

TO THE ETON COLLEGE MUSICAL SOCIETY AND ITS CONDUCTOR
DR. C. HARFORD LLOYD.

TUBAL CAIN

BALLAD

FOR CHORUS AND ORCHESTRA

THE WORDS WRITTEN BY

CHARLES MACKAY

THE MUSIC COMPOSED BY

THOMAS F. DUNHILL.

(OP. 15.)

PRICE (ONE SHILLING AND SIXPENCE).

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MADE IN ENGLAND.

TUBAL CAIN.

I.

Old Tubal Cain was a man of might
In days when earth was young;
By the fierce red light of his furnace bright
The strokes of his hammer rung;
And he lifted high his brawny hand
On the iron glowing clear,
Till the sparks rushed out in scarlet showers
As he fashioned the sword and spear.
And he sang, "Hurrah for my handiwork!
Hurrah for the spear and sword!
Hurrah for the hand that shall wield them well,
For he shall be king and lord!"

II.

To Tubal Cain came many a sire,
As he wrought by his roaring fire,
And each one prayed for the strong steel blade
As the crown of his desire.
And he made them weapons, sharp and strong,
Till they shouted loud for glee,
And gave him gifts of pearls and gold,
And spoils of the forest free.
And they sang, "Hurrah for Tubal Cain,
Who hath given us strength anew!
Hurrah for the smith! Hurrah for the fire!
Hurrah for the metal true!"

III.

But a sudden change came o'er his heart
Ere the setting of the sun;
And Tubal Cain was filled with pain
For the evil he had done.
He saw that men with rage and heat
Made war upon their kind;
That the land was red with blood they shed
In their lust for carnage blind;
And he said, "Alas that I ever made,
Or that skill of mine should plan
The spear and sword for man, whose joy
Is to slay his fellow-man!"

IV.

And for many a day old Tubal Cain
Sat brooding o'er his woe,
And his hand forbore to smite the ore
And his furnace smouldered low.
But he rose at last with a cheerful face
And a bright courageous eye,
And bared his strong right arm for work
As the quick flames mounted high,
And he sang, "Hurrah for my handiwork!"—
And the red sparks lit the air,—
"Not alone for the blade was the bright steel made!"
And he fashioned the first ploughshare.

V.

And men, taught wisdom from the past,
In friendship joined their hands,
Hung the sword in the hall, the spear on the wall,
And ploughed the willing lands;
And sang, "Hurrah for Tubal Cain!
Our staunch good friend is he;
And for the ploughshare and the plough
To him our praise shall be!
But while oppression lifts its head,
Or a tyrant would be lord,
Though we may thank him for the plough
We'll not forget the sword!"

CHARLES MACKAY.

TUBAL CAIN.

Charles Mackay.*

Thomas F. Dunhill.

Op.15.

Allegro con spirito.

PIANO.



Musical score for the piano introduction, featuring two staves (treble and bass clef) in 4/4 time with a key signature of one sharp (F#). The score includes dynamic markings such as *mf*, *sf*, *f*, *sf*, and *mf*, along with accents and slurs.



Musical score for the piano accompaniment, featuring two staves (treble and bass clef) in 4/4 time with a key signature of one sharp (F#). The score includes dynamic markings such as *cresc.* and *ff*, along with accents and slurs.

CHORUS.

Soprano. *mf* Old Tu-bal Cain was a

Alto. *mf* Old Tu-bal Cain was a

Tenor. *mf* Old Tu-bal Cain was a

Bass. *mf* Old Tu-bal Cain was a



Musical score for the chorus, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Old Tu-bal Cain was a". The piano accompaniment includes dynamic markings such as *mf*.

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man of might In days when earth was young; By the

man of might In days when earth was young; By the

man of might In days when earth was young; By the

man of might In days when earth was young; By the

fierce red light of his fur - nace bright The strokes of his ham-mer

fierce red light of his fur - nace bright The strokes of his ham-mer

fierce red light of his fur - nace bright The strokes of his ham-mer

fierce red light of his fur - nace bright The strokes of his ham-mer

rung; And he lift-ed high his brawn-y hand On the
 rung; And he lift-ed high his brawn-y hand On the
 rung; And he lift-ed high his brawn-y hand On the
 rung; And he lift-ed high his brawn-y hand On the

i-ron glow-ing clear, Till the sparks rushed out in
 i-ron glow-ing clear, Till the sparks rushed out in
 i-ron glow-ing clear, Till the sparks rushed out in
 i-ron glow-ing clear, Till the sparks rushed out in

A

scar - let showers As he fashioned the sword and spear.

scar - let showers As he fashioned the sword and spear.

scar - let showers As he fashioned the sword and spear.

scar-let showers As he fashioned the sword and spear.

