

To Thine Own Self Be True

S.A.B., piano

William Shakespeare
alt. Brian Tate

Brian Tate

Heartfelt and flowing, with an elastic tempo ♩=92

Piano introduction in B-flat major, 4/4 time. The music is marked *mp* (mezzo-piano). It features a flowing melody in the right hand and a supporting bass line in the left hand. The introduction is divided into three measures, each with a measure number (1, 2, 3) above the staff.

Vocal entry and piano accompaniment. The vocal part is marked *mp* (mezzo-piano) and is for all voices in unison. The piano accompaniment is in B-flat major, 4/4 time. The lyrics are: "To thine own self be true and it must fol - low". The music is marked with measure numbers 4, 5, 6, and 7. A box labeled 'A' is placed above the vocal staff at measure 5.

Continuation of the vocal and piano parts. The vocal part continues with the lyrics: "as the night, the day. Thou canst not then be false to". The piano accompaniment continues with the same melody and bass line. The music is marked with measure numbers 8, 9, 10, and 11.

12 13 14 *Soprano/Alto only* 15

an - y - one, an - y - one, and it must fol - low,

16 17 18 19 *add Bass*

as the night the day, Thou canst not then be false to

20 *Soprano/Alto* 21 *holding back a tempo* *p* 22 23 *mp*

an - - - y - one. To

Bass

an - - - y - one.

holding back a tempo *p*



24 25 26

thine own self be true and it must fol - low

mp

To thine own self be true and

a tempo second time

27 28 29

as the night, the day. Thou canst not

it must fol - low as the night, the day.

30 31 32

then be false to an - y - one, an - y - one,

Thou canst not then be false to an - y - one,

D

33 *mf* 34 35

and it must fol - low, as the night the

mf

an - y - one, and it must fol - low, as the night the

36 37 *unis.* 38

day, Thou canst not then be false to

day, Thou canst not

39 40 41

an - - - y - one. The

then be false to an - y - one.

Second time to Coda (ms.56) *p* *slightly faster* *Soprano only f*

Second time to Coda (ms.56) *p* *slightly faster*

42 wind sits in the shoul - der of your sail.

43

44

45

46

Alto only 47 *f*

mf

There, my

And you are stayed for.

mf

f

48

49

add Soprano

mp

50

51

p

holding back

And these few pre-cepts in thy

mp

p

And these few pre-cepts in thy

holding back

mp

7

rall. (to ms. 24)

mp

52 53 54 55

mem-o - ry. This__ a-bove all to

mem-o - ry. This__ a-bove all

rall.

p

holding back

56 57 58

one. Thou canst not then be false to

one. **holding back** Thou canst not then be false to

mf **f** **slower** **mp** 61

59 60 unis.

an - y - one, an - y - one, fare - well, my bless - ing

mf **f** **mp**

an - y - one, an - y one, fare - well, my bless - ing

slower

mf **f** **mp**

62 **poco rall.** **a tempo**

63 *p* 64

sea - son this in thee.

sea - son this in thee.

poco rall. **a tempo**

p

65 66 67

poco rall.

Brian Tate is an award-winning Vancouver composer/arranger and popular choral clinician and choral director. A frequently commissioned composer, his published choral works are extensive and his music is performed worldwide.

Brian directs Vancouver's 100-voice City Soul Choir, teaches singing and choir at Studio 58 - Langara College's professional theatre school - and performs with the world music a cappella vocal trio "TriVo."

Brian has had a lifelong interest in music of the African Diaspora, and has travelled and studied in Cuba and West Africa. He frequently gives choir workshops and is in demand internationally as a clinician and workshop leader. Brian is a passionate advocate of life-long music-making at all levels.

