

HERE'S TO LOVE

MEDIUM SWING (♩=130)

Arr. Matt Amy

2 **VOICE 1 (BARBRA)**

2 **VOICE 2 (CATCH)**

Bar-bra i'd like to pro - pose a toast to the top-ic I dig the most.

7

Catch, let me dust off my lov-in' cup. Hey bar ten-der fill er up

Hey bar Ten-der fill 'er up!

11

Look how the ne - on starts to flick-er and

Love's like a shot but works much quick-er

15

you're a man who can hold his li - quor Cheers! Here's to love_

Cheers! Here's to love_

19

I'm and old fash-ioned and you're the cher-ry

I've got a thirst that's le - gen - dar - y

23

That's why I fired your sec - re - tar - y. Cheer's! Here's to love..

Cheer's! Here's to love..

27

And your the sha-ker Hey! You'd

Life's a mar - ti - ni And ba - by I've sure packed a punched. Hey! You'd

31

make Dean Mar-tin look like a Quak er. Break fast?

But now it's on - ly you for din- ner.. and Lunch!

SPOKEN

SPOKEN

35

We'll walk down the aisle to an an - gels' cho - rus.

I hear the march that's call - ing for us

39

Sweet heav-ens a - bove.

I'll be your Rock if you'll be my Dor-is Sweet heav-ens a - bove.

43

Why is the wait - er smil-ing at us?

He knows what we're think-ing of. — Oh, — can the tears

47

Cheer's Ba-by, here's — to love. You've — got the lups to

Cheer's by, here's — to love. —

52

wet my whis-tle

Cu-pid just launched a

If that does-nt get-cha may-be this-'ll

56

guid-ed mis-sile Cheers! Here's to love Your eyes are so in tox-i-cat-ing

Cheers! Here's to love

61

I bet it bears re it-er-at-ing.

Bot-tom's up babe, let's get to mat-ing.

65

Cheers! Here's to love. Though it ain't New Years pop the cham-pagne, then

Cheers! Here's to love. Though it ain't New Years pop the cham-pagne, then

69

let's take a spin on the floor. I'm

let's take a spin on the floor. Your moves are good

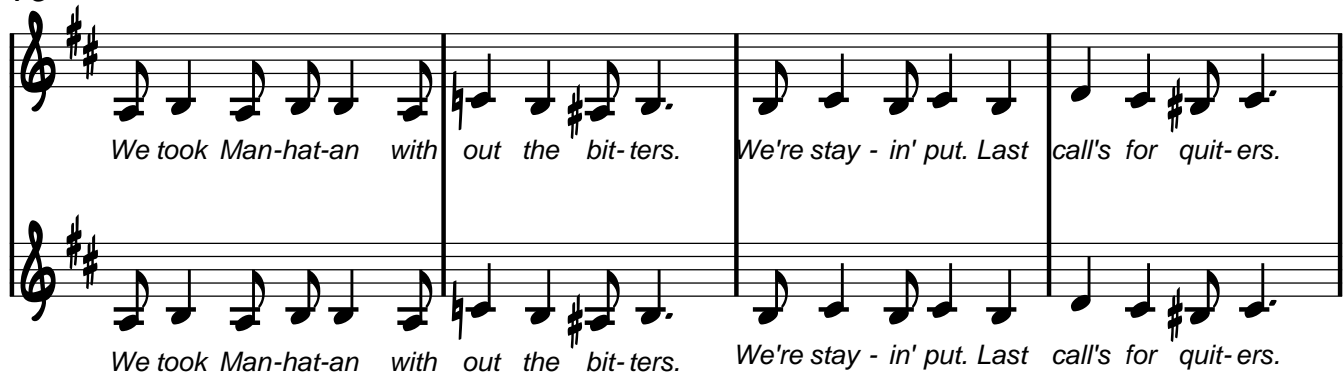
SPOKEN

72

feel-ing no pain. So, let's pay the check and slip out the back door!

So, let's pay the check and slip out the back door!

