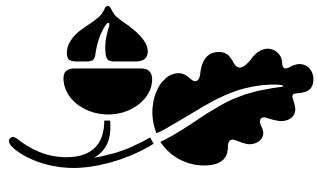


# George Hunter



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



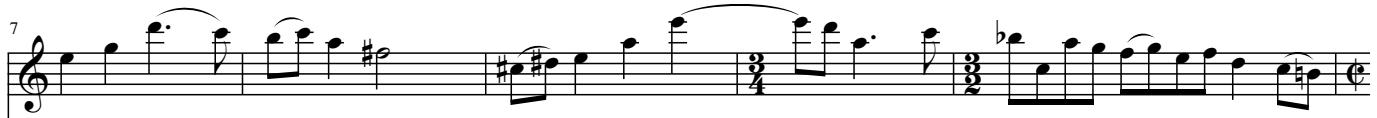
Viola d'amore  
(D major tuning)

**p**  
con sordino

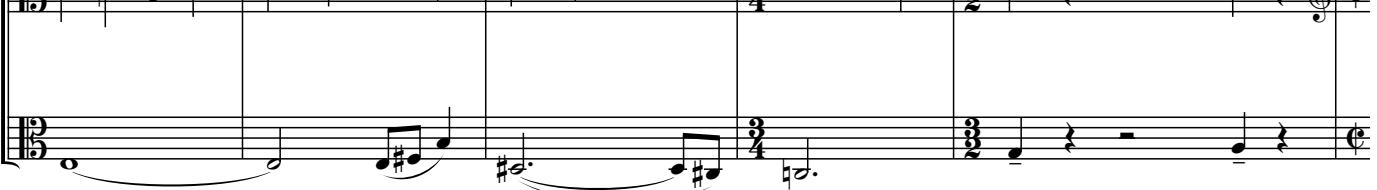
Viola

**p**

Rec.



Vla. d'



Vla.

A

Rec.



Vla. d'



Vla.

Rec.



Vla. d'



Vla.

24

B

Rec. -

Vla. d'

Vla.

30

Rec.

Vla. d'

Vla.

36

C

Rec.

Vla. d'

Vla.

42

D

Rec.

Vla. d'

Vla.

49

Rec. Vla. d' Vla.

E

p p p

55

Rec. Vla. d' Vla.

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

Vla. d'

Vla.

L

Rec. 123

p

Vla. d'

p

Vla.

Rec. 126

Vla.

M

Rec.

Vla. d'

Vla.

pp

pp

133

Rec. Vla. d' Vla.

138 N Slower

Rec. Vla. d' Vla.

143 retard. Tempo I

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  $\text{♩} = 108$ 

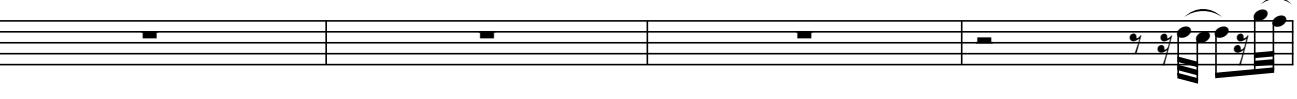
Vla. d'



