

I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Jim Steinman, arr. Rob Balfort

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3**

Duration / Tijdsduur / Durée / Dauer / Durata **6:27**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 30 "ALSACE PICTURES", TMPCD130630

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Fanfare Band

Full score	1
Bb Soprano Saxophone	2
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
Bb Flugelhorn 1	5
Bb Flugelhorn 2	5
Bb Flugelhorn 3	5
Eb Cornet	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	1
C Trombone 2	1
C Trombone 3	1
Bb Baritone 1 treble clef	1
Bb Baritone 2 treble clef	1
Bb Baritone 1 bass clef	1
Bb Baritone 2 bass clef	1
Eb Bass treble clef	1
Eb Bass bass clef	1
Bb Bass treble clef	1
Bb Bass bass clef	1
Drumset	1
Timpani	1
Vocal (ad lib.)	1
Electric Guitar (ad lib.)	1
Bass Guitar (ad lib.)	1

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Eb Horn 1
Eb Horn 2
Eb Horn 3
Bb Trombone 1 bass clef
Bb Trombone 2 bass clef
Bb Trombone 3 bass clef
Bb Trombone 1 treble clef
Bb Trombone 2 treble clef
Bb Trombone 3 treble clef

I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Full Score
(Fanfare Band)

Jim Steinman
Arr. Rob Balfóort

Bright ♩ = 120

The musical score is arranged for a fanfare band and includes the following parts:

- B♭ Soprano Saxophone: *mf* (mezzo-forte), playing a continuous eighth-note melody.
- E♭ Alto Saxophone 1: Rest.
- E♭ Alto Saxophone 2: Rest.
- B♭ Tenor Saxophone: *mf*, playing a melody with accents starting in measure 4.
- E♭ Baritone Saxophone: *mf*, playing a melody with accents starting in measure 4.
- E♭ Cornet: *mf*, playing a continuous eighth-note melody with a "Cup mute" instruction.
- B♭ Flugelhorn 1: *mf*, playing a continuous eighth-note melody.
- B♭ Flugelhorn 2: *mf*, playing a continuous eighth-note melody.
- B♭ Flugelhorn 3: *mf*, playing a continuous eighth-note melody.
- B♭ Trumpet 1: Rest.
- B♭ Trumpet 2: Rest.
- B♭ Trumpet 3: Rest.
- F Horn 1: Rest.
- F Horn 2-3: Rest.
- C Trombone 1: *mf*, playing a melody with accents starting in measure 4.
- C Trombone 2: *mf*, playing a melody with accents starting in measure 4.
- C Trombone 3: *mf*, playing a melody with accents starting in measure 4.
- C Baritone 1: *mf*, playing a melody with accents starting in measure 4.
- C Baritone 2: *mf*, playing a melody with accents starting in measure 4.
- C Bass: *mf*, playing a melody with accents starting in measure 4.
- Timpani: *mf*, playing a melody with accents starting in measure 4.
- Vocal (ad Lib): Rest.
- Electric Guitar Distortion (ad Lib): *mf*, playing a melody with accents starting in measure 4, marked "N.C." (Natural Chord).
- Bass Guitar (ad Lib): *mf*, playing a melody with accents starting in measure 4, marked "N.C." (Natural Chord).
- Drumset: *mf*, playing a melody with accents starting in measure 4, marked "Crash" and "Bd." (Bass Drum).

The score is divided into five measures, with measure numbers 1, 2, 3, 4, and 5 indicated at the bottom.

B \flat S. Sax.

E \flat A. Sax. 1

E \flat A. Sax. 2

B \flat T. Sax.

E \flat B. Sax.

E \flat Cnt.

B \flat Fl.hn. 1

B \flat Fl.hn. 2

B \flat Fl.hn. 3

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

F Hn. 1

F Hn. 2-3

C Tbn. 1

C Tbn. 2

C Tbn. 3

C Bari. 1

C Bari. 2

C Bs.

Timp.

Vocal

E. Gtr.

Bs. Gtr.

Dr.st.

6

7

8

9

10

Sd.

