

## SWAY

(MICHAEL BUBLE VERSION)

**LATIN**  
♩ = 127  
COUNT 1, 2, 3, 4  
INTO BAR 1

ALTO SAX 1  
ALTO SAX 2  
TENOR SAX 1  
TENOR SAX 2  
BARITONE SAX  
TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4

CABASA OR SHAKER

PERCUSSION  
DRUMS  
GUITAR

RIM = CRACK THE SNARE  
TIMBALE = PLAY EDGE OF SNARE AND CHOPPES  
C10 = PLAY CENTRE OF SNARE

PIANO  
SYNTH  
BASS

CHART BY DAMIEN MONTALTO  
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5

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

HARMON

TPT 2

HARMON

TPT 3

HARMON

TPT 4

HARMON

(8)

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

RIM

D2.

EM7(b5) A7 EM7(b5) A7 DM

EL. QT2

PNO

EM7(b5) A7 EM A7 DM

SYNTH.

BASS

**SCORE** PAGE 5 SWAY

9

V1

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

D2.

EL. GTR 2

mf

CROSSTICK

(x)

GM A7 GM A7 DM E7 DM GM A7

PNO

mp

GM/D A7/C#7 GM7/D A7/C#7 DM E7 DM7/F /A EM7(B5) A

SYNTH.

BASS

**SCORE** PAGE 4 SWAY

PAGE 4 SWAY

**SCORE** PAGE 5 SWAY

23

**BRIDGE**

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

*fp*

TPT 2

*fp*

TPT 3

*fp*

TPT 4

*fp*

BONE 1

*mf fp*

BONE 2

*mf fp*

BONE 3

*mf fp*

BONE 4

*mf fp*

Perc.

RIM

Ds.

Crossstick

EL. GTR 2

*Dm*

*C7*

*FΔ7*

PNO

*mf Dm*

*A*

*Dm*

*C*

*FΔ7*

SIMILE RHYTHM

SYNTH.

*Dm*

*C7*

*FΔ7*

BASS

28

V9

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

UNIS

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

DR.

EL. GTR 2

PNO

SYNTH.

BASS

**SCORE** PAGE 8 SWAY

88

A. SAX. *mp* *mf*

A. SAX. *mp* *mf*

T. SAX. *mp* *mf*

T. SAX. *mp* *mf*

BAR. SAX. *mp* *mf*

TPT 1 *mp* *mf*

TPT 2 *mp* *mf*

TPT 3 *mp* *mf*

TPT 4 *mp* *mf*

UNIS *mp* *mf*

BONE 1 *mf*

BONE 2 *mf*

BONE 3 *mf*

BONE 4 *mf*

PERC. *CROSSTICK*

Dr. *mf*

GM A<sup>7</sup> GM A<sup>7</sup> DM E<sup>7</sup> DM GM A<sup>7</sup>

EL. GTR. / / / / / /

PNO *mp*

SYNTH. *mf*

BASS / / / / / /

**SCORE** PAGE 9 SWAY

58

**BRASS BREAK**

A. SAX. f *fp* f

A. SAX. f *fp* f

T. SAX. f *fp* f

T. SAX. f *fp* f

BAR. SAX. f *fp* f

TPT 1 ff f

TPT 2 ff f

TPT 3 ff f

TPT 4 ff f

BONE 1 8va fp f

BONE 2 8va fp f

BONE 3 8va fp f

BONE 4 fp f

PERC. RIM CROSSSTICK

Dr. GUIT. Gm A7 Dm HEAVY (SANTANA) CLEAN AND CHOPP GM A7 Gm A7

EL. GUIT. ff mf

PNO Em7(b5) A7 Dm Em7(b5) A Em7(b5) A Em7(b5) A

SYNTH. mf Em7(b5) A Em7(b5) A

BASS

**SCORE** PAGE 10 SWAY

43

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

(8)

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

Dr.

EL. GTR 2

PNO

SYNTH.

BASS

RIM

HEAVY (SANTANA)

Dm E7 Gm A7 Gm A7 Dm/F Dm<sup>b</sup>

Dm<sup>b</sup> A7<sup>b5</sup> Dm Dm<sup>b</sup> Dm Gm A7 Gm A7 Dm<sup>b</sup> Dm/F Dm<sup>b</sup>

Dm<sup>b</sup> E7<sup>b5</sup> A E7<sup>b5</sup> A Dm<sup>b</sup>

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**SCORE** PAGE 11 SWAY

BRIDGE

48 **BRIDGE**

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

DR.

EL. GTR

PNO

SYNTH.

BASS

**SCORE** PAGE 12 SWAY

**SCORE** PAGE 15 SWAY

PAGE 13 SWAY

V4 - VIOLINS

57 V4 - VIOLIN

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

Perc.

