

THE MAN I LOVE

Playing order: ● × □ △ ◇
○ = opt.

Use Broken Chord technique to fill in

6 Eb Eb Ebm7

1. Some - day he'll come a - long, the man I love.
2. He'll look at me and smile, I'll un - der stand.
3. We'll build a lit - tle home, just meant for two,

8 Bbm Bbm Bbm C7

And he'll be big and strong, the man I love.
And in a lit - tle while he'll take my hand.
from which I'll nev - er roam. Who would, would you?

6 Abm Abm Abm Bb7/6 Bb7/6

And when he comes my way, I'll do my best to
And though it seems ab - surd, I know we both won't
And so all else a - bove, I'm wait - ing for the

EbΔ7 AbΔ7 Gm Fm9 Bb7/6 Eb Fm7 Eb D7b9 G

7 1. 2.

make him stay. say a word.

Bridge

Chord diagrams for measures 11-13:

- Cm**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes a square box on the 3rd string and a triangle on the 4th string.
- Cm7**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes an 'x' on the 6th string.
- D7b9**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes an 'x' on the 6th string.
- G7b9/C**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes an 'x' on the 6th string.
- Cm/9**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes an 'x' on the 6th string.
- Eb Cm7**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes an 'x' on the 6th string.

Musical notation for measures 11-13:

11 May - be I shall meet him Sun - day, may - be Mon - day, may - be

Chord diagrams for measures 14-16:

- D7/6**: 5th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- G7**: 3rd fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- G7**: 5th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- Cm**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes a square box on the 3rd string and a triangle on the 4th string.
- Cm7**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes an 'x' on the 6th string.
- D7b9**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes an 'x' on the 6th string.
- G7b9/C**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8). Includes an 'x' on the 6th string.

Musical notation for measures 14-16:

14 not. Still I'm sure to meet him one day, may - be

Chord diagrams for measures 17-19:

- Cm/9**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- F9**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- Bbm7**: 6th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- Eb7sus**: 6th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- AbΔ7**: 4th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- Gm7**: 5th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- Fm9**: 8th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- Bb7**: 6th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).

Repeat and use 3rd ending.

Musical notation for measures 17-19:

17 Tues - day will be my good news day.

Chord diagrams for the 3rd ending:

- Eb**: 4th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- Abm6**: 4th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).
- Eb**: 4th fret, 2nd string (open), 3rd string (2), 4th string (3), 5th string (5), 6th string (8).

Musical notation for the 3rd ending:

13. man I love.

The Man I Love

Ted Greene Arrangement – 1974, May 15

Analysis of above. Notice:

- 1) The “blues” note in the melody in the first measure.
- 2) The switch to the *Parallel Minor*.
- 3) The substitution of v-VI-iv-V for the more common iii-VI-ii-V.
Compare iii[∅]-VI-ii[∅]-V with 
- 4) The use of back-cycling in the first ending.
- 5) The Fm7 for Ab (*relative minor* substitute) and the smooth bass line created by the use of inversions in the 2nd ending.
- 6) The use of a “pedal bass” in the Bridge (as Gershwin wrote it in the piano music).
- 7) The Eb chord being used for Cm(7); this is the *relative major* substitution principle. As with all substitution principles, the relative major and minor substitutes do not always add anything to a song – they may even detract – be careful – experiment and compare with the original “changes” to see in each specific case. (The word “changes” is used to mean the chord progression of a song.)
- 8) More back-cycling at end of Bridge.

The Man I Love / Use BROKEN CHORD TECHNIQUE TO FILL IN

5-15-74

x = melody notes added after chord
 o = optional notes
 11 = beats

- Analysis of above → Notice:
- the "blue" note in the melody in the 1st measure.
 - the switch to the PARALLEL MINOR
 - the substitution of V VI iv I for the more common iii VI ii V - compare iii^b VI ii^b V with ♯.
 - the use of back-cycling in the 1st ending
 - the Fm7 for Ab (relative minor substitute) and the smooth bass line created by the use of inversions in the 2nd ending.
 - the use of a "pedal base" in the bridge (as Hershwin wrote it in the piano music).
 - the Eb chord being used for Cm(7); this is the relative major substitution principle. As with all substitution principles, the relative major + minor substitutes do not always add anything to a song - they may even detract - be careful - experiment and compare with the "original changes" to see in each specific case.
 - more back-cycling at end of bridge.
- (The word "changes" is used to mean the chord progression of a song).

MOVE MELODIES UP 1 OCTAVE FOR GUITAR

7-73

(THE) MAN I LOVE

PHRASING: ♩ = ♩