

En greu pantaïs m'a tengut longamen

I-Ma R71 sup. 35v (Troubadour G)

Aimeric de Peguilhan (fl. 1190-1225), PC 10.27

text from Shepard and Chambers, *The Poems*, Song 27, 150-52 (*tornadas* omitted)

translation by Sarah Kay, music transcribed by Christopher Preston Thompson

En greu pan - tais m'a ten - gut lon - ga - men

2
qu'anc no.m lais - set ni no.m re - tenc A - mors,

3
et a.m sa - jat de to - tas sas do - lors,

4
si que del tot m'a fag o - be - di - en;

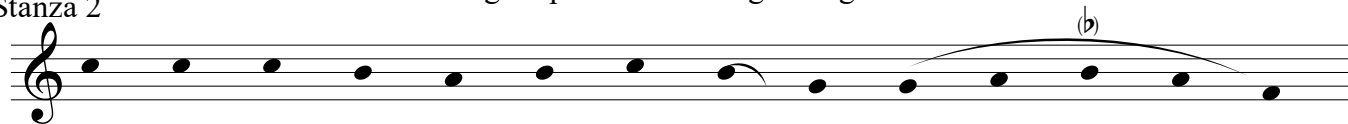
5
e car mi sap es - for - ciu e sof - ren,

6
a.m si car - gat de l'a - mo - ros a - fan

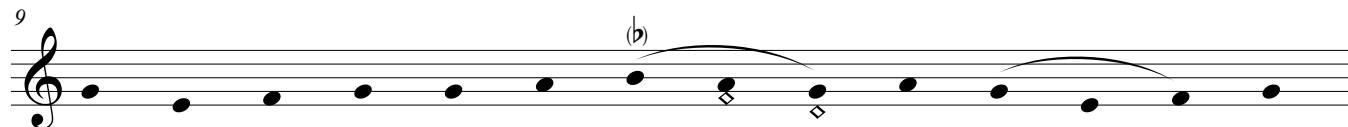
7
que.l mel - hor cen no.n su - fri - ri - on tan.

Stanza 2

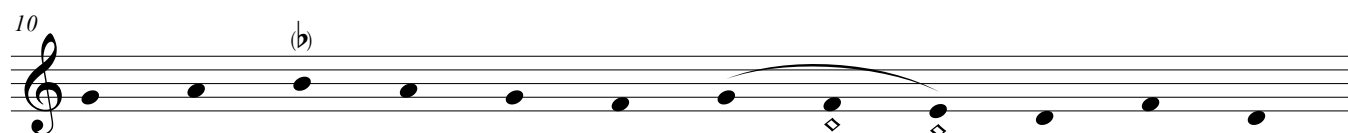
En greu pantais m'a tengut longamen



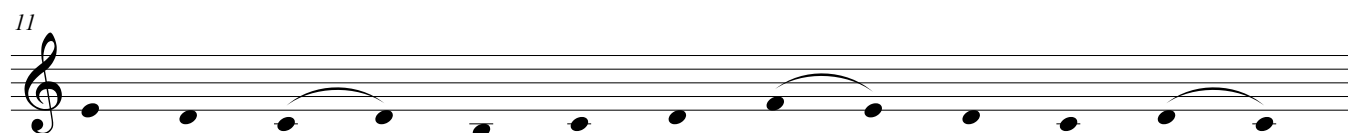
Qu'a - mar me fai mal mon grat fi - na - men_____



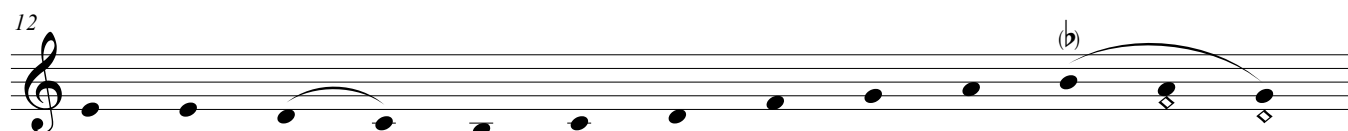
lieys qu'ilh ma fag cau - zir part_____ las gen - sors;



et a - gra.m ops que'm fes chau - zir al - hors,



qu'as - satz val_____ mai gua - zan - har_____ en ar - gen_____



que perdr' en_____ aur, se - gon mon es - si - en;_____



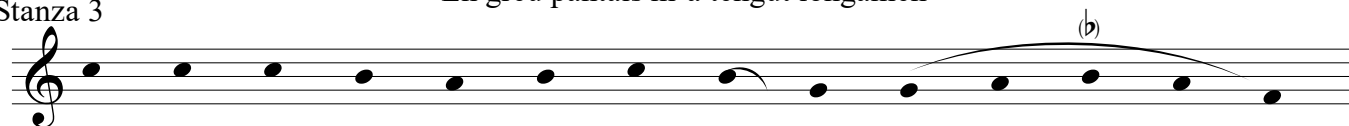
mas ieu o fatz a ley de_____ fin a - man,_____



