

## Vocals

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

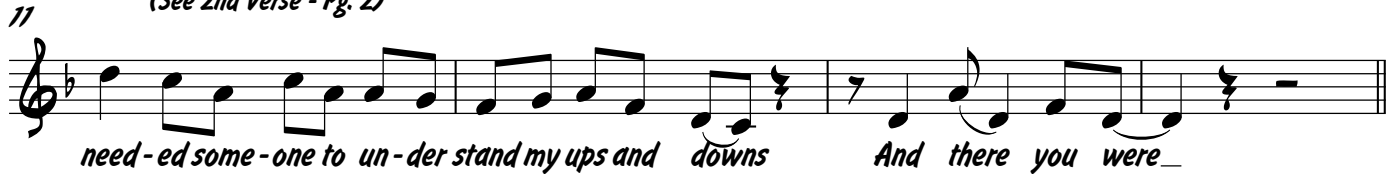
♩ = 125 (Shuffle)

1. 2.

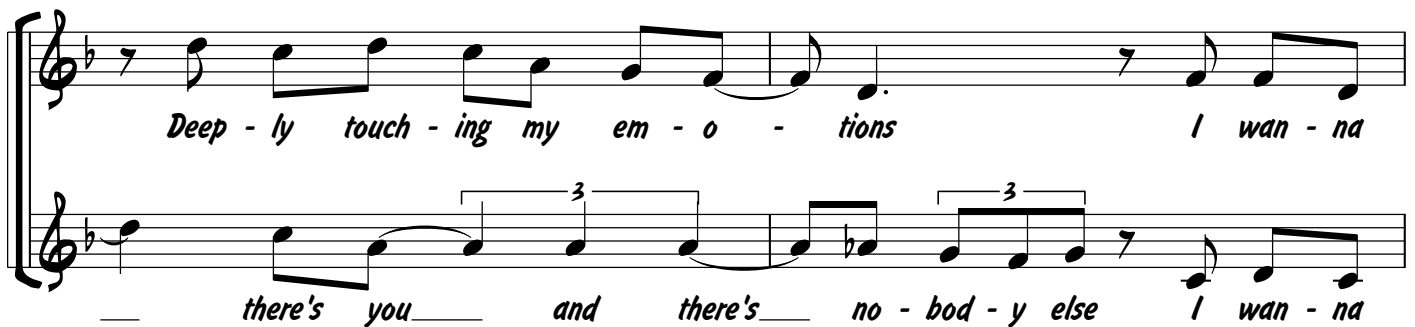
(Drum Pickup)

7 **A**

(See 2nd Verse - Pg. 2)

15 **B**

17



19

23 **C**

(Adlib last X)



2 26 Vocals To Coda

How sweet it is to be loved by you

30 D (Sax Solo) 7 D.S. al Coda

Coda

39 43

How sweet it is to be loved by you

How sweet it is to be loved by you

### Verse 2:

*I close my eyes at night  
 Wonderin' where I'd be without you in my life  
 Everything I did was just a bore  
 Everywhere I'd went, seems I'd been there before  
 But you brighten up for me all of my days  
 With a love so sweet in so many ways  
 I wanna stop and thank you baby  
 I just wanna stop and thank you baby*

Trumpet II

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

James Taylor Ver.

♩ = 125 (Shuffle)

2

1. 2.

7

A 2 2nd X Only

15

B

21

C

26

To Coda

30

2 <sup>31</sup> D Trumpet II

Measures 31-35 of the Trumpet II part. The key signature is one sharp (F#). Measures 31-33 contain whole notes: D4, D4, and D4. Measure 34 contains a half note D3 and a half note D4. Measure 35 contains a whole note D4. A decrescendo hairpin is placed below the staff, starting under measure 34 and ending under measure 35.

*D.S. al Coda*

Coda 

Measures 39-42 of the Coda section. Measure 39 contains eighth notes: D4, E4, F#4, G4, A4, B4. Measure 40 contains a dotted quarter note D4 and a half note E4. Measure 41 contains a half note D4 and a half note E4, connected by a slur. Measure 42 contains eighth notes: D4, E4, F#4, G4, A4, B4, connected by a slur. A decrescendo hairpin is placed below the staff, starting under measure 41 and ending under measure 42.

Measures 43-46 of the Coda section. Measure 43 contains eighth notes: D4, E4, F#4, G4, A4, B4. Measure 44 contains a dotted quarter note D4 and a half note E4. Measure 45 contains a half note D4 and a half note E4. Measure 46 contains eighth notes: D4, E4, F#4, G4, A4, B4, connected by a slur. A decrescendo hairpin is placed below the staff, starting under measure 45 and ending under measure 46. A forte (f) dynamic marking is placed below the staff, starting under measure 46.

