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BREAKING UP IS HARD TO DO

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Intro

The musical score is arranged in two systems. Each system consists of two staves: a Tenor Lead staff (treble clef) and a Bari Bass staff (bass clef). The key signature has one flat (B-flat) and the time signature is common time (C). The score is divided into measures numbered 1 through 12. The lyrics are written below the Bari Bass staff.

System 1 (Measures 1-4):
 Tenor Lead: Rests in measures 1-4.
 Bari Bass: *bass melody* Down doo be doo down down. In measure 4, the lyrics "come - a come - a" are written above the staff.

System 2 (Measures 5-8):
 Tenor Lead: Rests in measures 5-7. In measure 8, the lyrics "come - a come - a" are written above the staff.
 Bari Bass: down doo be doo down down. In measure 8, the lyrics "come - a come - a" are written below the staff.

System 3 (Measures 9-12):
 Tenor Lead: In measure 9, the lyrics "down doo be doo down" are written below the staff. In measure 11, the lyrics "down" are written below the staff. In measure 12, the lyrics "Break - ing up is" are written below the staff.
 Bari Bass: down doo be doo down down. In measure 12, the lyrics "Break - ing up is" are written below the staff.

Breaking Up Is Hard

13 14 15 16

Chorus

hard to do. Don't take your

a come

come

17 18 19 20

love a - way from me.

down doo doo down down come come

21 22 23 24

Don't you leave my heart in mis - er - y.

down doo doo down down.

25 26 27 28

If you go, then I'll be blue, 'cause

down

Breaking Up Hard Do

29 30 31 32

break - ing up is hard to do. Re - mem - ber

down doo doo down down.

down doo be doo down down

down doo doo down down.

33 34 35 36

when you held me tight

down doo be doo down down

come come

37 38 39 40

and you kissed me all through the night,

down doo be doo down down

come - a come

41 42 43 44

af - ter all that we've been through, 'cause

down

Breaking Up Is Hard Do

44 45 46 47 48

break - ing up is hard to do. They say that break - ing

This system contains five measures of music. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "break - ing up is hard to do. They say that break - ing". Measure 44 has a fermata over the first two notes. Measure 48 ends with a double bar line and repeat dots.

49 50 51 52

up real - ly is hard to do. But now I

This system contains four measures of music. The vocal line continues with the lyrics: "up real - ly is hard to do. But now I". Measure 49 has a fermata over the first note. Measure 52 ends with a double bar line and repeat dots.

53 54 55 56

know, Now I know, I know that it's true.

This system contains four measures of music. The vocal line continues with the lyrics: "know, Now I know, I know that it's true.". Measure 53 has a fermata over the first note. Measure 56 ends with a double bar line and repeat dots.

57 58 59 60

Don't say that this is the end. In -

This system contains four measures of music. The vocal line continues with the lyrics: "Don't say that this is the end. In -". Measure 57 has a fermata over the first note. Measure 60 ends with a double bar line and repeat dots.

Breaking Up Hard Do

62 63 64

stead of break - ing up I wish that we were mak - ing up a - gain.

Musical notation for measures 62-64, including treble and bass staves.

65 66 67 68

I beg of you, don't

down doo doo down down

Musical notation for measures 65-68, including treble and bass staves.

70 71 72

say good - bye. Won't you give our love an -

come come down doo be doo down down

Musical notation for measures 70-72, including treble and bass staves.

74 75 76

oth - er try? Come on, ba - by, let's

come come down

Musical notation for measures 74-76, including treble and bass staves.

Breaking Up Is Hard to Do

Musical notation for measures 77-80. The treble clef staff contains the melody with lyrics: "start a - new, 'cause break - ing up is just so". The bass clef staff contains the accompaniment. Measure 77 has a double bar line and a repeat sign. Measure 78 has a fermata over the final note. Measure 79 has a key signature change to one flat. Measure 80 has a fermata over the final note.

Tag

Musical notation for measures 81-84. The treble clef staff contains the melody with lyrics: "hard to do. Break - ing up is hard to". The bass clef staff contains the accompaniment. Measure 81 has a double bar line and a repeat sign. Measure 82 has a fermata over the final note. Measure 83 has a key signature change to one flat. Measure 84 has a fermata over the final note.

Musical notation for measures 85-89. The treble clef staff contains the melody with lyrics: "do, break - ing up is hard to do, doo be". The bass clef staff contains the accompaniment. Measure 85 has a double bar line and a repeat sign. Measure 86 has a fermata over the final note. Measure 87 has a key signature change to one flat. Measure 88 has a fermata over the final note. Measure 89 has a fermata over the final note.

Musical notation for measures 90-94. The treble clef staff contains the melody with lyrics: "doo down. Break - ing up is hard to". The bass clef staff contains the accompaniment. Measure 90 has a double bar line and a repeat sign. Measure 91 has a fermata over the final note. Measure 92 has a fermata over the final note. Measure 93 has a fermata over the final note. Measure 94 has a fermata over the final note.

Break up

95 96 97 98

doo be doo down down! do,

Performance Notes

Neil Sedaka is recognized as one of rock and pop music's legendary pioneers. At the age of eight he began classical piano training at the prestigious Juilliard School of Music. By the time Sedaka was 16, Artur Rubinstein voted him one of the finest classical pianists in New York City high schools. He formed a doo-wop group in high school, the **Tokens**, who recorded two singles that became regional hits. After Sedaka was introduced to a young neighbor, Howard Greenfield, the two began a successful songwriting partnership. Between 1959 and 1963 the duo sold over 25 million records. Their collaboration was to last for 30 years.

Breaking Up Is Hard To Do was re-released as a ballad in 1975 and made music history when it reached #1 on the charts, becoming the first song recorded in two different versions by the same artist to reach the Top 10.

Tom Campbell listened to barbershop as a kid, sang in his first quartet in high school, and joined his first chapter in 1975. He served as a chapter officer in many roles, arranged and performed in an innovative collaboration with the Illinois Dance Theater, while also singing in several quartets. Tom won one of the first Lou Perry arranging scholarships to Harmony College and had his first arrangement published the following year. In 1990 he moved to Portland, Oregon and became the music director of the Rose City Chapter. He wrote many of their arrangements for that chapter, as well as for other choruses and quartets.

As a final note: Questions about the contest suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.