



GORDON GOODWIN'S  
**Little Phat  
BAND**

# Why We Can't Have Nice Things

By Gordon Goodwin

## INSTRUMENTATION

Conductor  
B♭ Tenor Saxophone  
B♭ Trumpet  
Trombone  
Guitar  
Piano  
Bass (Acoustic)  
Drums  
Auxiliary Percussion (Congas)  
Guitar Chords

## NOTES TO THE CONDUCTOR

The Big Phat Band recorded this song on our Grammy-winning record *Life in the Bubble*, but in actuality, this song started out as a chart for the Phat Band's musical cousin, the Little Phat Band. Those of us that are used to playing the full big band version will need to become accustomed to covering the same basic material with only three horns. But once you get these licks under your fingers, I promise you, it's a lot of fun!

There are a number of different combinations and voicings of the three horns in this chart, so make sure you are tuned in to the orchestration throughout. The tenor sax may be unison with the trumpet at one moment, and a measure later it's playing with the trombone. You will notice that these licks get passed back and forth from horn to horn, so be aware of how that works and be ready to take the handoff from each other in a clean and tight manner. Commit to these licks and play them with confidence and, as always, a good sense of time. You can listen to and learn from the Little Phat Band recording of this song on our record, *An Elusive Man*. You will notice that the three horns all play with a strong air stream at all times, which makes the licks really pop. Using proper breath support (as we all have been told many times) also helps intonation and will make the ensemble sound a lot bigger than it is.

Improvising on this song is a lot of fun. Harmonically, it is a series of dominant 7th chords. Like in any jazz improvisation, every player will have to learn the structure/form of the song, but once you do, there is lots of room for interesting possibilities.

The LPB likes to play this song at a pretty fast tempo, but there is one horn lick which will likely determine your tempo for this one. Picking the correct tempo for this chart (or any chart) is important, and the lick in measures 243–244 is probably your determining factor. How fast can you execute that sucker? There's your tempo!

There's nothing like an exciting flag-waver chart to start your set off with a bang or give your concert an exciting conclusion, and "Why We Can't Have Nice Things" works every time!

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 Tormé, 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  
46172S

As Recorded by Gordon Goodwin's Little Phat Band

By GORDON GOODWIN

# WHY WE CAN'T HAVE NICE THINGS

FAST SWING ♩ = 250

B♭ TENOR SAXOPHONE

B♭ TRUMPET

TEMBONE

GUITAR

PIANO

BASS  
(ACOUSTIC)

DRUMS

AUXILIARY  
PERCUSSION  
(CONGAS)

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PECC.

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17

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

17 18 19 20 21 22 23 24

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31 32

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33 34 35 36 37 38 39 40

TENOR  
TRP.  
TBN.  
GTR.  
PNO.  
BASS  
DRUMS  
AUX. PERC.

41 42 43 44 45 46 47 48

TENOR  
TRP.  
TBN.  
GTR.  
PNO.  
BASS  
DRUMS  
AUX. PERC.

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Musical score for the song "Why We Can't Have Nice Things". The score is written for a full band and includes parts for Tenor, Trumpet, Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is divided into two systems, each containing eight staves. The first system covers measures 49 to 56, and the second system covers measures 57 to 64. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page, and a smaller red watermark "Legal use Requires Purchase" is also visible.

**System 1 (Measures 49-56):**

- Tenor:** Melodic line with notes and rests.
- Trumpet:** Melodic line with notes and rests.
- Trombone:** Melodic line with notes and rests.
- Guitar:** Melodic line with notes and rests.
- Piano:** Accompanying line with notes and rests.
- Bass:** Melodic line with notes and rests.
- Drums:** Rhythmic pattern with notes and rests.
- Aux. Perc.** Rhythmic pattern with notes and rests.

**System 2 (Measures 57-64):**

- Tenor:** Melodic line with notes and rests.
- Trumpet:** Melodic line with notes and rests.
- Trombone:** Melodic line with notes and rests.
- Guitar:** Melodic line with notes and rests.
- Piano:** Accompanying line with notes and rests.
- Bass:** Melodic line with notes and rests.
- Drums:** Rhythmic pattern with notes and rests.
- Aux. Perc.** Rhythmic pattern with notes and rests.

Musical score for the song "Why We Can't Have Nice Things". The score is written for a full band and vocalists, spanning measures 65 to 78. The instruments and parts include:

- Tenor (TENOR)
- Trumpet (TPP.)
- Trombone (TBN.)
- Guitar (GTR.)
- Piano (PNO.)
- Bass (BASS)
- Drums (DRUMS)
- Auxiliary Percussion (AUX. PERC.)

