

Martin Widmaier

Signal

für 28 Trompeten / for 28 trumpets

Stimmen / Parts

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Preliminary Note

Back in 1983, as a piano and composition student in Salzburg, I obviously loved to think big. When the International Trumpet Seminar in Bad Säckingen – directed by Edward H. Tarr – looked for a new composition for up to 28 players, I went for this maximum number without hesitation. The result was, on all accounts, a witty piece of music and a charming addition to the repertoire.

Approximate performance time: 5'30". The players should be placed in the four corners of the room:

- players 1/1–1/7 at the front to the left;
- players 2/1–2/7 at the back to the left;
- players 3/1–3/7 at the back to the right;
- players 4/1–4/7 at the front to the right.

Thus, the music will circle around the auditorium.

Signal for 28 trumpets (here the parts in Bb) was first performed on 17 September 1983 at the Bad Säckingen Kursaal, revised in 1989 and – at the initiative of Reinhold Friedrich – digitally published in 2025. Remark to parts 1/1 and 4/1 in bars 115–118: tpt 1/1 brings an unmeasured rhythm of 3, 4 and 5 equal and rather brisk notes, leading to a temporary halt; tpt 4/1 follows in a similar manner; and with another closely related phrase in tpt 1/1, the independence of these parts ends.

Martin Widmaier

First version of this publication: 1983

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tpt 1/1

Signal

für 28 Trompeten / for 28 trumpets
gewidmet an / dedicated to Edward H. Tarr
Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 4
5-13 14-17

18
mf *p* *fp* *fp*

26
p *f* 3 3

30
3 3 3 3 *p*

34
3 2 1 2 1
36-38 39-40 42-43

45 $\text{♩} = 96$
mp *f* 4
49-52

53 tpt 1/3 22 tpt 1/3 2
55-76 79-80

81
p

84

tpt 1/1



tpt 1/2

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$\text{♩} = 72$
tpt 4/1

9 4
5-13 14-17

18

mf *p* *p* *fp*

24

fp *p* *f*

29

30-32 36-38

$\text{♩} = 96$

39-40 42-43 *mp*

48

f *p*

53

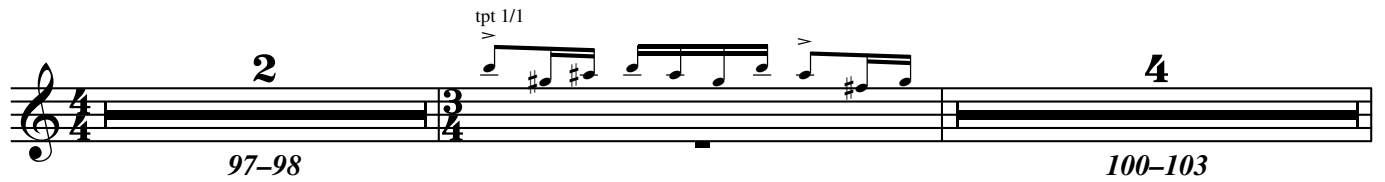
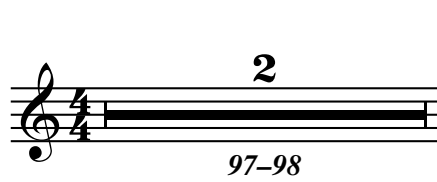
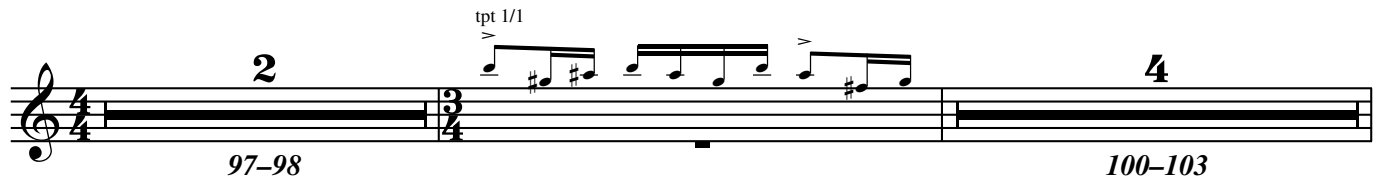
tpt 1/3 26 4
55-80 82-85

