



PERUSAL ONLY

Two Love Songs  
*for Baritone & Piano*

2020  
Joshua Ballance





# Two Love Songs

*for Baritone & Piano*

PERUSAL ONLY

2020

Joshua Ballance

## Two Love Songs

### I – The Cult of Common Sense

We were everything you might expect  
from a cult. Blue eyes, unbrushed hair  
and Cheshire accents. By daylight  
farmers and builders. By night, afraid,  
burning textbooks on planning law  
in the garden of our breeze block home.

Only she was different. Always reading  
indoors, watching the snowfall, forgetting  
how to do simple things like tie a knot,  
switch on an electric fence,  
how to be a girl.

Which is why in the end we could not love her:  
she was too much wanting to be loved.  
How she spoke like the women in books:  
cold gets inside me whatever I do,  
and I do not know what I do not know.

### II – Patrick

PERUSAL ONLY

When I woke up last night you were in my bed.  
I've never been in bed with you  
when you were alive. I was quite surprised.  
I said you could stay as long as you didn't talk.  
You said that was fine. You said you were tired.

Before I went to bed I'd been thinking  
about your year in America  
and your tendency to start conversation  
but lose it somewhere, crashing in and out.  
I can't be sure what you'd think of me now,  
in my fake denim. I'm not even sure you'd think anything.

Texts © Jasmine Simms from *Like Horses* (Smith | Doorstop Books, 2019).

Cover design © Caroline Grint.


## Performance Notes

Triangular fermatas indicate a short pause; round fermatas a long one.

### Voice

Where text is given in square brackets this is to clarify the pronunciation of isolated syllables.

Small notes given in round brackets indicate enharmonic equivalents to aid pitching.

Range: 

### Piano

Diamond noteheads indicate that the given pitches should be depressed silently and sustained.

Triangular noteheads indicate that the strings of the given pitches should be struck with percussion mallets. Soft felt mallets are preferable, with one per pitch (so two will be required).

Harmonics are indicated by a small circle above a note (e.g. b. 18). In each case, the written pitch is the fundamental, and the desired sounding pitch is one octave higher (i.e. the first upper partial). The pianist should therefore touch the middle of the relevant strings with one hand, while playing the piano keys or plucking the strings with the other hand.

'Pizz.' indicates that the given strings should be plucked. This marking applies to every successive note, until it is negated by 'ord.'. The same applies to the 'with plectrum' marking, which should be a typical guitar plectrum.

In some cases the geography of the given piano might make it impossible for some notes to be successfully played as either harmonics or pizzicato notes. If this is the case, it is left up to the pianist to find the most successful work-around. It is recommended that the pianist might mark specific points on the strings with pencil/tape to fluently locate harmonic positions.

*Ped.* refers only to the sustaining pedal; use of the middle pedal is indicated with words.

## PERUSAL ONLY

### Composer's Note

These two songs are settings of poems from Jasmine Simms' collection, *Like Horses*. The description of them as love songs is somewhat misleading: though both poems deal with something approaching this emotion, they are by no means conventional love poems.

In both poems the protagonist recalls this feeling of love from a point in the future. *The Cult of Common Sense* opens with happy recollections, before moving into a fascination tinged with desire and interest. Before long this collapses into melancholy abandonment, turning violent with frustration and anguish. By contrast, *Patrick* instead describes the fleeting memory of a brief encounter. The singer is uncertain throughout, and there is an intangibility to the entire song, such that even the climax suddenly melts away, like a memory or a dream.

*first performed in St Laurence's Church, Ludlow,  
on Saturday 4<sup>th</sup> April 2020,  
as part of the Ludlow English Song Weekend*

# PERUSAL ONLY

Duration: c. 6'

# I

## The Cult of Common Sense

Jasmine Simms

Joshua Ballance

Flowing (♩ = c.112)

Voice

Piano

*p* even, simple

*mp*

PERUSAL ONLY

6

*p*

*p*

We were e - v'ry-thing you might ex -

II

*pp*

*mp*

*p*

pect from a cult. Blue eyes, un-brush'd hair, and

15

Che-shire ac-cents.

*p* as before

*mf*

# PERUSAL ONLY

20

*p* warmer

By day-light far-mers and build-ers.

24

*pp* timid

*mf* pained

By night a - fraid, burn-ing text-books on plan-ning law in the



27  $\text{♩} = \text{♩}$  Slightly more energetic 3

gar- den\_ of our breeze block home. On-ly she was

# PERUSAL ONLY

31 *mp* 3

dif - frent. Al-ways read - ing in - doors, wat-ching the

35 *p* each slightly marked, cheeky

snow - fall, for - get-ting how to do sim-ple things like tie a

Ped.

38 *pp* tentative

knot, switch on an e - lec - tric fence, how to

# PERUSAL ONLY

41 *p* more forceful *mp* *mf* 3

be a girl, a girl, how, how,

46 *f* (rearticulate each time) 3

ho - o - o - o - o, how,

[ha] - [a] - [a] - [a] - [a] - [a] - [a]

*slightly marked* *f* pesante

Ped. \_\_\_\_\_

50 *weighty* *poco rit.* **Determined** *p cresc. poco a poco* 5

how to be a girl. Which is why in the end,

sustain with middle pedal to end

pizz.

*p* but insistent *mp*

PERUSAL ONLY

55 *f* *anguished*

which is why in the end we could not love her, we could not

with plectrum

*mf* firmer *f* violently

59 *molto rall.* *ff* *quasi scream*

love her: she was too much wan-ting to be lov'd.

gliss. (higher each time)

*ff* possible

Red.