A

cresc.

Maestoso.

ff

And he sang, "Hurrah for my hand-i-work! Hur - rah for the spear and

ff

And he sang, "Hurrah for my hand-i-work! Hur - rah for the spear and

ff

And he sang, "Hurrah for my hand-i-work! Hur - rah for the spear and

ff

And he sang, "Hurrah for my hand-i-work! Hur - rah for the spear and

ff

Maestoso.

sword! Hur - rah for the hand that shall wield them well, For

sword! Hur - rah for the hand that shall wield them well, For

sword! Hur - rah for the hand that shall wield them well, For

sword! Hur - rah for the hand that shall wield them well, For

he shall be king and lord, — for he shall be king and

he shall be king and lord, — for he shall be king and

he shall be king and lord, — for he shall be king and

he shall be king and lord, — for he shall be king and

lord!"

lord!"

lord!"

lord!"

ff marcato

Detailed description: This system contains four vocal staves and a piano accompaniment. Each vocal staff begins with the text "lord!". The piano part starts with a dynamic marking of *ff marcato* and features a complex rhythmic pattern with many accents and slurs.

Meno mosso.

To

To

p

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts have the text "To" and are marked with a dynamic of *p*. The piano accompaniment is mostly silent, with a few notes in the bass line. A section marker "B" is placed above the first vocal staff. The tempo marking *Meno mosso.* is at the top right.

poco rit.

Meno mosso.

To

p

sf

mf

sf

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts have the text "To" and are marked with a dynamic of *p*. The piano accompaniment features a *sf* (sforzando) marking and a *tr* (trill) marking. The tempo marking *poco rit.* is above the piano part, and *Meno mosso.* is at the top right. A section marker "B" is placed above the first vocal staff.

Tu - bal Cain came man-y a sire, As he wrought by his roar-ing

Tu - bal Cain came man-y a sire, As he wrought by his roar-ing—

The first system of the musical score features two vocal staves and two piano accompaniment staves. The vocal lines are in a soprano and alto register, both in a key with two sharps (D major or F# minor). The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "Tu - bal Cain came man-y a sire, As he wrought by his roar-ing" on the first line, and "Tu - bal Cain came man-y a sire, As he wrought by his roar-ing—" on the second line.

sf fire, *p* And each one prayed for the

sf fire, *p* And each one prayed for the

p And each one prayed for the strong steel

p And each one prayed for the strong steel

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings: *sf* (sforzando) and *p* (piano). The lyrics are: "fire, And each one prayed for the" on the first line, "fire, And each one prayed for the" on the second line, "And each one prayed for the strong steel" on the third line, and "And each one prayed for the strong steel" on the fourth line. The piano accompaniment continues with chords and melodic lines in both hands.

strong steel blade As the crown of his de - sire. *f* And he

strong steel blade As the crown of his de - sire.

blade As the crown, as the crown of his de - sire.

blade As the crown, as the crown of his de - sire.

C
made them weapons, sharp and strong, — Till they

And he made them weapons, sharp and strong, — Till they

And he made them weapons, sharp and strong, — Till they

And he made them

C
f

cresc.
 shout-ed loud, they shout - - - ed loud for glee,
cresc.
 shout-ed loud, they shout - - - ed loud for glee,
cresc.
 shout-ed loud, they shout - - - ed loud for glee,
cresc.
 weap- ons Till they shout-ed loud for glee, ———

p
 And gave him gifts of pearls — and gold,
p
 And gave him gifts of pearls — and gold,
p
 And gave him gifts of pearls — and gold,
p
 And gave him gifts of pearls — and gold,

ff *p*

And spoils of the for - est, the for - - est

And spoils of the for - est, the for - - est

And spoils of the for - est, the for - - est

And spoils of the for - est, the for - - est

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are: "And spoils of the for - est, the for - - est". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

accel. free *Maestoso. Tempo I^o ff* And they

accel. free *ff* And they

accel. free *ff* And they

accel. free *ff* And they

accel. *f* *cresc.* *Maestoso. ff*

The score continues with four vocal staves and piano accompaniment. The vocal parts are marked with "free" and "accel." (accelerando). The piano accompaniment is marked with "f" (forte), "cresc." (crescendo), and "Maestoso. ff" (fortissimo). The tempo marking "Maestoso. Tempo I^o" is present. The lyrics are: "And they". The piano accompaniment features a more complex rhythmic pattern with accents and a strong dynamic contrast.