86

p

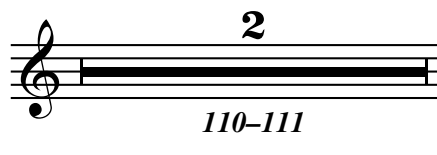
tpt 1/2

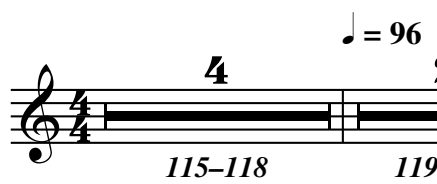
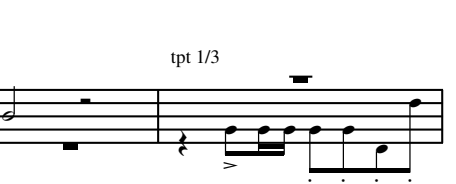
89  5
92-96

 2  97-98  4 100-103

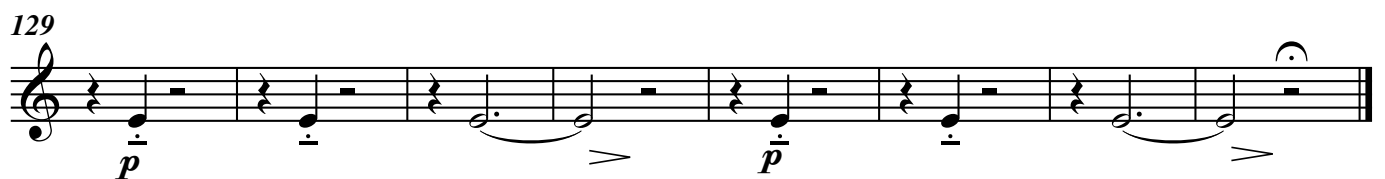
104 
mp

107 

 2 110-111  *sf*  *sf*

 4 115-118  2 119-120  *tpt 1/4* *tpt 1/3*

125 
f *mf* *mp* *p*

129 
p *p*

tpt 1/3

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$\text{♩} = 72$
trp 4/1

9 4
5-13 14-17

18 3 1
mf *p* 20-22 *fp*

26 3 *fp* *p* *f*

4 3 2
29-32 *p* 36-38 39-40

41 1 2 1 1 $\text{♩} = 96$ *mp*

48 4 2
f 49-52 *mp* 55-56

57 2 2
59-60 63-64

65 2 2
67-68 71-72

tpt 1/3

73

75-76 79-80

81

83-84 87-88

89

91-92 95-96

97-98 101-102

mp

105-106 109-110

♩ = 96

113-114 115-118 119-120

tpt 1/4

124

126-127

f *p*

130-131 134-136

p

tpt 1/4

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Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 4
5-13 14-17

18
mf *p* *fp* *fp*

23
fp 26-32 *p*

$\text{♩} = 96$
3 2 1 2 1 1
36-38 39-40 42-43 *mp* *f*

4 tpt 1/3 22 tpt 1/3 2
49-52 55-76 79-80

81
p dolce 87-90

91 2
97-98

99 4
p dolce 105-108

109 4
115-118

$\text{♩} = 96$
2 8
119-120 *f* 125-132 *p*

tpt 1/5

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Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 4
5-13 14-17