Trumpet I

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

James Taylor Ver.

♩ = 125 (Shuffle)

2

1. 2.

7 **A** 2 2nd X Only

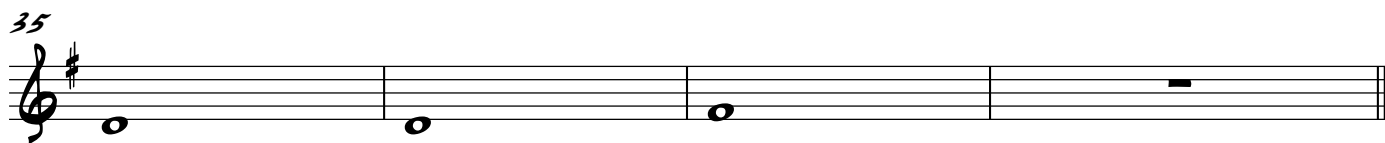
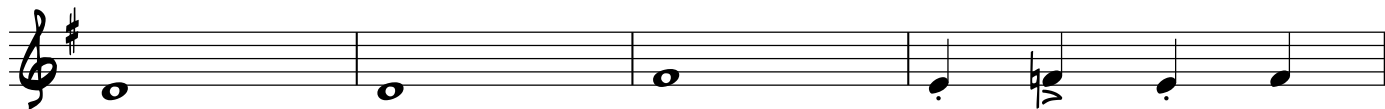
15 **B**