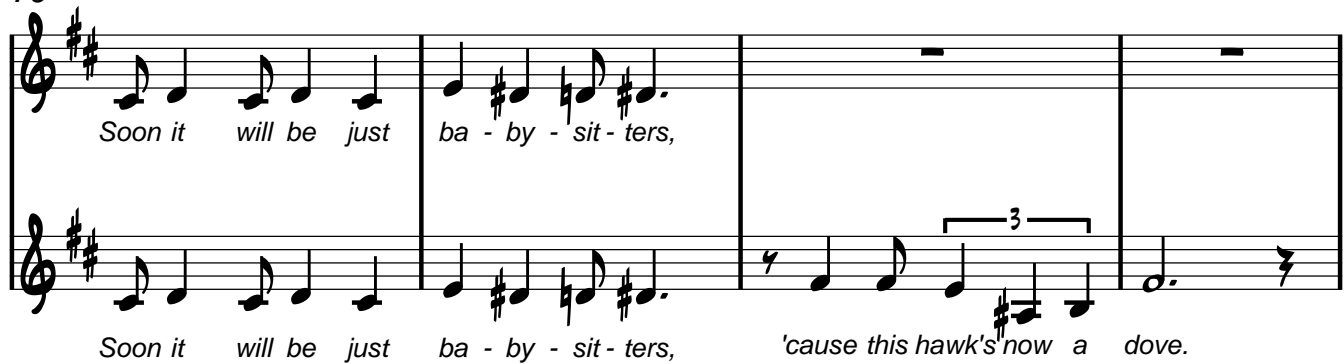
75



We took Man-hat-an with out the bit-ers. We're stay - in' put. Last call's for quit-ers.

We took Man-hat-an with out the bit-ers. We're stay - in' put. Last call's for quit-ers.

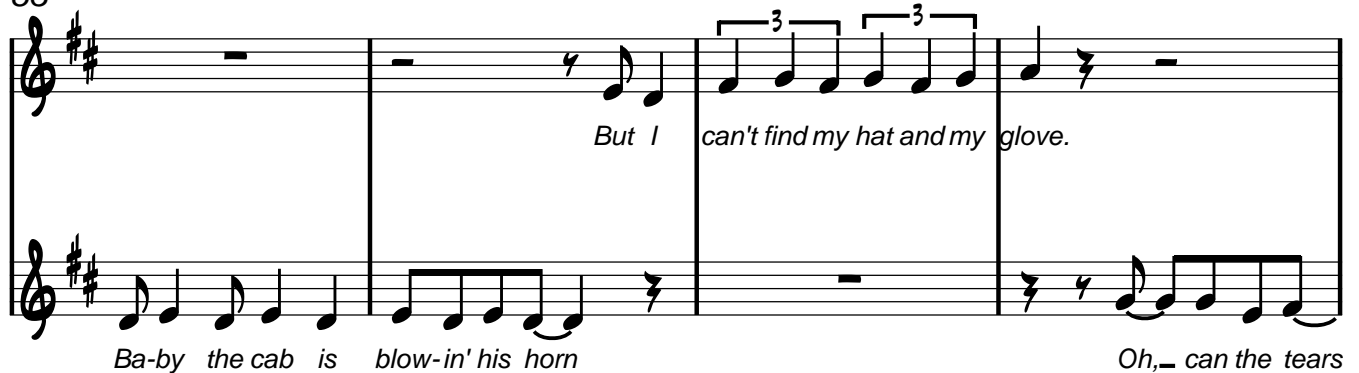
79



Soon it will be just ba - by - sit - ters,

Soon it will be just ba - by - sit - ters, 'cause this hawk's now a dove.

83



But I can't find my hat and my glove.

Ba-by the cab is blow-in' his horn Oh, - can the tears

87

Cheers! *Ba - by, here's to Love.*

Cheers! *Ba - by here's to Love.*

91 **SPOKEN** "Here's lookin at you kid"

SPOKEN "Here's mud in your eye"

SPOKEN Here, this'll put hair on your chest... not that I'd want that

95

Here's to love

Here's to love

58

3

mf

63

3

f

71

f

76

mp *f*

82

87

f

7

66

Musical staff for measures 66-70. The key signature is B-flat major (two flats). The staff begins with a treble clef and a 4/4 time signature. Measure 66 starts with a dynamic marking of *f*. The melody consists of quarter and eighth notes with various accents and slurs. The staff ends with a whole rest in measure 70.

