



FOUR ANDALUSIAN LOVE SONGS
for countertenor and piano

Kurt Erickson

2017

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Four Andalusian Love Songs

“The Rooster”

Sparks shooting from his eyes
and wearing a poppy on his head
he arises to announce the death of night.

-Ibn Hazm
(994-1063) (Córdoba)

When he crows he himself listens
to his call to prayer
then hurriedly beats his great wings
against his body.

It seems the king of Persia
gave him his crown
and Maria the Copt, sister of Moses,
hung the pendant around his neck.

He snatched the peacock’s dressiest coat and
to top it off
his strutting walk
he stole from a duck.

-Al-As’ad Ibrāhīm ibn Billītah
(11th century Toledo)

“Split My Heart”

How I wish I could split my heart with a knife
put you inside
then close up my chest

so that you would be in my heart and not in
another’s
until the resurrection
and the day of judgement.

There you would stay while I lived
and after my death
you would remain buried deep in my heart in
the darkness of the tomb.

“Slave Boy”

They shaved his head
to clothe him in ugliness
out of jealousy and fear
of his beauty.

They erased the night
and left him in dawn.

Yūsuf ibn Hārūn al-Ramādī (d. 1022)
(Córdoba)

“Absence”

Every night I scan
the heavens with my eyes
seeking the star
that you are contemplating.

I question travelers
from the four corners of the earth
hoping to meet one
who has breathed your fragrance.

When the wind blows
I make sure it blows in my face:
the breeze might bring me
news of you.

-Abu Bakr al-Turtushi
(1059-1126 Eastern Andalusia)

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The Rooster

Al-Asad Ibrahim ibn Billitah
(11th century, Toledo)

Kurt Erickson

$\text{♩} = 100$ **Strutting & cocky**

Counter-Tenor

Piano

f

Dry, no pedal

CTen.

Pno.

mp

Use half pedal

Sparks Sparks Spar (rrr)

Tongue trill

CTen.

Pno.

Sparks Sparks Spar (rrr)

Tongue trill

The Rooster

mf

8

CTen.

8

Pno.

Sparks shoot - ing from his

10

CTen.

10

Pno.

eyes and wear - ing a pop - py on his

12

CTen.

12

Pno.

head he a - ri - ses to an -

14

CTen.

14

Pno.

nounce the death of night.

p

pp
Use pedal

The Rooster

16

CTen.

Pno.

f

p

Dry, no pedal

19

CTen.

Pno.

mp

When he crows he him - self lis - tens to his

21

CTen.

Pno.

f

call to prayer

p

Use pedal

23

CTen.

Pno.

mf

then hur - ried - ly beats his

Dry, no pedal

The Rooster

26

CTen. *great wings a - gainst his*

Pno.

28

CTen. *bo - dy*

Pno.

31

CTen. *Sparks Sparks Spar (rrr)*

Pno. *p*

Tongue trill

33

CTen. *Majestically* *mf* *It seems the king of*

Pno. *mf*

Use half pedal

The Rooster

rit.

a tempo

36

CTen. Per - sia gave him his

Pno. *8va-*

38

CTen. crown and Ma - ri - a the

Pno. *8va-*

40

CTen. Copt, sis - ter of Mo - ses,

Pno. *8va-*

42

CTen. hung the pen - dant a - round his neck.

Pno. *8va-*

The Rooster

44

CTen.

44

Pno.

He snitched the

8va - 1

46

CTen.

46

Pno.

pea - cock's dres - si - est coat

rit.

48

CTen.

48

Pno.

a tempo

Depress key silently

50

CTen.

50

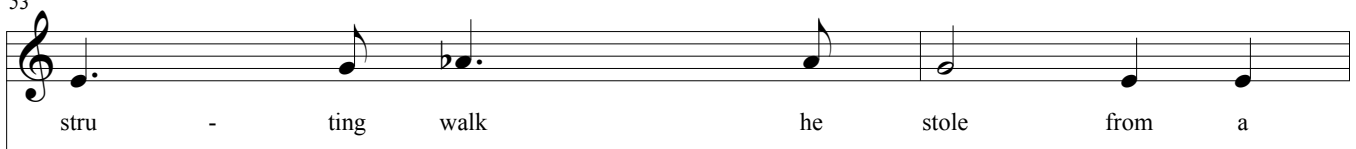
Pno.

