

HOW SWEET IT IS

(To Be Loved By You)

Words and Music by EDWARD HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND
Arranged by MARK TAYLOR

ALTO SAX 1

(SHUFFLE) (♩ = ♪♪) 1

4 5 6 7 8

9 8 9-16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

To COCA ☼

ALTO SAX I

33

41

49

57

D.S. AL CODA

♩ CODA

HOW SWEET IT IS

(To Be Loved By You)

ALTO SAX 2

Words and Music by EDWARD HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND
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(SHUFFLE) (♩ = ♪) ①



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37500081

How Sweet It Is (To Be Loved By You) - 1

ALTO SAX 2

33

41

49

57

D.S. AL CODA

♩ CODA

HOW SWEET IT IS

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TENOR SAX 1

(SHUFFLE) (♩ = ♪♪) 1

The musical score is written for Tenor Sax 1 in a 4/4 shuffle rhythm. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo and feel are indicated as 'SHUFFLE' with a note value equivalence of a quarter note equal to two eighth notes. The first measure is marked with a circled '1'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sfz* and *ff* are used throughout. The second staff continues the melody, with measures 4, 5, 6, 7, and 8 marked. The third staff is mostly blank, with a circled '9' at the beginning and a circled '8' above a measure containing a whole rest, with '9-16' written below it. The fourth staff begins with a circled '17' and a repeat sign, with measures 17, 18, 19, and 20 marked. The fifth staff continues the melody, with measures 21, 22, 23, and 24 marked. The sixth staff begins with a circled '25' and contains measures 25, 26, 27, and 28. The seventh staff concludes the piece with measures 29, 30, 31, and 32, ending with a circled 'To CODA' and a double bar line with a repeat sign.

TENOR SAX 1

33

Musical staff 33-36: Treble clef, key signature of two sharps (F# and C#). Measures 33-36. Notes: 33 (F#4), 34 (G4), 35 (A4), 36 (B4). Dynamics: *mf*. Accents: ^.

Musical staff 37-40: Treble clef, key signature of two sharps. Measures 37-40. Notes: 37 (F#4), 38 (G4), 39 (A4), 40 (B4). Dynamics: *mf*. Accents: ^.

41

Musical staff 41-44: Treble clef, key signature of two sharps. Measures 41-44. Notes: 41 (F#4), 42 (G4), 43 (A4), 44 (B4). Dynamics: *mf*. Accents: ^.

Musical staff 45-48: Treble clef, key signature of two sharps. Measures 45-48. Notes: 45 (F#4), 46 (G4), 47 (A4), 48 (B4). Dynamics: *mf*. Accents: ^.

49

Musical staff 49-52: Treble clef, key signature of two sharps. Measures 49-52. Notes: 49 (F#4), 50 (G4), 51 (A4), 52 (B4). Dynamics: *mf*. Accents: ^.

Musical staff 53-56: Treble clef, key signature of two sharps. Measures 53-56. Notes: 53 (F#4), 54 (G4), 55 (A4), 56 (B4). Dynamics: *mf*. Accents: ^.

57

(SOLO)

Musical staff 57-60: Treble clef, key signature of two sharps. Measures 57-60. Notes: 57 (F#4), 58 (G4), 59 (A4), 60 (B4). Chords: D, Bm7, A9, G9. Dynamics: *mf*. Accents: ^.

Musical staff 61-64: Treble clef, key signature of two sharps. Measures 61-64. Notes: 61 (F#4), 62 (G4), 63 (A4), 64 (B4). Chords: D, Bm7, A9, G9. Dynamics: *mf*. Accents: ^.

D.S. AL CODA
(ENO SOLO)

♣ CODA

Musical staff 65-69: Treble clef, key signature of two sharps. Measures 65-69. Notes: 65 (F#4), 66 (G4), 67 (A4), 68 (B4), 69 (C5). Dynamics: *mf*. Accents: ^.

