



# Mary Morison

George J. Bennett  
(1863-1930)

Andante espressivo  $\text{♩} = 84$

S  
O Ma - ry, at thy win - dow be, It is the wish'd, the tryst - ed

A  
O Ma - ry, at thy win - dow be, It is the wish'd, the tryst - ed

T  
O Ma - ry, at thy win - dow be, It is the tryst - ed

B  
O Ma - ry, at thy win - dow be, It is the tryst - ed

## Mary Morison

4

S hour! \_\_\_\_\_ Those smiles and glan - ces let me see, that

A hour! \_\_\_\_\_ Those smiles and glan - - ces. \_\_\_\_\_ let me see, that

T hour! \_\_\_\_\_ Those glan - - ces \_\_\_\_\_ let me see, that

B hour! \_\_\_\_\_ Those smiles and glan - - - ces let me see, that

7

S make the mi - ser's trea - sure poor: \_\_\_\_\_ How blythe - ly wad I

A make the mi - ser's trea - sure poor: \_\_\_\_\_ How blythe - ly wad I

T make the mi - ser's trea - sure poor: \_\_\_\_\_ How blythe - ly wad I

B make the mi - ser's trea - sure poor: \_\_\_\_\_ How

10

S bide the stoure, A wea - ry slave frae sun to sun;

A bide the stoure, A wea - ry slave frae sun to sun;

T bide the stoure, A wea - ry slave frae sun to sun; \_\_\_\_\_ Could

B blythe - ly wad I bide the stoure, \_\_\_\_\_ Could I the

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13

S *mf* Could I the

A *cresc.* *mf* Could I se - cure, The love - - -

T *mf* I se - cure, The love - - -

B *mf* rich re - ward se - cure, The love - - -

16

S *f* rich re - ward se - cure, The love - ly Ma - ry Mo - ri -

A *f* - ly, love - - - ly Ma - ry Mo - ri -

T *f* - - - ly, love - ly Ma - ry Mo - ri -

B *f* - - - ly Ma - ry Mo - ri -

19

S *p* son, Ma - ry Mo - ri - son.

A *p* son, Ma - ry Mo - - - ri - son.

T *p* son, Ma - ry Mo - - - ri - son.

B *p* son.

## Mary Morison

24

S

A

T *mf*  
8 Yes - teen, when to the trem - bling string, The dance gaed thro' the light - ed

B

27

S  
To thee \_\_\_\_\_ my fan - cy took its wing— I

A  
To thee \_\_\_\_\_ my fan - cy took its wing— I

T  
8 ha', \_\_\_\_\_ To thee \_\_\_\_\_ my fan - cy

B  
To thee \_\_\_\_\_ my fan - cy took its wing— I

30

S  
sat, but nei - ther heard nor saw: \_\_\_\_\_ Though this was fair, and that was braw, And

A  
sat, but nei - ther heard nor saw: \_\_\_\_\_ Though this was fair, and that was braw, And

T  
8 took its wing— \_\_\_\_\_ Though this was fair, and that was braw, \_\_\_\_\_ And

B  
sat, but nei - ther heard nor saw: \_\_\_\_\_ Though this was fair, and that was braw, And

# Mary Morison

34

S *f* yon the toast of a' the town, I sigh'd, and said, a -

A *f* yon the toast of a' the town, I sigh'd, and said,

T *f* yon the toast of a' the town, I sigh'd, and said,

B *f* yon the toast of a' the town, I said,

37

S *cresc. allargando* mang them a', "Ye are na Ma - ry Mo - ri - son."

A *cresc. allargando* "Ye are na Ma - ry Mo - ri - son."

T *cresc. allargando* "Ye are na Ma - ry Mo - ri - son."

B *cresc. allargando* "Ye are na Ma - ry Mo - ri - son."

*Poco meno mosso pp*

S O Ma - ry, canst thou wreck his peace, Wha for thy sake wad glad - ly

A *Poco meno mosso pp* O Ma - ry, canst thou wreck his peace, Wha for thy sake wad glad - ly

T *Poco meno mosso pp* O Ma - ry, canst thou wreck his peace, Wha for thy sake wad

B *Poco meno mosso pp* O Ma - ry, canst thou wreck his peace, Wha for thy sake wad

## Mary Morison

43

S die? Or canst thou break that heart of his, Whose

A die? Or canst thou break that heart of his, Whose

T die? Or canst thou break that heart of his, Whose

B die? Or canst thou break that heart of his, Whose

46

S on - ly fault is lov - ing thee? If love for love thou

A on - ly fault is lov - ing thee? If love for love thou

T on - ly fault is lov - ing thee? If love for love thou

B on - ly fault is lov - ing thee? At

49

S wilt na gie, *dim.* At least be pi - ty to me shown;

A wilt na gie, *dim.* At least be pi - ty to me shown;

T wilt na gie, *dim.* At least be pi - ty to me shown; A

B *dim.* least be pi - ty to me shown; A thought un -

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52

S *p* A thought un -

A A thought un - gen - tle, a thought un -

T thought un - gen - tle can - na be The thought,

B gen - tle can - na be The thought

55

S gen - tle can - na be The thought o' Ma - ry Mo - ri -

A gen - tle can - na be The thought o' Ma - ry Mo - ri -

T the thought o' Ma - ry Mo - ri -

B o' Ma - ry Mo - ri -

58 *rit.* *pp*

S son, o' Ma - ry Mo - ri - son.

A *rit.* *pp* son, o' Ma - ry Mo - ri - son.

T *rit.* *pp* son, o' Ma - ry Mo - ri - son.

B *rit.* *pp* son.

**George John Bennett** (1863-1930) was born in Andover, Hampshire, and was a chorister in Winchester Cathedral. He studied at the Royal Academy of Music under Sir George A. Macfarren, winning the Balfe scholarship. He also studied in Germany under Josef Rheinberger. He was organist at Westminster Methodist Chapel; St. John's Church, Pimlico; and was Organist and Master of Choristers at Lincoln Cathedral for thirty-five years. He was also Professor of harmony at the Royal Academy of Music. As a conductor, he conducted the Lincoln Music Festivals; the orchestra of the London Organ School; Church Orchestral Society; and founded the Lincoln Musical Society, and Lincoln Orchestral Society. His compositions include orchestral music, church music, organ pieces, songs, chamber music, piano pieces, and part-songs.

O Mary, at thy window be,  
It is the wished, the trysted hour!  
Those smiles and glances let me see,  
That make the miser's treasure poor:  
How blythely wad I bide the stoure,  
A weary slave frae sun to sun;  
Could I the rich reward secure,  
The lovely Mary Morison.  
To thee my fancy took its wing—  
I sat, but neither heard nor saw:  
Though this was fair, and that was braw,  
And yon the toast of a' the town,  
I sighed, and said, among them a',  
"Ye are na Mary Morison."  
O Mary, canst thou wreck his peace,  
Wha for thy sake wad gladly die?  
Or canst thou break that heart of his,  
Whose only faut is loving thee?  
If love for love thou wilt na gie,  
At least be pity to me shown;  
A thought ungentle canna be  
The thought o' Mary Morison.

Robert Burns (1759-1796)

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