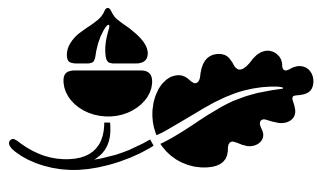


George Hunter



Trio for Recorder,
Viola d'amore,
and Viola
(1947)

George Hunter was born in 1918 in Columbus, Ohio. He studied piano, cello, and trumpet in high school, and graduated from Indiana University. He was accepted to study piano in Paris with Nadia Boulanger, but the war intervened, and he spent five years in the army, serving as a band leader in Georgia. After the war, he went to Yale to study composition with Paul Hindemith, and received his Masters Degree in 1947. He joined the University of Illinois faculty in 1948, where he taught music theory, composition, counterpoint, harpsichord and early music performance. Hunter probably began playing viols and recorders at Yale, though it is not clear whether he played the viola d'amore. Hindemith ran a Collegium Musicum at Yale, which might have influenced George Hunter to form the first Collegium Musicum at the University of Illinois in 1951. In 1963 he received a grant from the Ford Foundation to travel to Holland for year to study early choral music, and when he returned he founded the University of Illinois Concert Choir, which he conducted until his retirement in 1982.

Just before his retirement, Hunter ordered a viol from England made by Dietrich Kessler, and during the next several years he ordered two more Kesslers to make up a set of treble, tenor and bass. He started Northwood Music in order to make usable scholarly modern editions of viol consort music, and the 29 Northwood publications of music by Purcell, Byrd, Gibbons, and Ward are used by viol consorts all over the world for performances and recordings. In 1998 George Hunter received the first Howard Mayer Brown award for his work with Northwood Music.

George Hunter wrote this Trio for this unusual combination of instruments during his last year at Yale (1947). It is conceivable that Hunter played the recorder part for the first performance, and it is also conceivable that his teacher, Paul Hindemith, could have played the viola d'amore part.

This edition was prepared in 2010 by Elaine Fine, with the help of Frank Bellino, and Annie Bellino, after a performance of the Trio at the 2010 congress of the Viola d'amore Society of America, in Evanston, Illinois.

Trio for Recorder, Viola d'amore, and Viola

Allegro $\text{♩} = 108$

George Hunter (1947)

Alto Recorder



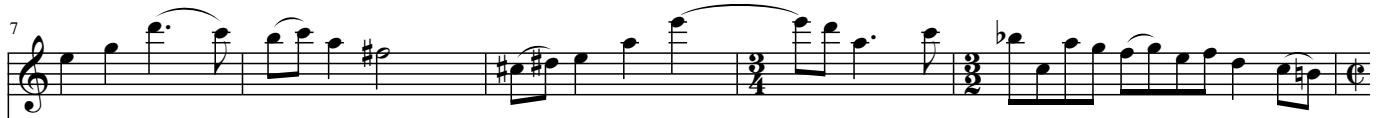
Viola d'amore
(D major tuning)

p
con sordino

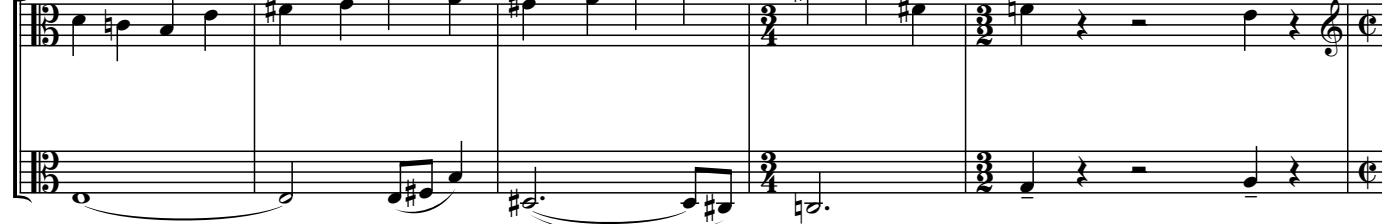
Viola

p

Rec.



Vla. d'



Rec.



Vla. d'



Vla.



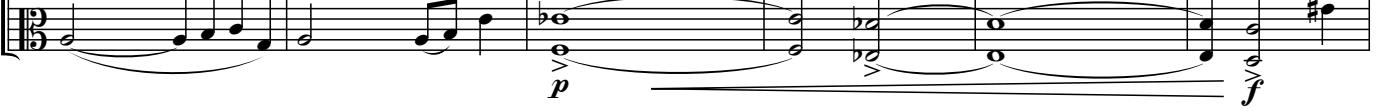
Rec.



