

1855

# Tam O' Shanter

George William Warren

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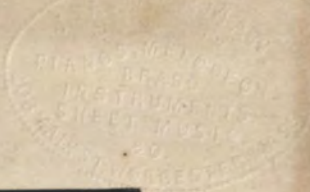
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The views expressed in this paper are solely those of the author.

*M. G. Russell*

NEW EDITION.  
TO HIS FRIEND  
JAMES G. MAEDER.



ILLUSTRATED  
for the PIANO  
George William Warren

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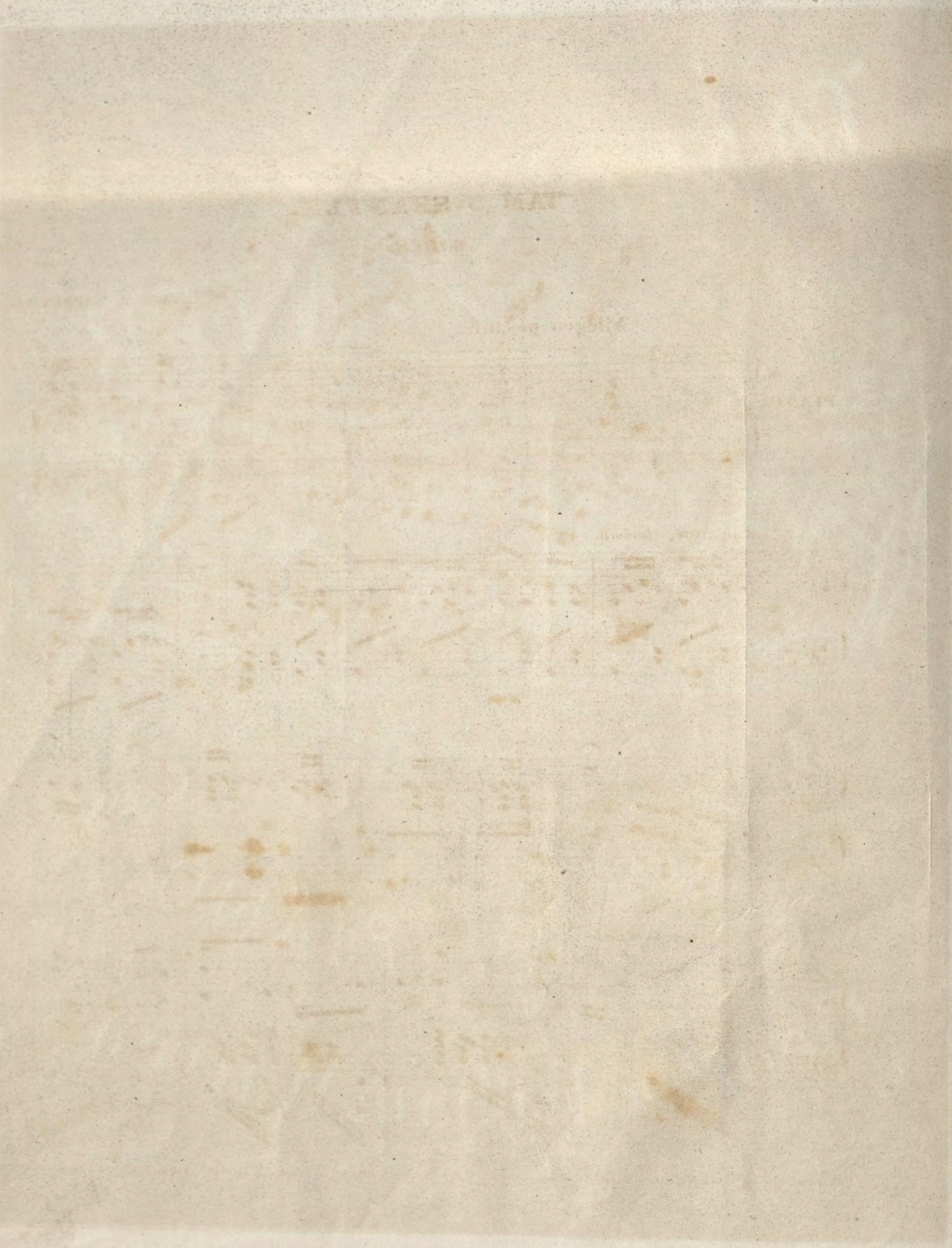
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THE HISTORY OF  
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# TAM O SHANTER. A MARCH.

