

The Avalanche

James Laughlin

1. PRELUDE

Lily Breshears

Flute $\text{♩} \approx 40$ *very leisurely* *accel.* *a tempo* *accel.*
ppp *mf* *p*

Viola *p*

Harp $\text{♩} \approx 40$ *accel.* *a tempo* *leisurely* *accel.*
p *pp grad. cresc.*

6 $\text{♩} = 96$ *f*

Fl. *f*

Vla. *f*

Hp. *f*

12 $\text{♩} = \text{♩}$ *pp* *pp* *mp molto espressivo*

Fl. *pp*

Vla. *pp*

Hp. *mp molto espressivo*

Hp. 17 *8va* *8va* *8va* *8va* *8va*

17 12/16 7/8 12/16 7/8 12/16

Detailed description: Harp part from measure 17 to 21. It features a continuous eighth-note accompaniment in the right hand. The time signature alternates between 12/16 and 7/8. Above the staff, five '8va' markings with dashed lines indicate octave transpositions for measures 18, 19, 20, 21, and 22.

Fl. 22 *pp*

Hp. *8va* *8va* *8va*

22 12/16 7/8 12/16 7/8 12/16

Detailed description: Flute and Harp parts from measure 22 to 26. The flute part (top staff) has a rest in measure 22, followed by a melodic line starting in measure 23. The harp part (bottom staff) continues the eighth-note accompaniment. Above the harp staff, three '8va' markings with dashed lines indicate octave transpositions for measures 23, 24, and 25. The dynamic *pp* is marked above the flute staff in measure 23.

Fl. 27 *mp* *p sub* *mp* *p*

Vla. *p* *mp* *p sub* *mp* *p*

Hp.

27 12/16 7/8 12/16 7/8 12/16

Detailed description: Flute, Viola, and Harp parts from measure 27 to 31. The flute part (top staff) has a melodic line with dynamics *mp*, *p sub*, *mp*, and *p*. The viola part (middle staff) has a melodic line with dynamics *p*, *mp*, *p sub*, *mp*, and *p*. The harp part (bottom staff) continues the eighth-note accompaniment. Slurs connect the dynamic markings across measures for both the flute and viola parts.

Fl. 32 *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Hp. *8va* *8va* *8va* *8va*

32 12/16 7/8 12/16 7/8 12/16

Detailed description: Flute, Viola, and Harp parts from measure 32 to 36. The flute part (top staff) has a melodic line with dynamics *mf* and *mp*. The viola part (middle staff) has a melodic line with dynamics *mf* and *mp*. The harp part (bottom staff) continues the eighth-note accompaniment. Above the harp staff, four '8va' markings with dashed lines indicate octave transpositions for measures 33, 34, 35, and 36. Slurs connect the dynamic markings across measures for both the flute and viola parts.

Fl. 37 *mf* *p* *cresc.*

Vla. *mf* *mp* *cresc.*

Hp. *8va* *8va* *8va* *cresc.*

37 12/16 7/8 12/16 7/8 12/16

Detailed description: Flute, Viola, and Harp parts from measure 37 to 41. The flute part (top staff) has a melodic line with dynamics *mf*, *p*, and *cresc.*. The viola part (middle staff) has a melodic line with dynamics *mf*, *mp*, and *cresc.*. The harp part (bottom staff) continues the eighth-note accompaniment. Above the harp staff, three '8va' markings with dashed lines indicate octave transpositions for measures 38, 39, and 40. Slurs connect the dynamic markings across measures for both the flute and viola parts.

41

Fl. *ff dim.*

Vla. *ff dim.*

Hp. *ff dim.*



46

Fl. *pp*

Vla. *pp*

Hp. *mf*, *mp*



2. GRADUAL PETRIFICATION

52

M-S. *mp* $\text{♩} = 90$

Vla. *mp*

Hp. *p*, *mp*, *p sub*

sim.

If you can explain the secret of the

pizz

56

M-S. *av - a-lanche, why af - ter years of qui - et*

Fl. *p colla voce*

Vla.

