

I am (only mine)

(2023)

TTBB div. voices, cello, piano

Duration: 6 minutes

*Cole Reyes
(ASCAP)*

PERUSAL

Commissioned by Dr. Thea Kano and the Gay Men's Chorus of Washington, D.C. for their 'Portraits' project.

I am (only mine)

I am my self
I am only my self
My most imperfectly fractured self

Splitting moments to hours to lifetimes
I am but myself

Refracted reflections of what makes me whole
I am
Only me
I can only be me

Mirrored, magnified singularities overwhelm my perception that
I am
Beautifully mine
Wonderfully divine.

Cole Reyes

Instructions:

Chorus:

In measure 8 (and analogous places), slowly morph mouth shape from 'mm' to ah'.

In measure 23, morph the open vowel of 'am' to the closed phoneme 'mm'.

In measure 67, individual voices should repeat 'me' ad lib. not in tandem with the voices around them. The result should be a shimmery, amorphous texture. Each voice should sing 'me' no more than twice per bar. This texture lasts until beat 4 of measure 69.

In measure 83, the lower three parts should all independently sing the syllables of 'singularities' not in conjunction with the voices around them and then hold the last syllable by the beginning of measure 84.

In measure 88, each voice should rearticulate an 'nn' phoneme, placing a shadow vowel between each articulation.

Cello:

Harmonics are indicated in two ways, one with a small circle above the note (indicating the sounding pitch), and one with a diamond notehead, indicating the fingered pitch. For example, in measure one, there is effectively a trill between the open string A and the harmonic two octaves above it.

In measure 22, there is an oscillation between the open strings D and A and the harmonics two octaves above them.

Measure 33 indicates an artificial harmonic, sounding two octaves higher than the fundamental.

Measure 33 indicates an unmeasured ricochet over beat two. Let the bow bounce as many times as it can during the beat.

In measure 88, there is a double stop, natural harmonic on the D and A string. The resulting pitches should be an octave higher than written.

Program Note:

'I am (only mine)' is a reflection on the personal journey to becoming accepting of one's own identity. Throughout life, we are often told who we are expected to be. Though this sentiment is often meant to drive us forward, it ends up creating an artificial box which hinders us from showing our truest colors. Each of us are far from perfect, but these cracks which emanate from us end up fueling our journeys into self-realization and acceptance. Only then, can we thrive.

PERUSAL

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I am (only mine)

Cole Reyes

for TTBB Voices with cello and piano

Introspective ♩=66

The musical score is arranged for four voices (Tenor 1, Tenor 2, Baritone, Bass), Violoncello, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Introspective ♩=66'. The score begins with a piano introduction in the piano part, marked 'p' and 'Introspective ♩=66'. The cello part features a 'sul A' instruction and a series of sixteenth notes with '6' markings. The vocal parts enter with long, sustained notes, marked with dynamics such as 'pp' and 'mm'. A large red watermark 'PERUSAL' is overlaid diagonally across the score. The score is divided into two systems, with the second system starting at measure 3.

5

pp
pp
pp
pp

mm

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

A

7 3 7

7

mf
mf
mf
mf

mm

mm

(move to 'ah')

ah

ah

ah

ah

ah

mm

(move to 'ah')

ah

8va both hands
8va



9

pp *mm* *pp* *pp* *mm*

11

(move to 'ah') *mf* *pp* *ah* *pp* *mm* (move to 'ah') *mf* *pp* *ah* *pp* *mm* (move to 'ah') *mf* *pp* *ah* *pp* (move to 'ah') *mf* *pp* *ah* *pp* *mm* (move to 'ah') *pizz. arco* *pp*

Musical score for measures 14-15. The score is in 4/4 time and consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "mm (move to 'ah')". The fifth staff is a guitar part with a tremolo pattern and a triplet. The sixth staff is a piano accompaniment with a 9th fret barre and a melodic line. Dynamics include *mm* and *arco*.

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Musical score for measures 16-17. The score is in 4/4 time and consists of six staves. The first four staves are vocal parts with lyrics "ah". The fifth staff is a guitar part with a tremolo pattern and a triplet. The sixth staff is a piano accompaniment with a 7th fret barre and a melodic line. Dynamics include *mf* and *pp*.