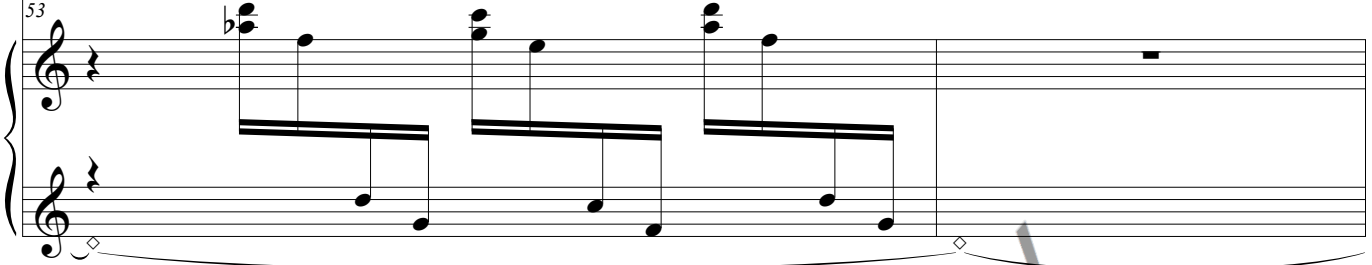
Delicate and to top it off his

p

The Rooster

53

CTen. 
stru - ting walk he stole from a

Pno. 

55

CTen. 
duck

Pno. 

57

CTen. 

Pno. 

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Split My Heart

Ibn Hazm (994-1063)

Kurt Erickson

Langorous & with great feeling ♩ = 75

rit.

a tempo

Counter-Tenor

Piano

8va

p

CTen.

Pno.

8va

p

mp

mf

CTen.

Pno.

mp

Split

split

8va

p

13

Split My Heart

12 *mf* *mp*

CTen. How I wish I could split my heart with a knife split

Pno. *mf* *mp* 8^{va} L.V.

