



# It's Not Polite to Point

GORDON GOODWIN

## INSTRUMENTATION

Conductor  
1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
1st B♭ Trumpet  
2nd B♭ Trumpet  
3rd B♭ Trumpet  
4th B♭ Trumpet

1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums  
Auxiliary Percussion  
(Vibes, Congas, Bongos)

Preview  
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## NOTES TO THE CONDUCTOR

When I put this chart on the stands at a Big Phat Band rehearsal, the trombone guys said "Finally, a feature for the middle row!" Geez, some guys are never satisfied. But they rose to the occasion and now this chart is a staple in our set. We recorded it on our record *That's How We Roll* and it quickly became one of the more popular tracks.

The challenge in playing this particular chart is mostly one of endurance and range, especially for the lead trombone. Otherwise, concentrate on playing together and swinging. The tempo is very important. Although the score says mm =115, you may want to bump it up to 125 if possible. But I would be cautious about getting too fast, lest we lose that groove. On the other hand, if the chart is too slow, and sometimes tunes like this can take on water and start to slow down, well, that is death to the groove. Tempo is the secret to a successful performance. If you get the tempo right, a lot of the other stuff becomes a lot easier.

The opening melody by the trombones at measure 17 doesn't have to be loud. Keep it light and swinging, and listen for blend. A word to the bass trombonist: on this chart (and on many of my charts), the bass bone will be playing in a fairly high register and not playing chordal roots all the time. Accordingly, he or she is playing in what is a strong register for the horn. So the bass trombone will need to play a little bit softer than the other trombones so the blend sounds right. It is particularly important in cases where the bass bone has the 7th of a Dominant chord, as in measure 156, where it's an Eb, the Dominant 7th of an F7 chord. If the note is played too loud, it really messes up the resonance of the voicing, as the Eb clashes with the root of the chord, F. How will you know if you are playing the 7th of a chord? Well, that's one reason we want you to learn something about harmony. It really enhances your performance.

I've written solo chord changes on several player's parts, but when the band recorded this, we decided to make it a trombone feature all the way through, so we had our guys split up the solo form and trade. We had the trombones trade in 4-bar chunks. If you decide to have the trombones split up the soloing this way, just ignore the background parts at 87, but if the solo is just a single trombonist, go ahead and play the backgrounds.

After the solo section, the trombones really get a workout starting at measure 123. Some of the rhythms are conventional, and some are a little tricky like measure 131. But stay relaxed and loose and have fun with it, which is the whole point anyway. I would recommend checking out how the Big Phat Band trombones play this soli—there is plenty of nuance and cool phrasing. Check out the way they get aggressive with measures 147 and 148, really cool! Before we move on to the shout chorus, a word to the guitar player (or if you have no guitar, the piano player) about the rhythm strums. Any doubt about the manner this is played can be resolved by listening to Freddie Green, who was the guitar player for Basie's band for 50 years—really, 50 years! And mostly what he did is play this kind of tight, strumming rhythm part, with accents on beats 2 and 4. It's the secret to that Basie swing thing.

The shout chorus starts at measure 169 is one of my favorite moments. Sometimes the composing comes easy and sometimes it comes slowly, and this shout chorus came out quick, easy and natural. It has a nice flow to it, and when you play it, remember to think as a unit and swing hard! One thing that will help accomplish this is to play those offbeat accents in measures 170, 174, 178 and every other time that phrase occurs. The dynamic for 169 is  $\frac{1}{2}$ , but when you get to 185, there's a brief settling for the bridge so play this at  $\frac{1}{4}$ , but don't let the intensity drop. This section helps set up the big climax at 193 where we have a key change and a restatement of the shout. There is something about a key change at the right time, isn't there? Love this transition, especially if your band gets real soft at the end of 190, so the build into the key change really cooks. If you hear the BPB recording of this, check out how our drummer Bernie Dresel goes into overdrive at 193. That really takes things up a notch.

This chart really snuck up on me. When I wrote it, I did not anticipate how effective it would be. I hope it works as well for you as it does for us in the Phat Band. Trombone players of the world, show 'em who's boss! You can hear our version of this song on our record *That's How We Roll* (Telarc International).

—Gordon Goodwin

Gordon  
Goodwin

Gordon Goodwin started composing at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight and Quincy Jones, to name a few. Goodwin's cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer's Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis* and even the classic cult film *Attack Of The Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin' For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age*, (2008) and *That's How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright and Marcus Miller.

Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.



