

# *Lord Byron* *Songs*

for

Mezzo-Soprano, Oboe & 2 Bass Clarinets

1. Instrumental Prelude
2. When a Man Hath no Freedom
3. Stanzas for Music
4. So We'll Go No More a Roving

© 2008 by Joe L. Alexander  
All Rights Reserved

P.O. Box 8608  
Louisiana Tech University  
Ruston, La 71272

e-mail [alexanda@latech.edu](mailto:alexanda@latech.edu)  
[jlacomposer.com](http://jlacomposer.com)

## Program Notes:

*When a man hath no freedom...* was composed in the Spring of 1983 when the composer was working on his masters degree in theory/composition at James Madison University. It was composed for the mezzo-soprano, Linda Farquarson. Ms. Farquarson was on the voice faculty. The composition was premiered on April 8, 2003 in Harrisonburg, Virginia. The piece was originally scored for mezzo-soprano, clarinet and cello, but was reorchestrated for mezzo-soprano, oboe and two bass clarinets in the early 1990's for a performance in Ada, Oklahoma. *Sanzas for Music* was composed in the summer of 2007 as a companion piece. *Sanzas for Music* was premiered on September 30, 2007 on a Louisiana Composers Consortium concert in Ruston, Louisiana. It is dedicated to the mezzo-soprano, Laura Ulrich. In April of 2008, a third piece, *So We'll Go No More a Roving* was added. It is also dedicated to Laura Ulrich. A prelude was composed to complete the set.

## Performer Notes:

The three vocal scores are not transposed in order to help the singer find pitches. The parts are transposed. The prelude does not have individual parts. Play from the score, it is transposed. Accidentals only apply to the line, or space, where they are written.

**Text:** *Three Lord Byron Songs* (George Gordon)

*When a man hath no freedom* 1820 *So We'll go No More a Roving* 1817

When a man hath no freedom to fight for at home,  
Let him combat for that of his neighbor;  
Let him think of the glories of Greece and of Rome,  
And get knocked on his head for his labors.

To do good to mankind is the chivalrous plan,  
And is always as nobly required;  
Then battle for freedom where ever you can,  
And, if not shot or hang'd, you'll get knighted.

*Sanzas for Music* 1815

They say that Hope is happiness;  
But genuine Love must prize the prize the past,  
And Memory wakes the thoughts that bless;  
They rose the first- they set the last.

And all that Memory loves the most  
Was once our only Hope to be,  
And all Hope adorned and lost  
Hath melted into Memory.

Alas! it is delusion all;  
The future cheats us from a far,  
Nor can we be what we recall,  
Nor dare we think on what we are.

So we'll go no more a roving  
So late into the night,  
Though the heart be still as loving,  
And the moon be still as bright.

For the sword outwears its sheath,  
And the soul wears out the breast,  
And the heart must pause to breathe,  
And Love itself have rest.

Though the night was made for loving,  
And the day returns too soon,  
Yet we'll go no more a roving  
By the light of the moon.

# Lord Byron Prelude

Joe L. Alexander

The musical score is arranged in three systems, each with three staves. The top staff is for Oboe, the middle for Bass Clarinet 1, and the bottom for Bass Clarinet 2. The music is in common time (C) and features a variety of dynamics and articulations. The first system shows the Oboe playing a sustained note with a *mf* dynamic. The Bass Clarinet parts feature triplet patterns starting with *mf*, followed by a *sfz* (sforzando) dynamic, and then a *mp* (mezzo-piano) dynamic. The second system continues with the Oboe playing a melodic line with *mf* and *f* dynamics. The Bass Clarinet parts continue with triplet patterns and *mf* dynamics. The third system shows the Oboe playing a melodic line with *mf* dynamics. The Bass Clarinet parts continue with triplet patterns and *mf* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

