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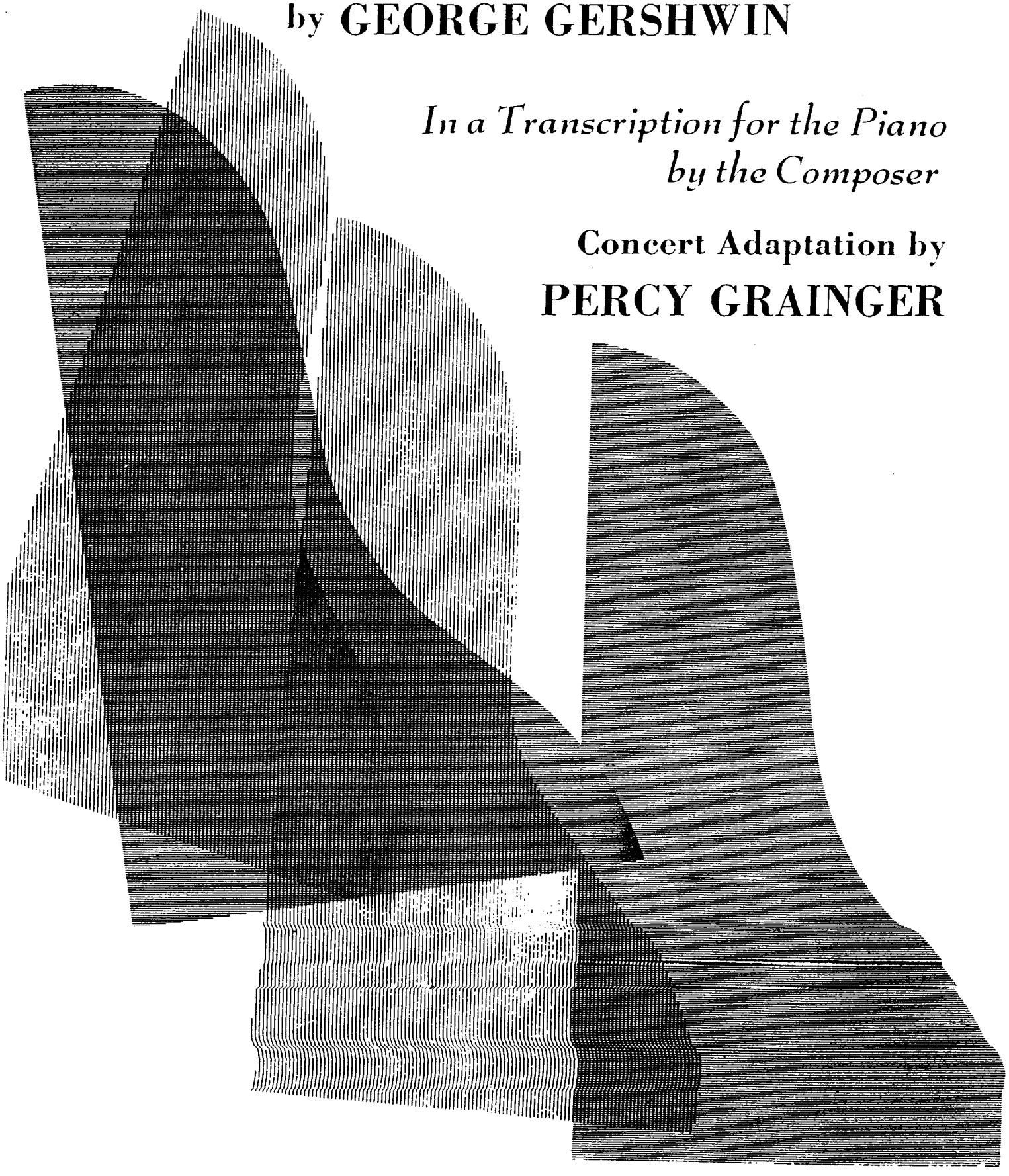
THE MAN I LOVE

by GEORGE GERSHWIN

In a Transcription for the Piano by the Composer

Concert Adaptation by

PERCY GRAINGER



FOREWORD

"THE MAN I LOVE"

Gershwin-Grainger

"The Man I Love" is one of the great songs of all time, taking its place in immortality beside the finest love-songs by Dowland, Schubert, Schumann, Brahms, Grieg, Tchaikovsky, Gabriel Fauré, Henri du Parc, Hatton, Maude Valerie White, Cyril Scott, Roger Quilter, Debussy and John Alden Carpenter.

