

The Portrait - PROLOGUE

1944, Binbrook RAF Station, UK

Shadows

Sound effects of Lancaster squadron taking off over the Binbrook RAF Station, UK where she is stationed.

(Stella, in artist smock, is sitting at her table, in front of her easel.) You know, I've been away from home for such a long time that I'd almost begun to look upon myself as someone who didn't belong anywhere any more. (She rises.) For the last few weeks I've been wearing an Australian uniform and it gives me infinite satisfaction. Even if it's astonishing to find myself - an older lady of casual and undisciplined habits - suddenly buttoned up in a khaki tunic with a peaked cap and three pips on the shoulder and sent to an airfield to paint a bomber crew!

Their leave had been stopped, but they hadn't been told why. They were pretty sore until they found that their picture was for the Australian War Museum and that they couldn't have been chosen for any but the most flattering reasons and then they were fearfully pleased. Goodness, they were a tough looking lot. Hard, smooth cheeks, craggy chins and clear, keen eyes. They talked about Australia and they said things like "dinkum" and "bonzer" and "too right".

And it got me thinking of Ford and how he was a soldier in the War to end all Wars....

$\text{♩} = 88-92$ Underlay for Stella's speech - very discreet

The musical score is written for piano and consists of four systems. The first system is marked 'Piano' and 'pp'. The second system is marked 'Pno.' and has a measure rest of 5. The third system is marked 'Pno.' and has a measure rest of 11. The fourth system is marked 'Pno.' and has a measure rest of 16. The score includes various musical notations such as chords, arpeggios, and triplets.

20 *piu mosso*

Pno.

25

Pno.

30

Pno.

36 *meno mosso*

Pno.

41

Pno.

46

Pno.

What If...?

3

$\text{♩} = 90$

51 *Meditatively*

mp

Piano score for measures 51-57. The vocal line begins with the lyrics "What if, my dar-ling, we start-ed, a - gain? I won__ der,". The piano accompaniment is marked *pp*.

58

(Moves to Ford's table.)

mf

piu mosso

Piano score for measures 58-64. The vocal line continues with "what if... what might have been?_____ You were a sol-dier and I, an ex-". The piano accompaniment is marked *mf*.

65

Piano score for measures 65-71. The vocal line continues with "ile. We need-ed each oth-er to rest in a while._____ You came__". The piano accompaniment is marked *mp*.

72

(Drops the cards on his table.)

pp

Piano score for measures 72-78. The vocal line continues with "out of war-fare so tough. Af-ter your three_ years in hell, how could I be e -nough? We". The piano accompaniment is marked *pp*.

(Picks up her palette
from his table.)

79 *mf*

tried with no wa-ter, no pow-er, no mo-ney. No fam'ly, the wea-ther, all that

Pno. *piu mosso*

85 *a tempo* *mp*

rain, rare-ly sun - ny. What if we had-n't cho-sen to live life so

Pno. *mf* *mp* *pp*

91 (Mimes painting, facing audience.) *mf* *p*

hard? Which forced us to new paths where our love was marred. What if you'd not

Pno. *p*

97 (Stops to reflect.) *mp* *rit.*

met her, or helped her to write? Would we be to-gether now, not a-lone in the

Pno. *mp*

(Resumes painting.)

103 *a tempo*
mf

night?___ What if... no nov - els, no por - traits, no arts?___

Pno. *p*

110 *pp* *mp*

No great am - bi__ tion, just our join - ing of hearts? Would___ we be a

Pno. *pp*

115

cou - ple now or would I have gone?__ Was it my des - ti - ny, or was I a pawn?__

Pno.

122 *mf* (shrugs) *rit.* *pp*

It's all ac - a - dem_ ic. We've_ lived our lives now. But, af-ter

Pno. *mf* *pp*

128 *p*

all these years, I still won - der how... it start-ed with dreams_ and

a tempo

Pno. *p*

l.h. gradual insistent cres.

(Ford enters STAGE LEFT.)

134 *mf* freely *f*

end-ed with tiffs._ I won- der... what if?_ I_ won-der what

Pno. *mp* *p* *pp*

a tempo

141 *mf* *mp* *p* (Stella holds palette. remembering)

if...?_ Ifs...?_ If...?

Pno. *mp* *f* *mp*

149

(Stella sits down at table, lights out. Ford sits, taking up the pack of cards she left. Lights up on Ford.)

Piano score for measures 149-156. The score is in G major (one sharp) and 4/4 time. It features a piano (Pno.) part with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The melody consists of long, sustained notes with some grace notes.

The Portrait - SCENE 1 - War & Peace

Mother England

♩ = 110

156 (Ford plays solitaire.)

Piano score for measures 156-161. The score is in G major (one sharp) and 4/4 time. It features a piano (Pno.) part with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *pp* (pianissimo). The melody is marked *Staccatissimo* and consists of short, accented notes.

161

Conversationally, but with emphasis

Piano score for measures 161-166. The score is in G major (one sharp) and 4/4 time. It features a piano (Pno.) part with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte). The melody is marked *Conversationally, but with emphasis* and consists of short, accented notes.

166

Piano score for measures 166-171. The score is in G major (one sharp) and 4/4 time. It features a piano (Pno.) part with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte). The melody is marked *Conversationally, but with emphasis* and consists of short, accented notes.

170

up-per class se - lec - tion? In co-sy lit-tle Eng - land where the mid-dle class grows

Pno.

mp

175

sav - age, Moth - er Eng-land weeps when they all — aim to be so

Pno.

rit. *pp*

180

(Two WWI soldiers enter.)

av-'rage! Hunt-in', fish-in', shoot in' are prized

Pno.

mf

184

arts — of her e- lites. — Their i-deas of beau ty? Page Three Girls from

Pno.

mp *f*