

I'M A STRANGER HERE MYSELF

Lyrics by
OGDEN NASH

Music by
KURT WEILL

Moderato assai

Piano

mf

Tell, me is love still a pop-u-lar sug-ges-tion, or mere-ly an ob-so-lete

p

art? For-give me for ask-ing this sim-ple ques-tion,

I'm un-fa-mil-iar with his heart, I'm a stran-ger here my-

Gm Eb7 Gm Eb7 Gm Cm7

D7 Cm6 A7(5b) D7(5b) G7(5b)

Gm Eb7 Gm6 Eb7 D7+5

I'm a Stranger Here Myself - 8 - 1

Gm6 Eb7 Gm Eb7 Gm Eb7

self. Why is it wrong to

mf *p*

Gm Eb7 Gm Cm7

mur - mur, I a - dore him, when it's sham - ful - ly ob - v'ous, I

D7 Cm6 A7(5b) D7(5b) G7(5b)

do? Does love em - bar-rass him, or does it bore him?

Gm Eb7 Gm6 Eb7 Db+5

I'm on - ly wait - ing for my cue, I'm a stran - ger here my -

Gm F7 Fdim.

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

mp *legato*

Cm Fm6 Cm Cm7 F7

face ————— be-tween his hands. Have I lost the path, Have I

F#dim. Gm C9 F7 D7

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

rit *a tempo*

Gm Eb7 Gm Eb7

Love me, or leave me, that seems to be the ques-tion; I









don't know the tac-tics to use. But if he should of-fer a






per-son-al sug-ges-tion, How could I pos-si-bly re-



fuse, when I'm a stran-ger here my-self? Please tell me, tell a stran-ger by




cu-ri-os-i-ty goad-ed, Is there real-ly an-y dan-ger that

Bbmaj.7 **Bdim.** **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** **Fdim.** **D7**

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

crescendo - *poco* - *a - poco*

Gdim. **Fdim.** **F#dim.** **Gdim.**

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

Ddim. D7 Gm Eb7
 heav - en's sake, what is it? I can't be - lieve that
 Gm Eb7 Gm Cm7
 love has lost its glam - our, That pas - sion is real - ly pas -
 D7 Cm6 A7(5b) D7(5b) G7(5b)
 sé? If gen - der is just a term in gram - mer,
 Gm Eb7 D7(5b) Gdim. D7+5
 How can I ev - er find my way, since I'm a stran - ger here my -

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (Bb and Eb). The time signature is 4/4. Chord symbols are placed above the vocal line. The piano part includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics are written below the vocal line.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord symbols are placed above the vocal line, and some are accompanied by fingering diagrams. The lyrics are: "self? How can he ig - nore my a -", "vail - a - ble con - di - tion_ Why these Vic - to - ri - an", "views? You see here be - fore you, a wom - an with a mis - sion;", and "I must dis - cov - er the key to his ig - ni - tion. And". The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and triplets.

self? How can he ig - nore my a -

vail - a - ble con - di - tion_ Why these Vic - to - ri - an

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

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

Cm7 *fast* **A7(5b)** **D7** **G7(5b)**

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

Gm **D** **Bb9** **B9** **C9**

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

E7 **D7+5** **Gm** **A7(5b)**

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

Gm **A7(5b)** **Gm6** **Ebm6** **Gm**