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TENOR SAX 2

(SHUFFLE) (♩ = ♩♩) ①

⑨

⑩-16

⑰ 8

⑱

⑲

⑳

㉑

㉒

㉓

㉔

㉕

㉖

㉗

㉘

㉙

To CODA

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How Sweet It Is (To Be Loved By You) - 1

TENOR SAX 2

33

41

49

57

D.S. AL CODA

♩ CODA

HOW SWEET IT IS

(To Be Loved By You)

Words and Music by EDWARD HOLLAND,
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BARITONE SAX

(SHUFFLE) (♩ = ♪) 1

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BARITONE SAX

33

41

49

57

D.S. AL CODA

♩ CODA

HOW SWEET IT IS

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TRUMPET 1

(SHUFFLE) (♩ = $\frac{3}{4}$)

The musical score for Trumpet 1 is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'SHUFFLE' with a note value of 3/4. The score consists of several systems of music, each starting with a measure number in a box. The first system starts at measure 1 and includes a slur over measures 1-3 and 5-6. The second system starts at measure 7 and includes a slur over measures 9-16. The third system starts at measure 17 and includes a slur over measures 17-20 and 24. The fourth system starts at measure 25 and includes a slur over measures 25-27 and 29-30. The fifth system starts at measure 33 and includes a slur over measures 33-40 and 41-44. The sixth system starts at measure 46 and includes a slur over measures 46-48 and 49-51. The seventh system starts at measure 55 and includes a slur over measures 55-54 and 57-64. The eighth system starts at measure 65 and includes a slur over measures 65-66 and 67-68. The score includes various musical notations such as slurs, accents, and dynamic markings like *sfz* and *ff*. The piece concludes with a CODA section starting at measure 65.

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TRUMPET 4

(SHUFFLE) (♩ = ♪) (1) 3 2

7 9 8

17 4 17-20 21 22 23 24

25 3 2 25-27 28 29-30 31 32 33

33 8 41 4 45

46 47 48 49-51 52

53 2 54 55 56 57-64

65 66 67 68 69

To CODA

D.S. AL CODA

♩ CODA

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TRUMPET 3

(SHUFFLE) (♩ = ♪♪)

Musical score for Trumpet 3, featuring a shuffle tempo and various musical notations such as slurs, accents, and dynamic markings. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as SHUFFLE with a note value of ♩ = ♪♪. The score consists of several staves of music, with measures numbered from 1 to 69. Key features include:

- Measures 1-16: First system, starting with a slur and a dynamic marking of *sfz*. Measure numbers 1-3, 4, and 5-6 are indicated.
- Measures 17-32: Second system, starting with a slur and a dynamic marking of *ff*. Measure numbers 17-20, 21, 22, 23, and 24 are indicated.
- Measures 33-44: Third system, starting with a slur and a dynamic marking of *ff*. Measure numbers 33-40 and 41-44 are indicated.
- Measures 45-56: Fourth system, starting with a slur and a dynamic marking of *ff*. Measure numbers 45, 46, 47, 48, 49-51, and 52 are indicated.
- Measures 57-64: Fifth system, starting with a slur and a dynamic marking of *ff*. Measure numbers 57-64 are indicated.
- Measures 65-69: Sixth system, starting with a slur and a dynamic marking of *ff*. Measure numbers 65, 66, 67, 68, and 69 are indicated.

Additional markings include "TO CODA" at the end of measure 52 and "D.S. AL CODA" at the beginning of measure 57. The score concludes with a double bar line at the end of measure 69.

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HOW SWEET IT IS

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TRUMPET 2

(SHUFFLE) (♩ = ♪) 1

1-3 4 5-6

9 7 8 9-16

17 $\frac{3}{8}$ 4 17-20 21 22 23 24

25 3 25-27 28 29-30 31 32

To CODA \oplus

33 8 41 4 33-40 41-44 45

49 46 47 48 49-51 52

57 2 53-54 55 56 57-64

D.S. AL CODA

\oplus CODA 65 66 67 68 69

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HOW SWEET IT IS

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TROMBONE 1

(SHUFFLE) (♩ = ♪) 1

4 5 6 7 8

9 9-16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31

To CODA

Detailed description: This is a musical score for Trombone 1, arranged in a shuffle feel. The score is written in bass clef with a 4/4 time signature. It consists of 31 measures, divided into six systems. The first system contains measures 1-3, the second 4-8, the third 9-16, the fourth 17-20, the fifth 21-24, and the sixth 25-31. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A 'SHUFFLE' instruction is at the top left, with a note value equivalence (♩ = ♪). Measure numbers are placed below the staff lines. The score concludes with a 'To CODA' instruction and a double bar line with a diamond symbol.