## II

### Patrick

*pp*

# PERUSAL ONLY

**PERUSAL ONLY**

*pp cresc.* *ff* *in red. vib. with crescendo*

when,

*pp* *mf* *Red.* *pp legato* *Red.*



Lento (♩ = c.90) with rubato, quasi recit.

7

7 *pp* frail, unsure *ppp*

when I woke up last night you were,

*very light* *8va* *ppp* *p* 3 *ppp* 3 *Ped.* *pp*

PERUSAL ONLY

poco rall. A tempo (♩ = c.90)

11

*p* *port.*

you were in my bed.

*pp* 3 *p* 3

Faster (♩ = c.60)

14

*mf* *dim.* *p even*

I've ne-ver been\_ in bed with you at

*mf* *dim.*

Led.

# PERUSAL ONLY

---

Led. \_\_\_\_\_

25

said that was fine. You, you said you were ti - red.

*mf* more accusatory *rit.*

slow arpeggiation

*pp*

*p*

*Red.*

# PERUSAL ONLY

28 Supple (♩ = c.50)

*p* wistful, lilting

Be - fore I went to

31

bed I'd been thin-king a-bout your year in A me - ri -

34

ca and your ten-den - cy to

*mf* *f* *mp* *mf*

*Red.*

Measures 34-37: Vocal line in bass clef, 3/4 time. Piano accompaniment in treble and bass clefs, 3/4 time. Dynamics: *mf*, *f*, *mp*, *mf*. Performance markings: *Red.* (Reduction), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano). Fingerings: 3 (triplets). Articulation: accents (>).

# PERUSAL ONLY

37

start con - ver - sa - - - - -

Measures 37-38: Vocal line in bass clef, 3/4 time. Piano accompaniment in treble and bass clefs, 3/4 time. Performance markings: *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte). Fingerings: 5 (pentads).

38

tion but

Measures 38-39: Vocal line in bass clef, 3/4 time. Piano accompaniment in treble and bass clefs, 3/4 time. Performance markings: *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte). Fingerings: 5 (pentads).



39

lose it, but lose it,

# PERUSAL ONLY

41 rit.

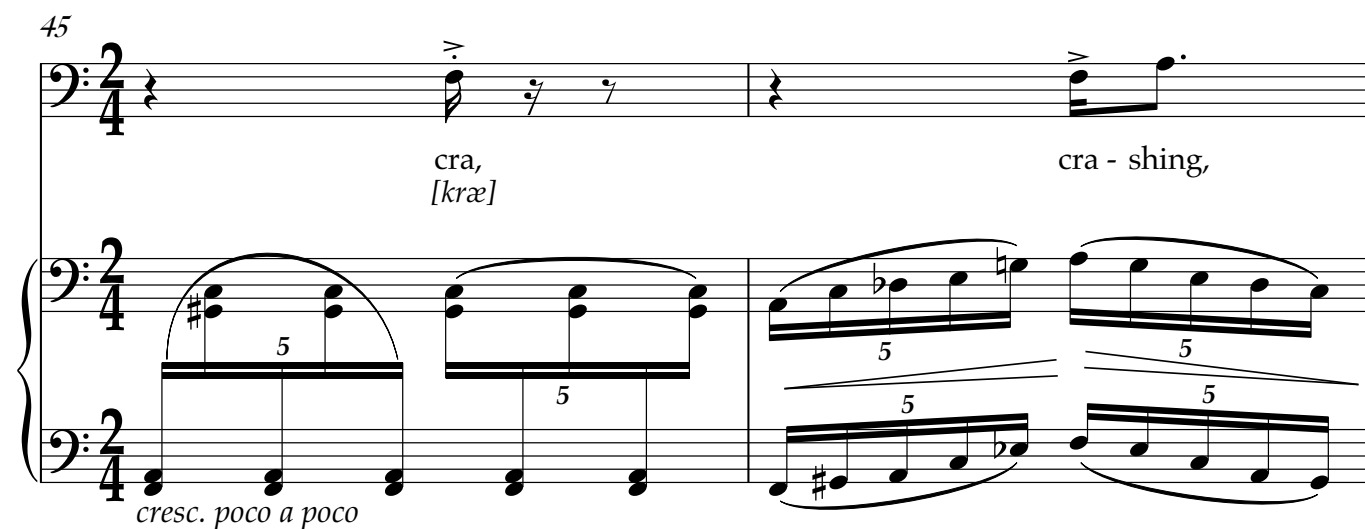
lose it some - where,

43 A tempo (♩ = c.50)

*pp* hard-edged *cresc. poco a poco*  
cra - shing,

*ppp*

45



cra,  
[kræ]

cra - shing,

*cresc. poco a poco*

# PERUSAL ONLY

47



cra - shing,

cra - shing

49



in and out.

I

*f maintain cresc.*

*accel.* *ff*

51 *molto sostenuto* 13

can't be sure what you'd

# PERUSAL ONLY

Pull back (♩ = c.50)

*pp* subito, expressionless

53

think of me now, \_\_\_\_\_

sustain with middle pedal to end of piece

gradually release sustaining pedal

Ped. \_\_\_\_\_

56

in my fake de-nim. I'm not e-ven sure you'd think a-ny-thing. pizz.

*resigned* 5 *poco rit.*

Ped. \_\_\_\_\_