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THE SOUND OF MUSIC[®]

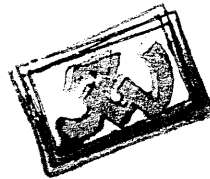
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Book by
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Suggested by "The Story of the Trapp Family Singers"

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Choral Arrangements by Trude Rittman

**RODGERS AND
HAMMERSTEIN
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Printed in the United States of America.

CAST OF CHARACTERS

Maria Rainer, a Postulant at Nonnberg Abbey

The Mother Abbess

Sister Berthe, Mistress of Novices

Sister Margaretta, Mistress of Postulants

Sister Sophia

Captain Georg von Trapp

Franz, the butler

Frau Schmidt, the housekeeper

Liesl, age 16

Friedrich, age 14

Louisa, age 13

Kurt, age 10 The Children of Captain von Trapp

Brigitta, age 9

Marta, age 7

Gretl, the youngest

Rolf Gruber, age 17

Elsa Schraeder

Ursula

Max Detweiler

Herr Zeller

Baron Elberfeld

A New Postulant

Admiral von Schreiber

Neighbors of Captain von Trapp, nuns, novices, postulants, and
contestants at the Festival Concert

MUSICAL SYNOPSIS

ACT I

Scene 1: The Nonnberg Abbey

Preludium.....The Nuns of the Nonnberg Abbey

Scene 2: A Mountainside Near the Abbey

The Sound of Music Maria

Scene 3: The Office of the Mother Abbess, the next morning

Maria Sisters Berthe, Sophia, Margaretta and Mother Abbess

My Favorite Things Maria and Mother Abbess

Scene 4: A Corridor in the Abbey

Reprise: *My Favorite Things* Maria

Scene 5: The Living Room of the Trapp Villa, that afternoon

Do-Re-Mi Maria and the von Trapp Children

Scene 6: Outside the Villa, that evening

Sixteen Going On Seventeen Rolf and Liesl

Scene 7: Maria's Bedroom, later that evening

The Lonely Goatherd Maria and the Children

Scene 8: A Hallway in the Villa

Reprise: *The Lonely Goatherd* Gretl

Scene 9: The Terrace of the Villa, six weeks later

How Can Love Survive? Max, Elsa and Capt. von Trapp

Reprise: *The Sound of Music* The Children and Capt. von Trapp

Scene 10: A Hallway in the Villa, one week later

Scene 11: The Living Room, the same evening

So Long, Farewell The Children

Scene 12: A Corridor in the Abbey

Morning Hymn The Nuns

Scene 13: The Office of the Mother Abbess, three days later

Climb Ev'ry Mountain Mother Abbess and the Nuns

ACT II

Scene 1: The Terrace, the same day

Reprise: *My Favorite Things* The Children and Maria
No Way To Stop It Elsa, Max and Capt. von Trapp
An Ordinary Couple Maria and Capt. von Trapp

Scene 2: A Corridor in the Abbey, two weeks later

Scene 3: The Office of the Mother Abbess, immediately following

Gadeamus Domino The Nuns

Scene 4: A Cloister Overlooking the Chapel

Reprise: *Maria* The Nuns
Confitemini Domino The Nuns

Scene 5: The Living Room, one month later

Reprise: *Sixteen Going On Seventeen* Maria and Liesl

Scene 6: The Concert Hall Stage, three days later

Reprise: *Do-Re-Mi* Maria, Capt. von Trapp and the Children
Edelweiss Capt. von Trapp, Maria and the Children
Reprise: *So Long, Farewell* Maria, the Children and Capt. von Trapp

Scene 7: The Garden of the Abbey, that night

Finale Ultimo The Company

ACT I
Scene I
Prelude

NONNBERG ABBEY. *As the theatre darkens we hear the bells of Nonnberg Abbey. When the theatre is completely dark the sound of the bells fades and we hear feminine voices chanting "Dixit Dominus."*

SOLO: Dixit dominus domino meo:
Sede a dextris meis.

(In the darkness the curtain has risen and slowly the lights come up on the interior of Nonnberg Abbey. There is an altar with its lighted candles on one side, in the rear are vaulted arches and in the back wall a stained glass window. Across the stage, below all this, is a metal grille-work. The singing continues:)

RESPONSE: Donec ponam inimicos tuos,
Scabelleum pedum tuorum

SOLO: Dominus a dextris tuis
Confregit in die irae suae reges.

RESPONSE: De torrente in via bibet:
Propterea in exaltabit caput.

SOLO: Gloria Patri, et Filio,
Et Spiritui Sancto.

RESPONSE: Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen.
Rex admirabilis,
Et triumphator nobilis,
Dulcedo ineffabilis,
Totus desiderabilis,
Totus desiderabilis.

MARIA: To sing through the night
(*Cont'd.*) Like a lark who is learning to pray.

I go to the hills
When my heart is lonely,
I know I will hear
What I've heard before.
My heart will be blessed
With the sound of music
And I'll sing once more.

(*The lights dim out and the traveller closes. SISTER SOPHIA enters below the traveller and crosses the stage carrying a large ring of keys.*)

Scene 3

The office of the Mother Abbess. The sparseness of the furniture gives the sense of monastic austerity. There is a desk center, an armchair on one side, a stool on the other, a prie-dieu a short distance away. There is a door on either side of the room. On the desk: inkstand and pen and some papers inside a portfolio. Discovered are the MOTHER ABBESS, SISTER BERTHE and SISTER MARGARETTA. The MOTHER ABBESS, seated at left of desk is consulting a list of names on a sheet of paper. SISTER BERTHE, standing R. of desk, is holding in her hands a small black book and a pencil. SISTER MARGARETTA, standing R. of SISTER BERTHE, but apart, has her hands folded beneath the panel on the front of her habit. N.B. Nuns, when their hands are not employed, always keep them out of sight beneath the panel of their habit.

MOTHER ABBESS: I think we should be pleased with our efforts. Out of twenty-eight postulants, sixteen or seventeen are ready to enter the novitiate. Let's consider the doubtful ones again. There's Irmagard. . .

BERTHE: Reverend Mother, there's no doubt about Irmagard—the religious life is no place for the pious.

MOTHER ABBESS: You mean the pretentiously pious, Sister Berthe. There's Christina—and there's Maria.

BERTHE: Well, after last night I don't think there can be any doubt in the Reverend Mother's mind about Maria.

MOTHER ABBESS: I gave her permission to leave the Abbey for the day.

MARGARETTA: (*R. of BERTHE*) I told you, Sister Berthe—
(*There is a knock on the door.*)

MOTHER ABBESS: Ave!
(*SISTER SOPHIA enters, comes to above desk.*)

SOPHIA: Reverend Mother, I've brought Maria. She's waiting.

MOTHER ABBESS: Sister Sophia, the Mistress of the Postulants and the Mistress of the Novices do not see eye to eye about Maria. How do you feel about her?

SOPHIA: I love her very dearly. But she always seems to be in trouble, doesn't she?

BERTHE: (*Crosses D.L.*) Exactly what I say! (*She sings.*)
She climbs a tree and scrapes her knee,
Her dress has got a tear.

SOPHIA: She waltzes on her way to Mass
And whistles on the stair.

BERTHE: And underneath her wimple
She has curlers in her hair.

SOPHIA: I've even heard her singing in the Abbey!
(*BERTHE moves to MOTHER ABBESS.*)

BERTHE: She's always late for chapel—
SOPHIA: But her penitance is real.
BERTHE: She's always late for everything
Except for every meal.
I hate to say it
But I very firmly feel

BERTHE and SOPHIA:

Maria's not an asset to the Abbey.

MARGARETTA:

I'd like to say a word in her behalf—

(Crosses to desk.)

MOTHER ABBESS: *(Speaks)* Then say it, Sister Margarett.

MARGARETTA: Maria. . . makes me. . . laugh!

(All look at SISTER BERTHE, then look front.)

SOPHIA: How do you solve a problem like Maria?

MOTHER ABBESS:

How do you catch a cloud and pin it down?

MARGARETTA: How do you find a word that means Maria?

BERTHE: *(Raising both hands)*

A flibbertijibbet!

SOPHIA: *(Raising both hands)*

A will-o'-wisp!

MARGARETTA: *(Raising both hands)*

A clown!

MOTHER ABBESS:

Many a thing you know you'd like to tell her,
(Crosses D.S.R.) Many a thing she ought to understand.

MARGARETTA: But how do you make her stay *(Crosses L. to MOTHER A.)* And listen to all you say?

MOTHER How do you keep a wave upon the sand?

ABBESS: *(Crosses C.S.)*

MARGARETTA: Oh, how do you solve a problem like Maria?

MOTHER How do you hold a moonbeam in your hand?

ABBESS: *(Raising both hands.)*

MARGARETTA: When I'm with her I'm confused, *(Crosses*

C., R. of MOTHER ABBESS.)

Out of focus and bemused,
And I never know exactly where I am.

BERTHE: (*Crosses L. of MOTHER ABBESS*).

Unpredictable as weather,
She's as flighty as a feather,

(*MOTHER ABBESS backs up a step.*)

MARGARETTA: (*To SISTER BERTHE*)

She's a darling.

BERTHE: (*To SISTER MARGARETTA*)

She's a demon.

MARGARETTA: (*To SISTER BERTHE*)

She's a lamb.

SOPHIA: (*Crosses L. of SISTER BERTHE*)

She'll out-pest any pest,
Drive a hornet from his nest,

BERTHE: She could throw a whirling dervish out of whirl.

MARGARETTA: She is gentle,
She is wild, (*Raising both hands.*)

SOPHIA: She's a riddle.

She's a child. (*Raising both hands.*)

BERTHE: She's a headache! (*Raising both hands.*)

MARGARETTA: (*Dropping her hands*)

She's an angel.

MOTHER ABBESS:

She's a girl. . .

ALL: (*Looking front—On count of 8, all clasp hands at chest, look up in prayer*)

How do you solve a problem like Maria?

How do you catch a cloud and pin it down?

How do you find a word that means Maria?

MARGARETTA: (*Crosses S.R.*)

A flibbertijibbet,

SOPHIA: (*Crosses S.L.*)

A will-o'-the-wisp,

BERTHE: (*Crosses S.R.*)

A clown.

ALL: Many a thing you know you'd like to tell her,
Many a thing she ought to understand,
(*SISTER SOPHIA crosses to MOTHER ABBESS.*)

MOTHER ABBESS:

But how do you make her stay?

