

GWYNETH WALKER

# When the Trumpets Sound

*for Eight Trumpets*

- |                       |    |
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**PROGRAM NOTES**

*When the Trumpets Sound* is a suite of three movements for eight trumpets. Each movement considers the number eight in a different manner.

The opening *Fanfare for Eight* is “music for all.” The theme, a straightforward motive presented a few measures into the music, is uncluttered and energetic. All play. Chords are often built through adding tones in ascending structures. This is a fanfare of strength.

*When There Are Two* features a theme for solo Flugelhorn, then answered by a second Flugelhorn. The warm tone of Flugelhorn is enjoyed in this plaintive song. In the background, the other six trumpets provide a gentle, “fluttering” background of “wawa” chords. A simple, sparse texture was chosen for this mournful expression.

The last movement, *Four by Four*, is joyous music in a swing rhythm. As the title might suggest, this is a “repartee” between two groups of four trumpets. Ideas bounce back and forth as each group imitates one another. Various tone colors (effects) are employed to allow players to enjoy their instruments to the fullest. These include hand-over-bell muting (for visual as well as audible interest), rattling valves (done noisily, in jest) and plenty of vocal rhythms. Ta-ta-ta...

—Gwyneth Walker

**Duration: 8:00**

**THE COMPOSER**

Widely performed throughout the country, the music of American composer Gwyneth Walker is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont before returning to live in her childhood hometown of New Canaan, Connecticut.

A composer since age two, Gwyneth Walker has always placed great value on writing in a broad array of genres. More than 400 commissioned works for orchestra, chamber ensembles, solo instruments, chorus, and solo voice have been created—all arising from the impetus of performers and collaboration with musicians. Over the decades, she has traveled throughout North America to attend performances of her works and to meet her musician colleagues.

Gwyneth Walker is a proud resident of New England. She was the recipient of the 2000 “Lifetime Achievement Award” from the Vermont Arts Council and the 2018 “Alfred Nash Patterson Lifetime Achievement Award” from Choral Arts New England. In 2020, her alma mater, the Hartt School of Music of the University of Hartford, presented her with the Hartt Alumni Award.

Walker’s catalog includes musical works of many sorts: arrangements of traditional folk songs; original music in both vocal and instrumental genres inspired by great American poetry; dramatic works that combine music with readings, acting, and movement; works for student performers of all ages; and large-scale pieces for professional players and ensembles. The music of Gwyneth Walker is published by E.C. Schirmer (choral/vocal/instrumental music) and Lauren Keiser Music (orchestral/instrumental music).

Further information concerning Gwyneth Walker and her works is available at: [www.gwynethwalker.com](http://www.gwynethwalker.com)



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# When the Trumpets Sound

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Gwyneth Walker

## 1. Fanfare for Eight

At a stately tempo (♩ = 72)

The musical score is arranged for eight trumpets, labeled Trumpet 1\* through Trumpet 8\*. Trumpets 1 and 2 are designated as Flugelhorn. The score is in 2/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'At a stately tempo' with a quarter note equal to 72 beats per minute. The notation includes rests for the first four measures for all parts. In the fifth measure, Trumpet 3\* has a melodic line starting with a half note G4, followed by quarter notes A4 and B4. Trumpets 4\* through 8\* have rhythmic accompaniment consisting of quarter notes. Trumpet 4\* starts with a half note G3, while Trumpets 5\* through 8\* start with quarter notes G3, A3, B3, and C4 respectively. Dynamics include *f* (forte) and accents (^) are used throughout the piece.

\*Parts for B♭ Trumpet are available.

7 *rit.* **A** Faster, with energy ( $\text{♩} = 88$ )

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5  
Tpt. 6  
Tpt. 7  
Tpt. 8

12

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5  
Tpt. 6  
Tpt. 7  
Tpt. 8

17 **B**

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *p* (*p*) *mf*

Tpt. 4 *p* (*p*) *mf*

Tpt. 5

Tpt. 6

Tpt. 7

Tpt. 8

22 **C**

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5 *p*

Tpt. 6 *p*

Tpt. 7 *p* (*p*) *mf*

Tpt. 8 *p* (*p*) *mf*



# 2. When There Are Two

Slowly (♩ = 80)

*relaxed, somewhat mournful*

Flugelhorn 1

Flugelhorn 2

Trumpet 3

Trumpet 4

Trumpet 5

Trumpet 6

Trumpet 7

Trumpet 8

*mf espr., warmth of tone*

place Bag over bell  
and take Plunger mute\*

place Bag over bell  
and take Plunger mute\*

place Bag over bell  
and take Plunger mute\*

place Bag over bell  
and take Plunger mute\*

place Bag over bell  
and take Plunger mute\*

place Bag over bell  
and take Plunger mute\*

place Bag over bell  
and take Plunger mute\*

Flghn. 1

Flghn. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tpt. 7

Tpt. 8

5

3

\*Place a felt bag over the bell, and use a Plunger mute over the bag. If a felt bag is not available, a Plunger mute alone may be substituted.





18 C

Flghn. 1

Flghn. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tpt. 7

Tpt. 8

*mf*

*p*

*p*

(no wa-wa)

(no wa-wa)

(no wa-wa)

(no wa-wa)

(no wa-wa)

(no wa-wa)

(no wa-wa)

(no wa-wa)

3

24 D

Flghn. 1

Flghn. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Tpt. 7

Tpt. 8

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*simile*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

### 3. Four By Four

With joyful energy, but relaxed (♩ = 132)  
*swing eighths*

Trumpet 1 *mf* (not detached) *simile*

Trumpet 2 *mf* (not detached) *simile*

Trumpet 3 Open *mf* (not detached) *simile*

Trumpet 4 *mf* *simile*

Trumpet 5 Open

Trumpet 6 Open

Trumpet 7 Open

Trumpet 8 Open

5

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5 *mf* (not detached) *simile*

Tpt. 6 *mf* (not detached) *simile*

Tpt. 7 *mf* (not detached) *simile*

Tpt. 8 *mf* (not detached) *simile*



19

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5  
Tpt. 6  
Tpt. 7  
Tpt. 8

*(p)*  
*(p)*  
*(p)*  
*(p)*  
*(p)*  
*(p)*  
*(p)*  
*(p)*

Rattle valve  
Rattle valve  
Rattle valve  
Rattle valve

23

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5  
Tpt. 6  
Tpt. 7  
Tpt. 8

Open  
*mf*  
Open  
*mf*  
Open  
*mf*  
Open  
*mf*  
Open  
*mf*  
Open  
*mf*  
Open  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*p*