D

sang "Hur-rah for Tu-bal Cain, Who hath giv - en us strength a -

sang "Hur-rah for Tu-bal Cain, Who hath giv - en us strength a -

sang "Hur-rah for Tu-bal Cain, Who hath giv - en us strength a -

sang "Hur-rah for Tu-bal Cain, Who hath giv - en us strength a -

D

V

-new! Hur - rah for the smith! Hur - rah for the fire! Hur -

-new! Hur - rah for the smith! Hur - rah for the fire! Hur -

-new! Hur - rah for the smith! Hur - rah for the fire! Hur -

-new! Hur - rah for the smith! Hur - rah for the fire! Hur -

-rah for the met - al true! Hur - rah for the met - al

-rah for the met - al true! Hur - rah for the met - al

-rah for the met - al true! Hur - rah for the met - al

-rah for the met - al true! Hur - rah for the met - al

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics: "-rah for the met - al true! Hur - rah for the met - al". The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

Animato.

true!"

true!"

true!"

true!"

Animato.

ff marcato

The second system of the score begins with the tempo marking *Animato.* and features four vocal staves, each with the lyric "true!". The piano accompaniment continues with a more rhythmic and driving texture, marked *ff marcato*. The piano part includes chords and moving lines in both hands, with some triplets and accents.

mf *f* *sfz* *p*

p

Andantino. *Strings sustain.*

Brass. *ppp* Clar. *pp*

Ped. *

CHORUS.

E

But a

But a

But a sudden

But a sudden

Ped. * *pp* Ped.

sudden change came o'er his heart Ere the set - ting of the

sudden change came o'er his heart Ere the set - ting of the

change came o'er his heart Ere the set - ting of the

change came o'er his heart Ere the set - ting of the

* Ped. *

sun; And Tu - bal Cain was fill'd with

sun; And Tu - bal Cain was fill'd with

sun; And Tu - bal Cain was fill'd with

sun; And Tu - bal Cain was fill'd with

F accel. mf
 pain For the e - vil he had done. He

accel. mf
 pain For the e - vil he had done. He

accel. mf
 pain For the e - vil he had done. He

accel. mf
 pain For the e - vil he had done. He

cresc.
 saw that men with rage and heat made war

cresc.
 saw that men with rage and heat made war

cresc.
 saw that men with rage and heat made war

cresc.
 saw that men with rage and heat made war

Più accel. mp
 — upon their kind; — And the

Più accel. mp
 — upon their kind; — And the

Più accel. mp
 — upon their kind; — And the

Più accel. mp
 — upon their kind; — And the

ff *Più accel.*

f
 land was red with blood — they shed —

f
 land was red with blood — they shed —

f
 land was red with blood — they shed —

f
 land was red with blood — they shed —

cresc. *f*

In their lust for carn - - - age

In their lust for carn - - - age

In their lust for carn - - - age

In their lust for carn - - - age

ff *ff* *ff* *ff*

cresc.

Presto.

blind;

blind;

blind;

blind;

Presto.

G

p
And he

p
And he

p
And he

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). Each vocal line begins with a rest for four measures, followed by the lyrics "And he" on a half note. The piano accompaniment is in bass clef with a key signature of one flat. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *p* is placed above the first vocal staff and below the piano accompaniment.

said,

said,

said,

pp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). Each vocal line begins with the lyrics "said," on a half note. The piano accompaniment is in bass clef with a key signature of two flats. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *pp* is placed below the piano accompaniment.

Poco lento.
Basses. *mp* *espressivo*

"A - las — that I ev - er made, — Or that

p *espressivo* *p*

skill — of mine — should plan, — The spear and

sword — for — man, whose joy — Is to slay —

cresc. *mf* *f*

— his fellow man!"

ff

Andante tranquillo.