21 **C**

26 **To Coda**

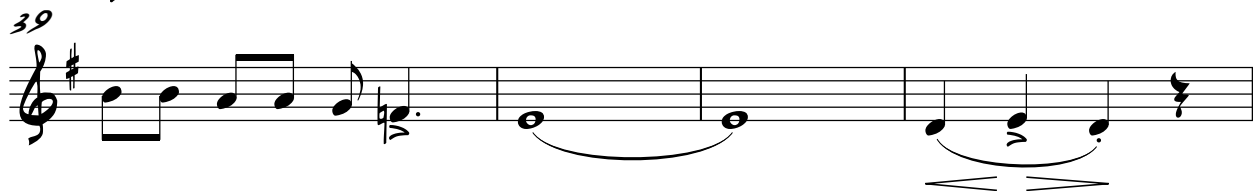
30

2 <sup>31</sup> D Trumpet I



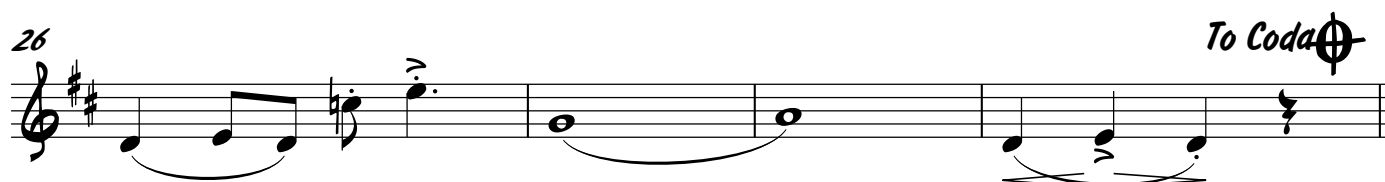
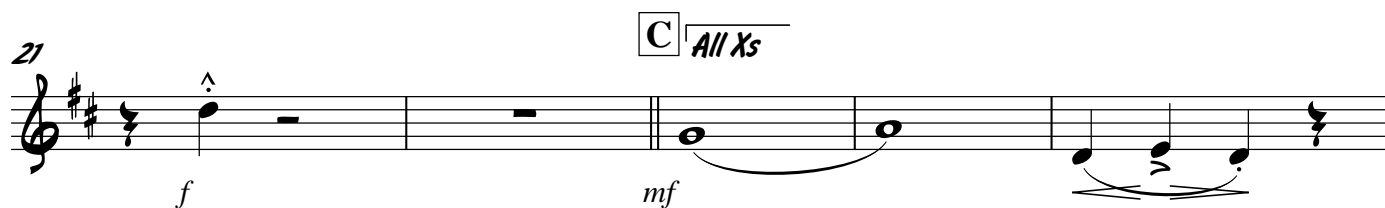
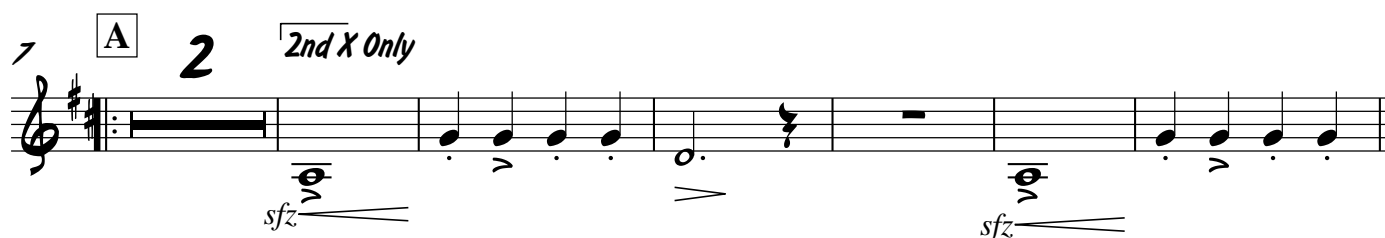
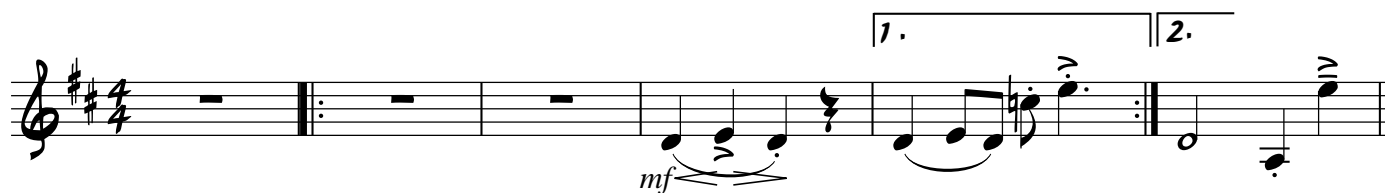
*D.S. al Coda*

Coda 

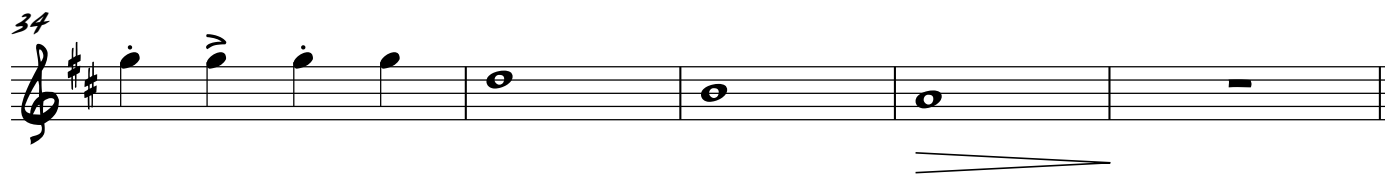
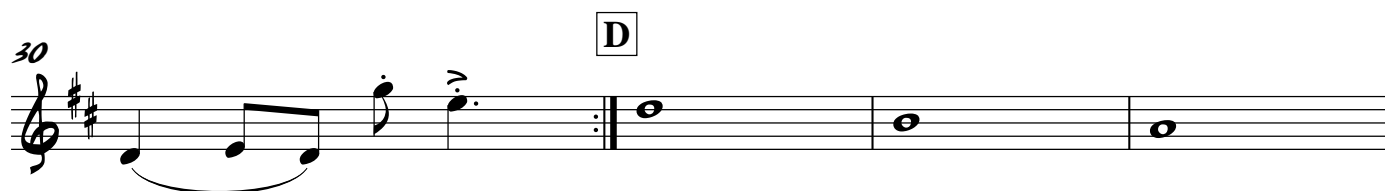


♩ = 125 (Shuffle)

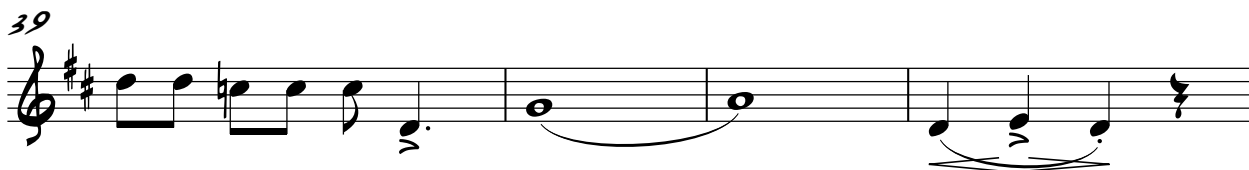
## How Sweet It Is (To Be Loved By You)



