

**the looking glass**  
for unaccompanied Violoncello

**Derek M. Jenkins**

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## the looking glass

### for unaccompanied Violoncello

**Duration:**  
6'00"

#### **Program Notes:**

*the looking glass* takes its name from the 1871 Lewis Carroll novel *Through the Looking-Glass, and What Alice Found There*: his sequel to *Alice's Adventures in Wonderland*. This piece does not depict Carroll's narrative; instead it tries to conjure up Alice's internal struggle as she contemplated entering the looking glass, all the while remembering her last encounters in Wonderland. *the looking glass* was written for my good friend and colleague, Clara Yang.

#### **Performance Notes:**

- Fermatas that cut through the entire staff show unmetred rests. Their length is up to the performer's discretion.
- *ric.* denotes ricochet
- Accidentals only effect the note they immediately proceed.
- Headless notes are use to show either a gliss. or a trill. The difference can be seen in two ways. One, headless notes that are part of a glissando are always marked with a line between the first and last pitch of the glissando. Two, headless note that are to be trilled always appear before or after a notated trill as a way of organically moving in and out of trills.
- The aleatoric moment at the top of page 5 is to be executed in the following manner:
  - The C2 and A3 are to be played on open strings and this will not change during the aleatoricism
  - The performer then slowly moves up the fingerboard on the G and D strings
  - The pattern of C2, A3, and random rising double stops should resemble the previous couple of measures, however the player is free experiment with similar ideas.
  - The sixteenth notes should accelerate throughout the aleatoricism and whatever tempo the performer reaches at the end of the aleatoricism should remain constant until the "Tempo I" at the fourth system.

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for Clara Yang

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for unaccompanied Violoncello

Derek M. Jenkins (b. 1986)  
Houston, TX - Winter 2012

Impassioned, emphatic (ca.  $\text{♩} = 72$ )

*pizz.* *f* *arco ric.* *f* *senza vib.* *p* *molto vib.* *f* *pizz.* *pp*

*sul C arco ric.* *f* *senza vib.* *p fp* *ord. tr.* *f* *tr.* *pp*

*molto espressivo* *f* *ff* *mp* *ff* *f* *fp*

*as an echo* *f* *p* *senza vib.* *p* *molto vib.* *pp* *f* *pizz.* *mp* *p*

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arco *ord. molto vib.* *pizz.* arco *pizz.*

*fp* *f* *p* *fp < f* *p*

arco

*fp* *mp > p* *fp* *mf > p* *p < mf > p*

*ric.* *sim.* *pizz.* arco

*f* *p* *f* *p* *f* *f* *f*

*senza vib.* *molto vib.*

*p* *f* *f*

*d* *tr* *sul A*

*f* *p* *f* *p*



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The musical score is written in bass clef and consists of five systems of music. The first system begins in 4/4 time with a dynamic of *fp* and features a series of eighth-note patterns. The second system continues with similar patterns, including a 5/4 measure and a dynamic of *mf*. The third system includes a 3/4 measure and a dynamic of *fp*. The fourth system features a 3/4 measure and a dynamic of *mf*. The fifth system begins with the instruction "poco a poco rit" and a tempo marking "Tempo II (♩ = 100)". It includes a 5/4 measure and a dynamic of *f*. The score concludes with a dynamic of *ffp* and the instruction "sul D sul G".

*fp* *mf* *fp* *mf* *fp*

*mf* *fp*

*fp* *fp* *mf* *fp* *mf*

*mf* *fp* *mf* *fp*

poco a poco rit Tempo II (♩ = 100)

*f* *ffp*

sul D  
sul G

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accel.

approx. 15 - 20 sec.

Continue playing with in a similar fashion, while slowly moving up the fingerboard on the G and D strings to highest pitches possible.

Musical staff with bass clef, 3/4 time signature, and a series of chords with fingerings (0) and accents.

Musical staff with bass clef, 3/4 time signature, "Fast!" marking, "sul D sul G" marking, and a series of chords with fingerings (0) and accents.

Musical staff with bass clef, 3/4 time signature, and a series of chords with fingerings (0) and accents.

Musical staff with bass clef, 3/4 time signature, "Tempo I (ca. ♩ = 72)" marking, and various dynamics (fff, fp, f, pp) and trills.

Musical staff with bass clef, 3/4 time signature, "poco a poco rit" marking, and various dynamics (f, pp).