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TROMBONE 1

33

Musical staff 33: Bass clef, 4/4 time. Measures 33-36. Notes: G2, A2, B2, C3. Dynamics: *mf*. Accents (^) on G2, B2, C3.

Musical staff 37-40: Bass clef, 4/4 time. Measures 37-40. Notes: G2, A2, B2, C3. Dynamics: *mf*. Accents (^) on G2, B2, C3.

41

Musical staff 41-44: Bass clef, 4/4 time. Measures 41-44. Notes: G2, A2, B2, C3. Dynamics: *mf*. Accents (^) on G2, B2, C3.

Musical staff 45-48: Bass clef, 4/4 time. Measures 45-48. Notes: G2, A2, B2, C3. Dynamics: *ff*. Accents (^) on G2, B2, C3. *stacc* marking at measure 48.

49

Musical staff 49-52: Bass clef, 4/4 time. Measures 49-52. Notes: G2, A2, B2, C3. Dynamics: *ff*. Accents (^) on G2, B2, C3.

Musical staff 53-56: Bass clef, 4/4 time. Measures 53-56. Notes: G2, A2, B2, C3. Dynamics: *ff*. Accents (^) on G2, B2, C3.

57

Musical staff 57-60: Bass clef, 4/4 time. Measures 57-60. Notes: G2, A2, B2, C3. Dynamics: *ff*. Accents (^) on G2, B2, C3.

D.S. AL CODA

Musical staff 61-64: Bass clef, 4/4 time. Measures 61-64. Notes: G2, A2, B2, C3. Dynamics: *ff*. Accents (^) on G2, B2, C3.

♩ CODA

Musical staff 65-69: Bass clef, 4/4 time. Measures 65-69. Notes: G2, A2, B2, C3. Dynamics: *ff*. Accents (^) on G2, B2, C3.

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TROMBONE 2

(SHUFFLE) (♩ = 3♩)

Musical score for Trombone 2, featuring a shuffle rhythm and various musical notations. The score is written in bass clef with a 4/4 time signature. It includes measures 1 through 32, with measure numbers 1, 4, 5, 6, 7, 8, 9, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32. The score includes a key signature change to B-flat major (two flats) at measure 17. A 'TO COO' instruction with a diamond symbol is present at the end of the score. The score includes various musical notations such as slurs, accents, and dynamic markings.

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How Sweet It Is (To Be Loved By You) - 1

TROMBONE 2

33

93 94 95 96

97 98 99 100

41

41 42 43 44

45 46 47 48

49

49 50 51 52

53 54 55 56

57

57 58 59 60

D.S. AL CODA

61 62 63 64

♩ CODA

65 66 67 68 69

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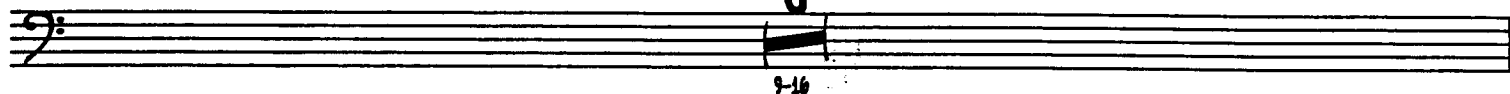
TROMBONE 3

(SHUFFLE) (♩ = ♪♪)