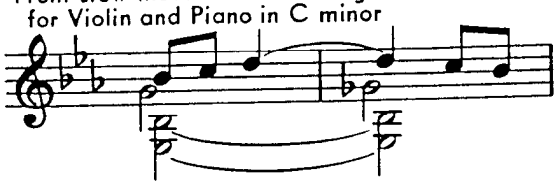
Its obvious indebtedness to a phrase in the slow movement of Grieg's C minor Sonata for violin and piano (measures 26 to 29) does not in the least lessen its claims to first class originality. In the Grieg phrase (ex. 1) and in the Gershwin phrase (ex. 2) the basic procedure is the same: the melody rises from the interval of the fifth to that of the seventh, and while it pauses on the seventh the alto voice of the four-part harmony drops from the major third (of the tonic triad) to the minor third, while the two lowest voices sustain the drone 1,5.

The main theme of "Gershwin's Rhapsody in Blue" (ex. 4) is no less obviously derived from the theme with which Grieg closes his Piano Concerto (ex. 3). Both motives have the same intervallic resting places — 5, 1, flat 7, 6, 5. In both, a pair of triplets move from the flat seventh to the fifth, by way of the sixth, while the chords below, in both cases, display the clash of a sharp seventh.

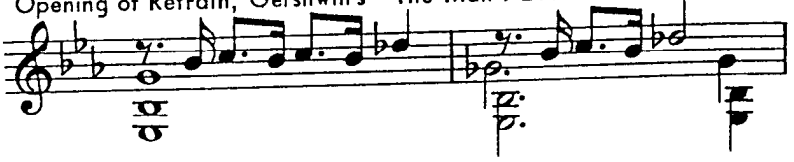
Such similarity amounts almost to identicalness! But none of this detracts from Gershwin's immense and indisputable originality. It only shows what a life-giving inspiration Grieg's startling innovations provided for almost all truly progressive composers that came after him: Debussy, Ravel, Delius, Cyril Scott, Albeniz, Stravinsky, MacDowell, Gershwin. And it goes to prove how deeply Gershwin's genius (whatever inspiration it also drew from popular and local sources) was rooted in the traditions of classical cosmopolitan music. So much of Gershwin's unique and subtle greatness lies in his humanistic universalism — in his effortless ability to reconcile hitherto unreconciled contrasts and seemingly opposing tendencies.

Percy Aldridge Grainger,
June 22, 1944.

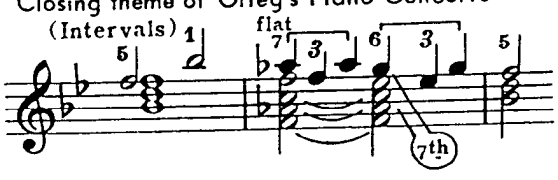
Example 1
From slow movement of Grieg's Sonata for Violin and Piano in C minor



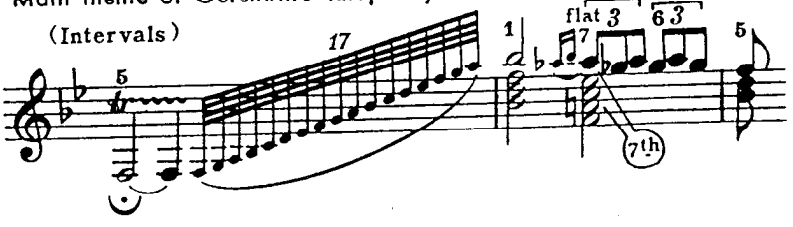
Example 2
Opening of Refrain, Gershwin's "The Man I Love."



Example 3
Closing theme of Grieg's Piano Concerto



Example 4
Main theme of Gershwin's "Rhapsody in Blue."



