



Why We Can't Have Nice Things

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
(Congas, Xylophone, Vibraphone)

NOTES TO THE CONDUCTOR

What you have here is your basic flag-waving, barn-burning, straight-ahead swing chart, and believe it or not, it's not all that hard to play! What do you mean, you don't believe me? Okay, there are a few licks that your band will want to take a peek at (hello, m. 243), but really, this is actually a reasonably playable chart.

Much of this chart is derived from the tenor sax lick in mm. 17–18, which is essentially the compositional framework for the song. If you get a chance, listen to the Big Phat Band's recording of this chart on our CD *Life in the Bubble*, and check out the horns as they play the figure in m. 35. You can hear their air support pushing all the way through all six notes of that lick—that's what makes it pop. You can hear this again in m. 94, where the trumpets and saxes pass that eighth-note phrase back and forth. Air support is so essential. It helps with sound, intonation and, on a tune like this, forward momentum and good time. So dig in, breathe deep, and commit to that air support!

The solo section begins at m. 110, and the chord changes are pretty fun to blow on—just keep track of all those dominant 7th chords flying by.

After the solos, in the development section, the different sections pass the primary lick back and forth, as in m. 178. Listen closely and hand off that lick to each other in a clean, tight manner. Trombones, you guys get a piece of this, too, in m. 187. The passage at mm. 224–229 is one of the places that requires close attention to time, especially in the saxes—don't be late!

As we push to the end of the chart, you have m. 243 and m. 244 standing in our way. This is the lick that gave the guys in the Big Phat Band the most trouble, although you can't really tell by how they played it. But I know the trumpets and saxes in my band spent a little time playing this lick slowly at first, in order to lock it in. The members in your band should do the same!

Picking the correctly tempo for this chart (or any chart) is important, and the lick in mm. 243–244 is probably your determining factor. How fast can you execute that sucker? There's your tempo!

The bass has a quick solo at the end, in mm. 246–247, which is also a little tricky. But you can leave out the pick-up notes in m. 246 if you want—that's cool.

Just make sure you play m. 247 with good time, so that the rhythmic momentum continues all the way to the entire ensemble's big, explosive last note, which should have a big, explosive, and nasty fall on it, too! It's kind of your band's way of saying "That's why we can't have nice things!"

I hope you have fun playing this chart!

—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 three Grammy wins for his work on the Pixar film *The Incredibles* (2006) and his arrangements of "Rhapsody in Blue" (2012) and "On Green Dolphin Street" (2014). 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
41142S

As Recorded by Gordon Goodwin's Big Phat Band

By Gordon Goodwin

WHY WE CAN'T HAVE NICE THINGS

FAST SWING $\text{♩} = 250$

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION
(CONGAS, XYLOPHONE,
VIBRAPHONE)

1 2 3 4 5 6 7

CONDUCTOR

- 2 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

8 9 10 11 12 13 14 15

CH/G Eb/A Eb/A Bb/Bb

B7

A7(9)

A7b9

G13 D9

FILL

CONDUCTOR

- 3 -

WHY WE CAN'T HAVE NICE THINGS

17

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

16 17 18 19 20 21 22 23 24

Legal Use Requires Purchase

CONDUCTOR

- 4 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31 32

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CONDUCTOR

- 5 -

WHY WE CAN'T HAVE NICE THINGS

35

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

CONGAS CONT. SIM.

XVL. DE VISES

35 36 37 38 39 40

CONDUCTOR

- 6 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *E13(b9)*

PNO. *E13(b9)*

BASS *E13(b9)*

DRUMS

AUX. PERC. *(CONGAS)*

41 42 43 44 45 46 47 48

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CONDUCTOR

- 7 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

49

50

51

52

53

54

55

56

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CONDUCTOR

- 8 -

61

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

57

58

59

60

61

62

63

64

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CONGAS

FILL

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

72

CONDUCTOR

- 10 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

73 74 75 76 77 78 79 80

WHY WE CAN'T HAVE NICE THINGS

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.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