1



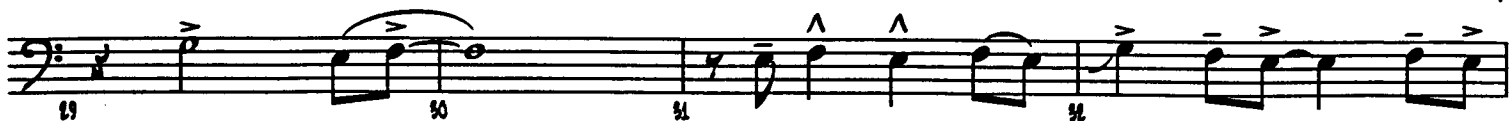
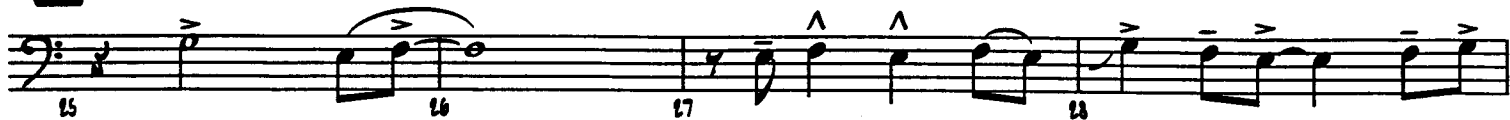
9



17



25



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TROMBONE 3

33

41

49

57

D.S. AL CODA

♩ CODA

HOW SWEET IT IS

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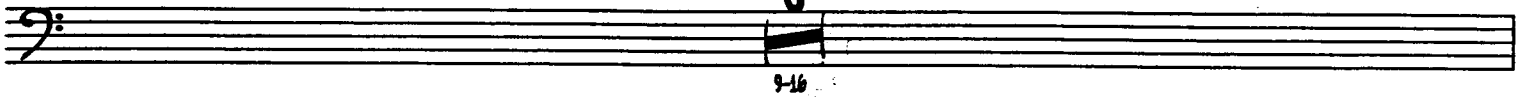
TROMBONE 4

(SHUFFLE) (♩ = ♪♪)

1



9



17



25



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TROMBONE 4

33

Musical staff 1: Measures 33-36. Bass clef, 4/4 time. Notes: 33 (G2), 34 (A2), 35 (B2), 36 (C3). Includes accents (^) and breath marks (>).

Musical staff 2: Measures 37-40. Bass clef, 4/4 time. Notes: 37 (D3), 38 (E3), 39 (F3), 40 (G3). Includes accents (^) and breath marks (>).

41

Musical staff 3: Measures 41-44. Bass clef, 4/4 time. Notes: 41 (G2), 42 (A2), 43 (B2), 44 (C3). Includes accents (^) and breath marks (>).

Musical staff 4: Measures 45-48. Bass clef, 4/4 time. Notes: 45 (D3), 46 (E3), 47 (F3), 48 (G3). Includes accents (^) and breath marks (>). Dynamic markings: **ff** at 45, **sfz** at 48.

49

Musical staff 5: Measures 49-52. Bass clef, 4/4 time. Notes: 49 (G2), 50 (A2), 51 (B2), 52 (C3). Includes accents (^) and breath marks (>).

Musical staff 6: Measures 53-56. Bass clef, 4/4 time. Notes: 53 (D3), 54 (E3), 55 (F3), 56 (G3). Includes accents (^) and breath marks (>).

57

Musical staff 7: Measures 57-60. Bass clef, 4/4 time. Notes: 57 (G2), 58 (A2), 59 (B2), 60 (C3). Includes accents (^) and breath marks (>).

D.S. AL CODA

Musical staff 8: Measures 61-64. Bass clef, 4/4 time. Notes: 61 (D3), 62 (E3), 63 (F3), 64 (G3). Includes accents (^) and breath marks (>).

♩ CODA

Musical staff 9: Measures 65-69. Bass clef, 4/4 time. Notes: 65 (G2), 66 (A2), 67 (B2), 68 (C3), 69 (D3). Includes accents (^) and breath marks (>). Dynamic marking: **ff** at 68.