CROSSSTICK

Or.

mf

Gm A7 Gm A7 Dm Gm A7

EL. GR2

mf

PNO

SYNTH.

f

BASS

**SCORE** PAGE 14 SWAY

62

A. SAX. *mp* *mf* *fp* *fp* *fp*

A. SAX. *mp* *mf* *fp* *fp* *fp*

T. SAX. *mp* *mf* *fp* *fp* *fp*

T. SAX. *mp* *mf* *fp* *fp* *fp*

BAR. SAX. *mp* *mf* *fp* *fp* *fp*

TPT 1 *mp* *fp* *mf* *fp* *fp*

TPT 2 *mp* *mf* *fp* *fp* *fp*

TPT 3 *mp* *mf* *fp* *fp* *fp*

TPT 4 *mp* *mf* *fp* *fp* *fp*

BONE 1 *mp* *mf* *fp* *fp* *fp*

BONE 2 *mp* *mf* *fp* *fp* *fp*

BONE 3 *mp* *mf* *fp* *fp* *fp*

BONE 4 *mp* *mf* *fp* *fp* *fp*

PERC. *z.* *z.* *TIMBALE* *> 3 3* *SNARE CHAIN : ON!!* *CROSSTICK* *TOM 2*

D2. *f* *mf* *Gm A7 Dm A7 Dm* *Gm A7 Gm A7*

EL. GTR. *Gm A7 Dm A7 Dm* *Gm A7 Gm A7*

PNO *STRINGS* *A7 Dm A7 Dm* *ADD 8VA*

SYNTH. *mf* *f*

BASS

**SCORE** PAGE 15 SWAY

67

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

Dr.

EL. GTR 2

PNO

SYNTH.

BASS

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**SCORE** PAGE 16 SWAY

71

A. SAX. *f*

A. SAX.

T. SAX. *f*

T. SAX.

BAR. SAX.

TPT 1 *fp f 3 ff 3*

TPT 2 *fp f 3 ff 3*

TPT 3 *fp ff f*

TPT 4 *fp ff ff*

BONE 1 *fp f ff f*

BONE 2 *fp f ff f*

BONE 3 *fp f ff f*

BONE 4 *fp f ff f*

PERC. *Z. RIM CTR*

RIM *ctr*

CROSSSTICK *(x) x x x x x*

EL. GTR. *Dm AbM g7*

PNO *NAT.*

F M7 b5 *g7* F M7 b5 *mf*

SYNTH. *F M7 b5 g7* *mf*

BASS

**V6 - KEY CH.**

**SCORE** PAGE 17 SWAY

75

A. SAX.

T. SAX.

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

DR.

EL. GTR.

PNO.

SYNTH.

BASS

(8)

AbM Bb7 EbM EbM AbM Bb7 AbM Bb7

Fm7(b5) Bb7 EbM Fm7(b5) Bb7 Fm7(b5) Bb7

Fm7(b5) Bb7 Fm7(b5) Bb7

**SCORE** PAGE 18 SWAY

80

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

TIMBALE

CROSSTICK

TOM 1

SNARE CHAIN : ON

Dr.

E<sup>b</sup>M

mf

A<sup>b</sup>M 8<sup>b</sup>7

A<sup>b</sup>M 8<sup>b</sup>7

E<sup>b</sup>M

EL. GTR 2

PNO

E<sup>b</sup>M E<sup>b</sup>M<sup>b</sup>

F<sup>b</sup>M<sup>b</sup> 8<sup>b</sup>7

F<sup>b</sup>M<sup>b</sup> 8<sup>b</sup>7

E<sup>b</sup>M<sup>b</sup>

SYNTH.

E<sup>b</sup>M<sup>b</sup>

F<sup>b</sup>M<sup>b</sup> 8<sup>b</sup>7

F<sup>b</sup>M<sup>b</sup> 8<sup>b</sup>7

E<sup>b</sup>M<sup>b</sup>

BASS

**SCORE** PAGE 19 SWAY

85

A. SAX. *mf* 6 6 5 f

A. SAX. *mf* 6 6 5 f

T. SAX. *mf* 3 6 6 5 f

T. SAX. *mf* 3 6 6 5 f

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

(8)

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

TOM 1

SNARE CHAIN : ON

TOM 1

TOM 1

Dr.

E<sup>b</sup>M

A<sup>b</sup>M B<sup>b</sup>7 A<sup>b</sup>M B<sup>b</sup>7 E<sup>b</sup>M

EL. GTR 2

PNO

F<sup>b</sup>M B<sup>b</sup>7 F<sup>b</sup>M B<sup>b</sup>7 E<sup>b</sup>M E<sup>b</sup>M<sup>7</sup>

SYNTH.

F<sup>b</sup>M<sup>7(b5)</sup> B<sup>b</sup>7 F<sup>b</sup>M<sup>7(b5)</sup> B<sup>b</sup>7 E<sup>b</sup>M<sup>6</sup>

BASS

**SCORE** PAGE 20 SWAY

89

A. SAX.

A. SAX.

T. SAX.

T. SAX.

BAR. SAX.

TPT 1

TPT 2

TPT 3

TPT 4

BONE 1

BONE 2

BONE 3

BONE 4

PERC.

SN FILL

CROSSTICK

TOM 1

TOM 1

TOM 2

Dr.

EL. GTR

PNO

SYNTH.

BASS

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**SCORE** PAGE 21 SWAY

A detailed musical score page for orchestra and band, page 94. The top half features ten staves for woodwind instruments: A. SAX., T. SAX., BAR. SAX., TPT 1, TPT 2, TPT 3, TPT 4, BONE 1, BONE 2, BONE 3, and BONE 4. The bottom half features six staves for percussions, brass, and bass: PERC., DR., EL. BASS., PNO., SYNTH., and BASS. The score includes dynamic markings like ff and ff, and harmonic notation such as AbM, Bb7, and Ebb6.

