

# Song of the Valar

for trombone quartet

James M. David

Commissioned by the Aries Trombone Quartet:

Joseph Alessi  
Ian Bousfield  
Jeremy Wilson  
James Markey

# Song of the Valar for trombone quartet

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## Instrumentation:

3 Tenor Trombones  
Bass Trombone (independent F and G-flat valves recommended)

**Duration:** ca. 7'30"

## Composer Biography:

Dr. James M. David (b. 1978) is an internationally recognized composer who currently serves as associate professor of composition and music theory at Colorado State University and is particularly known for his works involving winds and percussion. His symphonic works for winds have been performed by some of the nation's most prominent professional and university ensembles including the U.S. Army and Air Force Bands, the Dallas Wind Symphony, the Des Moines Symphony, the Ohio State University Bands, Northwestern University Bands, and the University of North Texas Wind Symphony among many others. His compositions have been presented at more than fifty national and international conferences throughout North and South America, Asia, Europe, and Australia. These events include the Midwest International Band and Orchestra Clinic, the American Bandmasters Association Convention, the College Band Directors National Association Conferences, the National Band Association Conferences, the College Music Society National Conference, the Society of Composers, Inc. National Conference, seven International Clarinet Fests, the International Horn Symposium, the World Saxophone Congress, the International Trombone Festival, and the Percussive Arts Society International Convention. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, the National Band Association Merrill Jones Award, national first-place winner in the MTNA Young Artists Composition Competition, two Global Music Awards, and national first-place winner in the National Association of Composers (USA) Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Zachary Shemon (Prism Quartet), the Aries Trombone Quartet, BlueShift Percussion Quartet, Gerry Pagano (St. Louis Symphony), The International Saxophone Symposium and Competition, The Playground Ensemble, and the Atlantic Coast Conference Band Directors Association.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. He graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University under Guggenheim and Pulitzer recipients Ladislav Kubik and Ellen Taaffe Zwilich. His music is available through Murphy Music Press, C. Alan Publications, Wingert Jones Publications, and Potenza Music and has been recorded for the Naxos, Mark, GIA WindWorks, Albany, Summit, Luminescence, and MSR Classics labels.

## Program Notes:

*Song of the Valar* for trombone quartet is based on a passage from *The Silmarillion* by J.R.R. Tolkien. The Valar in Tolkien's Middle-earth fictional mythology are a group of spiritual beings who literally sing the universe into being, with the eldest being Ilúvatar serving as the leading voice. Two brothers, Manwë and Melkor, who are broadly represented as good and evil respectively, take up the themes of Ilúvatar. However, Melkor weaves discordant ideas into their song due to his vanity and self-delusion. Finally, Ilúvatar and Manwë tame the dissonance, although the strains of Melkor remain woven in the fabric of the universe. In my composition, the bass trombone presents the themes of Ilúvatar and Manwë, while the first tenor trombone's muted entrance represents Melkor. The work moves from a bold opening that depicts the chaos prior to creation, followed by the harmonious statements of Manwë and Ilúvatar. A polyrhythmic dance is interrupted by Melkor's theme which eventually overtakes the remaining three players. As Melkor's discords build to a climax, it is suddenly interrupted by the bass trombone's powerful intonation of Manwë's theme. The piece concludes with a return to harmonic order (represented through perfect fifths), while a hint of discord lingers. The work was commissioned at the request of James Markey for the Aries Trombone Quartet.

for the Aries Trombone Quartet  
Song of the Valar

James M. David (2019)

Nervous (♩ = 72)

Musical score for Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. The score is in 3/4 time and features dynamic markings such as *p*, *pp*, *sf*, *mp*, and *p*. It includes articulation marks like accents and slurs, and fingering numbers (3, 5, 6, 5) are indicated for various notes.

Musical score for Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. The score is in 3/4 time and features dynamic markings such as *sf*, *mp*, *ff*, *mf*, and *p*. It includes articulation marks like accents and slurs, and fingering numbers (3, 5, 3) are indicated for various notes.

Tbn. 1  
*ff* *sf sf mp* *ff*

Tbn. 2  
*ff* *sf sf pp* *ff*

Tbn. 3  
*ff* *sf sf p* *ff*

B. Tbn.  
*ff* *sf sf mp* *ff*

Tbn. 1  
*mp ff* *mp*

Tbn. 2  
*pp ff* *f* *mp*

Tbn. 3  
*p ff* *f* *mp*

B. Tbn.  
*p ff* *f*

21 Portentous (♩ = 64)

Tbn. 1  
*p* *< sf*

Tbn. 2  
*p* *< sf*

Tbn. 3  
*p* *< sf*

B. Tbn.  
*mp p mf sf f*

"Manwë" *mf*

"Ílúvatar" *f*

24

Tbn. 1 *p*  $\leftarrow$  *f* *p* *mf*

Tbn. 2 *p*  $\leftarrow$  *f* *p* *mf*

Tbn. 3 *p*  $\leftarrow$  *f* *p* *mf*

B. Tbn. *pp* *f*

28

Tbn. 1 *p* *mp* *sf*

Tbn. 2 *mp* *sf*

Tbn. 3 *p* *mp* *sf*

B. Tbn. *f* *sf*

33 Slower, Quasi-cadenza (♩ = 56)

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. *f* *mf*

rall.

Weighted (♩ = 40)

41 Measured (♩ = 92)

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

43

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

47

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

51

Tbn. 1 *f* *p* *f* *p*

Tbn. 2 *f* *p* *f* *mp*

Tbn. 3 *f* *p* *mp* *mf* *f*

B. Tbn. *f* *p* *f* *mf*

55

Tbn. 1 *f* *p* *f* *f*

Tbn. 2 *f* *p* *f*

Tbn. 3 *mp* *f* *mp* *f*

B. Tbn. *f* *mf* *f*

60 L'istesso tempo: Flowing (♩ = 92)

59

Tbn. 1 *ff*

Tbn. 2 *ff* *pp*

Tbn. 3 *ff* *pp*

B. Tbn. *ff*

68 St. Mute

Tbn. 1 *f* 5:4 "Melkor" 3 5 3

Tbn. 2

Tbn. 3

B. Tbn. *mf* 3

75 79

Tbn. 1 *p* 3 3

Tbn. 2

Tbn. 3 St. Mute *p*

B. Tbn. *p* *f*

83

Tbn. 1 *ff* *sf*

Tbn. 2 St. Mute *p* *ff* *sf*

Tbn. 3

B. Tbn. *sf* *ff* 3 *sf* *p*



90

Tbn. 1 *sf sf f ff fp*

Tbn. 2 *sf sf f ff fp*

Tbn. 3 *ff fp*

B. Tbn. *p*

95

Tbn. 1 *sf f*

Tbn. 2 *sf f*

Tbn. 3 *sf f*

B. Tbn. *ff fp sf f*

*(♩ = ♩)*

*accel.*

99

Furious (♩ = 136)

Tbn. 1 *open*

Tbn. 2 *open*

Tbn. 3 *open*

B. Tbn. *mf sf mp*

103

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*mf*

*sf mp*

*sf mp*

*sf mp*

107

109

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*mf*

*sf mp*

*sf mp*

*sf mp*

*ff* *cackling, gleeful*

110

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*sf mp sf p*

*sf mp sf p*

*sf mp sf p*