HOW SWEET IT IS

(To Be Loved By You)

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PIANO/VOCAL

(SHUFFLE) (♩ = ♪♩) 1

How SWEET IT IS _____ TO BE LOVED BY YOU _____

FMA9 EMI7 DMI7 G9sus C DMI C DMI

1 5 6

How SWEET IT IS _____ TO BE LOVED BY YOU _____

C7 DMI C G9sus FMA9 EMI7 DMI7 G9sus C DMI C DMI

4 5 6 7 6

I NEED-ED THE SHEL-TER OF SOME - ONE'S ARMS _____

C7 DMI C G9sus C AMI7

8 9 10

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How Sweet It Is (To Be Loved By You) 1

PIANO/VOCAL

Musical notation for the first system. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves (treble and bass clefs) grouped by a brace. The lyrics are: "THERE YOU WERE I NEED - ED SOME - ONE TO UN - DER -". Chords are G9, F9, and C. Measure numbers 11, 12, and 13 are indicated at the bottom.

Musical notation for the second system. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves (treble and bass clefs) grouped by a brace. The lyrics are: "STAND MY UPS AND DOWNS THERE YOU WERE". Chords are Am7, G9, and F9. Measure numbers 14, 15, and 16 are indicated at the bottom.

Musical notation for the third system. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves (treble and bass clefs) grouped by a brace. The lyrics are: "WITH SWEET LOVE AND DE - VO - TION DEEP - LY TOUCH - ING MY E - MO - TION I - WAN - NA STOP". Chords are C13, F13, Am7, and F13. Measure numbers 17, 18, 19, and 20 are indicated at the bottom.

PIANO/VOCAL

AND THANK YOU 'SA-BY I JUST WAN-NA STOP AND THANK YOU SA-BY YES I DO

21 22 23 24

(25) HOW SWEET IT IS TO BE LOVED BY YOU

25 26 27 28

TO CODA

HOW SWEET IT IS TO BE LOVED BY YOU

29 30 31 32

PIANO/VOCAL

33

I CLOSE MY EYES AT NIGHT _____ WON-DER-IN' WHERE WOULD I BE WITH-OUT YOU IN MY LIFE _____

C Ami7 G9 F9

33 34 35 36

Detailed description: This system contains measures 33 through 36. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in grand staff. Chords are indicated above the piano staff: C (measures 33-34), Ami7 (measures 34-35), G9 (measures 35-36), and F9 (measures 36-37). Measure numbers 33, 34, 35, and 36 are written below the piano staff.

EV-'24-THING I DID WAS JUST A SORE _____ EV-'24-WHERE I WENT SEEMS LIKE I'VE SEEN THERE BE - FORE _____

C Ami7 G9 F9

37 38 39 40

Detailed description: This system contains measures 37 through 40. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. Chords are indicated above the piano staff: C (measures 37-38), Ami7 (measures 38-39), G9 (measures 39-40), and F9 (measures 40-41). Measure numbers 37, 38, 39, and 40 are written below the piano staff.

41

YOU BRIGHT-EN UP FOR ME ALL MY DAYS _____ WITH A LOVE SO SWEET IN SO MA-NY WAYS _____ I WAN-NA STOP _____

C13 F13 Ami7 F13

41 42 43 44

Detailed description: This system contains measures 41 through 44. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. Chords are indicated above the piano staff: C13 (measures 41-42), F13 (measures 42-43), Ami7 (measures 43-44), and F13 (measures 44-45). Measure numbers 41, 42, 43, and 44 are written below the piano staff.

PIANO/VOCAL

AND THANK YOU SA-SY I JUST WAN-NA STOP AND THANK YOU SA-SY YES I DO

45 46 47 48

49

HOW SWEET IT IS TO BE LOVED BY YOU

Emi7 Dmi7 G9sus C Dmi C Dmi C7 Dmi C G9sus F#m

49 50 51 52

HOW SWEET IT IS TO BE LOVED BY YOU

Emi7 Dmi7 G9sus C Dmi C Dmi C7 Dmi C G9sus C

53 54 55 56

PIANO/VOCAL

57

Measures 57-60. Chords: C, Am7, G9, F9.

D.S. AL CODA

Measures 61-64. Chords: C, Am7, G9, F9.