LATIN

♩=127

COUNT 1, 2, 3, 4  
INTO BAR 1

0

5

9 **V1**

8

17 **V2**

21

25 **BRIDGE**

5

*mf*      *f*

33 **V3**

*mp*      *mf*

# ALTO SAX 1

PAGE 2 SWAY

37

f fp f

41 **BRASS BREAK**

f

45

-

49 **BRIDGE**

5

mf f -

57 **V4 - VIOLINS**

6

mp mf -

65 **V5**

fp fp

69

fp f

## ALTO SAX 1

PAGE 5 SWAY

## V6 - KEY CH

73

76

80

84

86

90

94

LATIN

♩=127

COUNT 1, 2, 3, 4

INTO BAR 1

## SWAY

(MICHAEL BUBLE VERSION)

0

5

9 V1

8

17 V2

21

25 BRIDGE

5

$\overbrace{mf \ f}^3$

33 V3

$\overbrace{mp \ f}^3$

ALTO SAX 2 PAGE 2 SWAY

37

*f* *fp* *f*

# BRASS BREAK

41 **BRASS BREAK**

The musical score shows a single staff for brass instruments. The key signature is A major (two sharps). The time signature is common time. The measure consists of six eighth-note patterns: each note has a vertical stem, a horizontal bar extending from its right side, and a vertical stem extending from its left side. The first five notes have a sharp sign above them, while the sixth note has a sharp sign to its right. The dynamic marking *f* is located at the end of the measure.

45

A musical score page showing system 45. The key signature is A major (two sharps). The music consists of two staves. The top staff starts with a half note followed by a dotted half note, then a quarter note, a eighth note, and a sixteenth note. The bottom staff starts with a half note followed by a dotted half note, then a quarter note, a eighth note, and a sixteenth note.

# BRIDGE

Musical score for bridge section, measure 49. The key signature is A major (no sharps or flats). The measure starts with a bass note followed by a long sustained note. The dynamic is *mf*. The measure ends with a bass note and a rest.

1

## V4 - VIOLINS

57 V4 - VIOLINS 6

Violin part for measure 57. The key signature is two sharps. The first six measures show sustained notes. The dynamic changes from *mp* to *mf* over the last three measures.

V5

Musical score for piano, page 10, measures 65-66. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 65 starts with a forte dynamic (fp) and continues with eighth-note patterns. Measure 66 begins with a forte dynamic (fp) and continues with eighth-note patterns.

69

fp

f

**ALTO SAX 2**

PAGE 3 SWAY

**V6 - KEY CH**

73

Alto Saxophone 2 part of the musical score for "Sway". The key signature is A major (two sharps). The measure starts with a rest, followed by a rhythmic pattern of eighth and sixteenth notes. The tempo is indicated as 76 BPM.

76

Continuation of the musical score for Alto Saxophone 2. The key signature changes to E major (one sharp). The measure continues the rhythmic pattern established in measure 73.

80

Continuation of the musical score for Alto Saxophone 2. The key signature remains E major. The measure continues the rhythmic pattern established in measure 73.

84

Continuation of the musical score for Alto Saxophone 2. The key signature remains E major. The measure features a dynamic marking 'mf'. The rhythm consists of six sixteenth notes followed by a measure of five sixteenth notes.

86

Continuation of the musical score for Alto Saxophone 2. The key signature remains E major. The measure features a dynamic marking 'f'.

90

Continuation of the musical score for Alto Saxophone 2. The key signature remains E major. The measure features a dynamic marking 'fff'.

94

Continuation of the musical score for Alto Saxophone 2. The key signature remains E major. The measure features a dynamic marking 'ff'.

**TENOR SAX 1**

PAGE 1

**LATIN**

♩=127

COUNT 1, 2, 3, 4

INTO BAR 1

0

5

9 **V1**

8

17 **V2**

21

25 **BRIDGE**

5

*mf* *f*

33 **V3**

# TENOR SAX 1

PAGE 2 SWAY

37

f fp f

## BRASS BREAK

41

f

45

49

## BRIDGE

5

mf f

57

## V4 - VIOLINS

6

mp mf

65

## V5

fp

69

fp f

TENOR SAX 1 PAGE 3 SWAY

V6 - KEY CH



# TENOR SAX 2

## LATIN

J=127

COUNT 1, 2, 3, 4

INTO BAR 1

# SWAY

(MICHAEL BUBLE VERSION)

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. It begins with a dynamic of **f**. The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. It begins with a dynamic of **ff**, followed by **f**.

Musical score for piano, page 5, measures 5-6. The key signature is one sharp (F#). Measure 5 starts with a forte dynamic (f) on the first note. Measures 5 and 6 show a repeating pattern of eighth-note pairs followed by a sixteenth-note group. Measure 6 concludes with a fermata over the final note.

A musical staff for bass clef, with a key signature of one sharp. The staff begins with a bass clef, followed by a sharp sign, and then a measure consisting of a single vertical bar line.

17 **V2**

mf

The musical score shows a single melodic line on a treble clef staff. The key signature is one sharp. The time signature is common time. The measure begins with a half note followed by a series of eighth notes: a rest, a note, a rest, a note, a note, a note, a note. This pattern repeats once more. There is a short rest, followed by two pairs of eighth notes: a note, a note, a rest, a note, a note. The measure ends with another short rest.

Musical score page 21, measures 1-2. The key signature is one sharp (F#). Measure 1 starts with a half note followed by a sixteenth-note rest, then a sixteenth note tied to a eighth note, a quarter note, and another quarter note. Measure 2 starts with a sixteenth note tied to an eighth note, followed by a sixteenth note tied to a eighth note, a quarter note, and another quarter note. Measures 3-4 show a bass line consisting of eighth notes and sixteenth-note rests.