(*SISTER BERTHE crosses to stool R. of table.*)

SOPHIA: And listen to all you say?

(*SISTER BERTHE sits down.*)

MARGARETTA:

How do you keep a wave upon the sand?

ALL: How do you solve a problem like Maria?

How do you hold a moonbeam in your hand?

(*On "hold," All hold out both hands.*)

BERTHE: Reverend Mother, may I just. . .

MOTHER ABBESS: Now, my children, I think I should talk
to Maria instead of *about* her. I am grateful to you all.

(*The three sisters bow and exit U.R. There is a knock
on the S.R. door. MOTHER ABBESS rises.*) Ave! (*MARIA
enters. She has her arms folded across her chest with her
hands concealed beneath the short cape of her habit.*)

Come here, my child. (*MARIA crosses D.C., kneels and
kisses MOTHER ABBESS' ring.*) Sit down, Maria, I want
to talk to you. (*MARIA sits on stool R. of desk.*)

MARIA: Yes—about last night. Reverend Mother, I was on
my knees most of the night because I was late—and
after you'd been so kind and given me permission to
leave. . .

MOTHER ABBESS: (*Sits L. of desk*) It wasn't about your
being late, Maria. . .

MARIA: I must have awakened half the Abbey before Sister
Margaretta heard me and opened the gate.

MOTHER ABBESS: Maria, very few of us were asleep. We could only think that you had lost your way—and to be lost at night on that mountain!

MARIA: Reverend Mother, I couldn't be lost on that mountain. That's *my* mountain. I was brought up on it! It was that mountain that brought me to you.

MOTHER ABBESS: Oh. . . ?

MARIA: When I was a little girl I used to come down the mountain, climb a tree and look over into your garden. I'd see the sisters at work, and I'd hear them sing on their way to vespers. Many times I went back up that mountain in the dark—singing all the way. (*MARIA clasps her hands together and raises them above her head in an exuberant gesture. Then she catches herself, gives a guilty glance toward the MOTHER ABBESS, and puts her hands back beneath her cape.*) And that brings up another transgression—I was singing yesterday—and I was singing without your permission.

MOTHER ABBESS: Maria, it's only here in the Abbey that there is a rule about singing.

MARIA: That's the hardest rule of all for me. Sister Margaretta is always reminding me—but too late, after I've started singing.

MOTHER ABBESS: And the day you were singing in the garden at the top of your voice.

MARIA: But Mother, it's that kind of song.

MOTHER ABBESS: I came to the window and when you saw me you stopped.

MARIA: Yes—that's been on my mind ever since it happened.

MOTHER ABBESS: It's been on my mind, too. I wish you hadn't stopped. I used to sing that song when I was a child, and I can't quite remember—Please—

(She gestures to MARIA to sing.)

MARIA: *(Sitting, facing front, sings)*

Raindrops on roses and whiskers on kittens,
Bright copper kettles and warm woolen
mittens,

(MOTHER ABBESS starts to write.)

Brown paper packages tied up with strings—
These are a few of my favorite things.

(MOTHER ABBESS motions MARIA to rise. MARIA drops her hands, rises, takes stage and enjoys herself.)

Cream colored ponies and crisp apple
strudels,
Doorbells and sleigh bells and schnitzel
with noodles,
Wild geese that fly with the moon on their
wings—

These are a few of my favorite things.

Girls in white dresses with blue satin
sashes,

Snowflakes that stay on my nose and eye-
lashes,

Silver-white winters that melt into springs—
These are a few of my favorite things.

When the dog bites,

When the bee stings,

When I'm feeling sad,

I simply remember my favorite things

And then I don't feel so bad!

(Slaps desk for emphasis. Then looks embarrassed.)

MOTHER ABBESS: *(Taps with her pencil)*

Raindrops on roses and whiskers on kittens,

(Rises, crosses D.L.)

MOTHER ABBESS:

(Cont'd.)

Bright copper kettles and warm woolen
mittens,

Brown paper packages tied up with strings—
These are a few of my favorite things.

Cream colored ponies and crisp apple
strudels,

Doorbells and sleigh bells and schnitzel
with noodles, *(Crosses S.R.)*

Wild geese that fly with the moon on their
wings— *(MARIA sits D.S. edge of table.)*

These are a few of my favorite things.

*(MOTHER ABBESS looks at MARIA, who jumps off
table.)*

Girls in white dresses with blue satin
sashes,

Snowflakes that stay on my nose and eye-
lashes,

Silver-white winters that melt into springs—
These are a few of my favorite things.

When the dog bites,

(Crosses C.S.—MARIA has back to audience.)

When the bee stings,

When I'm feeling sad,

I simply remember my favorite things

And then I don't feel so bad!

MARIA: When the dog bites,

MOTHER ABBESS:

When the bee stings,

BOTH: When I'm feeling sad;

(MOTHER ABBESS takes MARIA'S right hand.)

I simply remember my favorite things

And then I don't feel so bad!

(Swinging their arms 8 times, they end with their hands above their heads.)

MARIA: *(D.C., R. of MOTHER ABBESS)* Mother! We were both singing at the top of our voices.

MOTHER ABBESS: *(Crosses above desk to L. of chair)*
You're right. It's that kind of a song.

MARIA: And singing it always makes me feel better.

Mother, where did you learn that song?

MOTHER ABBESS: I was brought up in the mountains myself. *(Motions MARIA to sit R. of desk.)* Maria. . . in spite of what you saw over the Abbey wall, you weren't prepared for the way we live, were you? *(Sits L. of desk.)*

MARIA: No, Mother, but I pray and I try.

MOTHER ABBESS: Tell me, Maria, what is the most important lesson you've learned here?

MARIA: To find out what is the will of God and to do it.

MOTHER ABBESS: Even if it is hard to accept?

MARIA: Even then.

MOTHER ABBESS: *(Rises, crosses D.L.C.)* Maria, the dress you wore when you came to us—is that still in the robing room?

MARIA: Why, no, Mother, I'm sure that's been given to the poor. Sister Margaretta said that when we enter the Abbey our worldly clothes. . . Reverend Mother, why do you ask?

MOTHER ABBESS: *(Crosses to below L. chair)* Maria, it seems to be the will of God that you leave us.

MARIA: Leave! Leave here! *(Rises.)* Oh, no! Mother, please no!

MOTHER ABBESS: For a while only, Maria.

MARIA: Don't send me away, Mother, please. This is what I want. This is my life.

MOTHER ABBESS: But are you ready for it? Perhaps if you go out into the world again for a time you will return to us knowing what we expect of you and that we do expect it.

MARIA: I know what you expect, Mother, and I'll do it. I promise.

MOTHER ABBESS: Maria.

MARIA: If it is God's will. Where am I to go?

MOTHER ABBESS: There's a family—a family of seven children—(*Sits L. of desk.*) you like children—you're very good with them. They need a governess until September.

MARIA: Until September!

MOTHER ABBESS: (*Writing an address on paper*) Captain von Trapp expects you this afternoon. He's a fine man—and a brave one. He was given the Maria Teresa medal by the Emperor. It was for heroism in the Adriatic.

MARIA: A Captain in the Navy! Oh, Mother, he'll be very strict.

MOTHER ABBESS: You're not being sent to his battleship. (*She hands MARIA the address. Abbey bells are heard. MARIA kneels. The MOTHER ABBESS makes the sign of the cross on MARIA'S forehead.*) God bless you, Maria. (*She starts out.*)

MARIA: Reverend Mother? Have I your permission to sing?

MOTHER ABBESS: Yes, my child. (*She exits L. MARIA rises. She looks about the room regretfully, then starts out singing to herself.*)

MARIA: These are a few of my favorite things.

(*SISTER BERTHE enters. She gives MARIA a reproachful look. MARIA stops singing and draws herself up spunkily.*) I have been given permission to sing. (*MARIA exits R. quickly. The Traveller Closes*)

ACT 1
Scene 4

A corridor in the Abbey. MARIA enters D.R. and sings as she crosses the stage.

MARIA: *(Singing)*

Brown paper packages tied up with strings—
These are a few of my favorite things.
Girls in white dresses with blue satin
sashes,

Snowflakes that stay on my nose and eye-
lashes,

Silver-white winters that melt into springs—
These are a few of my favorite things.

(SISTER MARGARETTA enters D.L. from the opposite side and they pass each other center stage.)

When the dog bites,
When the bee stings,
When I'm feeling sad,
I simply remember my favorite things
And then I don't feel so bad!

(MARIA exits D.L.)

MARGARETTA: *(Shaking her head and singing)*

How do you hold a moonbeam in your hand?

(She exits D.R. Dim Out)

ACT 1
Scene 5

The living room of the Trapp villa. It is a beautiful large room, two stories high, baroque in style and handsomely furnished. D.L. there is a door to the dining room,

above this are two large French windows, opening on a terrace. Through these windows can be seen a mountain not too far in the distance. Between the two windows is a magnificent porcelain stove. D.R. is a door to the CAPTAIN'S library. Upstage of this door a circular stairway curves to a second-floor landing, which forms a small balcony over the back of the living room. There is an exit, R., on the balcony, presumably leading to the other rooms on this floor. On the left of the balcony we see the first few steps of a curved staircase to the third floor. On the ground floor, upstage under the balcony, are double doors opening on the hallway which leads to the outer door of the house, off R. In the curve of the staircase are a small table and a side chair. Stage Left there is a sofa with a single chair at its right. A moment after the curtain has risen CAPTAIN GEORG VON TRAPP enters on the balcony from the R. He is dressed informally and is scanning a letter which he is holding in his hand. He stops at the railing of the balcony, takes a silver boatswain's whistle from his pocket and blows a distinctive signal on it. He waits a few seconds and, as no one answers, he repeats the signal. Then he starts down the stairs. Halfway down, seeing no one has appeared, he blows a different signal. Almost immediately, FRANZ, the butler, enters D.L. He is a man of middle-age who was previously the CAPTAIN'S orderly in the Imperial Navy. He is dressed in a butler's working apron, is wearing gloves and is carrying a metal tray and a polishing cloth.

FRANZ: Yes, sir?

CAPTAIN: I was calling the housekeeper and she didn't answer. Do you know why?

FRANZ: Sometimes she doesn't hear, sir.

