

# Bathroom Mirrors

*for Clarinet, Viola, and Piano*

(2026)

MARK KIM-MULGREW

# Bathroom Mirrors

for Clarinet, Viola, and Piano

2026

Mark Kim-Mulgrew

Duration: 7 minutes

Score revision in April 2026

Premiered on April 12, 2026 at St. Boniface Episcopal Church, Sarasota, Florida, USA

© 2026 Mark Kim-Mulgrew (ASCAP). Contact information available at [markkm.com](http://markkm.com)

## 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.

---

<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



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* *gliss.* *gliss.* *pizz.* *f* *pp*

8va

8va

(Ed.)

13 *tr.* *f* *pp* *ff* *ft.* *ord.* *ft.* *pp* *ff*

*p* *f*

8va

(Ed.)

19 *growl* *p* — *f* *growl* *p* — *f* *fff* *ord.* *arco* *fff sub.* *fff sub.*

3

Stretto (♩ = 104)

8va

(Ed.)

106

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

flautando ord. flautando

*mf* *f*

(8)  
(Ed.)

*mp*

109

ord. *f*

ord. *f*

*f*

*mf*

(8)  
(Ed.)

110

*ff* *fff*

*ff* *fff*

*f* *ff*

(8)  
(Ed.)

14

113

Musical score for measures 113-116. The score is in 2/4 time and consists of three staves: a vocal line, a bass line, and a piano accompaniment. The key signature is one sharp (F#).  
- **Vocal Staff:** Measures 113-115 contain rests. Measure 116 begins with a dynamic of *p* and a hairpin crescendo to *ff*. The notes are G4 (quarter), A4 (quarter), B4 (quarter), and A4 (quarter), all with accents. A slur covers the first four notes.  
- **Bass Staff:** Measures 113-115 contain rests. Measure 116 begins with a dynamic of *p*. The notes are G3 (quarter), A3 (quarter), B3 (quarter), and A3 (quarter), all with accents. A slur covers the first four notes.  
- **Piano Staff:** Measures 113-115 contain chords. Measure 113: *p* (F#4, A4). Measure 114: *f* (F#4, A4). Measure 115: *ff* (F#4, A4). Measure 116: *fff* (F#4, A4).  
- **Other:** A *red.* (ritardando) marking is present at the start of measure 113. A *Sba.* (subito) marking is present at the start of measure 116.

PERUSSA!  
SCORE