



Under an Oak

SONG for BASS

Words by

FRANCIS NEILSON

Music by

VICTOR HERBERT.

Pr. 60¢

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No. 2. Under an Oak.

(Song George.)

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Allegro rubato.

George. 

Piano. 

 Un-der an oak one fine June morn,


 Un- os-ten - ta-tious-ly was born


 A babe, or-dained for fickle fate, To play with far_ from


 light - ly, To play with far from light - ly. Now thrived and


grew this babe a - pace, In stat-ure high with

poco a poco

add - ed; grace The for-estbroad for his es-tate, At

cresc.

manhood bound him tight - ly:

By law anout-law termed, The ep-i-thet I've earned, For

all who stray through paths my way must pay the toll. I claim, For

all — who stray — through paths — my way — must pay the toll, the

toll I claim, Who dares my might and power dis dain?

ff

A no-ble lord was asked for

sfz

toll, — — — — — Who in fine eq - uipage did roll,

sfz

With daugh-ter fair—as

dim.

p più lento.

summer skies, I kissed her hand I

pp colla voce.

kissed her hand po-lite-ly. O ti-ny hand. O! cru-el

poco accel.

fp a tempo.

theft. Of much this out-law she be-reft, of much this out-law

she be-reft.

esspress.

Though un - told wealth lay in her eyes, —

pp molto tranquillo. *f*

She stole my heart, she stole my heart com-plete -

ten. *pp ten.*

Allegro.

ly. Ah! Ah! In -

molto cresc. *f*

Tempo I.

to a pal-mer turned, — for love this out-law yearned, Her heart I'll win and

count no sin to wor-ship at— her shrine,— Her heart — I'll

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "count no sin to wor-ship at— her shrine,— Her heart — I'll". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

win — and count — no sin — to wor - ship at — her

The second system continues the vocal line with the lyrics "win — and count — no sin — to wor - ship at — her". The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

shrine; And dare, and dare to call — her mine.

The third system features the vocal line with the lyrics "shrine; And dare, and dare to call — her mine.". The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *z* (zest), indicating a more intense and expressive performance.

The fourth system shows the final part of the vocal line and piano accompaniment. The piano part features a more complex rhythmic texture with sixteenth notes and chords, and includes a *ff* dynamic marking.