FRAU SCHMIDT: (*Entering D.R.*) I'm sorry, sir, I was an-

swering the telephone. Good day, sir. We're happy to have you home again.

CAPTAIN: Why did the last governess leave?

FRAU SCHMIDT: Who knows? She just said, "I've had enough of this," and walked out.

CAPTAIN: Why? Was Louisa playing tricks again?— Putting toads in her bed?

FRAU SCHMIDT: She didn't complain of that, sir.

CAPTAIN: (*Crosses L., reading letter*) Well, there's another one coming today. And this one can't walk out.

FRAU SCHMIDT: Oh?

CAPTAIN: She's coming from Nonnberg Abbey with orders to stay until September.

FRAU SCHMIDT: I hope you'll be at home for a time, sir.

CAPTAIN: Just until tomorrow. The telephone call—was it for me?

FRAU SCHMIDT: No, sir, it was for Franz. Before you arrived there was a call from Vienna—a Frau Schraeder. I have the number in the pantry.

CAPTAIN: (*Crosses D.R.*) I know the number. Oh, I shall be back in about a month with some guests.

FRAU SCHMIDT: Yes, sir. Do you know how many, sir?

CAPTAIN: Just two. Herr Detweiler—

FRANZ: Ah, Herr Detweiler.

CAPTAIN: And Frau Schraeder. (*He exits D.R.*)

FRANZ: Who wanted me on the telephone?

FRAU SCHMIDT: It was the post office. They've got a telegram for you. It will be delivered at seven o'clock.

FRANZ: Seven o'clock? That gives me five hours to be nervous.

FRAU SCHMIDT: (*Going up stairs*) With that scatter-brained boy delivering telegrams—

FRANZ: Well, that's one thing people are saying—if the Germans did take over Austria, we'd have efficiency.

FRAU SCHMIDT: Don't let the Captain hear you say that.
(*The CAPTAIN whistles offstage. FRAU SCHMIDT stops short, bristling.*) He didn't whistle for us when his wife was alive.

FRANZ: He's being the captain of a ship again.
(*The CAPTAIN whistles again.*)

FRAU SCHMIDT: I can't bear being whistled for—it's humiliating.

FRANZ: In the Imperial Navy, the bo's'un always whistled for us. (*We hear the doorbell.*)

FRAU SCHMIDT: But I wasn't in the Imperial Navy.

FRANZ: Too bad. You could have made a fortune. (*He exits into the hallway toward the outer door. FRAU SCHMIDT comes down the stairs and exits into the library D.R. FRANZ re-enters, followed by MARIA.*) You will wait here. (*He exits D.R. MARIA is wearing a dress that has been designed by an enemy of the female sex, and an unbecoming hat. She is carrying a small carpet bag and a guitar in its case. She comes down into the room timidly and looks around in awe at the handsome embellishments. She puts the guitar case down on the floor and starts toward the windows, touching the porcelain stove admiringly as she passes it. In the distance we hear the Abbey bells. She kneels and bows her head in a brief prayer. The CAPTAIN enters from the library D.R., the letter still in his hand. As he sees MARIA in prayer, he stops. MARIA crosses herself and rises.*)

CAPTAIN: I'm Captain von Trapp. You are Fraulein. . .

MARIA: Maria—Maria Rainer.

CAPTAIN: Now, Fraulein, as to your duties here—(*He suddenly becomes aware of her dress.*) Would you mind stepping over there? (*He indicates a spot in the center*

of the room. *MARIA slowly moves to it.*) Before the children meet you, you will put on another dress.

MARIA: I haven't any other dress. When we enter the Abbey our worldly clothes are given to the poor.

CAPTAIN: What about this one?

MARIA: The poor didn't want this one.

CAPTAIN: This is what you would call a worldly dress?

MARIA: It belonged to our last postulant. I would have made myself a dress but I wasn't given time. I can make my own clothes.

CAPTAIN: Good. I'll see that you're given some material—today if possible. Now, you will be in charge of my children. There are seven of them. You will find out how far they have progressed in their studies and carry on from there. Each morning will be spent in the classroom. Each afternoon, they march. You will see that at all times they conduct themselves with decorum and orderliness. The first rule in this house is discipline.

MARIA: Yes, sir.

(The CAPTAIN takes out his silver whistle and blows a siren-like summoning blast which continues while his children enter from both sides of the balcony, the outside door, the French windows and the library, and end by forming a single line with GRETEL and MARTA on the stairs, KURT, LOUISA, FRIEDRICH and LIESL, in that order, on the balcony behind them. They are dressed in white sailor uniforms; the girls, of course, in white skirts. The CAPTAIN changes his signal to one that marks time for marching, and, led by GRETEL, they march down the stairs and, with a military left turn at the foot of the stairs, line up across the stage. MARIA has watched this with considerable astonishment. There is an empty space between MARTA and KURT. Slowly through the diningroom door, BRIG-

ITTA enters, reading a book. The CAPTAIN sees her, takes the book away from her, puts it on the sofa, and gives her an admonishing pat on the behind, which sends her running to take her place in formation. The CAPTAIN crosses in front of them to the other side of LIESL and addresses them.)

CAPTAIN: This is your new fraulein—Fraulein Maria. As I sound your signal you will step forward and repeat your name. You, Fraulein, will listen and learn their signals so that you can call them when you want them.

(He whistles their various signals. Each child responds to his or her signal, stepping forward in a military manner, announcing his or her name, then stepping back into line. The CAPTAIN crosses below the children to MARIA, taking from his pocket a velvet case which holds another boatswain's whistle. He hands it to MARIA.) Now, Fraulein, let's see how well you listened. *(MARIA, slightly bewildered, takes the whistle from its case. The CAPTAIN crosses D.R.)*

MARIA: I won't have to whistle for them, Reverend Captain—What I mean is, I'll be with them all the time.

CAPTAIN: Not on all occasions. This is a large house and a large estate. They have been taught to come only when they hear their signal. Now when I want you, this is what you'll hear. *(The CAPTAIN whistles the governess' signal.)*

MARIA: You won't have to trouble, sir, because I couldn't answer to a whistle.

CAPTAIN: That's nonsense. Everyone in this house answers to a whistle. I'll show you. *(He whistles the butler's signal.)*

FRANZ: *(Entering D.R. and coming to attention)* Yes, sir?

CAPTAIN: This is my orderly—my butler. The new governess—Fraulein Maria. *(He whistles the housekeeper's signal.)*

FRAU SCHMIDT: (*Entering on the balcony*) Yes, sir?

CAPTAIN: That is the executive officer, Frau Schmidt, the housekeeper. Fraulein Maria. Please be sure that her room is ready.

FRAU SCHMIDT: Yes, sir.

(*FRANZ takes MARIA's bag and goes upstairs to landing, joining FRAU SCHMIDT.*)

CAPTAIN: Well, I shall now leave you with the children.

You are in command. (*He starts out D.R. MARIA blows a blast on the whistle. He stops and turns.*)

MARIA: Pardon me, sir—I don't know how to address you.

CAPTAIN: You will call me Captain.

MARIA: (*Crosses to CAPTAIN*) Thank you, Captain. I forgot to return this whistle, Captain. I won't need it, Captain. (*He takes the whistle and exits D.R. FRANZ and FRAU SCHMIDT exit to third floor. She turns to children with a handclap, catching them off guard.*) Well, now that there's just us, would you tell me your names again, and tell me how old you are. Now you're—?

(*Each child, in turn, steps forward in military manner, speaks, and then steps back.*)

LIESL: I'm Liesl. I'm sixteen years old and I don't need a governess.

MARIA: (*R. of LIESL*) I'm glad you told me. We'll just be friends. (*LIESL steps back. FRIEDRICH steps forward.*)

FRIEDRICH: I'm Friedrich. I'm fourteen. I'm a boy.

MARIA: (*R. of FRIEDRICH*) Boy? Why, you're almost a man.

(*FRIEDRICH looks pleased. LOUISA signals the other girls, who giggle.*)

LOUISA: I'm Brigitta.

MARIA: (*Crosses behind LOUISA, pulling up her braid*) You didn't tell me how old you are, Louisa.

BRIGITTA: (*Steps L. of MARIA*) I'm Brigitta. She's Louisa and she's thirteen years old and you're smart. I'm nine and I think your dress is the ugliest one I ever saw.

KURT: (*Steps R. of MARIA*) Brigitta, you mustn't say a thing like that.

BRIGITTA: Why not? Don't you think it's ugly?

KURT: If I did think so, I wouldn't say so. (*Snapping to attention.*) I'm Kurt, I'm eleven—almost.

MARIA: That's a nice age to be, eleven—almost.

MARTA: (*Steps forward L. of MARIA, pulling her skirt*) I'm Marta and I'm going to be seven on Tuesday and I'd like a pink parasol.

MARIA: Pink is my favorite color, too. (*GRETLE steps forward and stamps her foot.*) And you're Gretl. (*GRETLE smiles and jumps into her arms. MARIA crosses L.C.*) I'm going to tell you something. (*MARIA sits on chair R. of sofa, puts GRETLE on floor R. of her.*) I've never been a governess before. How do I start?

LOUISA: (*Runs to MARIA*) You mean you don't know anything about being a governess?

MARIA: No.

LOUISA: Well, the first thing you have to do is to tell Father to mind his own business.

KURT: No, Louisa, don't. I like her.

BRIGITTA: (*Above chair, picking up guitar case*) What's in here?

MARIA: My guitar.

BRIGITTA: What did you bring this for?

MARIA: For when we all sing together.

MARTA: (*BRIGITTA takes guitar out of case*) We don't sing.

MARIA: Of course you sing. Everybody sings. What songs so you know?

KURT: We don't know any songs.

MARIA: (*Taking guitar from BRIGITTA*) You don't?

ALL: No.

MARIA: Well. . . Now I know where to start. I'm going to teach you how to sing. (*Sings.*)

Let's start at the very beginning,

A very good place to start.

When you read you begin with

GRETLE: (*Leaning over to MARIA*)

A, B, C,

MARIA: When you sing you begin with do-re-mi.

CHILDREN: Do-re-mi?

MARIA: Do-re-mi,

The first three notes just happen to be

Do-re-mi,

CHILDREN: Do-re-mi!