Toms

fp

Moderate ♩ = 100

B♭ S. Sax. *rit.* *mp*

E♭ A. Sax. 1 *rit.* *mf* Solo

E♭ A. Sax. 2 *rit.*

B♭ T. Sax. *rit.*

E♭ B. Sax. *rit.*

E♭ Cnt. *rit.* *mp* Open

B♭ Fl.hn. 1 *rit.* *mp*

B♭ Fl.hn. 2 *rit.* *mp*

B♭ Fl.hn. 3 *rit.* *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 *rit.* *mp*

F Hn. 2-3 *rit.* *mp*

C Tbn. 1 *rit.*

C Tbn. 2 *rit.*

C Tbn. 3 *rit.*

C Bari. 1 *rit.* *mp*

C Bari. 2 *rit.* *mp*

C Bs. *rit.*

Timp. *rit.*

Vocal *mf* And I will do an - y - thing for love. — I'd run right in - to hell and back. I would do an - y - thing for love. — I'll nev - er lie to you and

E. Gtr. *rit.*

Bs. Gtr.

Dr.st. *rit.* *fp* *mf* *mp*

11 12 13 14 15 16 17

B \flat S. Sax.

E \flat A. Sax. 1

E \flat A. Sax. 2

B \flat T. Sax.

E \flat B. Sax.

E \flat Cnt.

B \flat Fl.hn. 1

B \flat Fl.hn. 2

B \flat Fl.hn. 3

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

F Hn. 1

F Hn. 2-3

C Tbn. 1

C Tbn. 2

C Tbn. 3

C Bari. 1

C Bari. 2

C Bs.

Timp.

Vocal

E. Gtr.

Bs. Gtr.

Dr.st

that's a fact. — But I'll nev - er for - get — the way you feel right now, oh — no, no way. And I would do an - y - thing for love,

mp

pp

18 19 20 21 22 23 24

This musical score page, numbered 8, contains measures 46 through 52. It is written for a concert band and includes a vocal soloist. The instruments are arranged in the following order from top to bottom: B♭ S. Sax., E♭ A. Sax. 1, E♭ A. Sax. 2, B♭ T. Sax., E♭ B. Sax., E♭ Cnt., B♭ Fl.hn. 1, B♭ Fl.hn. 2, B♭ Fl.hn. 3, B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, F Hn. 1, F Hn. 2-3, C Tbn. 1, C Tbn. 2, C Tbn. 3, C Bari. 1, C Bari. 2, C Bs., Timp., Vocal, E. Gtr., Bs. Gtr., and Dr.st. The key signature is B-flat major (two flats). The score features a dynamic crescendo from *mf* to *f* across the measures. The vocal line has lyrics: "And some nights you're breath - ing fire, and some nights you're carved in ice. Some nights are like noth - ing I've ev-er seen be-fore or". The percussion part includes a steady drum set pattern and a timpani line.

B♭ S. Sax. *mf*

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax. *mf*

E♭ B. Sax.

E♭ Cnt.

B♭ Fl.hn. 1 *mf*

B♭ Fl.hn. 2 *mf*

B♭ Fl.hn. 3 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 *mf*

F Hn. 2-3 *mf*

C Tbn. 1 *mf*

C Tbn. 2 *mf*

C Tbn. 3 *mf*

C Bari. 1 *mf*

C Bari. 2 *mf*

C Bs. *mf*

Timp. *mf*

Vocal

E. Gtr. *mf*

Bs. Gtr. *mf*

Dr.st

will a - gain. May-be I'm cra - zy, but it's cra - zy and it's true. I know you can save me. No one else can

Ab Eb Cm7 Bb Ab Eb

53 54 *mf* 55 56 57 58 59

B♭ S. Sax.

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

E♭ Cnt.

B♭ Fl.hn. 1

B♭ Fl.hn. 2

B♭ Fl.hn. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1

F Hn. 2-3

C Tbn. 1

C Tbn. 2

C Tbn. 3

C Bari. 1

C Bari. 2

C Bs.

Timp.

Vocal

E. Gtr.

Bs. Gtr.

Dr.st

— been dream - ing of, but I ___ just won't do that. And some days I pray ___ for si - lence, and some days I pray ___ for soul.