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

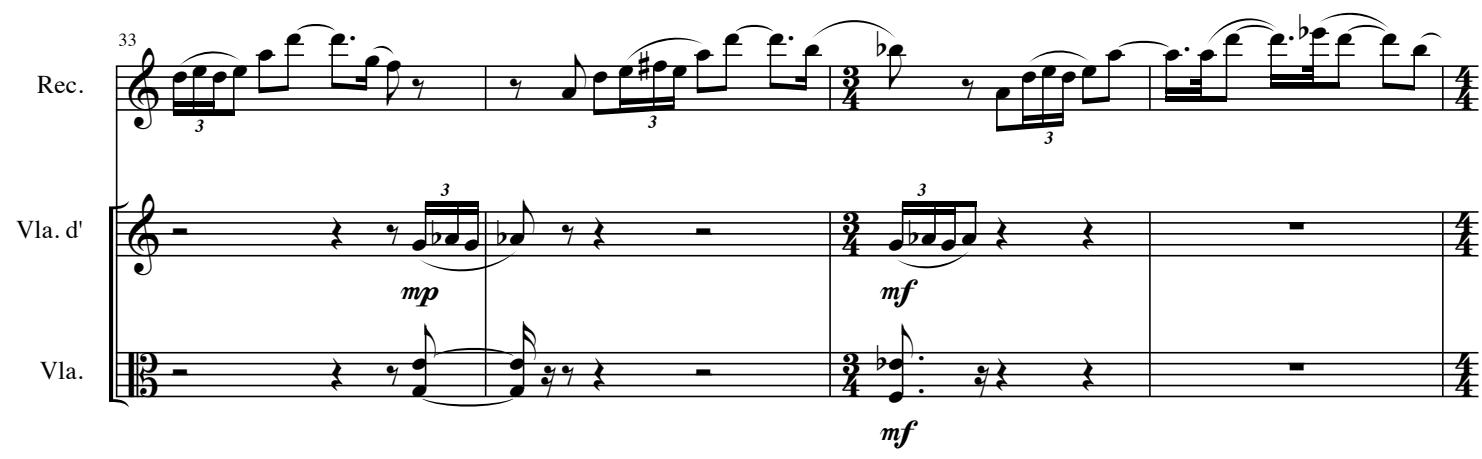
pizz. arco

arco 3 3

arco

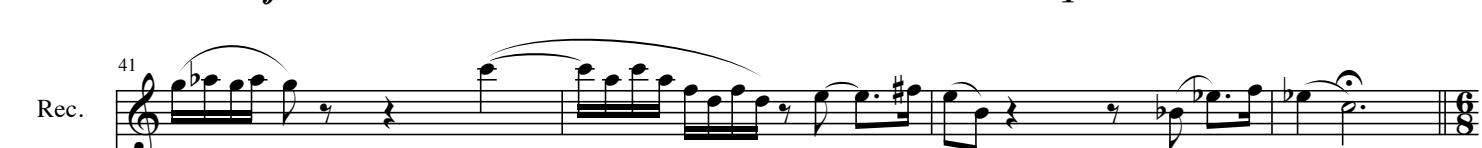
pizz. arco

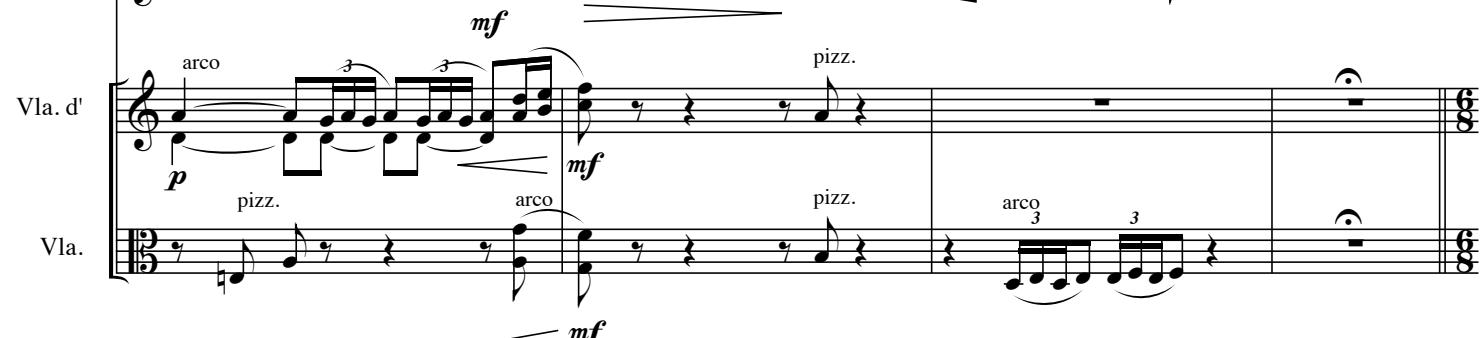
mf

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.*

Rec. Vla. d' Vla.

*a tempo*

*expressivo*

*p*

57 *ritard.*

Rec. Vla. d' Vla.

*Cadenza* *quazi cadenza*

*p*

*Poco accel.*

*ritard.*

*p > pp*

*p > pp*

61 *a tempo*

Rec.

Vla. d'

Vla.

64 *accel. and cresc.* *Broaden*

Rec.

Vla. d'

Vla.

66 [E] *ff* *pizz.* *mf*

Rec.

Vla. d'

Vla.

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

Rec.

Vla. d'

Vla.

*pp* *p*

75

Rec.

Vla. d'

Vla.

78

Rec.

Vla. d'

Vla.

81

Rec.

Vla. d'

Vla.

F

*p*

*f*

*p*

ritard.

85

Rec.

Vla. d'

Vla.

*f*

*p*

*ritard.*

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 A major. The time signature is common time. The dynamic is *p*.

Musical score for measure 18. The key signature is A major. The time signature is common time. The dynamic is *p* followed by *f*.

Musical score for measure 24, section B. The key signature is A major. The time signature is common time. The dynamic is *p* followed by *f*.

Musical score for measure 30. The key signature is A major. The time signature is common time. The dynamic is *f* followed by *mf*. The measure ends with a fermata over the last note and a repeat sign with the number 2 above it.

Musical score for measure 37, section C. The key signature is A major. The time signature is common time. The dynamic is *pp*.

Musical score for measure 42, section D. The key signature is A major. The time signature is common time. The dynamic is *pp*.

Musical score for measure 48. The key signature is A major. The time signature is common time.

