

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

[ˈpastre dɛ dɛ ˈlai laio]

Shepherd from across the water

Berger, au delà de l'eau,

A gairé dé bou n tèn,

[a ˈgairɛ dɛ bun tɛ(n)]

You are having hardly some good time

Tu ne t'amuses guère,

Dio lou « bailèro lèrô »

[djo lou ˈbailɛrɔ ˈlɛrɔ]

Say the « bailèro lèro »

Dis le « bailèro lèrô »!

È n'aï pas gairé,

[ɛ nai pa(s) ˈgairɛ]

Eh! Not have I not hardly

Eh oui! Je n'en ai guère,

È dio, tu, « bailèro lèrô »

ɛ djo ty ˈbailɛrɔ ˈlɛrɔ]

And say you « bailèro lèro »!

Et dis, toi aussi, « bailèro lèrô »!

Lèrô, lèrô, lèrô, lèrô bailèro lô!

[ˈlɛrɔ ˈlɛrɔ ˈlɛrɔ ˈlɛrɔ ˈbailɛrɔ lo]

Lèrô, lèrô, lèrô, lèrô bailèro lô!

v.2

Pastré, lou prat faï flour,

[ˈpastre lou prat fai flur]

Shepherd the pasture is making flower[s]

Berger, le pré est en fleur,

Li cal gorda toun troupèl,

[li kal ˈgɔrda tun tru ˈpɛl]

There ought you tend your flock,

Là tu devrais garder ton troupeau,

Dio lou « bailèro lèrô »

[djo lou ˈbailɛrɔ ˈlɛrɔ]

Say the « bailèro lèro »

Dis le « bailèro lèrô »!

L'èrb' ès pu fin'

[lɛrb ɛs py fin]

The grass is more fine

L'herbe est plus fine

Ol prat d'oiçi, « baïlèro lèrô » *Dans le pré de ce côté, « baïlèro lèro »!*
[ɔl prat dɔi'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 manage?

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

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

Espèromè, té, baô çirca *Attend-moi, je vais te chercher,*
[ɛspɛrɔ'mɛ tɛ 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 any fun?
Call « baïlèro lèro »,*

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

*Voice 1: Shepherd, the meadow is in full flower; there's 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 bring you back: « 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] (McCann, Grey, Davrath). Gens uses [ɔ]. See ***Auvergnat Vowel Pronunciation*** 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. *lou*: meaning *the* (masc. sing. article) may be generally transcribed as [l̥u]. In *Bailèro*, McCann advises that *lou* be pronounced as [l̥o]. It is not clear in her transcription whether this applies to all the *lou* words of the song, or only to the phrase « *lou bailèro lèro* ».

This website uses the transcription [l̥ou] throughout.

The stressed closed [o] *may* be followed by the lip rounding of [u] such as in the unconscious diphthong of [o] to [ou] pronunciation of English speakers. This choice underlines the blurred borderlines of neighbouring [o/u] vowel territories, and suggests that the singer can choose to *intensify* the [o] OR the [u] qualities of the transcription.

4. *é/è transcriptions*: have been transcribed according to the grave or acute accents even if contradictory (*dè/dé*). The singer can be flexible and [e], [ɛ], or something in between are all acceptable choices.
5. *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*.
6. *baô*: possibly *vau* (*I go, I am going*) from the Limousine conjugation of the verb *anar* (*to go*) in present tense. The *b/v* articulations are interchangeable, and it could be possible that closed *u* was heard and transcribed as *ô*, thus *vau* to *baô*. See <http://occitanet.free.fr/ling/conjocreg.htm>.
7. *circa*: McCann believes that is a misprint in the Heugel manuscript (32, Note 12). She suggests that *çirca* be changed to *cerca* which is closer to the French/Italian vocabulary of *chercher/cerca*: *to search*. Perhaps it is possible, when the song was transcribed, that the *e* was so closed in articulation that it sounded like [ɨ].

Interestingly, 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 noted that in the area of Tulle,

there is no open [ɛ]. The author reported closed [e] and an “*e mitoyen*”, which lies between [e] and [i] (21).

Canteloube collected *Bailèro* in the Cantal area of Auvergne lying adjacent to the Tulle/Corrèze territory of the Limousin province. Notes 6 and 7 have referred to Limousin sources: it is interesting to speculate that the proximity of the Limousine dialect may have affected the “soundscape” of *Bailèro*.