

TOMORROW IS TODAY

PAMELA PHILLIPS OLAND & TOM HARRIMAN

8

E(omit3) E(omit3)

FUN-NY HOW I HAD ALL THESE PLANS
MAY-BE IT'S A MAT-TER OF TIME

PED.

4

E(SUS4) E(omit3) E(SUS4)

I'LL NE-VER BUT I CAN NEED TO KEEP_ FEEL THE CHANGE

7

E(omit3) E(SUS4) Bm

DO I HAVE A GHOST OF A CHANCE_ OR AM I WALK-ING IN MY SLEEP_
LOV-ING EV-ERY MOM-MENT THAT I'M_ A - LIVE_ AND KNOW-ING LIFE IS STRANGE

10

G

D/F#

8

WHILE I STUM - BLE THROUGH MY PER - SON - AL A - GEN -
 CAUSE I USED TO WON - DER WHERE MY LIFE WAS LEAD

13

Am

G

8

- DA I CAN SEE THE U -
 - ING AND I AL - WAYS THOUGHT TO - MOR -

16

D/F#

E(omit3)

A/C#

8

- NI - VERSE IS LAUGH - ING AT ME TO - MOR - ROW IS TO - DAY DE - LIV - ERED ON -
 - ROW WOULD BE FAR - THER A - WAY

20 **D(ADD2)** **Bm7** **E**

TIME DE-LAY THE REST IS AN IL-LU-SION LIVE UN-TIL IT

23 **A/C#** **D(ADD2)** **Bm7**

HURTS THROUGH YOUR HEART IN-TO THE FIRE AND HAVE YOUR DAY IN THE SUN

26 **E** **C#m** **Dmaj7**

YES-TER-DAY HAS DRIFT-ED OFF-

29 $F\#m^9(SUS4)$ $E(omit3)$ $A(omit3)$ $D(ADD2)$

IN-TO THE MIL - KY WAY TO-MOR-ROW IS TO-DAY

33 $A/C\#$ $D(ADD2)$ $Bm7$ $E(omit3)$

TO-MOR-ROW IS TO-DAY THE REST IS AN IL-LU - SION 'MOR-ROW IS TO

37 $A/C\#$ $D(ADD2)$ $Bm7$ $E(SUS4)$

DAY HAVE YOUR DAY IN THE SUN

41 $C\#m$ D^{maj7} $F\#m^9(SUS4)$ $E(omit3)$

YES-TER - DAY HAS DRIFT - ED OFF__ IN-TO__ THE MIL - KY WAY__

45 $A(omit3)$ $A(SUS4)$ $Bm7$ $E(SUS4)$

TO-MOR-ROW IS TO-DAY__ THE REST IS AN IL-LU- SION

50 $A/C\#$ $D(ADD2)$ $F\#m7(SUS4)$ $E(omit3)$

54

A(omr3)

TO - MOR - ROW IS TO - DAY

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a quarter rest, followed by a quarter note G5, an eighth note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, and a half note G5. The lyrics "TO - MOR - ROW IS TO - DAY" are written below the notes. The middle staff is the piano accompaniment in treble clef, featuring chords: a G5 chord in the first measure, an A5 chord in the second, and a B5 chord in the third, fourth, and fifth measures. The bottom staff is the piano accompaniment in bass clef, starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5, all tied across the measures.