Musical score for bridge section, measure 25. The score shows a treble clef, a key signature of one sharp, and a time signature of common time. The measure begins with a long note followed by a rest. The vocal line continues with eighth notes and sixteenth notes. Dynamics include *mf*, *f*, and *p*. The vocal line ends with a fermata over a rest.

33 **V3**

*mp*

*mf*

# TENOR SAX 2

PAGE 2 SWAY

37

f fp f

## BRASS BREAK

41

f

45

- - - - -

49

## BRIDGE

5

mf f

57

## V4 - VIOLINS

6

mp mf

65

## V5

fp fp fp fp

69

fp f

# TENOR SAX 2

PAGE 3 SWAY

V6 - KEY CH



# BARITONE SAX

PAGE 1

LATIN  
♩=127

COUNT 1, 2, 3, 4  
INTO BAR 1

# SWAY

(MICHAEL BUBLE VERSION)

0

5

9

16

20

33

V1

7

V2

mf

mp

ff

f

ff

f

# BARITONE SAX

PAGE 2 SWAY

37

f fp f

41 **BRASS BREAK**

f

45

f

49 **BRIDGE** 5

mf f

57 **V4 - VIOLINS** 6

mp mf

65 **V5**

fp fp fp fp

69

fp f

# BARITONE SAX

PAGE 5 SWAY

73

↓ **V6 - KEY CH**

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

LATIN

♩=127

COUNT 1, 2, 3, 4

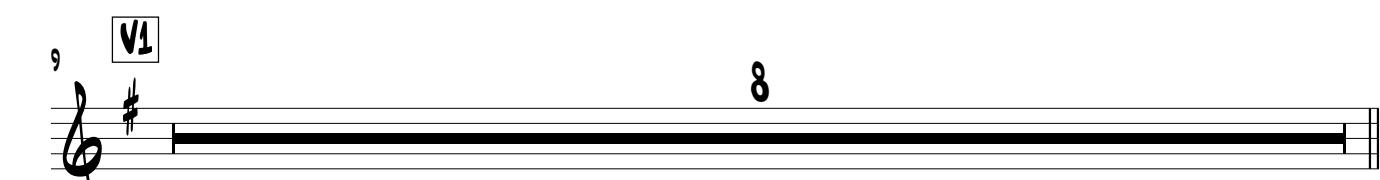
INTO BAR 1

## SWAY

(MICHAEL BUBLE VERSION)

0 

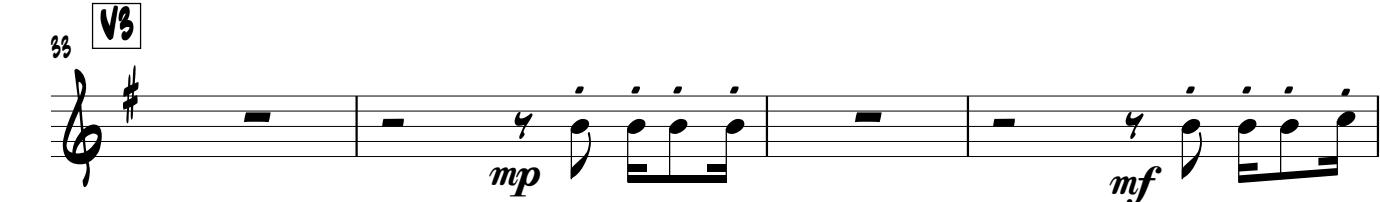
5 

9 **V1** 

17 **V2** 

21 

**BRIDGE** 

33 **V3** 

TRUMPET 1 PAGE 2 SWAY

**BRASS BREAK**

**BRIDGE**

**V4 - VIOLINS**

**V5**

**TRUMPET 1** PAGE 5 SWAY

73

f

V6 - KEY CH

74

b b b b

78

b b b b

82

b b b b

86

b b b b

90

b b b b

94

b b b b

ff

# SWAY

(MICHAEL BUBLE VERSION)

LATIN

♩=127

COUNT 1, 2, 3, 4

INTO BAR 1

0

5

9

V1      V2

8

21

OPEN

BRIDGE

25

Solo

29

UNIS

33

V3

# TRUMPET 2

PAGE 2 SWAY

37

**BRASS BREAK**

41

45

49

**BRIDGE**

53

57

**V4 - VIOLINS**

61

**V5**

69

## TRUMPET 2

PAGE 3 SWAY

73

f

V6 - KEY CH

74

78

82

86

90

94

ff

# SWAY

(MICHAEL BUBLE VERSION)

LATIN

♩=127

COUNT 1, 2, 3, 4  
INTO BAR 1

0

5

HARMON

9

V1

8

17

V2

21

OPEN

fp

fp

BRIDGE

25 TPT 2 SOLO 4

UNIS

mp

mf

sfz

f

33

V3

mp

mf

## TRUMPET 3

PAGE 2 SWAY

37

41 **BRASS BREAK**

45

49 **BRIDGE**

53

57 **V4 - VIOLINS**

6

65 **V5**

69

## TRUMPET 3

PAGE 3 SWAY

73

f

74

V6 - KEY CH

78

82

86

90

94

## TRUMPET 4

PAGE 1

LATIN

♩=127

COUNT 1, 2, 3, 4  
INTO BAR 1

0

5

HARMON

9

V1

8

17

V2

21

OPEN

fp

fp

BRIDGE

25 TPT 2 SOLO 4

UNIS

33

V3

mp

mf

## TRUMPET 4

PAGE 2 SWAY

37

41 **BRASS BREAK**

45

49 **BRIDGE**

53

57 **V4 - VIOLINS**

6

65 **V5**

69

## TRUMPET 4

PAGE 3 SWAY

73

f

74

V6 - KEY CH

78

82

86

90

94

**TROMBONE 1** PAGE 1

LATIN  
♩=127

COUNT 1, 2, 3, 4  
INTO BAR 1

# SWAY

(MICHAEL BUBLE VERSION)