GEORGE W. WARREN, Op. 18.

**PIANO.**

*Allegro pesante.*

*a piacere*

*ff Ped. \** *Ped. \** *Ped. \** *Ped.* *p* *rall.*

*a tempo. staccato*

*f cresc.* *ff*

*Allegro con fuoco*

*Ped. \** *Ped. \** *Ped. \** *\* Ped. \**



Musical notation system 1, featuring a treble and bass clef. The bass line contains several groups of chords marked with 'Ped.' and an asterisk. The treble line has notes with stems. Pedal markings include 'Ped.', 'Ped.', 'Ped. furioso', and 'Ped. \*'.

Musical notation system 2, featuring a treble and bass clef. The bass line contains several groups of chords marked with 'Ped. cresc.', 'Ped \* impetuoso', and 'Ped. \*'. The treble line has notes with stems. Pedal markings include 'Ped. \*' and 'mp leggiero'. The tempo marking 'a tempo.' is present at the end of the system.

Musical notation system 3, featuring a treble and bass clef. The bass line contains several groups of chords marked with 'p' and 'mp'. The treble line has notes with stems and triplets. Pedal markings include 'mp'.

Musical notation system 4, featuring a treble and bass clef. The bass line contains several groups of chords marked with 'p' and 'mp'. The treble line has notes with stems and triplets. Pedal markings include 'mp' and 'Ped. f \*'.

Musical notation system 5, featuring a treble and bass clef. The bass line contains several groups of chords marked with 'mp' and 'Ped. \*'. The treble line has notes with stems and triplets. Pedal markings include 'mp' and 'Ped. \*'.





gioso sempre staccato e ben marcato

The first system of music features a treble and bass clef with a key signature of three flats. The right hand plays a series of chords with a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment. The instruction "gioso sempre staccato e ben marcato" is written above the first few measures.



erese. f

The second system continues the piece. The right hand's chordal texture becomes more complex. The instruction "erese. f" appears in the middle of the system, indicating a crescendo and a fortissimo dynamic.



The third system shows the continuation of the rhythmic and harmonic patterns. The right hand maintains its chordal texture, and the left hand provides a consistent accompaniment.



f Ped.

The fourth system concludes with a fortissimo dynamic and a pedal point. The instruction "f Ped." is placed above the final measures, which feature a sustained bass note in the left hand.



Ped. \* Ped. \* Ped. \*

The fifth system features a series of chords with a rhythmic pattern of eighth notes. The instruction "Ped. \* Ped. \* Ped. \*" is written above the first few measures, indicating a series of pedal points.



Musical notation system 1, consisting of a grand staff with treble and bass clefs. The music features complex textures with many beamed notes and chords. Pedal markings are present: *Ped.* with an asterisk in the first measure, *Ped. \* Ped. \** in the second, *Ped. \* Ped. \** in the third, and *Ped. cresc. \** in the fourth. The key signature has three flats.

Musical notation system 2, continuing the grand staff. It includes *Ped. \** in the first measure, *Ped. \** in the second, and *Ped. \** in the third. The fourth measure is marked *mf il basso marcato*. The fifth and sixth measures feature triplets in the treble clef. A downward-pointing 'v' is located below the bass clef staff.

Musical notation system 3, featuring a series of triplets in the treble clef across all six measures. The bass clef contains a steady accompaniment. The final measure is marked with a forte *f* dynamic.

Musical notation system 4, continuing the triplet patterns in the treble clef. The bass clef accompaniment remains consistent. The first measure is marked with a fortissimo *ff* dynamic.

