

# The Tryst. Gretchen vient du rendez-vous.

(J. L. Runeberg)

English version by William Wallace.

Traduction française de J. d'Offoël

Jean Sibelius, Op. 37 N<sup>o</sup> 5

Moderato.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The piece concludes with a fermata over the final chord.

*Red.*

*Red.*

*Red.*

\*

From her lov - er's tryst a girl came home - ward, Came with  
 Gret - chen vient d'un ten - dre ren - dez - vous, et ses

The first system of the vocal score. It includes a vocal line and a piano accompaniment. The piano part starts with a *dim.* (diminuendo) marking and then returns to a forte (*f*) dynamic. The piano accompaniment continues with the same accompaniment pattern as the introduction.

*Red.*

\*

*Red.*

\*

crim - son fin - gers. Said her moth - er. "What has made your fin - gers  
 mains sont rou - ges. Et sa mè - re dit: «Pour - quoi tes mains sont -

The second system of the vocal score. The piano part includes a *dim.* marking followed by a *meno f* (meno forte) marking. The piano accompaniment continues with the same accompaniment pattern.

*Red.*

*Red.*

\*

crim - son, dear - ie?" Then she ans - wered, "I was pluck - ing  
 el - les rou - ges?" Gret - chen dit: «Quand j'ai cueil - li des

The third system of the vocal score. The piano part continues with the same accompaniment pattern.

*Red.*

\*

*Red.*

\*

ros - - es, 'Twas a lit - tle thorn that prick'd my fin - ger.  
ro - - ses, j'ai pi - qué mes doigts à leurs é - pi - nes.

*mp*

*Red.* \* *Red.* \* *Red.* *Red.*

*mf* *f*

*Red.* *Red.* *Red.* *Red.* \*

From her tryst a - gain the girl came home - ward, Came with  
Gret - chen vient en - cor du ren - dez - vous, et sa

*dim.* *f*

*Red.* \* *Red.* \*

lips all crim - son. Said her moth - er: "What has made your lips so  
lèvre est rou - ge. Et sa mè - re dit: "Pour-quoi ta lèvre est

*dim.* *meno f*

*Red.* \*

crim - son, dear - ie? Then she ans - wered: "I was eat - ing  
 el - le rou - ge?" Gret - chen dit: «Quand j'ai man - gé des

Red. \* Red. \*

ber - ries; 'Twas the juice that staid my lips so  
 mû - res, cest leur sang qui ma rou - gi les

Red. \* *mp* Red. \*

crim - son".  
 lè - vres.»

Red. Red. *mf* Red. Red.

Yet a gain from trysting came she home ward, Came with cheeks so ash - en, Said her  
 Mais voi - ci ve - nir en - cor la bel - le, et sa joue est pâ - le. Et sa

*p*

mo - ther: "What has made your cheeks so ash - en,  
 mè - re dit: «Oh! pour - quoi ta joue est el - le

*poco a poco cresc. e sollicitato - al -*

*Red.* *Red.* *Red.*

dear - ie?" Then she an - swer'd: "Dig a  
 pâ - le?" Gret - chen dit: «Fais ma

*Red.* \*

grave, o mo - - - - - ther!  
 tombe, o mè - - - - - re!

*Red.* \*

Hide me there and set a cross a  
 Qu'on m'y couche, et qu'il - - ne croix s'y

*con pedale*

bove it, On the  
dres - - - se! Sur la

cross then cut the words I tell you:  
croix, qu'on gra - ve mes pa - ro - les:

*ff*

*Red.* \*

Home-ward once she came with crim - son fin - gers,  
Elle av - ait un jour les mains rou - gi - es,

*a tempo*

*f*

*Red.* \*

Crim - son were they from her lov - er's fin - gers;  
et du bien - ai - mé cè - tait lè - trein - te.

*Red.* \*

Then a - gain she came with lips all red - den'd,  
 Elle a - vait un jour les lè - vres rou - ges,

*meno forte*

Red. \*

Red - den'd were they by her lov - er's kis - ses.  
 et cè - tait da - voir bai - sé ses lè - vres.

Red. \*

Last of all she came with cheeks all ash - en, Turn'd to  
 El - le vint en - fin li - vide et pâ - le car son

*mf*

Red. \*

ash - es by her lov - er's false - hood?  
 bien - ai - mé là - vait tra - hi - e.»

Red. \*