

Concerto

IRM3

Clarinet & Piano / Organ

Arr.: Colette Mourey

Richard Mudge

EMR 94079

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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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B $\flat$ CLARINET

Concerto

IRM3

Richard Mudge

(1718-1763)

Arr.: Colette Mourey

I

Vivace $\text{♩} = 76$

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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 $\text{♩} = 132$

mf espress. *tr*

9 *sempre cresc.* *tr*

13 *f* *tr*

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

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

EMR 94079

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Concerto

IRM3

Richard Mudge

(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

B♭ Clarinet

Piano /
Organ

The musical score is written for B♭ Clarinet and Piano/Organ. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Vivace' with a quarter note equal to 76 beats per minute. The score is divided into four systems, each starting with a measure number (1, 4, 7, 10). The B♭ Clarinet part starts with a forte dynamic (f) and a 'deciso' (decisive) marking. The Piano/Organ part also starts with a forte dynamic (f) and a 'deciso' marking. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cresc.' (crescendo), 'dim.' (diminuendo), 'mf' (mezzo-forte), and 'f' (forte). The piece concludes with a final forte (f) dynamic.

Allegro ♩ = 132

The musical score is written for piano in G major (one sharp) and common time (C). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score is divided into four systems, each containing a vocal line and a piano accompaniment.

System 1 (Measures 1-4): The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, a quarter note A3, and a quarter note B3. The dynamic is *mf* *espress.* Trills are marked above the final notes of measures 3 and 4.

System 2 (Measures 5-8): The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features a more active melody. The dynamic remains *mf* *espress.* Trills are marked above the final notes of measures 7 and 8.

System 3 (Measures 9-12): The vocal line has a half note F#5, a quarter note G5, and a quarter note A5. The piano accompaniment includes a crescendo hairpin. The dynamic is *sempre cresc.* Trills are marked above the final notes of measures 11 and 12.

System 4 (Measures 13): The vocal line has a half note B5, a quarter note C6, and a quarter note D6. The piano accompaniment features a crescendo hairpin. The dynamic is *f*. Trills are marked above the final notes of measures 13 and 14.

Larghetto andante ♩ = 80

First system of the musical score. It features a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of two staves (treble and bass). The piano part is marked *mp espress.* and includes a trill in the right hand. The tempo is indicated as *Larghetto andante* with a quarter note equal to 80 beats per minute.

9

Second system of the musical score, starting at measure 9. It continues the piano accompaniment with a *dim.* (diminuendo) marking in the right hand. The treble staff remains empty.

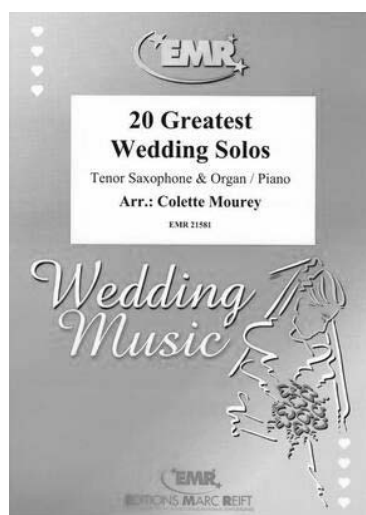
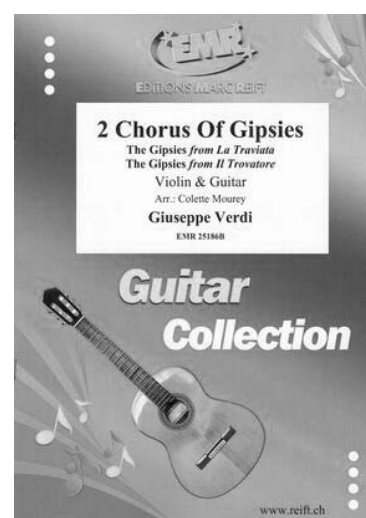
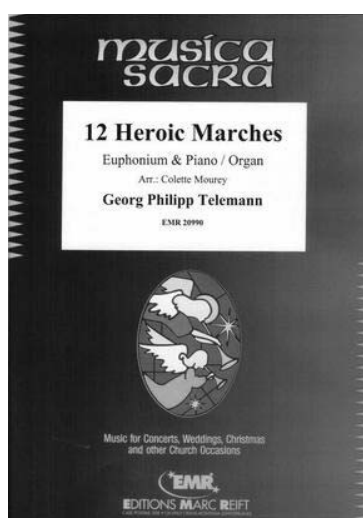
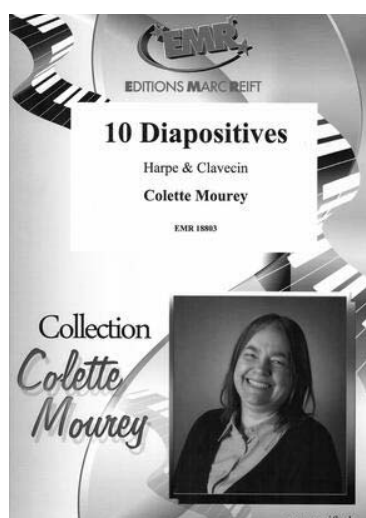
17

Third system of the musical score, starting at measure 17. It features a treble staff with a *mp espress.* marking and a trill. The piano accompaniment continues with a *mp espress.* marking.

25

Fourth system of the musical score, starting at measure 25. It features a treble staff with dynamics *f*, *cresc.*, *ff*, and *dim.*. The piano accompaniment continues with dynamics *f*, *cresc.*, and *ff*.

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