**CONDUCTOR**  
38709S

As Recorded by Gordon Goodwin's Big Phat Band  
**IT'S NOT POLITE TO POINT**

By GORDON GOODWIN (ASCAP)

*SWING FEEL  $\text{♩} = 115$*

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CONDUCTOR

-2-

IT'S NOT POLITE TO POINT

A musical score page for a conductor and orchestra. The score includes staves for Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Percussion, Gtr., Pno., Bass, and Drums. The key signature changes from F major (one sharp) to B-flat major (two flats). The score features various dynamics and performance instructions like "w/Tpts.", "CUP MUTE", and "HARMON". A large red watermark reading "Legal Preview Requires Purchase" is diagonally across the page. Measure numbers 9 through 16 are at the bottom.

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASSOON  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
PERC.  
GTR.  
PNO.  
BASS  
DRUMS

W/TPTS.  
CUP MUTE  
HARMON  
W/TPTS.  
VIBES W/TPTS.  
W/TPTS.  
B7(9) F7(5) B7(9) EbM7/Ab B7(9) C9 B7(9) B7(9) F7(5) B7(9) EbM7/Ab G9  
B7(9) F7(5) B7(9) EbM7/Ab G9  
G9 G9

IT'S NOT POLITE TO POINT

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9 10 11 12 13 14 15 16

CONDUCTOR

- 3 -

IT'S NOT POLITE TO POINT

17

18

19

20

21

22

23

24

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Perc.

Gtr.

Pno.

Bass

Drums

25

26

27

28

29

30

31

32

CONDUCTOR

- 6 -

IT'S NOT POLITE TO POINT

Conductor (33)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

PERC.

Gr. 2

PNO.

BASS

Drums

WALK

RIDE CYM.

PLAY HARMON

CUP MUTE

CUP MUTE

HARMON

33 34 35 36 37 38 39 40

CONDUCTOR

(43)

- 6 -

IT'S NOT POLITE TO POINT

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
PERC.  
GR. 2  
PNO.  
BASS  
DRUMS

OPEN  $\wedge$  UNIS.  $\wedge$   
OPEN  $\wedge$  UNIS.  $\wedge$   
OPEN  $\wedge$  UNIS.  $\wedge$   
OPEN  $\wedge$  UNIS.  $\wedge$

$B^{\flat}7(\#9)$  C M17  $B^{\flat}7(\#9)$  C M17  $B^{\flat}7(\#9)$  E $^{\flat}$ 9 E $^{\flat}$ 15  
 $B^{\flat}7(\#9)$  C M17  $B^{\flat}7(\#9)$  C M17  $B^{\flat}7(\#9)$  E $^{\flat}$ 9 E $^{\flat}$ 15  
 $E^{\flat}9$  E $^{\flat}$ 15

FILL

41 42 43 44 45 46 47 48

CONDUCTOR

- 7 -

IT'S NOT POLITE TO POINT

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS 1  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
PERC.  
GRTR.  
PNO.  
BASS  
DRUMS

49      50      51      52      53      54      55      56

G7(<sup>b9</sup>) C7(<sup>b9</sup>) E15 F15 E15 F15      B7(<sup>#9</sup>)  
G7(<sup>b9</sup>) C7(<sup>b9</sup>) E15 F15 E15 F15      B7(<sup>#9</sup>) CMi7 B7(<sup>#9</sup>) CMi7 B7(<sup>#9</sup>)  
G7(<sup>b9</sup>) C7(<sup>b9</sup>) E15 F15 F15      B7(<sup>#9</sup>) CMi7 B7(<sup>#9</sup>) CMi7 B7(<sup>#9</sup>)  
B7(<sup>#9</sup>) CMi7 B7(<sup>#9</sup>) CMi7 B7(<sup>#9</sup>)  
E<sup>b9</sup> D<sup>9</sup> D<sup>b9</sup>  
G7(<sup>b9</sup>) C7(<sup>b9</sup>) E<sup>b9</sup> D<sup>9</sup> D<sup>b9</sup>  
E<sup>b9</sup> D<sup>9</sup> D<sup>b9</sup>  
E<sup>b9</sup> D<sup>9</sup> D<sup>b9</sup>

CONDUCTOR

(59)

- 8 -

IT'S NOT POLITE TO POINT

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
PERC.  
GTR.  
PNO.  
BASS  
DRUMS

57      58      59      60      61      62      63      64

CONDUCTOR

- 9 -

IT'S NOT POLITE TO POINT

A page of musical notation for a 15-piece ensemble. The page is covered with large red diagonal text that reads "Legal Use Requires Purchase Only".

