1. Some day he'll come along, the man I love.
2. He'll look at me and smile, I'll understand.
3. We'll build a little home, just meant for two,

And he'll be big and strong, the man I love.
And in a little while he'll take my hand.
from which I'll never roam.
Who would, would you?

And when he comes my way, I'll do my best to
And though it seems absurd, I know we both won't
And so all else above, I'm waiting for the

1. make him stay.
2. say a word.
"The Man I Love" - Ted Greene Arrangement, 1974-05-15, p. 2

Bridge

Cm     Cm7       D7b9     G7b9/C    Cm9     Cm7

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

D7/6    G7       G7       Cm       Cm7     D7b9     G7b9/C

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

Cm9     F9       Bbm7     Eb7sus    AbΔ7     Gm7     Fm9     Bb7

Repeat and use 3rd ending.

Cm9     Abm6     Eb

Tuesday will be my good news day.

Eb     Abm6     Eb

man I love.
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\(^\flat\)-VI-ii\(^\flat\)-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.
Analysis of above: Notice the "blue" note in the melody in the 1st measure.
2. The switch to the PARALLEL MINOR
3. The substitution of V
4. More common III- V - COMPARE III- V with V.
5. The use of back-cycling in the 1st ending.
6. The Fm7 for Ab (Relative minor substitute)
7. The use of a "pedal tone" in the bridge (as Heifetz wrote it in the piano music).
8. The use of the E6 chord being used for Cm(7); this is the relative major substitute
9. As with all substitution principles, the relative major & minor substitutes do not always add anything to a song - they may even detract - but care should be taken and compared with the original changes to see in each specific case.
10. More back-cycling at end of bridge.

THE MAN I LOVE

Music: MELODIES

Chart: OCTAVE FOR GUITAR