# When a Man Hath No Freedom

text by Lord Byron

Joe L. Alexander

$\text{♩} = 80$   
A la March

Mezzo-Soprano

Oboe

Bass Clarinet 1

Bass Clarinet 2

*mf* *mp*

5

*f*

When a man

*mf*

3

3

3

11

hath no free - dom to fight for at home

*f*

17

Let him com - bat

*mf* legato

*mp* legato

*mp*

23

for that of his neigh - bor

simile

3

simile

3

29

Let him think of the

*f*

35

glories of Greece and of Rome

*f*

41

And get knocked on his head

*mp* *mf*

*mp*

47 *f* *mf*

for his la - bors

53 *f* *mf*

58 *f* *mp*

To do good

legato

63

to man - kind is the chi - val - rous plan

*f* *ff*

69

And is al - ways as no - bly

Subito *p*

Subito *p*

Subito *p*

75

re - qui - ted

*mf*



81

Then

*f*

3

3

3

87

bat - - - - - tle for free - - - - - dom where e - - - - - ver you

*ff*

*ff*

93

can - - - - - *ff* And if not shot - - - - -

*rit.*

*rit.*

*rit.*

$\bullet = 60$

$\bullet = 60$

99 or hanged ——— you'll get knigh - - - - ted *a tempo*

99 *a tempo*

99 *mf* = 80

99 *mp* = 80

*mp*

105

105

105

110

110 *p* rit. poco a poco al fine

110 *mp* rit. poco a poco al fine

110 rit. poco a poco al fine

# Stanzas for Music

for Laura Ulrich

Joe L. Alexander

Mezzo-Soprano

Oboe

Bass Clarinet 1

Bass Clarinet 2

$\bullet = 60$

*mf*

*legato*

*mf*

5

5

5

*mf*

*p*

*p*

*mf*

*p*

*mf*

**A** Stanzas for Music

10 *f*

They say that Hope is hap - pi - ness; \_\_\_\_\_ But

*mf*

10 *mf* *p* *mf*

10 *mf* *p* *mf*

15

gen - u - ine \_\_\_\_\_ Love \_\_\_\_\_ must prize the past, \_\_\_\_\_

*mp*

15 *mp*

15 *mf*

20 **B** 3

And Mem - or - y wakes the thoughts that bless; \_\_\_\_\_ They \_\_\_\_\_

*p*

20 **B** *p*

20 **B** *p*

25

rose the first they set the last. \_\_\_\_\_

*mf*

*mp*

*mp*

30

And all that Mem-or-y loves the most \_\_\_\_\_ Was once \_\_\_\_\_ our on-ly Hope \_\_\_\_\_

*f*

*mf*

*mp*

*p*

*mf*

*p*

*mf*

34

\_\_\_\_\_ to \_\_\_\_\_ be \_\_\_\_\_ And

*mf*

38 ,

all that Hope a - dored \_\_\_\_\_ and lost \_\_\_\_\_

*mp* *mf*

*mp* *mf*

43

Hath mel - - - - - ted \_\_\_\_\_ in - to Mem - or - -

*mp* *p*

*p* *mp* *p*

48

y \_\_\_\_\_

*mf* *rit.* *a tempo*

*mf* *rit.* *a tempo*

*mf* *rit.* *a tempo*

*mf*

52

*mf*

*p*

*p*

57

*p*

*mf*

*p*

*mf*

61

*F*

A - las! it is de - lu - sion all;

*F*

*F*

*F*

66

The

*mf*

*mf*

*mf*

70

fu - ture cheats us from a far

*mp*

*mf*

*mf*

74

Nor can we be what

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*



Stanzas for Music

79

we \_\_\_\_\_ re - call Nor dare we think \_\_\_\_\_ on what \_\_\_\_\_ we

*mp*

79

*mp*

79

*mp*

84

are. \_\_\_\_\_

*mf*

84

84

# *So We'll Go No More a Roving*

text by Lord Byron

for Laura Ulrich

Joe L. Alexander

$\bullet = 120$

Soprano

Oboe

Bass Clarinet 1

Bass Clarinet 2

*f*

*p*

*mp*

*f*

*mp*

4

4

*mf*

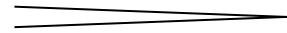
*mf*

*mp*

2 7

*f*

So We'll Go No More a Roving



Musical staff with lyrics: So we'll go no more a roving

Musical staff with dynamics: *p*, *mf*, *mp*

Musical staff with dynamics: *p*, *f*

Lyrics: So late in -

Musical staff with dynamics: *mp*

Musical staff with lyrics: to the night, Though the heart be still and lov -

Musical staff with dynamics: *p*

So We'll Go No More a Roving

16

ing, And the moon \_\_\_ be still as bright.



