

LOOK FOR THE SILVER LINING

WORDS BY B. G. DE SYLVA

FLORENZ ZIEGFELD JR'S
PRODUCTION OF

MARILYNN MILLER *and* LEON ERROL

IN THE MUSICAL COMEDY

SALLY

BOOK & LYRICS BY
GUY BOLTON
& CLIFFORD GREY

MUSIC BY
JEROME KERN
STAGED BY
EDWARD ROYCE



VOCAL

Wild Rose
Whip-poor-will
Look For The Silver Lining
On With The Dance
The Church Round The Corner
You Can't Keep A Good Girl
Down

Schottis Komaki
Sally
Lullaby
Revelation

T. B. HARMS
COMPANY
NEW YORK

Look For The Silver Lining

Duet

(Blair and Sally)

Words by
BUD DE SYLVA

Music by
JEROME KERN

Moderato

Piano

mf

dim.

The piano introduction is in B-flat major, 2/4 time, marked Moderato. It consists of two measures. The first measure features a melody in the right hand with eighth-note pairs and a bass line of quarter notes. The second measure continues the melody with a dynamic marking of *mf* and a decrescendo hairpin, while the bass line has a dynamic marking of *dim.* and a decrescendo hairpin.

(Blair) Please don't be of - fend - ed if I preach to you a while,
(Sally) As I wash my dish - es, I'll be fol - low - ing your plan,

p

The first line of the duet features two vocal parts and piano accompaniment. The vocal parts are in B-flat major, 2/4 time. The piano accompaniment includes a treble clef part with a melody and a bass clef part with a bass line. A dynamic marking of *p* is present at the start of the piano accompaniment.

Tears are out of place in eyes that were meant to smile.
Till I see the bright - ness in ev - 'ry pot and pan.

The second line of the duet continues the vocal parts and piano accompaniment. The piano accompaniment includes a treble clef part with a melody and a bass clef part with a bass line. A decrescendo hairpin is visible in the piano accompaniment.



There's a way to make your ver - y big - gest troub - les small,
I am sure your point of view will ease the dai - ly grind,

Here's the hap - py se - cret of it all.
So I'll keep re - peat - ing in my mind.

Burthen

Look for the sil - ver lin - ing

When - e'er a cloud ap - pears in the

blue ————— Re - mem - ber some - where —————

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a long note on 'blue', followed by 'Re - mem - ber' and 'some - where'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line and a more active treble line with chords and melodic fragments.

— the sun is shin - ing ————— And so the

The second system continues the musical score. The vocal line has a melodic line for 'the sun is shin - ing' and 'And so the'. The piano accompaniment provides harmonic support with chords and a consistent bass line.

right thing ————— to do is make it

The third system features the vocal line with the lyrics 'right thing' and 'to do is make it'. The piano accompaniment includes some dynamic markings and articulation in the treble clef.

shine for you. A heart full ————— of joy and

The fourth and final system on the page shows the vocal line with 'shine for you. A heart full' and 'of joy and'. The piano accompaniment concludes the piece with sustained chords in the bass and treble.

glad - ness — Will al - ways ban - ish sad - ness and

strife — So al - ways look for — the sil - ver

lin - ing — And try to find the sun - ny side of

1
life.

2
life.