## 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

M

*pp*

133

N

Slower

137

*pp*

142

Tempo I

147

*p**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*<sup>3</sup> *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*

*expressivo*

*f*

54

*ritard.*

*quasi cadenza*

*ritard.*

*3*

58

**Cadenza**

*p > pp*

*p*

63

*accel. and cresc.*

**Broaden**

66

E

*ff*

*pizz.*

*mf*

72

*ritard.*

**Theme Quiet**

*arco*

*p*

78

F

*f*

*p*

*ritard.*

84

Viola

# Trio for Recorder, Viola d'amore, and Viola

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

George Hunter (1947)

The musical score consists of ten staves of music for the Viola. The tempo is Allegro with  $\text{d} = 108$  and con sordino. The score includes dynamics (e.g.,  $p$ ,  $f$ ,  $mf$ ,  $pp$ ) and performance instructions (e.g.,  $\text{f} \text{--}$ ,  $\text{mf} \text{--}$ ,  $\text{p} \text{--}$ ,  $\text{pp} \text{--}$ ). The score is divided into sections labeled A through G:

- A:** Measures 7-13. Measure 7 starts with a dynamic  $p$ . Measure 13 ends with a repeat sign.
- B:** Measures 14-20. Measure 14 features a melodic line with eighth-note patterns. Measure 20 begins with a dynamic  $p$  followed by  $f$ , and ends with  $p$ .
- C:** Measures 28-37. Measure 28 starts with  $f$ , followed by  $mf$ ,  $p$ , and  $pp$ .
- D:** Measures 44-48. Measure 44 starts with  $p$ . Measure 48 ends with a repeat sign.
- E:** Measures 49-56. Measure 49 starts with  $mf$ . Measure 56 ends with  $p$ .
- F:** Measures 56-64. Measure 56 starts with  $f$ , followed by  $più f$ , and ends with  $p$ .
- G:** Measures 69-89. Measure 69 starts with a dynamic  $p$ . Measure 89 concludes with a final dynamic  $p$  and a measure rest.

Viola

77 H

85 I

85 *p*    *mf*    *mf*    *f*

96 J

96 *p*

105

111 K

111 *p*

117

123 L

123 *f*

128

128 M 1

136 N Slower

136 *pp*    *ritard.*

146 Tempo I

146 *p*    *f*

## Viola

## Theme

Quiet  $\text{♩} = 96$   
con sordino

Musical score for Viola, Theme section. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a dynamic of  $p$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $f$ , followed by a dynamic of  $p$ . The music features eighth-note patterns and grace notes.

Musical score for Viola, Var. I section, part A. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic of  $f$ , followed by a dynamic of  $p$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $f$ .

Musical score for Viola, Var. I section, part B. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic of  $mf$ , followed by a dynamic of  $f$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $f$ .

Musical score for Viola, Var. I section, part C. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic of  $p$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $f$ .

Musical score for Viola, Var. I section, part D. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic of  $f$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $f$ .

Musical score for Viola, Var. II section, part E. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a dynamic of  $f$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $mf$ .

Musical score for Viola, Var. II section, part F. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic of  $f$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $p$ .

Musical score for Viola, Var. II section, part G. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic of  $p$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $mf$ .

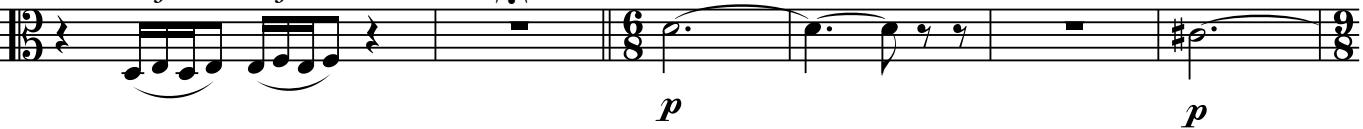
Musical score for Viola, Var. II section, part H. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic of  $mf$ . The second staff starts with a bass clef, a common time signature, and a dynamic of  $f$ .

## Viola

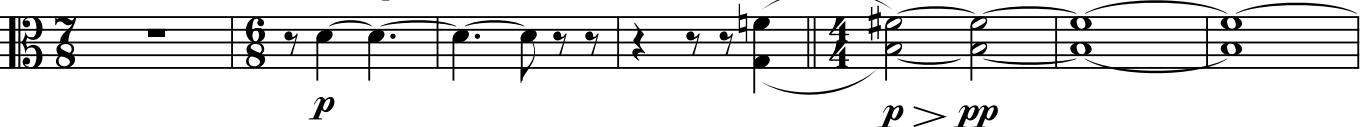
C

39 

Var. III Slow  $\text{♩} = 40$ 

43 arco 

49 

54 poco ritard. a tempo ritard. Cadenza ritard. 

61 

64 accel. and cresc. Broaden 

66 

75 

82 