Vla. d'



Vla.



24

B

Rec. -

Vla. d'

Vla.

30

Rec.

Vla. d'

Vla. >

36

C

Rec. -

49

Rec. Vla. d' Vla.

E

55

Rec. Vla. d' Vla.

mf

mf f 3

mf f più f

F

61

Rec. Vla. d' Vla.

p sul D p

p

65

Rec. Vla. d' Vla.

69

Rec.

G

Vla. d'

Vla.

75

Rec.

p

Vla. d'

Vla.

80

Rec.

H

p

pizz.

Vla. d'

Vla.

p

86

Rec.

I

p — mf

mf — f

arco

Vla. d'

Vla.

p — mf

mf

f

95 J

Rec.

Vla. d'

Vla.

101

Rec.

Vla. d'

Vla.

107

Rec.

Vla. d'

Vla.

113 K

Vla. d'

Vla.

Rec. 118

L

Rec. 123

Vla. d'

Vla.

126

Rec.

Vla. d'

Vla.

M

Rec. 129

Vla. d'

Vla.

pp

pp

This block contains six staves of musical notation for strings. The top two staves are for the Recorder (Rec.) and Double Bassoon (Vla. d') respectively. The bottom two staves are for the Bassoon (Vla.). Measure 118 shows a melodic line in the Recorder. Measures 119-120 show chords in the Double Bassoon and Bassoon. Measure 121 begins with a bassoon line, followed by a dynamic f. Measure 122 continues with bassoon lines, followed by dynamics f and f. Measure 123 starts with a recorder line, followed by dynamics p and p. The bassoon line continues in measure 123. Measure 126 starts with a recorder line. Measures 127-128 show chords in the Double Bassoon and Bassoon. Measure 129 begins with a bassoon line, followed by a dynamic pp. The bassoon line continues in measure 129.

133

Rec. Vla. d' Vla.

138 N Slower

Rec. Vla. d' Vla.

ritard.

Tempo I

143

Rec. Vla. d' Vla.

148

Rec. Vla. d' Vla.

Theme
Quiet $\text{♩} = 96$

Alto Recorder



Viola d'amore



Viola



Rec.



Vla. d'



Vla.



Rec.

Var. I A little faster $\text{♩} = 108$

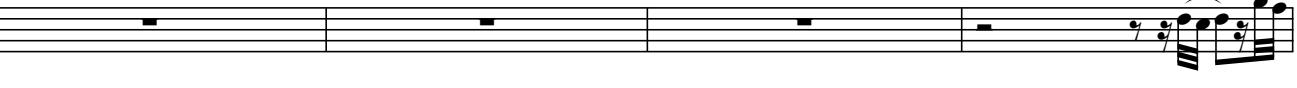
Vla. d'



Vla.



Rec.



Vla. d'



Vla.



20

Rec. Vla. d' Vla.

pizz. f

23

Rec. Vla. d' Vla.

B

arco mf pizz.

Var. II Playful $\text{♩} = 116$

27

Rec. Vla. d' Vla.

mf p

arco mf p

p p p

30

Rec. Vla. d' Vla.