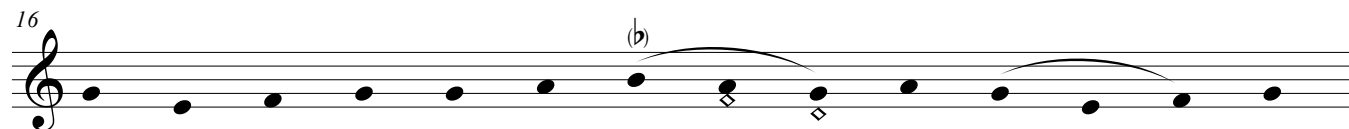
qu'ieu fug mon pro e vauc se - guen_____ mon_____ dan.

Stanza 3

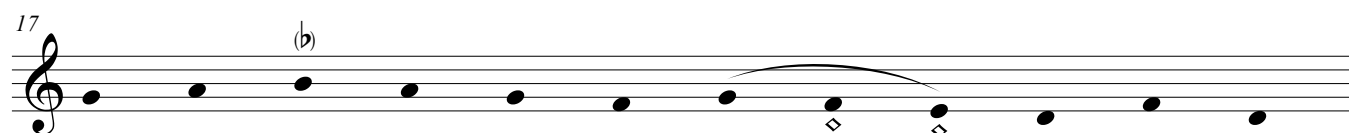
En greu pantais m'a tengut longamen



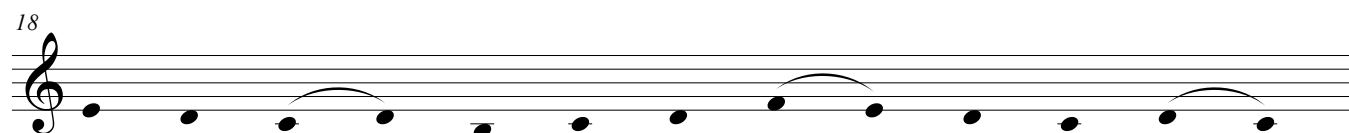
E s'ieu cum fols sec mon dan fo - la - men, _____



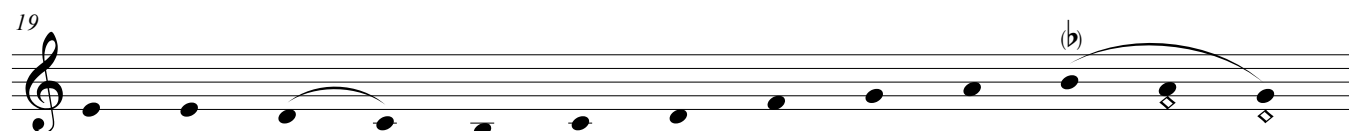
a tot lo mengz m'er la fou - datz ho - nors,



qu'ieu ai ja vist fai - re mang - tas fol - hors



que tor - na - von a sa - ber _____ et a sen, _____



et ai vist _____ far mangz fagz sa - vi - a - men _____



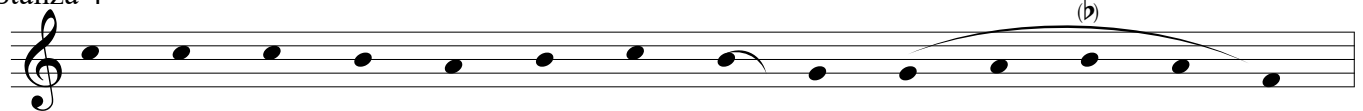
que tor - na - von a fol - hi - a trop _____ gran, _____



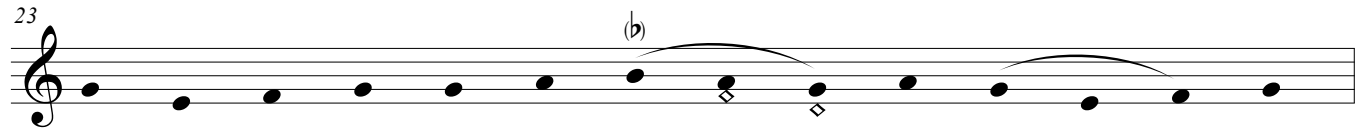
per qu'ieu cug far sen quan vauc _____ fol - he - jan.

