

# I've Grown Accustomed to Her (His) Face

Words by Alan Jay Lerner  
Music by Frederick Loewe  
*Arranged by Scott Ragsdale*

## INSTRUMENTATION

Conductor  
Vocal Solo  
Solo B $\flat$  Part (Substitute for Vocal)  
Solo E $\flat$  Part (Substitute for Vocal)  
Solo Bass Clef Part (Substitute for Vocal)  
1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet  
4th B $\flat$  Trumpet

1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums

**Optional Parts**  
C Flute  
Vibraphone

JAZZ  
VOCAL  
SERIES

## NOTES TO THE CONDUCTOR

Here's a new twist on this beautiful standard with a half-time funk groove. The intro sets the feel and mood for your vocalist to really shine. I suggest the band stay close to the suggested tempo of ♩ = 76 BPM or maybe just a little faster if that works for the ensemble. Please observe dynamics, as they are all-important to the mood of the chart, and keep in mind that the backgrounds should always be subordinate to the soloist.

Note the key change at m. 28, where the band is featured and they can then dynamically play full. Measure 36 is a written-out solo with changes for the first alto. This solo may look intimidating, but keep in mind the ballad tempo. I encourage the player to improvise if comfortable or perhaps embellishing the written solo if desired. The solo leads to the last eight bars of the tune with the full ensemble and a turnaround section, modulating back to the original key for the return of the vocal.

### RHYTHM SECTION

All rhythm section members should play their parts as notated. This is a discipline exhibited by the best players in the music business who know that in this type of chart, their written part is absolutely essential to the groove. Direct your rhythm section players to listen carefully to each other and lock in the feel as a unit. I also suggest the entire band listen to the demo recording of this chart at [alfred.com/downloads](http://alfred.com/downloads).

*Guitar:* Play the single line at the beginning and throughout as cleanly as possible with emphasis on good time. This line, along with the drums, is where the forward motion is created. At the comping measures (m. 9 and 17, etc.), play full strum but blend dynamically with the band. The guitar should be more felt than heard. Note the new single line at the key change, m. 28.

*Piano:* The left hand outlines and accents the bass part while the right hand creates the important rhythmic pulse and harmonic structure throughout the whole chart. Bring out the solo line at m. 51. The cued notes three measures from the end (m. 79) are included to aid the singer if needed, but may not be necessary to play in performance.

*Bass and Drums:* The bass part may be played on either an acoustic or electric instrument. His or her written-out part is rhythmically similar to the piano—encourage the player to listen closely and play together as one. The drummer should lay down the funk groove for all to follow. Again, check out the demo recording for a reference. Play lightly and always with good time. And a reminder: dynamics are key to this chart! The drum dynamic/volume will set the dynamic for the entire ensemble.

### THE HORNS

Always go for a good, full sound even at the lower dynamic levels. This can be demonstrated with the three players in unison during the intro and as it recurs several times elsewhere in the chart. Play with accurate dynamics and always stay under the vocal soloist dynamically. Strive for good intonation, especially on the many unisons throughout the chart. Articulations are clearly marked to achieve tight ensembles and clean unisons. The marcato or rootop accents in m. 35 should be detached and accented—think “daht.”

### SOLOISTS

With a solid groove laid down by the rhythm section, the vocalist may be encouraged to enhance or interpret the written part; however, it's important that the vocalist begins with a thorough knowledge of the song melody. A jazz singer will always establish the song with the original melody before enhancing it to their own style. At mm. 12, 18, and 69, I recommend that the vocalist sing the rhythm exactly as written to match the band kicks. As mentioned earlier, at m. 36 the alto sax can play either the written solo or play ad lib. over the changes.

Enjoy!

—Scott Ragsdale



**Scott Ragsdale**

Scott Ragsdale is retired from the U.S. Navy Band of Washington, D.C., where he served as chief arranger, composer, and trombonist with the Navy's premier jazz ensemble, the Commodores. He has also arranged for numerous bands up and down the East Coast for more than 30 years. He studied music at Southern Illinois University and the Berklee School of Music (MA).