Musical notation system 5, the final system on the page. It maintains the triplet patterns in the treble clef. The bass clef accompaniment concludes with a fortissimo *ff* dynamic in the final measure.



*Come prima.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex rhythmic patterns and chords. Pedal markings are present: *Ped.* with an asterisk in the first measure, and *Ped. \* Ped. \** in the second measure. A final *Ped.* with an asterisk is in the fourth measure.

Second system of musical notation. Pedal markings include *Ped.* with an asterisk in the first measure, *Ped. \* Ped. \** in the second measure, *Ped. \* Ped. \** in the third measure, *Ped. cresc. \** in the fourth measure, and *Ped.\** in the fifth measure.

Third system of musical notation. It includes a triplet of eighth notes in the treble clef. Pedal markings are *Ped. \** in the first measure and *Ped.\** in the second measure. Dynamic markings include *mp* in the second measure, *p* in the third measure, and *f* in the fourth measure.

Fourth system of musical notation. It features another triplet of eighth notes in the treble clef. Dynamic markings include *mp* in the first measure, *p* in the second measure, *f* in the third measure, and *mp* in the fifth measure.

Fifth system of musical notation. Pedal markings include *Ped.* in the second measure, *f \** in the third measure, and *Ped. \* Ped. \* Ped. \* Ped. \** in the fourth measure. Dynamic markings include *mp* in the third measure and *f* in the fourth measure.



# TAM O' SHANTER. A Tale.

BY ROBERT BURNS.

8

Musical notation for the first system, featuring a treble and bass clef with a piano accompaniment. The bass line includes a "Ped." marking and an asterisk.

Musical notation for the second system, continuing the piano accompaniment. The bass line includes a "stringendo ff" marking.

Musical notation for the third system, featuring a treble and bass clef with a piano accompaniment. The bass line includes multiple "Ped." markings and asterisks.

Musical notation for the fourth system, continuing the piano accompaniment. The bass line includes multiple "Ped." markings and asterisks.

Musical notation for the fifth system, featuring a treble and bass clef with a piano accompaniment. The bass line includes multiple "Ped." markings and asterisks, and the instruction "con tutta forza".



# TAM O' SHANTER.—A Tale.

BY ROBERT BURNS.

WHEN chapman billies leave the street,  
And drouthy neebors, neebors meet,  
As market-days are wearing late,  
An' folks begin to tak' the gate;  
While we sit bousing at the nappy,  
An' gettin fou and unco happy,  
We think na on the lang Scots miles,  
The mosses, waters, slaps, and styles,  
That lie between us and our hame,  
Where sits our sulky, sullen dame,  
Gathering her brows like gathering storm,  
Nursing her wrath to keep it warm.

This truth fand honest Tam O'Shanter,  
As he frae Ayre ae night did canter,  
(Auld Ayr, wham ne'er a town surpasses,  
For honest men and bonny lasses.)  
O Tam! hadst thou but been sae wise,  
As ta'en thy ain wife Kate's advice!  
She tauld thee weel thou was a skellum,  
A blethering, blustering, brunken blellum;  
That frae November till October,  
Ae market-day thou was nae sober;  
That ilka melder, wi' the miller,  
Thou sat as lang as thou had siller;  
That ev'ry naig was ca'd a shoe on,  
The smith and thee gat roaring fou on;  
That at the Lord's house, even on Sunday,  
Thou drank wi' Kirton Jean till Monday.  
She prophesied, that late or soon,  
Thou would be found deep drowned in Doon;  
Or caught wi' warlocks in the mirk,  
By Alloway's auld haunted kirk.

Ah! gentle dames, it gars me greet,  
To think how mony counsels sweet,  
How mony lengthened sage advices,  
The husband frae the wife despises!

