

INVICTUS

a poem by
William Ernest Henley (1849 -1903)

a tribute to Nelson Mandela

music by
Ivo Antognini

♩ = 80

Musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The score is in 4/4 time with a tempo of ♩ = 80. The key signature has one flat (B-flat). The Soprano and Alto parts begin with a rest followed by a half note G4, then a quarter note F4, and a half note E4. The Tenor and Bass parts begin with a rest followed by a half note G3, then a quarter note F3, and a half note E3. The piano accompaniment begins with a rest followed by a half note G3, then a quarter note F3, and a half note E3. The Soprano and Alto parts are marked *p* and include the instruction "(hum)". The Tenor and Bass parts are marked *pp* and include the instruction "(hum)".

♩ = 80

for
rehearsal
only

Musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano, starting at measure 6. The score is in 4/4 time with a tempo of ♩ = 80. The key signature has one flat (B-flat). The Soprano and Alto parts begin with a rest followed by a half note G4, then a quarter note F4, and a half note E4. The Tenor and Bass parts begin with a rest followed by a half note G3, then a quarter note F3, and a half note E3. The piano accompaniment begins with a rest followed by a half note G3, then a quarter note F3, and a half note E3. The Soprano and Alto parts are marked *mf* and include the instruction "(hum)". The Tenor and Bass parts are marked *mf* and include the instruction "(hum)". The piano accompaniment is marked *mf*. The score includes the lyrics "a (hum) Out of the".

mf night that cov - ers me, — *mp* black as the pit — from

mf night that cov - ers me, *mp* black as the pit — from

mf night that cov - ers me, — *mp* black as the pit from

mf night that cov - ers me, *mp* black as the pit — from

pole — to pole, — *f* I I *mp* — *mf* I thank what - ev - er gods may

pole to pole, — *f* I I *mp* — *mf* I thank what - ev - er gods may

pole — to pole, — *f* I I *mp* — *mf* I thank what - ev - er gods may

pole — to pole, — *f* I I *mp* — *mf* I thank what - ev - er gods may

19

f *mf* *p*

be, for my un - con - quera - ble soul.

f *mf* *p*

be, for my un - con - quera - ble soul.

f *mf* *p*

be, for my un - con - quera - ble soul.

f *mf* *p*

be, for my un - con - quera - ble soul.

23

mp *mf*

In the fell clutch of cir - cum-stance

mp *mf* *p*

In the fell clutch of cir - cum-stance I have not

mp *mf* *p*

In the fell clutch of cir - cum-stance I have not

mp *mf* *p*

In the fell clutch of cir - cum-stance I have not

46

mf *p* *mf* *p* *mf* *p* *mf* *p*

yond this place of wrath and tears looms but the
 yond this place of wrath and tears looms but the
 yond this place of wrath and tears looms but the
 yond this place of wrath and tears looms but the

PERUSAL COPY

50

ff *mp* *f* *ff* *mp* *f* *ff* *mp* *f* *ff* *mp* *f*

Hor - ror of the shade, and yet, and yet the men-ace of the
 Hor - ror of the shade, and yet, and yet the men-ace of the
 Hor - ror of the shade, and yet, and yet the men-ace of the
 Hor - ror of the shade, and yet, and yet the men-ace of the

PERUSAL COPY

63

p un - a - fraid. *pp*

p un - a - fraid. *pp* *mp* (hum)

p un - a - fraid. *pp*

p un - a - fraid. *pp* *mp* (hum)

69

p It mat - ters not how strait the gate, *sf* *p* how charged with *mf*

p It mat - ters not how strait the gate, *sf* *p* how charged with *mf*

p It mat - ters not how strait the gate, *sf* *p* how charged with *mf*

p — It mat - ters not how strait the gate, *sf* *p* how charged with *mf*

83 *mp* ————— *mf* rit. *p*

I am the cap - tain of my (hum) my (hum) I am the cap - tain of my soul. I am the cap - tain of my soul.

PERUSAL COPY