## Baritone Saxophone



Coda



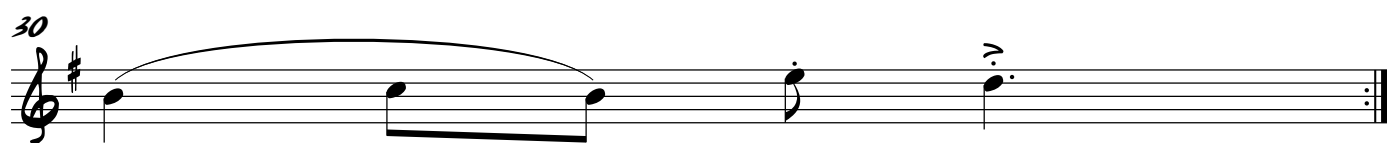
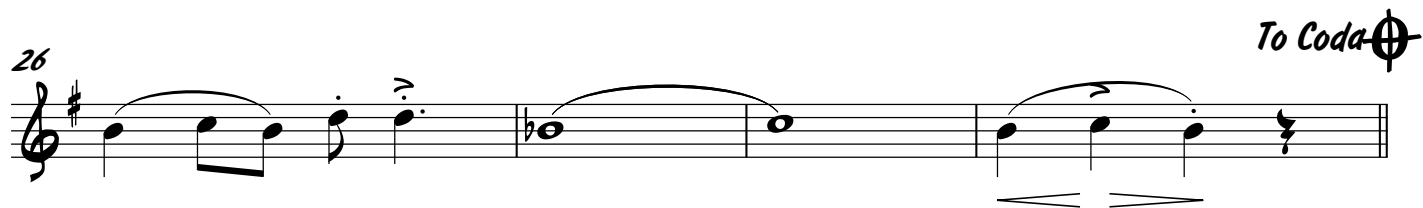
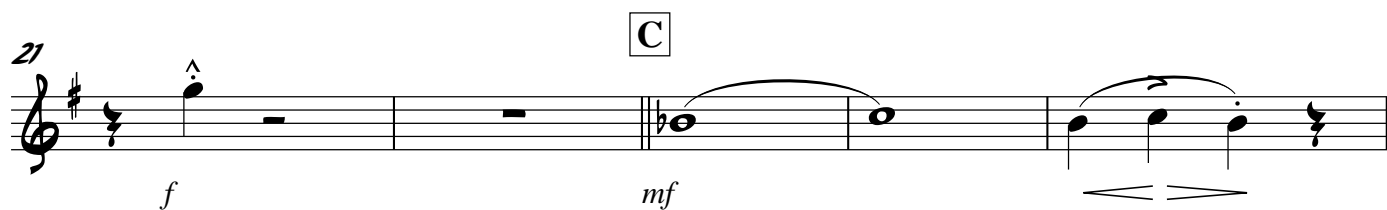
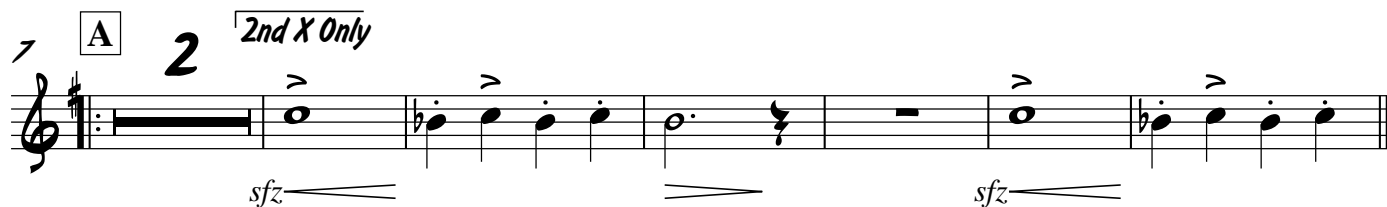
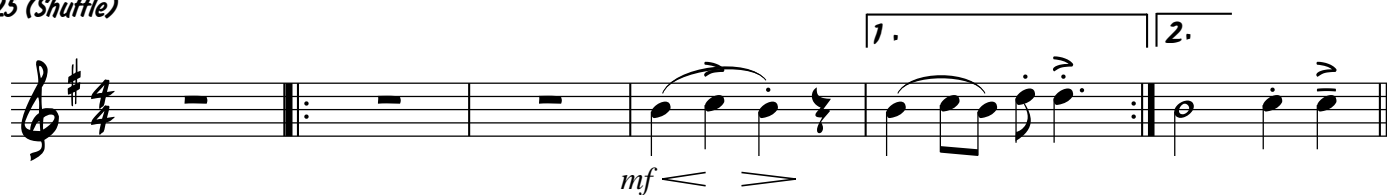


Tenor Saxophone

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

James Taylor Ver.

