

# BREAKING UP IS HARD TO DO

Words and Music by NEIL SEDAKA  
and HOWARD GREENFIELD

Arrangement by TOM CAMPBELL

**1 Intro**

Tenor Lead

Bari Bass

Down doo be doo down down

*bass melody*

come - a come - a

5 down doo be doo down down

6

7

8 come - a come - a

9 down doo be doo down down

10

11

12 Break - ing up is

The musical score is written for Tenor Lead and Bari Bass. It begins with an 'Intro' section consisting of 12 measures. The Tenor Lead part is mostly rests, with some notes in measures 8, 9, 10, 11, and 12. The Bari Bass part provides the main melody, starting with a 'bass melody' label. The lyrics are: 'Down doo be doo down down' (measures 1-4), 'come - a come - a' (measures 4-8), 'down doo be doo down down' (measures 5-7), 'come - a come - a' (measures 8-11), and 'Break - ing up is' (measures 12-15). Measure numbers 1 through 12 are indicated above the Tenor Lead staff.

Breaking Up Is Hard to Do

13 14 15 **Chorus** 16

hard to do. Don't take your

a come - a

a come - a

17 18 19 20

love a - way from me.

down doo be doo down down come - a come - a

down doo be doo down down come - a come - a

21 22 23 24

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

down doo be doo down down come - a come - a

down doo be doo down down come - a come - a

25 26 27 28

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

down

Breaking Up Is Hard to Do

29 30 31 32

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

a come - a

a come - a

Detailed description: This system contains measures 29 through 32. The vocal line (treble clef) has lyrics: 'break - ing up is hard to do. Re - mem - ber'. The piano accompaniment (bass clef) provides harmonic support. Measure 32 ends with a fermata over the word 'remember'.

33 34 35 36

when you held me tight

down doo be doo down down

come - a come - a

come - a come - a

Detailed description: This system contains measures 33 through 36. The vocal line (treble clef) has lyrics: 'when you held me tight'. The piano accompaniment (bass clef) has lyrics: 'down doo be doo down down'. Measure 36 ends with a fermata over the word 'tight'.

37 38 39 40

and you kissed me all through the night,

down doo be doo down down

come - a come - a

come - a come - a

Detailed description: This system contains measures 37 through 40. The vocal line (treble clef) has lyrics: 'and you kissed me all through the night,'. The piano accompaniment (bass clef) has lyrics: 'down doo be doo down down'. Measure 40 ends with a fermata over the word 'night'.

41 42 43 44

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

down

Detailed description: This system contains measures 41 through 44. The vocal line (treble clef) has lyrics: 'af - ter all that we've been through, 'cause'. The piano accompaniment (bass clef) has lyrics: 'down'. Measure 44 ends with a fermata over the word 'through'.

*Breaking Up Is Hard to Do*

45 46 47 48

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

49 50 51 52

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

53 54 55 56

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

57 58 59 60

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

Breaking Up Is Hard to Do

61 62 63 64

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

This system contains measures 61 through 64. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "stead of break - ing up I wish that we were mak - ing up a - gain." The piano accompaniment is in bass clef with a key signature of two flats.

65 66 67 68

I beg of you, don't

a come - a down doo be doo down down

This system contains measures 65 through 68. The vocal line continues with the lyrics: "I beg of you, don't". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "a come - a down doo be doo down down" are written below the piano part.

69 70 71 72

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

come - a come - a down doo be doo down down

This system contains measures 69 through 72. The vocal line continues with the lyrics: "say good - bye. Won't you give our love an -". The piano accompaniment continues with the same melodic and bass lines. The lyrics "come - a come - a down doo be doo down down" are written below the piano part.

73 74 75 76

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

come - a come - a down

This system contains measures 73 through 76. The vocal line continues with the lyrics: "oth - er try? Come on, ba - by, let's". The piano accompaniment continues with the same melodic and bass lines. The lyrics "come - a come - a down" are written below the piano part.

## Breaking Up Is Hard to Do

77 78 79 80

start a - new, 'cause break - ing up is just so

## Tag

81 82 83 84

hard to do. Break - ing up is hard to

85 86 87 88 89

do, break - ing up is hard to do, doo be  
down doo be doo down do

90 91 92 93 94

doo down. Break - ing up is hard to  
Break - up

95  
8  
doo be doo down  
do,

96  
97  
98  
down!

## 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.