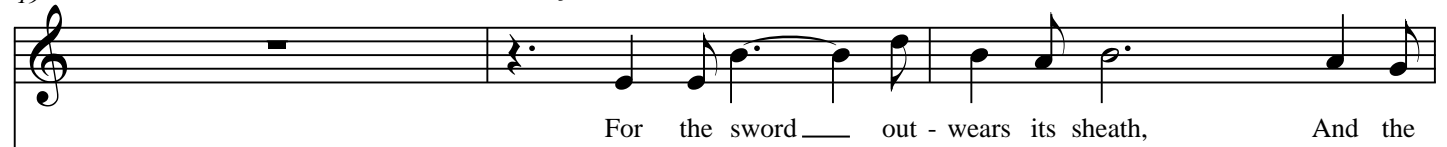
16



19

*f*

For the sword \_\_\_ out - wears its sheath, And the




19



22

soul \_\_\_ wears out the breast, \_\_\_ And the heart \_\_\_ must pause to breathe,



22



— And Love it - self — have rest. Though the night — was

This system contains measures 25 through 28. It features a vocal line with lyrics and piano accompaniment in three staves. The key signature has one sharp (F#), and the time signature is 4/4. The piano accompaniment includes a treble clef staff and two bass clef staves.

made for lov - ing, And the day — re - turns too soon, —

This system contains measures 29 through 31. It continues the vocal line and piano accompaniment from the previous system. The piano accompaniment includes a treble clef staff and two bass clef staves.

Yet we'll go no more we'll a rov - ing —

This system contains measures 32 through 34. It concludes the vocal line and piano accompaniment for this section. The piano accompaniment includes a treble clef staff and two bass clef staves.

35

By the light \_\_\_\_\_ of \_\_\_\_\_ the \_\_\_\_\_ moon.

35

*mf*

38

38

The composer welcomes any questions concerning *Lord Byron Songs* and would greatly appreciate hearing about performances. Inquires and programs should be sent to:

Dr. Joe L. Alexander  
P.O. Box 8608  
Louisiana Tech University  
Ruston, La 71272

e-mail: [alexanda@latech.edu](mailto:alexanda@latech.edu)  
[jlacomposer.com](http://jlacomposer.com)

# Lord Byron Prelude

Joe L. Alexander

The musical score is arranged in three systems, each with three staves. The top staff is for Oboe, the middle for Bass Clarinet 1, and the bottom for Bass Clarinet 2. The music is in common time (C) and features a variety of dynamics and articulations. The first system (measures 1-3) shows the Oboe playing a sustained note with a *mf* dynamic. The Bass Clarinet parts enter with triplets, marked *mf*, and include a *sfz* (sforzando) dynamic. The second system (measures 4-6) continues the triplet patterns, with dynamics ranging from *mf* to *f* (forte). The third system (measures 7-9) shows the Oboe playing a long note, while the Bass Clarinet parts continue with triplets and a *mf* dynamic. The score concludes with a final measure in the third system.