MARIA: (*Stands*)

Do-re-mi-fa-so-la-ti (*Speaks*)

Come, I'll make it easier. Listen. (*Puts on guitar, crosses, sits on couch, sings.*)

Doe—a deer, a female deer,

Ray—a drop of golden sun,

Me—a name I call myself,

Far—a long, long way to run,

Sew—a needle pulling thread,

La—a note to follow sew,

Tea—a drink with jam and bread

That will bring us back to Doe—oh—oh—oh!

GRETLE: Do—

MARIA: A deer, a female deer,

CHILDREN: Re—

MARIA: A drop of golden sun,

Mi—a name I call myself,

Fa—a long, long way to run,

So—

(*MARIA rises, crosses C.S.*)

ALL: A needle pulling thread,
 La—a note to follow so,
 Ti—a drink with jam and bread

MARIA: That will bring us back to—

CHILDREN: (*Crossing in to MARIA*)

Doe, a deer, a female deer,
Ray, a drop of golden sun,
Me, a name I call myself,
Far, a long, long way to run,
Sew, a needle pulling thread,

(*Cross back to R. of sofa and slap their knees in rhythm.*)

La, a note to follow so,
Tea, a drink with jam and bread

MARIA: That will bring us back to doe.
Do re mi fa so la ti do

CHILDREN: So do!

BRIGITTA: (*Speaks, crosses to MARIA*) Is that what you
call a song? Do re mi fa so and so on?

MARIA: (*Speaks*) No. Do re mi fa so and so on are only the
tools we use to build a song. Once we have these notes
in our heads we can sing a million different tunes.

FRIEDRICH: How?

MARIA: By mixing them up. Listen. (*Sings.*)

So do la fa mi do re. (*Crosses S.R. Speaks.*)

Now you do it.

CHILDREN: (*Sing*) So do la fa mi do re.

MARIA: So do la ti do re do.

CHILDREN: So do la ti do re do.

MARIA: (*Speaks*) Now, let's put it all together.

CHILDREN: (*Sing*)

So do la fa mi do re
So do la ti do re do.

BRIGETTA: (*Speaks*) But it doesn't mean anything.

MARIA: (*Speaks*) So we put in words—one word for every note. (*Sings*)

When you know the notes to sing

You can sing most anything.

BRIGITTA: (*Speaks*) You said one word for every note?

MARIA: Yes, Brigitta, I did.

BRIGITTA: (*Speaks*) But when you sing— (*Sings.*)
“anything”

(*Speaks*) you are using up three notes on one word.

MARIA: Yes. That's right. Well, sometimes we do that.

Now, altogether. And— (*Hands BRIGITTA guitar who puts it behind sofa.*)

ALL: (*Sing*) When you know the notes to sing
You can sing most anything.

GRETL: (*MARIA leads her S.R.*)

Doe,

ALL: A deer, a female deer,

MARIA: (*Marches to join GRETL*)

Ray,

ALL: A drop of golden sun.

BRIGITTA: (*Curtsies to MARIA and joins the first two*)

Me,

ALL: A name I call myself,

KURT: (*Shakes MARIA's hand and crosses*)

Far,

ALL: A long, long way to run.

LOUISA: (*MARIA holds her pigtail as she crosses*)

Sew,

ALL: A needle pulling thread,

FRIEDRICH: (*Bows to MARIA and crosses*)

La,

ALL: A note to follow sew.

LIESL: (*Joining the others*)

Tea,

ALL: A drink with jam and bread
That will bring us back to doe.

(*MARIA crosses in front of children and then goes behind them. She taps them on head as if playing a xylophone. They sing: "Do" GRETLE, "Re" MARTA, "Mi" BRIGITTA, "Fa" KURT, "So" LOUISA, "La" FRIEDRICH, "Ti" LIESEL.*)

CHILDREN: (*Carillon effect as MARIA gestures to them*)

Do re mi fa so la ti do, do

Ti la so fa mi re

Do mi mi mi so so

Re fa fa la ti ti

Do mi mi mi so so

Re fa fa la ti ti

Do mi mi mi so so

Re fa fa la ti ti

Do mi mi mi so so

Re fa fa la ti ti

Do mi mi mi so so

Re fa fa la ti ti

. . . anything.

MARIA: (*Sings*)

When you

know the

notes to

sing

You can

sing most

MARIA: When you know the notes to sing
You can sing most anything.

ALL: (*Led by MARIA, all march around the room and back to sofa where MARIA sits and children group around her*)

Doe, a deer, a female deer,

Ray, a drop of golden sun,

Me, a name I call myself,

Far, a long, long way to run.

Sew, a needle pulling thread,

CHILDREN: A needle pulling thread
MARIA: La, a note to follow sew
CHILDREN: A note to follow sew
MARIA: Tea, a drink with jam and bread
CHILDREN: Jam and bread
MARIA: (*Rising*)
That will bring us back to doe
ALL: (*Children crowd around MARIA*)
That will bring us back to
(*MARIA goes down the scale until her final "Do" is practically bass.*)
MARIA: Do ti la so fa mi re do
ALL: (*Singing with a happy laugh*)
Do.
(*Blackout*)

ACT I

Scene 6

Outside the villa. A shallow scene showing the villa and wall that runs around it. D.L.C. is a stone bench. After a moment LIESL enters D.R., turns and waves to someone offstage.

LIESL: Good night, Rolf.

ROLF: (*Walking on with his bicycle*) Liesl!

LIESL: (*Going to him*) Yes?.

ROLF: You don't have to say good night this early just because your father's home—

LIESL: How did you know my father was home?

ROLF: Oh, I have a way of knowing things.

LIESL: You're wonderful.

ROLF: (*Resting the bicycle on its stand*) Oh, no, I'm not—really.

LIESL: (*Crosses D.L.*) Oh, yes, you are. I mean—how did you know two days ago that you would be here at just this time tonight with a telegram for Franz?

ROLF: (*Following her*) Every year on this date he always gets a birthday telegram from his sister.

LIESL: You see—you *are* wonderful.

ROLF: Can I come again tomorrow night?

LIESL: (*Sitting on the bench*) Rolf, you can't be sure you're going to have a telegram to deliver here tomorrow night.

ROLF: (*Sitting beside her*) I could come here by mistake—with a telegram for Colonel Schneider. He's here from Berlin. He's staying with the Gauleiter but I—(*Suddenly concerned.*) No one's supposed to know he's here. Don't you tell your father.

LIESL: Why not?

ROLF: Well, your father's pretty Austrian.

LIESL: We're all Austrian.

ROLF: Some people think we ought to be German. They're pretty mad at those who don't think so. They're getting ready to—well, let's hope your father doesn't get into any trouble. (*He goes to his bicycle.*)

LIESL: (*Rising*) Don't worry about father. He was decorated for bravery.

ROLF: I know. I don't worry about him. The only one I worry about is his daughter.

LIESL: (*Above bench*) Me? Why?

(*ROLF gestures to her to stand on the bench. She does and he studies her.*)

ROLF: How old are you, Liesl?

LIESL: Sixteen—What's wrong with that?

ROLF: (*Singing*)

You wait, little girl, on an empty stage
For fate to turn the light on,

Your life, little girl, is an empty page
That men will want to write on.

LIESL: To write on.

ROLF: You are sixteen going on seventeen,
Baby, it's time to think.
Better beware,
Be canny and careful
Baby, you're on the brink.

You are sixteen going on seventeen,
Fellows will fall in line.
Eager young lads
And roués and cads
Will offer you food and wine.

Totally unprepared are you
To face a world of men.
Timid and shy and scared are you
Of things beyond your ken.
You need someone older and wiser
Telling you what to do.

(LIESL sits on the bench.)

I am seventeen going on eighteen,

(ROLF sits and puts his arm around her shoulder.)

I'll take care of you.

(LIESL dances. At the end of the dance ROLF gets on his bicycle as if to leave; LIESL hurries to him.)

LIESL: *(Singing)*

I am sixteen going on seventeen,
I know that I'm naive,
Fellows I meet
May tell me I'm sweet
And willingly I'll believe.

I am sixteen going on seventeen,
Innocent as a rose.

(ROLF moves bicycle D.S. She follows.)

Bachelor dandies,
Drinkers of Brandies,
What do I know of those?

(ROLF moves bicycle slowly S.R. LIESL follows.)

Totally unprepared am I
To face a world of men,
Timid and shy and scared am I
Of things beyond my ken.
I need someone older and wiser.

(She grabs ROLF by back of jacket.)

Telling me what to do,

(ROLF puts bicycle S.L. and crosses back to LIESL.)

You are seventeen going on eighteen,
I'll depend on you. *(Dance)*

(She assumes doll-like position. He corrects her by moving her arms. He snaps his fingers and she does a Spanish step. She starts to waltz and gets confused because she does not know what to do with her arms. He then directs her, and she does a dance at the end of which she puts her arms around him. They kiss tentatively, then she puts his arm around her waist and they kiss more fervently. ROLF breaks away in confusion, jumps on his bicycle and races off D.R. LIESL, feeling she has made progress, jumps with joy and shouts "Yow!" She runs off D.L.)

(Blackout)

ACT I

Scene 7

Maria's Bedroom. The gabled ceiling suggests it is on the top floor of the villa. The door from the hallway is in the upstage wall. At the left of this door is a wardrobe with double doors. The left wall slants away from this and in it is a window. To the right of the door to the hall is an alcove, curtained off with drapes of yellow and brown cretonne, matching the drapes of the window. Below the alcove, in a jog, is MARIA's double brass bed with a thick eider-down comforter. Guitar case on floor D.S. of window. There is a knocking on the door.

FRAU SCHMIDT: *(Off)* Fraulein Maria! *(She enters U.C. carrying a bolt of cloth.)* Fraulein Maria, it's Frau Schmidt.

MARIA: *(Off)* I'm getting ready for bed.

FRAU SCHMIDT: The Captain is going to Vienna tomorrow.

I have this material he ordered for a new dress for you.

MARIA: *(Off)* Oh, how nice of him. *(She enters from the alcove, wearing a nightgown under a dressing robe. FRAU SCHMIDT hands her the bolt of material.)* Even before it's made, this is the prettiest dress I've ever had. I hope the Captain will like it because I want to ask him for more material.

FRAU SCHMIDT: More?

MARIA: Oh, not for me—for the children. For play clothes.

(She takes the material into the alcove.)

FRAU SCHMIDT: The Von Trapp children never play.

