

# The Trash Man

Commissioned by the 2019-2020 Laurel High School  
Jazz Ensemble under the direction of Mr. Brian Croach

Clint Bleil

**Funk Rock** ♩ = 85

The musical score is arranged in a standard orchestral layout. The top section includes five woodwind staves: Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The middle section includes four trumpet staves (Trumpet 1-4) and four trombone staves (Trombone 1-3 and Bass Trombone). The bottom section includes Electric Guitar, Keyboard, Electric Bass, and Drum Set. The Electric Guitar part is marked with 'Palm Mute' and 'Slight Distortion' and begins with a *mp* dynamic. The Electric Bass part is marked 'Muted' and begins with a *mp* dynamic. The Drum Set part is marked 'Funk Rock' and begins with a *mp* dynamic. All parts are in 4/4 time and the key signature has two flats (Bb and Eb).

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

Dr.

Fill

*mp*

9

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

9

Groove, Tight Rock Beat

Dr.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

Dr.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

Dr.

This musical score page, numbered 6, features a variety of instruments. The top section includes Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone, all in treble clef with a key signature of three flats. The middle section includes Trumpet 1 through 4, also in treble clef with three flats, and Trombone 1 through 3 and Baritone Trombone in bass clef with three flats. The bottom section includes Guitar, Keyboard, Bass, and Drums. The score is divided into five measures. The first four measures show rests for most instruments, with some activity in the Trombone and Bass parts. The fifth measure features a dynamic shift to *fp* for the woodwinds and trumpets, and *f* for the trombones and bass. The Trumpet parts are marked with "Straight Mute". The Guitar part has a complex rhythmic pattern with a key signature change to two flats in the fifth measure. The Keyboard part has a *mf* dynamic. The Bass part has a complex rhythmic pattern. The Drums part has a simple rhythmic pattern.

Alto 1 *fp*

Alto 2 *fp*

Ten. 1 *fp*

Ten. 2 *fp*

Bari. *f*

Tpt. 1 Straight Mute *fp*

Tpt. 2 Straight Mute *fp*

Tpt. 3 Straight Mute *fp*

Tpt. 4 Straight Mute *fp*

Tbn. 1 *f* > *mp*

Tbn. 2 *f* > *mp*

Tbn. 3 *f* > *mp*

B. Tbn. *f* > *mp*

Gtr.

Kbd. *mf*

Bass

Dr.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

*mf*

*mf*

*mf*

*mf*

*mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

*mf*

*mf*

*mf*

*mf*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*mf*

*mf*

*mf*

*mf*

Gtr.

Chord Voicing Examples, Follow Rhythm

Kbd.

Bbm7 Ebm7 Fm7 Bbm7 Gbmaj7 E7 F7alt. Bbm11 Ebm11 Fm11 Gbmaj9 F7alt.

Bass

Dr.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

Dr.

Bbm11 Ebm11 Fm11 Bbm11 Gbmaj9 E13 Bbm11 Ebm11 Fm11 Gbmaj9 F7(b9) Bmaj13(#11)

Detailed description: This page of a musical score contains 14 staves. The top five staves are for woodwinds: Alto 1 and 2, Tenor 1 and 2, and Baritone. The next five staves are for trumpets (Tpt. 1-4) and trombones (Tbn. 1-3, B. Tbn.). The guitar (Gtr.) staff is positioned above the keyboard (Kbd.) staff. The bass (Bass) and drums (Dr.) staves are at the bottom. The score is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations. The trumpets and trombones play rhythmic patterns. The guitar and keyboard provide harmonic support with chords and arpeggios. The bass and drums provide the rhythmic foundation.



Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

*mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*fp*

*mf*

Gtr.

Kbd.

Bass

*As Written*

*Amaj7(#11)*

Dr.

*mp*

Alto 1 *f* *mf*

Alto 2 *f* *mf*

Ten. 1 *f* *mf*

Ten. 2 *f* *mf*

Bari. *f* *mf*

Tpt. 1 *f* To Open Open *mf*

Tpt. 2 *f* To Open Open *mf*

Tpt. 3 *f* To Open Open *mf*

Tpt. 4 *f* To Open Open *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

B. Tbn. *f* *mf*

Or Similar Palm Muted Plucking Pattern

Gtr. *mf*

Gm<sup>11</sup> F6(add4) E<sub>b</sub>maj<sup>9</sup> D7(b<sup>9</sup>) D<sup>7</sup>alt.

Chord Voicing Examples

Kbd. *mf*

Gm<sup>11</sup> F6(add4) E<sub>b</sub>maj<sup>9</sup> D7(b<sup>9</sup>) D<sup>7</sup>alt.