95 96 97 98 *mf* 99 100 *cresc.* 101

B \flat S. Sax. *mf*

E \flat A. Sax. 1

E \flat A. Sax. 2

B \flat T. Sax.

E \flat B. Sax. *mf*

E \flat Cnt. *mf*

B \flat Fl.hn. 1

B \flat Fl.hn. 2

B \flat Fl.hn. 3

B \flat Tpt. 1 *mf*

B \flat Tpt. 2 *mf*

B \flat Tpt. 3 *mf*

F Hn. 1

F Hn. 2-3

C Tbn. 1 *mf*

C Tbn. 2 *mf*

C Tbn. 3 *mf*

C Bari. 1

C Bari. 2

C Bs.

Timp.

Vocal
— There's just one and on - ly one and on - ly prom - ise I can keep. As long as the wheels are tur - ning.

E. Gtr.

Bs. Gtr.

Dr.st

109 110 111 112 113 114 115

Score for concert band and vocal soloist. The score includes parts for B♭ S. Sax., E♭ A. Sax. 1, E♭ A. Sax. 2, B♭ T. Sax., E♭ B. Sax., E♭ Cnt., B♭ Fl.hn. 1, B♭ Fl.hn. 2, B♭ Fl.hn. 3, B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, F Hn. 1, F Hn. 2-3, C Tbn. 1, C Tbn. 2, C Tbn. 3, C Bari. 1, C Bari. 2, C Bs., Timp., Vocal, E. Gtr., Bs. Gtr., and Dr.st. The score is in 4/4 time and features a key signature of two flats. The vocal line includes the lyrics: "as long as the fires are burn - ing, as long as the prayers are com - ing true, you bet - ter be - lieve it, that I would do". The score includes dynamic markings such as *cresc.* and *rit.*, and articulation like *tr* and *mf*. The guitar parts include chord markings like *D dim*, *A♭*, and *G7*. The drum part includes the marking *As written*. Measure numbers 116 through 121 are indicated at the bottom of the page.

Moderate ♩ = 100

Bb S. Sax. *ff*

Eb A. Sax. 1 *ff*

Eb A. Sax. 2 *ff*

Bb T. Sax. *ff*

Eb B. Sax. *ff*

Eb Cnt. *ff*

Bb Fl.hn. 1 *ff*

Bb Fl.hn. 2 *ff*

Bb Fl.hn. 3 *ff*

Bb Tpt. 1 *ff*

Bb Tpt. 2 *ff*

Bb Tpt. 3 *ff*

F Hn. 1 *ff*

F Hn. 2-3 *ff*

C Tbn. 1 *ff*

C Tbn. 2 *ff*

C Tbn. 3 *ff*

C Bari. 1 *ff*

C Bari. 2 *ff*

C Bs. *ff*

Timp. *ff*

Vocal

E. Gtr. *ff*

Bs. Gtr. *ff*

Dr.st *ff*

an - y, thing for love, and you know it's true and that's a fact. I would do an - y, thing for love, and there'll nev - er be no turn - ing back.

ff *ff* *ff* *ff* *ff* *ff*

122 123 124 125 126 127 128

B♭ S. Sax.

E♭ A. Sax. 1 *Solo* *mf* *Tutti* *f*

E♭ A. Sax. 2 *mp* *f*

B♭ T. Sax. *mp* *f*

E♭ B. Sax. *mp* *f*

E♭ Cnt. *f*

B♭ Fl.hn. 1 *mp* *f*

B♭ Fl.hn. 2 *mp* *f*

B♭ Fl.hn. 3 *mp* *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1 *mp* *f*

F Hn. 2-3 *mp* *f*

C Tbn. 1 *f*

C Tbn. 2 *f*

C Tbn. 3 *f*

C Bari. 1 *mp* *f*

C Bari. 2 *mp* *f*

C Bs. *mp* *f*

Timp. *f*

Vocal

E. Gtr. *Ab* *mp* *Ab sus2* *Bb sus4*

Bs. Gtr. *Ab* *mp* *Ab sus2* *Bb sus4*

Dr.st.

129 130 *mp* 131 132 133 *f* 135