# When a Man Hath No Freedom

A la March

4

*mf*

9

15

*mf*

20

25

simile

30

35

40

45

3

*f*

50

Oboe - When a Man Hath no Freedom p. 2

55

59 *legato*  
*mf*

64 *f*  
*ff*

69 *Subito*  
*p*

75 *f*

84

89

94 *rit.*

99 *a tempo*  
*mf*

104 *rit. poco a poco al fine*  
*p*

108

113

The musical score consists of eleven staves of music for the Oboe part. The key signature is one flat (B-flat major/D minor). The time signature changes from 3/8 to 2/4 at measure 59, then to 3/8 at measure 69, and back to 2/4 at measure 94. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, and *rit.*. It also features performance instructions like *legato*, *Subito*, and *rit. poco a poco al fine*. There are several triplet markings (3) and a four-measure rest (4) in measure 75. The piece concludes with a fermata and a hairpin crescendo leading to a final note.

Oboe

# Stanzas for Music

Joe L. Alexander

$\bullet = 60$

legato

4

*mf* *p*

9

A

*mf*

14

*mp* 3

B

21

*p* 2

27

C

*mf* *mf*

32

*mp* 2

38

D

3

45

2

*mf* *rit.*

Stanzas for Music oboe p.2

51 *a tempo* 4 *mf* *p* E

59 F

64 4 *mf* *mp* G

72 3 *mp* *p* *mp* H

79 *mp*

84 *mf*

Oboe

# So We'll Go No More a Roving

text by Lord Byron

Joe L. Alexander

$\bullet = 120$

2

*f*

6

*p*

11

3

18

22

26

32

37

# Lord Byron Prelude

Joe L. Alexander

The musical score is arranged for three instruments: Oboe, Bass Clarinet 1, and Bass Clarinet 2. The music is in common time (C) and consists of three systems of staves.

- System 1:** The Oboe part begins with a whole rest. Bass Clarinet 1 and 2 enter with a melody of eighth notes, featuring triplet markings. Dynamics include *mf*, *sfz*, and *mp*. The Oboe part begins with a *mf* dynamic.
- System 2:** The Oboe part continues with a melody of eighth notes. Bass Clarinet 1 and 2 continue with their eighth-note patterns. Dynamics include *mf*, *f*, and *mp*. The Oboe part features a crescendo leading to a *f* dynamic.
- System 3:** The Oboe part concludes with a melody of eighth notes. Bass Clarinet 1 and 2 continue with their eighth-note patterns. Dynamics include *mf* and *mp*. The Oboe part features a crescendo leading to a *mf* dynamic.

The score includes various musical notations such as triplet markings, dynamic markings (*mf*, *f*, *mp*, *sfz*), and crescendo/decrescendo hairpins. The key signature changes from one sharp (F#) to one flat (Bb) in the third system.

# Bb Bass Clarinet 1

## When a Man Hath No Freedom

Joe L. Alexander

♩ = 80 A la March

The musical score is written for Bb Bass Clarinet 1 in 2/4 time. It begins with a tempo marking of ♩ = 80 and the style 'A la March'. The piece is in the key of Bb major. The score is divided into measures 1 through 48. Measure 1 starts with a *mf* dynamic. Measure 5 has a *mp* dynamic. Measure 11 has a *f* dynamic. Measure 18 has a *mp* dynamic and a *legato* marking. Measure 23 has a *mp* dynamic. Measure 29 has a *f* dynamic. Measure 35 has a *mp* dynamic. Measure 41 has a *mf* dynamic. Measure 47 has a *mf* dynamic. Measure 48 has a *f* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

When a Man Hath No Freedom Bb Clarinet 1 p. 2

54 *mf*

59 *f* *mp*

65 *f* *ff* Subito *p*

71

77 *mf*

83

89 *ff* //rit.

95 // ♩ = 60

101 // ♩ = 80 *mp*

107

112 rit. poco a poco al fine *mp*

Detailed description: This is a musical score for a Bb Clarinet, page 2, measures 54 to 112. The score is written in treble clef with a key signature of one flat (Bb). The tempo and dynamics are marked throughout. Measure 54 starts with a mezzo-forte (*mf*) dynamic. Measure 59 has a forte (*f*) dynamic followed by mezzo-piano (*mp*). Measure 65 features a forte (*f*) dynamic, a fortissimo (*ff*) dynamic, and a subito piano (*p*) dynamic. Measure 77 is mezzo-forte (*mf*). Measure 89 is fortissimo (*ff*) with a ritardando (*rit.*) marking. Measure 95 has a tempo marking of ♩ = 60. Measure 101 has a tempo marking of ♩ = 80 and a mezzo-piano (*mp*) dynamic. Measure 112 ends with a ritardando (*rit.*) and a poco a poco al fine instruction, with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.



