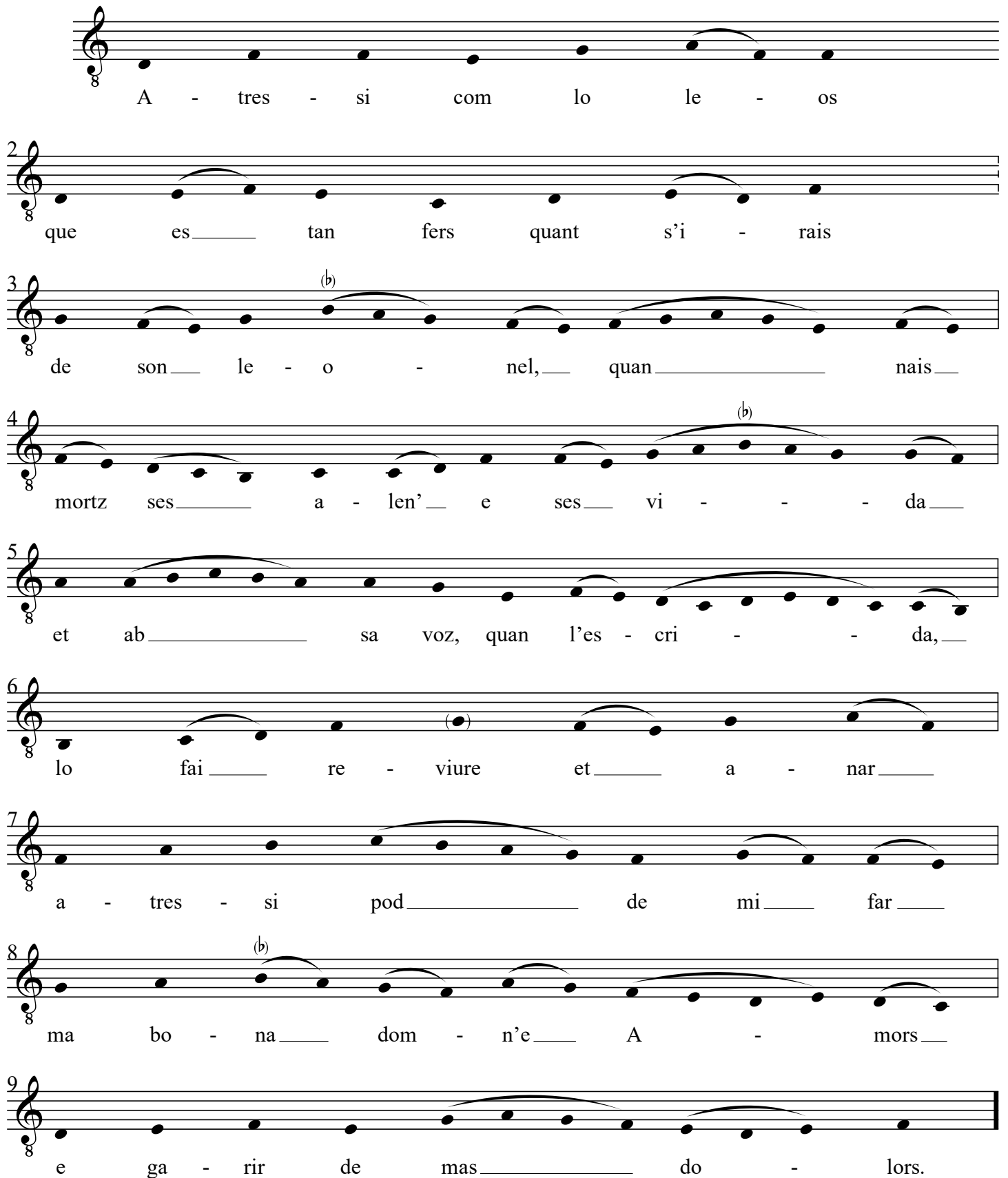


Atressi com lo leos

I-Ma R71 sup. 60v (Troubadour G)

Rigaut de Berbezilh (fl. 1140-1163), PC 421.1
text from Várvaro, *Liriche*, song 1, 93-106, with some modifications and translation by Sarah Kay
music transcribed by Christopher Preston Thompson



