

Double Variations  
for Bass Trombone & Percussion

*for Angel Subero*

Jamie Allen

## Program Note

*Double Variations for Bass Trombone and Percussion* reflects what was inspiring and motivating me during a pivotal period in my life: love and plungers.

I had recently moved from Texas to Rhode Island to be with the love of my life, so the love inspiration is represented by a rousing old sea shanty, “The Island Lass.” As for plungers, the renowned trombonist Angel Subero opened my eyes (and ears) to the vast musical potential of this household item one night in a club in Providence. A jazz octet he plays in had a new arrangement of Ellington’s classic “Caravan” on their set list, and the incredible range of timbres, articulations and dynamics Angel pulled out of the plunger during his solo blew me away.

I met Angel in the fall of 2019, and immediately recognized him as one of the planet’s wonderful human beings. A passionate educator as well as performer, Angel had come to Dallas as a special guest of the Dallas Symphony Orchestra, where I was Director of Education at the time. Over the course of our week together, I observed and collaborated with him as he interacted and improvised with students in the DSO’s new Young Musicians program. I knew then that Angel had something special. During one of our many memorable conversations, he told me that he had always wanted to play a piece for bass trombone and percussion, but there was nothing in the repertoire. That was enough to get my creative juices flowing.

So *Double Variations* uses two melodies from vastly different worlds - “The Island Lass” and “Caravan” - as the main wellsprings of musical material (“Caravan” seemed particularly appropriate, as I had just finished caravanning myself and all my worldly belongings across the country to be with my love). Serendipitously, as I started playing with these two melodies (and the harmonies they suggest), I discovered that they spoke to, and even reflected each other in delightful ways. The more I lived with them, the more I felt like they were inviting me to a party where we dressed in each other’s clothes and made up our own dance moves. So, while this *Double Variations* owes a nod to the traditional Theme & Variations form, it’s more of an exploration and celebration of different ways in which two seemingly disparate tunes can mix and mingle and, in the process, create something entirely new.

## Instrumentation

Bass Trombone (with prepared plunger mute & suspended hat mute)

Pitched Percussion: Marimba, Vibraphone

Unpitched Percussion: Tom-toms (low & high), Congas (low & high),  
Suspended Cymbal, Hi-hat Cymbal, Splash Cymbal

Approximate Duration: 8' 30"

# Double Variations for Bass Trombone & Percussion

for Angel Subero

Jamie Allen

♩ = 160

Unpitched Percussion

Marimba

*f*

splash

*f*

*f*

*p*

4

B. Tbn.

Perc.

Mar.

*mp*

*p*

*f*

*f*

6

7

B. Tbn.

Perc.

Mar.

10

B. Tbn.

Perc.

Mar.

12

B. Tbn.

Perc.

Mar.

14 **A**  
Angel Effect\*

B. Tbn.

Perc.

Mar.

*pp* *mf* *pp* *f*

susp. cym.

16

B. Tbn.

Perc.

Mar.

*pp* *mf* *pp* *f*

susp. cym.

open  
in rhythm

*mf*

\*Angel Effect: Improvisational glissandi. Notated pitches are to be treated as merely "anchor" notes, notated rhythms as merely placeholders, and a prepared plunger mute is to be used freely to create interesting timbral and dynamic shapes.

19

B. Tbn.

Congas

Mar.

*mf*

*tr*

*subito p*

22

B. Tbn.

Congas

Mar.

*p*

*gliss.*

24

B. Tbn.

Congas

Mar.

**B** open

Angel Effect

*f*

*mp*

*sfz* *f*

27

B. Tbn.

Perc.

Congas

Mar.

tom-toms

*f*

*f*

30

B. Tbn.

Perc.

Mar.

open

*mf*

susp. cym.

*mf*

32

B. Tbn.

Perc.

Mar.

*gliss.*

*mp*

34

B. Tbn.

Perc.

Mar.

Vib.

*f*

*f*

3

5

closed hi hat

36

B. Tbn.

Perc.

Mar.

*mf*

*mf*

susp. cym.

38

B. Tbn.

Perc.

Mar.

*p*

*gliss.*

*gliss.*

3

3

3



40 sing a fifth above instrument pitch

B. Tbn. *gliss.* *gliss.* tongue flaps

Perc. *f*

Mar. 6 3

42 sing a fifth above instrument pitch

B. Tbn. *gliss.* *gliss.* tongue flaps nat.

Perc. *p* *f*

Mar. 6

45

B. Tbn. 3 *f*

Perc. 3 3 3 *f*

Mar. 3 3 *pp*

50

**C**

B. Tbn. *gliss.*

Congas *mp*

Mar. *niente*

53

B. Tbn. *tr*

Congas

Vib. 7 6

55

B. Tbn.

Congas

Vib.