mf p

pizz. arco 3 3

pizz. arco

pizz. arco

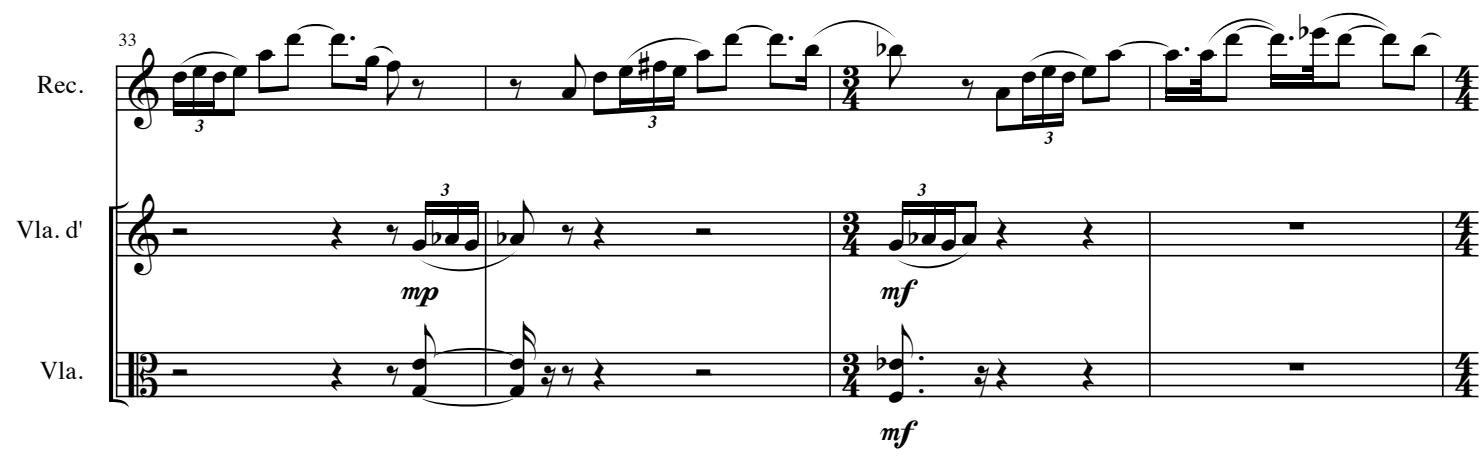
pizz. arco

arco 3 3

arco

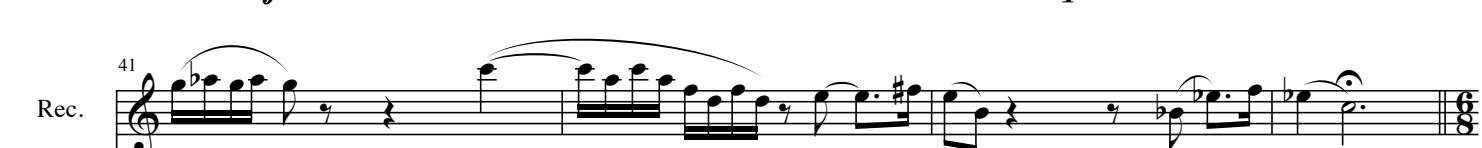
pizz. arco

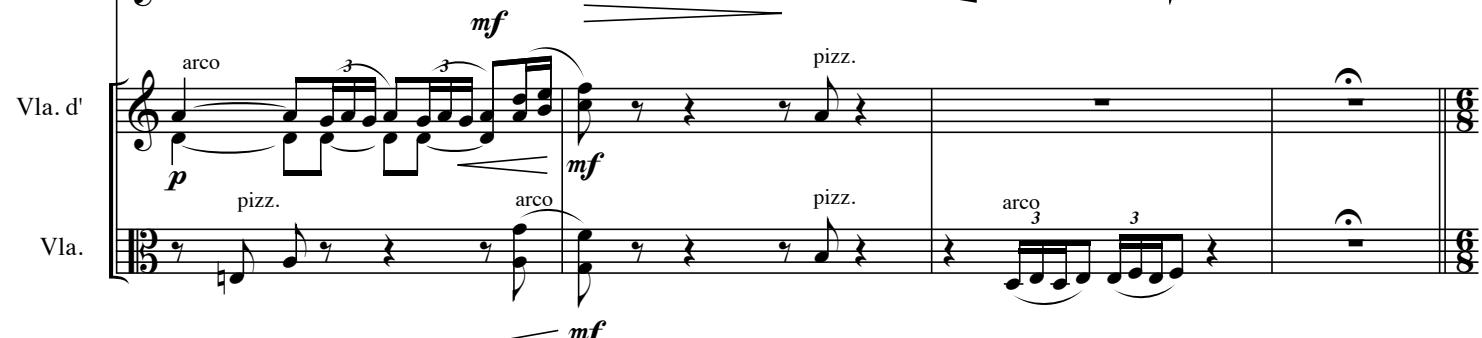
mf

33 Rec. 

37 Rec. 

Vla. d' 

41 Rec. 

Vla. d' 

Vla.

45 Var. III Slow $\text{♩} = 40$ Rec. 

Vla. d' 

Vla.

49

Rec. Vla. d' Vla.

51

Rec. Vla. d' Vla.

D

54 *poco ritard.* *a tempo*

Rec. Vla. d' Vla.

expressivo

57 *ritard.* *Cadenza* *quazi cadenza* *Poco accel.* *ritard.*

Rec. Vla. d' Vla.

p

p > pp

61 *a tempo*

Rec.

Vla. d'

Vla.

64 *accel. and cresc.* Broaden

Rec.

Vla. d'

Vla.

66 [E] *tr.*

Rec.

Vla. d'

Vla.

