

TAKE MY BREATH AWAY

(Score)

Artist: **BERLIN**

Album: "COUNT THREE & PRAY" (1986)

Music: Giorgio Moroder, Tom Whitlock

Words: Giorgio Moroder, Tom Whitlock



TAKE MY BREATH AWAY

from "COUNT THREE & PRAY" (1986)

Music and Words by
Giorgio Moroder, Tom Whitlock
BERLIN

♩ = 96

1

VOCAL

BACKING VOCAL

SYNTHESIZER 1
SYNTH PAD HALO

SYNTHESIZER 2
SYNTH PAD WARM

SYNTHESIZER 3
SYNTH STRINGS

GUITAR

BASS GUITAR

DRUMS

PERCUSSION

Detailed description: This is a multi-stem musical score for the song 'Take My Breath Away'. It consists of eight staves. The top two staves are for vocal parts, both in treble clef with a 4/4 time signature. The next three staves are for synthesizers: Synthesizer 1 (treble clef) with a 'SYNTH PAD HALO' label, Synthesizer 2 (treble clef) with a 'SYNTH PAD WARM' label, and Synthesizer 3 (bass clef) with a 'SYNTH STRINGS' label. The guitar and bass guitar parts are in treble and bass clefs respectively, both in 4/4 time. The drums and percussion parts are in their respective clefs, with the drums staff showing a pattern of 'x' marks for cymbals and the percussion staff showing various rhythmic notations. The score begins with a tempo marking of 96 beats per minute and a first-measure repeat sign.

A
6

Voc
WATCH-ING EVE-RY MO - TION IN MY FOOL-ISH LOV-ER'S GAME.

Bac
Voc

Snth 1

Snth 2

Snth 3

Gtr

B. G.

Drm

Perc.

Detailed description: This is a musical score for the song 'Take My Breath Away'. It features a vocal line at the top with lyrics: 'WATCH-ING EVE-RY MO - TION IN MY FOOL-ISH LOV-ER'S GAME.' The score includes parts for a vocal soloist (Voc), a backup vocalist (Bac Voc), three synthesizers (Snth 1, 2, 3), guitar (Gtr), bass guitar (B. G.), drums (Drm), and percussion (Perc.). The key signature has four flats (B-flat major/D-flat minor) and the time signature is 4/4. The score is divided into four measures. The vocal line starts with a measure number '6' and a section marker 'A'. The instrumental parts provide a rich harmonic and rhythmic accompaniment.

10

Voc

ON THIS END - LESS O - CEAN, FI - NALLY LOV - ERS KNOW NO SHAME.

Bac Voc

Snth 1

Snth 2

Snth 3

Gtr

B. G.

Drm

Perc.

The musical score is arranged in a system with ten staves. The top staff is for the vocal line, starting at measure 10. The lyrics are: "ON THIS END - LESS O - CEAN, FI - NALLY LOV - ERS KNOW NO SHAME." The vocal line consists of eighth and quarter notes with a melodic contour that rises and then falls. The bass vocal line (Bac Voc) is mostly silent, indicated by a horizontal line. The first synth part (Snth 1) is also silent. The second synth part (Snth 2) plays a sustained chord with a tremolo effect. The third synth part (Snth 3) plays a sustained chord with a tremolo effect. The guitar part (Gtr) is silent. The bass guitar part (B. G.) plays a bass line with eighth notes and a melodic line. The drum part (Drm) has a simple rhythmic pattern with a slash indicating a repeat. The percussion part (Perc.) has a simple rhythmic pattern with a slash indicating a repeat.

13

Voc

TURN - ING AND RE - TURN - ING TO ——— SOME SE - CRET PLACE IN - SIDE,

Bac
Voc

Snth 1

Snth 2

Snth 3

Gtr

B. G.

Drm

Perc.

The musical score is arranged in a standard orchestral format. The vocal line (Voc) is in the top staff, with lyrics written below it. The background vocal (Bac Voc) is in the second staff. The three synth parts (Snth 1, Snth 2, Snth 3) are in the next three staves. The guitar (Gtr) is in the sixth staff, and the bass guitar (B. G.) is in the seventh staff. The drums (Drm) and percussion (Perc.) are in the bottom two staves. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor).

16

Voc

Bac Voc

Snth 1

Snth 2

Snth 3

Gtr

B. G.

Drm

Perc.

WATCH - ING IN SLOW MO - TION AS

The musical score is arranged in a system of ten staves. The vocal line (Voc) begins at measure 16 with a melodic phrase, followed by a rest in measure 17, and then the lyrics 'WATCH - ING IN SLOW MO - TION AS' in measure 18. The background vocal (Bac Voc) and first synth (Snth 1) parts are silent throughout. The second synth (Snth 2) and bass guitar (B. G.) parts play a melodic line that starts in measure 16 and continues through measure 18. The third synth (Snth 3) provides a harmonic accompaniment with chords and moving lines. The guitar (Gtr) part is silent. The drum (Drm) part consists of a consistent rhythmic pattern of slashes. The percussion (Perc.) part features a complex rhythmic pattern with various note values and rests.