The musical score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1 (with "OPEN" instruction)
- TPT. 2 (with "OPEN" instruction)
- TPT. 3 (with "OPEN" instruction)
- TPT. 4 (with "OPEN" instruction)
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- Perc.
- Gtr.
- Pno.
- Bass
- Drums

The score is numbered 65 at the bottom left and 72 at the bottom right. Measure numbers 66 through 71 are also visible along the bottom edge. The key signature changes frequently, indicated by labels like B7(9), F7(5), G7(5), E7/A7, B7(9), B9, B7(9), F7(5), B7(9), E7/A7, and G7(5) placed above the staff.

## CONDUCTOR

- 10 -

79 BIGGS. ON CUE  
1ST TIME ONLY  
G7(Φ)

IT'S NOT POLITE TO POINT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gr.

PNO.

BASS

DRUMS

73

74

75

76

77

78

79

80

## CONDUCTOR

- 11 -

IT'S NOT POLITE TO POINT

Musical notation for a 16-part ensemble. The parts are:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BASS 1
- BASS 2
- BASS 3
- BASS TBN.
- PERC.
- GTR.
- PNO.
- BASS
- DRUMS

The music consists of 8 measures, numbered 81 to 88. Measure 81: ALTO 1 (G7(1/2)), ALTO 2 (C7(1/2)), TENOR 1 (C7(1/2)), TENOR 2 (C7(1/2)), BASS 1 (D7), BASS 2 (E7), BASS 3 (F7), BASS TBN. (G7), PERC. (rest), GTR. (B7(1/2)), PNO. (rest), BASS (rest), DRUMS (rest). Measure 82: ALTO 1 (D7), ALTO 2 (E7), TENOR 1 (F7), TENOR 2 (G7), BASS 1 (A7), BASS 2 (B7), BASS 3 (C7), BASS TBN. (D7), PERC. (rest), GTR. (B7(1/2)), PNO. (rest), BASS (rest), DRUMS (rest). Measure 83: ALTO 1 (E7), ALTO 2 (F7), TENOR 1 (G7), TENOR 2 (A7), BASS 1 (B7), BASS 2 (C7), BASS 3 (D7), BASS TBN. (E7), PERC. (rest), GTR. (B7(1/2)), PNO. (rest), BASS (rest), DRUMS (rest). Measure 84: ALTO 1 (F7), ALTO 2 (G7), TENOR 1 (A7), TENOR 2 (B7), BASS 1 (C7), BASS 2 (D7), BASS 3 (E7), BASS TBN. (F7), PERC. (rest), GTR. (B7(1/2)), PNO. (rest), BASS (rest), DRUMS (rest). Measure 85: ALTO 1 (G7), ALTO 2 (A7), TENOR 1 (B7), TENOR 2 (C7), BASS 1 (D7), BASS 2 (E7), BASS 3 (F7), BASS TBN. (G7), PERC. (rest), GTR. (B7(1/2)), PNO. (rest), BASS (rest), DRUMS (rest). Measure 86: ALTO 1 (D7), ALTO 2 (E7), TENOR 1 (F7), TENOR 2 (G7), BASS 1 (B7), BASS 2 (C7), BASS 3 (A7), BASS TBN. (D7), PERC. (rest), GTR. (B7(1/2)), PNO. (rest), BASS (rest), DRUMS (rest). Measure 87: ALTO 1 (E7), ALTO 2 (F7), TENOR 1 (G7), TENOR 2 (A7), BASS 1 (C7), BASS 2 (D7), BASS 3 (B7), BASS TBN. (E7), PERC. (rest), GTR. (B7(1/2)), PNO. (rest), BASS (rest), DRUMS (rest). Measure 88: ALTO 1 (F7), ALTO 2 (G7), TENOR 1 (A7), TENOR 2 (B7), BASS 1 (D7), BASS 2 (E7), BASS 3 (C7), BASS TBN. (F7), PERC. (rest), GTR. (B7(1/2)), PNO. (rest), BASS (rest), DRUMS (rest).