♠ CODA

Measures 65-66. Lyrics: HOW SWEET IT IS. Chords: Fm9, Em7, Dm7, C#m7, Bb13, A+7(#9), Ab9, G13.

Measures 67-69. Lyrics: TO BE LOVED BY YOU. Chord: C13(#11).

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BASS

(SHUFFLE) (♩ = $\frac{3}{4}$) (1)

The bass line is written on a single staff in 4/4 time with a shuffle feel. It consists of eight measures of music, each with a measure number below the staff and a chord symbol above it. The chords are: G9sus F#A9 (measures 1-2), E#m7 Dm7 (measures 3-4), G9sus C (measures 5-6), Dm C Dm (measures 7-8), C7 Dm (measures 9-10), G9sus F#A9 (measures 11-12), E#m7 Dm7 (measures 13-14), G9sus C (measures 15-16), Dm C Dm (measures 17-18), C7 Dm (measures 19-20), G9sus C (measures 21-22), C7 Dm (measures 23-24), G9sus C (measures 25-26), E#m7 Dm7 (measures 27-28), G9sus C (measures 29-30), Dm C Dm (measures 31-32), C7 Dm (measures 33-34), G9sus C (measures 35-36). The piece ends with a double bar line and a diamond symbol.

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BASS

33

Ami7 G9 F9 C

41

Ami7 G9 F9 C13 F13

Ami7 F13 C13 F13 C13 ^

49

G9sus FMA9 Emi7 Dmi7 G9sus C Dmi C Dmi C7 Dmi G9sus FMA9

Emi7 Dmi7 G9sus C Dmi C Dmi C7 Dmi G9sus C

57

C Ami7 G9 F9

C Ami7 G9 F9 D.S. AL CODA

♠ CODA
FMA9

Emi7 Dmi7 CMA7 Bb13

A+7(#9)
↓
A9 G13

C13(#11) ^

HOW SWEET IT IS

(To Be Loved By You)

Words and Music by EDWARD HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND
Arranged by MARK TAYLOR

DRUMS

(SHUFFLE) (♩ = ♪)

(Toms)

DRUMS

(33) Musical notation for drum set 33, measures 33-40. Measures 33-34 feature a rhythmic pattern of eighth notes with accents. Measures 35-40 are marked with repeat signs. A circled '4' is above measures 35-38, and a circled '8' is above measures 39-40. A dynamic marking of *mf* is present at the start.

(41) Musical notation for drum set 41, measures 41-46. Measures 41-43 feature a rhythmic pattern of eighth notes with accents. Measures 44-46 are marked with repeat signs. A circled '4' is above measures 44-45, and a circled '8' is above measures 46-47. A dynamic marking of *f* is present at the start.

(49) Musical notation for drum set 49, measures 47-51. Measures 47-48 feature a rhythmic pattern with a 'FILL' annotation. Measures 49-50 feature a rhythmic pattern with accents. Measures 51-52 are marked with repeat signs. A circled '49' is above measures 49-50. A dynamic marking of *f* is present at the start.

Musical notation for drum set 53, measures 53-56. Measures 53-54 feature a rhythmic pattern of eighth notes with accents. Measures 55-56 are marked with repeat signs.

(57) Musical notation for drum set 57, measures 57-64. Measures 57-58 feature a rhythmic pattern of eighth notes with accents. Measures 59-64 are marked with repeat signs. A circled '4' is above measures 59-62, and a circled '8' is above measures 63-64. The text 'D.S. AL CODA' is written above measures 63-64. A dynamic marking of *mf* is present at the start.

Musical notation for drum set 65, measures 65-69. Measures 65-67 feature a rhythmic pattern of eighth notes with accents. Measures 68-69 feature a rhythmic pattern with accents. A dynamic marking of *fff* is present at the start.

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GITAR

(SHUFFLE) (♩ = ♪♪) (1)

Guitar staff 1: Treble clef, 4/4 time signature. Chords: G9sus FMA9 (measures 1-2), Em7 Dmi7 (measures 3-4), G9sus (measures 5-6), C Dmi C Dmi (measures 7-8). Fingering: 1, 2, 3, 5.

