

# Entre.l Taur e.l Doble Signe

contrafact, melody from Bertran de Born's "Rassa tan creis" (Troubadour R, F-Pn fr. 22543, 6v)  
via the Monge de Montaudan's "Mot m'enveya" (Troubadour R, F-Pn fr. 22543, 40r)

text attributed variously to Raimon Vidal (1196-1252) and Arnaut Daniel (fl. 1180-1200), PC 411.3  
text edited by Poe, "A Fiery Arrow," 115-118, translation by Sarah Kay  
melody attributed to Bertran de Born (fl. 1175-1200), music transcribed by Christopher Preston Thompson

The musical score is written on a single treble clef staff in 8/8 time. It consists of nine lines of music, each with a line number (1-9) in the left margin. The lyrics are written below the notes. The melody is simple, consisting of quarter and eighth notes, with some phrases spanning across bar lines. The lyrics are in Old French and Middle English.

1 En - tre.l Taur e.l Do - ble Sig - ne

2 don doutz tems nais e.l freitz \_\_\_\_\_ se - cha,

3 per que.l clars critz d'au - zels s'ar - ma

4 jus - ta.lz \_\_\_\_\_ prims cims \_\_\_\_\_ e.lz vertz brancs,

5 ai el cor un joi don fer - mi,

6 jau - senz, motz clars cars e certz;

7 e fas \_\_\_\_\_ forz, alz plus a - pertz, \_\_\_\_\_

8 ab un prim car sen so - til,

9 sso qu'eu tenc en chan - tan \_\_\_\_\_ vil. \_\_\_\_\_

Entre.l Taur e.l Doble Signe

Stanza 2

8 C'ai vist un cors clar \_\_\_\_\_ e dig - ne

11 d'a - ver pretz, on Jois s'es - ple - cha,

12 vau e vaill, ar - ditz, e s'ar - ma

13 mos \_\_\_\_\_ chan - tars ab \_\_\_\_\_ gais motz francs;

14 per qu'ais - si part totz m'a - fer - mi,

15 de \_\_\_\_\_ chan - tar e d'a - mar certz;

16 elz belz \_\_\_\_\_ ditz doutz durs cu - bertz \_\_\_\_\_

17 junh e las, daur e com - pil,

18 meilz d'in - vern c'aut - re d'a - bril. \_\_\_\_\_

## Stanza 3

## Entre.l Taur e.l Doble Signe

8 E pel doutz tems baut, \_\_\_\_\_ be - nig - ne,

20 bran - dis si mos chans sa \_\_\_\_\_ fle - cha

21 c'a pauc focs non sall, can s'ar - ma

22 per \_\_\_\_\_ is - sir d'en - tre.lz dos flancs;

23 e no.us cu - getz que.m n'a - mer - mi,

24 per \_\_\_\_\_ fol nec! Ans sui be sertz,

25 c'a - des \_\_\_\_\_ creis al cor su - fertz, \_\_\_\_\_

26 e.m sent fermes d'un tal fo - zil

27 don totz jorns mon sen a - fil. \_\_\_\_\_

## Entre.l Taur e.l Doble Signe

Between Taurus and Gemini, when the mild season is born and the cold withers away, during which the clear cry of the birds arms itself up to the very tree tops and the green branches, I feel a joy in my heart with which, rejoicing, I make firm words that are clear, rare, and certain, and with an exquisite, refined and subtle understanding, I strengthen for the most sophisticated that which in singing I consider commonplace.

Since I have seen a body bright and deserving of praise, in whom Joy radiates, I go forth and am strong and bold, and my song arms itself with cheerful, noble words; and so I feel confirmed on all sides, certain in song and in love; and I join and bind together verses that are lovely and sweet, hard and obscure, and gild and compile them, better in the winter than another could do in April.

And on account of the joyful season my song brandishes its arrow so that fire almost leaps out from it when it arms itself in order to come out from between my two flanks. And do not think that I am weakened by a foolish denial, on the contrary I am very certain, for now patience grows in my heart and I am firm because I am constantly sharpening my wits on such a whetstone.

– Sarah Kay

Notes on the music:

No melody is transmitted for “Entre.l Taur e.l Doble Signe” in any of the Troubadour manuscripts. The new contrafact presented here borrows the melody of Bertran de Born’s “Rassa tan creis,” which serves as a host for the text of “Entre.l Taur.” As pointed out by van der Werf [*The Extant Troubadour Melodies*, 72], the melody of Bertran de Born’s “Rassa tan creis” was borrowed for the Monge de Montaudan’s contrafact, “Mot m’enveya.” The Monge’s song contains only 9 lines of text and music, eliminating the 5th and 6th lines of Bertran’s 11-line song. This altered form provides the model for this new contrafact, using the melody of Bertran’s “Rassa tan creis” and following the form of the Monge’s “Mot m’enveya.”

- l. 1, Notes 5-6 are joined for a single syllable of text to accommodate syllable count.
- l. 2, Notes 6-7 are joined as above.
- l. 3, Note 9 (the final repetition of the pitch A) is deleted to accommodate syllable count.
- l. 4, Notes 1-2 and 3-4 are joined as above.
- l. 6, Notes 1-2 are joined as above.
- l. 7, Notes 2-3 and 9-10 are joined as above.
- l. 8, Notes 7 and 8 (repetitions of the pitch A) are deleted as above.
- l. 9, Notes 6-7 are joined as above.

– Christopher Preston Thompson