71

Musical staff for measures 71-74. The key signature remains B-flat major. The melody continues with quarter and eighth notes, including accents and slurs. The staff concludes with a double bar line and a key signature change to D major (two sharps).

75

Musical staff for measures 75-80. The key signature changes to D major (two sharps). The staff begins with a dynamic marking of *f*. The melody features a series of eighth notes with slurs. A dynamic marking of *mp* (mezzo-piano) is indicated with a hairpin, which then returns to *f* at the end of the staff.

81

Musical staff for measures 81-85. The key signature is D major. The staff begins with a treble clef and a 4/4 time signature. Measures 81 and 82 feature triplet markings over eighth notes. The melody continues with quarter and eighth notes, including accents and slurs. The staff ends with a whole rest in measure 85.

86

Musical staff for measures 86-88. The key signature is D major. The staff begins with a treble clef and a 4/4 time signature. Measure 86 starts with a dynamic marking of *f*. The melody consists of quarter and eighth notes with accents and slurs. The staff concludes with a double bar line, a fermata over a whole note, and a final key signature change to D major (two sharps).

TENOR 2

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)

6

p *mf* CUE - OTHER SAXES

13

mf *mf* PLAY

23

f *f* 3

31

mf *mp* 3

37

mf 2

46

f STRAIGHT

49

mf *f* 3

51

3

mf

59

7

f

71

f

76

mp *f*

82

f

87

7

51

5

f

3

5

f

Detailed description: This staff contains measures 51 through 55. Measure 51 is a whole rest with a '5' above it. Measure 52 has a quarter rest followed by a quarter note with an accent and a dynamic of *f*. Measure 53 has a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and an eighth note with an accent and a dynamic of *f*. Measure 54 is a whole rest with a '5' above it. Measure 55 has a quarter rest followed by a quarter note with an accent and a dynamic of *f*. A slur with a '3' is under measures 52-54.

66

2

3

Detailed description: This staff contains measures 66 through 70. Measure 66 has a quarter rest followed by a quarter note with an accent. Measure 67 has a quarter rest followed by a quarter note with an accent. Measure 68 is a whole rest with a '2' above it. Measure 69 has a quarter note, an eighth note, a quarter note, and an eighth note with accents. Measure 70 is a whole rest with a '3' above it. A double bar line is at the end of the staff, followed by a key signature change to three sharps.

75

5

f

Detailed description: This staff contains measures 75 through 79. Measure 75 is a whole rest with a '5' above it. Measure 76 has a quarter note, an eighth note, a quarter note, and an eighth note with a dynamic of *f*. Measure 77 is a whole rest. Measure 78 has a quarter note, an eighth note, a quarter note, and an eighth note with accents. Measure 79 has a quarter rest followed by a quarter note with an accent.

85

7

Detailed description: This staff contains measures 85 through 89. Measure 85 has a quarter rest followed by a quarter note with an accent. Measure 86 has a quarter note, an eighth note, a quarter note, and an eighth note with accents. Measure 87 has a quarter note, an eighth note, a quarter note, and an eighth note with accents. Measure 88 has a quarter note, an eighth note, a quarter note, and an eighth note with accents. Measure 89 is a whole rest with a '7' above it. A double bar line is at the end of the staff.

51

66

75

85

SOLO - HARMON (STEM OUT)

89

f (AS RECORDING)

93

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)

3 CUP MUTE OPEN

10 5 2 CUP MUTE

51

5

f

5

f

66

2

3

75

5

85

7

51

66

75

85

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)

3 CUP MUTE *p*

9 OPEN *mf* 5 *mf*

19 *mp* 5 *f*

30 *f* 3 *mp*

38 *f* 3 *mf* *mp*

44 *f*

50 *f* *mf*

56 *f* 3 *mf*

61 *f*

HERES TO LOVE

66

74

f

79

f *sfz*

84

89

mp

93

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)