8
A - tres - si com lo le - os

2
8
que es tan fers quant s'i - rais

3
8
de son le - o - nel, quan nais

4
8
mortz ses a - len' e ses vi - - da

5
8
et ab sa voz, quan l'es - cri - - da,

6
8
lo fai re - viure et a - nar

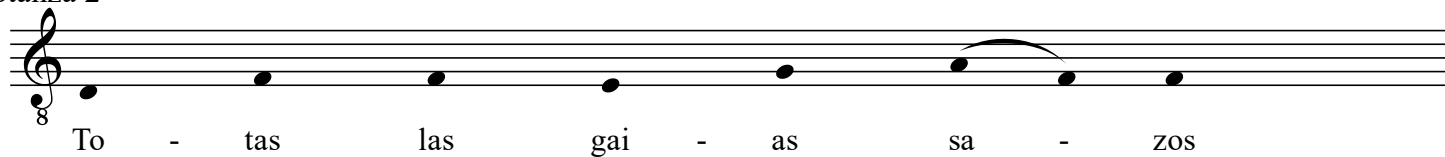
7
8
a - tres - si pod de mi far

8
8
ma bo - na dom - n'e A - mors

9
8
e ga - rir de mas do - lors.

Atressi com lo leos

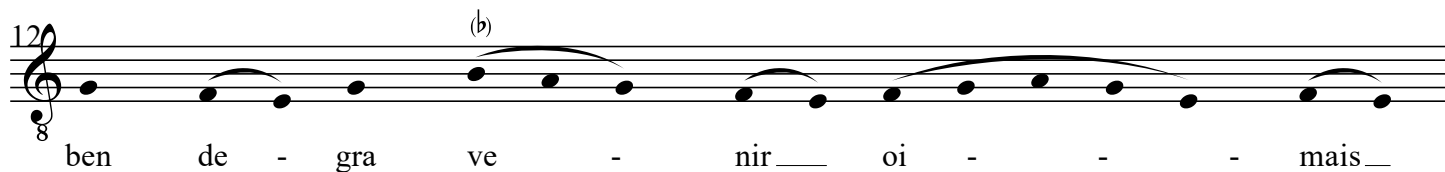
Stanza 2



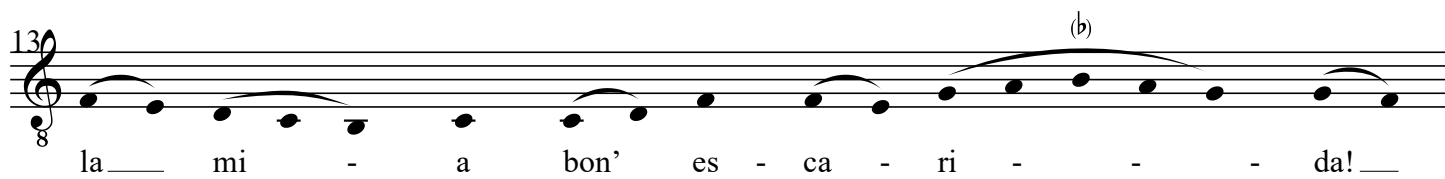
To - tas las gai - as sa - zos



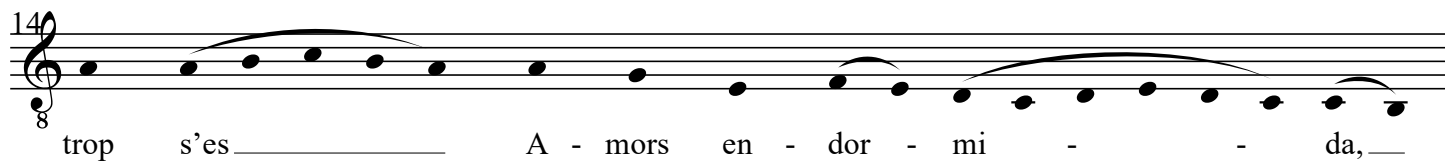
ve - non et a - brils e mais:



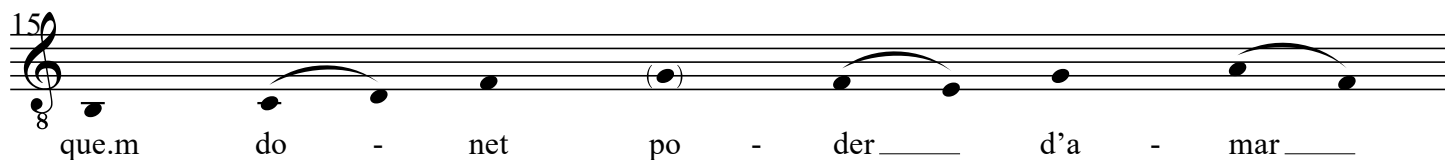
ben de - gra ve - nir oi - - - mais



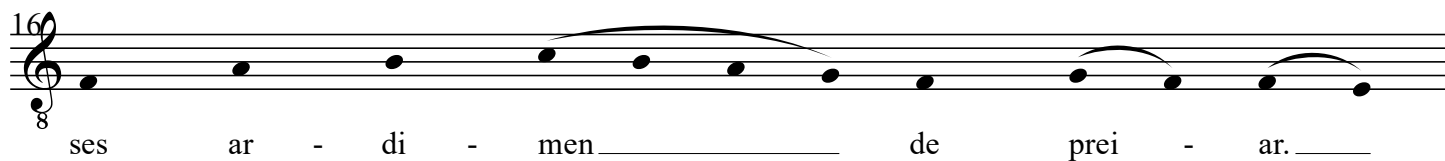
la mi - a bon' es - ca - ri - - - da!



trop s'es A - mors en - dor - mi - - - da,



que.m do - net po - der d'a - mar



ses ar - di - men de prei - ar.



A, quan - tas bo - nas ho - nors



m'a tout te - men - sa e pa - ors!

Atressi com lo leos

Stanza 3

8 Rics fo - ra lo gui - zar - dos,

20 e mot ___ fis e mot ve - rais,

21 (b) per que ___ m'a - bel - lis ___ lo ___ fais, ___

22 (b) si ___ sa ___ mer - ces ___ no m'o - bli - - da. ___

23 Ais - si ___ con de nau pe - ri - - da, ___

24 don res ___ non pot es - ca - par ___

25 mas per for - sa ___ de na - dar, ___

26 (b) a - tres - si ___ for' ___ eu ___ re - sors, ___

27 domp - na, ab un pauc de ___ so - cors.

Atressi com lo leos

Stanza 4

8

 Mar - rit mi ten e io - ios,

29

 so - ven chan, so - ven m'i - rais,

30 (b)

 so - ven ma - gris et en - - - grais,

31 (b)

 c'ais - si s'es en mi par - ti - - - da

32

 A - mors io - ios' e ma - ri - - - da

33

 c'ab ri - re et ab io - gar,

34

 ab con - sir et ab pen - sar,

35 (b)

 mos - tra sas ri - cas va - lors

36

 a mi en - tre.ls ris e.ls plors.

Atressi com lo leos

Stanza 5

8 To - tas las bel - las fais - sos

38 del mon son en vos e mais,

39 dom - na, qu'anc bes no.i so - - - frais,

40 de to - tas va - lors com - pli - - - da.

41 Si fos - setz d'a - mar ar - di - - - da

42 ren no.i po - gr'om meil - lu - rar;