This concert arrangement is dedicated to my dear friend Charles L. Buchanan
in appreciation of his early recognition of Gershwin's transcending genius

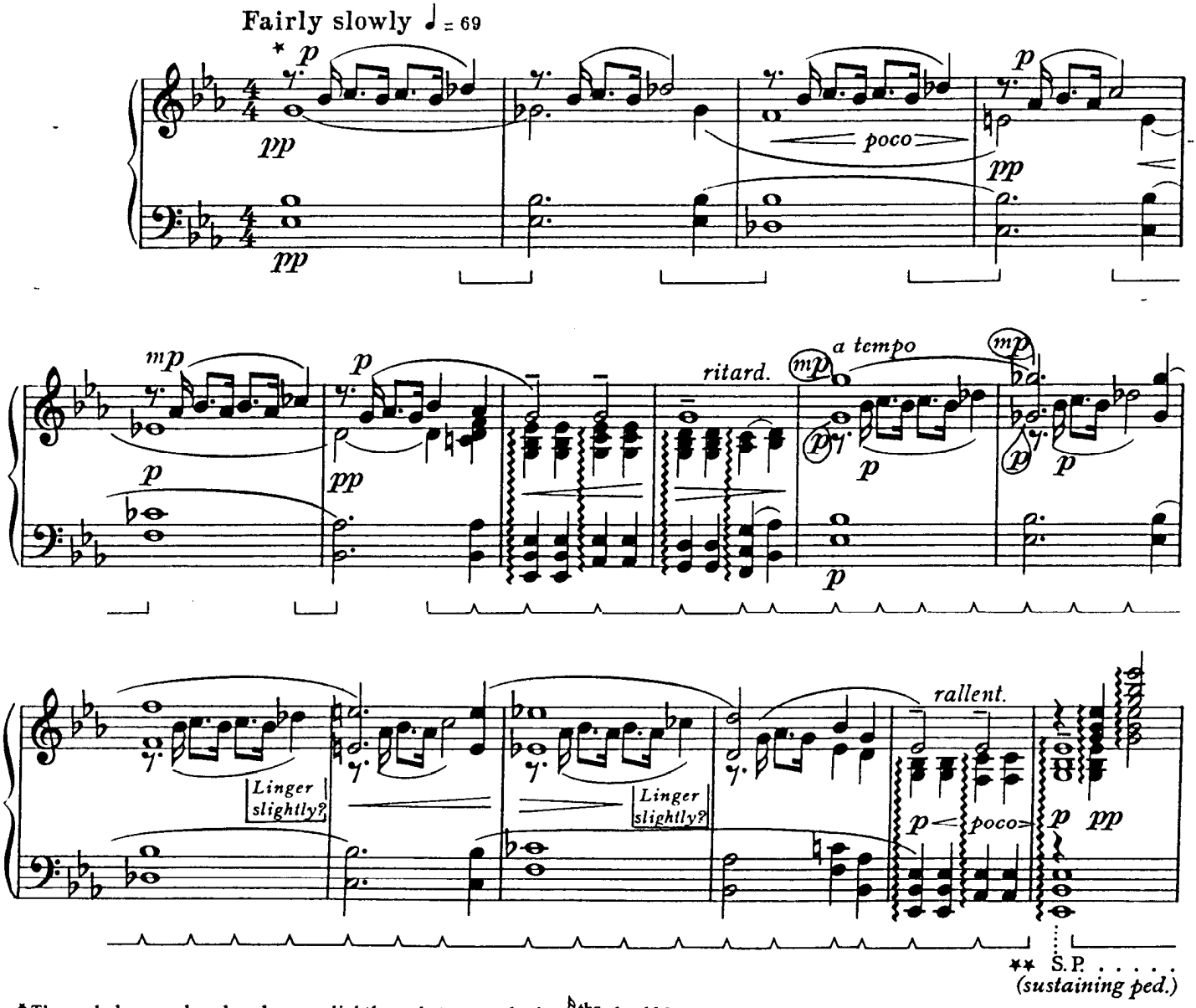
THE MAN I LOVE

By
GEORGE GERSHWIN

Transcribed for the Piano
by the Composer

Concert Arrangement
by
PERCY ALDRIDGE GRAINGER

By special arrangement with G. Schirmer Inc., N.Y.