57

B. Tbn.

Congas

Vib.

3

7

7

6

58

B. Tbn.

Congas

Vib.

4

*sfz* *f*

7

7

6

60

B. Tbn.

Congas

Vib.

*sfz* *f* *sfz* *pp*

7

6

**D**

**D**

63

B. Tbn.

Perc.

Vib.

mf

splash

closed hi hat

67

B. Tbn.

Perc.

Vib.

69

B. Tbn.

Perc.

Vib.

open hi hat

susp. cym.

72

B. Tbn.

Perc.

Vib.

6

75

B. Tbn.

Perc.

Vib.

5 6 6

78

B. Tbn.

Perc.

Vib.

80

B. Tbn.

Perc.

Vib.

**E**

**E**

*ff*

6 6 6 5

3

81

B. Tbn.

Perc.

Vib.

5

6

5

6

6

6

5

82

B. Tbn.

Perc.

Vib.

6

5

6

6

6

5

83

B. Tbn.

Perc.

Vib.

5

6

5

6

6

5

subito p

subito p

86 **F**

B. Tbn.

Perc.

Vib.

*ff* splash *ff* susp. cym. *f* niente

90 senza sord.

B. Tbn.

Perc.

*p*

93

B. Tbn.

Perc.

Mar.

*p*

96

B. Tbn.

Perc.

Mar.

*mf*

*mf*

*mp*

98

B. Tbn.

Perc.

Mar.

*mf*

*mf*

*mf*



100

B. Tbn.

Perc.

Mar.

Musical score for measures 100-101. The B. Tbn. part features a 7-measure slur and a 3-measure triplet. The Perc. part includes a 3-measure triplet and a 7-measure slur. The Mar. part has a 7-measure slur and a 3-measure triplet.

101

B. Tbn.

Perc.

Mar.

Musical score for measures 101-102. The B. Tbn. part has a 7-measure slur and a 7-measure slur, ending with a fermata. The Perc. part has a 7-measure slur and a 7-measure slur, ending with a fermata. The Mar. part has a 7-measure slur and a 7-measure slur, ending with a fermata. Dynamics include *f*.

**G**

103

B. Tbn.

Perc.

Mar.

*ff*

*ff*

*p* *ff*

*ff*

Detailed description: This system covers measures 103 to 105. The B. Tbn. part features a rhythmic pattern of eighth notes with accents. The Percussion part has a sparse pattern of eighth notes with asterisks. The Maracas part consists of a continuous eighth-note accompaniment. Dynamics include *ff* for the B. Tbn. and Mar. parts, and a *p* to *ff* crescendo for the Percussion part.

106

B. Tbn.

Perc.

Mar.

*p* *ff*

Detailed description: This system covers measures 106 and 107. The B. Tbn. part has a melodic line with a slur over the final two notes. The Percussion part has a sparse pattern with asterisks. The Maracas part continues with eighth notes. Dynamics include *p* and *ff* for the Percussion part.

108

B. Tbn.

Perc.

Mar.

*p* *ff*

Detailed description: This system covers measures 108 and 109. The B. Tbn. part has a melodic line with a slur over the final two notes. The Percussion part has a sparse pattern with asterisks. The Maracas part continues with eighth notes. Dynamics include *p* and *ff* for the Percussion part.

**H**

110

B. Tbn.

Perc.

Mar.

112

B. Tbn.

115 tongue flaps **I** nat.

B. Tbn.

Congas

Mar.

*pp* — *mf*

118

B. Tbn.

Congas

Mar.

growl tone

120

B. Tbn.

Congas

Mar.

121

B. Tbn.

Congas

Mar.

*cuiore*

*ff*

122

B. Tbn.

Congas

Mar.

nat.  
(lip gliss)

123 *tongue flaps* *cuivre* *nat.* (lip gliss) 20

B. Tbn. *ff*

Congas

Mar.

125 *gliss.* *tongue flaps*

B. Tbn.

Congas

Mar.

127 *nat.* *con sord.* (turn and play into suspended hat mute)

B. Tbn.

Perc. *hi hat* *mp* *splash*

Mar. *mp*

131

B. Tbn.

Perc.

Mar.

133

B. Tbn.

Perc.

Mar.

136

B. Tbn.

Perc.

Mar.

**K** **senza tempo**

con sord.

create improvised timbral shapes with prepared plunger mute,

while slowly turning back to face the audience

139

B. Tbn.

143

B. Tbn.

Angel Effect

147

B. Tbn.

**L** A tempo  
con sord.

150

B. Tbn.

**L** A tempo

Vib.

152

B. Tbn.

Vib.

154

B. Tbn.

Vib.

155

B. Tbn.

Perc.

