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# Ala Itke Aitini : Variations on a Finnish folksong "Mother don't cry"

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*Editor*

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*Composer*

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# ÄLÄ ITKE ÄITINI

Variations on a Finnish folksong

"Mother don't cry"

EDITED and FINGERED by  
BJARNE ROLSETH

Oskar Merikanto  
Op. 21

Andantino

Piano



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chordal textures in the right hand and more sparse accompaniment in the left hand. The key signature has three flats, and the time signature is 4/4.

Second system of musical notation. The right hand continues with complex chordal patterns, while the left hand features a more active melodic line with some triplet markings. The system concludes with a *rit.* (ritardando) and *sfz* (sforzando) marking.

Listesso Tempo

*dolce*

Third system of musical notation, marked *p* (piano). The right hand features a series of chords with a melodic line above them. The left hand has a steady accompaniment with some triplet markings. The tempo is marked *Listesso Tempo* and the mood is *dolce*.

Fourth system of musical notation. The right hand continues with a series of chords, some with a melodic line. The left hand has a steady accompaniment. The system includes a *p* (piano) marking and some triplet markings.

Fifth system of musical notation. The right hand features a series of chords with a melodic line. The left hand has a steady accompaniment. The system includes a *pp* (pianissimo) marking, a *rit.* (ritardando) marking, and a *ppp* (pianississimo) marking. There are also some handwritten annotations and a circled 'X' at the end of the system.

5 4 3 2 1  
3 2 1

*p* *legatissimo*

*mf*

1 1 1 3

This system features a treble clef staff with a key signature of three flats and a 2/4 time signature. The right hand plays a series of chords with slurs and fingerings (5, 4, 3, 2, 1 and 3, 2, 1). The left hand plays a bass line with notes and chords, including a triplet of eighth notes. Dynamics include *p* *legatissimo* and *mf*.

5 4 3 2 1

1 1 1 2 1 2 5

This system continues the piece with similar chordal textures in the right hand and a more active bass line in the left hand. Fingerings are indicated for the right hand (5, 4, 3, 2, 1) and the left hand (1, 1, 1, 2, 1, 2, 5). A dotted line with an 8-measure rest is shown above the right hand staff.

5 4 3 2 1

1 2 1 2

This system shows a continuation of the chordal patterns. The right hand has a dotted line with an 8-measure rest. The left hand features a bass line with notes and chords, including a triplet of eighth notes. Fingerings are indicated for the right hand (5, 4, 3, 2, 1) and the left hand (1, 2, 1, 2).

5 4 3 2 1 5 3

*rit.* *pp*

This system concludes the piece with a final chordal texture. The right hand has a dotted line with an 8-measure rest. The left hand features a bass line with notes and chords. Fingerings are indicated for the right hand (5, 4, 3, 2, 1, 5, 3). The piece ends with a *rit.* *pp* marking.

Tempo I

*p* *mf* *p*

1 4 3 2 3 2 1 3

2 1

*mf* *p* *molto rit.* *pp* *G.P.* *mf* *molto cresc.*

5 3 1 2 3 1 2 3 4 5

3 1 2 3 4 5

trem.

*poco a poco rall*

*f* *ff* *f* *ff*

trem.

Adagio

*mf dim* *p* *pp* *pp legato* *ppp*

San

Tie

# BJARNE ROLSETH

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