Ad Lib Bass Line

Bass *mf*

Gm<sup>11</sup> F6(add4) E<sub>b</sub>maj<sup>9</sup> D7(b<sup>9</sup>) D<sup>7</sup>alt.

Bigger and Funkier

Dr. *mf*

Alto 1  
*f* *mf*

Alto 2  
*f* *mf*

Ten. 1  
*f* *mf* *mf*

Ten. 2  
*f* *mf* *mf*

Bari.  
*f* *mf*

Tpt. 1  
*f* *mf*

Tpt. 2  
*f* *mf*

Tpt. 3  
*f* *mf*

Tpt. 4  
*f* *mf*

Tbn. 1  
*f* *mf* *mf*

Tbn. 2  
*f* *mf*

Tbn. 3  
*f* *mf*

B. Tbn.  
*f* *mf*

Gtr.  
Gm<sup>11</sup> F6(add4) Ebmaj9 D7(b9) D7alt.

Kbd.  
Gm<sup>11</sup> F6(add4) Ebmaj9 D7(b9) D7alt.

Bass  
Gm<sup>11</sup> F6(add4) Ebmaj9 D7(b9) D7alt.

Dr.

Musical score for rehearsal mark 47, featuring Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1-4, Tbn. 1-3, B. Tbn., Gtr., Kbd., Bass, and Dr. parts. The score is in 4/4 time with a key signature of one sharp (F#). The music is marked *f* (forte) throughout. The score is divided into four measures.

**Alto 1, Alto 2, Ten. 1, Ten. 2, Bari.:** These parts feature complex rhythmic patterns with eighth and sixteenth notes, often starting with a grace note. They are marked *f*.

**Tpt. 1, 2, 3, 4:** Trumpet parts with melodic lines and some rhythmic accompaniment. Tpt. 1-3 are marked *f*.

**Tbn. 1, 2, 3, B. Tbn.:** Trombone parts with rhythmic accompaniment. Tbn. 1-3 are marked *f*.

**Gtr.:** Guitar part with rhythmic accompaniment, marked *f*.

**Kbd.:** Keyboard part with chordal accompaniment, marked *f*.

**Bass:** Bass line with rhythmic accompaniment, marked *f*.

**Dr.:** Drum part with a consistent rhythmic pattern, marked *f*.

**Chord Progressions:**

- Measure 1: Cm<sup>11</sup>, Cm<sup>7</sup>(add11), B<sup>b</sup>maj<sup>13</sup>
- Measure 2: As Written, Eb<sup>13</sup>
- Measure 3: As Written, Eb<sup>13</sup>
- Measure 4: D<sup>7</sup>alt.

Rehearsal mark 47 is indicated in a box at the beginning of the Alto 1 staff and at the beginning of the Drum staff.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

*mp* *mf* *mf* *mf* *mp* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Random Swells and Articulations  
Slightly Raise and Lower Pitch at Random

*p*

*p* *p* *p* *p* *p* *p* *p*

Gtr.

Kbd.

Bass

Dr.

*sub mp* *mf* *sub mp* *mf*

Cymbal Colors

Fill

*ff* *mp*

55 Open Keyboard Solo  
1st Time Only

Alto 1  
*mp*  
1st Time Only

Alto 2  
*mp*  
1st Time Only

Ten. 1  
*mp*  
1st Time Only

Ten. 2  
*mp*  
1st Time Only

Bari.  
*mp*  
1st Time Only

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.  
Gm7 F6(add4) Ebmaj7 D7(b9) Gm7 F6(add4) Ebmaj7 D7(b9) Cm7 Bbmaj7 Am7(b5) D7(b9)

Kbd.  
*p-mf*  
Ad Lib Bass Line

Bass  
*p-mf*  
Gm7 F6(add4) Ebmaj7 D7(b9) Gm7 F6(add4) Ebmaj7 D7(b9) Cm7 Bbmaj7 Am7(b5) D7(b9)

55  
Light, but Funky

Dr.  
*p-mf*

4

61 On Cue, Solo Continues

Alto 1 *mf*

Alto 2 *mf*

Ten. 1 *mf*

Ten. 2 *mf*

Bari. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. *mf* *cresc.*

Kbd. *mf* *cresc.*

Bass *mf* *cresc.*

Dr. *mf* *cresc.*

61

4

This page of the musical score is for measures 67-70. It features the following parts and their dynamics:

- Alto 1, Alto 2, Ten. 1, Ten. 2, Bari.:** All parts play a melodic line with eighth notes and quarter notes, starting with a **f** dynamic in measure 67.
- Tpt. 1, 2, 3, 4:** Trumpets play a rhythmic pattern of eighth notes and quarter notes, also starting with a **f** dynamic in measure 67.
- Tbn. 1, 2, 3, B. Tbn.:** Trombones play a rhythmic pattern of eighth notes and quarter notes, also starting with a **f** dynamic in measure 67.
- Gtr.:** Guitar part with chords: Cm<sup>9</sup>, B<sup>b</sup>maj<sup>9</sup>, Am<sup>9</sup>(b5), D<sup>7</sup>alt., Gm<sup>11</sup>, F6(add4), E<sup>b</sup>maj<sup>9</sup>, D<sup>7</sup>(#9), D<sup>7</sup>alt. It starts with a **f** dynamic in measure 67.
- Kbd.:** Keyboard part with chords: Cm<sup>9</sup>, B<sup>b</sup>maj<sup>9</sup>, Am<sup>9</sup>(b5), D<sup>7</sup>alt., Gm<sup>11</sup>, F6(add4), E<sup>b</sup>maj<sup>9</sup>, D<sup>7</sup>(#9), D<sup>7</sup>alt. It starts with a **f** dynamic in measure 67.
- Bass:** Bass line with notes: Cm<sup>9</sup>, B<sup>b</sup>maj<sup>9</sup>, Am<sup>9</sup>(b5), D<sup>7</sup>alt., Gm<sup>11</sup>, F6(add4), E<sup>b</sup>maj<sup>9</sup>, D<sup>7</sup>(#9), D<sup>7</sup>alt. It starts with a **f** dynamic in measure 67.
- Dr.:** Drum part with a rhythmic pattern of eighth notes and quarter notes, starting with a **f** dynamic in measure 67.

The score is divided into four measures. A box with the number "67" is placed above the first measure and below the drum part in the second measure.



Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

Dr.

Gm<sup>11</sup> F6(add4) Ebmaj9 D7(<sup>#</sup>9) D7alt. Cm<sup>11</sup> Bbmaj13 Am<sup>11</sup>(b5) D7alt.

Alto 1 *mf*

Alto 2 *mf*

Ten. 1 *mf*

Ten. 2 *mf*

Bari. *sub mp*

Tpt. 1

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *sub mp*

Tbn. 2 *sub mp*

Tbn. 3 *sub mp*

B. Tbn. *sub mp*

Gtr.

Kbd. *sub mp*

G♭maj9(#11)

As Written

Bass *sub mp*

Dr. *sub mp*

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

*f*

Open Trumpet Solo

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*f*

Cm<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> G<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>

Gtr.

As Written

*f*

Funky Comping, but Stay Close to Rhythm

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> G<sup>b</sup>maj<sup>7</sup> E<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> G<sup>b</sup>maj<sup>7</sup>

*ff*

Kbd.

*f*

F<sup>7</sup>alt.

*ff*

Chord Voicing Examples, Follow Rhythm

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> G<sup>b</sup>maj<sup>7</sup> E<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> G<sup>b</sup>maj<sup>7</sup>

Bass

*f*

*ff*

Ad Lib Bass Line, but Stay Close to Rhythm

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> G<sup>b</sup>maj<sup>7</sup> E<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> G<sup>b</sup>maj<sup>7</sup>

Dr.

*f*

*ff*

Big Rock Groove

On Cue, Solo Continues

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*mf*

*mf*

*mf*

*mf*

Abmaj7 G7(b9) Cm7 Fm7 Gm7 Cm7 Abmaj7 Gb7 Cm7 Fm7 Gm7

Gtr.

Kbd.

Bass

Dr.

*f*

*f*

*f*

82

F7(b9) Bbm7 Ebm7 Fm7 Bbm7 Gbmaj7 E7 Bbm7 Ebm7 Fm7 Gbmaj7

F7(b9) Bbm7 Ebm7 Fm7 Bbm7 Gbmaj7 E7 Bbm7 Ebm7 Fm7 Gbmaj7

F7(b9) Bbm7 Ebm7 Fm7 Bbm7 Gbmaj7 E7 Bbm7 Ebm7 Fm7 Gbmaj7

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Abmaj7 G7(b9) Cm7 Fm7 Gm7 Cm7 Abmaj7 Gb7 Cm7 Fm7 Gm7

Gtr.

Kbd.

Bass

Dr.

F7(b9) Bbm7 Ebm7 Fm7 Bbm7 Gbmaj7 E7 Bbm7 Ebm7 Fm7 Gbmaj7

Alto 1 *mf*

Alto 2 *mf*

Ten. 1 *mf*

Ten. 2 *mf*

Bari. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

Dr.

