

Invictus

T.T.B.B., piano

WILLIAM ERNEST HENLEY

DANIEL J. HALL
Opening plainsong: *Victimae Paschali*

With great freedom, in the style of plainsong ($\text{♩} = 50$)

TUTTI

1 *mp* 2 3

Out of the night that cov-ers me, _____ Black as the Pit from

4 **T.B. (divisi)** 5 *mp* 6 *poco rit.*

pole to pole, _____ I thank what - ev - er gods may be _____

7 *rit. poco a poco...* 8 *unis.* 9 *div. rit. poco*

For my un-con-quer-a - ble soul, for my un-con-quer-a - ble, for my un-con-quer a-ble

Resolute $\text{♩} = 116$

10 *mp cresc.* 11 *mf cresc.* 12

soul, _____ my soul. _____

mp cresc. *mf cresc.*

Ped. *sim.*

* If the forces exist, it would be suitable to include lower octave doubling in mss. 1-4 and 7-8.

Dramatic/quasi parlando

3

13 *f* 14 *mp* 15

Out of the night that cov-ers me, Black as the

f *molto dim.* *mp*

3 3 3 3 3

3 3 3 3 3

16 *cresc.* 17 18 *mf*

Pit from pole to pole, I thank what-ev-er gods may

cresc. *mf*

3 3 3 3 3

3 3 3 3 3

19 *cresc.* 20 21 *f*

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

cresc. *f*

3 3 3 3 3

3 3 3 3 3

Ped. Ped. Ped. Ped. Ped. Ped.

22 *f* 23 24 *mp*

In the

mf *dim. sempre* *molto dim.*

sim.

25 T. *mf* 26 27

fell clutch of cir-cum-stance I have not winced nor cried a -

B. *mf*

fell clutch of cir-cum-stance I have not winced nor cried a -

mp

Ped. Ped. Ped. Ped. sim.

28 29 30

loud. Un - der the bludg-eon-ings of chance My head is

loud. Un - der the bludg-eon-ings of chance My head is

Ped. Ped. sim.

31 *cresc. sempre* 32 ***f*** 33

blood-y, but un - bowed.

blood-y, but un - bowed.

cresc. sempre ***f***

cresc. sempre 3 3 3 3

f 3 3 3 3

Ped. 3 *Ped.* 3 *sim.* 3

34 Tenor I 35 ***mf cresc. sempre*** 36

Be-yond this place of wrath and

Tenor II ***mf cresc. sempre***

Be-yond this place of wrath and

Baritone ***mf cresc. sempre***

Be-yond this place of

Bass ***mf cresc. sempre***

Be-yond this place of

sim. 3 3 3 3 ***mf*** 3 3 *Ped.* *Ped.*

37 *sub. p* 39

8 tears _____ Looms but the hor-ror, the hor-ror of the shade,

8 tears _____ Looms but the hor-ror, the hor-ror of the shade,

wrath and _____ tears _____ Looms but the hor-ror, the hor-ror of the shade,

wrath and tears Looms but the hor-ror, the hor-ror of the shade,

3 *f* *sub. p*

Ped.

40 *mf* *f* 41 *f* 42 **Stalwart/Courageous**

8 And yet the men-ace of the years

mf *f*

8 And yet the men-ace of the years

mf *f* *mp* *cresc. sempre*

And yet the men-ace, the men-ace of the years Finds, and shall find me, *mp* *cresc. sempre*

And yet the men-ace, the men-ace of the years Finds, and shall find me,

mf *mp*

Ped. *Ped.* *sim.*

43 *mf* *cresc. sempre* 44 45

Finds, and shall find me, finds, and shall find me,

Finds, and shall find me, finds, and shall find me,

finds, and shall find me, finds, and shall find me, finds, and shall find me,

finds, and shall find me, finds, and shall find me, finds, and shall find me,

mf

46 *f cresc.* 47 48 *f cresc.*

un - a - afraid, un - a - afraid.

f cresc. *f cresc.*

un - a - afraid, un - a - afraid.

f cresc. *f cresc.*

un - a - afraid, un - a - afraid.

f cresc. *f cresc.*

un - a - afraid, un - a - afraid.

sim.

8vb *sempre* *Ped.* *Ped.* *Ped.* *Ped.* *sim.*

49 *f* *cresc. e rit. poco a poco*

Finds and shall find me un - af -

f *cresc. e rit. poco a poco*

Finds and shall find me un - af -

f *cresc. e rit. poco a poco*

Finds and shall find me un - af -

f *cresc. e rit. poco a poco*

Finds and shall find me un - af -

mf *cresc. e rit. poco a poco*

loco *Ped.* *sim.*

51 *cresc. e rit. molto*

raid, shall find me un - a - fraid, shall find me un - a -

cresc. e rit. molto

raid, shall find me un - a - fraid, shall find me un - a -

cresc. e rit. molto

raid, shall find me un - a - fraid, shall find me un - a -

cresc. e rit. molto

raid, shall find me un - a - fraid, shall find me un - a -

cresc. e rit. molto

8^{va} *loco*

53 *rit.* 54

fraid, un - a - afraid.

fraid, un - a - afraid.

fraid, un - a - afraid.

fraid, un - a - afraid.

ff

rit.

3 3 3 3

(♩ = 68)

55 *f* 56 *cresc.*

It mat - ters not how strait the gate,

f *cresc.*

It mat - ters not how strait the gate,

f *cresc.*

It mat - ters not how strait the gate,

f *cresc.*

It mat - ters not how strait the gate,

(♩ = 68)

ff *mp molto cresc.*

3 3 3

Red.