(Crosses to the window and closes the curtains.) The Captain doesn't like them to get dirty.

MARIA: *(Re-entering)* But they're children. They have to climb trees, roll on the grass. Think of all the rocks and caves—

FRAU SCHMIDT: The Captain says the best exercise is marching. The children will continue to march. I hope you find your room comfortable.

MARIA: Yes, thank you.

FRAU SCHMIDT: (*Going to the bed and adjusting the eider-down comforter*) There will be new curtains for the window and the alcove. They will be hung tomorrow.

MARIA: (*At the window*) But these curtains are very good.

FRAU SCHMIDT: There will be new curtains.

MARIA: (*Measuring the drapes at arm's length from her nose*) Will the Captain be away long?

FRAU SCHMIDT: I don't know. Of course he has to come home every time he hires a new governess. I sometimes think the children get rid of their governesses just because they want to see their father.

MARIA: (*Picking up her guitar case*) He must want to see them, too.

FRAU SCHMIDT: Since his wife died, they remind him too much of her. (*Seeing the guitar.*) You can put that away. You won't be using it.

MARIA: Why not?

FRAU SCHMIDT: The Captain won't have music here.

MARIA: He won't have music???

FRAU SCHMIDT: And he used to love music. There were wonderful evenings here. His wife would sing and he would play the violin or guitar. But now he's shut all that out of his life.

MARIA: So that's why he's the way he is. But not to have music—that's wrong for him and wrong for the children, too. (*She puts the guitar in the alcove.*)

FRAU SCHMIDT: It will work out. The Captain may marry again before the summer is over.

MARIA: (*Re-entering*) That would change everything. They'd have a mother again.

FRAU SCHMIDT: (*Dismissingly*) It's going to rain. You'd better close your window. (*She exits U.S. MARIA goes to the bed and kneels in prayer.*)

MARIA: Dear God, I know now that You have sent me here on a mission. I must help these children to love their new mother and prepare them to win her love so she will never want them to leave her. And I pray that this will become a happy family in Thy sight. God bless the Captain, God bless Liesl, and Friedrich, Louisa, Brigitta, Marta, and little Gretl—and oh, yes, I forgot the other boy—what's his name? Well, God bless what's-his-name! (*There is lightning and thunder. LIESL enters through the window. Her dress is smudged with dirt. She tiptoes to the hall door. MARIA sees her out of the corner of her eye, but continues.*) God bless the Reverend Mother, and Sister Margaretta and everybody at Nonnberg Abbey. And now, dear God, about Liesl—(*LIESL stops and gives MARIA a startled look.*) Help her to know that I am her friend and help her to tell me what she's up to.

LIESL: Are you going to tell on me?

MARIA: (*Silencing her with a gesture*) Help me to be understanding so that I may guide her footsteps. In the name of the Father, and of the Son, and of the Holy Ghost. Amen. (*MARIA rises.*)

LIESL: (*Crosses C.*) I was out taking a walk and somebody locked the doors earlier than usual—and I didn't want to wake everybody up—so when I saw your window open—You're not going to tell Father, are you?

MARIA: (*Looking out the window*) Did you climb that trellis to get up here?

LIESL: That's how we always got into this room to play tricks on the governess. (*Proudly.*) Louisa can climb it with a toad in her hand.

MARIA: Liesl, were you out walking all by yourself? (*LIESL shakes her head negatively.*) You know, if we wash that dress out tonight, nobody would notice it tomorrow. Then all this would be just between you and me. You could put this on— (*She takes off her robe and puts it around LIESL'S shoulders.*) Take your dress in there— and put it to soak in the bathtub. (*Thunder and lightning. They embrace each other in fright.*) Then come back here and sit on the edge of my bed and we'll have a talk.

LIESL: I told you today I didn't need a governess. Well, maybe I do. (*She exits into the alcove. Lightning and thunder. MARIA jumps, then crosses to the bed and peers under the comforter looking for possible toads. GRETL enters U.C. in her night dress.*)

MARIA: Oh, it's you, Gretl. Are you afraid? (*GRETL shakes her head. Thunder and lightning. GRETL jumps up on the bed with MARIA.*) You're not afraid of a thunderstorm, are you? You just stay right here with me. Where are the others?

GRETL: They're asleep. They're not scared.
(*Thunder and lightning. BRIGITTA, LOUISA and MARTA run on U.C. in their nightdresses.*)

MARTA: Wait for me.

MARIA: (*To GRETL*) Oh, no? Look. (*To the others.*)
Come, all of you. Up on the bed. (*All three girls jump up on the bed.*) Now all we have to do is wait for the boys.

LOUISA: We won't see them! Boys are brave.

(*Thunder and lightning. KURT and FRIEDRICH enter U.C. in their pajamas.*)

MARIA: You boys aren't frightened, too, are you?

KURT: Oh, no. We just wanted to be sure you weren't.

MARIA: Was this your idea, Friedrich?

FRIEDRICH: Oh, no. It was Kurt's.

MARIA: That's it, Kurt. That's the one I left out.

(Looking up.) God bless Kurt.

(Lightning and thunder. The boys run and cower at the foot of the bed.)

MARTA: Why does it do that?

MARIA: Well, the lightning says something to the thunder and the thunder answers it back.

MARTA: I wish it wouldn't answer so loud.

MARIA: Maybe if we all sing loud enough we won't hear the thunder. *(The children climb off the bed and sit in semicircle at its foot. MARIA sits on D.S. edge of bed. The children are in the following order from S.R.: KURT, MARTA, GRETLE, BRIGITTE, LOUISA, FRIEDRICH.)*

MARIA sings.)

High on a hill was a lonely goatherd,
Layee odl, layee odl layee oo
Loud was the voice of the lonely goatherd,
Layee odl, layee odl oo.
Folks in a town that was quite remote, heard
Layee odl, layee odl layee oo
Lusty and clear from the goatherd's throat,
heard
Layee odl, layee odl oo.
O ho lay-dee odl lee o
O ho lay-dee odl ay!
O ho lay-dee odl lee o
Lay-dee odl lee-o-lay!

A prince on the bridge of a castle moat, heard
Layee odl, layee odl layee oo
Men on a road with a load to tote, heard
Layee odl layee odl oo
Men in the midst of a table d'hôte, heard
Layee odl layee odl layee oo

Men drinking beer with the foam afloat, heard
Layee odl layee odl oo.
O ho lay-dee odl lee o
O ho lay-dee odl ay
O ho lay-dee odl lee o
Lay-dee odl lee o lay.

(Lightning and thunder. GRETL jumps on bed. Others cower.)

One little girl in a pale pink coat, heard
Layee odl, layee odl layee oo.
She yodeled back to the lonely goatherd,
Layee odl layee odl oo
Soon her Mama with a gleaming gloat, heard
Layee odl layee odl layee oo
What a duet for a girl and goatherd!
Layee odl layee odl oo.

(Other girls jump on bed.)

O ho lay-dee odl lee o
O ho lay-dee odl ay!
O ho lay-dee odl lee o
Lay-dee odl lee-o-lay!

Happy are they-lay-dee o lay dee lee o

(All sway in rhythm.)

Olay-dee o laydee laydee o,
Soon the duet become a trio!
Layee odl, layee odl ay.
Hodl layee

LIESL: *(Sticking her head out of the alcove)*

Ho-dl lay-ee

MARIA: Ho-dl layee

LIESL: Ho-dl lay-ee

MARIA: Ho-dl layee

LIESL: Ho-dl lay-ee

MARIA: Ho-dl lay-ee

(FREDRICH hides in the wardrobe. GRETL pulls LIESL into the room.)

CHILDREN: O ho lay-dee odl lee o
 O ho lay-dee odl ay!
 O ho lay-dee odl lee o
 Lay-dee odl lee-o-lay!

MARIA: One little girl in a pale pink coat, heard

FREDRICH: (*Sticking his head out of the wardrobe*)
 Layee odl, layee odl layee oo

MARIA: She yodled back to the lonely goatherd

GRETL: (*Pulling FREDRICH from the wardrobe*)
 Layee odl layee odl oo

MARIA: (*Marching D.L.C. Children get in place*)
 What a duet for a girl and goatherd!

CHILDREN: (*On knees-shift formation facing front*)
 Layee odl, layee odl oo.

ALL: (*Children mime playing band instruments*)
 O ho, lay-dee odl lee o
 O ho, lay-dee odl ay!
 O ho, lay-dee odl lee o
 Laydee odl lee-o-ay

MARIA: Happy are they lay-dee o lay-dee lee o!
 O lay dee o lay dee lay dee o
 Soon the duet will become a trio!
 Layee odl, layee odl lay
 (*Cupped hand call off R.*)
 Ho dl lay ee

CHILDREN: (S.R.)
 Ho dl lay ee

MARIA: (*Cupped hand call off L.*)
 Ho odl lay ee

CHILDREN: (S.L)
 Ho odl lay ee

MARIA: (*To R*) Ho odl lay hee hee

CHILDREN: (R.S.)

Ho dl lay hee hee

MARIA: (To L. Arms up)

Ho dl layee

MARIA: Hodl layee

CHILDREN: (BRIGITTA, LOUISA, MARTA jump on bed)

Hodl layee

MARIA: Hodl layee

CHILDREN: (GRET, FREDRICH jump on bed)

Hodl layee

MARIA: Hodl layee

CHILDREN: Hodl layee

MARIA: (Jumping on bed)

Ho dlayee odl, layee odl ay.

(All fall except MARIA.)

(Thunder and Balckout)

ACT I

Scene 8

A hallway in the Trapp villa. GRETL enters D.R. carrying a lighted candle, followed by MARTA, BRIGITTA and LOUISA. LOUISA has hold of GRETL's nightdress; BRIGITTA holds LOUISA's, and MARTA, BRIGITTA's. There is a rumble of thunder. They hesitate, then go on, and GRETL starts to sing bravely, but tremulously.

GRETL: O ho lay dee odl lee o

O ho lay dee odl ay

O ho lay dee odl lee o.