The score is marked with a large red "Preview Only" watermark. The key signature is B-flat major (two flats). The tempo is marked "CRESC." (Crescendo). The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 65-78 are shown, with measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, and 78 indicated below the staff.

TENOR

TPP.

TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

79 80 81 82 83 84 85

86 87 88 89 90 91 92 93 94 95

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## CONDUCTOR

SOLOS  
1ST TIME ONLY

- 8 -

## WHY WE CAN'T HAVE NICE THINGS

Musical score for "Why We Can't Have Nice Things" (Page 8). The score includes parts for Tenor, Trumpet, Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is divided into two systems, each containing measures 110 through 117 and 118 through 125. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (e.g.,  $mf$ ,  $sf$ ). A large red watermark "Preview Only" is overlaid across the score.

**System 1 (Measures 110-117):**

- Measures 110-111:** 1st Time Only. Includes melodic lines for Tenor, Trumpet, and Trombone, and harmonic support from Guitar, Piano, and Bass.
- Measure 112:** Chordal texture with  $mf$  dynamics.
- Measures 113-114:** Chordal texture with  $sf$  dynamics.
- Measures 115-116:** Chordal texture with  $sf$  dynamics.
- Measure 117:** Chordal texture with  $sf$  dynamics.

**System 2 (Measures 118-125):**

- Measures 118-119:** Chordal texture with  $sf$  dynamics.
- Measures 120-121:** Chordal texture with  $sf$  dynamics.
- Measures 122-123:** Chordal texture with  $sf$  dynamics.
- Measures 124-125:** Chordal texture with  $sf$  dynamics.

Score for measures 126-133. The score includes parts for TENOR, TRUMPET, TENOR, GUITAR, PIANO, BASS, DRUMS, and AUX. PERC. The key signature is one flat (Bb). The tempo is marked with a quarter note. The score is marked with a large red watermark: "Preview Only Legal Use Requires Purchase".

Measures 126-133 show the following chord progressions:

- Measure 126: E9
- Measure 127: E9
- Measure 128: D9
- Measure 129: D9
- Measure 130: D9
- Measure 131: D9
- Measure 132: E7, A15, D7, G15
- Measure 133: E7, A15, D7, G15

Score for measures 134-141. The score includes parts for TENOR, TRUMPET, TENOR, GUITAR, PIANO, BASS, DRUMS, and AUX. PERC. The key signature is one flat (Bb). The tempo is marked with a quarter note. The score is marked with a large red watermark: "Preview Only Legal Use Requires Purchase".

Measures 134-141 show the following chord progressions:

- Measure 134: F#15
- Measure 135: F#15
- Measure 136: E15
- Measure 137: E15
- Measure 138: E15
- Measure 139: E15
- Measure 140: E15
- Measure 141: E15

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(162) ON CUE AFTER SOLOS

Score for CONDUCTOR, featuring TENOR, TRUMPET, TENOR, GUITAR, PIANO, BASS, DRUMS, and AUX. PERC.

Measures 162-169 and 170-177 are shown. The score includes musical notation for all instruments, with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" overlaid.

Measure numbers: 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177.

Chord symbols:  $B^b9(b9)$ ,  $B^b9$ ,  $B^b9(b9)$ ,  $D^b9/A$ ,  $E^b9/A$ ,  $E^b9/A$ ,  $B^b9(b9)$ ,  $B^b9$ ,  $A7(\sharp9)$ ,  $A^b15$ ,  $G^b15$ ,  $D^b15$ ,  $C^b15$ ,  $F7(\sharp9)$ .

178

TENOR

TRP.

TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

178 179 180 181 182 183 184 185

TENOR

TRP.

TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

186 187 188 189 190 191 192 193

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194

TENOR

TRP.

TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

194 195 196 197 198 199 200 201

202 203 204 205 206 207 208

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209 210 211 212 213 214 215 216

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

217 218 219 220 221 222 223

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Score for CONDUCTOR, featuring TENOR, TRUMPET, TENOR, GUITAR, PIANO, BASS, DRUMS, and AUX. PERC. The score is marked with rehearsal numbers 224 through 237. A large red watermark "Preview Only" is overlaid across the page, with the text "Legal Use Requires Purchase" below it.

Rehearsal numbers: 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237.

This image displays a musical score for the song "The Heart of the Matter" by The Roots. The score is arranged for a full band, including Tenor (TENDR), Trumpet (TPT.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Auxiliary Percussion (AUX. PERC.). The score is divided into two systems, with measures 238-244 in the first system and measures 245-250 in the second system. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark is overlaid across the center of the page, reading "Preview Only" and "Legal Use Requires Purchase".

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