3 CUP MUTE *p*

9 OPEN *mf* 5 *mf*

19 *mp* 5 *f*

30 *f* 3 *mp*

38 *f* 3 *mf* *mp*

44 *f*

50 *f* *mf*

56 *f* 3 *mf*

61 *f*

66

74

f

79

f *sfz*

84

89

mp

93

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING ($\text{♩} = 130$)

3 CUP MUTE *p* OPEN *mf*

10 *mf* *mp*

21 *f* *f*

32 *mp*

40 *f* *mf* *mp*

46 *f* *f*

52 *mf* *f*

58 *mf*

64 *f*

70

Musical notation for measures 70-77. Measure 70 contains two eighth notes with accents. Measure 71 has a triplet rest. Measure 72 has a quarter note with an accent. Measure 73 has a quarter note with an accent. Measure 74 has a quarter note with an accent. Measure 75 has a quarter note with an accent. Measure 76 has a quarter note with an accent. Measure 77 has a quarter note with an accent. Dynamics include *f* starting at measure 73.

78

Musical notation for measures 78-83. Measure 78 has a quarter note with an accent. Measure 79 has a quarter note with an accent. Measure 80 has a quarter note with an accent. Measure 81 has a quarter note with an accent. Measure 82 has a quarter note with an accent. Measure 83 has a quarter note with an accent. Dynamics include *f* at measure 81 and *sfz* at measure 82.

84

Musical notation for measures 84-88. Measure 84 has a quarter note with an accent. Measure 85 has a triplet of eighth notes with accents. Measure 86 has a triplet of eighth notes with accents. Measure 87 has a quarter note with an accent. Measure 88 has a quarter note with an accent. Dynamics include *sfz* at measure 88.

89

Musical notation for measures 89-92. Measure 89 has a whole rest. Measure 90 has a whole rest. Measure 91 has a quarter note with an accent. Measure 92 has a quarter note with an accent. Dynamics include *mp* at measure 91.

93

Musical notation for measures 93-96. Measure 93 has a quarter note with an accent. Measure 94 has a quarter note with an accent. Measure 95 has a quarter note with an accent. Measure 96 has a quarter note with an accent. Dynamics include *sfz* at measure 96.

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)

3 CUP MUTE OPEN

p *mf*

10

mf *mp*

20

f *f*

31

mp

39

f *mf* *mp*

45

f *f*

51

mf *f*

58

mf

62

f

67

Musical staff for measures 67-74. The key signature is B-flat major (two flats). The staff contains eighth and quarter notes with accents and a triplet of eighth notes in measure 73. The piece concludes with a double bar line and a key signature change to C major (one sharp).

75

Musical staff for measures 75-80. The key signature is C major (one sharp). The staff features a rhythmic pattern of eighth notes with a dynamic marking of *f* (forte) at the beginning and end of the staff.

81

Musical staff for measures 81-86. The key signature is C major (one sharp). The staff includes a dynamic marking of *sfz* (sforzando) and a triplet of eighth notes in measure 85. The piece ends with a double bar line and a key signature change to C major (one sharp).

87

Musical staff for measures 87-91. The key signature is C major (one sharp). The staff features a dynamic marking of *mp* (mezzo-piano) and a double bar line in measure 89.

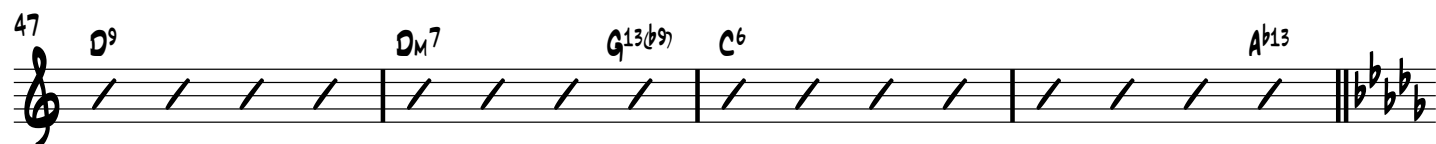
92

Musical staff for measures 92-95. The key signature is C major (one sharp). The staff concludes with a double bar line and a key signature change to C major (one sharp).