(Thunder crash. MARTA, LOUISA and BRIGITTA turn around and run off R. GRETL, who is not aware of this, continues, then senses something is wrong. She reaches be-

hind her for the others, turns and sees she is alone. There is a clap of thunder. She runs off D.L. Blackout)

ACT I

Scene 9

The terrace of the Trapp villa. The villa is S.R. Since the terrace is off the living room, people entering from the house come through the French windows which we have seen in the living room. Over these windows is a striped awning. Convenient to these windows are a terrace table and two chairs. On the table is a tray with coffee service. From the upstage end of the house a short balustrade starts toward S.L., a potted plant on its terminal post. There is an exit toward the gardens on S.L. between this balustrade and a boxwood hedge on the left side of the terrace. In front of this hedge is a garden bench and a stool. The view the audience sees beyond the villa is of the Alps. At Rise: FRANZ is standing behind the table, pouring coffee. ELSA SCHRAEDER, a handsome woman in her late thirties, cosmopolitan, alert and attractive, is seated left of the table admiring the view of other mountains somewhere beyond the audience. CAPTAIN VON TRAPP is standing center, admiring ELSA.

CAPTAIN: Franz, did you tell Herr Detweiler we're having coffee out here?

FRANZ: Yes, sir. Herr Detweiler is still on the telephone.

(URSULA enters from the house with a tray of pastry.)

URSULA: *(Offering tray)* Frau Schraeder?

ELSA: Oh, thank you. *(ELSA takes a small plate of lady-fingers and puts it on the table. URSULA exits into the house.)*

CAPTAIN: No sign of the children, Franz?

FRANZ: Not yet, sir. *(FRANZ exits into house.)*

ELSA: (*Rising, taking his arm, crosses D.C.*) Georg, those mountains—they're magnificent!

CAPTAIN: Yes, they're not like any other mountains—they're friendly. Look, that green stretch of woods over there—when the wind moves through it, it's like a restless sea.

ELSA: And that sweet little village.

CAPTAIN: That's not a village. That's a town.

ELSA: Oh, I'm sorry—I didn't mean to hurt its feelings.

CAPTAIN: (*Crosses in to her*) It's fun being with you. You're quite an experience for me.

ELSA: You're quite an experience for me, too. Somewhere in you there's a fascinating man. Occasionally I catch a glimpse of him, and when I do, he's exciting. (*She sits L. of table.*)

CAPTAIN: (*Crosses up to L. of her*) Exciting? I've never been called exciting before.

ELSA: I'm beginning to understand you better now that I see you here— You know, you're a little like those mountains— (*He crosses D.L.C.*) except that you keep moving. How can you be away from this place as much as you are?

CAPTAIN: Maybe I've been searching for a reason to come back here to stay.

ELSA: Georg, I like it here very much.

CAPTAIN: (*Embarrassed*) Max can't still be on the telephone. (*Crosses above coffee table—R. of ELSA.*) I know he's desperate about getting singers for the Kaltzberg Festival but— (*To ELSA.*) You like it here?

ELSA: Oh, we'd have to spend some time in Vienna. I have Heinrich's estate to look after.

CAPTAIN: I thought that was a corporation now.

ELSA: It is, and I'm president.

CAPTAIN: You president of a corporation!

ELSA: After all, I managed Heinrich's affairs for years before he died.

CAPTAIN: I can't see you sitting behind a desk. (*He sits R. of coffee table.*)

ELSA: Well, of course, I wear a business suit and smoke a big cigar. (*FRANZ enters from the house.*)

FRANZ: Excuse me, Captain, Herr Detweiler would like his coffee.

CAPTAIN: While he's telephoning?

FRANZ: He just finished.

(*FRANZ pours a cup of coffee. MAX DETWEILER enters. He is charming and vital. He carries a small notebook and pencil.*)

MAX: I'm sorry I took so long.

CAPTAIN: Any luck?

MAX: How would you like this for the Kaltzberg Festival—the finest choral group in Austria, the greatest mixed quartet in all Europe—and the best soprano in the world?

ELSA: Max, that's something I'd love to hear!

MAX: So would I. (*MAX sits on stool D.L.*) All I've got up to now is a basso who isn't even profundo.

(*FRANZ exits into the house.*)

ELSA: Max, you always come up with a good Festival Concert.

(*The CAPTAIN takes MAX a cup of coffee with a piece of pastry on the saucer.*)

MAX: And why? Because my motto is: "Never start out looking for the people you wind up getting." That's why I've been telephoning Paris, Rome, Stockholm, London—

ELSA: On Georg's telephone?

MAX: How else could I afford it? Why am I up here?

CAPTAIN: I hoped it was because you liked me.

MAX: Of course I like you. Why shouldn't I like you? You live like a king. You have an excellent wine cellar—

ELSA: Max!

MAX: I like rich people. I like the way they live. I like the way *I* live when I'm with them. (*We hear the Abbey bells.*) Speaking as a government official, I—Georg, is there a cathedral around here?

CAPTAIN: That's our Abbey—Nonnberg Abbey.

MAX: Do they have a choir?

CAPTAIN: A beautiful one.

MAX: Good! In the next few days I have to visit all these towns around here and listen to saengerbunds, choirs, quartets—

CAPTAIN: You'll be here for meals, won't you?

MAX: Oh, yes! (*MAX rises and looks off over the heads of the audience, where MAX plainly sees a mountain village.*) It was in a town just about that size—Watzmann—where I discovered the St. Ignatius Boys Choir. In 1930 they won the Festival, became very famous, toured all over the world.

ELSA: Oh, yes—whatever became of them?

MAX: By the time their voices changed they were rich enough to live in America. (*Indicating.*) Who lives in that dilapidated castle down there? Rumpelstiltskin?

CAPTAIN: Baron Elberfeld. The oldest family in the valley.

ELSA: I'd like to meet him. I'd like to meet all your friends. Georg, why don't you give a dinner for me while I'm here? Nothing very much—just something lavish.

CAPTAIN: I wouldn't know whom to invite. Today it's difficult to tell who's a friend and who's an enemy.

ELSA: This isn't a good time to make enemies. Let's make some friends.

(*Wishing to change the subject, the CAPTAIN goes up-stage and looks off.*)

CAPTAIN: I can't understand what's happened to the children.

ELSA: You're not worried about them, are you?

CAPTAIN: They should have been here to welcome you.

ELSA: It couldn't have been an intentional slight because they haven't met me yet.

CAPTAIN: Forgive me, I'll try to find them. (*He exits U.L.*)

MAX: Elsa, have you made up Georg's mind yet? Is he going to marry you?

ELSA: Oh, yes! He hasn't admitted it yet. There seems to be something standing in his way.

MAX: (*Crosses C.*) You don't know what it is?

ELSA: No.

MAX: I do.

ELSA: (*Rises*) What?

MAX: It's very simple. It's money. (*Takes her arm, crosses D.C.*)

ELSA: Money?

MAX: Yes. He's rich and you're rich. (*He sings, D.C. ELSA crosses D.R.*)

In all the famous love affairs
The lovers have to struggle.
In garret rooms away upstairs
The lovers starve and snuggle.
They're famous for misfortune which
They seem to have no fear of,
While lovers who are very rich
You very seldom hear of.

CAPTAIN: (*Enters U.L. and crosses D.R.C. Speaking*)
Not a sign of them anywhere. . . (*MAX pushes ELSA towards CAPTAIN.*)

ELSA: (*Clutching CAPTAIN*)

No little shack do you share with me,
We do not flee from a mortgagee,
Nary a care in the world have we—

(*She crosses to MAX.*)

MAX: How can love survive?

ELSA: (*Crosses back to CAPTAIN*)

You're fond of bonds and you own a lot,
I have a plane and a diesel yacht,

MAX: (*Between ELSA and CAPTAIN*)

Plenty of nothing you haven't got!

MAX and ELSA:

How can love survive?

ELSA: (S.R.) No rides for us

On the top of a bus

In the face of the freezing breezes—

MAX: You reach your goals

(*To the CAPTAIN.*)

In your comfy old Rolls!

(*To ELSA.*)

Or in one of your Mercedeses! (*Signal.*)

ELSA: (*Moving back*)

Far, very far off the beam are we,
Quaint and bizarre as a team are we,
Two millionaires with a dream are we,
We're keeping romance alive,
Two millionaires with a dream are we—
We'll make our love survive. . .

No little cold water flat have we,

(*Moving to C.*)

Warmed by the glow of insolvency—

MAX: (*Stopping CAPTAIN*)

Up to your necks in security,
How can love survive?

ELSA: How can I show what I feel for you?

I cannot go out and steal for you

(*Takes MAX's kerchief.*)

I cannot die like Camille for you—

How can love survive?

(*Crosses and returns kerchief.*)

MAX: (*Calling them to him*)

You millionaires
With financial affairs
Are too busy for simple pleasure.
When you are poor
It is toujours l'amour—

(*Bending ELSA back.*)

For l'amour all the poor have leisure!

ELSA: (*To the CAPTAIN*)

Caught in our gold-plated chains are we,
Lost in our wealthy domains are we,

(*Crosses C.*)

Trapped by our capital gains are we—

(*Holds CAPTAIN.*)

But we'll keep romance alive—

(*MAX turns out his empty trouser pockets.*)

MAX: Trapped by our capital gains are we

ELSA: We'll make our love survive!

(*At the end of the number, ROLF enters U.L., looking for LIESL. He is concentrating on the upstairs windows of the villa so completely, he doesn't see the others.*)

CAPTAIN: (*to ROLF*) What do you want?

ROLF: (*Startled*) Oh, Captain. . . I don't see, I mean, I didn't know. . . er, uh, . . . Heil! (*He holds his hand up in salute.*)

CAPTAIN: (*lcily*) Who are you?

ROLF: I have a telegram for Herr Detweiler.

MAX: (*Taking the telegram from ROLF*) I am Herr Detweiler.

CAPTAIN: You've delivered your telegram, now get out!

(*ROLF exits U.L., flustered.*)

ELSA: Georg, he's just a boy!

CAPTAIN: I am an Austrian—I will not be heiled!

MAX: Georg, why don't you look at things the way I do?

What's going to happen is going to happen. Just be sure it doesn't happen to you.

(ELSA exits into the house.)

CAPTAIN: Max, it's a good thing you haven't any character, because if you had I'm convinced I'd hate you.

MAX: You couldn't hate me. I'm too lovable.

(FRANZ enters from the house.)

FRANZ: Herr Detweiler, there's a call for you. It's from—

MAX: *(Quickly)* I'll take it.