Hp. *(8^{va}) mp*



59

M-S. *through win - ters*

Fl.

Vla.

Hp. *(8^{va}) p sub*



62

M-S. *of great snow - fall and springs of the*

Fl.

Vla.

Hp. *(8^{va})*

65

M-S. hot sun melt - ing.

Fl.

Vla.

Hp. *(8va)*



68

M-S. *a little more*
Why sud-den - ly, with - out

Fl.

Vla. arco *mp*

Hp. *(8va)* *mp*



71

M-S. rea - son or war - ning, it breaks it - self

Fl.

Vla.

Hp. *(8va)*

74

M-S. free from the peak, pours to the val - ley with

Fl.

Vla.

Hp.



77

M-S. force be - low that no - thing of wood or

Fl.

Vla.

Hp.



80

M-S. stone can hin - - - der.

Fl.

Vla.

Hp.

83

M-S. *f*
Then I can tell you why

Fl.

Vla.

Hp. *p* *f* *loco*

89

M-S. *mf*
I, af-ter so man-y years of grad-u-al pet-ri-fac-tion. Why sud-den-

Fl.

Vla. *mp* *arco*

Hp. *mp*

G# D# E# B#

96

M-S. *sim.*
ly with-out rea-son or warn-ing re-vive in your

Fl.

Vla.

Hp. *sim.*

100

M-S. *bright - ness the mem - - or - y mem of lost*

Fl.

Vla.

Hp.

103

M-S. *mo - - - - tion and plunge down_ the*

Fl.

Vla. *mf*

Hp.

106

M-S. *moun - tain, up - root - ing and break - ing till*

Fl.

Vla. *p*

Hp.

110

M-S. on the val - ley floor.

Fl.

Hp.

f

D \natural F \sharp E \natural
C \sharp B \natural

113

Fl.

Vla.

Hp.

f

G \sharp E \natural B \flat A \natural E \natural A \sharp D \sharp

119

Vla. *sola* ,

without rest \rightarrow mvt iii

p

without rest \rightarrow mvt iii

Hp.

G \sharp D \natural

3. A MONUMENT

serenely
♩ = 120
127 *p* (4)

M-S. The flood sub - sides.____ The flood sub - sides.____

Vla. *p*
♩ = 120
serenely

Hp. *mf*

136

M-S. And leaves 'till

Fl. *mf*

Vla. *p*

Hp. *E# A# E# D#*

145 **molto meno mosso**

M-S. spring____ an ic - y mon - u - ment to de - struc - tion.____

Fl. *p*

Vla.

156

Fl.

Vla.

pp

164

M-S.

Fl.

Vla.

Hp.

pp

And leaves 'till spring.

p

4. YOU BROUGHT A GIRL

171

Fl.

Hp.

brightly tempo I ♩ = 100

brightly tempo I ♩ = 100

f

(etouffez)

12

177

Fl. *mp* *mf* *mp*

Vla. *f* *mp* *f* *mp*

Hp.

warmly

tempo II ♩ ≈ 88

B \natural B \sharp

183

M-S. *mf*

You that so long a time have wan-dered from ____ (m) me. Most cur-i-ous beast whose

Vla. *pp*

warmly

tempo II ♩ ≈ 88

Hp. *mf* *mp* *p*

E \sharp B \natural E \natural

188

M-S. **tempo I** **tempo II**

shape we ne-ver see. Love, most de-

Fl. *p* < *f* *mp*

Vla. *f* *mp* **tempo II**

Hp. *f* *mf*

tempo I **tempo II**

B \sharp E \sharp B \natural

194 tempo I

M-S. *stroy ing and be - lov - ed vis - it - or. You that so long a time from me have wan - dered.*

Fl. *p* *f* *f*
tempo I
8va

Hp. *mp* *f*

E \sharp B \sharp

200

M-S. *Love, you are come a - gain.*

Fl. *f* *mp*

Vla. *f* *mp* *< f*

Hp. *mp*

206

M-S. *Love, you are come a - gain. You have re - turned to*

Fl. *mp*

Vla. *mp*

Hp. *mp*

B \natural B \sharp C \sharp

211 **tempo II**

M-S. *mp* *regretfully*
me. Love, when you came be- fore, _____ you brought a girl, _____ you brought a