70 *ritard.* Theme Quiet $\text{♩} = 96$

Rec.

Vla. d'

Vla.

p

tr.

pizz.

mf

ff

ritard.

p >

p

arco

p

pp

p

75

Rec.

Vla. d'

Vla.

78

Rec.

Vla. d'

Vla.

81

Rec.

Vla. d'

Vla.

F

p

f

p

f

p

ritard.

85

Rec.

Vla. d'

Vla.

Alto Recorder

Trio for Recorder, Viola d'amore, and Viola

Allegro $\text{d} = 108$

George Hunter (1947)

7

A

13

B

C

D

E

F

pp

mf

G

p

p

p

p

p

p

p

Alto Recorder

2

80 **H**

86 **I** **p** **p** **mf** **mf** **f**

95 **J** **p**

99

104 **f** **p**

112 **K** **mf**

119 **L** **f** **p**

124

128 **M**

134 **N** Slower

140 *ritard.* **Tempo I** **p**

148 **f**

Alto Recorder

Theme
Quiet $\text{♩} = 96$



Measure 6: The time signature changes to 3/4. The dynamic is *f*.

Measure 10: The time signature changes back to 4/4. The dynamic is *p*. The section is labeled **A**. The tempo is *ritard.*

Var. I A little faster $\text{♩} = 108$

Measure 15: The time signature changes to 3/4. The dynamic is *mf*.

Measure 22: The time signature changes to 4/4. The dynamic is *mf*. The section is labeled **B**.

Var. II Playful $\text{♩} = 116$

Measure 29: The time signature changes to 3/4. The dynamics are *p*, *mf*, and *p*.

Measure 33: The time signature changes to 3/4. The dynamic is *p*.

Measure 37: The time signature changes to 3/4. The dynamic is *p*. The section is labeled **C**. The dynamic is *mf*.

Var. III Slow $\text{♩} = 40$

Measure 42: The time signature changes to 6/8. The dynamic is *p*.

Alto Recorder

48

54 *poco ritard.* *a tempo* *ritard.* **Cadenza** *quasi cadenza*

p

59 *Poco accel.* *ritard.* *a tempo*

62 *accel. and cresc.*

65 **Broaden E**

ff

69 *ritard.* **Theme Quiet** $\text{d} = 96$

mf

74 *f*

79 *f*

83 *ritard.*

Viola d'amore

Trio for Recorder, Viola d'amore, and Viola



Allegro $\text{d} = 108$

George Hunter (1947)

Musical score for the first system. The key signature is A major (no sharps or flats). The tempo is Allegro with $\text{d} = 108$. The dynamic is *p*. The music consists of two staves: the top staff for the recorder and the bottom staff for the viola d'amore.

Musical score for measure 7. The key signature changes to E major (one sharp). The time signature is 3/4. The dynamic is *p*.

Musical score for measure 12, section A. The key signature is C major (no sharps or flats). The time signature is 3/4. The dynamic is *p*.

Musical score for measure 18. The key signature is C major (no sharps or flats). The time signature is 3/4. The dynamic is *p* followed by *f*.

Musical score for measure 24, section B. The key signature is D major (one sharp). The time signature is 3/4. The dynamic is *p* followed by *f*.

Musical score for measure 30. The key signature is G major (one sharp). The time signature is 3/4. The dynamic is *f* followed by *mf*. The measure ends with a fermata over the last note.

Musical score for measure 37, section C. The key signature is F major (one flat). The time signature is 3/4. The dynamic is *pp*.

Musical score for measure 42, section D. The key signature is E major (one sharp). The time signature is 3/4. The dynamic is *pp*.

Musical score for measure 48. The key signature is C major (no sharps or flats). The time signature is 3/4. The dynamic is *p*.

Viola d'amore

53 E

59 F sul D
p

63

67

71 G

75 H

79 pizz.
mf

83 mf

87 f

91 p

95 I arco

101 f

J

Viola d'amore

3

K

114

p

117

120

f

L

123

p

128

pp

133

N

Slower

137

pp

142

ritard.

Tempo I

147

f

Viola d'amore

Theme
Quiet $\text{♩} = 96$



8

A

f **p** *pizz.* **ritard.**

B

p

15 Var. I A little faster $\text{♩} = 108$

pizz. *arco*

mf **p**

21 *pizz.* **B** *arco*

p *mf* *pizz.*

27 *arco* **Var. II Playful** $\text{♩} = 116$ *pizz.*

mf **p** *p* *mf* *p*

32 *arco* *mp* *mf* *f*³ *3*

38 *pizz.* **C** *arco* *mf* *pizz.*

44 *arco* *expressivo* *p*

49 *p* *mf* *> p* *mf*

Viola d'amore

51

D

poco ritard.

a tempo

f

54

p

expressivo

ritard.