♩ = 125 (Shuffle)



## Tenor Saxophone

31 **D**<sub>G</sub> Em<sup>7</sup> D<sup>7</sup> C<sup>7</sup> F/C C<sup>7</sup> F/C

35 G Em<sup>7</sup> D<sup>7</sup> C<sup>7</sup> F/C C<sup>7</sup> F/C

*D.S. al Coda*

*Coda*

39

43

*f*

Alto Saxophone

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

James Taylor Ver.

♩ = 125 (Shuffle)

2

1. 2.

*mf* < >

7

A 2 2nd X Only

*sfz* > > *sfz* >

15

B

*mp*

21

C

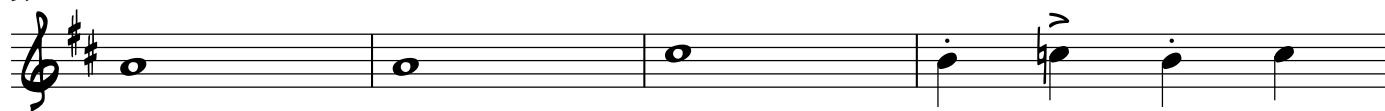
*mf*

26

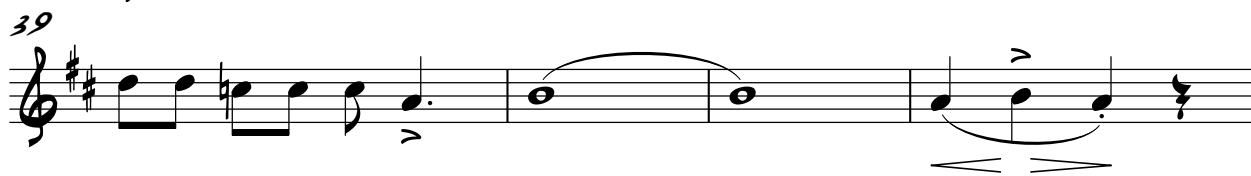
To Coda

30

2 <sup>31</sup> D Alto Saxophone



Coda 

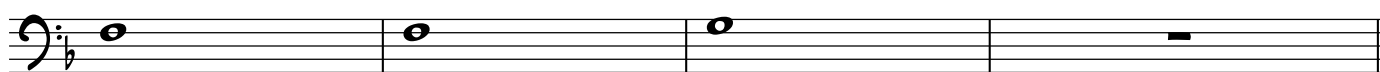


## How Sweet It Is (To Be Loved By You)

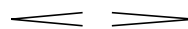
♩ = 125 (Shuffle)

31 **D**

35

*D.S. al Coda**Coda*

39



43

*f*

## Bass

♩ = 125 (Shuffle)

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

4  $B^b$   $C^9$   $f$

4 F  $B^b/F$  F 1.  $B^b/F$   $F^7$  2.  $B^b/F$   $C^{sus}$   $C^9$

7 **A** F  $Dm^7$   $C^7$   $B^b7$   $E^b/B^b$   $B^b7$   $E^b/B^b$   $mf$

11 F  $Dm^7$   $C^7$   $B^b7$   $E^b/B^b$   $B^b7$   $E^b/B^b$

15 **B**  $F^9$   $B^b9$   $Dm^7$  C  $B^b$   $Bdim$

19 F  $F^7$   $B^b7$   $E^b/B^b$   $B^b7$  F  $f$

23 **C**  $B^b7$   $C^9$  F  $B^b/F$  F  $B^b/F$   $F^9$   $mf$

27  $B^b7$   $C^9$  F  $B^b/F$  F *To Coda*

## Bass

*(Sax Solo)*

30  $B^b/F$   $C_{\text{sus}}$   $C^9$  D F  $Dm^7$   $C^7$

34  $B^b7$   $E^b/B^b$   $B^b7$   $E^b/B^b$  F  $Dm^7$

37  $C^7$   $B^b7$   $E^b/B^b$   $B^b7$   $E^b/B^b$

*D.S. al Coda**Coda*

39 F  $F^7$   $B^b7$   $C^9$

42 F  $B^b/F$  F  $F^7$   $B^b7$

45  $C_{\text{sus}}$   $C^9$   $F^{13}$   $F^{13}/A$   $B^b7$   $B^{\text{dim}}$   $C_{\text{sus}}$   $G^b13$   $F^{13}$

