

# REINAGLE

## 24 SHORT AND EASY PIECES

EDITED BY MAURICE HINSON & ANNE McCLENNY KRAUSS

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### PREFACE

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Alexander Reinagle (1756–1809) wrote these pieces for his pupils in England and Scotland. When he came to the United States in 1786 he brought the music with him to use in his studio here. Among his pupils was Nellie Custis, adopted daughter of George Washington. A copy of the 24 pieces can be seen today on the harpsichord in the music room at Mount Vernon.

Beginners like to play with both hands from the first lesson. Reinagle understood this and wrote the very first piece for both right and left hands. He marked excellent fingerings, which are kept in this edition.

In the 18th century, the pieces were played on both harpsichord and piano. This probably accounts for the lack of articulation and dynamic markings, since they would have been different for the two instruments. We, the editors, have added them to many of these pieces to make a successful performance easier.

*Maurice Hinson*

*Anne McClenny Krauss*

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# 24 SHORT AND EASY PIECES

ALEXANDER REINAGLE  
 Edited by Anne McClenny Krauss  
 and Maurice Hinson

## I. MINUETTO

**Allegretto**

First system of Minuetto I. Treble clef staff: eighth notes with fingering 1, 2, 3, 3, 4, 5, 1. Bass clef staff: quarter notes with fingering 1, 4, 1. Dynamics: *f*.

Second system of Minuetto I. Treble clef staff: eighth notes with fingering 3, 2, 1, 5, 3. Bass clef staff: quarter notes with fingering 1, 4. Dynamics: *p*.

## II. MINUETTO

**Allegretto**

First system of Minuetto II. Treble clef staff: eighth notes with fingering 5, 3, 1, 1, 3. Bass clef staff: quarter notes with fingering 1, 4, 4. Dynamics: *f-p*, *(p on repeat)*.

Second system of Minuetto II. Treble clef staff: eighth notes with fingering 3, 4, 3, 1. Bass clef staff: quarter notes with fingering 4, 4. Dynamics: *mp*, *f*.

## XVI. MINUETTO

Andante

The musical score for XVI. Minuetto is written in D major (two sharps) and 3/4 time. It consists of five systems of two staves each. The tempo is marked "Andante".

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The left hand provides a steady accompaniment with slurs and fingerings (5, 4, 3, 2, 1).
- System 2:** Features a piano (*p*) dynamic. The right hand continues the melodic line with slurs and fingerings (5, 4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (5, 3, 2, 1).
- System 3:** Returns to a forte (*f*) dynamic. The right hand has slurs and fingerings (5, 4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (5, 4, 3, 2, 1).
- System 4:** Features a piano (*p*) dynamic. The right hand has slurs and fingerings (5, 4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (5, 4, 3, 2, 1).
- System 5:** Returns to a forte (*f*) dynamic. The right hand has slurs and fingerings (5, 4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (5, 4, 3, 2, 1).

The piece concludes with a double bar line and repeat dots.