## Portraits of Women

For Solo Piano

Raymond Weiss

A note on performance:

The six movements, in order of composition are;

1. Caroline
2. Olivia
3. Kathryn
4. Kislia
5. Nicole
6. Rachel

The preceding order of composition, and the order that the works are arranged here, should hold no bearing on the order of performance. The pieces can, and should, be played in any order. In any given performance, individual pieces may be excluded and the work should still be considered to have been played in its entirety. Pieces may be repeated or otherwise modified at the performer's discretion.

While the works take their names from individuals that I know or have known, they in no way reflect the people whose names they borrow. Rather, the pieces reflect certain aspects and characteristics of several different people. Each of these movements are amalgams of multiple women I have known.

The reason the piece borrows names from women is that I wanted to explore a different perspective of music from a viewpoint foreign to my own. The movements are complete within themselves, borrowing from Western music theory but not beholden to it. While the pieces have aspects of form, they do not cling to traditional musical forms.

The piano was chosen as the medium for this composition because of its expressive nature as well as the fact that only a single player is necessary for a complete performance. This leaves all major performance decisions in the hands of one person, thereby reflecting an honest and personal interpretation of the works.

The main goal of these pieces is to explore individual women and the relationships that the performer has experienced as a whole without interfering contexts.

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Adagio $d=40 \quad$ accel. -


A poco piu mosso $d=58$



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Olivia
Andante pastorale $\boldsymbol{\bullet}=60$



Too.




Kathryn





Peo.
Peo.


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Pno.


Kislia


Pno.








$24 \quad \begin{aligned} & \text { Nicole } \\ & \\ & \text { Allegro } \quad \downarrow=144\end{aligned}$

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seo.




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Rachel

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