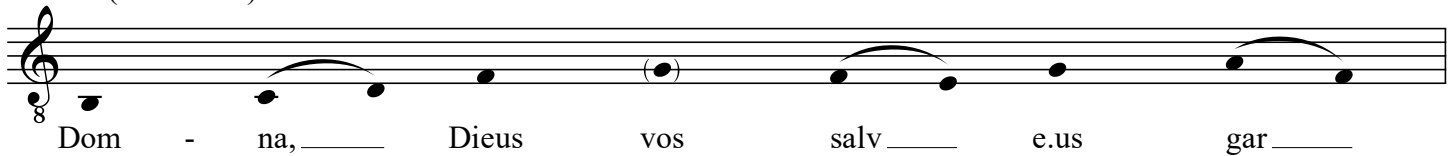
43 ab tot so est vos ses par,

44 e murs e cas - tels e tors

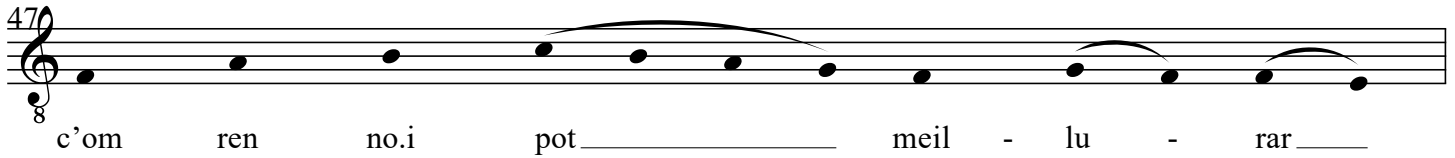
45 d'O - nor e de Beu - tat flors.

Atressi com lo leos

Stanza 6 (Tornada 1)



8 Dom - na, Dieus vos salv e.us gar



47 c'om ren no.i pot meil - lu - rar

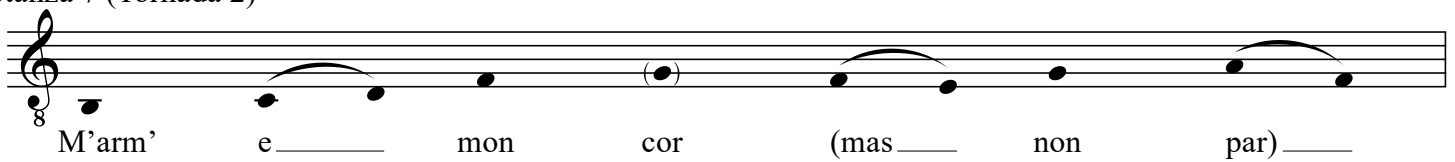


48 en vos - tras (b) fi - nas lau - sors,

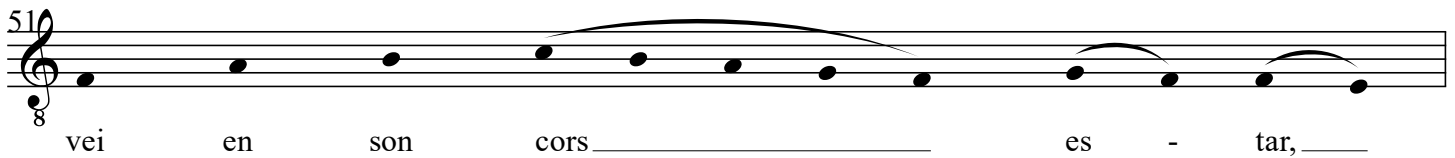


49 mais per vos m'au - ci A - mors.

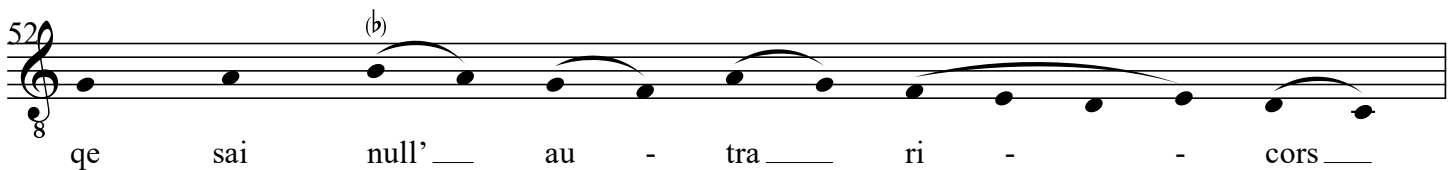
Stanza 7 (Tornada 2)



