

1920

Look for the Silver Lining

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Bud de Sylva

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LOOK FOR THE SILVER LINING

MUSIC BY
JEROME KERN
WORDS BY
BUD DE SYLVA

PRICE
60¢



FROM THE
WARNER BROS.
PICTURE
**LOOK FOR THE
SILVER LINING**
STARRING
JUNE HAVER
RAY **GORDON**
BOLGER-MACRAE
IN COLOR BY
TECHNICOLOR
directed by DAVID BUTLER
screen play by Phoebe & Henry
Ephron & Miriam Spitzer from a
story by Bert Kalmar & Harry Ruby

LOOK FOR THE SILVER LINING
SUNNY
WHIPPOORWILL
YOU CAN'T KEEP A
GOOD GIRL DOWN
WHO
WILD ROSE

T. B. HARMS
COMPANY
NEW YORK

Look For The Silver Lining

Words by
BUD DE SYLVA

Music by
JEROME KERN

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat major or D-flat minor). The melody starts with a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass line consists of a steady eighth-note accompaniment: F3, G3, A3, B-flat3, A3, G3, F3. The first measure is marked *mf*. The second measure features a dynamic shift to *dim.* and includes a fermata over the G4 note in the treble and a half-note chord in the bass.

Eb Bb Cm Gm Fm Eb Fm Bb7

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

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "(He) Please don't be of - fend - ed if I preach to you a while, (She) As I wash my dish - es, I'll be fol - low - ing your plan,". The piano accompaniment is in a grand staff with a key signature of two flats. The first measure is marked *p*. The accompaniment consists of a steady eighth-note bass line and a treble line with a melodic line that follows the vocal line.

Eb Cm Gm Fm Bb7

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 system of the song continues the vocal line and piano accompaniment. The lyrics are: "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 piano accompaniment continues with the same eighth-note bass line and melodic treble line. The key signature remains two flats.



E^b B^b C^m G^m F^m E^b F^m B^b7

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,

E^b F7 B^b7 E^b B^b7

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

E^b B^b7 E^b

Burthen (slowly)

Look for _____ the sil - ver lin - ing _____

p-f *molto legato*

Ab

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

E_b *Fm7*

blue. Re - mem - ber some where

This system contains the first two measures of the piece. The vocal line begins with a whole note 'blue.' followed by a half note 'Re - mem - ber' and a half note 'some where'. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

B_b7 *E_b*

the sun is shin - ing And so the

This system contains the next two measures. The vocal line continues with 'the sun is shin - ing' and 'And so the'. The piano accompaniment maintains the harmonic structure with chords and melodic fragments.

Cm *F7* *B_b7*

right thing to do is make it

mf

This system contains the next two measures. The vocal line has 'right thing to do is make it'. The piano accompaniment includes a dynamic marking of *mf* and features more active melodic lines in both hands.

E_b *B_b7* *E_b* *B_b7*

shine for you. A heart, full of joy and

p

This system contains the final two measures. The vocal line concludes with 'shine for you. A heart, full of joy and'. The piano accompaniment ends with a dynamic marking of *p* and sustained chords.

E_b *E_b7* *D_b* *E_b7*

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

A_b maj.7 *A_b6* *F7*

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

mf

E_b *A_bm* *B_b7*

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

1. *E_b* *B_b7* *F_m7* *B_b7* | 2. *E_b*

life. life.

mf *f*



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