

# The Tyger

WILLIAM BLAKE

OWAIN PARK

**Broodingly** (♩ = 60)

Piano

*pp* 3 3 *poco cresc.* 5

*una corda; con Ped.*

The piano introduction consists of two staves in 2/2 time. The right hand features a series of chords and triplets, starting with a piano piano (pp) dynamic and gradually increasing to poco crescendo. The left hand provides a harmonic accompaniment with sustained chords and some triplet patterns.

6

*p* 3 3 *cresc.* 5 3

*tre corde*

This section continues the piano introduction from measure 6. It maintains the 2/2 time signature and includes a triplet of eighth notes in the right hand. The dynamic is piano (p), and it ends with a tre corde instruction. The time signature changes to 3/4 at the end of the section.

13

**Poco allegro; energico** *mf*

Ty - ger Ty - ger,

*f* *mf*

*Ped.* *con Ped.*

This section contains the vocal line and piano accompaniment for the first two lines of the poem. The vocal line is in 3/4 time, with a key signature of one sharp (F#). The piano accompaniment is in 3/4 time and includes a triplet of eighth notes in the right hand. The dynamics range from mezzo-forte (mf) to forte (f). The section concludes with a pedal (Ped.) instruction and a con Ped. marking.

17

burn - ing bright, In the fo-rests of the night; What im - mor - tal

This section contains the vocal line and piano accompaniment for the third line of the poem. The vocal line continues in 3/4 time with the same key signature. The piano accompaniment provides harmonic support with a steady eighth-note accompaniment in the right hand and chords in the left hand.

20

hand or eye, Could frame thy fear-ful sym-me - try?

24

*f* *whispered*

I. *what skies burnt eyes*

II. *mf*  
In what dis-tant deeps or skies. Burnt the fire\_ of thine eyes?

*mp* *mf*

*Red.*

29

I. *what -spire dare seize fire*

II. On what wings dare he as-pire? What the hand, dare seize the fire?

33

I. *mf*  
what shoul - der,

II. *poco f*  
And what shoul-der,

*mp*  
*con Ped.*

*f* *turbulent*

37

I. and what art, Could twist the sin-ews of thy heart? And when thy heart be -

II. and what art, Could twist the sin-ews of thy heart? And when thy heart be -

41

I. -gan to beat, What dread hand? and what dread feet?

II. -gan to beat, What dread hand? and what dread feet?

*p sub.*  
*senza Ped.*

45

I. *f*  
What the ham-mer? what

II.

49

I. the chain, In what fur - nace was thy brain? What the an - vil?

II. *f*  
What the ham-mer? what the chain, In what fur - nace was thy brain?

52

I. — what dread grasp, Dare its dead-ly ter-rors clasp!

II. What the an - vil? — what dread grasp, Dare its dead-ly ter-rors

poco rall. ♩ = ♩

55

I.

II.

clasp!

*ff*

*mf*

*8<sup>va</sup>*

*poco rall.* ♩ = ♩

*Red.* *con Ped.*

60 A little solemnly

I.

II.

III.

*p*

*mm*

*mp dolce*

When the stars threw down their

*A little solemnly*

*mp*

*sim. 3*

63

I. *mm*

II. *p* *mm*

III. spears And wa-ter'd hea-ven with their tears:

66

I. *mm*

II. *mm* *mm*

III. Did he smile his work to see? Did he who made the Lamb make

69  $\text{♩} = \text{♩}$

I.

II.

III.

thee?

74 **accel.**

*cresc. poco a poco*

78 **Poco allegro**

I.

Ty - ger Ty - ger,

II.

Ty - ger Ty - ger,

*f en dehors*

III.

Ty - ger Ty - ger

**Poco allegro**

*8va*

81

I. Ty - ger Ty - ger, Ty - ger Ty - ger,

II. Ty - ger Ty - ger, Ty - ger Ty - ger,

III. burn - ing bright, In the fo-rests of the night: What im-mor - tal hand or eye, Dare

85

I. sym-me-try?

II. sym-me - try?

III. frame thy fear-ful sym-me-try?