CONDUCTOR  
46170S

# I'VE GROWN ACCUSTOMED TO HER (HIS) FACE

Words by Alan Jay Lerner  
Music by Frederick Loewe  
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EASY 16TH FEEL ♩ = 76

VOCAL SOLO

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

QUINTET

PIANO

BASS

DRUMS

I've grown ac - cus - to - med to her face - She al - most  
(his) (He)

(w/SAXES)

8♭maj7 A9/C 8♭maj7 A9/C 8♭maj7 A9/C 8♭maj7 A9/C 8♭maj7 A9/C 8♭maj7 A9/C 8♭maj7 A9/C 8♭maj7 A9/C

MUTED

CHORD CHANGES SHOWN IN PART.

1 2 3 4 5 6

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performance recording!  
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CONDUCTOR

I'VE GROWN ACCUSTOMED TO HER (HIS) FACE

VOCAL

CHORDS: F#m, Cm(9#7)/F, F#m, F7(b9), D7(#9), E7sus7, Em7(b9), A7(b9), Dm11, G7(b9), G9, Cm7, Dm7, Eb6, Gb9, F#m

LYRICS: makes the day be-gin. I've grown ac-cus-tomed to the tune she whis-tles night and noon, her (his) smiles, her frowns, (his) her (his) ups, her (his) downs are sec-ond

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

STR.

PNO.

BASS

DRUMS

7 8 9 10 11 12



CONDUCTOR

I'VE GROWN ACCUSTOMED TO HER (HIS) FACE

13 8<sup>th</sup>acc7 A<sup>9</sup>/C 8<sup>th</sup>acc7 A<sup>9</sup>/C F# C#(sus7)/F F# F7(b9) D7(b9) E<sup>9</sup>acc7 E<sup>9</sup>(b9) A7(b9)

VOCAL na - ture to me now, like breath - ing out and breath - ing in. I was se - rene - ly in - de - pen - dent and con -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR. 8<sup>th</sup>acc7 A<sup>9</sup>/C 8<sup>th</sup>acc7 A<sup>9</sup>/C F# C#(sus7)/F F# F7(b9) D7(b9) E<sup>9</sup>acc7 E<sup>9</sup>(b9) A7(b9)

PNO.

BASS

DRUMS

13 14 15 16 17

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CONDUCTOR

I'VE GROWN ACCUSTOMED TO HER (HIS) FACE

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

DRUMS

Chords: Dmi7, D7(b9), Cmi7, Gbm7, F7, Dmi7(b9), A7, G7(#9), E7(b9), Ebm6, A7, Dmi7, D9, Cmi7, F#11

Lyrics: tent be-fore we met... Sure-ly I could al-ways be that way a-gain and yet, I've grown ac-cus-tomed to her looks, ac-cus-tomed to her voice, ac-cus-tomed to her

Tempo: FILL ----- TIME FILL ----- FILL -----

18 19 20 21 22 23



23

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

DRUMS

face.

m2

m2

m2

m2

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

m2

m2

m2

m2

m2

Bbm7

A9/C

Bbm7

A9/C

Bbm7

A9/C

Bbm7

Fm9

E7(#9)

Ebm7

Bm

Ebm7

Bm

FILL

TIME RIDE CUM.

24

25

26

27

28

29

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

DRUMS

80 81 82 83 84 85

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*Preview*

*Solo Gtr*

*(B<sup>9</sup>) F#m7/B<sup>9</sup> B<sup>9</sup> B<sup>9</sup>(b9) G7(b9) A<sup>b</sup>m7 A<sup>b</sup>m7(b9) D7(b9) Gm11 C# C7(b9) F#m7 Gm7 A<sup>b</sup> B<sup>9</sup> B<sup>9</sup>*



36

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR2.

PNO.