Guitar staff 2: Treble clef, 4/4 time signature. Chords: C7 Dmi C (measures 1-2), G9sus FMA9 (measures 3-4), Em7 Dmi7 (measures 5-6), G9sus (measures 7-8), C Dmi C Dmi (measures 9-10). Fingering: 5, 6, 7.

Guitar staff 3: Treble clef, 4/4 time signature. Chords: C7 Dmi C (measures 1-2), G9sus C (9) (measures 3-4), C (measures 5-6), Ami7 (measures 7-8), G9 (measures 9-10). Fingering: 9, 10, 11.

Guitar staff 4: Treble clef, 4/4 time signature. Chords: F9 (measures 1-2), C (measures 3-4), Ami7 (measures 5-6), G9 (measures 7-8), F9 (measures 9-10). Fingering: 12, 13, 14, 15, 16.

Guitar staff 5: Treble clef, 4/4 time signature. Chords: C13 (17), F13 (18), Ami7 (19), F13 (20), C13 (21), F13 (22). Fingering: 17, 18, 19, 20, 21, 22.

Guitar staff 6: Treble clef, 4/4 time signature. Chords: C13 (23), G9sus FMA9 (24-25), Em7 Dmi7 (26-27), G9sus (28-29), C Dmi C Dmi (30-31). Fingering: 23, 24, 25, 26, 27, 28, 29.

Guitar staff 7: Treble clef, 4/4 time signature. Chords: C7 Dmi C (32-33), G9sus FMA9 (34-35), Em7 Dmi7 (36-37), G9sus (38-39), C Dmi C Dmi (40-41), C7 Dmi C (42-43), G9sus C (44-45). Fingering: 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45.

To CODA

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GITAR

(33) **C** **Ami7** **G9** **F9**

C **Ami7** **G9** **F9**

(41) **C13** **F13** **Ami7** **F13** **C13**

(49) **F13** **C13** **G9sus FMA9** **Emi7 Dmi7 G9sus**

C Dmi C Dmi C7 Dmi C G9sus FMA9 Emi7 Dmi7 G9sus C Dmi C Dmi

C7 Dmi C G9sus (57) **Ami7** **G9** **F9**

C **Ami7** **G9** **F9** **D.S. AL CODA**

♩ CODA **FMA9** **Emi7 Dmi7** **CMA7 Bb13 A+7(#9) A9 G13** **C13(#11)**

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VOCAL

(SHUFFLE) (♩ = ♩♩)

1

How SWEET IT IS TO BE LOVED BY YOU

How SWEET IT IS TO BE LOVED BY YOU

9

I NEED-ED THE SHEL-TER OF SOME-ONE'S ARMS THERE YOU WERE

I NEED-ED SOME-ONE TO UN-DER-STAND MY UPS AND DOWNS. THERE YOU WERE

17

WITH SWEET LOVE AND DE-VO-TION DEEP-LY TOUCH-ING MY E-MO-TION I WAN-NA STOP

AND THANK YOU SA-BY I JUST WAN-NA STOP AND THANK YOU SA-BY YES I DO

25

How SWEET IT IS TO BE LOVED BY YOU

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VOCAL

To CODA

29
HOW SWEET IT IS TO BE LOVED BY YOU

33

33
I CLOSE MY EYES AT NIGHT WON-DER-IN' WHERE WOULD I BE WITH-OUT YOU IN MY LIFE

37
EV-'RY-THING I DID WAS JUST A SORE EV-'RY-WHERE I WENT SEEMS LIKE I'VE SEEN THERE BE-FORE

41

41
YOU BRIGHT-EN UP FOR ME ALL MY DAYS WITH A LOVE SO SWEET IN SO MA-NY WAYS I WAN-NA STOP

45
AND THANK YOU SA-SY I JUST WAN-NA STOP AND THANK YOU SA-SY YES I DO

49

49
HOW SWEET IT IS TO BE LOVED BY YOU

D.S. AL CODA

57

57
HOW SWEET IT IS TO BE LOVED BY YOU

CODA

65
HOW SWEET IT IS TO BE LOVED BY YOU