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I am waiting for to-morrow to come

Franklyn Hawelka

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I'm WAITING FOR TO-MORROW to come



H. J. WILDER

WORDS BY
FRANK DAVIS

MUSIC BY
F. HAWELKA
M. PRIVAL

A. J. Stasny Music Co.
New York

Blue Bird Inspiration

A Musical Fantasy

Allegro moderato

By M. H. RYDER

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegro moderato'. The first measure is marked with a dynamic of *mf*. The music features a complex texture with multiple voices in both hands, including chords and melodic lines.

The second system of musical notation continues the piece. It features a dynamic marking of *mf* at the beginning. Above the first staff, there are markings for *8va* (octave up) and *loco* (local). The music continues with intricate chordal and melodic patterns.

The third system of musical notation continues the piece. It features a dynamic marking of *mf* at the beginning. Above the first staff, there are markings for *8va* and *loco*. The music continues with intricate chordal and melodic patterns.

The fourth system of musical notation continues the piece. It features a dynamic marking of *mf* at the beginning. Above the first staff, there are markings for *8va* and *loco*. The music continues with intricate chordal and melodic patterns.

The fifth system of musical notation concludes the piece. It features a dynamic marking of *mf* at the beginning. Above the first staff, there are markings for *8va* and *loco*. The system ends with a double bar line and first and second endings.

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I Am Waiting For To-Morrow To Come

Lyric by
FRANK DAVIS

Music by
FRANKLYN HAWELKA
and
MAX PRIVAL

Moderato

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music begins with a dynamic marking of *f* (forte). The melody in the treble staff features a series of eighth notes and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system contains the first line of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "My life is spent in naught but id - le dream - ing, 'Tis of - ten said to - mor - row brings good for - tune,". The piano accompaniment starts with a dynamic marking of *p* (piano). The melody continues with eighth and quarter notes, and the piano accompaniment provides a steady harmonic support.

The third system contains the second line of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "I'm wait - ing oh! so pa - tient - ly, To one whose clouds are dark to - day,". The piano accompaniment starts with a dynamic marking of *mf* (mezzo-forte). The melody continues with eighth and quarter notes, and the piano accompaniment provides a steady harmonic support.

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For a bright to - mor - row I am schem - ing. But I
But to - mor - row on - ly brings me sor - row. It's the

guess it ne'er will be;
same as yes - ter - day;

REFRAIN Slowly with expression

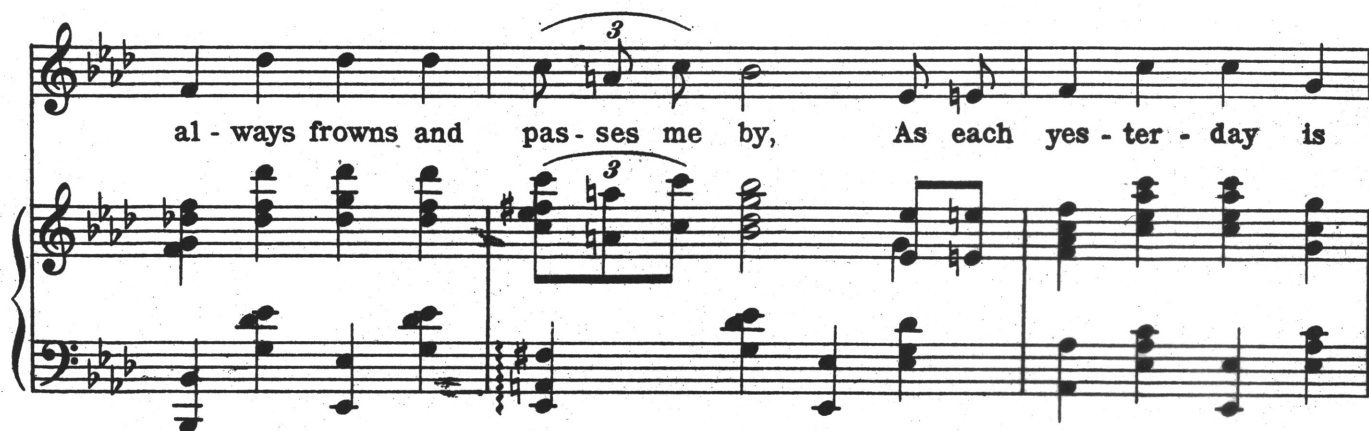
I am wait - ing for to - mor - row to come, But to -

mor - row seems like years, All my dreams and schemes I

plan up - on, Fade a - way and dis - ap - pear. For - tune



al - ways frowns and pas - ses me by, As each yes - ter - day is



done, I just trust to fate while I watch and wait, For my to -



mor - row to come. I am come.





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