57 58

How charged with pun - ish - ments the scroll,

How charged with pun - ish - ments the scroll,

How charged with pun - ish - ments the scroll,

How charged with pun - ish - ments the scroll,

ff *f cresc.* *Ped.*

59 60

I am the mas - ter of my fate: _____

I am the mas - ter of my fate: _____

I am the mas - ter of my fate: _____

I am the mas - ter of my fate: _____

f cresc. *Ped.*

61 *molto rit. e cresc.*

62

I am the cap - tain of my soul.

I am the cap - tain of my soul.

I am the cap - tain of my soul.

I am the cap - tain of my soul, of my soul.

molto rit. e cresc.

63 **With conviction** ♩ = 116

64

mp cresc. sempre

p cresc. sempre

sim.

I am the mas - ter of my fate: I am the cap - tain of my

With conviction ♩ = 116

8^{va} sempre.

p cresc. sempre

mp

sim...

8^{vb}

65 *mf* *cresc. sempre* I am the cap - tain of my
8 *sim.* I am the mas - ter of my fate: I am the cap - tain of my
soul. I am the mas - ter of my fate: the cap - tain of my
soul, the mas - ter of my fate: I am the cap - tain of my
mf 3 3 3 3 *f* 3 3 3 3
8^{vb} 8^{vb}

67 *ff* soul.
8 *ff* soul.
ff *mf* *cresc. sempre* *sim.*
soul, the mas - ter of my fate: I am the cap - tain of my
ff *mf* *cresc. sempre* *sim.*
soul, the mas - ter of my fate: I am the cap - tain of my
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

69 *f* *cresc. sempre* I am the cap - tain of my
 I am the mas - ter of my fate: I am the cap - tain of my
 soul, I am the mas - ter of my fate: I am the cap - tain of my
 soul, I am the mas - ter of my fate: I am the cap - tain of my

70 *f* *sim.*

f *cresc.*

f *cresc.*

71 *ff* soul. I am the cap - tain,
 soul. I am the cap - tain,
 soul, I am the cap - tain,
 soul, I am the cap - tain,

72 *ff*

mf *molto cresc.* *ff*

Ped.

73 74

I am the cap - tain, I am the cap - tain of my

I am the cap - tain, I am the cap - tain of my

I am the cap - tain, I am the cap - tain of my

I am the cap - tain, I am the cap - tain of my

ff soul. *non rit*

ff soul. *non rit*

ff soul. *non rit*

ff soul. *non rit*

ff soul. *non rit*

ff

Invictus Poem

by William Ernest Henley (1849-1903)

Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

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Jo-Michael Scheibe chairs the Thornton School of Music's Department of Choral and Sacred Music at the University of Southern California, where he conducts the USC Chamber Singers, teaches choral conducting and choral methods, and supervises the graduate and undergraduate choral program. He served as National President of the American Choral Directors' Association from 2011-2013 and previously served as the organization's Western Division President, as well as National Repertoire and Standards Chairperson for Community Colleges. Ensembles under his leadership have sung at seven national ACDA conventions, the National Collegiate Choral Organization, X World Choral Symposium in Seoul, as well as, two national conventions of the Music Educators National Conference and various regional and state conventions.

Scheibe's artistic collaborations include choral performances with Luciano Pavarotti, José Carreras, Salvatore Licitra, Maria Guleghina, The Rolling Stones, Sir Elton John, Barry Manilow and Kenny Loggins, as well as preparation of choruses for Sir Colin Davis and the London Symphony Orchestra, Franz Welser-Möst and the Cleveland Orchestra, Michael Tilson Thomas and the New World Symphony and conductors Helmuth Rilling, and Jeffrey Kahane and the Los Angeles Chamber Orchestra, Jahja Ling, Edoardo Müller, James Judd, Max Valdez, Thomas Sanderling and Alain Lombard, among others. Recordings of ensembles under Scheibe's direction have been released on the Albany, Cane, Naxos, Arsis and ANS labels.

Daniel J. Hall holds the DMA in Choral Studies from the University of Miami, FL, the MM in Choral Conducting from Brigham Young University, and the Bachelor of Music/Liberal Arts in Voice from Weber State University. He began his appointment as Director of Choral Activities at Ohio University in August 2012, where he conducts the Ohio University Singers and Singing Men of Ohio. His teaching responsibilities include undergraduate and graduate courses in conducting, choral repertoire and choral methods. As Director of Choral Activities at West Texas A&M University from 2003 -2012, Dr. Hall conducted four choirs and taught undergraduate and graduate courses in conducting, voice methods, composition, choral arranging, and music education.



As a clinician, guest conductor and composer, he has traveled worldwide. Choirs under his direction have performed throughout major cities in the USA, and in England, Scotland, Belgium, France, Italy, and Spain, including venues such as St. Paul's Cathedral (London), Oxford University, Gloucester Cathedral, Church of the Madeleine (Paris), University of Leuven (Belgium), Saint Mark's Basilica (Venice), St. Giles Cathedral (Edinburgh), and Barcelona Cathedral.

As an actively commissioned composer, Dr. Hall's works have been featured in venues such as Carnegie Hall and Lincoln Center, with performances as far away as Venezuela, and Ireland's Cork International Choral Festival. His scores are published with Walton Music, Colla Voce Press and Santa Barbara.



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