BASS

DRUMS

CHORDS: Cm7, G11, Cm7, G11, D11(b9)/G, G11, G7(b9), E7(b9), Fmaj7, F#m7(b9), B7(b9), E117, E7

(COMP. BEHIND ALTO SAX) E7maj7, B11, E7maj7, B11, F#m7(b9)/B, B11, B7(b9), G7(b9), A7maj7, A7(b9), D7(b9), G117, G7

TIME H.H.

36 37 38 39 40 41

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44

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GRP.

PNO.

BASS

DRUMS

UNISON SOLI

END SOLO

FILL

TIME RIDE CVM.

TIME

TIME

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This page contains a musical score for a conductor, spanning measures 48 to 55. The score includes parts for Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Soprano, Trumpets 1-4, Trombones 1-4, Bass Trombone, Guitar, Piano, Bass, and Drums. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings like "Solo" and "Crown".

48 49 50 51 52 53

CONDUCTOR

I'VE GROWN ACCUSTOMED TO HER (HIS) FACE

50  $B^b_{maj7}$   $A^b/C$   $B^b_{maj7}$   $A^b/C$   $F\#$   $C_{min}(maj7)/F$   $F\#$   $F7(b9)$   $D7(\#9)$

VOCAL I've grown ac - cus - tomed to her face. She al - most makes the day be - gin. I've got - ten  
[his] (He)

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4  
TBN. 1  
TBN. 2  
TBN. 3  
S. TBN.  
GTR.  
PNO.  
BASS  
DRUMS H.H. TIME

54 55 56 57 58 59



CONDUCTOR

I'VE GROWN ACCUSTOMED TO HER (HIS) FACE

VOCAL

used to hear her say "good - morn - ing" ev - 'ry day, her joys, her woes, her highs, her lows are sec - ond na - ture to me now, like breath - ing

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

S. TEN.

GTR.

PNO.

BASS

DRUMS

60 61 62 63 64 65

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Chord symbols: E<sup>b</sup>M7, E<sup>b</sup>M7(b9), A7(b9), Dm11, G7(b9), G9, Cm7, Dm7, E<sup>b</sup>M7, F11, G<sup>b</sup>M7, A<sup>b</sup>/C, G<sup>b</sup>M7, A<sup>b</sup>/C

Performance markings: (w/Tr.), (w/Alto), m<sup>c</sup>, TIME

CONDUCTOR

I'VE GROWN ACCUSTOMED TO HER (HIS) FACE

VOCAL

out and breath-ing in. I'm ver - y grate - ful she's a woman and so eas - y to \_\_\_ for - get. Rath - er like a hab - it one can al - ways break and yet, I've grown ac -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

F#11 C#m7(b9)/F F#11 F7(b9) D7(b9) Ebmaj7 E#m7(b9) A7(b9) Dmi7 D7(b9) Cmi7 Gbmaj7 F7 Dmi7(b9) Ab7 G7(b9)

To HARMON MUTE

To HARMON MUTE

To HARMON MUTE

FILL ----- 1 TIME FILL ----- 1

66 67 68 69 70 71



72 Ew7(b9) Eb11b6 Ab7 Dm7 Eb9 Cm7 F#11 Bbm7

VOCAL  
cus - tomed to the trace of some - thing in the air ac - cus - tomed to her (his) face.

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4  
TEN. 1  
TEN. 2  
TEN. 3  
B. TEN.  
GTR. Ew7(b9) Eb11b6 Ab7 Dm7 Eb9 Cm7 F#11 Bbm7 Ab9/C Bbm7 Ab9/C  
PNO.  
BASS  
DRUMS TIME FILL

72 73 74 75 76



VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

CONDUCTED rit.

I've grown ac - cus - tomed to her face.  
[his]

TO HARMON MUTE

HARMON

HARMON

HARMON

HARMON

8<sup>th</sup> FRET

A<sup>9</sup>/C

8<sup>th</sup> FRET

A<sup>9</sup>/C

8<sup>th</sup> FRET

C<sup>7</sup>(b9)

C<sup>7</sup>(b9)

F<sup>7</sup>(b9)

E<sup>7</sup>(b9)

D<sup>9</sup>

FILL

CRASH

77

78

79

80

81

