

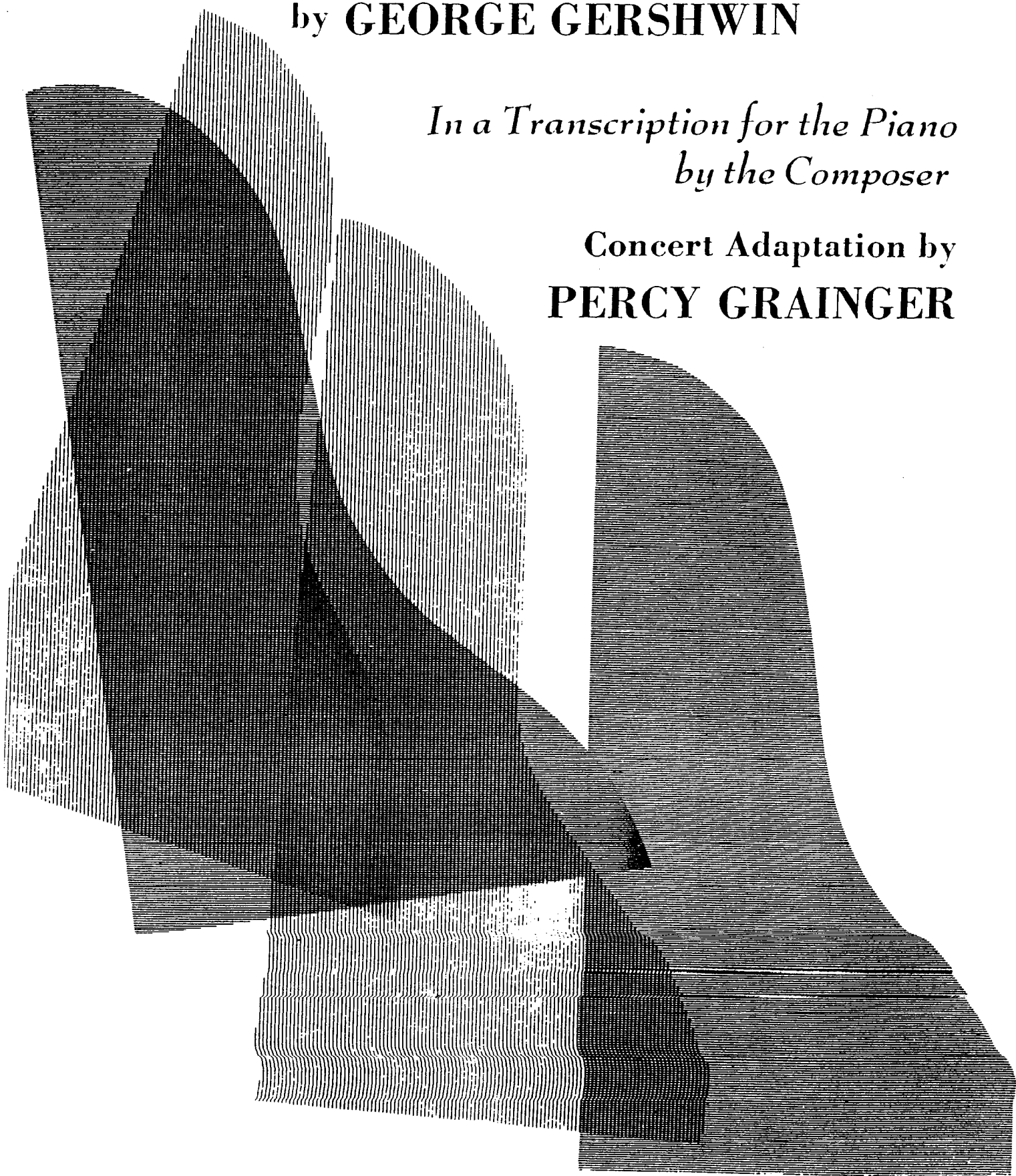
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# THE MAN I LOVE

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  
(Intervals) 1 flat 7 3 6 3 5



### 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.

Fairly slowly  $\text{♩} = 69$

\*\* S.P. . . . .  
(sustaining ped.)