*Abmaj7 G7(b9) Dbmaj9 Cm9 Fm7 Gm7 Cm11 Abmaj13 Gb9 Cm9 Fm7 Gm7*

*F7(b9) Bmaj9 Bbm9 Ebm7 Fm7 Bbm11 Gbmaj13 E9 Bbm9 Ebm7 Fm7 Gbmaj9*

*F7(b9) Bmaj9 Bbm9 Ebm7 Fm7 Bbm11 Gbmaj13 E9 Bbm9 Ebm7 Fm7 Gbmaj9*

90

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Abmaj9 G7alt. Cm9 Fm9 Gm9 Cm9/9 Abmaj9 Gb9 Cm7 Fm7 Gm7

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

Dr.

Alto 1 *fp fp fp fp*

Alto 2 *fp fp fp fp*

Ten. 1 *fp fp fp fp*

Ten. 2 *fp fp fp fp*

Bari. *mf*

Tpt. 1 *A $\flat$ maj7 G7( $\flat$ 9) D $\flat$ maj13( $\sharp$ 11) B $\flat$ maj13( $\sharp$ 11) Bmaj9( $\sharp$ 11)*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Gtr. *F7( $\flat$ 9) Bmaj13( $\sharp$ 11) As Written A $\flat$ maj7( $\sharp$ 11)*

Kbd. *F7( $\flat$ 9) Bmaj13( $\sharp$ 11) > As Written*

Bass *F7( $\flat$ 9) Bmaj13( $\sharp$ 11) As Written*

Dr. *mp*



102

Alto 1 *f*

Alto 2 *f*

Ten. 1 *f*

Ten. 2 *f*

Bari. *f*

Tpt. 1

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Funky Rhythm Guitar Comping

Gm<sup>11</sup>

F6(add4)

E<sup>b</sup>maj13

D7(b9)

D7<sup>alt.</sup>

Gtr. *f*

Chord Voicing Examples

Gm<sup>11</sup>

F6(add4)

E<sup>b</sup>maj13

D7(b9)

D7<sup>alt.</sup>

Kbd. *f*

Ad Lib Bass Line, Busier

Gm<sup>11</sup>

F6(add4)

E<sup>b</sup>maj13

D7(b9)

D7<sup>alt.</sup>

Bass *f*

102

Bigger and Funkier

Dr. *f*

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Kbd.

Bass

Dr.

Chord changes: Gm<sup>11</sup>, F6(add4), Ebmaj<sup>9</sup>, D7(b<sup>9</sup>), D7alt.

Alto 1  
Alto 2  
Ten. 1  
Ten. 2  
Bari.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

Cm<sup>11</sup> Cm<sup>7</sup>(add11) B<sup>b</sup>maj<sup>13</sup> E<sup>b</sup><sup>13</sup> D<sup>7</sup>alt.

Gtr.

As Written

Cm<sup>11</sup> Cm<sup>7</sup>(add11) B<sup>b</sup>maj<sup>13</sup> E<sup>b</sup><sup>13</sup> D<sup>7</sup>alt.

Kbd.

Cm<sup>11</sup> Cm<sup>7</sup>(add11) B<sup>b</sup>maj<sup>13</sup> As Written

Bass

Dr.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Ambient Sounds, Volume Pedal.  
Very Sparse

Cm<sup>11</sup> Dm<sup>11</sup> Ebm<sup>11</sup> Fm<sup>11</sup> Cm<sup>11</sup> Dm<sup>11</sup> Ebm<sup>11</sup> Fm<sup>11</sup> Cm<sup>11</sup> Dm<sup>11</sup> Ebm<sup>11</sup> Fm<sup>11</sup>

Gtr.

Kbd.

Bass

Dr.

Cymbal Colors

4

118

Light Groove, Slowly Build to End

Alto 1 *mp* *mf*

Alto 2 *mp* *mf*

Ten. 1 *mf*

Ten. 2 *mf*

Bari. *mf*

Tpt. 1

Tpt. 2

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Gtr. Cm<sup>11</sup> Dm<sup>11</sup> Ebm<sup>11</sup> Fm<sup>11</sup> *mf*

Kbd. *mf*

Bass *mf*

Dr. 4

This musical score page, numbered 30, features a variety of instruments. The top section includes five vocal parts: Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. Below these are four trumpet parts (Tpt. 1-4) and three trombone parts (Tbn. 1-3), plus a Bass Trombone (B. Tbn.). The bottom section contains Guitar (Gtr.), Keyboard (Kbd.), Bass, and Drums (Dr.).

The score is divided into three measures. Dynamic markings are prominent throughout, starting with *f* (forte) in the first measure and increasing to *ff* (fortissimo) and *fff* (fortississimo) in the subsequent measures. The guitar part includes specific chord markings: *F7alt.* and *Ebm11*. The keyboard part also features *F7alt.* markings. The drum part uses slash notation to indicate rhythmic patterns.