(MAX exits into the house, followed by FRANZ. At this moment the CAPTAIN's attention is attracted by the sound of voices yodeling and coming from the direction of the garden. U.L., GRETLE runs on and stoops over. Next we see MARTA leapfrog over GRETLE and stoop. She is followed by BRIGITTE, KURT, LOUISA, FRIEDRICH and LIESL, all leapfrogging. They are dressed in playclothes made from the curtains we have seen in MARIA's bedroom. The last one on, yodeling along with the children, dressed in a dirndl made from the material the CAPTAIN sent her, is MARIA. Her leapfrogging takes her to the feet of the CAPTAIN. She straightens up in pleased surprise.)

MARIA: Oh, Captain—you're home!

CHILDREN: *(Joyfully)* Father! Father, you're home!

(The CAPTAIN takes his whistle from his pocket and blows a preemptory blast. The children, dismayed, line up in military fashion.)

CAPTAIN: Straight line! *(The CAPTAIN crosses behind them, inspecting their strange garb with evident displeasure. He takes a kerchief made of the curtain material from LOUISA's head.)* Get cleaned up! Get into your uniforms and report back here! *(The children glance appealingly toward MARIA.)* At once! *(The children run into the house.)* Fraulein! Where did they get these abominations—out of a nightmare?

MARIA: No, out of some curtains—the curtains that used to hang in my bedroom. There was plenty of wear left in them.

CAPTAIN: Just a moment. Do you mean to say the people of the neighborhood have seen my children wearing old curtains?

MARIA: Oh, yes, they've become very popular. Everyone smiles at them.

CAPTAIN: I don't wonder.

MARIA: They say, "There go Captain von Trapp's children."

CAPTAIN: My children have always been a credit to my name.

MARIA: But, Captain, they weren't. They were just unhappy little marching machines.

CAPTAIN: I don't care to hear from you about my children.

MARIA: Well, you must hear from someone. You're not home long enough to know them.

CAPTAIN: I said I don't want to hear—

MARIA: I know you don't—but you've got to. Take Liesl—Liesl isn't a child any more. And if you keep treating her as one, Captain, you're going to have a mutiny on your hands. And Friedrich—Friedrich's afraid to be himself—he's shy—he's aloof, Friedrich needs you—he needs your confidence—

CAPTAIN: Don't tell *me* about my *son*.

MARIA: Brigitta could tell you about him. She could tell you a lot more if you got to know her, because she notices things. And she always tells the truth—especially when you don't want to hear it. Kurt—is sensitive—he's easily hurt—and you ignore him—you brush him aside the way you do all of them. (*The CAPTAIN starts to leave.*) I haven't finished yet! Louisa—wants to have a good time. You've just got to let her have a good time. Marta—I don't know about yet—but someone has to find out about her. And little Gretl—just wants to be loved—Oh, please, Captain, love Gretl, love all of them. They need you.

CAPTAIN: Stop! Stop it! You will pack your things and return to the Abbey as soon as you can.

MARIA: I'm sorry. I shouldn't have said those things—not in the way I said them.

CAPTAIN: After you've gone there'll be— (*We hear the voices of the children singing offstage.*)
What's that?

CHILDREN: (*Singing offstage*)
The hills are alive
With the sound of music
With songs they have sung
For a thousand years.

MARIA: Singing.

CAPTAIN: Who's singing?

MARIA: Your children.

CAPTAIN: My children singing?

The hills fill my heart
With the sound of music
My heart wants to sing
Every song it hears.

MARIA: I wanted them to sing for Frau Schraeder when they met her.

(*ELSA enters from the upper French windows, going toward the CAPTAIN, who is D.L. She stops L. of C. The children follow ELSA on, still singing, FRIEDRICH accompanying them on a guitar. They stand in a diagonal line in front of the French windows.*)

ELSA: Georg, you must hear—

CHILDREN: (*Singing*)

My heart wants to beat
Like the wings
Of the birds that rise
From the lake to the trees,
My heart wants to sigh
Like a chime that flies
From a church on a breeze.

(*The CAPTAIN turns front and joins in the song.*)

CAPTAIN AND CHILDREN: (*Singing*)

I go to the hills
When my heart is lonely
I know I will hear

What I've heard before
My heart will be blessed
With the sound of music
And I'll sing once more.

(As the song finishes there is a moment of poignant silence. GRETLE, who is carrying a white flower, looks toward MARIA. MARIA nods to her. GRETLE goes to ELSA, touches her skirt, curtsies, and hands her the flower.)

ELSA: *(Touched)* Edelweiss! Georg, why haven't you told me how enchanting your children are?

(The CAPTAIN goes to GRETLE C. and puts his arm around her. He motions the other children to him. The younger ones surround him. He puts his other arm around MARTA, then reaches out and gently ruffles KURT's hair. When he speaks it is not easy for him to control his voice.)

CAPTAIN: Children, I'd like to have you show Frau Schraeder the gardens.

ELSA: Yes, show me the gardens— *(ELSA and the children start off L., all talking simultaneously.)* I want to see everything, and with you, too. I don't know any of your names yet, but it doesn't matter. I'm sure I won't get them straight for a long time.

LOUISA: My name is Marta.

MARTA: It is not. My name's Marta. She's Louisa.

(ELSA and the children have disappeared.)

CAPTAIN: *(Going to MARIA)* You were right. I don't know my own children.

MARIA: They're waiting to know *you*. They want so much to. After I've gone. . .

CAPTAIN: No. I want you to stay.

MARIA: If I can be of any help.

CAPTAIN: You have helped already. You have brought music back into my home. I had forgotten. . . *(Singing)*

To laugh like a brook
When it trips and falls
Over stones in its way
BOTH: To sing through the night
Like a lark who is learning to pray—

I go to the hills
When my heart is lonely.
(He hands MARIA LOUISA's kerchief.)
I know I will hear
What I've heard before.

(The CAPTAIN takes the whistle from his pocket, shows it to MARIA, then throws it away off U.L.)

My heart will be blessed
With the sound of music
CAPTAIN: And I'll sing once more.

(The CAPTAIN exits into the house. MARIA watches him go, smiles happily, then starts singing.)

MARIA: *(Singing)*
Ray—a drop of golden sun
Me—a name I call myself
Far—a long, long way to run

(She tosses kerchief into air, catches it, starts to exit U.L. Her eye notices pastry on coffee table. She goes back for one, starts to bite as ELSA enters from the garden U.L. MARIA sees her and stops singing.)

ELSA: *(L.C.)* I came back to congratulate you.

MARIA: *(C)* Thank you.

ELSA: The Captain was really moved.

MARIA: Yes, I think he was pleased. He's asked me to stay on with the children.

ELSA: Oh, you're staying on!

MARIA: Until September.

ELSA: September?

MARIA: Then I go back to the Abbey.

ELSA: The Abbey?

MARIA: I'm going to be a nun.

ELSA: Oh, how nice! (*She crosses to the table and sits.*)

When you get back to the Abbey, think of us.

MARIA: I'll pray for you. (*MARIA exits to the garden.*)

(*ELSA smiles to herself at the expression of thoughtfulness, then her expression changes as she realizes she may have been insulted. Dim Out*)

ACT I

Scene 10

A hallway in the Trapp villa. At the end of "Love Survive" repeat. GRETLE and FRAU SCHMIDT enter D.L. GRETLE bows to FRAU SCHMIDT.

FRAU SCHMIDT: No. (*GRETLE curtsies.*) That's right. You must do that to all the guests. (*Calling off.*) Come along, children—the party's started.

(*MARTA enters, going to FRAU SCHMIDT.*)

MARTA: Frau Schmidt, will you fix my bow? (*FRAU SCHMIDT re-ties MARTA's sash.*) We never had a party in our house before.

(*BRIGITTA enters, runs across the stage, and looks off R. LOUISA enters. LIESL and FRIEDRICH enter. LIESL fixes FRIEDRICH'S tie.*)

FRAU SCHMIDT: Oh, yes, there used to be lots of parties here.

LIESL: Friedrich and I used to sneak out and watch them from the top of the stairs.

FRIEDRICH: I remember the music.

FRAU SCHMIDT: Once your father brought a Gypsy orchestra all the way from Budapest.

LIESL: Yes, they wore red coats.

FRAU SCHMIDT: Go ahead, children, and mind your manners. Come along. (*She exits D.R. with GRETL and MARTA.*)

FRIEDRICH: I remember beautiful ladies and everybody laughing.

LOUISA: (*Wistfully*) There was one lady—the most beautiful of all—I think she was here all the time.

LIESL: (*Crossing to LOUISA, putting her hands on LOUISA's shoulders*) Yes, Louisa.

BRITITTA: Can we dance while the guests are dancing?

LIESL: Yes, of course. Remember what Fraulein Maria told us.

CHILDREN: Yes.

(*KURT and BRIGITTA waltz together. So do LOUISA and FRIEDRICH. LIESL imagines a young man asking her to dance; she pretends surprise, then curtsies and extends her arms. Slowly she begins to waltz and is dancing gaily when the travellers part.*)

ACT I

Scene 11

The living room of the Trapp villa. The room is filled with waltzing couples, whom the children join briefly, then exit, except for BRIGITTA. BARONESS ELBERFELD is seated on the sofa, which has been pushed back. There are two men not dancing, BARON ELBERFELD and HERR ZELLER. They are obviously in a spirited argument. One couple stops dancing and goes to them as if to intervene. As the dance music ends we hear the angry voices of the two men.

ZELLER: You have German blood, haven't you?

ELBERFELD: I am not a German. I'm an Austrian.

ZELLER: There's going to be Anschluss, I warn you and everyone like you—and that goes for our—

FRAU ZELLER: Shhhh.

CAPTAIN: (*Entering through the French windows and sensing a situation*) It's much more pleasant on the terrace. (*The guests, uneasy, start out onto the terrace.*) Elberfeld, it's very nice to have you and the Baroness here again.

BARONESS ELBERFELD: Frau Schraeder's charming, Georg.

ELBERFELD: I hope she isn't ill.

(*FRANZ enters with a glass of brandy on a tray. He goes to the CAPTAIN.*)

CAPTAIN: Oh, no—just a headache. (*He takes the brandy from FRANZ.*) I'm on my way up to get her. We'll find you on the terrace.

(*The ELBERFELDS exit. The CAPTAIN starts upstairs.*)

BRIGITTA: (*At foot of steps*) Father, I don't think these people are having a very good time.

CAPTAIN: Half the people I invited aren't speaking to the other half.