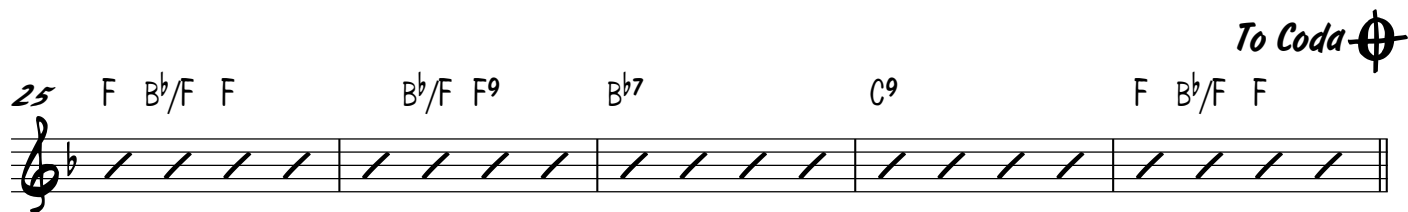
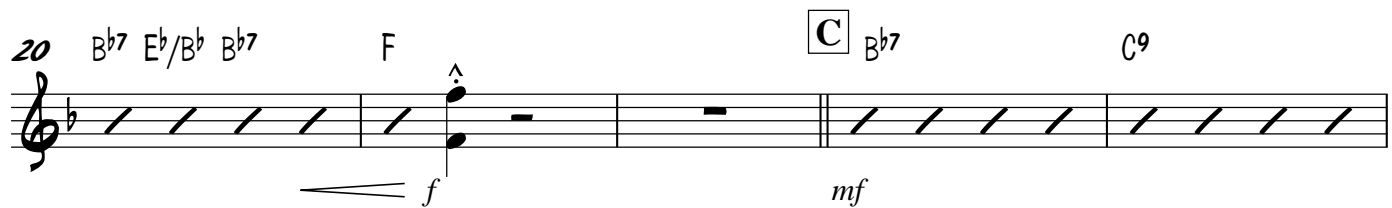
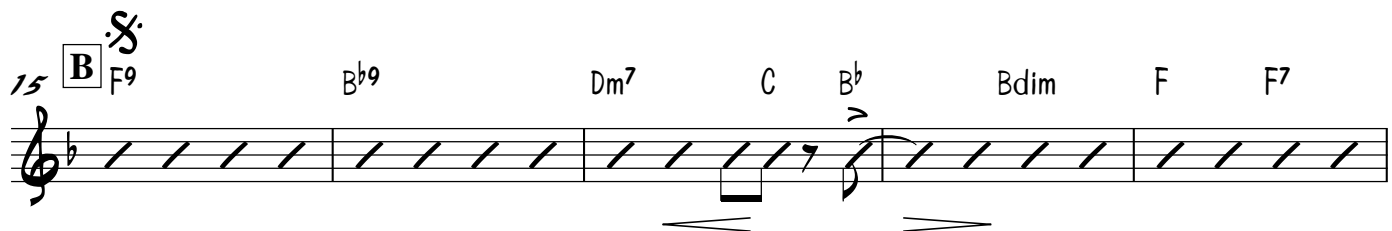
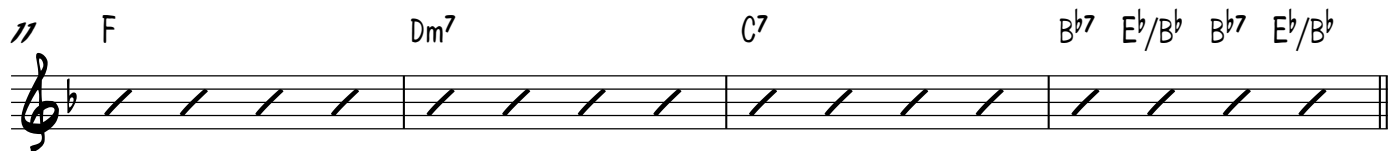
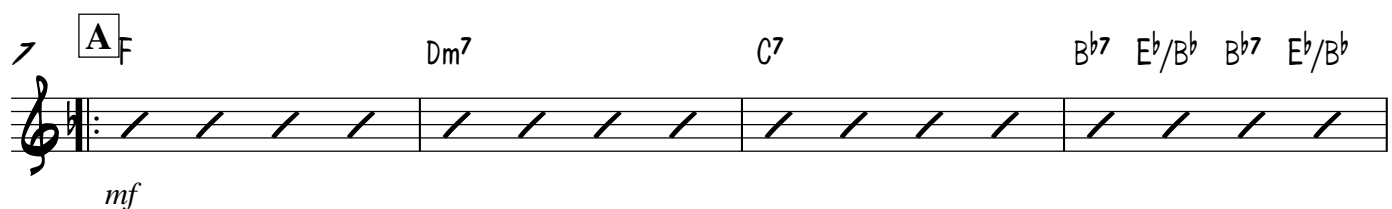
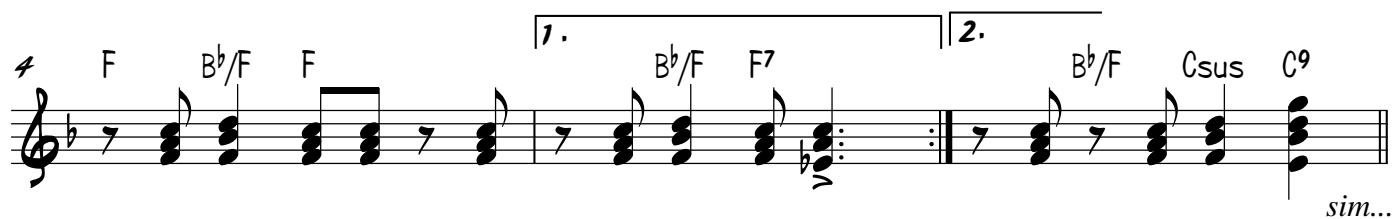
*f* *cresc.* *ff*