But to our tale: Ae market night,  
Tam had got planted unco right;  
Fast by an ingle, bleezing finely,  
Wi' reaming swats, that drink divinely;  
And at his elbow, Souter Johnny,  
His ancient, trusty, drouthy crony;  
Tam loe'd him like a vera brither;  
They had been fou' for weeks thegither!  
The night drave on wi' sangs an' clatter;  
And ay the ale was growing better;  
The landlady and Tam grew gracious;  
Wi' favors secret, sweet, and precious;  
The Souter tauld his queerest stories;  
The landlord's laugh was ready chorus:  
The storm without might rair and rustle—  
Tam did na mind the storm a whistle.

Care, mad to see a man sae happy,  
E'en drowned himself among the nappy!  
As bees flee hame wi' lades o' treasure,  
The minutes winged their way wi' pleasure:  
Kings may be blest, but Tam was glorious,  
O'er a' the ills o' life victorious.

But pleasures are like poppies spread,  
You seize the flower, its bloom is shed;  
Or like the snow falls in the river,  
A moment white—then melts forever;  
Or like the borealis race,  
That flit ere you can point their place;  
Or like the rainbow's lovely form  
Evanishing amid the storm.  
Nae man can tether time or tide;  
The hour approaches Tam maun ride;  
That hour, o' night's black arch the key-stane,  
That dreary hour he mounts his beast in:  
And sic a night he taks the road in  
As ne'er poor sinner was abroad in.

The wind blew as 'twad blawn its last;  
The rattling showers rose on the blast;  
The speedy gleams the darkness swallowed;  
Loud, deep, and lang the thunder bellowed:

That night, a child might understand,  
The de'il had business on his hand.

Weel mounted on his grey mare, Meg,  
A better never lifted leg,  
Tam skelpit on through dub and mire,  
Despising wind, and rain, and fire;  
Whiles holding fast his guid blue bonnet;  
Whiles crooning o'er some auld Scots sonnet;  
Whiles glow'ring round wi' prudent cares,  
Lest bogles catch him unawares;  
Kirk-Alloway was drawing nigh,  
Whare ghaists and houlets nightly cry.

By this time he was cross the ford,  
Whar in the snaw the chapman smooed;  
And past the birks and meikle stane,  
Where drunken Charlie brak's neck-bane;  
And through the whins, and by the cairn,  
Where hunters fand the murdered bairn  
And near the thorn, aboon the well,  
Where Mungo's mither hanged hersel.  
Before him Doon pours all his floods;  
The doubling storm roars through the woods;  
The lightning's flash from pole to pole;  
Near and more near the thunders roll;  
When, glimmering through the groaning trees,  
Kirk-Alloway seemed in a bleeze;  
Through ilka bore the beams were glancing  
And loud resounded mirth and dancing.

Inspiring, bold John Barleycorn!  
What dangers thou canst make us scorn!  
Wi' tippenny, we fear nae evil;  
Wi' usquabae we'll face the devil!—  
The swats sae reamed in Tammie's noddle,  
Fair play, he cared na deils a boddle.  
But Maggie stood right sair astonished,  
Till, by the heel and hand admonished,  
She ventured forward on the light;  
And, wow! Tam saw an unco sight!  
Warlocks and witches in a dance;  
Nae cotillon, brent new frae France,  
But hornpipes, jigs, strathspeys and reels,  
Put life and mettle in their heels:  
A winnock-bunker in the east,  
There sat auld Nick, in shape o' beast;  
A towzie tyke, black, grim, and large,  
To gie them music was his charge;  
He screwed the pipes and gart them skirl,  
Till roof and rafters a' did dirl.—  
Coffins stood round, like open presses,  
That shawed the dead in their last dresses;  
And by some devilish cantrip slight,  
Each in its cauld hand held a light—  
By which heroic Tam was able  
To note upon the haly table,  
A murderer's banes in gibbet airns;  
Twa span-lang, wee, unchristened bairns;  
A thief, new-cutted frae a rape,  
Wi' his last gasp his gab did gape;  
Five tomahawks, wi' bluid red-rusted;  
Five scimitars, wi' murder crusted;  
A garter which a babe had strangled;  
A knife, a father's throat had mangled,  
Whom his ain son o' life bereft,  
The gray hairs yet stack to the heft;  
Wi' mair o' horrible and awfu',  
Which even to name wad be unlawfu'.