81 82 83 84 85 86 87

CONDUCTOR

- 12 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

88 89 90 91 92 93 94 95

FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

96

97

98

99

100

101

102

103

The image displays a page of a musical score, likely for a large ensemble or orchestra. The score is written in 4/4 time and includes a large red watermark reading "Preview Requires Purchase" diagonally across the page. The score is organized into systems, with each system containing multiple staves for different instruments and voices. The instruments and voices listed on the left side of the page are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, and AUX. PERC. The score includes various musical notations such as notes, rests, and dynamic markings. The page number "104" is visible at the bottom left, and the page number "105" is visible at the bottom right.

CONDUCTOR

- 15 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1 G¹⁵ Bkgs. ON CUE A^{b15} G¹⁵ F¹⁵ G⁹

ALTO 2 G¹⁵ A^{b15} G¹⁵ F¹⁵ G⁹

TENOR 1 C¹⁵ D^{b15} C¹⁵ B^{b15} C⁹

TENOR 2 C¹⁵ D^{b15} C¹⁵ B^{b15} C⁹

BARI. G¹⁵ A^{b15} G¹⁵ F¹⁵ G⁹

TPR. 1 Bkgs. ON CUE

TPR. 2

TPR. 3 C¹⁵ D^{b15} C¹⁵ B^{b15} C⁹

TPR. 4

TEN. 1 B^{b15} B¹⁵ B^{b15} A^{b15} Bkgs. ON CUE B^{b9}

TEN. 2

TEN. 3

BASS TEN. B^{b15} B¹⁵ B^{b15} A^{b15} B^{b9}

GTR. B^{b15} B¹⁵ B^{b15} A^{b15} B^{b9}

PNO. B^{b15} B¹⁵ B^{b15} A^{b15} B^{b9}

BASS B^{b15} B¹⁵ B^{b15} A^{b15} B^{b9}

DRUMS

AUX. PERC.

112 113 114 115 116 117 118 119

CONDUCTOR

- 16 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1 (G⁹) E⁹ F¹⁵ E⁹ B¹⁵(b5)

ALTO 2 (G⁹) E⁹ F¹⁵ E⁹ B¹⁵(b5)

TENOR 1 (A⁹) A⁹ B¹⁵ A⁹ E¹⁵(b5)

TENOR 2 (A⁹) A⁹ B¹⁵ A⁹ E¹⁵(b5)

BARI. (G⁹) E⁹ F¹⁵ E⁹ B¹⁵(b5)

TPR. 1

TPR. 2

TPR. 3 (A⁹) A⁹ B¹⁵ A⁹ E¹⁵(b5)

TPR. 4

TBN. 1 (B⁹) G⁹ A¹⁵ G⁹ D¹⁵(b5)

TBN. 2

TBN. 3

BASS TBN.

GTR. (B⁹) G⁹ A¹⁵ G⁹ D¹⁵(b5)

PNO. (B⁹) G⁹ A¹⁵ G⁹ D¹⁵(b5)

BASS (B⁹) G⁹ A¹⁵ G⁹ D⁷(b5)

DRUMS

AUX. PERC.

120 121 122 123 124 125 126 127

CONDUCTOR

- 17 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

128

129

130

131

132

133

134

135

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CONDUCTOR

- 18 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1 (D^b15(b9)) A⁹ D⁷ A⁷(b9) A^b9(b5) G^b15

ALTO 2 (D^b15(b9)) A⁹ D⁷ A⁷(b9) A^b9(b5) G^b15

TENOR 1 (G^b15(b5)) D⁹ G⁷ D⁷(b9) D^b9(b5) C^b15

TENOR 2 (G^b15(b5)) D⁹ G⁷ D⁷(b9) D^b9(b5) C^b15

BARI. (D^b15(b9)) A⁹ D⁷ A⁷(b9) A^b9(b5) G^b15

TPTR. 1

TPTR. 2

TPTR. 3 (G^b15(b5)) D⁹ G⁷ D⁷(b9) C^b9(b5) C^b15

TPTR. 4

TEN. 1 (E^b15(b5)) C⁹ F⁷ C⁷(b9) B^b9(b5) B^b15

TEN. 2

TEN. 3

BASS TEN.