Stanza 4

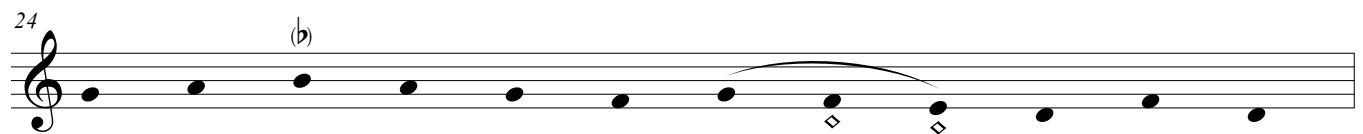
En greu pantais m'a tengut longamen



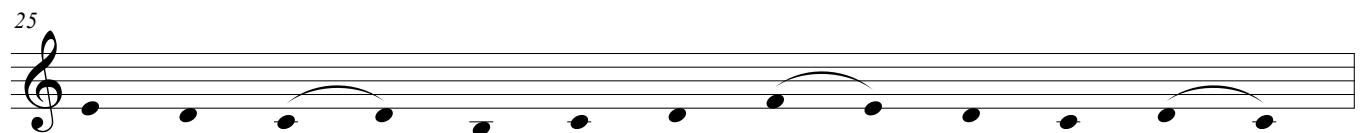
E vus, do - na, qu'a - vetz va - ler va - len, _____



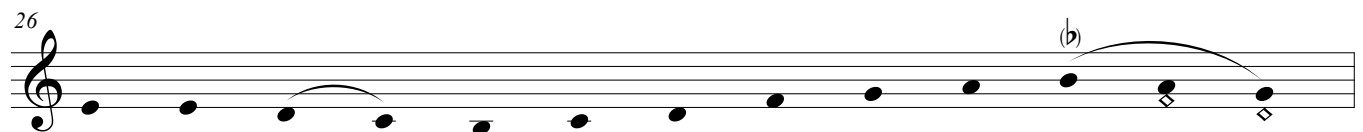
ais - si cum etz miel - ler de _____ las mel - hors,



val - ha.m mer - ces et o - blit _____ vos ri - cors,



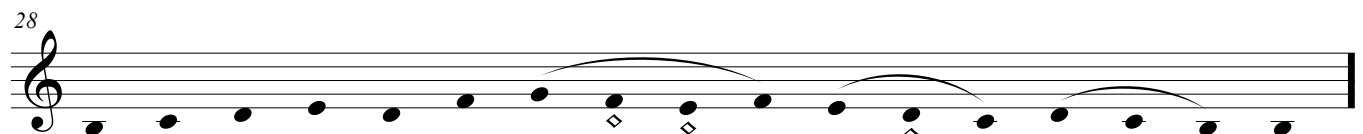
e no.i gar - detz ra - zo, mas _____ chau - zi - men; _____



que so que _____ l'us pue - ja, l'au - tre dis - sen: _____



so que mer - ces creis, ra - zos _____ vai mer - man, _____



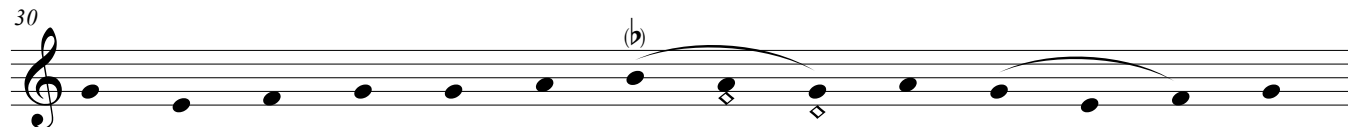
si.us platz, au - cir me po - detz _____ ra - zo - nan.

