

# (Everything I Do) I Do It for You

from the Motion Picture **ROBIN HOOD: PRINCE OF THIEVES**

Words and Music by Bryan Adams,  
Robert John Lange and Michael Kamen

Slowly (♩ = 65)

Db Ab/Db

*mp*

7

With pedal

Gb/Db Dbsus2

Db Ab/Db

Look in - to my eyes, — you will see —

Gb/Db Dbsus2 Db

what you mean to — me. Search your heart, — search your

Ab/D $\flat$  G $\flat$ /D $\flat$  G $\flat$

soul, \_\_\_\_\_ and when you find me there you'll

D $\flat$ /A $\flat$  A $\flat$  E $\flat$ m D $\flat$ /F E $\flat$ m/G $\flat$  D $\flat$ /F

search \_\_\_\_\_ no more. Don't tell me it's not worth try - ing for. \_\_\_\_\_ You can't

E $\flat$ m D $\flat$ /F E $\flat$ m/G $\flat$  D $\flat$ /A $\flat$

tell me it's not worth dy - ing for. \_\_\_\_\_ You know it's true, \_\_\_\_\_ ev - 'ry - thing I \_\_\_\_\_

A $\flat$ 5 D $\flat$ 5

\_\_\_\_\_ do, I do it for \_\_\_\_\_ you.

*cresc.*

8vb

Db Ab/Db

Look in - to your heart, — you will find — there's

Gb(add2) Absus Db

noth - ing there to hide. — Takeme as I am, — take — my —

Ab/Db Gb Db Ab

life.. I would give it all, I would sac - ri - fice. Don't

Ebm Db Ebm Db/Eb Ebm Db

tell me it's not worth fight - ing for. I can't help it, there's noth - ing I want

Ebm Db

more. You know it's true, \_\_\_\_\_ ev - 'ry - thing I \_\_\_\_\_

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Ab5 Db5 Db

\_\_\_\_\_ do, I do it for \_\_\_\_\_ you. Oh, \_\_\_\_\_ yeah. \_ There's

The second system continues the piece. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with similar patterns. A '8vb.' marking is present in the bass line of the piano part.

B E

no love \_\_\_\_\_ like your love, \_\_\_\_\_ and no

The third system features a vocal line with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment includes a dynamic marking 'f' (forte) in the right hand.

B F#

oth - er could give more \_\_\_\_\_ love. There's

The fourth system concludes the piece. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a long sustained chord in the right hand.

Db Ab

no - where un - less you're there all the

Eb Ab5 Absus Ab5 N.C.

time, all the way, yeah.

*mf*

Gb Ab7 Db

Gb Ab7 Db

Gb

Gb

Db Db sus

Db Ebm

Oh, you can't tell me it's not worth try - ing

*f*

Ab Absus Ab Ebm

for. I can't help \_\_\_\_\_ it, there's noth - ing I want

Ab Absus Ab Db

more. \_\_\_\_\_ Yeah, - I would fight \_ for you, I'd

Ab Gb

lie ——— for you, walk the wire for you, yeah, — I'd

Gbm Db/Ab

die for — you. — You know it's true, ev - 'ry-thing I —

*mp*

Ab5 Ab Gb Ebm Db

— do, oh, ——— I do it for — you. —

*rit.*

8vb