* The melody may be played very slightly *rubato*, mostly the ♪ths should be played strictly in time, though sometimes they may be slightly lingered over, thus:

** For Grainger's formular for "simultaneous tone-strength differentiation" and for the technic of the "sustaining (middle) pedal" consult PRELUDE: "DE PROFUNDIS" by H. Balfour Gardiner, edited by Percy Grainger (G. Schirmer, Inc., New York)

S-1144-4

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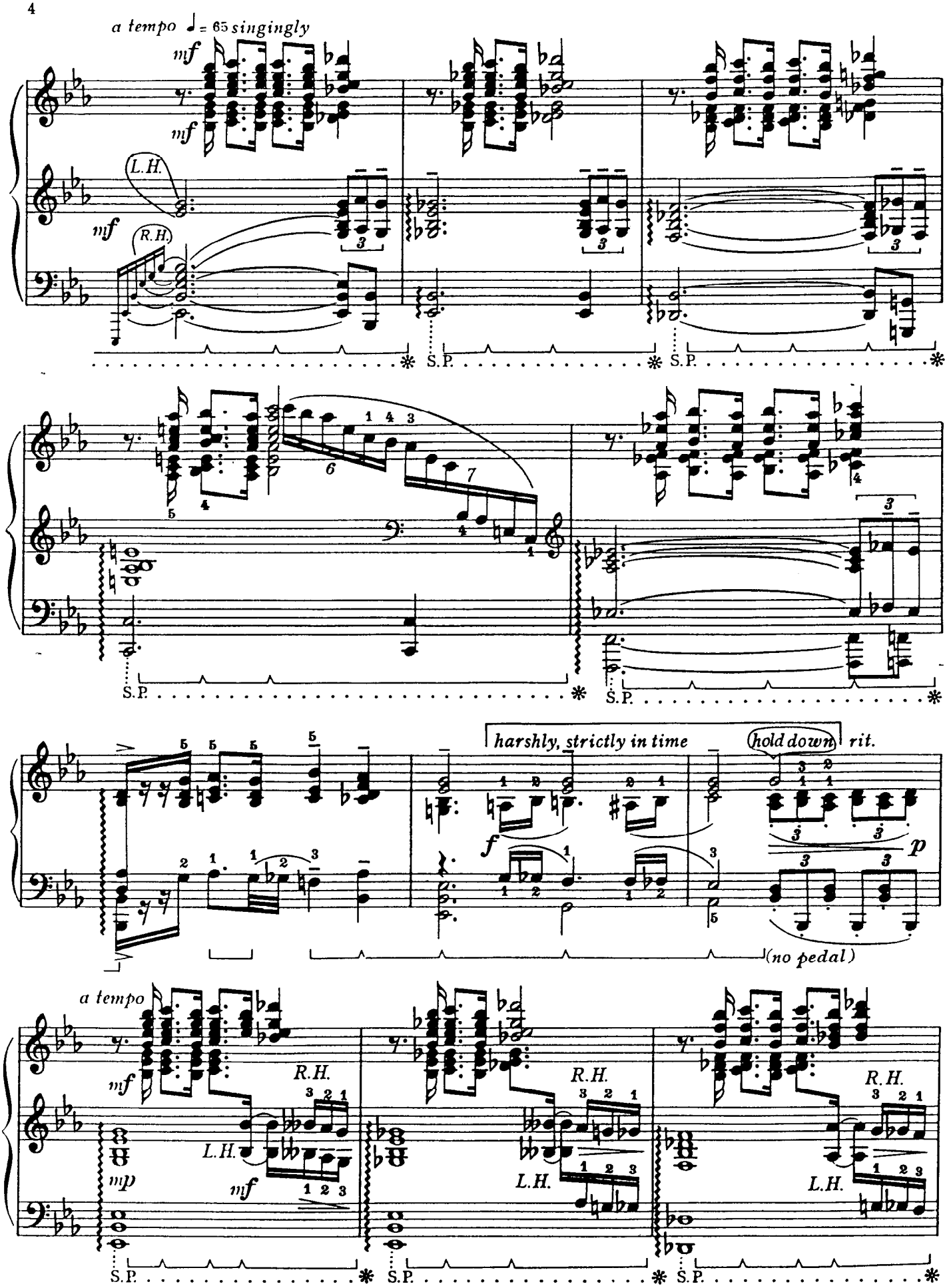
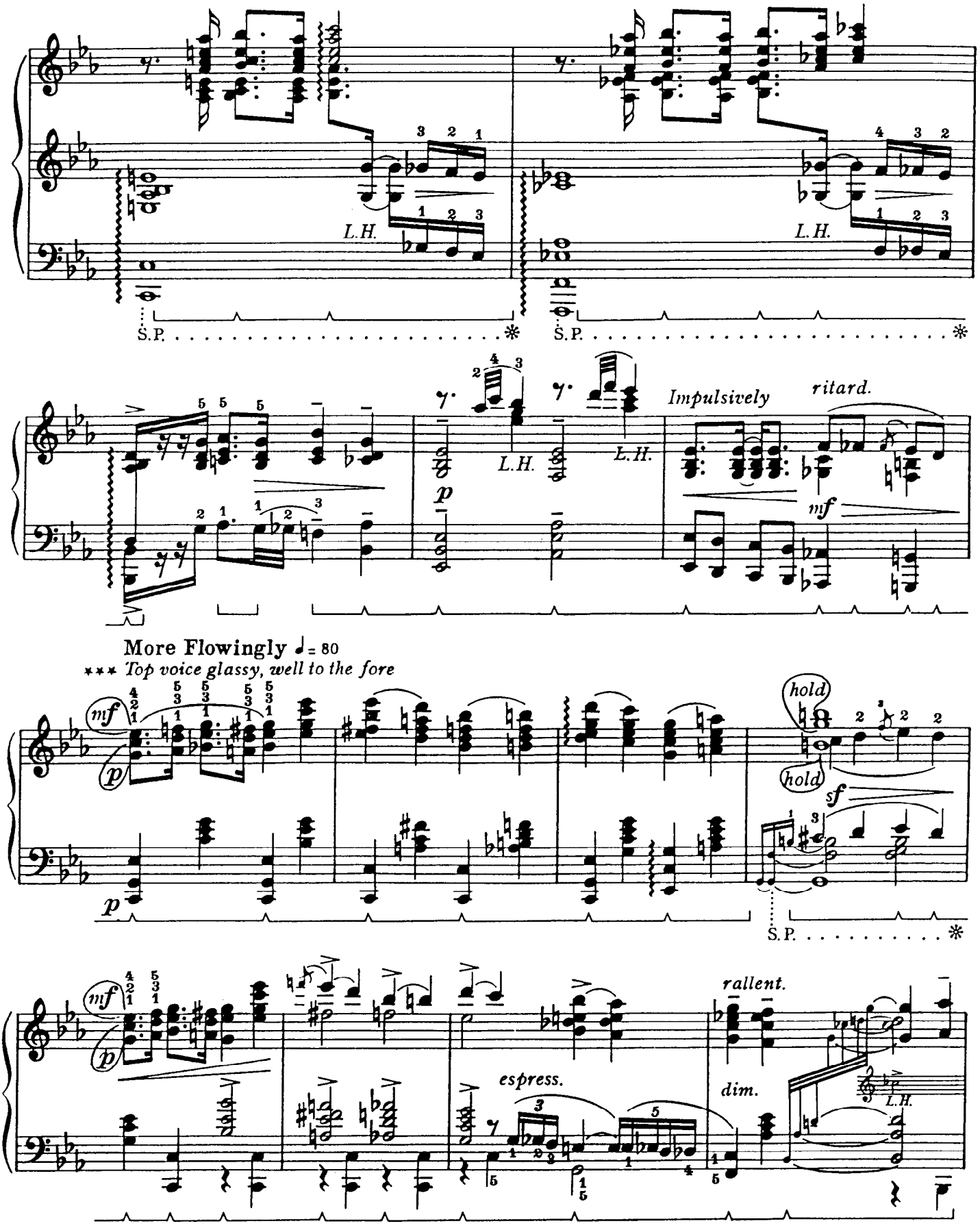
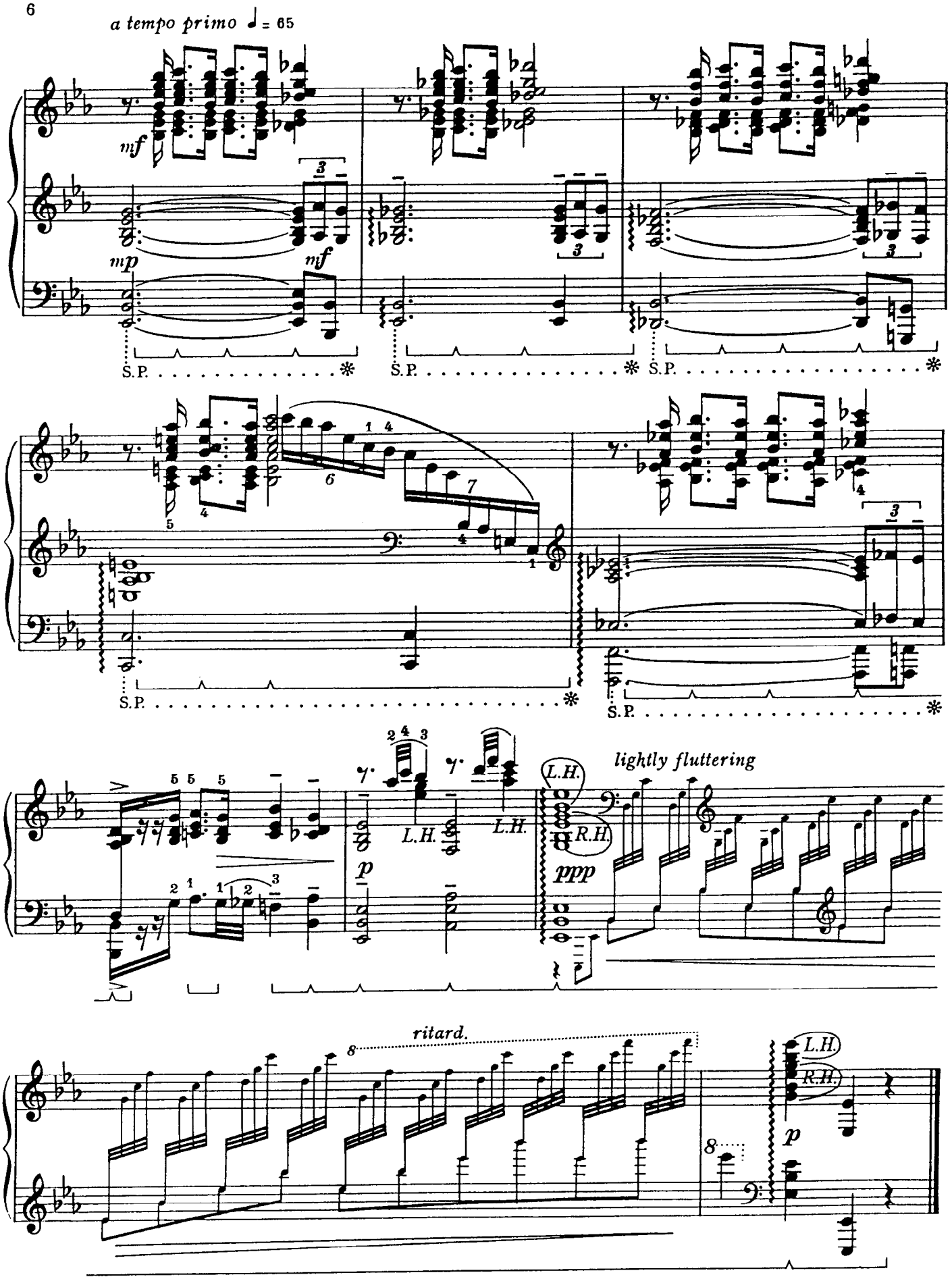

a tempo ♩= 65 singingly
mf
mf
L.H.
mf
R.H.
S.P.
S.P.
S.P.
S.P.
harshly, strictly in time
hold down
rit.
f
p
(no pedal)
a tempo
mf
R.H.
L.H.
mp
mf
R.H.
L.H.
R.H.
L.H.
S.P.
S.P.
S.P.



*** The prominence of the top notes is facilitated by using stiff fingers, stiff wrist, stiff arm. For a description of this technic consult the afore-mentioned PRELUDE, DE PROFUNDIS by H. Balfour Gardiner.


a tempo primo ♩= 65
mf
mp
mf
S.P.
S.P.
S.P.
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S.P.
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L.H.
L.H.
L.H.
R.H.
ppp
lightly fluttering
ritard.
L.H.
R.H.
p