58

Cadenza

p

ritard.

quasi cadenza

63

accel. and cresc.

Broaden

66

E

ff

pizz.

mf

b2

72

ritard.

Theme Quiet

arco

d = 96

p

78

f

p

ritard.

F

84

Viola

Trio for Recorder, Viola d'amore, and Viola

Allegro $\text{d} = 108$
con sordino

George Hunter (1947)

The musical score for the Viola part is as follows:

- Staff 1 (Measures 1-6):** Dynamics p . Measure 7 starts with a melodic line.
- Staff 2 (Measures 7-13):** Measure 7 starts with a melodic line. Measure 14 begins with a rhythmic pattern.
- Staff 3 (Measures 14-20):** Measure 14 begins with a rhythmic pattern. Measure 20 starts with a dynamic p .
- Staff 4 (Measures 20-28):** Measure 20 starts with a dynamic p . Measure 28 starts with a dynamic f .
- Staff 5 (Measures 28-38):** Measure 28 starts with a dynamic f . Measures 35-38 show a rhythmic pattern with dynamics mf , p , and pp .
- Staff 6 (Measures 38-44):** Measures 38-44 show a rhythmic pattern with dynamics pp and p .
- Staff 7 (Measures 44-49):** Measures 44-49 show a rhythmic pattern with dynamics p and mf .
- Staff 8 (Measures 49-56):** Measures 49-56 show a rhythmic pattern with dynamics p and mf .
- Staff 9 (Measures 56-64):** Measures 56-64 show a rhythmic pattern with dynamics f , $più f$, and p .
- Staff 10 (Measures 64-69):** Measures 64-69 show a rhythmic pattern.
- Staff 11 (Measures 69-74):** Measures 69-74 show a rhythmic pattern. Measure 74 ends with a dynamic p .

Seven specific sections are highlighted with boxes labeled A through G:

- A:** Staff 1, Measure 7.
- B:** Staff 3, Measure 20.
- C:** Staff 5, Measure 28.
- D:** Staff 6, Measure 44.
- E:** Staff 7, Measure 49.
- F:** Staff 9, Measure 56.
- G:** Staff 11, Measure 69.

Viola

77 H

85 I

85 *p* *mf* *mf* *f*

96 J

96 *p*

105

111 K

111 *p*

117

117 L

117 *f*

123

128 M

128 *pp*

136 N Slower

136 *pp*

136 *ritard.*

146 Tempo I

146 *p* *f*

Viola

Theme

Quiet $\text{♩} = 96$
con sordino



7

Musical score for Viola, Variation I section, part A. The tempo is Var. I A little faster $\text{♩} = 108$. The dynamic is **f**. The key signature changes to one flat. The music features eighth-note patterns and sixteenth-note patterns. A box labeled **A** is positioned above the staff.

13 *ritard.*

Musical score for Viola, Variation I section, part B. The tempo is Var. I A little faster $\text{♩} = 108$. The dynamic is **mf**. The key signature changes to one flat. The music features eighth-note patterns and sixteenth-note patterns. A box labeled **B** is positioned above the staff.

17

Musical score for Viola, Variation I section, part C. The dynamic is **p**. The key signature changes to one flat. The music features eighth-note patterns and sixteenth-note patterns.

20

Musical score for Viola, Variation I section, part D. The key signature changes to one flat. The music features eighth-note patterns and sixteenth-note patterns.

22

Musical score for Viola, Variation II section, part E. The dynamic is **f**. The key signature changes to one sharp. The music features eighth-note patterns and sixteenth-note patterns. A box labeled **B** is positioned above the staff.

25

Musical score for Viola, Variation II section, part F. The dynamic is **f**. The key signature changes to one sharp. The music features eighth-note patterns and sixteenth-note patterns. The dynamics are **p**, **p**, and **p**.