\* The melody may be played very slightly *rubato*, mostly the  $\text{♩}$  this should be played strictly in time, though sometimes they may be

slightly lingered over, thus:

\*\* For Grainger's formula 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*

First system of musical notation. It consists of a grand staff with three staves: Treble, Middle, and Bass. The Treble staff contains a melody with a dynamic marking of *mf*. The Middle and Bass staves contain accompaniment, with the Bass staff also marked *mf*. The system includes a fermata over the final measure of the accompaniment. Below the staff, there are two asterisks and the label "S.P." indicating a section boundary.

Second system of musical notation. It features a grand staff with Treble, Middle, and Bass staves. The Treble staff has a dynamic marking of *mf* and includes a melodic line with fingerings 1, 4, 3, 6, and 7. The Middle and Bass staves provide accompaniment. A fermata is placed over the final measure of the accompaniment. Below the staff, there are two asterisks and the label "S.P." indicating a section boundary.

Third system of musical notation. It features a grand staff with Treble, Middle, and Bass staves. The Treble staff has a dynamic marking of *f* and includes a melodic line with fingerings 1, 2, 3, 1, 2, 3, 1, 1. The Middle and Bass staves provide accompaniment. The system includes a fermata over the final measure of the accompaniment. Above the staff, there are performance instructions: "harshly, strictly in time" and "hold down rit.". Below the staff, there are two asterisks and the label "(no pedal)" indicating a section boundary.

Fourth system of musical notation. It features a grand staff with Treble, Middle, and Bass staves. The Treble staff has a dynamic marking of *mf* and includes a melodic line with fingerings 3, 2, 1. The Middle and Bass staves provide accompaniment, with the Bass staff also marked *mf*. The system includes a fermata over the final measure of the accompaniment. Above the staff, there are performance instructions: "a tempo" and "R.H.". Below the staff, there are two asterisks and the label "S.P." indicating a section boundary.

S.P. . . . . \*

S.P. . . . . \*

*Impulsively ritard.*

*p* *mf*

More Flowingly ♩ = 80  
 \*\*\* Top voice glassy, well to the fore

*mf* *p*

hold

hold

*sf*

S.P. . . . . \*

*mf* *p*

*espress.*

*rallent.*

*dim.*

\*\*\* 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

First system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff contains chords with a dynamic marking of *mf*. The grand staff contains a melodic line with a triplet of eighth notes and a dynamic marking of *mp*. The bass staff contains a bass line with a dynamic marking of *mf*. Below the staves, there are three measures of a dotted line labeled "S.P." followed by an asterisk.

Second system of the musical score. It consists of three staves. The treble staff has a melodic line with fingerings 1, 4, 6, and 7, and a dynamic marking of *mf*. The grand staff contains a melodic line with a dynamic marking of *mp*. The bass staff contains a bass line with a dynamic marking of *mf*. Below the staves, there are three measures of a dotted line labeled "S.P." followed by an asterisk.

Third system of the musical score. It consists of three staves. The treble staff has a melodic line with fingerings 5, 5, 5, 2, 4, 3, and 7, and a dynamic marking of *p*. The grand staff contains a melodic line with a dynamic marking of *p*. The bass staff contains a melodic line with a dynamic marking of *ppp*. The text "L.H." and "R.H." are circled and placed above the staves. The text "lightly fluttering" is written above the bass staff. Below the staves, there are three measures of a dotted line labeled "S.P." followed by an asterisk.

Fourth system of the musical score. It consists of three staves. The treble staff has a melodic line with a dynamic marking of *p*. The grand staff contains a melodic line with a dynamic marking of *p*. The bass staff contains a melodic line with a dynamic marking of *p*. The text "ritard." is written above the staves. The text "L.H." and "R.H." are circled and placed above the staves. Below the staves, there are three measures of a dotted line labeled "S.P." followed by an asterisk.