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BREAKING UP IS HARD TO DO

Words and Music by NEIL SEDAKA
and HOWARD GREENFIELD

Arrangement by TOM CAMPBELL

Intro

1 2 3 4

Tenor Lead

Bari Bass

bass melody Down doo be doo down down

come - a come - a

5 6 7 8

down doo be doo down down

come - a come - a

9 10 11 12

down doo be doo down down

Break - ing up is

Breaking Up Is Hard to Do

Chorus

13 14 15 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 block contains the first system of musical notation, measures 29 through 32. It features a treble and bass clef with a key signature of one flat. The melody in the treble clef is accompanied by a bass line. The lyrics are 'break - ing up is hard to do. Re - mem - ber' with 'a come - a' written above and below the final measure.

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 block contains the second system of musical notation, measures 33 through 36. The melody continues with the lyrics 'when you held me tight'. The bass line includes the vocalizations 'down doo be doo down down' and 'come - a come - a'.

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 block contains the third system of musical notation, measures 37 through 40. The melody continues with the lyrics 'and you kissed me all through the night,'. The bass line includes the vocalizations 'down doo be doo down down' and 'come - a come - a'.

41 42 43 44

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

down

Detailed description: This block contains the fourth system of musical notation, measures 41 through 44. The melody continues with the lyrics 'af - ter all that we've been through, 'cause'. The bass line includes the vocalization 'down'.

Breaking Up Is Hard to Do

45 break - ing up is hard to do. 46 47 48 They say that break - ing

49 up real - ly 50 is 51 hard to do. 52 But now I

53 know, Now I know, I know that it's true. 54 55 56

57 Don't say that this is the end. 58 59 60 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.

Detailed description: This block contains the first system of music, measures 61 through 64. It features a vocal line in the treble clef and a bass line in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: "stead of break - ing up I wish that we were mak - ing up a - gain."

65 66 67 68

a come - a down doo be doo down down—
I beg of you, don't
a come - a down doo be doo down down—

Detailed description: This block contains the second system of music, measures 65 through 68. The vocal line continues with the lyrics: "a come - a down doo be doo down down—". The bass line has a long note in measure 65. In measure 66, the vocal line has a rest, and the lyrics "I beg of you, don't" are written below. In measure 67, the vocal line has a rest, and the lyrics "a come - a down doo be doo down down—" are written below. Measure 68 continues the vocal line with the lyrics "a come - a down doo be doo down down—".

69 70 71 72

come - a come - a down doo be doo down down—
say good - bye. Won't you give our love an -
come - a come - a down doo be doo down down—

Detailed description: This block contains the third system of music, measures 69 through 72. The vocal line has a rest in measure 69, with the lyrics "say good - bye." below. In measure 70, the vocal line has a rest, and the lyrics "come - a come - a down doo be doo down down—" are written below. In measure 71, the vocal line has a rest, and the lyrics "Won't you give our love an -" are written below. In measure 72, the vocal line has a rest, and the lyrics "come - a come - a down doo be doo down down—" are written below.

73 74 75 76

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

Detailed description: This block contains the fourth system of music, measures 73 through 76. The vocal line has a rest in measure 73, with the lyrics "oth - er try?" below. In measure 74, the vocal line has a rest, and the lyrics "Come on, ba - by, let's" are written below. In measure 75, the vocal line has a rest, and the lyrics "come - a come - a down" are written below. In measure 76, the vocal line has a rest, and the lyrics "come - a come - a down" are written below.

Breaking Up Is Hard to Do

77 78 79 80

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

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

Breaking Up Is Hard to 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.

