

# Bathroom Mirrors

*for Clarinet, Viola, and Piano*

(2026)

MARK KIM-MULGREW

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Duration: 7 minutes

Score revision in April 2026

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## Instrumentation

1 B♭ Clarinet

1 Viola

1 Piano

## Program Notes

Have you ever stood still in a bathroom, staring at yourself in the bathroom mirror, thinking *what am I doing with my life?* I certainly have.

Here is to all the bathroom mirrors — in our own homes, in our workplaces, in all the inconvenient public bathrooms. And to all our hopes and dreams in those mirrors, however faint and foggy they might look at times.

# Performance Notes

"Bathroom Mirrors" is a texture-driven piece that makes use of various extended techniques on clarinet, viola, and piano. The techniques employed are catalogued here.

## Clarinet - Flutter-tongue

Flutter-tonguing is used throughout the piece. Heather Roche's "... on clarinet articulation<sup>1</sup>" discusses flutter-tonguing.

## Clarinet - Growling

Growling is called for at three different spots in this piece: m.19, m.21, mm.93–96. Gregory Agid's "One Minute Clarinet: How to Growl<sup>2</sup>" discusses growling.

## Viola - Bow Overpressure

Bow overpressure techniques are used throughout the piece. Triangular diagrams are used to indicate the level of bow overpressure, ranging from normal bow pressure to noise-level overpressure. At the maximum bow overpressure level, two specific kinds of noise sounds are called upon: the sul ponticello "scratch" sound and the sul tasto "rumble" sound. Both are discussed in Max Savikangas's "Some extended Viola playing techniques - and how they sound<sup>3</sup>", which also provide video demonstrations.

## Viola - Circular Bowing

Circular bowing is employed once (m.92) in this piece. See Max Savikangas's "Some extended Viola playing techniques - and how they sound<sup>4</sup>" for a discussion and a video demonstration of the technique.

## Viola - Harmonics

Both natural and artificial harmonics are used throughout the piece. Harmonic glissandos are also employed: see Leilehua Lanzilotti's "Sola — False Harmonics: the seagull effect vs. a continuous harmonic glissando<sup>5</sup>" for a demonstration.

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<sup>1</sup> <https://www.heatherroche.net/2014/04/04/on-clarinet-articulation/>

<sup>2</sup> <https://www.youtube.com/watch?v=Qic-zIQYNmQ>

<sup>3</sup> <https://maxsavikangas.wordpress.com/2023/10/03/some-extended-viola-playing-techniques-and-how-they-sound/>

<sup>4</sup> <https://maxsavikangas.wordpress.com/2023/10/03/some-extended-viola-playing-techniques-and-how-they-sound/>

<sup>5</sup> <https://vimeo.com/437978867>

### Piano - Chord Clusters

Chord clusters in this piece are always one octave in range, covering all white and black keys in between. While they should all be playable with one hand, the performer may wish to consider pressing down the white keys and the black keys with separate hands for ergonomic reasons.

### Piano - Pedal Markings

All pedal markings (sustain and *una corda*) throughout the piece are to be strictly observed, including holding down the sustain pedal for an extended period of time that results in a muddy sound and holding down the sustain pedal through an empty measure for a *laissez vibrer tie* effect.

PERUSAL  
SCORE

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TRANSPOSSED SCORE

1 Andante ma non troppo ♩ = 80

Clarinet in Bb

ord. → sul pont. while gradually applying bow overpressure —go from sul ponticello "scratch" sound to sul tasto "rumble" sound

sul pont.

8va

pp

ff

Piano

ff

use the palm to press all the white and black keys in between.

8va

ped.

throughout the piece, keep holding the sustain pedal without any retake until indicated otherwise.

4

pp

ppp

p < ff

stay with the sul tasto "rumble" sound and dissipate to faint noise

sul tasto

8va

pp

ppp

pp

p

8va

ped.

6 2

*pp*

start gliss. immediately and stay in between the notes as much as possible  
ord. → sul tasto → sul pont. → overpressure

*pp* *f* *ff* *pizz.* *f* *pp*

8va  
8va  
(Ed.)

13

ord. *f* *pp* *ff* *pp* *ff*

ord. *ff* *pp* *ff*

*p* *f*

8ba  
(Ed.)

19 3

growl *p* *f* *ff*

growl *p* *f* *ff*

Stretto (♩ = 104) ord. *ff*

arco *ff sub.*

*mp* *pp* *f sub.* *ff*

8ba  
(Ed.)

106

ft. *mf* ord. *mf* ft. *f*

flautando ord. flautando

*mp*

(8)  
(Ed.)

109

ord. *f*

ord. *mf*

(8)  
(Ed.)

110

*ff* *fff*

*ff* *fff*

*f* *ff*

(8)  
(Ed.)

14

113

*p* < *ff* *fff*

*p* *fff*

*p* *f* *ff* *fff*

*8ba* *8ba*