

Bailèro

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v.1 Voice 1 : full voice

Pastré, dè dèlāi l' aïo a gairé dé boun tèn,
Dio lou « bailèro lèrô ».
Lèrô, lèrô, lèrô, lèrô, bailèro lô!

Voice 2: from afar

È n' aï pas gairé, è dio, tu,
« Bailèro lèrô »
Lèrô, lèrô, lèrô, lèrô, bailèro lô!

v.2 Voice 1: full voice

Pastré, lou prat faï flour, li cal gorda toun troupèl,
Dio lou « bailèro lèrô ».
Lèrô, lèrô, lèrô, lèrô, bailèro lô!

Voice 2: from afar

L'èrb' ès pu fin' ol prat d' oiçi,
« Bailèro lèrô ».
Lèrô, lèrô, lèrô, lèrô, bailèro lô!

v.3 Voice 1: full voice

Pastré, couçi forāi èn obal io lou bèl rïou,
Dio lou « bailèro lèrô ».
Lèrô, lèrô, lèrô, lèrô, bailèro lô!

Voice 2: from afar

Espèromè, té, baô çirca,
« Bailèro lèrô ».
Lèrô, lèrô, lèrô, lèrô, bailèro lô!

Bailèro

v.1

Pastré, dè delàï l'aïo

Berger, au delà de l'eau,

[*'pastre dε* dε* 'lai laio*]

Shepherd from across the water

A gairé dé boun tèn,

Tu ne t'amuses guère,

[*a 'gairé dε* bun tɛn*]

You are having hardly some good time

Dio lou « bailèro lèrô »

Dis le « bailèro lèrô »!

[*djo lo 'bailero 'lero*]

Say the « bailèro lèro »

È n'aï pas gairé,

Eh! Je n'en ai guère,

[*ε nai pa(s) 'gairé*]

Eh Not have I not hardly

È dio, tu, « bailèro lèrô »

Et dis, toi, « bailèro lèrô »!

[*e djo ty 'bailero 'lero*]

And say you « bailèro lèro »

Lèrô, lèrô, lèrô, lèrô bailèro lô!

Lèrô, lèrô, lèrô, lèrô bailèro lô!

[*'lero'lero'lero'lero 'bailero lo*]

v.2

Pastré, lou prat faï flour,

Berger, le pré est en fleur,

[*'pastre lu prat fai flur*]

Shepherd the pasture is making flower[s]

Li cal gorda toun troupèl,

Là tu devrais garder ton troupeau,

[*li kal 'gorda tun tru 'pɛl*]

There ought you tend your flock

Dio lou « bailèro lèrô »

Dis le « bailèro lèrô »!

[*djo lo 'bailero 'lero*]

Say the « bailèro lèro »

L'èrb' ès pu fin'

L'herbe est plus fine

[*lerb εs py fin*]

The grass is more fine

Ol prat d'oiçi, « baïlèro lèrô » *Dans le pré de ce côté, « baïlèro lèro »!*
[ɔl prat doi'si 'baïlɛrɔ 'lɛrɔ]
At the pasture of here « baïlèro lèro »

Lèrô, lèrô, lèrô, lèrô baïlèro lô!

v.3

Pastré, couçi forai, *Berger, comment ferai-je?*
['pastre ku'si fo'rai
Shepherd how will I do

Èn obal io lou bèl riou, *Là bas, il y a le joli ruisseau,*
[ɛn ɔ'bal jo lu bɛl riu]
Over there, there is the pretty stream

Dio lou « baïlèro lèrô » *Dis le « baïlèro lèrô »*
[djo lo 'baïlɛrɔ 'lɛrɔ]
Say the « baïlèro lèro »

Espèromè, té, baô çirca *Attend-moi, je vais te chercher,*
[ɛspɛrɔ'mɛ te baɔ 'sirka]
Wait for me you I am going to fetch

« Baïlèro lèrô », *«Baïlèro lèrô »*
['baïlɛrɔ 'lɛrɔ]

Lèrô, lèrô, lèrô, lèrô baïlèro lô!