16

CTen. put you in - side then close up my

Pno. *p* *mf* 8^{va} 9 6

18

CTen. chest split so that you would be in my

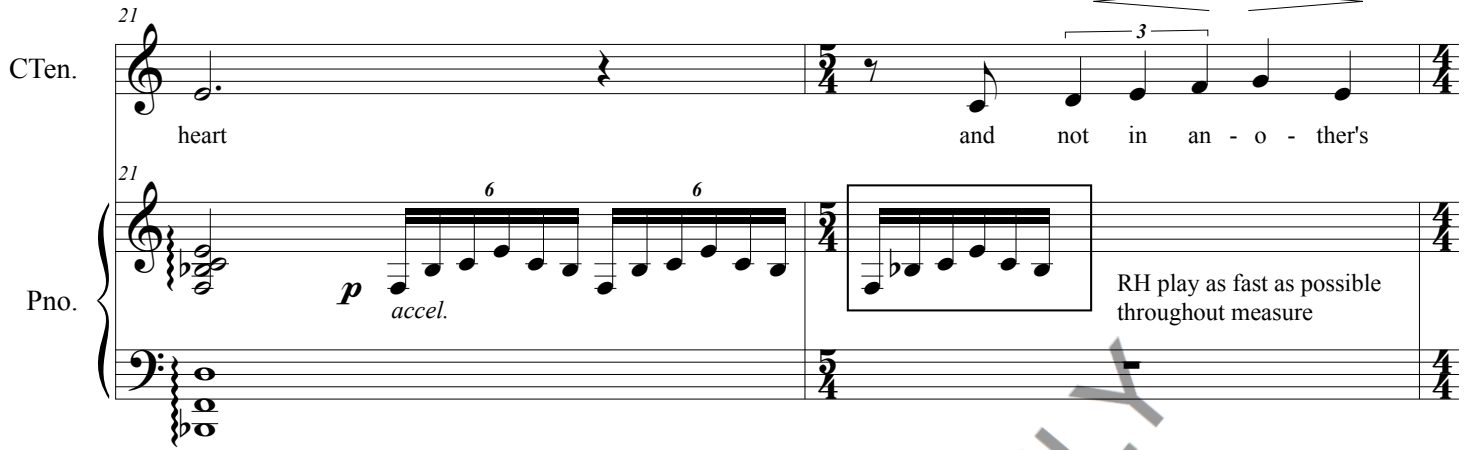
Pno. *p* 3 3 L.V. 8^{va} *p*

Split My Heart

21

CTen. heart and not in an - o - ther's

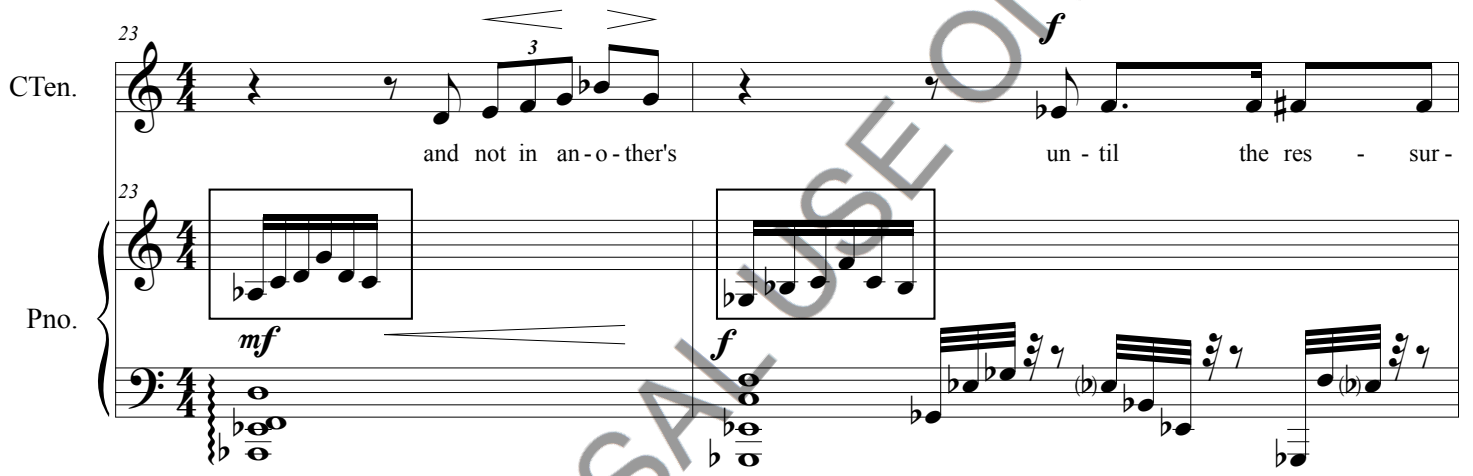
Pno. *p* *accel.* RH play as fast as possible throughout measure



23

CTen. and not in an - o - ther's un - til the res - sur -

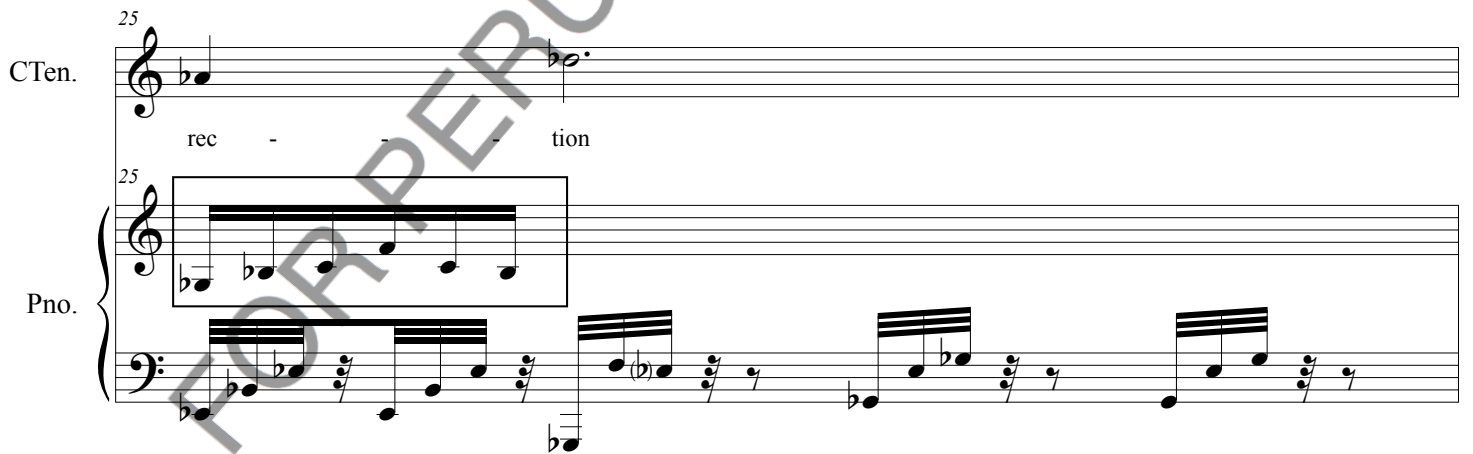
Pno. *mf* *f*



25

CTen. rec - tion

Pno.



Split My Heart

26

CTen. *and the day of judge - ment.*

Pno. *ff*

28

CTen.