0

8va

*f*

5 (8)

9

V1 8 V2 6

*mf fp*

25

**BRIDGE** 4

*mp sfz f*

33

V3 UNIS

*mf*

37

*mf fp f*

# TROMBONE 1

PAGE 2 SWAY

## BRASS BREAK

41 (8)

41 (8)

45 (8)

45 (8)

## BRIDGE

49

49

53

53

## V4 - VIOLINS

57 6

57 6

65 V5

65 V5

69 (8)

69 (8)

**TROMBONE 1** PAGE 3 SWAY

V6 - KEY CH

73 8va  
f

76 (8)  
77 78

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96

LATIN  
♩=127

COUNT 1, 2, 3, 4

INTO BAR 1

0

5

9

V1      8      V2      6

*mf*      *fp*

25

**BRIDGE**      4

*mp*      *sforzando*      *f*

33

V3 UNIS

*mf*

37

*mf*

*fp*      *f*

GVA

# TROMBONE 2

PAGE 2 SWAY

41 **BRASS BREAK**

45

49 **BRIDGE**

53

57 **V4 - VIOLINS**

6

65 **V5**

69

## TROMBONE 2

PAGE 3 SWAY

V6 - KEY CH

73

f

76

80

84

88

92

96

ff

LATIN  
♩=127

COUNT 1, 2, 3, 4  
INTO BAR 1

# SWAY

(MICHAEL BUBLE VERSION)

0

*f*

5

9

V1      8      V2      6

*mf*    *fp*    *f*

25

BRIDGE      4

*mp*    *sfs*    *f*

33

V3 UNIS

*mf*

37

*mf*    *fp*    *f*

# TROMBONE 3

PAGE 2 SWAY

41 **BRASS BREAK**

Bass clef, common time. Measures 41-45 show a 'BRASS BREAK' section. Measure 41 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 42-45 continue with eighth-note pairs and some sixteenth-note patterns.

45

Measures 46-49 continue the 'BRASS BREAK' section. The pattern remains consistent with eighth-note pairs and sixteenth-note figures.

49 **BRIDGE**

Measures 50-53 introduce the 'BRIDGE' section. The pattern consists of eighth-note pairs. Dynamic markings include *mp*, *sfp*, *mf*, and *f*. Measure 53 ends with a fermata over the first note of the next measure.

53

Measures 54-57 continue the 'BRIDGE' section. The pattern consists of eighth-note pairs. Dynamic markings include *mp*, *sfp*, *mf*, and *f*.

57 **V4 - VIOLINS**

6

Measures 58-61 show the entry of 'V4 - VIOLINS'. The pattern consists of eighth-note pairs. Dynamic markings include *mp*, *sfp*, *mf*, and *f*.

65 **V5**

Measures 66-69 show the entry of 'V5'. The pattern consists of eighth-note pairs. Dynamic markings include *fp*, *fp*, *fp*, *fp*, *f*, and *ff*.

69

Measures 70-73 continue the pattern from the previous section. The pattern consists of eighth-note pairs. Dynamic markings include *fp*, *fp*, *f*, and *ff*.

## TROMBONE 3

PAGE 3 SWAY

V6 - KEY CH

73

f

76

80

84

88

92

96

**TROMBONE 4**

PAGE 1

BASS TROM

LATIN  
♩=127

COUNT 1, 2, 3, 4

INTO BAR 1

**SWAY**

(MICHAEL BUBLE VERSION)

0

f

5

9 **V1**

8

**V1**

17 **V2**

6

*mf*   *fp*

**V2**

25 **BRIDGE**

4

**BRIDGE**

29

*mp*

*sfz* — *f*

# TROMBONE 4

PAGE 2 SWAY

33 **V3**

6

*f*

Measure 6 starts with a sustained note on the first line of the bass clef staff. This is followed by a series of eighth notes with grace notes, each consisting of a short vertical stroke above the main note head. The dynamic is marked *f*.

41 **BRASS BREAK**

Measure 41 starts with a rhythmic pattern of eighth and sixteenth notes. The notes are grouped by vertical bar lines and some by diagonal bar lines. The dynamic is *f*.

45

Measure 45 continues the rhythmic pattern established in measure 41, maintaining the eighth and sixteenth note combination and the *f* dynamic.

49 **BRIDGE**

*mp*

Measure 49 starts with a sustained note on the first line of the bass clef staff. This is followed by a rhythmic pattern of eighth and sixteenth notes. The dynamic is *mp*. A bracket indicates a repeat of the pattern.

53

*mp*

*sfp*

*mf*

*f*

Measure 53 continues the rhythmic pattern with a dynamic change to *sfp*. A bracket indicates a repeat of the pattern. The dynamic then changes to *mf*, followed by *f*.

57 **V4 - VIOLINS**

6

*mp*

*mf*

Measure 57 starts with a sustained note on the first line of the bass clef staff. This is followed by a series of eighth notes. The dynamic is *mp*. A bracket indicates a repeat of the pattern. The dynamic then changes to *mf*.

65 **V5**

*fp*

Measure 65 starts with a rhythmic pattern of eighth and sixteenth notes. The dynamic is *fp*.

