

Concerto

IRM3

Baritone Saxophone & Piano / Organ

Arr.: Colette Mourey

Richard Mudge

EMR 94083

EMR 51833: Baritone Saxophone & 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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BARITONE
SAXOPHONE

Concerto

IRM3

Richard Mudge

(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

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5

9

13

20

f deciso *cresc.*

dim. *f*

mf *cresc.* *f*

dim. *mf* *f* *mf*

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

II

Allegro ♩ = 132

5

9

13

17

23

mf *espress.* *trm*

sempre cresc.

f *di*

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

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

EMR 94083

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Concerto

IRM3

Richard Mudge

(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

Baritone Saxophone

Piano /
Organ

The musical score is written for Baritone Saxophone and Piano/Organ. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Vivace' with a metronome indication of ♩ = 76. The score is divided into four systems, each starting with a measure number (1, 4, 7, 10). The Baritone Saxophone part is written on a single staff, while the Piano/Organ part is written on a grand staff (treble and bass clefs). Dynamics include *f deciso*, *cresc.*, *dim.*, *f*, and *mf*. The score features various musical notations such as slurs, ties, and articulation marks.

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Allegro ♩ = 132

Measures 1-4 of the musical score. The right hand (RH) is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The left hand (LH) is in bass clef with a common time signature (C). The RH starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The LH starts with a half rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The RH has a trill (tr) over the B4 note in measure 4. The LH has a trill (tr) over the B2 note in measure 4. The dynamic marking *mf* *espress.* is present in measure 1.

5

Measures 5-8 of the musical score. The RH continues with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The LH continues with a half rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The RH has a trill (tr) over the B4 note in measure 8. The LH has a trill (tr) over the B2 note in measure 8. The dynamic marking *mf* *espress.* is present in measure 5.

9

Measures 9-12 of the musical score. The RH continues with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The LH continues with a half rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The RH has a trill (tr) over the B4 note in measure 12. The LH has a trill (tr) over the B2 note in measure 12. The dynamic marking *sempre cresc.* is present in measure 9.

13

Measures 13-16 of the musical score. The RH continues with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The LH continues with a half rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The RH has a trill (tr) over the B4 note in measure 16. The LH has a trill (tr) over the B2 note in measure 16. The dynamic marking *f* is present in measure 13.

Larghetto andante ♩ = 80

First system of the musical score. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Larghetto andante' with a quarter note equal to 80 beats per minute. The piano part begins with a mezzo-piano (*mp*) dynamic and an 'espress.' (expressive) marking. The system concludes with a trill ornament on a note in the right hand.

9

Second system of the musical score, starting at measure 9. The piano part includes a 'dim.' (diminuendo) marking towards the end of the system. The system ends with a whole rest in the right hand.

17

Third system of the musical score, starting at measure 17. Both the right and left hands of the piano part are marked with 'mp espress.'. The system includes a trill ornament in the right hand.

25

Fourth system of the musical score, starting at measure 25. This system features dynamic markings of *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo) in both the right and left hands of the piano part.

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