Fl. *mp*

Vla. *p* **tempo II** *p*

Hp. *mp* *mf* *mp* *mf*
B \flat E \sharp C \sharp E \flat



217

M-S. *pp* *tr* *mp*
girl _____ whose hand was bro - ken glass. _____ You brought a girl, _____

Fl. *pp* *tr* *mp*

Vla. *ff* *pizz* *arco* *mf*

Hp. *p* *f*
G \flat G \sharp E \flat E \flat E \sharp

224

M-S. *mp*
 you brought a girl whose mouth was full of cin-ders, cin-ders,

Fl. *dim.*

Vla. *mp* *dim.*

Hp. *p* *f* *dim.*

A# D# E# G# A# G#

230

M-S. *p* *mp*
 cin - ders. You brought a girl

Fl. *pp*

Vla. pizz

Hp. *pp*

237

M-S. *rit. a piacere*
 whose head time ate a way.

Vla. *rit. a piacere* *rit. molto*

Hp. *rit. a piacere* *loco*

244 *ff* Ecstatico

M-S. Love, you are come a - gain.

Fl. *mf* *f* arco

Vla. *f*

Hp. *mf* *f* *mf*

F \flat

249

M-S. Love, you are come a -

Fl.

Vla.

Hp. *f* *mf* *f*

F \sharp

252

M-S. gain to bring a - no - - ther.

Fl. to picc.

Vla.

Hp.

F \sharp

again warmly,
tempo II

256

M-S. *mp*

And now you bring a girl whose bright-ness floods my blood. You drive me

again warmly,
tempo II

Hp.

G \sharp D \sharp E \sharp B \sharp E \flat B \flat D \flat

261

M-S.

old and slow and cold ea-ger, yet a-fraid. You drive me old and slow and

Fil. *piccolo*

Vla. *mp*

Hp. *p*

266

M-S.

cold in-to this light.

Picc. *p*

Vla. *ppp*

Hp. *mf* *mp*

E \sharp E \flat

270

Picc.

Vla.

Hp.

f F \flat



274

Picc.

Vla.

Hp.

f F \sharp
C \flat



278

Picc. *to fl.* **molto rit.**

Vla.

Hp. **molto rit.** loco

mf *mp* *p*

8^{va}

5. BEAST OF PLAY

**Pesante
heavily**

283

$\text{♩} = 76$

f

M-S. *f* Love, do you do this for your plea- sure? Are you a beast of

Fl. flute *f* *mf* *mf colle voce*

Vla. *mf colle voce*

Hp. *f* *mf* *mf*

A♯ *A♭*



288

M-S. play? ____ Love, do you do this for your

Fl. *f* *ff* *mp*

Vla. pizz *8va* *8va* arco

Hp. *ff* *mf*

E♯ *E♭* *8va* *E♯* *A♯* *D♯*

293

M-S. *plea - sure? Am I your sport? Or is the*

Fl. *ff mp sub*

Vla.

Hp. *F# F# C#*

298

M-S. *shape we ne - ver see the mea - - sure of*

Fl. *f*

Vla. *mf f*

Hp. *fff*

Bb

302

M-S. *that my-ste-ri-ous form: the mor - tal and im - mor - tal*

Fl. *pp f covering voice*

Vla. *f*

Hp. *f*

Bb

307

ff sub

M-S. heart?_ The mor - tal and im - mor - tal heart?_ The

Fl. *mp* *p*

Vla. *ff sub*

Hp. *mf* *mp*

G_b
C₁



311

M-S. mor - tal and im - mor - tal heart?_ The

Fl. *ff sub* *mp*

Vla.

Hp. *ff sub* *8va*

G₁ B₁ F₁ D₁ F₁ D₁

314

M-S. *p*
mor - tal and im - mor - tal heart?

Fl. *ppp*

Vla. *ppp*

Hp. *p* *ad lib.*
B \flat G#
B \natural