19

mf *pp*

am my - - - self

mf *pp*

am my - - - self

mf *pp*

am my - - - self

unmeasured ric. *pp*

I am my - - -

B

22

pp

am (move to 'mm') (mm)

pp

am (move to 'mm') (mm)

pp

mf *pp* am (move to 'mm') (mm) *pp*

self am (move to 'mm') (mm)

f *p*

6

on - - - - ly my

on - - - - ly my

on - - - - ly my

on - - - - ly my

self

self

self

self

29 *f* *pp*
 My most im - per - fect - ly frac - tured self
 My most im - per - fect - ly frac - tured self
 My most im - per - fect - ly frac - tured self
 My most im - per - fect - ly frac - tured self

f *pp*
 My most im - per - fect - ly frac - tured self
 My most im - per - fect - ly frac - tured self

f *pp*
 My most im - per - fect - ly frac - tured self
 My most im - per - fect - ly frac - tured self

f *p* *sub.p*
 My most im - per - fect - ly frac - tured self

33 *f* *p*
 mo - - ments to ho - - urs to
 mo - - ments to ho - - urs to
 Split - - - ting mo - - ments to ho - - urs to
 Split - - - ting mo - - ments to ho - - urs to

f *p*
 Split - - - ting mo - - ments to ho - - urs to
 Split - - - ting mo - - ments to ho - - urs to

f *p*
 Split - - - ting mo - - ments to ho - - urs to
 Split - - - ting mo - - ments to ho - - urs to

f *p* *B* *8va*

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47

makes me whole

makes me whole

makes me whole

makes me whole

makes me whole

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

p *mf* *p*

50

am

am

am

am

am

mf *p*

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mf p f p

am mf p am f

mf p f

mf p f p

am p am

f p f

arco pizz. arco

f p f

mf p f

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f p

p f p

p f p

p f p

p f p

f p

62

I can on - ly be _____ me

I can on - ly I can on - ly be _____ me

I can on - ly I can on - ly _____ me

I can on - ly I can on - ly _____ me

pp *rearticulate 'me' aleatorically, not more than twice per bar, per performer

pp *rearticulate 'me' aleatorically, not more than twice per bar, per performer

pp *rearticulate 'me' aleatorically, not more than twice per bar, per performer

pp *rearticulate 'me' aleatorically, not more than twice per bar, per performer

mf

p

mf

8va both hands

68

_____ *n* *f > p*

Mir - rored, _____ *f > p*

_____ *n* *f > p*

Mir - rored, _____ *f > p*

_____ *n* *f > p*

Mir - rored, _____ *f > p*

_____ *n* *f > p*

Mir - rored, _____ *f > p*

Mir - rored, _____ *f > p*

f _____ *p < f*

p

f

72 *f* *p* *f* *p* *f* *p*

mag - ni - fied, Mir - rored, Mag - ni - fied

mag - ni - fied, Mir - rored, Mir - rored, Mag - ni - fied

mag - ni - fied, Mir - rored, Mir - rored, Mag - ni - fied

mag - ni - fied, Mir - rored, Mir - rored, Mag - ni - fied

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

pizz. *arco* *pizz.* *arco*

Sva

p

78 *ff* *pp* *ff* *ff* *ff* *ff* *ff* *sub.p*

Sin - - gu - - la - ri - ties

ff *p* *G#*

*everyone sings 'singularities'
at individual tempo throughout the
bar, everyone holds last syllable by next
measure

83

o - - ver - whelm - - my per -

pp *Singularities ... (ties) Oh ... whelm

pp *Singularities ... (ties) Oh ... whelm

pp *Singularities ... (ties) Oh ... whelm

G#

87

cep - - - tion n..n..n..

*close to 'nn';
aleatorically rearticulate n sound

cep - - - tion n..n..n..

*close to 'nn';
aleatorically rearticulate n sound

cep - - - tion n..n..n..

*close to 'nn';
aleatorically rearticulate n sound

cep - - - tion n..n..n..

*close to 'nn';
aleatorically rearticulate n sound

arco,
I
II

p *f* *p*

8va right hand only

8va both hands

7

Musical score for measures 90-92. The score includes vocal lines and piano accompaniment. The vocal line has the lyrics "that". The piano accompaniment features a complex rhythmic pattern with dynamic markings *p*, *f*, and *p*. Performance instructions include "arco, I II", "pizz.", and "8va both hands".

Musical score for measures 93-95. The score includes vocal lines and piano accompaniment. The vocal line has the lyrics "am". The piano accompaniment features a complex rhythmic pattern with dynamic markings *mp* and *p*. Performance instructions include "sul D" and "7".

96 *mf* *rit.* *p*

am Beau - ti - ffly mine

mf *p*

am Beau - ti - ffly mine

mf *p*

am Beau - ti - ffly mine

mf *p*

am Beau - ti - ffly mine

rit.

99 *f* Slowing Down ♩=60

pp sotto voce 3
Won - der - ffly

pp sotto voce 3
Won - der - ffly

f *p*

Slowing Down ♩=60

f *p* 8^{va}

pp sotto voce 3
Won - der - f'ly di - vine. f

pp sotto voce 3
Won - der - f'ly di - vine. f

3
Won - der - f'ly di - vine. f

3
Won - der - f'ly di - vine. f

pizz. di arco sul D sul A sul A p f

(8) 3 6 f

The musical score consists of five staves. The top four staves are for voice (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano. The lyrics are 'Wonderfully divine'. The score includes dynamic markings such as *pp sotto voce*, *f*, and *p*. Performance instructions include *pizz.*, *di arco*, *sul D*, and *sul A*. There are also fingerings (3, 6) and a repeat sign with a first ending bracket.

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