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)



51 D^b6 D^{DIM7} E^bM7 E^{DIM7} $D^b_{MAT}7/F$ D^b13 $C13$ $B13$ B^b13 $A13$ B^b13 E^b9

57 E^bM7 A^b13 D^b6 D^{DIM7} E^bM7 E^{DIM7}

63 $D^b_{MAT}7/F$ D^b13 $C13$ $B13$ B^b13 $A13$ B^b13 E^b9 A^b13 D^b6 A^9 A^bM7 $D^b7(\#9\#5)$ D^b7

69 G^b6 B^bM7 E^b9 B^bM7 E^b9 A^b9 $A13(\#9)$

75 $D6$ $D^{\#DIM7}$ E^M7 F^{DIM7} $D_{MAT}7/F^{\#}$ $D13$ $C^{\#13}$ $C13$ $B13$ B^b13 $B13$ E^M9

81 $C^{\#M}7/F^{\#}$ $F^{\#7}F^{\#7}(\#9)$ B^M G^M/B^b B^b7 $D6/A$ $F^{\#7}(\#9\#5)$ $B7(\#9)$

87 E^9 $E^{\#9}$ $A13$ $D6$ $B7(\#9\#5)$ E^9 $A7(\#5)$ $D6$ $B7(\#9\#5)$

92 E^9 $A7(\#5)$ $D6$ $B7(\#9\#5)$ E^9 $A13$ $D6$ $D6$

PIANO

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)

SOLO 8va.....

B⁶/F#

mf

5

C[#]M7/F#

B^{dim}7/F#

D[#]M7

D^{dim}7

C[#]M7

D^m7G¹³ D^b7

11

C⁶

C[#]dim7

D^m7

14

E^bdim7

C^{MAJ}7/E

C¹³

B¹³

B^b13

A¹³

A^b13

A¹³

D⁹

42

42
Bm7 E7(b9#5) Am Fm/Ab Ab7 C/G E7(#9b5) A7(b9#5) D9

48

48
Dm7 G13(b9) C6 Ab13 Db6 Ddim7 Ebm7

54

54
Edim7 Dbmaj7/F Db13 C13 B13 Bb13 A13Bb13 Eb9 Ebm7 Ab13 Db6

60

60
Ddim7 Ebm7 Edim7 Dbmaj7/F Db13 C13 B13 Bb13 A13Bb13 Eb9 Ab13

66

66
Db6 A9 Abm7 Db7(#9#5) Db7 Gb6 Bbm7



72

Chords: E^b9 B^bM7 E^b9 A^b9 $A^{13}(b9)$ D^6 $D^\#DIM7$ E^m7

78

Chords: $Fdim7$ $Dm7/F^\#$ D^{13} $C^\#13$ C^{13} B^{13} B^b13 B^{13} E^m9 $C^\#m7/F^\#$ $F^\#F^\#7(b9)$ B^m

84

Chords: G^m/B^b B^b7 D^6/A $F^\#7(b9b5)$ $B7(b9)$ E^9 E^9 A^{13} D^6 $B7(b9^\#5)$

