

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

The first system of the score is a piano introduction. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a mezzo-piano (*mp*) dynamic. The first measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The second measure contains a quarter rest, followed by quarter notes D4, C4, B3, and A3. The third measure contains quarter notes G3, F3, E3, and D3. The fourth measure contains a half note C3. The piece concludes with a fermata over the final note.

The second system features a vocal entry and piano accompaniment. The vocal line is marked *All voices, unison* and *mp*. It begins with a quarter rest, followed by quarter notes G4, F4, E4, and D4. The lyrics are "To thine own self be true and it must fol - low". The piano accompaniment consists of a grand staff. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A large, semi-transparent watermark "For Review Only" is overlaid on the page.

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes F4, E4, and D4. The lyrics are "as the night, the day. — Thou canst not then be false to". The piano accompaniment continues with chords and moving lines in both hands. The system concludes with a fermata over the final note.

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 21 22 23

Soprano/Alto *mp*

Bass *p*

an - - - y - one. To

an - - - y - one.

holding back a tempo

4 **C** a tempo second time

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

Detailed description: This block contains the first system of music, measures 24 to 26. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a repeat sign. The lyrics are: 'thine own self be true and it must fol - low' for measure 24, and 'To thine own self be true and' for measure 25. Measure 26 is a whole rest. A dynamic marking of *mp* is placed above the piano staff. The tempo instruction 'a tempo second time' is written below the piano staff.

Detailed description: This block shows the piano accompaniment for measures 24 to 26. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The tempo instruction 'a tempo second time' is written above the right-hand staff.

27 28 29

as the night, the day. Thou canst not

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

Detailed description: This block contains the second system of music, measures 27 to 29. The vocal line continues with the lyrics: 'as the night, the day. Thou canst not' for measure 27, and 'it must fol - low as the night, the day.' for measure 28. Measure 29 is a whole rest. A large, semi-transparent watermark 'For Review Only' is overlaid across the page.

Detailed description: This block shows the piano accompaniment for measures 27 to 29. The accompaniment continues with chords and moving lines in both hands.

30 31 32

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

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

Detailed description: This block contains the third system of music, measures 30 to 32. The vocal line continues with the lyrics: 'then be false to an - y - one, an - y - one,' for measure 30, and 'Thou canst not then be false to an - y - one,' for measure 31. Measure 32 is a whole rest.

Detailed description: This block shows the piano accompaniment for measures 30 to 32. The accompaniment concludes with chords and moving lines in both hands.

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

mf

36 37 *unis.* 38

day, Thou canst not be false to
 day, Thou canst not

mf

Second time to Coda (ms.56)



slightly faster

39 40 41

an - - - - y - one. The
p
 then be false to an - y - one.

Soprano only f

Second time to Coda (ms.56)



slightly faster

p

42 43 44

wind sits in the shoul - der of your sail.

45 46 *Alto only* 47 **f**

There my

mf *mf* **f**

And you are stayed for.

48 49 50 51

bless - ing with thee. And these few pre-cepts in thy

mp **holding back** **p**

And these few pre-cepts in thy

rall.

(to ms.24)

52 53 54 55 *mp*

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. *mp* 61

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

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

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 **poco rall.** 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.