Baïlèro

*Voice 1: Shepherd across the water, are you having a good time?
Call « baïlèro lèro »,*

Voice 2: It's not so great: you call « baïlèro lèro »!

Voice 1: Shepherd, the meadow is in full flower; this is where you should tend your flock,

Call « baïlèro lèro »,

Voice 2: The grass is better in the pasture over here: « baïlèro lèro »!

*Voice 1: Shepherd, how will I manage? Over there is the little stream,
Call « baïlèro lèro »,*

Voice 2: Wait for me; I am coming to get you: « baïlèro lèro »!

NOTES:

1. Open [ɔ] is used throughout unless the written *o* has a circumflex.
2. *gorda/garda*: the [ɔ] pronunciation may appear in transcriptions and recordings as [a] (Davrath, Grey, McCann). Gens uses [ɔ]. See ***Auvergnat Vowel Pronunciation Summary*** for a discussion of [ɔ] vowel modification. In this writer's opinion, the darker [ɑ] could also be considered as an "articulatory bridge" from [ɔ] to [a].
3. *loullo*: *lou* meaning *the* (masc. sing. article) is pronounced as [lɥ] when modifying a masculine noun; *lo* meaning *the* (fem. sing. article) is pronounced as [lɔ] when it accompanies a noun in the feminine. An exception is the phrase *lou baïlèro*: the *lou* is pronounced as [lɔ] (McCann, 14, 31).
4. *é/è* transcriptions: have been transcribed as [e] and [ɛ] respectively according to the grave or acute accents. See ***Auvergnat Vowel Pronunciation Summary*** for notes on high French [ɛ] articulation.
5. *dè, dèlai, dé*: because of the contradictory accent marks, these *è/é* spellings are marked as [ɛ*] to suggest the same articulation of the three vowels, that is, [e], high [ɛ], or something in between. Note that there can be leeway in the singer's choice of [e] or [ɛ] according to the more open or more closed quality of the vowel sounds around it, as in vocalic harmonization (McCann, 16). The singer is encouraged to be flexible.
6. For *é/è*: where in *é/è*, the word means French *et* (*and*), the vowel is transcribed as [e]. If the *é/è* in the text means French *est* (*is*), the vowel is transcribed as [ɛ].
7. *prat faï/prat d'oïçi*: the *t* can be stopped with no sound and smoothly connected to the following consonant. *Lou prat* specifically describes a pasture for grazing animals: modern French: *le pré*.
8. *baô*: possibly *vau* (*I go, I am going*) from the Limousine conjugation of the verb *anar* (*to go*) in present tense. The *v* articulations are delivered as [b] or [β], and it could be possible that the closed *u* of *vau* was heard and transcribed as *ô* (closed [ɔ], thus *vau* to *baô*. See <http://occitanet.free.fr/ling/conjocreg.htm>.
9. *çirca*: McCann believes that this is a misprint in the Heugel manuscript (32, Note 12). She suggests that *çirca* be changed to *cerca* which is closer to the spellings of French/Italian verbs *chercher/cercare*: *to search for, to fetch*.

Perhaps it is possible, when the song was transcribed, that the *e* was so closed in articulation that it sounded like [i]. Canteloube collected *Bailèro* in the Cantal area of Auvergne lying adjacent to the Tulle/Corrèze territory of the Limousin province.

In the *Dictionnaire du Patois Bas-Limousin (Corrèze) et plus particulièrement des environs de Tulle*, published in 1824 (see **Sources** in **Research on the Auvergnat Dialect**), the author notes that in the area of Tulle, there is no open [ɛ]. The author reports closed [e] and an “*e mitoyen*”, which lies between [e] and [i] (21).

Possibly this *e mitoyen* is the sound that Canteloube heard and transcribed as [i].

Notes 8 and 9 have referred to Limousine sources: it is interesting to speculate that the proximity of the Limousine dialect may have affected the “soundscape” transcriptions of the *Bailèro* text.