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**Kleine und leichte Uebungsstücke im Klavierspielen für
die ersten Anfänger mit angemerktem Fingersatze**

Knecht, Justin Heinrich

Freyburg und Konstanz, 1815

7. Ariette von Viotti mit Veränderungen (nach Steibelt)

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3 3 4 3 2 1 2 1 2 4 2 5 4 1 2 5
 cresc.

6. Vorspiel, in leitermäßigen Tönen aus Fdur.

Von Knecht.

1 2 3 4 5 1 2 3 4 1 2 3 4
 5 4 3 2 1 5 4 3 2 1 4 3 2 1 4
 dol.

7. Ariette von Biotti mit Veränderungen.

Nach Stelbelt.

4 3 2 1 4 2 5 4 2 1 2 1 4 2 3 4 3 2 1 2
 4 1 2 1 3 1 3 5 3 1 2 1 3 1 2 3 1 2
 Andante
 grazioso.
 dol.

4 2 4 2 3 1 4 2 4 2 5 3 2 1 4 2 5 4 2 1 2 1 2 4 2 4 2 4 2 4 2 1 5 4
 2 1 2 4 1 3 1 3 5 4 1 3 3 3 1 2 1 2 3 1 2 1 2
 cresc.
 f. pp
 dol.

Var. I.

The musical score consists of four systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piece is marked with a piano (*p*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. The second system continues with similar dynamics, including a crescendo (*cresc.*) in the treble staff. The third system features a fortissimo (*ff*) dynamic in the bass staff and a decrescendo (*dim.*) in the treble staff. The fourth system concludes with a crescendo (*cresc.*) and decrescendo (*dim.*) in the bass staff. The score is heavily annotated with fingerings (e.g., 1, 2, 3, 4, 5) and articulations such as accents (*>*) and slurs.

Var. II.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 2/4. The score is heavily annotated with fingering numbers (e.g., 51, 42, 31, 21, 53, 41, 3) and dynamic markings such as *p* (piano) and *cresc.* (crescendo). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line and repeat signs.

Knechts H. u. I. Klav. f. Anf. 16 S.