

# *MIRROR UNIVERSES 2*

*Adam Scott Neal*

#### Program Note:

In *Mirror Universes 2*, for clarinet and percussion, both players read from the same score, which consists of short ideas scattered over two pages. The ideas specify only relative pitch and register, but attempt to demonstrate similarities between the clarinet and an array of percussion (which includes a shaker, gongs, flower pots, and bongos). The piece was composed for the Devil May Care Duo.

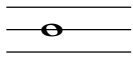
#### Performance Notes:

1. This score consists of disconnected cells. Both players should play every cell, following their own path (reading left-to-right, while possible, is not desired). They should proceed through these cells at a leisurely pace, with much silence in between. Tempo of the cells should be relatively slow, approximately 60 BPM. The performance should last roughly 4-5 minutes.
2. The percussionist should read the cells normally, and the clarinetist should treat the cells as relative pitches. The clarinetist should treat the cells as melodic contours, and need not limit herself to two-four pitches (e.g. in cells labeled "flower pots / high register" there are only four pitches given, but the bottom line could be C5-D#5, the next line could be F#5-A5, etc.).
3. Each cell is labeled with the percussion instrument first, followed by the clarinet directions.
4. The percussion compliment consists of 1 shaker, 1 set of bongos, 3 gongs, and 4 flower pots. The bongos should be played by hand, the gongs should be played with soft mallets, and the flower pots should be played with chopsticks (a la Rzewski's *To the Earth*). If the percussionist wishes, he may expand his compliment, and treat the cells as relative pitches (i.e. he could have 8 flower pots, and the top line would correspond to the two highest-pitched pots, etc.)
5. If a cell is labeled "Flower pots / high register" and the notes are long, the percussionist should swirl around the pots instead of striking. Gongs may be struck or rolled at the player's discretion.
6. If a cell is labeled "Bongos / low register" and there are long tones with tremolos, the clarinet should assume a semitone trill for single-note tremolos, and wider intervals for two-note tremolos.
7. While the dynamic level is expected to fluctuate, it should remain subdued throughout (no more than mezzo-forte).
8. If desired, the performers may repeat the entire work as many times as they wish, taking different paths each time.

# Mirror Universes 2

Adam Scott Neal

Gongs / Multiphonics



Bongos / Low register



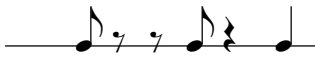
Bongos / Low register



Flower pots / High register



Shaker / Air sound



Gongs / Multiphonics



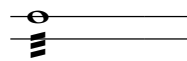
Bongos / Low register



Bongos / Low register



Bongos / Low register



Flower pots / High register



Gongs / Multiphonics



Flower pots / High register



Shaker / air sound



Bongos / Low register



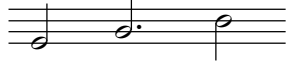
Flower pots / High register



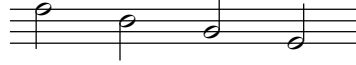
Flower pots / High register



Flower pots / High register



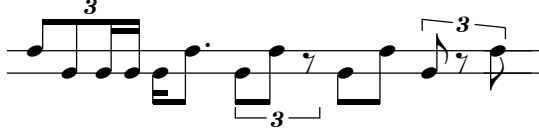
Flower pots / High register



Gongs / Multiphonics



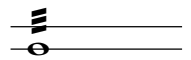
Bongos / Low register



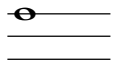
Flower pots / High register



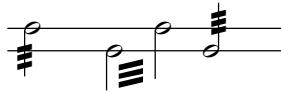
Bongos / Low register



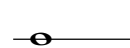
Gongs / Multiphonics



Bongos / Low register



Shaker / Air noise



Flower pots / High register



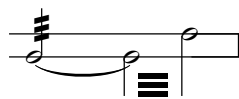
Gongs / Multiphonics



Gongs / Multiphonics



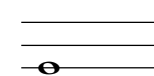
Bongos / Low register



Flower pots / High register



Gongs / Multiphonics



Shaker / air sound

