

THE KINGS.

LOUISE IMOGEN GUINNEY.

JOHN PARSONS BEACH.

Moderato.

VOICE. *mf* *mp*

A man said un - to his an - gel My spi - rits are fall - en

PIANO. *mf* *p*

poco accel. cresc.

thro' — And I can not car - ry this bat - tle O broth - er! What shall I

poco accel. e cresc. *f* *rall.* *mp*

più mosso mp

do? — The ter - rible kings are on me With spears that are dead - ly

p

bright A - gainst me so from the cra - dle Do fate and my fa - thers

f *mf*

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fight

sempre f

Moderato. *mf* **Andante.** *mp*

Then said to the man his an-gel Thou way-er-ing fool-ish

mp *mf* *mp*

mf *mf non troppo tempo.*

soul, Back to the ranks! What mat-ter to win or to lose the whole As

mf *mp colla voce.*

judged by the lit-tle judg-es, Who heark-en not well nor see?_____

mp dim.

mp *riten.*

Not thus by the out - er is - sue The wise shall in - ter - pret

mf *largamente.*

thee Thy will is the ver - y the on - ly The

rit. *mp*

sol - emn e - vent of things The weak - est of hearts de - fy - ing Is

rallen. *f* *p*

strong - er than all these kings. Tho'

out of the past they gath - er *mf* *f* Mind's Doubt and Bod - i - ly Pain

And pal - lid Thirst of the Spir - - -

it That is kin to the oth - er twain And Grief in a

p **Moderato.**

cloud of ban - ners And ring - let - ted Vain De -

sires And Vice, with the spoils up - on him, Of thee and thy

beat - en sires.

poco a poco accel. e cresc.

p

Tempo I. *p*

While

rall. Tempo I.

mf *p*

poco a poco crescendo. *mf*

kings of e - ter - nal e - vil Yet dark - en the hills a - bout, Thy

pp poco a poco crescendo.

part is with brok - en sa - bre To rise on the last re -

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking.

doubt To fear not sen - si - ble fail - ure Nor cov - et the game at

The second system continues the vocal line and piano accompaniment. The vocal line has a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes. The piano accompaniment features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano part includes a complex texture with many beamed notes in the right hand.

all, But fighting, fight - ing, fight - ing, Die, driv - en a - gainst the

The third system shows the vocal line with a forte (*f*) dynamic and a triplet of eighth notes. The piano accompaniment also features a forte (*f*) dynamic and a triplet of eighth notes. The piano part includes a complex texture with many beamed notes in the right hand.

wall!

The fourth system shows the vocal line with a forte (*f*) dynamic. The piano accompaniment features a forte (*f*) dynamic and a complex texture with many beamed notes in the right hand. The system concludes with a fermata over the final notes.