

Concerto

IRM3

Viola & Piano / Organ

Arr.: Colette Mourey

Richard Mudge

EMR 94092

EMR 51833: Viola & 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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VIOLA

Concerto

IRM3

Richard Mudge
(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

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Measures 1-20 of the first movement. The score is in 12/8 time and features various dynamics and articulations. Measure 1 starts with a forte (*f*) and deciso articulation. Measures 2-4 show a crescendo (*cresc.*). Measure 5 begins a new phrase with a decrescendo (*dim.*). Measure 6 has a forte (*f*) articulation. Measures 7-9 continue with a crescendo (*cresc.*) and a forte (*f*) articulation. Measure 10 has a mezzo-forte (*mf*) articulation. Measures 11-12 show a decrescendo (*dim.*). Measure 13 has a mezzo-forte (*mf*) articulation and a trill (*tr*). Measure 14 has a forte (*f*) articulation. Measure 15 has a mezzo-forte (*mf*) articulation. Measure 16 has a decrescendo (*dim.*). Measure 17 has a mezzo-forte (*mf*) articulation. Measure 18 has a decrescendo (*dim.*). Measure 19 has a mezzo-forte (*mf*) articulation. Measure 20 has a mezzo-forte (*mf*) articulation and a trill (*tr*).

II

Allegro ♩ = 132

Measures 1-23 of the second movement. The score is in 12/8 time and features various dynamics and articulations. Measure 1 starts with a mezzo-forte (*mf*) and espress. articulation. Measure 2 has a mezzo-forte (*mf*) articulation. Measure 3 has a mezzo-forte (*mf*) articulation. Measure 4 has a mezzo-forte (*mf*) articulation. Measure 5 has a mezzo-forte (*mf*) articulation. Measure 6 has a mezzo-forte (*mf*) articulation. Measure 7 has a mezzo-forte (*mf*) articulation. Measure 8 has a mezzo-forte (*mf*) articulation. Measure 9 has a mezzo-forte (*mf*) articulation. Measure 10 has a mezzo-forte (*mf*) articulation. Measure 11 has a mezzo-forte (*mf*) articulation. Measure 12 has a mezzo-forte (*mf*) articulation. Measure 13 has a mezzo-forte (*mf*) articulation. Measure 14 has a mezzo-forte (*mf*) articulation. Measure 15 has a mezzo-forte (*mf*) articulation. Measure 16 has a mezzo-forte (*mf*) articulation. Measure 17 has a mezzo-forte (*mf*) articulation. Measure 18 has a mezzo-forte (*mf*) articulation. Measure 19 has a mezzo-forte (*mf*) articulation. Measure 20 has a mezzo-forte (*mf*) articulation. Measure 21 has a mezzo-forte (*mf*) articulation. Measure 22 has a mezzo-forte (*mf*) articulation. Measure 23 has a mezzo-forte (*mf*) articulation.

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Concerto

IRM3

Richard Mudge

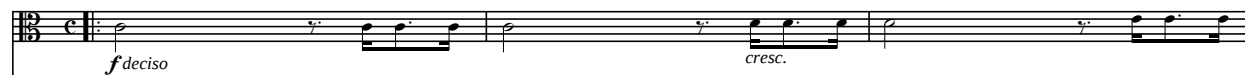
(1718-1763)

Arr.: Colette Mourey

I

Vivace ♩ = 76

Viola



Piano /
Organ



4



7



10



EMR 94092

5

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The score is in 3/4 time and the key signature has one sharp (F#), indicating the key of D major. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line is written in a soprano clef, and the piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics "The Rose Tree" are written below the vocal line. The piano part includes dynamic markings such as "mf" and "f", and articulation markings like "espress." and "tr". The score ends with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The melody is simple and folk-like, with lyrics written below the notes. The second system continues the vocal melody and introduces a piano accompaniment in the left hand, consisting of a steady eighth-note bass line. The third system shows the vocal line concluding with a final note, while the piano accompaniment continues with a more complex rhythmic pattern. The score includes dynamic markings such as 'sempre cresc.' and 'tr' (trill) to guide the performer's interpretation.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The melody is simple and folk-like, with lyrics 'The Rose Tree' written below. The second system continues the vocal melody and introduces a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of chords and a simple bass line. The third system shows the vocal line continuing with lyrics 'The Rose Tree' and the piano accompaniment providing harmonic support. The score includes dynamic markings such as *f* (forte) and *dim.* (diminuendo), and articulation marks like trills and slurs.

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. The key signature has one sharp (F#). The music begins with a piano introduction in the right hand, marked 'mp espress.', followed by a series of chords and a melodic line. A trill is indicated in the right hand towards the end of the system.

9



Second system of the musical score, starting at measure 9. It continues the piano introduction with a series of chords and a melodic line. A 'dim.' (diminuendo) marking is present in the right hand towards the end of the system.

17



Third system of the musical score, starting at measure 17. It features a piano introduction in the right hand, marked 'mp espress.', followed by a series of chords and a melodic line. A trill is indicated in the right hand towards the end of the system.

25



Fourth system of the musical score, starting at measure 25. It features a piano introduction in the right hand, marked 'mp espress.', followed by a series of chords and a melodic line. A trill is indicated in the right hand towards the end of the system. The system includes dynamic markings: *f*, *cresc.*, *ff*, and *dim.*.

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