18
mf *p* 20-22 *p* 3 1

25
fp *fp* 27-32 *p* 6

$\text{♩} = 96$
3 2 1 2 1 2
36-38 39-40 42-43 45-46 *mp* *f*

49-52 55-76 79-80 *p dolce* 4 22 2 tpt 1/3

83 4 87-90

93 2 97-98 *p dolce*

101 4 105-108

111 $\text{♩} = 96$ 4 2 115-118 119-120

121 8 125-132 *f* *p* *p*

tpt 1/6

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$\text{♩} = 72$
tpt 4/1

9 4
5-13 14-17

18 2 20-21 *mf* *p* *fp* *fp*

25 7 3 26-32 36-38 *p* $\text{♩} = 96$

2 1 2 1 2
39-40 42-43 45-46

47 4 49-52 *mp* *f* tpt 1/3

22 7 55-76 79-85 tpt 1/3

86 5 92-96 *p dolce*

2 5 97-98 99-103 *p dolce*

109 5 2 110-114 117-118 *f*

$\text{♩} = 96$ 6 4 119-124 129-132 *f* *mf* *mp* *p* *p*

tpt 1/7

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 4
5-13 14-17

18 3
20-22
mf *p* *p*

25 3 6
27-32
p

$\text{♩} = 96$

3 2 1 2 1 1
36-38 39-40 42-43

46 1 4
49-52
mp *f* tpt 1/3

22 7
55-76 79-85
tpt 1/3

86 5
92-96
p dolce

2 5
97-98 99-103
p dolce

109 5 2
110-114 117-118
f

$\text{♩} = 96$

6 4
119-124 129-132
f *mf* *mp* *p* *p*

tpt 2/1

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$\text{♩} = 72$
tpt 4/1

9 3
5-13 14-16

17
mf

13 1
20-32

34
p *mf*

3 2
36-38 39-40

41
 $\text{♩} = 96$

1 2
42-43

p *mf* *mp* *f*

4 41
49-52 53-93

tpt 2/3

97

16
p 99-114

115
f

$\text{♩} = 96$

2 10
117-118 119-128

129
p

tpt 2/2

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 3
5-13 14-16

17

mf 13
20-32

34

p *mf* 3 2
36-38 39-40

41

$\text{♩} = 96$

1 2
42-43 *p* *mf* *mp* *f*

4

41

tpt 2/3

49-52 53-93 *p*

97

p 16
99-114

115

f 2
117-118

$\text{♩} = 96$

10

119-128 *p*

tpt 2/3

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

5-13 9 3 14-16

17

mf 13 20-32

33

p *mf* 3 2 36-38 39-40

41

$\text{♩} = 96$ 1 2 42-43 *p* *mf* *mp*

48

f 4 1 *mp* 1 49-52 53 54-56

57

1 2 1 60-61

65

1 2 1 68-69

tpt 2/3

73 **1** **2** **1**
76-77

81 **1** **2** **1**
84-85

89 **1** **2** **1**
92-93

2 **1** **2**
97-98 *mp* 102-103

105 **2** **2**
106-107 110-111

113 **1** **4** **4**
115-118 119-122 *f* ♩ = 96

124 **2** **1**
125-126 *mp*

130 **1** **4**
p 133-136

tpt 2/4

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 3
5-13 14-16

17

mf *p* *mf*
13 1
20-32

3 2 1 1

36-38 39-40 *p*

45 $\text{♩} = 96$

mf *mp* *f* 4 41 tpt 2/3
49-52 53-93

96

p *p* 4 *p dolce*
99-102

105

4
109-112

113

mp *f* 2
117-118

$\text{♩} = 96$

14 *p*
119-132

trp 2/5

Signal

für 28 Trompeten / for 28 trumpets
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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 3
5-13 14-16

17
mf *p* *mf*
13 1
20-32

3 2 1 1
36-38 39-40
p

45 $\text{♩} = 96$
mf *mp* *f* 4 41 tpt 2/3
49-52 53-93

96
p *p* 4
99-102 *p dolce*

105 4
109-112

113
mp *f* 2
117-118

$\text{♩} = 96$
14
119-132 *p*

tpt 2/6

Signal

für 28 Trompeten / for 28 trumpets
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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 3
5-13 14-16

17
mf *p* *mf*
13 1
20-32

3 2 1 1
36-38 39-40
p

45 $\text{♩} = 96$
mf *mp* *f*
4 41
49-52 53-93

94 tpt 2/3
p *p*

9
99-107
p dolce

111
f
2
117-118

$\text{♩} = 96$
14
119-132
p

tpt 2/7

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 3
5-13 14-16

17

13 1
20-32
mf *p* *mf*

3 2 1 1
36-38 39-40
p

45 $\text{♩} = 96$

4 41
49-52 53-93
mf *mp* *f*

94 tpt 2/3

p *p*

9
99-107
p dolce

111

2
117-118
f

$\text{♩} = 96$

14
119-132
p

tpt 3/1

Signal

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Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 1

5-13 *p* *mf*

3 13 1

17-19 20-32 *mf*

tpt 2/1

2 1

39-40 *p*

45 $\text{♩} = 96$

mf *mp* *f* 4 42

49-52 53-94 tpt 3/3

97

p 5

99-103 *p dolce*

106

5

110-114

115 $\text{♩} = 96$

f 2 10

117-118 119-128

129

p *p*

tpt 3/2

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 1
5-13 *p* *mf*

3 13 1
17-19 20-32 *mf*

2 1
39-40 *p*

45 $\text{♩} = 96$
4 42 tpt 3/3
mf > *mp* *f* 49-52 53-94

97 10
p 99-108 *p dolce*

111 *mf*

115 $\text{♩} = 96$
f 2 10
117-118 119-128

129 *p* *p*

tpt 3/3

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

5-13

p *mf*

3 13 1

17-19 20-32

tpt 2/1

p *mf*

36

39-40

mf *f*

42

$\text{♩} = 96$

p *mf* *mp* *f*

4 2 2

49-52 53-54 57-58

mf *mp*

59

2 2

61-62 65-66

mf *mp*

67

2

69-70

mf *mp*

tpt 3/3

73-74 77-78

81-82 85-86

89-90 93-94

97-98 99-100 *mp* 103-104

105 107-108 111-112

113 *mf* 115-118 119-121 *f* $\text{♩} = 96$

124-125 *mf* 128-129

130 *p* 132-136

tpt 3/4

Signal

für 28 Trompeten / for 28 trumpets
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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 1

