

## IT'S A BONNIE WORLD.

Words by  
MISS GOYNE.

Music by  
ARTHUR BRUETON.

*Allegro.*

SOPRANO. *mf*  
It's a bon-nie, bon-nie world That we're

CONTRALTO. *mf*  
It's a bon-nie, bon-nie world That we're

TENOR. *mf*  
It's a bon-nie, bon-nie world That we're

BASS. *mf*  
A bon-nie world That we're

PIANO. *mf*

*Allegro.*

*mf*  
liv - ing in to - day, It's a

*mf*  
liv - ing in to - day, to - day, It's a

*mf*  
liv - ing in to - day, It's a bon-nie, bon-nie world

*mf*  
liv - ing in to - day, It's a

*mf*

bon - nie, bon - nie world That we're liv - ing in to - day, That we're  
 bon - - nie world That we're liv - ing in to - day, to - day, That we're  
 That we're liv - ing in to - day, That we're  
 bon - - nie world That we're liv - ing in to - day, That we're

C F  
 liv - ing in to - day, And bright and sun - ny is the light That  
 liv - ing in to - day, And bright and sun - ny is the light That  
 liv - ing in to - day, to - day, And bright and sun - ny is the light That  
 liv - ing in to - day, And bright and sun - ny is the light That

*mf* *p*  
 falls a - round our way; O the sum - mer smile of o - cean, O the  
 falls a - round our way; *mf* O the sum - mer smile of o - cean, *p* O the  
 falls a - round our way; *mf* O the sum - mer smile of o - cean, *p* O the  
 falls a - round our way; *mf* O the sum - mer smile of o - cean, *p* O the

twin-king stars of night, O the liv-ing, laugh-ing wood-lands, How they

twin-king stars of night, O the liv-ing, laugh-ing wood-lands,

twin-king stars of night, O the liv-ing, laugh-ing wood-lands,

twin-king stars of night, liv-ing, laugh-ing wood-lands,

The first system of the musical score consists of four staves. The top three staves are vocal lines for different voices, each with lyrics. The bottom staff is the piano accompaniment. Dynamics include *mp* and *cresc.* throughout the system.

ring, how they ring, how they ring with deep de-light. We

How they ring, how they ring and ring with deep de-light. We

How they ring, how they ring with deep de-light. We

How they ring, how they ring with deep de-light. We

The second system of the musical score consists of four staves. The top three staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. Dynamics include *cresc.*, *poco rit.*, and *f*.

love the gold-en sum-mer, With its mer-ry, mer-ry tread, The

love the gold-en sum-mer, With its mer-ry, mer-ry tread, The

love the gold-en sum-mer, With its mer-ry, mer-ry tread, The

love the gold-en sum-mer, With its mer-ry, mer-ry tread, The

The third system of the musical score consists of four staves. The top three staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. Dynamics include *a tempo*, *mp*, and *mf*.

*mp* blossom's fai - ry beau - ty, And the blue sky o - ver - head. Though we know the shadows  
*p*  
*mp* blossom's fai - ry beau - ty, And the blue sky o - ver - head. Though we know the shadows  
*p*  
*mp* blossom's fai - ry beau - ty, And the blue sky o - ver - head. Though we know the shadows  
*p*  
*mp* blossom's fai - ry beau - ty, And the blue sky o - ver - head. Though we know the shadows  
*p*

*dim. e rall.* some - times O - ver ev' - ry - thing must lie, Yet the sunshine nev - er fal - ters, We shall  
*f a tempo*  
*dim. e rall.* some - times O - ver ev' - ry - thing must lie, Yet the sunshine nev - er fal - ters, We shall  
*f a tempo*  
*dim. e rall.* some - times O - ver ev' - ry - thing must lie, Yet the sunshine nev - er fal - ters, We shall  
*f a tempo*  
*dim. e rall.* some - times O - ver ev' - ry - thing must lie, Yet the sunshine nev - er fal - ters, We shall  
*f a tempo*