# Stanzas for Music

$\bullet = 60$

legato

*mf* *p*

6 *p* *mf*

11 *mf* *p* *mf*

17 *mp* *p* 3

24 *p* *mp* *p*

31 *mf* *mf*

36 *mp* *mf*

Stanzas for Music Bass Clarinet 1 p.2

41 D

*mp*

47 E

*p* *mf* *mf*

*rit.* *a tempo*

52

*p* *mf*

58 F

*p*

64

*mf* *mf*

2

70 G

*mf*

75 H

*p* *mp* *mp*

83

*mp*

Bass Clarinet 1

# So We'll Go No More a Roving

text by Lord Byron

Joe L. Alexander

$\bullet = 120$

The musical score is written for Bass Clarinet 1 in 12/8 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and a tempo marking of  $\bullet = 120$ . The second staff includes a crescendo leading to a dynamic marking of *mp*, followed by a decrescendo to *mf*. The third staff starts with a dynamic marking of *f* and a decrescendo to *p*. The fourth staff begins with a dynamic marking of *mf*. The fifth staff starts with a dynamic marking of *mp*. The sixth staff begins with a dynamic marking of *mf*. The seventh staff starts with a dynamic marking of *mf*. The eighth staff begins with a dynamic marking of *mf*. The ninth staff starts with a dynamic marking of *mf*. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

# Lord Byron Prelude

Joe L. Alexander

The musical score is arranged in three systems, each with three staves. The top staff is for Oboe, the middle for Bass Clarinet 1, and the bottom for Bass Clarinet 2. The music is in common time (C) and features a variety of dynamics and articulations. The first system shows the Oboe playing a sustained note with a *mf* dynamic. The Bass Clarinet parts feature triplet patterns starting with *mf*, followed by a *sfz* (sforzando) dynamic, and then a *mp* (mezzo-piano) dynamic. The second system continues these patterns, with the Oboe playing a melodic line with a *mf* dynamic, and the Bass Clarinet parts featuring a *f* (forte) dynamic section. The third system concludes the piece with a *mf* dynamic in the Oboe and Bass Clarinet 1, and a *mp* dynamic in the Bass Clarinet 2.

# When a Man Hath No Freedom

♩ = 80 A la March

The musical score is written for Bb Bass Clarinet 2 and consists of nine staves of music. The key signature has one flat (Bb) and the time signature is 2/4. The tempo is marked as ♩ = 80 and the style is 'A la March'. The score includes various dynamics such as *mf*, *f*, *mp*, and *f*, as well as articulation like *legato* and *simile*. There are also performance markings like *mf*, *f*, *mf*, and *f*. The score features several triplet markings (3) and a sextuplet (6). The piece concludes with a double bar line (//).

When a Man Hath no Freedom Bb Bass Clarinet 2 p. 2

65 *f* *ff* Subito *p*

71

77 *mf*

83

89 *ff* // rit.

95 // ♩ = 60

101 // ♩ = 80 *mp*

107

112 rit. poco a poco al fine

Bass Clarinet 2

# Stanzas for Music

Joe L. Alexander

♩ = 60  
legato

10 A

20 B 3 C

32

44 D 2 rit. E a tempo

54

63 F 2 G

73 H

82

Bass Clarinet 2

# So We'll Go No More a Roving

text by Lord Byron

Joe L. Alexander

$\bullet = 120$

The musical score is written for Bass Clarinet 2 in 12/8 time. It consists of eight staves of music, numbered 1 through 36. The key signature has one sharp (F#). The score includes dynamic markings: *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). A tempo marking of  $\bullet = 120$  is provided at the beginning. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line at measure 36.