

# INVICTUS

Words: W. E. Henley

Thomas Mowbray

♩ = 60

*p*

Out of the

*pp*

This system contains the first three measures of the piece. The vocal line (bass clef) begins with a whole rest in the first two measures, followed by a half note 'Out' in the third measure. The piano accompaniment (treble and bass clefs) starts with a piano (*pp*) dynamic. The key signature has one flat (B-flat) and the time signature is 4/4.

night that covers me,

This system contains measures 4 through 6. The vocal line continues with 'night' (measure 4), 'that' (measure 5), and 'covers me,' (measure 6, with a long note). The piano accompaniment continues with chords and moving lines in both hands.

Black as the Pit from pole to pole, I thank what-e- ver

*mp* *mf* *p* *mp*

This system contains measures 7 through 10. The vocal line begins with 'Black as the Pit from pole to pole,' (measures 7-9) and 'I thank what-e- ver' (measure 10). The piano accompaniment features a piano (*p*) dynamic in the first measure, which then changes to mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics.

*f* *diminuend* *rit* *pp*

gods may be for my un-con-quer-a-ble soul.

*mf* *diminuend* *rit* *pp*

*o*

Detailed description: This is a musical score for voice and piano. The voice part is written in a bass clef with a key signature of one flat (B-flat). The lyrics are: "gods may be for my un-con-quer-a-ble soul." The piano accompaniment consists of two staves, treble and bass clef. The score includes dynamic markings: *f* (forte) at the start of the voice line, *diminuend* (diminuendo) and *rit* (ritardando) over the piano accompaniment, and *pp* (pianissimo) at the end of both parts. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with some chords and a final cadence.