

# Suddenly I See

Words & Music by KT Tunstall

$\text{♩} = 100$   
N.C.

The first system of music consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a series of chords and moving lines in both hands, starting with a whole note chord in the bass and moving up through the system.

Dsus<sup>2</sup>



The second system of music features a treble clef staff with a whole note chord (Dsus<sup>2</sup>) and a grand staff with piano accompaniment. The piano part continues with similar harmonic textures, including sustained chords and moving bass lines.

The third system of music features a treble clef staff with a whole note chord and a grand staff with piano accompaniment. The piano part continues with similar harmonic textures, including sustained chords and moving bass lines.

1. Her  
2. And I

Dsus<sup>2</sup>



face is a map of the world, — is a map of the world. —  
 feel like walk - ing the world, — like walk - ing the world. —

You can see she's a beau - ti - ful girl, — she's a beau - ti - ful girl...  
 And you can hear she's a beau - ti - ful girl, — she's a beau - ti - ful girl...



And ev - 'ry - thing — a - round —  
 She fills — up ev - 'ry cor -

A



F#m



Bm



— her is — a sil - ver pool — of light. — The  
 — ner like — she's born — in black — and white. —

G A F#m

peo - ple who sur - round her feel the be - ne - fit of it.  
 Makes you feel warm - er when you're try - ing to re - mem -

Bm G

It makes you calm. She  
 ber what you heard. She

Gm7 D

holds you cap - ti - vat - ed in her palm. } Sud - den - ly I  
 likes to leave you hang - ing on a word. }

Bm F# G D

see this is what I want to be. Sud - den - ly I



Bm F# Gm7 C7

see why the hell\_ it means\_ so much\_ to me.

Bm F# G D

(Sud - den - ly\_ I see.) This is what\_ I want\_ to be.\_ Sud - den - ly I

Bm F# Gm7 C7

see why the hell\_ it means\_ so much\_ to me.\_

Dm7

And she's tall - er than most and she's look - ing at me.

I can see her eyes look - ing from a page in a ma - ga -

- zine. She makes me feel like I could be a

tow - er. Big strong tow - er, yeah. The pow - er to be,

the pow - er to give, the pow - er to see, yeah, yeah. (Sud - den - ly I

Dsus<sup>2</sup>



see.) She got the pow - er to be, — the pow - er to give, the pow - er to see, — yeah, yeah. —

1-3.

4.

D<sup>7</sup>



Bm



— (Sud - den - ly I — Sud - den - ly I see

F<sup>#</sup>



G



D



this is what — I want — to be. — Sud - den - ly I

Bm



F<sup>#</sup>






Gm<sup>7</sup>

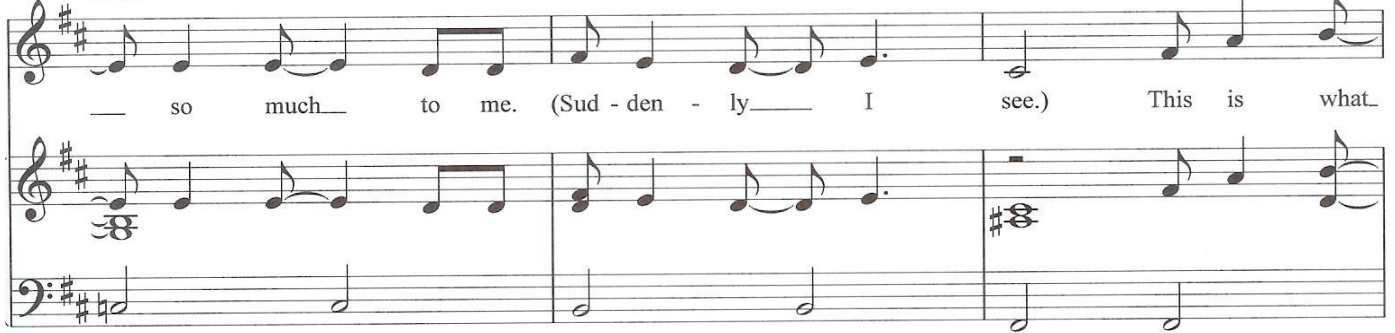





see why the hell — it means —




C7  Bm  F# 




so much to me. (Sud - den - ly I see.) This is what




G  D  Bm 




I want to be. Sud - den - ly I see



F#  **1.** Gm7  C7  *Repeat ad lib.*

why the hell it means so much to me.



**2.** Gm7  C7  D 

why the hell it means so much to me.