**CONDUCTOR**

(G7(9)) C9 B7 - 12 - A7(9) D7(9) F9 F#7(9) G7 (95) A7 D7(9) G7 E7 IT'S NOT POLITE TO POINT

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBNS. 1  
TBNS. 2  
TBNS. 3  
BASS TBNS.  
Perc.  
Grtr.  
Pno.  
BASS  
Drums

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CONGAS

WALK  
FILL  
SWING

89 90 91 92 93 94 95 96

**CONDUCTOR**

A7(9) D7(9) G9 C9 F15(9) Gb15(9) Eb15(9) A7(9) D7(9) G7(9)

- 13 -

103

It's NOT POLITE TO POINT

**ALTO 1**

**ALTO 2**

**TENOR 1**

**TENOR 2**

**BARI.**

**TPT. 1**

**TPT. 2**

**TPT. 3**

D7(9) G7(9) C9 F15(9) Bb15(9) Eb15(9) Ab15(9) D7(9) G7(9) C7(9)

**TPT. 4**

C7(9) F7(9) Bb9 E9 Ab15(9) Ob15(9) Gb15(9) C7(9) F7(9) Bb7(9)

**TBN. 1**

C7(9) F7(9) Bb9 E9 Ab15(9) Ob15(9) Gb15(9) C7(9) F7(9) Bb7(9)

**TBN. 2**

**TBN. 3**

**BASS TBN.**

**Perc.**

**Gr.**

**Pno.**

**Bass**

**Drums**

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97 98 99 100 101 102 103 104

The score consists of 16 staves of musical notation. The vocal parts (Conductor, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass) are in soprano, alto, tenor, and bass clefs respectively. The instrumental parts (Tpt. 1-4, Tbn. 1-3, Bass Tbn., Perc., Gr., Pno., Bass, Drums) use various clefs including bass and tenor. The music features complex harmonic progressions with many sharps and flats. Measure numbers 97 through 104 are indicated at the bottom of each staff. A large red watermark with the text "Legal Use Only Purchase" is diagonally across the page.

## CONDUCTOR

- 14 -

IT'S NOT POLITE TO POINT

The musical score consists of 16 staves, each representing a different instrument or voice part. The parts are:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BASS 1
- BASS 2
- BASS 3
- BASS 4
- BASS 5
- PERC.
- GTR.
- PNO.
- BASS
- DRUMS

Chords and key signatures are indicated above the staff lines. For example, in the first measure, chords include G7(9), Am7, G7(9), Am7, C9, and E7(5). In the second measure, chords include C7(9), Dm7, C7(9), Dm7, F9, and A7(5). The score continues with various chords and rhythmic patterns across the 16 measures shown.

CONDUCTOR

- 15 -

IT'S NOT POLITE TO POINT

REPEAT FOR ADDITIONAL SOLOS

A7(5)

D7(5)

F15(b5)

F#15(b5)

ON CUE AFTER SOLOS

A7(5)

D7(5)

F15(b5)

F#15(b5)

G15(b5)

F#15(b5)

H15

Musical score for a large ensemble (Conductor, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Perc., Gtr., Pno., Bass, Drums) across 12 measures (113 to 121). The score includes vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bass) and instrumental parts (Tpt. 1-4, Tbn. 1-3, Bass Tbn., Perc., Gtr., Pno., Bass, Drums). The vocal parts sing chords (e.g., G9, A7(5), D7(5), F15(b5), F#15(b5), B15(b5), G7(5)). The instrumental parts play chords (e.g., B7(5), E7(5), C7(5), F7(5), A15(b5), D7(5), F7(5), A15(b5), A15(b5), A15(b5), Solo B7(5)). Measure 118 features a solo for Gtr. and Pno. Measure 120 includes a section for RHYTHM STRUMS. Measure 121 concludes with a final chord.

CONDUCTOR

- 16 -

IT'S NOT POLITE TO POINT

The musical score consists of ten staves of music for a large ensemble. The instruments listed on the left are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., PERC., GTR., PNO., BASS, and DRUMS. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers 122 through 130 are marked at the bottom. The score includes dynamic markings like *mf*, *p*, *f*, and *ff*. Performance instructions like "CUP MUTE", "OPEN", "HARMON", "VIBES", "TO SONGS", "SOLI", and "BASS" are scattered throughout the music. The title "IT'S NOT POLITE TO POINT" is in the top right corner. A large red watermark reading "Preview User Requires Purchase" is diagonally across the page.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Perc.

Gtr.

Pno.

Bass

Drums

SONGOS

131

132

133

134

135

136

137

138

CONDUCTOR

(141)

- 18 -

IT'S NOT POLITE TO POINT

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS 1  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
PERC.  
GTR.  
PNO.  
BASS  
DRUMS

139 140 141 142 143 144 145 146

141

IT'S NOT POLITE TO POINT

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CONDUCTOR

- 19 -

IT'S NOT POLITE TO POINT

(149)

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
Perc.  
Gtr.  
Pno.  
Bass  
Drums

147 148 149 150 151 152 153 154

147

148

149

150

151

152

153

154

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
Perc.  
Gtr.  
Pno.  
Bass  
Drums

156 157 158 159 160 161 162

CONDUCTOR

- 21 -

IT'S NOT POLITE TO POINT

A page of musical notation for a 16-part ensemble. The page is covered with large red diagonal text reading "Review Requires Purchase".