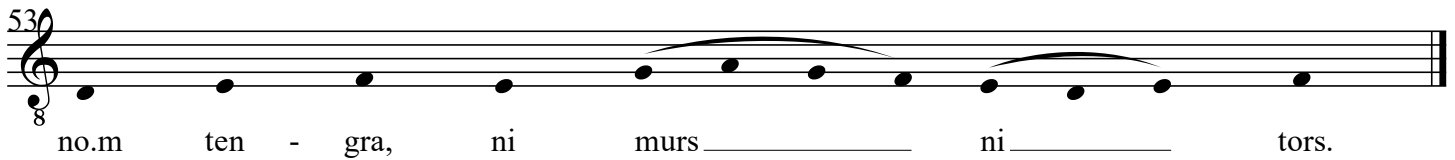
8 M'arm' e mon cor (mas non par)



51 vei en son cors es - tar,



52 que sai null' (b) au - tra ri - cors



53 no.m ten - gra, ni murs ni tors.

Atressi com lo leos

Like the lion that
is so wild in its grief
for its cub,
stillborn and unbreathing,
and then brings it back to life and movement
with its voice when it cries out to it,
so Love and my lady
could do for me
and cure me of my sorrow.

All the cheerful seasons
come, April and then May
– you'd think a good outcome could come
now too, for me.
Love has fallen asleep when she shouldn't,
who granted me the capacity to love without
the courage to woo.
Ah, timidity and fear
have robbed me of such great wealth!

The reward would be splendid,
and very fine and true, enough
to make the burden [of waiting] agreeable,
as long as she does not forget to show me favor.
Like from a shipwreck
that there is no escape from
except by dint of swimming,
so I could be rescued,
lady, with a little help.

She keeps me wretched and joyful
– now singing, now distressed,
now losing weight, now gaining it –
for in this way Love is divided in me,
for wretched and joyful,
laughing and playing,
then yearning and melancholy,
she reveals her rich worth to me between
laughter and sobbing.

All the fine ways
of the world are united in you,
lady, and more, for nothing good is lacking,
you are perfect in worth of all kinds.
If you were bold in love
there would be no room for improvement,
apart from that you are peerless,
the citadel of honor
and the flower of beauty.

Lady, God save and watch over you,
for there is no way to improve
your true excellence,
but Love is killing me on your account.

*I see my heart and my soul in her body
– though it doesn't appear so,
for I know no other wealth or citadel
could hold me.*

– Sarah Kay

Notes on the text:

- l. 42, Várvaro prints *progr 'om*, I have followed Braccini's *pogr 'om*.
- ll. 50-52 Várvaro prints *M'arm' e mon cor ies no.m par / ni ieu e mon cors estar* (It doesn't seem as though my soul or myself or my heart are still in my body), I have followed Braccini's text that relocates them in the body of the lady.

– Sarah Kay

Notes on the music:

- l. 1, Troubadour G transmits this poetic line ending with neither a punctum in the text nor a vertical line in the musical notation, represented here by an open-ended staff line.
- l. 2, This poetic line ending appears with a punctum in the text, but no vertical line in the musical notation, represented here by a dashed barline.
- ll. 3-8, These poetic line endings appear with both a punctum and a vertical line, represented by a full barline.
- l. 6, The melodic line transmitted in Troubadour G contains one fewer notes than is required for the seven syllables of text. The note marked here in parentheses (G) is added to correct this error, and it is based on the melodic contour of the correlative line found in the only other melodic transmission of this song, Troubadour W, F-Pn f. fr. 844 195v.
- l. 10, This line is the first of the stanzas that lack musical notation. Its line ending appears with a punctum at the end and is represented here with a full barline. All similarly transmitted line endings appear here as such.
- l. 14, This line ending shows no punctum and is represented here with an open-ended staff line. All similarly transmitted line endings appear here as such.
- l. 44, This line ending is blurred by an erasure in the manuscript, leaving no visible punctum, represented here by an open-ended staff line.
- l. 45, A punctum appears in the manuscript after the first word in this line, *donor*, and is represented here with a small vertical line at the top of the staff. Perhaps the displacement of this punctum signals an enjambment between ll. 44-5, which could suggest a melodic continuation between the two lines.
- l. 51, This line, following the Braccini edition mentioned in the text notes above, contains one less syllable than required to fill the melodic line. I have joined the first four-note ligature in the line to the following single square note and paired the new five-note figure with one syllable of text to compensate.

– Christopher Preston Thompson