CHORUS.

And for ma-ny a day old— Tu - bal Cain Sat

Andante tranquillo.

sf dim. *p* *sf*

And his hand for - bore to
And his hand for - bore to
brood-ing o'er his woe, And his
And his

sf *3*

smite the ore, And his fur - nace smouldered low.

smite the ore, And his fur - nace smouldered low.

hand for-bore to smite the ore, And his fur - nace smouldered low.

hand for - bore to — smite the ore, And his fur - nace smouldered low.

dim.

pp

pp

H *Molto più mosso. (Tempo di Allegro.)*

But he

But he

But he

But he

H *Molto più mosso. (Tempo di Allegro.)*

But he

cresc. molto

ff

rose at last with a cheer - ful face And a bright cour - a - geous

rose at last with a cheer - ful face And a bright cour - a - geous

rose at last with a cheer - ful face And a bright cour - a - geous

rose at last with a cheer - ful face And a bright cour - a - geous

eye, And bared his strong right arm for work As the quick flames mounted

eye, And bared his strong right arm for work As the quick flames mounted

eye, And bared his strong right arm for work As the quick flames mounted

eye, And bared his strong right arm for work As the quick flames mounted

Maestoso.

ff high. _____ *ff* *J* And he sang, "Hurrah for my

ff high. _____ *ff* And he sang, "Hurrah for my

ff high. _____ *ff* And he sang, "Hurrah for my

ff high. _____ *ff* And he sang, "Hurrah for my

ff *Maestoso.*

hand-i-work," And the red sparks lit the air _____ "Not a-

hand-i-work," And the red sparks lit the air _____ "Not a-

hand-i-work," And the red sparks lit the air _____ "Not a-

hand-i-work," And the red sparks lit the air _____ "Not a-

- lone for the blade was the bright steel made,' And he fashioned the first plough-

- lone for the blade was the bright steel made,' And he fashioned the first plough-

- lone for the blade was the bright steel made,' And he fashioned the first plough-

- lone for the blade was the bright steel made,' And he fashioned the first plough-

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

- share, — and he fashioned the first, — the first

- share, — and he fashioned the first, — the first

- share, — and he fashioned the first, — the first

- share, — and he fashioned the first, — the first

p *sf* *pp poco rit.*

p *sf* *pp poco rit.*

p *sf* *pp poco rit.*

p *sf* *pp poco rit.*

p *pp poco rit.*

Un poco più tranquillo, quasi Pastorale.

plough - share.

plough - share.

plough - share.

plough - share.

This block contains the vocal score for four voices (Soprano, Alto, Tenor, and Bass). Each voice part is written on a separate staff in a four-part setting. The lyrics are "plough - share." repeated for each voice. The music is in a simple, homophonic style with a common time signature.

Un poco più tranquillo, quasi Pastorale.

p dolce

This block shows the first system of the piano accompaniment. It features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo and mood are indicated as "Un poco più tranquillo, quasi Pastorale". The dynamic marking is "p dolce".



This block shows the second system of the piano accompaniment, continuing the melodic and harmonic development from the first system.



This block shows the third system of the piano accompaniment, featuring more complex chordal textures and melodic lines.



This block shows the fourth system of the piano accompaniment, concluding the piece with a final melodic flourish.

K

pochettino cresc. *dim.*

più dim. e rit.

ppp a tempo

ppp

CHORUS.

pp molto espress.

And men taught wisdom from the past, In

pp molto espress.

And men taught wisdom from the

pp molto espress.

And men taught wis- dom from the past, In

pp molto espress.

And men taught wisdom from the past, In

L

Detailed description: This system contains the first four staves of music. The top three staves are for the chorus, each with a vocal line and lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first measure of the vocal parts is marked with a large 'L' for 'Lento'. The piano accompaniment begins with a series of chords in the right hand and a simple bass line in the left hand.

friendship join'd their hands, Hung the sword in the hall, the

past, In friendship join'd their hands, Hung the sword in the hall, the

friendship join'd their hands, Hung the sword in the hall, the

friendship join'd their hands, Hung the sword in the hall, the

pp

Detailed description: This system contains the next four staves of music. The top three staves are for the chorus, each with a vocal line and lyrics. The bottom staff is the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The piano accompaniment features a more active bass line with some triplets and is marked with 'pp' (pianissimo) in the lower register.