69

*fp*

*fp*

*f*

*ff*

Measure 69 continues the rhythmic pattern with a dynamic change to *fp*. A bracket indicates a repeat of the pattern. The dynamic then changes to *fp*, followed by *f*, and finally *ff*.

# TROMBONE 4

PAGE 3 SWAY

V6 - KEY CH

73

f

76

80

84

88

92

96

ff

CHART BY DAMIEN MONTALTO

PIANO

PAGE 1

LATIN

♩=127

# SWAY

(MICHAEL BUBLE VERSION)

COUNT 1, 2, 3, 4

INTO BAR 1

Sheet music for piano in 4/4 time, key of B-flat major. The left hand provides harmonic support with chords like E<sub>M</sub>7(b5), A7, E<sub>M</sub>7(b5), A7, and D<sub>M</sub>. The right hand plays a melodic line with eighth-note patterns. Dynamics include *mf* (mezzo-forte) and *p* (pianissimo).

Continuation of the piano sheet music. The left hand continues harmonic support with chords like E<sub>M</sub>7(b5), A7, E<sub>M</sub>, A7, and D<sub>M</sub>. The right hand maintains the melodic line.

Sheet music for piano in 4/4 time, key of B-flat major. The left hand provides harmonic support with chords like G<sub>M/D</sub>, A<sub>7/C<sup>#</sup></sub>, G<sub>M<sup>6</sup>/D</sub>, A<sub>7/C<sup>#</sup></sub>, D<sub>M</sub>, E<sub>O7</sub>, D<sub>M7/F</sub>, and A. The right hand plays a melodic line. Dynamics include *mp* (mezzo-pianissimo) and *f* (forte).

Sheet music for piano in 4/4 time, key of B-flat major. The left hand provides harmonic support with chords like E<sub>M7(b5)</sub>, A, E<sub>M7(b5)</sub>, A7, D<sub>M</sub>, E<sub>O7</sub>, D<sub>M/F</sub>, and D<sub>M</sub>. The right hand plays a melodic line. Dynamics include *mf* (mezzo-forte) and *p*.

Continuation of the piano sheet music. The left hand provides harmonic support with chords like E<sub>M7(b5)</sub>, A7, E<sub>M7(b5)</sub>, A7, D<sub>M</sub>, D<sub>M<sup>6</sup></sub>, and D<sub>M</sub>. The right hand plays a melodic line. Dynamics include *mp* (mezzo-pianissimo) and *f*.

**PIANO**

PAGE 2 SWAY

21

**BRIDGE**

E7(b5) A7 E7(b5) A7 Dm A7 Dm C

26

F#7 F#6 A7 F#6 F#7 F#6

31

Bb7 Bb7 A7 - Gm/D A7/C# Gm6/D A7/C#

**V3**

mp

35

Dm E7 Dm7/F E7(b5) A7 E7(b5) A7

39

Dm Bb7 A Dm6 E7(b5) A E7(b5) A

**BRASS BREAK**

**mf**

**PIANO**

PAGE 3 SWAY

43

Dm<sup>6</sup> A7(b5) Dm Dm<sup>6</sup> Dm Gm A<sup>7</sup> Gm A<sup>7</sup>

47

**BRIDGE**

Dm<sup>6</sup> Dm/F Dm<sup>6</sup>

C7

mp      mf

51

FΔ7 A<sup>7</sup> A<sup>7sus4</sup> A<sup>7</sup>

55

**V4 - VIOLINS**

Bb7 A<sup>7</sup>

f

65

**V5**

EΔ7 EΔ7 EΔ7 EΔ7 EΔ7 EΔ7 EΔ7

## PIANO

PAGE 4 SWAY

69

## V6 - KEY CH

73

78

82

86

**PIANO** PAGE 5 SWAY

90

This piano sheet music for 'Sway' shows two staves. The top staff is treble clef and the bottom is bass clef. Both staves are in 4/4 time with a key signature of five flats. Measure 90 starts with a F major chord followed by a G flat dominant seventh chord. Measure 91 begins with a F major chord, followed by a G flat dominant seventh chord, and ends with a E flat major six chord. The right hand plays eighth-note patterns throughout.

94

This piano sheet music for 'Sway' shows two staves. The top staff is treble clef and the bottom is bass clef. Both staves are in 4/4 time with a key signature of five flats. Measure 94 starts with a F major chord followed by a G flat dominant seventh chord. Measure 95 begins with a F major chord, followed by a G flat dominant seventh chord, and ends with a E flat major six chord. The right hand continues its eighth-note pattern.

**SYNTH** PAGE 1

LATIN  
♩ = 127

COUNT 1, 2, 3, 4  
INTO BAR 1

0                    **STRINGS**                    1                    8                    **V1**                    8

17                    **V2**                    G<sub>M</sub>                    A<sup>7</sup>                    G<sub>M</sub>                    A<sup>7</sup>                    D<sub>M</sub>(Δ<sup>7</sup>)                    D<sub>M</sub><sup>6</sup>

*mp*

21                    G<sub>M</sub>                    A<sup>7</sup>                    G<sub>M</sub>                    A<sup>7</sup>                    D<sub>M</sub>                    -

25                    **BRIDGE**                    C<sup>7</sup>                    FΔ<sup>7</sup>                    A<sup>7</sup>

31                    B<sup>b7</sup>                    > 3 >                    A<sup>7</sup>                    **V3**                    8va -

*<mf*

37                    (8)                    f                    -

CHART BY DAMIEN MONTALTO

# SYNTH

PAGE 8 SWAY

## BRASS BREAK

41

E<sub>M</sub>7(b5) A E<sub>M</sub>7(b5) A D<sub>M</sub><sup>6</sup> E<sub>M</sub>7(b5) A

mp

## BRIDGE

46

E<sub>M</sub>7(b5) A D<sub>M</sub><sup>6</sup> C7

51

F△7 A7 B♭7 A7 VIOLIN

## V4 - VIOLINS

57

f

## STRINGS

61

D<sub>M</sub> A7 D<sub>M</sub> A7 D<sub>M</sub>

mf

## V5

65 ADD 8VA

f

69

D<sub>M</sub> NAT.

