

I'm WAITING FOR TO-MORROW to come



WORDS BY
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MUSIC BY
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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 of *mf* and includes markings for *8va* (octave up) and *loco* (local). The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The third system of musical notation continues the piece. It features a dynamic of *mf* and includes markings for *8va* and *loco*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The fourth system of musical notation continues the piece. It features a dynamic of *mf* and includes markings for *8va* and *loco*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The fifth system of musical notation concludes the piece. It features a dynamic of *mf* and includes markings for *8va* and *loco*. The notation includes various musical symbols such as slurs, accents, and dynamic markings. 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 is marked with a dynamic of *f* (forte). The melody in the treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system contains the first line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). 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 part is marked with a dynamic of *p* (piano). The vocal melody is simple and follows the rhythm of the lyrics.

The third system contains the second line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "I'm wait - ing oh! so pa - tient - ly, To one whose clouds are dark to - day,". The piano part is marked with a dynamic of *mf* (mezzo-forte). The vocal melody continues with a slight rise in pitch, 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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56-58 WEST 45TH STREET
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