5-13

p *mf*

3 13 1

17-19 20-32

tpt 2/1

mf

$\text{♩} = 96$

2 1

39-40

p *mf* *mp* *f*

4 9 4

49-52 53-61 65-68

69

2 3 4 4 2 3 4 4

73-76 81-84

85

2 3 4 4 2 3 4 2

89-92 97-98

99

2 3 4 4 2 3 4 4

p 103-106 111-114

115

$\text{♩} = 96$

2 14

f 117-118 119-132 *p*

tpt 3/5

Signal

für 28 Trompeten / for 28 trumpets
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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 1

5-13

p *mf*

3 13 1

17-19 20-32

tpt 2/1

mf

$\text{♩} = 96$

2 1

39-40

p *mf* *mp* *f*

4 9 4

49-52 53-61 65-68

69

2 3 4 4 2 3 4 4

73-76 81-84

85

2 3 4 4 2 3 4 2

89-92 97-98

99

2 3 4 4 2 3 4 4

p 103-106 111-114

115

$\text{♩} = 96$

2 14

117-118 119-132

f *p*

tpt 3/6

Signal

für 28 Trompeten / for 28 trumpets
gewidmet an / dedicated to Edward H. Tarr
Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 1
5-13 p mf

3 13 1 tpt 2/1
17-19 20-32 mf

$\text{♩} = 96$

2 1 1
39-40 p mf mp f

4 12 2 3 4
49-52 53-64 p

4 2 3 4 4 2 3 4
69-72 77-80

4 2 3 4 4
85-88 93-96 p

4 2 3 4 4 2 3 4
99-102 p 107-110

$\text{♩} = 96$

4 14
115-118 119-132 p

tpt 3/7

Signal

für 28 Trompeten / for 28 trumpets
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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9 1
5-13
p *mf*

3 13 1
17-19 20-32
mf

$\text{♩} = 96$
2 1
39-40
p *mf* *mp* *f*

4 12 2 3 4
49-52 53-64
p

4 2 3 4 4 2 3 4
69-72 77-80

4 2 3 4 4
85-88 93-96
p

4 2 3 4 4 2 3 4
99-102 107-110
p

$\text{♩} = 96$
4 14
115-118 119-132
p

tpt 4/1

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$

p dolce *un poco più marc.*

7 *dolce*

12 *p* 17-19 3

13 20-32 *mf* *p*

39 *mf* *p*

45 $\text{♩} = 96$ 1 4 44 2 49-52 53-96 97-98 *mp* *f*

14 99-112 *ff* with no delay

119 $\text{♩} = 96$ *p* *f* *ff* 7 122-128 *p*

131

tpt 4/2

Signal

für 28 Trompeten / for 28 trumpets
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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

4
5-8
p dolce

12
p
17-19

13
20-32
tpt 1/1
1
mf *p*

39
mf *p*

45
 $\text{♩} = 96$
1
mp *f*
4
49-52
44
53-96

2
97-98
3
99-101
tpt 4/3
2
104-105

106
2
108-109
1

113
 $\text{♩} = 96$
sf *sf*
3
116-118
10
119-128

129
p *p*

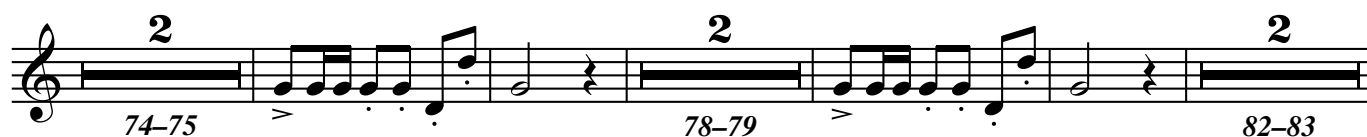
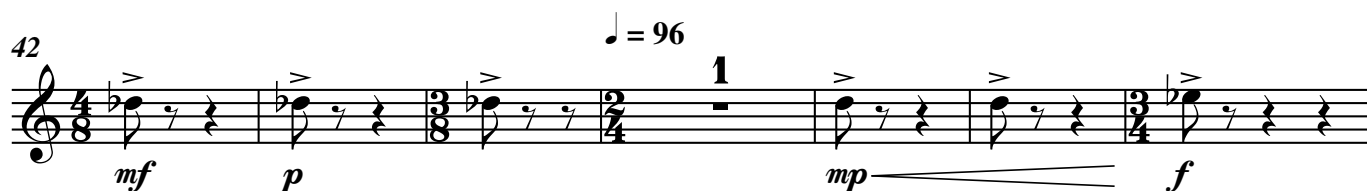
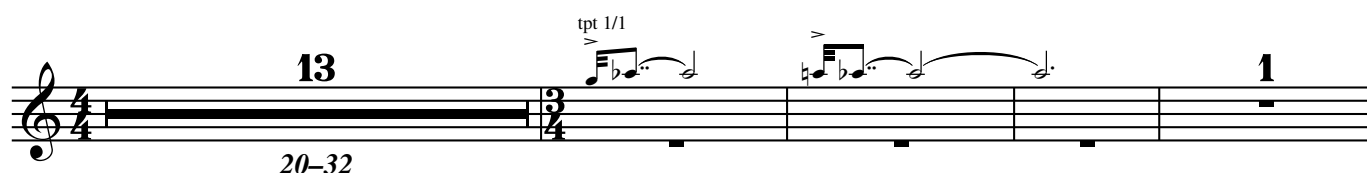
tpt 4/3

