

Words by
BILLY ROSE and E. Y. HARBURG

SUDDENLY

Music by
VERNON DUKE

MRS. FLORENZ ZIEGFELD PRESENTS

ZIEGFELD FOLLIES

AND EIGHTY GLORIFIED GIRLS

LYRICS AND MUSIC MOSTLY BY

E. Y. HARBURG
VERNON DUKE

AND

ARTHUR SWANSTROM
LOUIS ALTER

STAGED AND SUPERVISED BY
BOBBY CONNOLLY

Rain In My Heart
Suddenly
Moon About Town
I Like The Likes Of You
What Is There To Say
Careful With My Heart

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Harms

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Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

Tune Uke:
 4 3 2 1
 1 2 3 4
 G C E A

Chord progression for the first line of lyrics:

*C. Caug. Dmi. G7 C C7 Dmi. G C Adj. Dmi.7 G7

It was just an-oth-er ver-y un-e-vent-ful er-din-ar-y morn-ing, in old New York,

The piano accompaniment continues with a melody in the treble clef and a bass line in the bass clef. The melody is a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

Chord progression for the second line of lyrics:

Cmi. A♭ Dmi. G7 Cmi. Gmi. B♭7 E♭ B♭7 E♭

It was just an-oth-er gray-ish, punch the clock, and work-a-day-ish morn-ing in old New York.

The piano accompaniment continues with a melody in the treble clef and a bass line in the bass clef. The melody is a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

* Symbols for Guitar and Banjo.

Spring and love were miles a - way, Skies a - bove were blurred.

Spring and love were miles a - way When this charm - ing ac - ci - dent oc - curred:

Refrain

p - mf *tiltingly* *a tempo*

 Sud - den - ly it hap - pened to me, Sud - den - ly a

thrill went through me, Sud - den - ly that some - thing drew me

4

Dmi. Caug. A7 D7aug. G7 C

In - to your arms, — Sud - den - ly the strang - est feel - ing

Sud - den - ly the room went reel - ing, Sud - den - ly the

floor and ceil - ing Fell for your charms. — I

don't re - mem - ber the time of day, Or if we spoke of the

mp *mp* *mp*

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. Chord diagrams are provided above the vocal line for various chords: Dmi., Caug., A7, D7aug., G7, C, Emi., Adim., G7, Dmi., G7, Dmi.7, Fmi., C, Adim., G7, C, Edim., and G7. Dynamics include *mp* (mezzo-piano) and *Adim.* (adimando). The score includes various musical notations such as slurs, ties, and accidentals.

weath - er, The hurd - y, gurd - ies be - gan to play, Zwei

Adim. C Adim. Bmi E7 A7

Her - zen got to - geth - er. Sud - den - ly with

Cmi D7 G7 Ami G7 C

no pre-tend-ing, Sud-den-ly our lips were blend-ing, Sud-den-ly the

Emi Adim. G7 Dmi

hap - py end - ing hap - pened to come true. true.

G7 D7 Dmi7 G7 C Fmi G7 Gaug. C