As Tammie glowered, amazed and curious,  
The mirth and fun grew fast and furious:  
The piper loud and louder blew;  
The dancers quick and quicker flew;  
They reeled, they set, they crossed, they cleekit,  
Till ilka carlin swat and reekit,  
And coast her duddies to the wark,  
And linket at it in her sark!

Now Tam, O Tam! had thae been queans,  
A' plump and strapping, in their teens;  
Their sarks, instead o' creeshie flannen,

Been snaw-white seventeen hunder linen!  
Thir breeks o' mine, my only pair,  
That ance were plush, o' guid blue hair,  
I wad hae given them off my hurdies,  
For ae blink o' the bonnie burdies!

But withered beldames, auld and droll,  
Rigwoodie hags, wad spean a foal,  
Lowping an' flinging on a commock,  
I wonder didna turn thy stomach.

But Tam kenned what was what fu' brawlie,  
There wae ae winsome wench and walie,  
That night enlisted in the core,  
(Lang after kenned on Carrick shore;  
For mony a beast to dead she shot,  
And perished mony a bonnie boat,  
And shook baith meikle corn and bear,  
And kept the country-side in fear.)  
Her cutty sark, o' Paisley harn,  
That while a lassie she had worn,  
In longitude though sorely scanty,  
It was her best, and she was vauntie—  
Ah! little kenned thy reverend grannie,  
That sark she coft for her wee Nannie,  
Wi' twa pund Scots ('twas a' her riches)  
Wad ever graced a dance of witches!

But here my muse her wing maun cour;  
Sic flights are far beyond her power;  
To sing how Nannie lap and flang,  
(A souple jade she was, and strang,)  
And how Tam stood, like one bewitched,  
And thought his very een enriched;  
Even Satan glowered, and fidget fu' fain,  
And hotched and blew wi' might and main:  
Till first ae caper syne anither,  
Tam tint his reason a' thegither,  
And roars out, "Weel done, Cutty-sark!"  
And in an instant all was dark:  
And scarcely had he Maggie rallied,  
When out the hellish legion sallied.

As bees bizz out wi' angry fyke,  
When plundering herds assail their byke;  
As open pussie's mortal foes,  
When, pop! she starts before their nose;  
As eager runs the market crowd,  
When "Catch the thief!" resounds aloud;  
So Maggie runs, the witches follow,  
Wi' mony an eldritch screech and hollow.  
Ah Tam! Ah Tam! thou'll get thy fairin!  
In hell they'll roast thee like a herrin!  
In vain thy Kate awaits thy comin'  
Kate soon will be a woeful woman!  
Now, do thy speedy utmost, Meg,  
And win the key-stane\* of the brig,  
There at them thou thy tail may toss,  
A running stream they darena cross!  
But ere the key-stane she could make,  
The fient a tail she had to shake!  
For Nannie, far before the rest,  
Hard upon noble Maggie prest,  
And flew at Tam wi' furious ettle;  
But little wist she Maggie's mettle—  
Ae spring brought off her master hale,  
But left behind her ain gray tail:  
The carlin caught her by the rump,  
And left poor Maggie scarce a stump.

Now, wha this tale o' truth shall read,  
Ilk man and mother's son, take heed:  
Whene'er to drink you are inclined,  
Or cutty-sarks run in your mind,  
Think! ye may buy the joys o'er dear—  
Remember Tam O' Shanter's mare.

\* It is a well-known fact that witches, or any evil spirits, have no power to follow a poor wight any farther than the middle of the next running stream. It may be proper, likewise, to mention to the benighted traveller, that when he falls in with bogles, whatever danger may be in his going forward, there is much more hazard in turning back.



TAM O' SHANTER A TALE

BY WALTER SCOTT



THE

SCOTT'S

COMPLER

TO

SCOTT'S

BOSTON

GREENBERY

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