Vib.

156

B. Tbn.

Perc.

Vib.

*p* *mf*

158

B. Tbn.

Perc.

Vib.

160

B. Tbn.

Perc.

Vib.

*f*



162 **M**

B. Tbn. *ff*

Perc. *ff* toms

Vib. *ff* open

165

B. Tbn. *mf*

Perc.

Vib.

167

B. Tbn. *p* *ff*

Perc. *p* *ff*

Vib. *p* *ff*

170

B. Tbn. *mf* open

Perc.

Vib.

173

B. Tbn. *p* *ff*

Perc. *p* *ff*

Vib. *p* *ff*

176

B. Tbn. *open* *gliss.* Angel Effect

Perc.

Vib. *p* *f*

179

B. Tbn.

Congas

Vib. *mp* 7

181

B. Tbn.

Congas

Vib.

+

7

182

B. Tbn.

Congas

Vib.

open

6 6 5

184

**N**

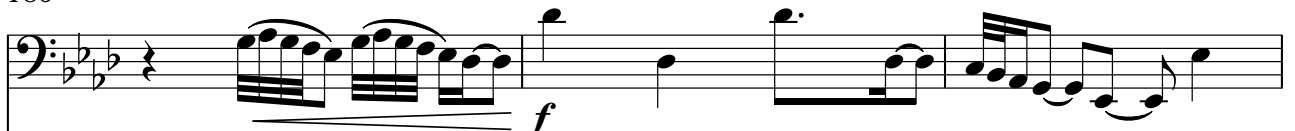
B. Tbn.

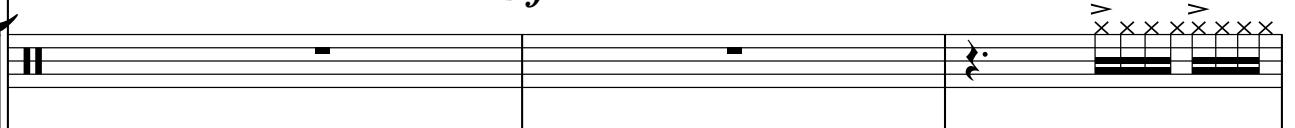
Congas

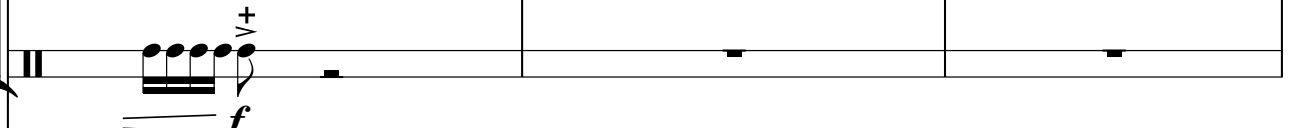
Mar.

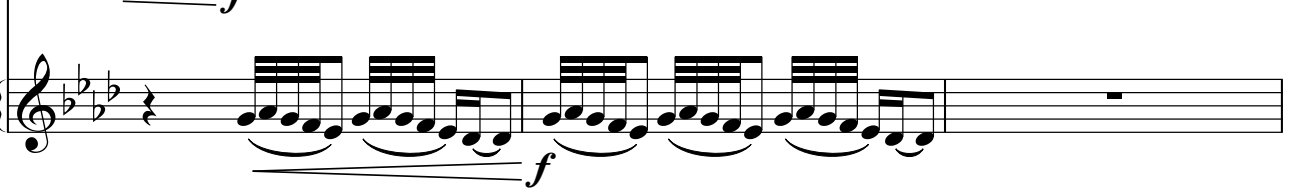
*mp*

186


B. Tbn. 

Perc. 

Congas 

Mar. 

189

B. Tbn. 

Perc. 

Mar. 

191

B. Tbn. 

Perc. 

Mar. 

194

B. Tbn.

Congas

Mar.

*mf*

*subito p*

Detailed description: This system covers measures 194 and 195. The B. Tbn. part (bass clef) features a melodic line with slurs and accents, including a trill-like figure in measure 195. The Congas part (percussion clef) has a rhythmic pattern with accents and a dynamic marking of *mf*. The Mar. part (grand staff) consists of sustained chords in both staves, with a dynamic marking of *subito p* in measure 194.

196

B. Tbn.

Congas

Mar.

*f*

*ff*

*ff*

Detailed description: This system covers measures 196 and 197. The B. Tbn. part (bass clef) has a melodic line with a dynamic marking of *f* in measure 196. The Congas part (percussion clef) features a rhythmic pattern with accents and dynamic markings of *f* and *ff*. The Mar. part (grand staff) includes sustained chords and melodic lines with accents, with dynamic markings of *f* and *ff*.