

From the Musical Production "ONE TOUCH OF VENUS"

# I'm A Stranger Here Myself

Lyrics by OGDEN NASH / Music by KURT WEILL

Moderato assai

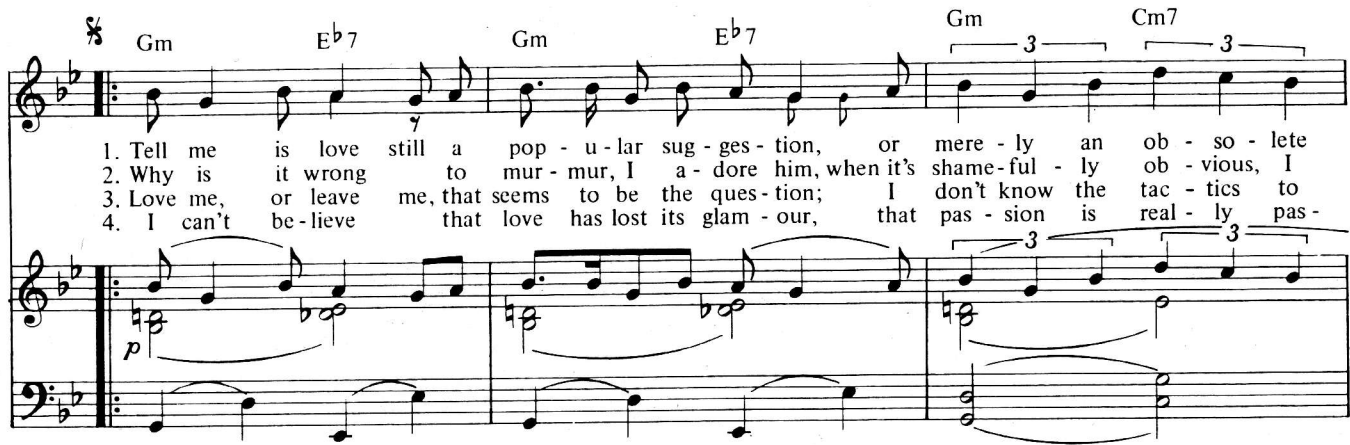
PIANO



*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand provides a simple harmonic accompaniment with quarter notes.

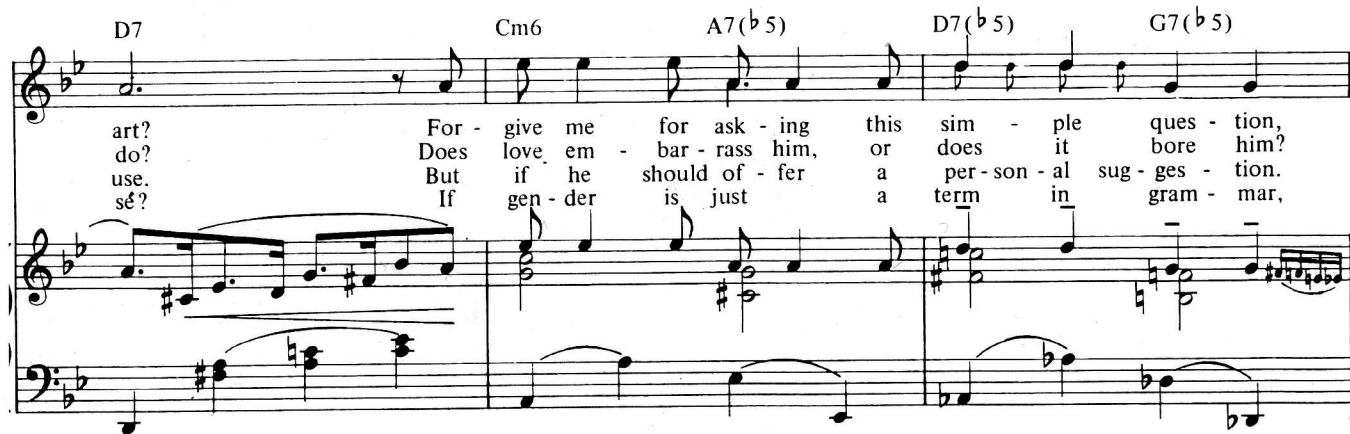
1. Tell me is love still a pop - u - lar sug - ges - tion, or mere - ly an ob - so - lete  
2. Why is it wrong to mur - mur, I a - dore him, when it's shame - ful - ly ob - vious, I  
3. Love me, or leave me, that seems to be the ques - tion; I don't know the tac - tics to  
4. I can't be - lieve that love has lost its glam - our, that pas - sion is real - ly pas -



Chords: Gm, Eb7, Gm, Eb7, Gm, Cm7

The first system of the song features a vocal melody line with four verses of lyrics. The piano accompaniment is in the left hand, providing harmonic support with chords and moving lines. The tempo is marked 'Moderato assai'.