CHART BY DAMIEN MONTALTO

**SYNTH** PAGE 5 SWAY

V6 - KEY CH

74

F<sub>M</sub>7(b5) B<sup>b</sup>7 F<sub>M</sub>7(b5) B<sup>b</sup>7 E<sup>b</sup><sub>M</sub>6

mf

78

F<sub>M</sub>7(b5) B<sup>b</sup>7 F<sub>M</sub>7(b5) B<sup>b</sup>7 E<sup>b</sup><sub>M</sub>6

82

F<sub>M</sub>7(b5) B<sup>b</sup>7 F<sub>M</sub>7(b5) B<sup>b</sup>7 E<sup>b</sup><sub>M</sub>6

86

F<sub>M</sub>7(b5) B<sup>b</sup>7 F<sub>M</sub>7(b5) B<sup>b</sup>7 E<sup>b</sup><sub>M</sub>6

90

F<sub>M</sub>7(b5) B<sup>b</sup>7 F<sub>M</sub>7(b5) B<sup>b</sup>7 E<sup>b</sup><sub>M</sub>6

94

F<sub>M</sub>7(b5) B<sup>b</sup>7 F<sub>M</sub>7(b5) B<sup>b</sup>7 E<sup>b</sup><sub>M</sub>6

# GUITAR

**LATIN**  
 $\downarrow = 127$

COUNT 1, 2, 3, 4  
INTO BAR 1

# SWAY

(MICHAEL BUBLE VERSION)

## CLEAN

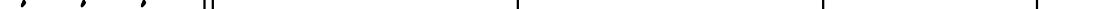
~~CLARIN~~  
AND CHOPPY + EM 7(b5)

11 11 11 ||

E<sub>M</sub> 7(65)

A7

D<sub>M</sub>



A guitar tablature showing a 12-bar blues progression. The first four bars are labeled 'AND CHOPPY' and show chords E minor 7(b5), A7, E minor 7(b5), and A7. The remaining eight bars are silent. The key signature is one flat, and the time signature is common time.

A musical staff in G major (one sharp) and common time. The first measure contains an E major 7th chord with a flattened fifth (E\_M7(b5)). The second measure contains an A7 chord. The third measure contains another E major 7th chord with a flattened fifth (E\_M7(b5)). The fourth measure contains another A7 chord. The fifth measure contains a D major chord (Dm). Measures 6 through 9 are blank.

9 VI G<sub>M</sub>. A<sup>7</sup> G<sub>M</sub>. A<sup>7</sup> D<sub>M</sub>. E<sup>07</sup> D<sub>M</sub>.

*mf*

Musical score for piano showing measures 13-17. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 13 starts with a Gm chord (B, D, F) followed by a half note rest. Measure 14 begins with an A7 chord (E, G, B, D) followed by a Gm chord (B, D, F). Measure 15 begins with an A7 chord followed by a Dm chord (F, A, C, E). Measure 16 begins with a Dm chord followed by a half note rest. Measure 17 ends with a half note rest.

Guitar tablature for measures 17-20. The first measure shows a V2 chord (B7) followed by a Gm chord. The second measure shows an A7 chord. The third measure shows a Gm chord. The fourth measure shows an A7 chord. The fifth measure shows a Dm chord. The sixth measure shows a Dm chord.

Musical score for piano showing measures 21-25. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 21 starts with a Gm chord (B, D, F) followed by a half note rest. Measure 22 begins with an A7 chord (E, G, B, D) followed by a half note rest. Measures 23 and 24 show a repeating pattern of Gm and A7 chords, each followed by a half note rest. Measure 25 concludes with a Dm chord (F#, A, C#) followed by a half note rest.

# GUITAR

PAGE 2 SWAY

**BRIDGE**

25 C7 FΔ7 A7

SIMILE RHYTHM

31 B♭7 A7 V3 Gm A7

35 Dm EΔ7 Dm Gm A7

39 Dm ff HEAVY (SANTANA) Gm mf CLEAN AND CHOPPY BRASS BREAK A7

43 Dm EΔ7 Dm Gm A7

47 ff CLEAN AND CHOPPY BRIDGE C7

51 FΔ7 A7 HEAVY (SANTANA) ff CLEAN AND CHOPPY

57 V4 - VIOLINS Gm A7 Dm Gm A7

## GUITAR

PAGE 3 SWAY

63

D<sub>M</sub> A<sub>7</sub> D<sub>M</sub> . . . G<sub>M</sub> A<sub>7</sub>

V5

G<sub>M</sub>

67

D<sub>M</sub> G<sub>M</sub> A<sub>7</sub> D<sub>M</sub>

V6 - KEY CH

72

A<sup>b</sup><sub>M</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>M</sub>

78

A<sup>b</sup><sub>M</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>M</sub>

82

A<sup>b</sup><sub>M</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>M</sub>

86

A<sup>b</sup><sub>M</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>M</sub>

90

A<sup>b</sup><sub>M</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>M</sub>

94

A<sup>b</sup><sub>M</sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>M</sub><sup>6</sup>

**BASS**

PAGE 1

LATIN  
♩=127

COUNT 1, 2, 3, 4  
0 INTO BAR 1

# SWAY

(MICHAEL BUBLE VERSION)

Musical score for bar 1. The key signature is one flat (B-flat). The time signature is common time (4/4). The bass line starts with a quarter note followed by eighth notes. The dynamic is marked *mf*. The measure ends with a fermata over the last note.