Guitar  
♩ = 125 (Shuffle)

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

James Taylor Ver.



*(Sax Solo)*

30  $B^b/F$   $C_{sus}$   $C^9$  **D** F  $Dm^7$   $C^7$

34  $B^b7$   $E^b/B^b$   $B^b7$   $E^b/B^b$  F  $Dm^7$   $C^7$   $B^b7$   $E^b/B^b$   $B^b7$   $E^b/B^b$

*D.S. al Coda**Coda*

39 F  $F^7$   $B^b7$   $C^9$  F  $B^b/F$  F  $F^7$

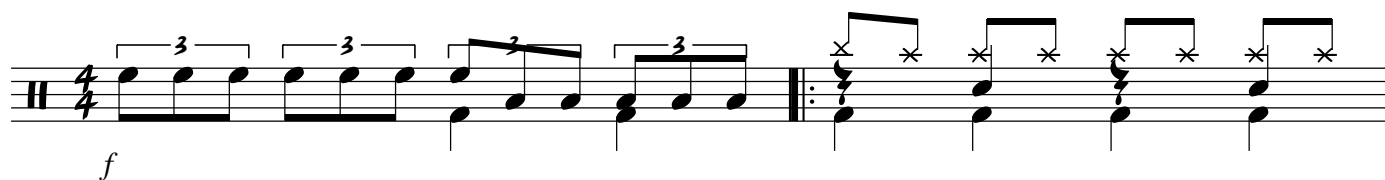
44  $B^b7$   $C_{sus}$   $C^9$   $F^{13}$   $F^{13}/A$   $B^b7$   $Bdim$   $C_{sus}$   $G^b13$   $F^{13}$

Drums  
♩ = 125 (Shuffle)

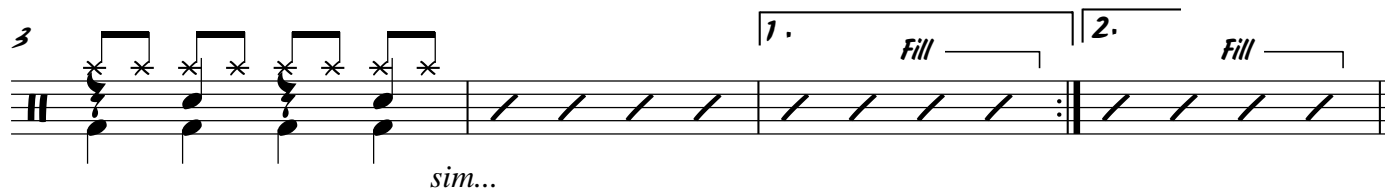
# How Sweet It Is (To Be Loved By You)

James Taylor Ver.

