

Matthew Peterson

*Empire Builder*

fl, pno, vln, vc

"Give me snuff, whiskey, and Swedes,  
and I will build a railway to hell."

-attributed to James J. Hill

## instrumentation

piano

flute (with b foot)

violin

cello

## instructions

### action dynamics

are shown in parentheses: (*f*) means to play with the effort that normally produces *forte*

### black diamond noteheads

diamond noteheads indicate harmonics; black diamonds are used to differentiate quarter note values

### dynamics

dynamics are never absolute but relative to the context in which they occur

### m.s.p.

molto sul ponticello, play very close to the bridge for a raucous, electric tone

### non vibrato

the flutist and string players play *senza vibrato*, except where indicated (con vib.)

### tongue ram (t. rm.)

closing the mouthpiece with the whole mouth, the flutist fingers the top note (diamond notehead) and then strikes the tongue against the teeth (as if saying "HOT!" or "HT!"); the tone produced sounds a M7th below below the fingered tone.

## program note

"Give me snuff, whiskey and Swedes,  
and I will build a railway to hell."

-attributed to James J. Hill

Between 1883 and 1889, "Empire Builder" James J. Hill's railroad crews frantically laid track across Minnesota and Dakota Territory. By 1893 the newly formed Great Northern Railway reached the Pacific Ocean at Seattle.

James J. Hill preferred Swedes and other Scandinavians to build his railway lines and homestead along them. Several of my ancestors worked for his railroads in exchange for a paid voyage across the Atlantic.

I grew up near the old Great Northern rail yard in Grand Forks, North Dakota. Every day I could hear the freight cars crashing, grinding, and squealing.

The railroads and steam engines pushed materials to their physical limit. Muscle and bone drove iron spikes with steel hammers. Dynamite blew apart stone so that the iron horse could ride through mountains on steel track. In the engine, coal became fire and smoke, heating water which became steam which made power. This piece hopes to capture this energy, pushing the instruments to their limit.

## contact

Matthew Peterson, composer

matthewkennethpeterson@gmail.com

<http://www.matthew-peterson.com>



duration c. 4 min.

# Empire Builder

Matthew Peterson (2012)

The musical score is for the piece "Empire Builder" by Matthew Peterson, composed in 2012. It is a 4-minute work in 4/4 time with a tempo of 168 beats per minute. The score is arranged for Flute, Piano, Violin, and Violoncello. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, with measures 1-6, 7-11, and 12-15. The Flute part begins with a "jet whistle" effect, marked *sfz*, followed by a melodic line marked *ff* and "non vib. sempre". The Piano part provides a rhythmic accompaniment of eighth notes, marked *ff molto marcato sempre*. The Violin and Violoncello parts play sustained notes, also marked *ff* and "non vib. sempre". The Violoncello part in the third system features a more active rhythmic pattern marked *ff marcato sempre*.

Copyright © 2012 Matthew Peterson

Copy for perusal. This music is copyright protected.

16

Fl.

Pno.

Vln.

Vc.

20

*ff marcato sempre*

Fl.

Pno.

Vln.

Vc.

24

Fl.

Pno.

Vln.

Vc.

28

Fl.

Pno.

Vln.

Vc.

*Red.*

32

Fl.

Pno.

Vln.

Vc.

*f marcato*

*plaque f marcato*

*sim.*

*f*

36

Fl.

Pno.

Vln.

Vc.

40

Fl.

Pno.

Vln.

Vc.

44

Fl.

Pno.

Vln.

Vc.

48

Fl.

Pno.

Vln.

Vc.

*pluqué*

*sim.*

*ff*

51

Fl.

Pno.

Vln.

Vc.

Ped.

56

Fl.

Pno.

Vln.

Vc.

jet whistle

held silently

*ff*

*p staccatiss.*

*ffz*

*ff*

*ff*

*ff*

*ff*

62

Fl.

Pno.

Vln.

Vc.

*ff*

*ff*

natural harmonics

*f* *sostenuto*

natural harmonics

*f* *sostenuto*

68

Fl.

Pno.

Vln.

Vc.

*sf*

*sf*

*sf*

78

Fl.

*mf cantabile*

Pno.

Vln.

Vc.

*sf*

*sf*

*ff marcato possibile*

*ff marcato possibile*

81

Fl.

*f staccatiss. (match string dynamic)*

Pno.

Vln.

Vc.

*sf*

*sf*

*sf*

84

Fl. *t. rm.*

Pno. *ff* *8va*

Vln. *ff*

Vc. *ff*

*p marcato* *8va*

89

Fl.

Pno.

Vln.

Vc.

94

Fl.

Pno. *p cresc. poco a poco* *8va*

Vln. *ff* *Red.*

Vc. *ff*

98

Fl.

Pno.

Vln.

Vc.

*mp* (cresc. poco a poco)

102

Fl.

Pno.

Vln.

Vc.

106

Fl.

Pno.

Vln.

Vc.

*mf* (cresc. poco a poco)

m.s.p.

110 solo

Fl. *f espressivo*

Pno. *f*

Vln. *m.s.p.*  
*f marcato sempre*

Vc. *f marcato sempre*  
*sim.*

113

Fl.

Pno.

Vln.

Vc.

116

Fl. *fp* *ff*

Pno.

Vln. *(m.s.p.)*  
*p cresc. poco a poco*  
*ord., con vib.*

Vc. *p marcato*

120

Fl. *p staccatiss.*

Pno. *p*

Vln. *(cresc. poco apoco)*

Vc. *f* *p sub.*

124

Fl. *f* *p staccatiss., cresc. poco a poco* *(cresc. poco a poco)*

Pno. *f* *p sub.*

Vln. *f* *p sub.*

Vc. *f* *p sub.*

128

Fl. *ff* *p marcato.*

Pno. *ff* *p sub.* *ff* *p sub.*

Vln. *ff* *p sub.* *ff* *pizz.* *f marcato*

Vc. *ff* *p sub.* *ff* *ffp*



147

Fl.

Pno.

Vln.

Vc.

*ff marcatis.*

151

Fl.

Pno.

Vln.

Vc.

154

Fl.

Pno.

Vln.

Vc.

*fff*

*fff*

*fff*

158

Fl.

Pno.

Vln.

Vc.

163

Fl.

Pno.

Vln.

Vc.

cut off group

follow fl

follow fl