spear on the wall, And plough'd the will-ing lands,

spear on the wall, And plough'd the will-ing lands,

spear on the wall, And plough'd the will-ing lands,

spear on the wall, And plough'd the will-ing lands,

p espressivo

Animato.

ff

And sang, "Hur -

ff

And sang, "Hur - rah for Tu - bal -

Animato.

ff

And sang, "Hur - rah for Tu - bal

And sang, "Hur - rah for Tu - bal Cain, hur - rah for

-rah for Tu - - - bal Cain, for Tu - bal Cain, hur -

Cain, for Tu - bal, hur - rah for Tu - - - bal

Cain, for Tu - bal Cain! Our staunch good

Tu - bal Cain! Our staunch good friend, our staunch good

-rah for Tu - bal Cain! Our staunch good friend, our staunch good

Cain, hur - rah for Tu - bal! Our staunch good

M Un poco più animato.

friend is he; And for the ploughshare

friend is he; And for the ploughshare

friend is he; And for the ploughshare

friend is he; And for the ploughshare

P

P

P

P

M Un poco più animato.

sf *P*

and the plough To him our praise shall

and the plough To him our praise shall

and the plough To him our praise shall

and the plough To him our praise shall

cresc.

cresc.

cresc.

cresc.

P

cresc.

be!

be!

be!

be!

più cresc.

ff

poco allargando

ff ^N *Tempo I?*

But while oppression lifts its head, Or a tyr-ant would be

ff

But while oppression lifts its head, Or a tyr-ant would be

ff

But while oppression lifts its head, Or a tyr-ant would be

ff

But while oppression lifts its head, Or a tyr-ant would be

Tempo I?

^N

lord, — Though we may thank him for the plough We'll

lord, — Though we may thank him for the plough We'll

lord, — Though we may thank him for the plough We'll

lord, — Though we may thank him for the plough We'll

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. There are accents and a triplet of eighth notes in the right hand.

not for - get the sword, — we'll not for - get, we'll

not for - get the sword, — we'll not for - get, we'll

not for - get the sword, — we'll not for - get, we'll

not for - get the sword, — we'll not for - get, we'll

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. There are accents and a second ending bracket in the right hand.

poco rit. *Più Presto con fuoco.*

not _____ for-get the sword!"

poco rit.

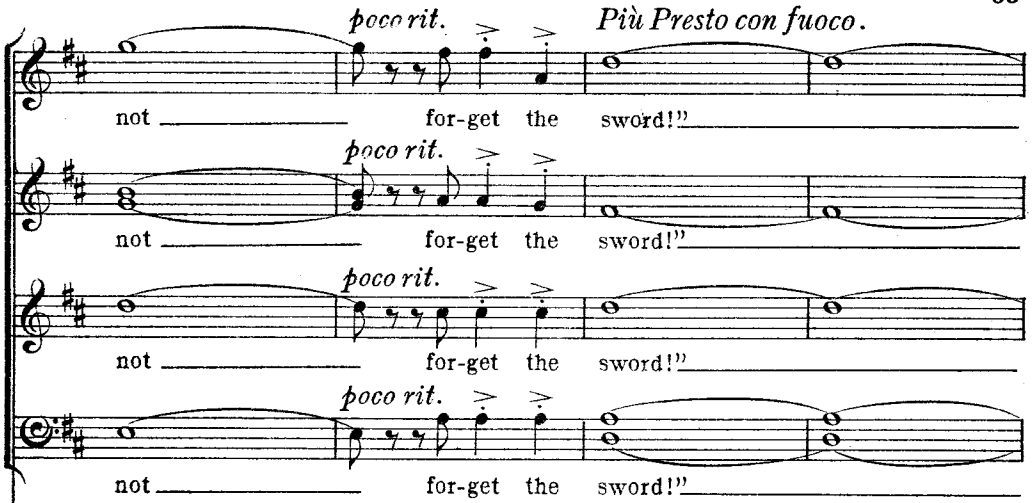
not _____ for-get the sword!"

poco rit.

not _____ for-get the sword!"

poco rit.

not _____ for-get the sword!"



Più Presto con fuoco.

poco rit. *ff sempre*



accl. al fine.



