

# *Two Lord Byron Songs*

for

Mezzo-Soprano, Bb Clarinet and Cello

1. When a Man Hath no Freedom
2. Stanzas for Music

by

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## 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 at James Madison University. The text is by Lord Byron. The composition was premiered on April 8, 2003 in Harrisonburg, Virginia.

*Stanzas for Music* was composed in the summer of 2007 as a companion piece. It's text is also by Lord Byron. *Stanzas 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.

## Text:

By George Gordon, Lord Byron

### *When a man hath no freedom*

1820

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 requited;  
Then battle for freedom where ever you can,  
And, if not shot or hang'd, you'll get knighted.

### *Stanzas 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.

# When a Man Hath No Freedom

text by Lord Byron

Joe L. Alexander

A la March

Mezzo-Soprano

Oboe

Cello

*mf*

*f*

5

When a man

*mf*

*mp*

5

3

3

11

hath no free - dom to fight for at home.

11

11

*f*

17

Let him com - bat

*mf* *mp*

legato

*mp*

23

for that of his neigh - bor

*mf*

*mf*

3

29

Let him think of the

*mp*

*f*

35

glo - ries of Greece and of Rome

8va Basso

41

And get knocke on his

*mf* *mp*

*mp* *mf*

46

head for his la - bors

*f* *mf*

52

*f*

57

To do good

legato

*mp*

*mf* *f* *mp*

63

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

*f* *ff*

69  
And is al - ways as no - bly

69 Subito p

69 Subito p

75 re - qui - ted

75

75 *mf* 3 3

81 Then -

81 *f* *mp*

81 3

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

93 can *ff* And if not shot

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



105

105

105

111

111 rit. poco a poco al fine

*mp* *ppp*

111 rit. poco a poco al fine

*mp* *ppp*

# Stanzas for Music

for Laura Ulrich

Joe L. Alexander

$\bullet = 60$

Mezzo-Soprano

Bb Clarinet

Cello

*mf*

*mf*

*p*

6

*p*

6

*mf*

11

*f*

They say that Hope is hap-pi-ness; \_\_\_\_\_ But gen-u-ine \_\_\_\_\_ Love \_\_\_\_\_

*mf*

*mp*

11

*mf*

*p*

*p*

*mf*

16

must prize the past, \_\_\_\_\_

*p* *mp*

**B**

21

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

*p* *mp*

**C**

26

set the last. \_\_\_\_\_ And all that Mem-or - y

*mf* *f* *p*

31

loves the most \_\_\_\_\_ Was once \_\_\_\_\_ our on-ly Hope \_\_\_\_\_ to \_\_\_\_\_ be \_\_\_\_\_

*mf* *mp*

31

*p* *mf* *mf*

36 )

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

36

*mp* *mf*

41

Hath mel - - - - ted

*mp*

41

46 rit.

in - to Mem - or - y

*mf*

*p*

*mf*

51 E *a tempo*

*mf*

*mf*

*p*

56

*p*

*mf*

*p*



61

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

61



66

\_\_\_\_\_ The fu - ture \_\_\_\_\_ cheats \_\_\_\_\_

66

*mf* *mf* *mp*

71

\_\_\_\_\_ us from a far \_\_\_\_\_

71

*mf*

76 H

Nor can we be \_\_\_\_\_ what we \_\_\_\_\_ re - call

*p* *mp*

*p* *mp*

81

Nor dare we think \_\_\_\_\_ on what \_\_\_\_\_ we are. \_\_\_\_\_

*mp* *mf*

*mp*

85

*p*

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

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Bb Clarinet

# When a Man Hath No Freedom

Joe L. Alexander

A la March

4

*mf*

9

15

*mf*

21

simile

27

32

38

44

3

3

*f*

50

When a Man Hath No Freedom Bb Clarinet p. 2

56

61

legato *mf*

*f*

67

*ff*

3

3

3

Subito *p*

73

3

4

82

*f*

88

94

rit.

3

101

3

*mf*

107

112

rit. poco a poco al fine

*p*

*p*

Bb Clarinet

# Stanzas for Music

for Laura Ulrich

Joe L. Alexander

4  
*mf* *p*

9  
*mf*

15  
*mp* *p*

22  
*mf*

28  
*mf*

33  
*mp*

41  
*mf*

A

B

C

D

## Stanzas for Music Bb Clarinet p. 2

47 *mf* *rit.* *a tempo* E

55 *mf* *p*

59 F

64 4 G *mp*

71 3 H *p*

78 *mp* *mp*

84 *mf*

Detailed description of the musical score: The score is written for a Bb Clarinet in treble clef. It consists of seven staves of music. Staff 47 begins with a mezzo-forte (*mf*) dynamic and includes a ritardando (*rit.*) and a return to tempo (*a tempo*) marking. A fingering diagram 'E' is shown above the staff. Staff 55 starts with *mf* and ends with *p*. Staff 59 features a fingering diagram 'F' and a crescendo hairpin. Staff 64 starts with a '4' fingering, followed by a *mp* dynamic and a fingering diagram 'G'. Staff 71 begins with a '3' fingering, followed by a *p* dynamic and a fingering diagram 'H'. Staff 78 starts with *mp*, includes a crescendo hairpin, and ends with *mp*. Staff 84 begins with *mf* and concludes with a double bar line.

# Cello

## When a Man Hath No Freedom

Joe L. Alexander

A la March

*mf*

6

3

12

3

18

*mp* legato

24

simile

3

29

*f*

34

39

*mp*

*mf*

44

49

*mf*

*f*

Cello - When a Man Hath no Freedom p. 2

54

59 *mf*

64 *f* *mp* *ff* *Subito p*

70

76 *mf* 3 3

81 3

86 3

91 *ff* *rit.*

95 *ff*

100 *mp*

106 *mp*

112 *rit. poco a poco al fine*

Detailed description: This is a page of a musical score for Cello, titled "When a Man Hath no Freedom p. 2". The score consists of ten staves of music, each beginning with a measure number. The first staff (54) is in treble clef and 2/4 time. The second staff (59) is in treble clef and 3/4 time. The third staff (64) is in bass clef and 2/4 time. The fourth staff (70) is in bass clef and 2/4 time. The fifth staff (76) is in treble clef and 2/4 time. The sixth staff (81) is in bass clef and 2/4 time. The seventh staff (86) is in bass clef and 2/4 time. The eighth staff (91) is in bass clef and 2/4 time. The ninth staff (100) is in bass clef and 2/4 time. The tenth staff (106) is in bass clef and 2/4 time. The eleventh staff (112) is in bass clef and 3/8 time. The score includes various dynamic markings such as *f*, *ff*, *mf*, *mp*, and *p*, as well as performance instructions like *rit.* and *Subito p*. There are also triplets and a double bar line with repeat dots.

# Stanzas for Music

Cello

for Laura Ulrich

Joe L. Alexander

mf

6

mf

11

mf

p

p

mf

17

mp

3

25

mp

p

p

32

mf

mf

37

mp

mf

42

mp

p

Stanzas for Music cello p. 2

48 *mf* *rit.* *a tempo* *mf* **E**

53 *p* *mf*

58 *p* **F**

64 *mf* *mf*

70 *mf* **G**

75 *p* *mp* *mp* **H**

83