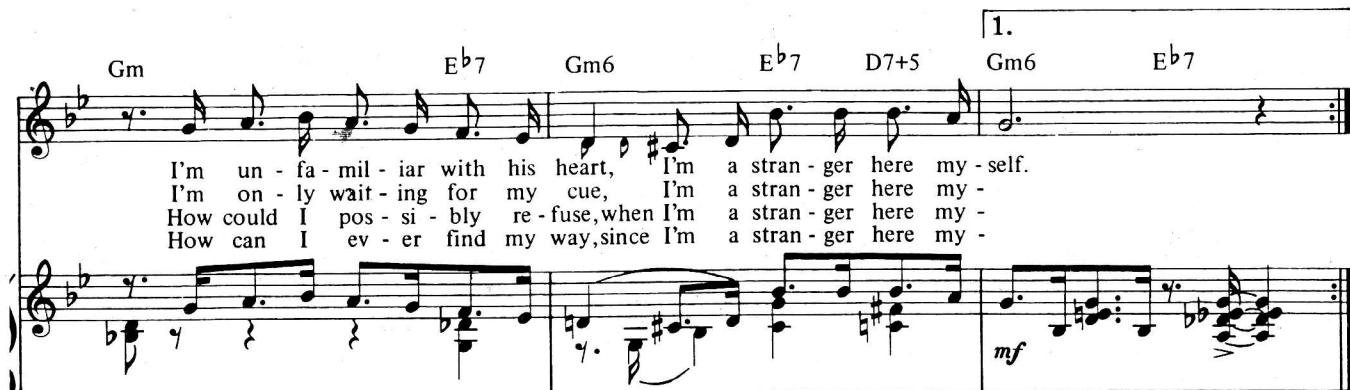
art? For - give me for ask - ing this sim - ple ques - tion,  
do? Does love em - bar - rass him, or does it bore him?  
use. But if he should of - fer a per - son - al sug - ges - tion.  
sé? If gen - der is just a term in gram - mar,



Chords: D7, Cm6, A7(b5), D7(b5), G7(b5)

The second system continues the vocal melody and piano accompaniment. The lyrics explore the complexities of love and communication. The piano accompaniment uses various chords to create a rich harmonic texture.

1.  
I'm un - fa - mil - iar with his heart, I'm a stran - ger here my - self.  
I'm on - ly wait - ing for my cue, I'm a stran - ger here my -  
How could I pos - si - bly re - fuse, when I'm a stran - ger here my -  
How can I ev - er find my way, since I'm a stran - ger here my -



Chords: Gm, Eb7, Gm6, Eb7, D7+5, Gm6, Eb7

The third system concludes the song with a final vocal line and piano accompaniment. The lyrics express a sense of being a stranger in one's own life. The piano accompaniment ends with a soft, sustained chord.

2.

Gm F7 Fdim.

- self. I dream of a day, of a gay warm day, With my

*mp* *legato*

Cm Fm6 Cm Cm7 F7

fate ————— be - tween his hands. Have I missed the path, Have I

F#dim. Gm C9 F7 D7

gone a - stray? I — ask, And no one un - der - stands. - self? Please

*rit.* *a tempo*

To Coda ♪ (page 11)

3., 4. Gm

E♭m B♭sus9 Cm7

tell me, tell a stran - ger... by cu - ri - os - i - ty goad - ed, Is there real - ly an - y dan - ger that

Bbmaj7                      B dim.                      Ebm

love is now out-mod - ed? I'm in - trest - ed es - pec - 'lly in

Bb                                      Cm7                                      Fm6

know - ing why you waste it; True ro - mance is so flesh - ly, with

D7                                      Gm6                                      F dim.                                      D7

what have you re - placed it? What is your lat - est foi - ble? Is Gin

*stringendo* - - - *poco* - - - *a - poco*

G dim.                                      F dim.                                      F# dim.                                      G dim.

Rum - my more ex - quis - ite? Is ski - ing more en - joy - 'ble? For

Coda

D dim. D7 D.S.  $\text{♩}$  Gm A7-5

heav - en's sake, what is it? How can he ig - nore my a -

Detailed description: This system contains the first two lines of the musical score. The vocal line starts with a 'D dim.' marking and a 'D7' chord. The piano accompaniment begins with a 'p' (piano) dynamic. A 'D.S.' (Da Capo) marking with a repeat sign is placed above the vocal line. The system concludes with a 'Coda' symbol (a circle with a cross) and a 'Gm' chord. The lyrics are 'heav - en's sake, what is it? How can he ig - nore my a -'.

Gm A7-5 Gm Cm7

vail - a - ble con - di - tion\_ Why these Vic - to - ri - an

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line features a 'Gm' chord, followed by an 'A7-5' chord, and then a triplet of notes over a 'Gm' chord, leading to a triplet over a 'Cm7' chord. The piano accompaniment includes a 'f' (forte) dynamic marking. The lyrics are 'vail - a - ble con - di - tion\_ Why these Vic - to - ri - an'.

F F7 Cm7 A7-5 D7 G7-5

views? You see here be - fore you, a wom - an with a mis - sion;

*stringendo poco a poco*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line starts with an 'F' chord, followed by 'F7', a triplet over 'Cm7', 'A7-5', 'D7', and 'G7-5'. The piano accompaniment features a 'stringendo poco a poco' instruction. The lyrics are 'views? You see here be - fore you, a wom - an with a mis - sion;'.

Cm7 A7-5 D7 G7-5

I must dis - cov - er the key to his ig - ni - tion. And

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line features a triplet over a 'Cm7' chord, a triplet over an 'A7-5' chord, 'D7', and 'G7-5'. The piano accompaniment continues with the same harmonic support. The lyrics are 'I must dis - cov - er the key to his ig - ni - tion. And'.

Fast

Cm7 A7-5 D7 G7-5

then if he should make a dip - lo - mat - ic pro - po - si - tion,

Slow

Gm D Bdim Cdim C#dim

How could I pos - si - bly re - fuse,

Ddim D7+5 Gm A7-5

When I'm a stran - ger here my - self?

Gm A7-5 Gm6 Ebm6 Gm