GTR. (E^b15(b5)) C⁹ F⁷ C⁷(b9) B^b9(b5) B^b15

PNO. (E^b15(b5)) C⁹ F⁷ C⁷(b9) B^b9(b5) B^b15

BASS (E^b15(b5)) C⁹ F⁷ C⁷(b9) B^b9(b5) B^b15

DRUMS

AUX. PERC.

136 137 138 139 140 141 142 143

CONDUCTOR

- 19 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1 (G¹⁵) A^{b7} G¹⁵ F¹⁵ G¹⁵

ALTO 2 (G¹⁵) A^{b7} G¹⁵ F¹⁵ G¹⁵

TENOR 1 (C¹⁵) D^{b7} C¹⁵ B^{b15} C¹⁵

TENOR 2 (C¹⁵) D^{b7} C¹⁵ B^{b15} C¹⁵

BARI. (G¹⁵) A^{b7} G¹⁵ F¹⁵ G¹⁵

TPT. 1

TPT. 2

TPT. 3 (C¹⁵) D^{b7} C¹⁵ B^{b15} C¹⁵

TPT. 4

TBN. 1 (B^{b15}) B⁷ B^{b15} A^{b15} B^{b15}

TBN. 2

TBN. 3

BASS TBN.

GTR. (B^{b15}) B⁹ B^{b15} A^{b15} B^{b15}

PNO. (B^{b15}) B⁹ B^{b15} A^{b15} B^{b15}

BASS (B^{b15}) B⁹ B^{b15} A^{b15} B^{b15}

DRUMS

AUX. PERC.

144 145 146 147 148 149 150 151

CONDUCTOR

- 20 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1 (G^b15)

ALTO 2 (G^b15)

TENOR 1 (G^b15)

TENOR 2 (G^b15)

BARI. (G^b15)

TP. 1

TP. 2

TP. 3 (G^b15)

TP. 4

TEN. 1 (B^b15)

TEN. 2

TEN. 3

BASS TEN.

GTR. (B^b15)

PNO. (B^b15)

BASS (B^b15)

DRUMS

AUX. PERC.

152 153 154 155 156 157 158 159

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CONDUCTOR

- 21 -

WHY WE CAN'T HAVE NICE THINGS

160 ON CUE AFTER SOLOS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

160 161 162 163 164 165 166 167

FILL

WHY WE CAN'T HAVE NICE THINGS

CONDUCTOR

- 23 -

WHY WE CAN'T HAVE NICE THINGS

176

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

176 177 178 179 180 181 182 183

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1 (UNIG.)

TPT. 2 (UNIG.)

TPT. 3 (UNIG.)

TPT. 4 (UNIG.)

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

184 185 186 187 188 189 190 191

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CONDUCTOR

- 25 -

WHY WE CAN'T HAVE NICE THINGS

194

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

192 193 194 195 196 197 198 199

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CONDUCTOR

- 26 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

200

201

202

203

204

205

206

207

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CONDUCTOR

- 27 - 210

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

208

209

210

211

212

213

214

215

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CONDUCTOR

- 28 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

CONGAS

216

217

218

219

220

221

222

223

CONDUCTOR

- 29 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

224

225

226

227

228

229

230

231

CONDUCTOR

- 30 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

CONGAS

232

233

234

235

236

237

238

CONDUCTOR

- 31 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

239

240

241

242

243

244

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(Tpr. 2)

PLAV

F#15

E#15

A9(b5)

A9(b5)

G7(b9)

D#15

C7(b9)

(CONGAS)

VIBES

CONDUCTOR

- 32 -

WHY WE CAN'T HAVE NICE THINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

245

246

247

248

249

250

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(BASS)

(PLAY)

(BASS)

(PNO.)

FILL

CONGAS

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