Pno. *f* *mp* *rit.*

(Don't change pedal)

30

CTen. *a tempo* *mp* split ——— There you would stay

Pno. *p* *pp*

8va -

(Change pedal here)

Split My Heart

33

CTen. while I lived and af-ter my death you would re - main

Pno. *8va*

8va - -1

36

CTen. bur - ied deep in my heart deep in my heart

Pno.

38

CTen. in the dark - ness of the tomb. split split

Pno.

Split My Heart

41 *mp*

CTen. *split split*

Pno. *f* *p* *mf*

8va *8va*

44 *mf* *portamento*

CTen. How I wish I could split my heart

Pno. *p*

47 *p* *p* *mp*

CTen. *split split split*

Pno. *delicate*

straight tone, then vibrate

Split My Heart

The musical score is divided into three systems, each with a C.Ten. (Cello/Tenore) part and a Pno. (Piano) part. The first system (measures 50-51) features a *mf* dynamic for the C.Ten. part, which plays a whole note chord (F#4) with a 'split' instruction. The piano accompaniment consists of a bass line with a triplet of eighth notes (F#4, G#4, A4) and a treble line with a triplet of eighth notes (F#4, G#4, A4). The second system (measures 52-53) features a *f* dynamic for the C.Ten. part, which plays a whole note chord (F#4) with a 'split' instruction. The piano accompaniment continues with the same triplet pattern. The third system (measures 54-55) shows the C.Ten. part with a whole note chord (F#4) and a fermata. The piano accompaniment continues with the triplet pattern and includes the instruction 'L.V.' (L'istesso tempo) at the end.

50 *mf* split *f* split

50

Pno.

52 *f* split

52

Pno.

54

54

Pno. L.V.

Slave Boy

Yusuf ibn Harun al-Ramadi
(d. 1022) (Cordoba)

Kurt Erickson

Relentless ♩ = 100

Counter-Tenor

Musical notation for Counter-Tenor part, measures 1-4. The staff is in 4/4 time, with a key signature of one flat (B-flat). The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. The time signature changes to 3/4 for the final measure.

Piano

Musical notation for Piano accompaniment, measures 1-4. The piano part is in 4/4 time, with a key signature of one flat. The first measure is marked with a forte dynamic (*f*). The piano part consists of chords and eighth notes. The time signature changes to 3/4 for the final measure.

No pedal

CTen.

Musical notation for Counter-Tenor part, measures 5-8. The staff is in 4/4 time, with a key signature of one flat. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. The time signature changes to 3/4 for the final measure.

mf

They shaved his head

Pno.

Musical notation for Piano accompaniment, measures 5-8. The piano part is in 4/4 time, with a key signature of one flat. The piano part consists of chords and eighth notes. The time signature changes to 3/4 for the final measure.

CTen.

Musical notation for Counter-Tenor part, measures 9-12. The staff is in 4/4 time, with a key signature of one flat. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. The time signature changes to 3/4 for the final measure.

They shaved his

Pno.

Musical notation for Piano accompaniment, measures 9-12. The piano part is in 4/4 time, with a key signature of one flat. The piano part consists of chords and eighth notes. The time signature changes to 3/4 for the final measure.

Slave Boy

7

CTen. head They saved his head

Pno.

Detailed description: This system covers measures 7-9. The CTen. part begins with a whole rest in measure 7, followed by a half note G4 in measure 8, and a whole note G4 in measure 9. The piano accompaniment features a complex texture with chords and moving lines in both hands. A dynamic marking of *f* is present above measure 9.

10

CTen. They shaved his head

Pno.

Detailed description: This system covers measures 10-11. The CTen. part has a whole rest in measure 10, followed by a half note G4 in measure 11, and a whole note G4 in measure 12. The piano accompaniment continues with similar textures. A dynamic marking of *f* is present above measure 10.

12

CTen. to clothe him in ug - li - ness out of

Pno.

Detailed description: This system covers measures 12-14. The CTen. part has a whole rest in measure 12, followed by a half note G4 in measure 13, and a whole note G4 in measure 14. The piano accompaniment continues with similar textures.

Slave Boy

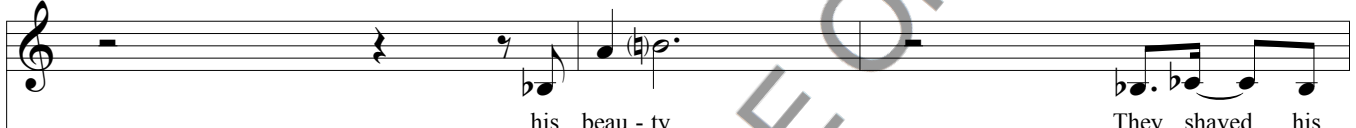
15

CTen. 


jea - lous - y and fear of his beau - ty.

