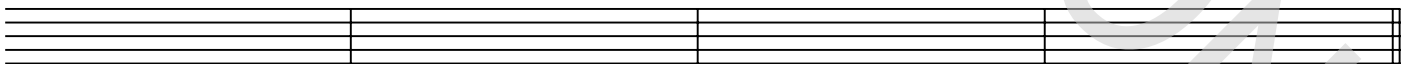


25



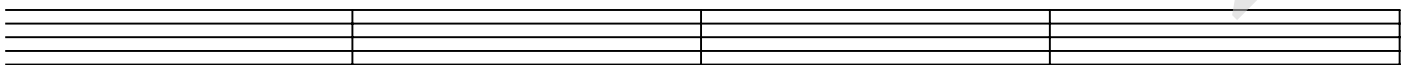
Interlude 1

29

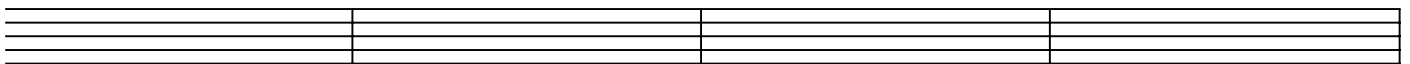


Verse 2

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."