29 **Var. II Playful** $\text{♩} = 116$

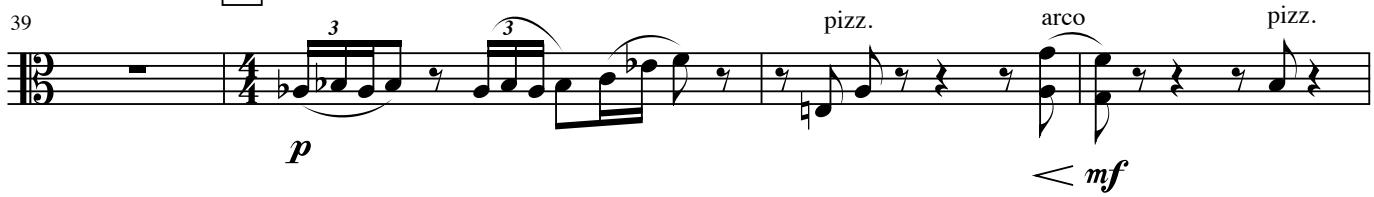
Musical score for Viola, Variation II section, part G. The dynamic is **p**. The key signature changes to one sharp. The music features eighth-note patterns and sixteenth-note patterns. The dynamics are **pizz.**, **arco**, **pizz.**, and **arco**. A box labeled **B** is positioned above the staff.

33

Musical score for Viola, Variation II section, part H. The dynamic is **mf**. The key signature changes to one sharp. The music features eighth-note patterns and sixteenth-note patterns. The dynamics are **mf**, **f**, and **arco**.

Viola

C

39 

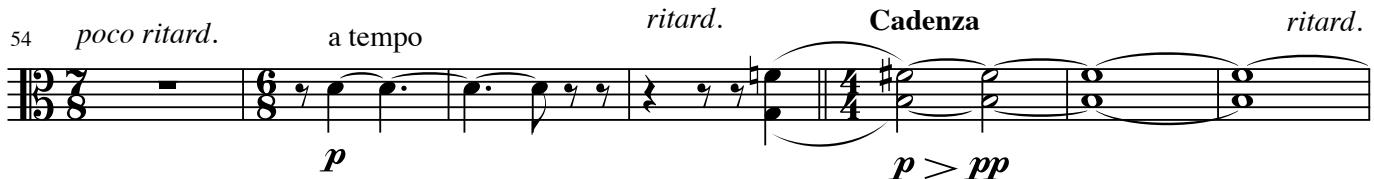
Var. III Slow $\text{♩} = 40$

43 arco 

*p**p*

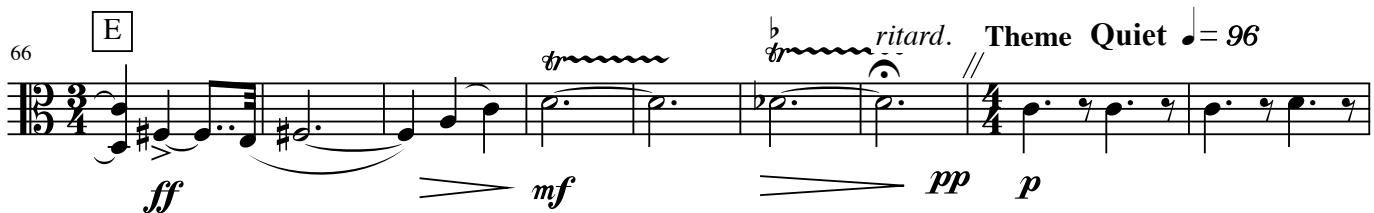
49 

D

54 poco ritard. a tempo ritard. Cadenza ritard. 

61 

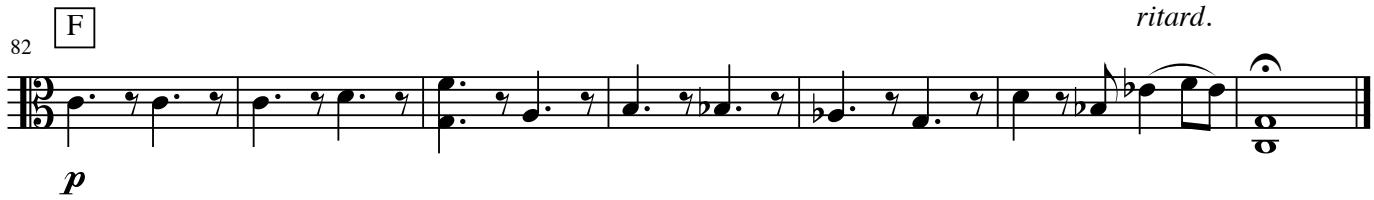
64 accel. and cresc. Broaden 

66 

ritard. // Theme Quiet $\text{♩} = 96$

75 

ritard.

82 F 

p