Pno. 

18

CTen. 

his beau - ty They shaved his

Pno. 

21

CTen. 

head

Pno. 

mp

Slave Boy

24 *mp*

CTen. *mp*

Pno. *p*

They e - rased the night and left him in

p

26

CTen. *mp*

Pno. *p*

dawn. and

28

CTen. *mp*

Pno. *p*

left him in dawn they e - rased the

Slave Boy

30

CTen.

Pno.

night they e - rased the night

33

CTen.

Pno.

pp
shimmering

With pedal

36

CTen.

Pno.

p

No pedal

They shaved his head

Slave Boy

39

CTen.

Pno.

his head

42

CTen.

Pno.

45

CTen.

Pno.

Absence

Abu Bakr al-Turtushi
(1059-1126) (Eastern Andalusia)

Kurt Erickson

Slow & spacious ♩ = 44

Counter-Tenor

Piano *pp* Delicate & floating

The introduction features a Counter-Tenor line with a melodic line and a Piano accompaniment with a delicate, floating texture. The piano part is marked *pp* and includes the instruction "Delicate & floating".

Hold pedal down and let notes ring out

CTen.

Ev - ery night I scan the

Pno.

Measures 7-11. The Counter-Tenor part includes the lyrics "Ev - ery night I scan the". The piano accompaniment features a melodic line with an *8va* marking and a bass line. The tempo is marked "Slow & spacious".

CTen.

hea - vens with my eyes seek - ing the star that you are

Pno.

Measures 12-16. The Counter-Tenor part includes the lyrics "hea - vens with my eyes seek - ing the star that you are". The piano accompaniment features a melodic line with a *p* marking and a bass line. The tempo is marked "Slow & spacious".

Absence

14

CTen.
con - tem - pla - ting. I ques - tion trav - ellers from the

Pno.

Detailed description: This system contains the first two staves of music. The top staff is for the Contralto Tenor (CTen.) and the bottom staff is for the Piano (Pno.). The music starts at measure 14. The CTen. part begins with a treble clef, a 2/4 time signature, and a key signature of one flat (Bb). The lyrics "con - tem - pla - ting." are written below the first measure. The Pno. part consists of two staves (treble and bass clefs) with a 2/4 time signature and a key signature of one flat. The music continues through measure 15, where the time signature changes to 4/4. The CTen. part continues with the lyrics "I ques - tion trav - ellers from the".

16

CTen.
four cor - ners of the earth ho - ping to meet one who has

Pno.

Detailed description: This system contains the second two staves of music. The top staff is for the CTen. and the bottom staff is for the Pno. The music starts at measure 16. The CTen. part begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The lyrics "four cor - ners of the earth" are written below the first measure. The Pno. part consists of two staves (treble and bass clefs) with a 2/4 time signature and a key signature of one sharp. The music continues through measure 17, where the time signature changes to 2/4. The CTen. part continues with the lyrics "ho - ping to meet one who has".

18

CTen.
breathed your fra - grance. _____

Pno.

Detailed description: This system contains the third two staves of music. The top staff is for the CTen. and the bottom staff is for the Pno. The music starts at measure 18. The CTen. part begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The lyrics "breathed your fra - grance." are written below the first measure, followed by a long horizontal line. The Pno. part consists of two staves (treble and bass clefs) with a 2/4 time signature and a key signature of one flat. The music continues through measure 19, where the time signature changes to 3/4, and then to 4/4 in measure 20. The CTen. part remains silent in measure 20.

Absence

21

CTen. When the wind blows When the wind _____ blows I make

Pno.

23

CTen. sure it blows in my face:

Pno.

24

CTen. the breeze might bring me news of you the

Pno.

Detailed description: This page contains three systems of musical notation for the song 'Absence'. Each system includes a vocal line (CTen.) and a piano accompaniment (Pno.). The first system (measures 21-22) features a vocal line with lyrics 'When the wind blows When the wind _____ blows I make' and a piano accompaniment with a steady eighth-note pattern. The second system (measures 23-24) has a vocal line with lyrics 'sure it blows in my face:' and a piano accompaniment with a similar eighth-note pattern. The third system (measures 24-25) has a vocal line with lyrics 'the breeze might bring me news of you the' and a piano accompaniment that changes from 6/4 to 4/4 time. A large diagonal watermark 'FOR PERSAL USE ONLY' is overlaid on the page.

Absence

26

CTen. breeze might bring me news of you

Pno.

28 *mf*

CTen. the breeze might bring me news of you

Pno. *mf*

30 *mp*

CTen. you you. *rit.*

Pno. *8va*