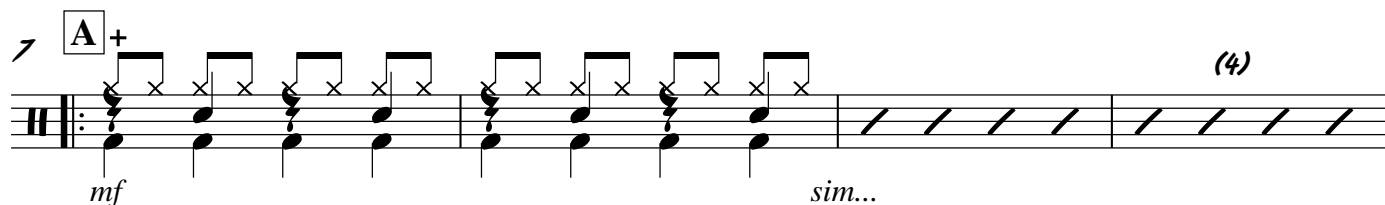
4/4 *f*



3 *sim...*



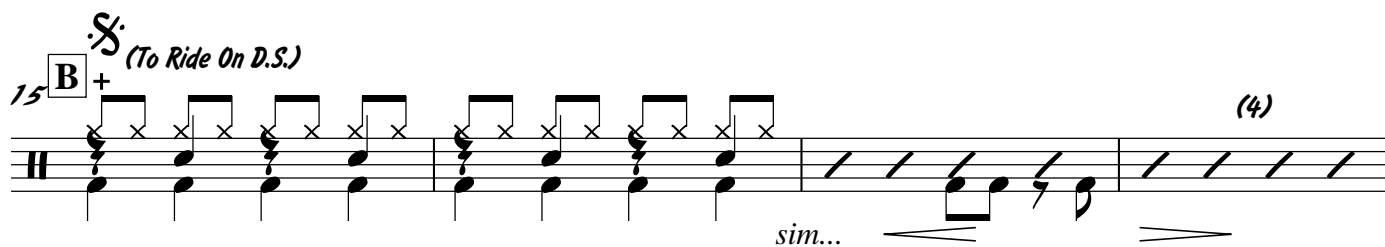
7 **A** *mf* *sim...* (4)



11 (6) (8)



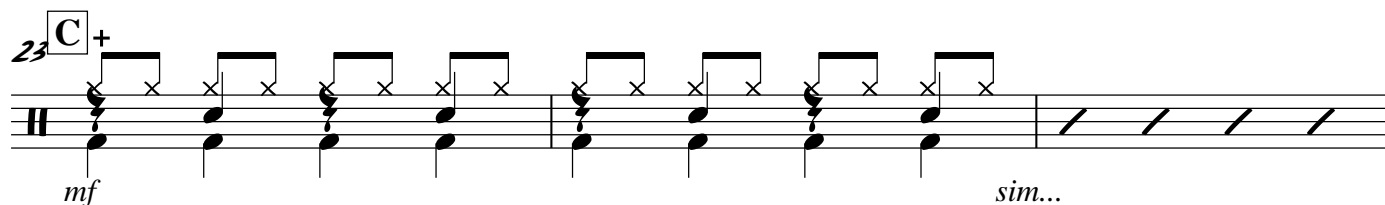
15 **B** *mf* *sim...* (4)




19 (6) *f*



23 **C** *mf* *sim...*



26 (4) (6) To Coda



## Drums

*(Sax Solo)*

30

34

(4)

(6)

(8)

*sim...*

D+

*D.S. al Coda**Coda*

39

43

*Fill*

*sim...*

*f*

*cresc.*


*ff*

James Taylor Ver.

## Keys

♩ = 125 (Shuffle)

### *Rhodes or Piano*

27  $B^b7$   $C^9$  F  $B^b/F$  F *To Coda* 

*(Sax Solo)*

30  $B^b/F$   $C^{sus}$   $C^9$  **D** F  $Dm^7$   $C^7$   $B^b7$   $E^b/B^b$   $B^b7$   $E^b/B^b$

35 F  $Dm^7$   $C^7$   $B^b7$   $E^b/B^b$   $B^b7$   $E^b/B^b$

*D.S. al Coda**Coda*

39 F  $F^7$   $B^b7$   $C^9$  F  $B^b/F$  F  $F^7$

44  $B^b7$   $C^{sus}$   $C^9$   $F^{13}$   $F^{13}/A$   $B^b7$   $Bdim$   $C^{sus}$   $G^b13$   $F^{13}$

$f$  *cresc.*  $ff$