90

Chords: E^9 $A7(\#5)$ D^6 $B7(b9^\#5)$ E^9 $A7(\#5)$

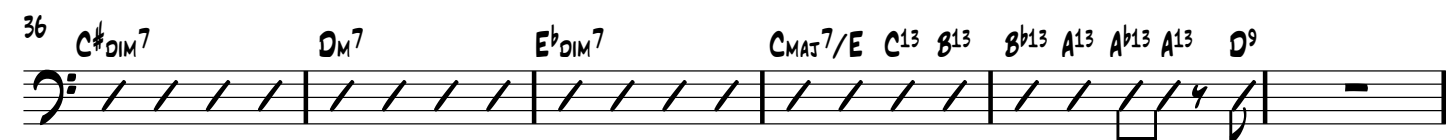
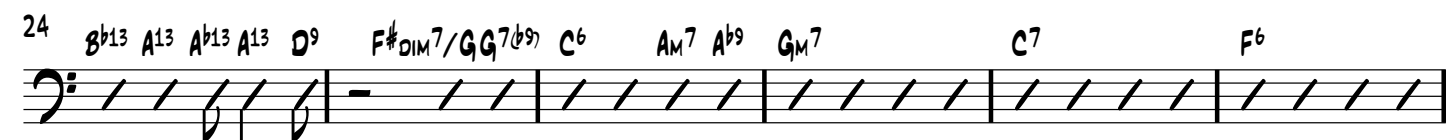
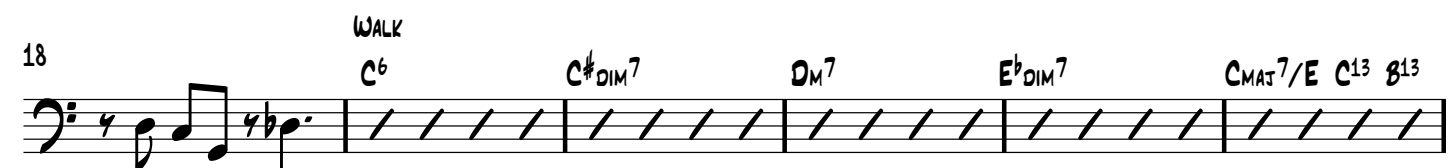
93

Chords: D^6 $B7(b9^\#5)$ E^9 A^{13} D^6 D^6 D^6

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)



42 B_M7 $E7(\flat 9 \sharp 5)$ A_M F_M/A^\flat $A^\flat 7$ C/G $E7(\sharp 9 \flat 5)$ $A7(\flat 9 \sharp 5)$ D^9

48 D_M7 $G^{13}(\flat 9)$ C^6 $A^\flat 13$ $D^\flat 6$ $D^{\dim 7}$ $E^\flat M7$

54 $E^{\dim 7}$ $D^{\flat} M_{AT} 7/F$ $D^{\flat 13}$ C^{13} B^{13} $B^{\flat 13}$ A^{13} $B^{\flat 13}$ $E^{\flat 9}$ $E^\flat M7$ $A^\flat 13$ $D^\flat 6$

60 $D^{\dim 7}$ $E^\flat M7$ $E^{\dim 7}$ $D^{\flat} M_{AT} 7/F$ $D^{\flat 13}$ C^{13} B^{13} $B^{\flat 13}$ A^{13} $B^{\flat 13}$ $E^{\flat 9}$ $A^\flat 13$

66 $D^\flat 6$ A^9 $A^\flat M7$ $D^\flat 7(\sharp 9 \sharp 5)$ $D^\flat 7$ $G^\flat 6$ $B^\flat M7$

72 $E^{\flat 9}$ $B^\flat M7$ $E^{\flat 9}$ $A^\flat 9$ $A^{13}(\flat 9)$ D^6 $D^{\sharp \dim 7}$ E_M7

78 $F^{\dim 7}$ $D^{\flat} M_{AT} 7/F^\sharp$ D^{13} $C^\sharp 13$ C^{13} B^{13} $B^{\flat 13}$ B^{13} E_M^9 $C^\sharp M7/F^\sharp$ $F^\sharp 7^\sharp 7(\flat 9)$ B_M

84 G_M/B^\flat $B^\flat 7$ D^6/A $F^\sharp 7(\sharp 9 \flat 5)$ $B7(\flat 9)$ E^9 E_M^9 A^{13} D^6 $B7(\flat 9 \sharp 5)$

90 E^9 $A7(\sharp 5)$ D^6 $B7(\flat 9 \sharp 5)$ E^9 $A7(\sharp 5)$

93 D^6 $B7(\flat 9 \sharp 5)$ E^9 A^{13} D^6 D^6

DRUMS

HERE'S TO LOVE

ARR. MATT AMY

MEDIUM SWING (♩=130)

1
4
mf

7

12 (2) (4) (6)

17 TIME

23 (2)

29 (4)

32

35 TIME (RIDE)

41 LOW TOM

47 (LEAD TRUMPET)

52

58

64 HEAVY BACKBEAT

69

DRUMS

HERES TO LOVE

75

80

85

(LEAD TRUMPET)

H.H. - TIME

90

(2)

93

(4)