

THE TIGER

Unison / Optional Two-Part Voices with Piano

Mark Patterson

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Part-by-Part



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Range:



Language: English
Use: General/Festival
Time: Approx. 2:30
*Difficulty: Moderate

Note from the Composer

English poet William Blake wrote two wonderful poems as a contrasting pair – *The Tiger* and *The Lamb*. Read them both aloud and consider the differences between the two. As you sing *The Tiger*, articulation is key. Use the ‘t’ of the word tiger, the ‘f’ of frame, fearful and fire, and the ending “sp” of clasp and grasp to make the text come alive.

The instruction at the beginning says “ready to pounce.” The attitude required to sing this piece effectively is one of suspense, energy, strength and mystery. It is a “sitting-on-the-edge-of-your-chair” kind of feeling, as if the tiger could spring out from behind the next tree at any moment. Convey this feeling to your audience with your eyes, your group focus, and your musicality, and they will love your performance!

About the Composer

Dr. Mark Patterson is a nationally acclaimed composer, conductor and teacher. He is the Director of Music at Salisbury Presbyterian Church in Midlothian, Virginia, where he leads a comprehensive music program for adults, youth and children. Mark received his PhD in Fine Arts-Music Education with an emphasis in Choral Conducting from Texas Tech University and Master of Music and Bachelor of Arts degrees from the University of Texas at Austin.

Dr. Patterson is frequently invited to conduct honor choirs and choral festivals across the United States and is often asked to lead workshops for choral directors. Dr. Patterson’s compositions comprise a rich variety of styles for the sanctuary and the concert hall. Currently he has over 250 choral works in print as well as a solo piano collection, various musicals and choral compilations, and several volumes of vocal solos. Mark has been a consistent winner of the ASCAP Award in Composition for over ten years.

The Tiger

3

for Unison, Optional Two-Part Voices with Piano

WILLIAM BLAKE (1757–1827)

MARK PATTERSON

Ready to pounce ♩ = 120

Piano

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note bass line. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

5 *f* unis.

Tig-er, ti - ger, burn-ing bright in the for-est of the night.

This system contains measures 5 through 8. The vocal line, marked 'f unis.', begins with the lyrics 'Tig-er, ti - ger, burn-ing bright in the for-est of the night.' The piano accompaniment continues with a similar rhythmic pattern to the introduction, supporting the vocal melody.

9

What im - mort - al hand or eye could frame thy fear - ful

This system contains measures 9 through 12. The vocal line continues with the lyrics 'What im - mort - al hand or eye could frame thy fear - ful'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

13 *mf*

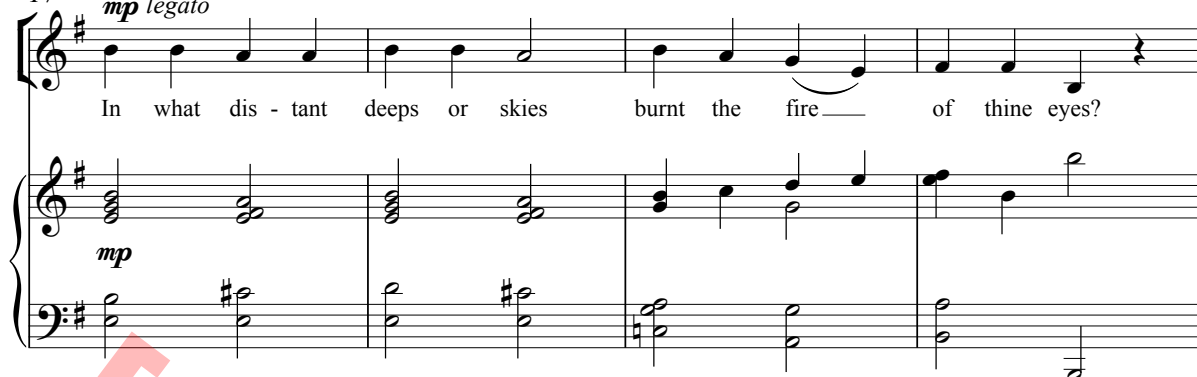
sym-me-try?

This system contains measures 13 through 16. The vocal line begins with the lyrics 'sym-me-try?' and features a melodic phrase. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

17

mp legato

In what dis - tant deeps or skies burnt the fire — of thine eyes?



21

On what wings dare he a - spire? What the hand dare



24

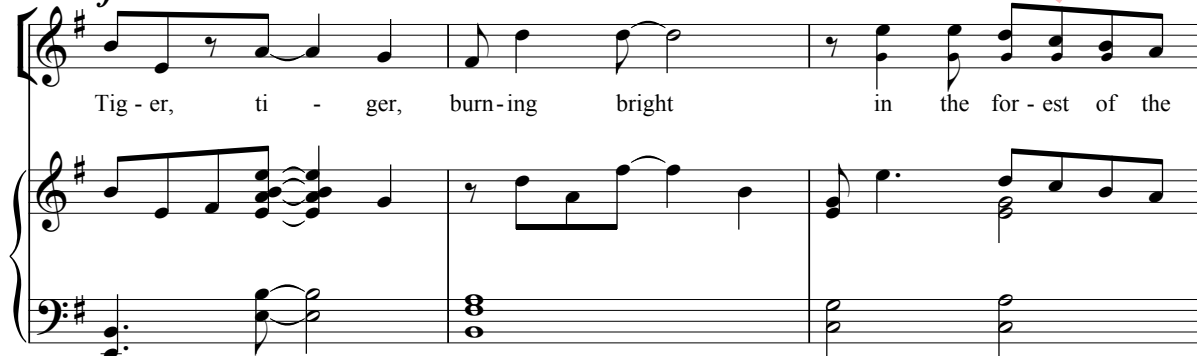
sieze the fire?



27

f

Tig - er, ti - ger, burn - ing bright in the for - est of the



45

Part II (optional)

When the stars threw down their spears and

Unison or Part I

When the stars threw down their spears and

48

wat - ered heav - en with their tears, did he smile his

wat - ered heav - en with their tears, did he smile his

51

cresc. poco a poco

work to see? Did he who made the Lamb make

cresc. poco a poco

work to see? Did he who made the Lamb make

cresc. poco a poco

54

thee? _____ Ti - ger,

thee? _____ Tig - er, ti - ger,

f

f

f

8ba--1

57

ti - ger, in the for - est of the night.

burn-ing bright in the for - est of the night.

60

Ti - ger, ti - ger, who could frame thy

What im - mort - al hand or eye could frame _____ thy

63

fear - ful sym - me - try?

fear - ful sym - me - try?

66

cresc. poco a poco

Ti - ger, Ti - ger, in the for - est

cresc. poco a poco

Tig - er, ti - ger, Tig - er, ti - ger, in the for - est, the for - est

cresc. poco a poco

70

of the night!

of the night!

ff

ff

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