Stanza 5

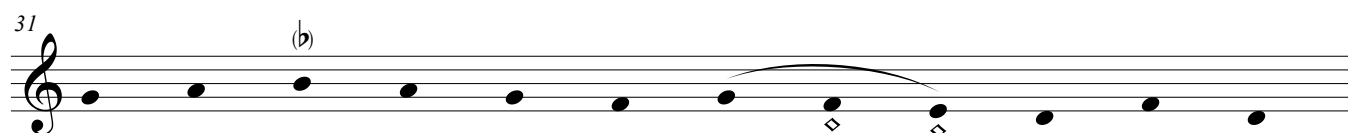
En greu pantais m'a tengut longamen



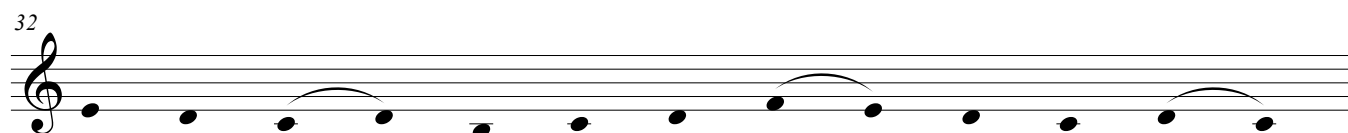
Pauc vos cal - ra del mieu en - an - sa - men, _____



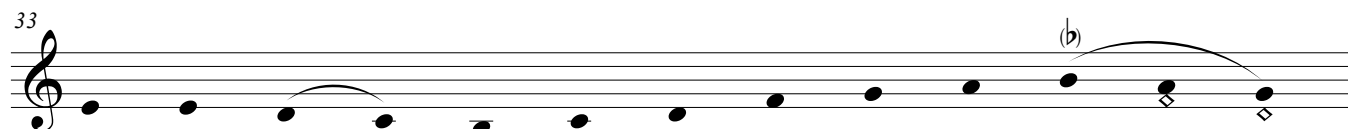
s'ais - si gar - datz vos - tras va - lens va - lors,



lo dous es - gart e las fres - cas co - lors,



qu'en - que - ra.m _____ so el cor vostr' _____ uelh ri - zen, _____



li cor - tes _____ dig a - mo - ros e pla - zen. _____



e quar ieu plus so - ven no.us _____ vau de - nan, _____



a pauc miey huelh es - tra mon _____ grat _____ no.i _____ van.

En greu pantais m'a tengut longamen

Love has kept me in grave torment for a long time,
never either releasing or retaining me,
and has tested me with all her sorrows
reducing me to complete obedience;
and because she knows me to be committed and patient
she has so burdened me with love's misery
that the 100 best [lovers] will not endure so much [as I].

For she me makes me despite myself love truly
the one whom she made me pick from among the noblest;
it would have served me better had she made me pick
elsewhere, for it's better to win in silver
than lose in gold, to my mind.
But I am acting like a true lover,
fleeing what's good for me and pursuing my downfall.

And if, like a fool, I foolishly pursue my downfall,
at least my folly will do me honor,
for I have seen many follies committed
that turned out to be wisdom and sense,
and I've seen many things done wisely
that resulted in huge folly,
which is why I believe I am acting wisely when I act foolishly.

As for you, lady, whose worth is worthy,
just as you are the best of the best,
let favor prevail and overlook your rank,
and don't heed reason but discerning choice,
for whatever one raises up, the other brings low:
whatever favor increases, reason diminishes.
If you want, by reasoning you can kill me!

Raising me up will be of little concern to you
if you just heed the worthiness of your own worth,
your sweet look and fresh complexion,
for your smiling eyes are still in my heart,
and your lovely, loving words.
And as I don't go more constantly in your presence
my eyes almost go there on their own, despite myself!

– Sarah Kay

Notes on the music:

l. 1, The incipit found in the text edition differs from that found in Troubadour G (the only extant melodic transmission), which reads “In greu pantais m'a tenguz longamen.”

l. 1, The downward curving tail on note 8 (and all subsequent occurrences) represents a *plica*.

l. 2, The vertical stroke found in this line is absent in all subsequent stanzas. No further structural marks of note occur.

l. 2, Rhomboid shapes beneath notes 8 and 9 (and all subsequent occurrences) represent *currentes* found in the manuscript.

l. 7, Hendrik van der Werf alters the final note found in the manuscript to a C, stating “[t]he manuscript has B as the last note for this song, which is probably erroneous since it requires the singer to ascend a ninth when proceeding to the next strophe” [*The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars* (Rochester: published by author, 1984), 8 of part 2.] However, I see no reason the singer could not have successfully executed such an intervallic leap.

l. 32, I have elided the words, which, in the text edition appear as “vostre uelh.”

– Christopher Preston Thompson