

Concerto

IRM3

Piccolo & Piano / Organ

Arr.: Colette Mourey

Richard Mudge

EMR 94076

EMR 51833: Piccolo & String Orchestra

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Concerto

IRM3

Richard Mudge (Arr.: Colette Mourey)

Français:

Le **Concerto (IRM3)** de **Richard Mudge** offre un fascinant témoignage du style élégant et expressif du compositeur anglais du XVIII^e siècle. À travers une écriture claire et équilibrée, Mudge y déploie une musicalité lumineuse, portée par une architecture formelle solide et un sens affirmé du contraste. Dans cet arrangement remarquable, **Colette Mourey** met en valeur la richesse mélodique et la vitalité rythmique de l'œuvre, tout en respectant fidèlement l'esprit baroque original. Son travail révèle avec finesse les lignes contrapuntiques et la dynamique intérieure du concerto, offrant une lecture moderne, fluide et admirablement cohérente. Cette adaptation permet de redécouvrir une pièce rare, à la fois noble, énergique et empreinte d'un charme intemporel.

English:

The **Concerto (IRM3)** by **Richard Mudge** stands as a fascinating testimony to the elegant and expressive style of this 18th-century English composer. Through clear and well-balanced writing, Mudge unfolds a luminous musicality supported by a solid formal architecture and a strong sense of contrast. In this remarkable arrangement, **Colette Mourey** highlights the melodic richness and rhythmic vitality of the work while faithfully preserving its original Baroque spirit. Her approach finely reveals the contrapuntal lines and inner dynamism of the concerto, offering a modern, fluid, and beautifully coherent interpretation. This adaptation allows today's listeners to rediscover a rare piece—noble, energetic, and imbued with timeless charm.

Deutsch:

Das **Concerto (IRM3)** von **Richard Mudge** ist ein faszinierendes Zeugnis für den eleganten und ausdrucksstarken Stil des englischen Komponisten des 18. Jahrhunderts. Mit einer klaren und ausgewogenen Schreibweise entfaltet Mudge eine lichtvolle Musikalität, getragen von einer soliden formalen Architektur und einem ausgeprägten Sinn für Kontraste. In diesem bemerkenswerten Arrangement hebt **Colette Mourey** sowohl den melodischen Reichtum als auch die rhythmische Vitalität des Werkes hervor, wobei sie den ursprünglichen barocken Geist treu bewahrt. Ihre Bearbeitung legt die kontrapunktischen Linien und die innere Dynamik des Konzerts mit großer Feinheit offen und bietet eine moderne, flüssige und äußerst stimmige Interpretation. Diese Adaptation ermöglicht es, ein selten aufgeführtes Werk neu zu entdecken – edel, energiegeladen und von zeitlosem Charme.



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PICCOLO

Concerto

IRM3

Richard Mudge

(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

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f deciso *cresc.*

5 *dim.* *f*

9 *mf* *cresc.* *f*

13 *dim.* *mf* *f* *mf*

20 *cresc.* *dim.* *mf* *mf*

II

Allegro ♩ = 132

mf espress. *sempre cresc.*

9 *f* *dim.* *mp*

13 *mp* *cresc.* *dim.* *mp*

17 *dim.* *mf* *mp* *cresc.*

23 *dim.* *mf* *mp* *cresc.*

EMR 94076

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Concerto

IRM3

Richard Mudge

(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

Piccolo

f deciso *cresc.*

Piano / Organ

f deciso *cresc.*

4

dim. *dim.*

7

f *mf* *f* *mf*

10

cresc. *f* *cresc.* *f*

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Allegro ♩ = 132

musical score for piano and violin, measures 1-13. The score is in 2/4 time, marked Allegro with a tempo of 132 beats per minute. The piano part is in the left hand, and the violin part is in the right hand. The score includes various musical notations such as notes, rests, trills, and dynamic markings.

Measures 1-4: The piano part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The violin part has a half note G4, followed by a quarter note A4, and then a half note B4. The piano part is marked *mf* *espress.*

Measures 5-8: The piano part continues with a half note C5, followed by a quarter note D5, and then a half note E5. The violin part has a half note C5, followed by a quarter note D5, and then a half note E5. The piano part is marked *mf* *espress.*

Measures 9-12: The piano part continues with a half note F5, followed by a quarter note G5, and then a half note A5. The violin part has a half note F5, followed by a quarter note G5, and then a half note A5. The piano part is marked *sempre cresc.*

Measure 13: The piano part continues with a half note B5, followed by a quarter note C6, and then a half note D6. The violin part has a half note B5, followed by a quarter note C6, and then a half note D6. The piano part is marked *f* and *dim.*

Larghetto andante ♩ = 80

First system of the musical score. It features a grand staff with three staves. The top staff is empty. The middle staff (treble clef) contains a melodic line with various ornaments and a trill marked 'tr'. The bottom staff (bass clef) contains a bass line. The dynamic marking 'mp espress.' is present in the middle staff.

9

Second system of the musical score, starting at measure 9. It continues the grand staff with melodic and bass lines. A 'dim.' (diminuendo) marking is present in the middle staff towards the end of the system.

17

Third system of the musical score, starting at measure 17. It continues the grand staff with melodic and bass lines. 'mp espress.' markings are present in both the middle and bottom staves. A trill is marked in the middle staff.

25

Fourth system of the musical score, starting at measure 25. It continues the grand staff with melodic and bass lines. Dynamic markings 'f', 'cresc.', and 'ff' are used in both the middle and bottom staves, indicating a crescendo. A 'dim.' marking is also present in the middle staff.

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