

Concerto

IRM3

Bass Trombone & Piano / Organ

Arr.: Colette Mourey

Richard Mudge

EMR 94088

EMR 51833: Bass Trombone & 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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BASS
TROMBONE

Concerto

IRM3

Richard Mudge

(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

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is illegal!



5



9



13



20



II

Allegro ♩ = 132



10



15



21



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Concerto

IRM3

Richard Mudge

(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

Bass Trombone

Piano /
Organ

The musical score is written for Bass Trombone and Piano/Organ. The key signature has one flat (B-flat), and the time signature is common time (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 (4, 7, 10, and 13). The first system begins with a double bar line and repeat signs. Dynamics include *f deciso* and *cresc.* for both instruments. The second system includes *dim.* markings. The third system includes *f* and *mf* markings. The fourth system includes *cresc.* and *f* markings. The Piano/Organ part features complex chordal textures and arpeggiated figures, while the Bass Trombone part has a more melodic line with some rests.

Allegro ♩ = 132

Measures 1-4 of the musical score. The piece is in 2/4 time, marked Allegro with a tempo of 132 beats per minute. The score is written for piano with a grand staff (treble and bass clefs). The right hand plays a melodic line with eighth and sixteenth notes, including a trill in measure 3. The left hand provides a harmonic accompaniment with eighth notes. The dynamic marking *mf* *espress.* is present in measure 1.

5

Measures 5-8 of the musical score. The right hand continues the melodic development with trills in measures 6 and 8. The left hand features a more active bass line with eighth and sixteenth notes. The dynamic marking *mf* *espress.* is present in measure 5.

9

Measures 9-12 of the musical score. The music shows a clear crescendo, indicated by the marking *sempre cresc.* in both staves. The right hand has a trill in measure 10. The left hand features a complex texture with many beamed sixteenth notes. The dynamic marking *f* appears in measure 12.

13

Measures 13-16 of the musical score. The right hand continues with a melodic line and trills in measures 13 and 14. The left hand has a strong bass line with a dynamic marking *f* in measure 14. The piece concludes with a final cadence in measure 16.

Larghetto andante ♩ = 80

First system of the musical score. It features a grand staff with a treble and bass clef. The tempo is marked 'Larghetto andante' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#). The music begins with a piano introduction marked 'mp espress.' in the treble staff. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. A trill is marked in the right hand towards the end of the system.

9

Second system of the musical score, starting at measure 9. The right hand continues with complex chordal textures and moving lines. The left hand maintains a consistent bass line. A 'dim.' (diminuendo) marking appears in the right hand towards the end of the system.

17

Third system of the musical score, starting at measure 17. Both the right and left hands are marked 'mp espress.'. The right hand features a trill in the middle of the system. The music continues with intricate chordal and melodic patterns in both hands.

25

Fourth system of the musical score, starting at measure 25. This system includes dynamic markings: 'f' (forte), 'cresc.' (crescendo), 'ff' (fortissimo), and 'dim.' (diminuendo). These markings are placed above the right hand staff, indicating a crescendo leading to fortissimo followed by a diminuendo. The music is highly expressive with complex textures in both hands.

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