

the lingering effects (2006)

sonatine for piano and violin

george lam

The Lingering Effects (2006) is a short movement for violin and piano. This piece combines the sounds of the two instruments by using the piano's upper register throughout, where the notes quickly fade into the sound of the violin, sustaining the piano's pitches and colors through longer notes and harmonics.

The Lingering Effects was jointly commissioned by and dedicated to The Nietzsche Ensemble and violinist Lydia Miller.

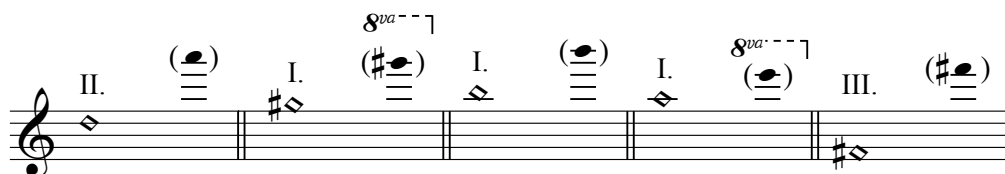
George Lam (b. 1981) is an active composer based in Durham, North Carolina, and is currently a Ph.D. student in music composition at Duke University. Recent works include *Homecoming...* for orchestra and *The Fair Youth of The Sonnets*, a chamber opera in one act. Lam holds degrees from the Peabody Conservatory of Music and the Boston University School of Music, and has studied composition with Christopher Theofanidis, Nicholas Maw, Charles Fussell, and Stephen Jaffe.


For more information, or to listen to excerpts of his works, please visit <http://www.gtlam.com>, or send an e-mail to georgelam@gmail.com

Score and parts are available from the composer.

Performance Notes

- Performers are encouraged to experiment with using full-stick or half-stick for the piano, in order to maximize the piano's resonance.
- Grace notes in the violin part should come slightly before the beat.
- Both artificial and natural harmonics are used. These are the actual sounding pitches of the natural harmonics that are used in this piece:



-  means *decrescendo al niente*.
- The violinist should use very little or no vibrato for the entire piece, unless stated otherwise.

Performance Time: approximately 3 1/2 to 4 minutes.

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THE LINGERING EFFECTS

sonatine for piano and violin

GEORGE LAM (2006)

Violin

♩ = 144 Feel in 2
(non vibr. *)

p

mp

p

II.

Piano

♩ = 144 Feel in 2

f

8va

3

8va

Ped.

7

mf

f

p

pp

III.

f

pp

Ped.

14

III.

p

p

f sub. p

p

I.

ff

f

p

f

8va

Ped.

Ped.

* *sempre non vibrato* for the entire piece, unless stated otherwise.

20

pizz. *p* *p* *f* *p* *f*

arco *f*

I.

pp *p* *f* *mf*

Ped.

27

(non harm., non vib.) *pp* *p* *f* (poco vib.)

p *mf* *p* *f*

Ped.

33

(non vib.) *ff* *mf* *mp* *p* *pp*

I.

ff *mp* *p*

Ped.

40

pizz. arco I.

p *p*

mp *f* *f* *mf* *p*

Ped. Ped. Ped.

47

p *f* *fp*

mf *p* *f* *p* *mf* *f*

Ped.

54

f *mf* *f* *p* *pp* (poco vib.)

ff *f* *mf* *f*

Ped.

III. _____

59

p *f* *p* *f*

f *p* *mp* *ff* *sub. p* (gently)

gliss. (non vib.)

Ped. _____

64

p *pp* *p* *f* *p*

p *ff*

(poco vib.)

8va

Ped. _____

70

p *mp* *f* *mp*

(8) *8va*

p *f* *f*

Ped. _____

poco rall. ♩ = c.120

76

p *mp*

f *ff* *ppp*

8va

3

Ped.

Tempo I (♩ = 144)

(poco vib.)

(non vib.)

83

pp *p* *f* *p*

f *mp* *f* *p* *mf* *f* *p*

8va

3

3

8va

Ped. *Ped.* *Ped.*

Tempo I (♩ = 144)

(poco vib.)

III.

90

pp *p*

pp *whisper-like*

ff

8va

3

3

8va

Ped.

96

(più vib.)

mp *f*

p *p* *f*

molto rit.

Ped. Ped.

♩ = 96 (molto vib.)

ff appassionato *mf*

8^{va}

fff appassionato *f* *ff* *f*

Ped. Ped.

103

ff *f* *p* freely

8va

fff *f* *ff* (long)

Ped. *Ped. let ring.*

108

p

pp

Ped. _____

114

mp *p* *p* *pp*

p *pp* *p*

Ped. _____

119

pp *pp* *pp*

f *p*

Ped. (till end) _____