

MOLTEN FURY

EDDIE JIMÉNEZ

INSTRUMENTATION

1	Conductor Score	4	Trombone	SUPPLEMENTAL and WORLD PARTS <i>Available for download from</i> alfred.com/supplemental
8	Flute	2	Euphonium	
2	Oboe	2	Baritone T.C.	
2	Bassoon	4	Tuba	
5	B♭ Clarinet 1	2	Timpani	
5	B♭ Clarinet 2	2	Marimba	
2	B♭ Bass Clarinet	2	Percussion 1 (Snare Drum, Bass Drum)	
4	E♭ Alto Saxophone	2	Percussion 2 (Darbuka, Djembe)	
2	B♭ Tenor Saxophone	2	Percussion 3 (Tom-toms, Gong)	
2	E♭ Baritone Saxophone	2	Percussion 4 (Suspended Cymbal, Crash Cymbals, Brake Drum)	
4	B♭ Trumpet 1		E♭ Alto Clarinet	
4	B♭ Trumpet 2		E♭ Contra Alto Clarinet	
4	F Horn		B♭ Contra Bass Clarinet	
			E♭ Horn	
			Trombone in B♭ T.C.	
			Trombone in B♭ B.C.	
			Euphonium in B♭ B.C.	
			Tuba in B♭ T.C.	
			Tuba in B♭ B.C.	
			Tuba in E♭ T.C.	
			Tuba in E♭ B.C.	
			String Bass	





THE COMPOSER

Trumpeter, composer, and educator Eddie Jiménez is a graduate of Manhattan School of Music where he received a master's degree in orchestral trumpet performance and was awarded the Cecil Collins Award for Excellence in Brass Performance. He also received a bachelor's degree in instrumental performance from the University of Miami, where he was awarded Most Outstanding Music Student.

Jiménez is a busy and versatile trumpeter frequently performing with the Plano Symphony, Las Colinas Symphony, Irving Symphony, Allen Philharmonic, Imperial Brass, Center Stage Brass, the Lone Star Wind Orchestra, and the Dallas Winds. He is an alumnus of the Boston Crusaders, Magic of Orlando, and is in the hall of fame of the Blue Devils Drum and Bugle Corps.

As a composer, his music is often performed by Texas marching bands as well as middle and high school bands. In addition, his original music and arrangements have been performed by the University of Miami, Manhattan School of Music, Miami Dade College, Houston University, and the Lone Star Wind Orchestra.

A native of Havana, Cuba, Eddie Jiménez is currently a band director, private trumpet professor, masterclass instructor, and teaching artist in Dallas, Texas.

ABOUT THE MUSIC

On the edge of a mighty and restless volcano, the peaceful cities of Pompeii and Herculaneum face an unimaginable disaster. For centuries, the volcano lay dormant—but one fateful day, it erupts with a force unlike anything the world has ever seen. Molten lava pours from the crater, and dark clouds fill the sky, signaling the onset of catastrophe.

As the disaster unfolds, an ancient melody (*Dies Irae*, or "Day of Wrath") comes forth from the depths of the music. Written in the 13th century, this haunting chant has been used throughout the ages, often to signal doom and final judgment. In *Molten Fury*, it becomes the voice of the volcano itself. As fire rains down and the earth shakes, its dark tones echo the dread and helplessness of a world teetering on the edge of ruin.

NOTES FOR THE CONDUCTOR

This work is designed to engage the percussion section extensively, while remaining fully adaptable for smaller ensembles. In performances with limited percussion resources, the darbuka, djembe, gong, and bass drum may be omitted without compromising the integrity of the piece. Additionally, the darbuka and djembe parts may be performed on a practical substitution such as bongos or congas.

—Eddie Jiménez

MOLTEN FURY

EDDIE JIMÉNEZ

Fiery! (♩ = 120)

5

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1/2

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpets 1/2

F Horn *f*

Trombone *f*

Euphonium *f*

Tuba *f*

Timpani *f* (G, C) *f* always dampen

Marimba *f*

Percussion 1 (Snare Drum, Bass Drum) *f* S.D. B.D.

Percussion 2 (opt.) (Darbuka, Djembe) Note: Darbuka and Djembe parts may be performed on two bongos or congas, tuned high and low.

Percussion 3 (Tom-toms, Gong) *f* Tom-toms

Percussion 4 (Suspended Cymbal, Crash Cymbals, Brake Drum) *f* Cr. Cym. *f* Sus. Cym. *mp* *f* Gong

Fl. *f*

Ob. *f*

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Brake Drum

Sus. Cym. *mp* *f*

Brake Dr.



Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym. *mp*

snare off

f

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Darbuka

Djembe

Fl.

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1/2

Hn.

Tbn. *div.* *gliss.*

Euph.

Tuba

Timp.

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Brake Dr.

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23

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

23

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are in the upper half. The percussion section (Timpani, Mellophone, and four Percussion parts) is in the lower half. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 23 begins with a *mf* dynamic. Percussion parts include patterns for snare drum (Perc. 1), cymbals (Perc. 2), and tom-toms (Perc. 3). Perc. 4 is a low-frequency part. The Tuba part includes a *vso.* marking. The Trombone part includes a *div.* marking. The Perc. 1 part includes *rim* and *head* markings. The score concludes at measure 26.

32

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Sax. *mf* div.

T. Sax. *mf*

B. Sax. *mf*

32

Tpts. 1 2 *mf*

Hn. *mf*

Tbn. *mf* div. *gliss.*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mba. *mf* opt. div. (bottom line preferred)

Perc. 1 *mf* snares off

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Sus. Cym. *mp*



36

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

36

Tpts. 1
2

Hn. *mf*

Tbn. *mf* div. *gliss.*

Euph.

Tuba

Timp.

Mba.

Perc. 1

Perc. 2 *mf*

Perc. 3

Perc. 4 *mf* Brake Dr.

36

mf

37

38

39

46

Fl. *f*

Ob. *f*

Bsn. *f* *fp*

Cls. 1 2 *f*

B. Cl. *f* *fp*

A. Sax. *f* *fp*

T. Sax. *f* *fp*

B. Sax. *f* *fp*

Tpts. 1 2 *f*

Hn. *f* *fp*

Tbn. *f* *fp*

Euph. *f* *fp*

Tuba *f* *fp*

Timp. *fp*

Mba. *f*

Perc. 1 *f*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *f* *p*

44

45

46

47

Fl. stomp!

Ob. stomp!

Bsn. stomp!

Cls. 1 2 stomp!

B. Cl. stomp!

A. Sax. stomp!

T. Sax. stomp!

B. Sax. stomp!

Tpts. 1 2 stomp!

Hn. stomp!

Tbn. stomp!

Euph. stomp!

Tuba stomp!

Timp.

Mba. stomp!

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cym. *mp* *f*

Brake Dr.

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