*cresc.* see it, we shall see it, we shall see it, see it by - - and - bye.  
*ff rall.*  
*cresc.* see it, we shall see it, yet we shall see it, see it by - - and - bye.  
*ff rall.*  
*cresc.* see it, we shall see it, yet we shall see it, see it by - and - bye.  
*ff rall.*  
*cresc.* see it, we shall see it, yet we shall see it, see it by - and - bye.  
*ff rall.*

*mp a tempo*  
It's a bon-nie, bon-nie thing, Be-ing

*a tempo*  
It's a bon-nie, bon-nie thing, Be-ing

*a tempo*  
It's a bon-nie, bon-nie thing, Be-ing

*mf*  
A bon-nie thing, Be-ing

*mfa tempo*

brave and good and true It's a

brave and good and true, and true, It's a

brave and good and true It's a bon-nie, bon-nie, thing,

brave and good and true It's a

*mf*

bon-nie, bon-nie thing, Be-ing brave and good and true, Be-ing

bon-nie thing, Be-ing brave and good and true, and true, Be-ing

Be-ing brave and good and true, Be-ing

bon-nie thing, Be-ing brave and good and true, Be-ing

*f*

C F

brave and good and true, To bring the bless - ing of a smile To  
 brave and good and true, To bring the bless - ing of a smile To  
 brave and good and true, and true, To bring the bless - ing of a smile To  
 brave and good and true, To bring the bless - ing of a smile To

*mf* *p*  
 ev' - ry - thing we do; For the dear love-light that lin - gers On the  
 ev' - ry - thing we do; For the dear love-light that lin - gers On the  
 ev' - ry - thing we do; For the dear love-light that lin - gers On the  
 ev' - ry - thing we do; For the dear love-light that lin - gers On the

*mp* *cresc.*  
 wea - ry face of care, It is sweet - er than the  
 wea - ry face of care, It is sweet - er than the  
 wea - ry face of care, It is sweet - er than the  
 wea - ry face of care, It is sweet - er than the

sun - light, And we all, and we all, and we all, and we

sun - light, And we all, and we

sun - light, And we all, and we

sun - light, And we all, and we

*cresc. poco rit. a tempo*  
all can bring it there. The ro - sy blos - soms, bloom - ing Where our

*cresc. poco rit. a tempo mp*  
all, we all can bring it there. The ro - sy blossoms, bloom - ing Where our

*cresc. poco rit. a tempo mp*  
all can bring it there. The ro - sy blossoms, bloom - ing Where our

*cresc. poco rit. a tempo mp*  
all can bring it there. The ro - sy blossoms, bloom - ing Where our

*mf mp*  
du - ty points the way, Can on - ly grow more beau - ti - ful With

*mf mp*  
du - ty points the way, Can on - ly grow more beau - ti - ful With

*mf mp*  
du - ty points the way, Can on - ly grow more beau - ti - ful With

*mf mp*  
du - ty points the way, Can on - ly grow more beau - ti - fu' With

ev'-ry passing day. Though we know the sha-dows some-times O-ver

ev'-ry passing day. Though we know the sha-dows some-times O-ver

ev'-ry passing day. Though we know the sha-dows some-times O-ver

ev'-ry passing day. Though we know the sha-dows some-times O-ver

*dim. e rall.* ev'-ry-thing must lie, *f a tempo* Yet the sun-shine nev-er fal-ters, We shall

*dim. e rall.* ev'-ry-thing must lie, *f a tempo* Yet the sun-shine nev-er fal-ters, We shall

*dim. e rall.* ev'-ry-thing must lie, *f a tempo* Yet the sun-shine nev-er fal-ters, We shall

*dim. e rall.* ev'-ry-thing must lie, *f a tempo* Yet the sun-shine nev-er fal-ters, We shall

*cresc.* see it, we shall see it, we shall see it, *ff rall.* see it by-and-by.

*cresc.* see it, we shall see it, yet we shall see it, *ff rall.* see it by-and-by.

*cresc.* see it, we shall see it, yet we shall see it, *ff rall.* see it by-and-by.

*cresc.* see it, we shall see it, yet we shall see it, *ff rall.* see it by-and-by.