Signal

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Martin Widmaier

$\text{♩} = 72$



tpt 4/3

84

2

86-87

2

90-91

92

2

94-95

1

3

99-101

102

mp

2

104-105

2

108-109

110

2

112-113

f

3

116-118

$\text{♩} = 96$

2

119-120

f

2

123-124

125

2

127-128

p

6

131-136

Detailed description: This musical score is for a trumpet part in 4/3 time. It consists of six systems of music. The first system (measures 84-91) features eighth-note patterns and rests, with fingerings 2 and 2 indicated. The second system (measures 92-101) includes a key signature change to one flat (B-flat) and a 3/4 time signature change, with fingerings 2, 1, and 3. The third system (measures 102-109) starts with a mezzo-piano (*mp*) dynamic and includes fingerings 2 and 2. The fourth system (measures 110-118) includes a forte (*f*) dynamic and fingerings 2 and 3. The fifth system (measures 119-124) includes a tempo marking of quarter note = 96, a forte (*f*) dynamic, and fingerings 2 and 2. The sixth system (measures 125-136) includes a piano (*p*) dynamic and fingerings 2 and 6. The score uses various musical notations including eighth notes, quarter notes, rests, and slurs.

tpt 4/4

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$\text{♩} = 72$
tpt 4/1

9
5-13 *p*

3 13 1
17-19 20-32 *mf* *p*

39
mf *p*

45 $\text{♩} = 96$
1 4 11
mp *f* 49-52 53-63

64
p 4 69-72

73
4 77-80

81
4 85-88

89
4 2
93-96 97-98

tpt 4/4

99 *p* 4 103-106

107 4 111-114

115 *f* 2 2 117-118 119-120 $\text{♩} = 96$

121 *f* 4 125-128

129 tpt 4/3 3 130-132 *p*

tpt 4/5

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9
5-13
p

3
17-19
13
20-32
1
mf *p*

39
mf *p*

45
 $\text{♩} = 96$
1
mp *f*
4
49-52
11
53-63

64
p
4
69-72

73
4
77-80

81
4
85-88

89
4
93-96
2
97-98

tpt 4/5

99 **4**
p 103-106

107 **4**
111-114

115 **2** **2** ♩ = 96
f 117-118 119-120

121 **4**
f 125-128

129 tpt 4/3 **3**
130-132 *p*

tpt 4/6

Signal

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Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9
5-13
p

3 13 1
17-19 20-32
mf *p*

$\text{♩} = 96$

2 1
39-40
mf *p*

46 4 11
mp *f*
49-52 53-63

64 tpt 4/5

69 4
p
73-76

77 4
81-84

85 4
89-92

tpt 4/6

93

97-98 99-102

103

p 107-110

111

$\text{♩} = 96$

115-118 119-124 *f* *mf* *mp* *p*

129-132 *p* *p*

tpt 4/7

Signal

für 28 Trompeten / for 28 trumpets
gewidmet an / dedicated to Edward H. Tarr
Stimme / Part in B $\flat$

Martin Widmaier

$\text{♩} = 72$
tpt 4/1

9
5-13
p

3 13 1
17-19 20-32
mf *p*

$\text{♩} = 96$

2 1
39-40
mf *p*

46 4 11
49-52 53-63
mp *f*

64 tpt 4/5

69 4
73-76
p

77 4
81-84

85 4
89-92

tpt 4/7

93

2 4

97-98 99-102

103

p 4

107-110

111

4

115-118

$\text{♩} = 96$

6

119-124

f *mf* *mp* *p*

4

129-132

p