The musical score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- Perc.
- Gtr.
- Pno.
- Bass
- Drums

Measure numbers at the bottom are 163, 164, 165, 166, 167, 168, 169, and 170. Measure 169 contains markings for "OPEN", "END SOLI", and "Congas". Measure 170 contains markings for "B7", "WALK", and "A15 B15". Chord symbols above the staff in measure 164 include A<sup>b</sup>15, G7<sup>b</sup>15, G<sup>b</sup>15, G15 G<sup>b</sup>15, G15 G<sup>b</sup>15, G15 G<sup>b</sup>15, E<sup>b</sup>15 C7<sup>b</sup>15 B7<sup>b</sup>15, B<sup>b</sup>15, and A15 B<sup>b</sup>15.

CONDUCTOR

- 22 -

IT'S NOT POLITE TO POINT

A page of musical notation for a large orchestra. The page is covered with a large red diagonal watermark reading "Preview required". The music is divided into sections by instrument groups:

- Chorus:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.
- Trombones:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBNS. 1, TBNS. 2, TBNS. 3, BASS TBNS.
- Percussion:** PERC.
- String Section:** GTR., PNO.
- Bass:** BASS
- Drums:** DRUMS

The score includes measure numbers 171 through 178 at the bottom, and various key signatures (e.g., B<sup>b</sup>is, E<sup>b</sup>(b5), B<sup>b</sup>is/E<sup>b</sup>, G7, C7(1#9), E15, F15, A15, A15, B15) are indicated above the staff in some measures.

CONDUCTOR

- 23 -

IT'S NOT POLITE TO POINT

Musical score for a 16-piece ensemble. The parts listed are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., Perc., GR2., PNO., BASS, and DRUMS. The score includes measures 179 through 186. Measure 179 starts with a forte dynamic. Measures 180-181 show various entries from the brass and woodwind sections. Measures 182-183 feature sustained notes and chords. Measures 184-186 conclude with a series of chords. The title "IT'S NOT POLITE TO POINT" is at the top right, and a large red watermark "Preliminary Purchase" is diagonally across the page.

CONDUCTOR

- 24 -

IT'S NOT POLITE TO POINT

Musical score for a large orchestra. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon (Bari.), Trombones (TPT. 1, TPT. 2, TPT. 3, TPT. 4), Bass Trombones (TBN. 1, TBN. 2, TBN. 3, Bass TBN.), Percussion (Perc.), Guitars (Gtr.), Piano (Pno.), Bass (Bass), and Drums. The score is numbered from 187 to 194. Measure 195 begins with a dynamic of  $\text{f} \#(5)$ . Various chords are labeled throughout the score, such as  $E^b\text{m}19$ ,  $E^b\text{m}17/A^b$ ,  $D^b\text{m}19$ ,  $G^b15$ ,  $C^b15$ ,  $F^b17/B^b$ ,  $A^b15(B^b)$ ,  $A^b15/A/G$ ,  $B^b/D^b$ , and  $C^b$ . The score also includes markings like "SUB. MD.", "PLAY", and "SUS. MD.". The title "IT'S NOT POLITE TO POINT" is at the top right, and a large red watermark "Preview requires purchase" is diagonally across the page.

CONDUCTOR

- 25 -

IT'S NOT POLITE TO POINT

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASSOON  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBNS. 1  
TBNS. 2  
TBNS. 3  
BASS TBNS.  
PERC.  
GTR.  
PNO.  
BASS  
DRUMS

195 196 197 198 199 200 201 202

CONDUCTOR

- 26 -

IT'S NOT POLITE TO POINT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

PERC.

GTR.

PNO.

BASS

DRUMS

203

204

SUB. M&#770;

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CONDUCTOR

- 27 -

IT'S NOT POLITE TO POINT

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASSI.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
PERC.  
GTR.  
PNO.  
BASS  
DRUMS

CUP MUTE  
HARMON

G7(9) G7(5) C7(9) F#M7/8b

A<sup>bb</sup>

211 212 213 214 215 216 217 218

CONDUCTOR

- 28 -

IT'S NOT POLITE TO POINT

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS 1  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
PERC.  
GTR.  
PNO.  
BASS  
DRUMS

219 220 221 222 223 224 225 226

CONDUCTOR

- 29 -

IT'S NOT POLITE TO POINT

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

PERC.

GRD.

PNO.

BASS

DRUMS

227

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