5

Musical score for bar 5. The bass line continues with eighth notes. A bracket underlines the notes from the second half of the measure to the beginning of the next measure.

9

V1

Musical score for bar 9, labeled V1. The bass line consists of eighth notes. The measure ends with a fermata over the last note.

13

Musical score for bar 13. The bass line consists of eighth notes. The measure ends with a fermata over the last note.

17

V2

Musical score for bar 17, labeled V2. The bass line consists of eighth notes. The measure ends with a fermata over the last note.

21

Musical score for bar 21. The bass line consists of eighth notes. The measure ends with a fermata over the last note.

**BASS**

PAGE 2 SWAY

25 **BRIDGE**

29

33 **V3**

37

41 **BRASS BREAK**

45

49 **BRIDGE**

53

**BASS** PAGE 3 SWAY

PAGE 3 SWAY

## V4 - VIOLINS

57

8

605

6

74

V6 - KEY CH

78

82

86

90

94

## DRUMS

PAGE 1

LATIN  
J=127COUNT 1, 2, 3, 4  
INTO BAR 1

## SWAY

(MICHAEL BUBLE VERSION)

RIM = CRACK THE SNARE  
CTR = PLAY CENTRE OF SNARE  
TIMBALE = PLAY EDGE OF SNARE

**SNARE RIM CTR**

0 CHAIN OFF!! > RIM

4

9 V1 CROSSTICK

13

17 V2 CROSSTICK

21 RIM

25 BRIDGE CROSSTICK

29 RIM ON SNARE : TIMBALE STYLE

# DRUMS

PAGE 2 SWAY

**V3**

**CROSSTICK**

mf

**RIM**

**BRASS BREAK**

**CROSSTICK**

**RIM**

**TOM 2**

**BRIDGE**

**CROSSTICK**

**TOM 2**

**TOM 2**

**RIM**

**CTR**

**RIM**

**TIMBALE STYLE**

**V4 - VIOLINS**

**CROSSTICK**

**TIMBALE**

**CROSS RIM**

**STICK**

**TIMBALE STYLE**

**V5**

**CROSSTICK**

**SNARE CHAIN : ON**

**TOM 2**

**TOM 2**

# DRUMS

PAGE 3 SWAY

This image shows a page of handwritten drum sheet music. The music is organized into measures by vertical bar lines. Each measure contains multiple horizontal lines representing different drum parts: Bass Drum (Bass), Snare Drum (Snare), Hi-Hat (Hi-Hat), Tom 1 (Tom 1), Tom 2 (Tom 2), and Rimshot (Rim). The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and grace marks. Several measures feature handwritten labels above the staff, including "NO - KEY CH" at measure 69, "CTR" at measure 73, "RIM CROSSSTICK" at measure 73, "TOM 2" at measure 76, "TIMBALE" at measure 80, "CROSSSTICK" at measure 80, "TOM 1" at measure 80, "SNARE CHAIN : ON" at measure 84, "TOM 1" at measure 88, "CROSSSTICK" at measure 88, "TOM 1" at measure 88, "TOM 1" at measure 92, "TOM 2" at measure 92, and "TOM 1" at measure 92. Measure 95 features a dynamic marking "ff" (fortissimo) at the end.

**PERC** PAGE 1

**LATIN**  
♩=127

# SWAY (MICHAEL BUBLE VERSION)

## CABASA OR SHAKER

COWBELL

VI

V2

Musical score for measures 17-18. The score consists of two staves. The top staff starts with a melodic line of eighth notes followed by a rest. The bottom staff starts with a sixteenth-note pattern of 'x' and 'z' followed by a rest. Measure 17 ends with a fermata over the eighth note. Measure 18 begins with a sixteenth-note pattern of 'x' and 'z' followed by a rest. Measures 17 and 18 are labeled with the number 4 above the staff.

**BRIDGE**

25

A hand-drawn musical score for a single staff. The staff begins with a measure labeled '25' containing six eighth notes. The next measure contains two eighth notes. Measures 4 and 5 each contain one eighth note. Measures 6 and 7 each contain three eighth notes. Measure 8 contains one eighth note followed by a blank space. Below the staff, there are vertical tick marks indicating the beginning of each measure. The score is written in black ink on white paper.

33

33

4

8

# **BRASS BREAK**

41

Hand drumming notation for 'SHAKES BREAK' at measure 41. The notation shows a 16-beat pattern starting with a bass drum (B) followed by a snare (S). The pattern repeats every four beats. The first two groups of four beats are marked with 'x' under the bass drum. The third group is marked with a '4' above the first beat. The fourth group is marked with a '8' above the first beat.

BRIDGE

49

49 DRUGLE

4

3

8

**PERC**

PAGE 2 SWAY

**V4 - VIOLINS**

57

4 8

65 **V5**

4 8

**V6 - KEY CH**

74

4 8

82

4 8

90

4 8