BRIGITTA: Well, Father, maybe they're having a good time not speaking to each other.

(*The CAPTAIN smiles and continues up stairs.*)

FRAU SCHMIDT: (*Entering on balcony*) Oh, sir, Frau Schraeder asked me to let you know that she will join you in a few minutes.

CAPTAIN: Thank you. You might see whether she would like this glass of brandy.

(*FRAU SCHMIDT exits. KURT and MARIA enter from the terrace where we can see the guests dancing the Laendler, an Austrian folk dance.*)

MARIA: Kurt, I haven't danced the Laendler since I was a little girl.

KURT: Oh, you remember it — show me—

MARIA: No, I haven't danced since —

(The CAPTAIN has paused on the balcony and watches them.)

KURT: Come, you said the left hand behind the back —

MARIA: Yes, that's right. But first the boy and girl meet.

KURT: Yes. *(He bows. She curtsies.)*

MARIA: Then they go for a little stroll.

(They join hands and cross the stage in a folk-dance step, to the music coming from the terrace. When they reach the foot of the stairs they try to execute a movement which is a little awkward for KURT.)

CAPTAIN: No, that's wrong, Kurt. Let me show you.

(He hurries down the stairs. He takes MARIA's hand and they continue the dance as KURT and BRITITA watch them. The dance reaches the point at which MARIA and the CAPTAIN, while holding hands, must execute a figure which calls for MARIA to turn under the CAPTAIN's arms and assume a position in which his arms are around her and his face close to hers. This physical embrace brings an awareness to both of them. When this same figure is repeated MARIA finds herself under the spell of an emotion that she has never experienced before and does not understand. In self-consciousness she breaks away.)

MARIA: I—I don't remember—any more.

CAPTAIN: *(Also self-conscious)* Well, Kurt—that's the way it's done.

(The music comes to an end. The CAPTAIN exits to the terrace, as ELSA enters from R. onto the balcony. She watches the CAPTAIN disappear, then looks with interest at MARIA.)

BRIGITTA: *(Crossing to MARIA)* Your face is all red.

MARIA: I guess I'm not very used to dancing.

ELSA: Well, hello there.

MARIA: Good evening, Frau Schraeder. *(She exits D.R.)*

ELSA comes down the stairs.)

KURT: I hope you're feeling better, Frau Schraeder.

ELSA: Yes, thank you, Kurt.

(KURT exits D.L. MAX and FRANZ enter through the front door. MAX is wearing a topcoat. FRANZ is carrying his bag. MAX puts his hands over BRIGITTA's eyes.)

BRIGITTA: Hello, Uncle Max, we're having a party.

(FRANZ exits upstairs carrying MAX's suitcase)

MAX: Good. Tell your father it's sure to be a success. I'm here.

(BRIGITTA exits to terrace.)

ELSA: *(At foot of stairs)* Max!

MAX: *(R.C.)* Elsa! Without a doubt you're the most beautiful corporation president in the entire world. *(Kisses her hand.)*

ELSA: Thank you, Max.

CAPTAIN: *(Entering from terrace with LIESL. Crosses to L. of MAX)* Max—you're back. And as usual just in time for dinner.

MAX: Georg, did you think you could give a gala without me?

CAPTAIN: Oh, dear, now we have an odd man.

MAX: *(Indignantly)* A little odd, but charming.

CAPTAIN: Liesl, run and ask Frau Schmidt to set two more places and I want to see Fraulein Maria.

(LIESL exits D.R.)

ELSA: *(Crosses below MAX and CAPTAIN to L.C.)* Two places?

CAPTAIN: We need another woman.

ELSA: Who? Liesl?

CAPTAIN: Oh, no—she's much too young. I'll ask Maria.

MAX: You're not serious?

CAPTAIN: But of course!

MAX: She's a nursemaid.

CAPTAIN: I don't think of her that way.

MAX: I don't mind, but your friends—you can't ask them to dine with Maria.

CAPTAIN: Why not?

MAX: Elsa, tell him why not.

ELSA: Max, can you change in a hurry?

CAPTAIN: Yes, Max, we can use you tonight.

(MAX starts up stairs.)

BRIGITTA: *(Entering from terrace, crosses to L.C.)* Frau Schraeder, they're talking about you out there.

ELSA: Come on, Georg, I've been dodging these people for an hour. *(ELSA and CAPTAIN exit to terrace.)*

MARIA: *(Entering D.R.)* Brigitta, have you seen your father?

MAX: *(On balcony)* Good evening, Fraulein Maria.

MARIA: Herr Detweiler, it's nice to see you again.

MAX: Yes, you're going to. *(Exits off R.)*

BRIGITTA: *(D.R.C.)* I knew it all along. Frau Schraeder didn't have a headache. She just wanted to get out of the party. She was faking.

MARIA: *(Crosses to BRIGITTA)* Brigitta, you shouldn't say things you don't know are true.

BRIGITTA: But I do know. I heard her say to Father she'd been dodging these people.

MARIA: That doesn't mean that she didn't have a headache. It's very important that you children like Frau Schraeder.

BRIGITTA: I like her all right. Why is it important?

MARIA: Well—I think she's going to be your new mother.

BRIGITTA: Oh, Fraulein, Father's never going to marry her. Why, he couldn't.

MARIA: Why couldn't he?

BRIGITTA: Because he's in love with you.

MARIA: Now Brigitta, that's just the kind of thing—

BRIGITTA: You must know that—

MARIA: Brigitta—no!

BRIGITTA: Remember the other night when we were all sitting on the floor singing the Edelweiss song he taught us? After we finished, you laughed at him for forgetting

the words. He didn't forget the words. He just stopped singing to look at you. And when he speaks to you, the way his voice sounds—

(MARIA can't accept an idea that conflicts with her commitment to the church.)

MARIA: No, Brigitta, no.

BRIGITTA: And the way you looked at him just now when you were dancing. You're in love with him.

(MARIA stands in stunned silence. The CAPTAIN enters from the terrace with GRETLE, LOUISA and KURT.)

CAPTAIN: One more dance, Gretl, and then to bed. *(He sees MARIA and goes to her.)* Oh, Fraulein Maria, you're not going to have dinner with the children tonight. You're having dinner down here with us. *(MARIA shakes her head—"No! I can't!")* Oh, yes! It's all arranged. You'll have to hurry. You'll have to change. *(She starts up the stairs but stops as the CAPTAIN speaks.)* Oh, and Maria, wear the dress you wore the other night—when we were all singing.—It was lovely—soft and white.

(MARIA stares at him for a moment then quickly exits upstairs. FRANZ enters from the dining room D.L.)

FRANZ: Shall I announce dinner, Captain?

ELSA: *(Entering from terrace, followed by the guests)* Oh, no, not yet. The children will want to say good night. Oh, Georg, I wanted the children to say good night the way they did last night.

CAPTAIN: No, Elsa—not here—

ELSA: Please, Georg, the way they did it for me—it was so sweet.

CAPTAIN: No, no, not in front of strangers!

ELSA: Please, Georg, for me.

MAX: *(Entering on the balcony in evening clothes)* Presto chango!

ELSA: Max, you're just in time. Children—now.

(MAX comes down the steps and joins ELSA and the CAPTAIN. The children line up near the stairs. The guests assemble at the opposite side of the room.)

CHILDREN: (*Singing*)

There's a sad sort of clanging
From the clock in the hall
And the bells in the steeple, too,
And up in the nursery an absurd little bird
Is popping out to say "coo-coo."
Regretfully they tell us
But firmly they compel us
To say "goodbye" to you. . .
So long, farewell
Auf wiedersehen, good night.

MARTA: (*Steps forward*)

I hate to go and leave this pretty sight.

(MARTA exits D.R.) – (*Musical interlude.*)

CHILDREN: So long, farewell,
Auf Wiedersehen, adieu.

KURT: (*Steps forward*)

Adieu, adieu,
To yieu, and yieu, and yieu (*Exits.*)

CHILDREN: So long, farewell,
Au'voir, auf wiedersehen

LIESL: (*Steps forward*)

I'd like to stay and taste my first champagne.

(*To the CAPTAIN—speaking*) No?

CAPTAIN: (*Speaking*) No! (*LIESL exits. Interlude*)

CHILDREN: (*Singing*)

So long, farewell,
Auf wiedersehen, goodbye.

FRIEDRICH: (*Steps forward*)

I leave and heave a sigh and say goodbye
Goodbye!

(KURT exits.)

BRIGITTA: I'm glad to go, I cannot tell a lie.

(FRIEDRICH exits.)

LOUISA: I flit, I float, I fleetly flee, I fly

(BRIGITTA and LOUISA exit together.)

GRETLE: *(Sitting on the bottom stair)*

The sun has gone to bed and so must I

(Still sitting she backs halfway up the steps one at a time.)

CHILDREN: *(Having re-entered on the balcony)*

So long, farewell, auf wiedersehen, goodbye

Goodbye, goodbye, goodbye.

(LIESL goes down the steps to GRETLE, takes her in her arms and exits with the others.)

GUESTS: *(Singing)*

Goodbye.

(FRANZ announces dinner and the CAPTAIN and the guests drift off to the dining room L. MAX, excited, goes to ELSA.)

MAX: Elsa, they're extraordinary!

ELSA: Fraulein Maria taught them to do it.

MAX: I've been looking all over Austria for something like this for the Festival and I find it here.

ELSA: Wait a minute, Max.

MAX: A singing group of seven children in one family.

ELSA: Max! Georg didn't even want them to sing in front of the guests tonight. I had to persuade him.

MAX: Ah, then you have influence. You must talk to him.

ELSA: Max!

MAX: Elsa! This is important to Austria. And it wouldn't do me any harm.

(They exit into the dining room. The music segues into a slow, soft version of "The Lonely Goatherd." We see MARIA come down from the third floor onto the balcony. She

is wearing the hat and dress she wore the day she first came to the villa and she is carrying her guitar case and bag. She makes sure the living room is empty. She comes slowly down the stairs. She looks unhappily toward the dining room as though she wanted to say goodbye to someone. She looks longingly upstairs where the children have gone off. She takes a last farewell look around the room, then slowly and sadly exits to the outer corridor.)

DIM OUT

ACT I

Scene 12

A corridor in the Abbey. SISTER SOPHIA enters, accompanied by a young girl carrying a small traveling bag. She is distinctively and attractively dressed. (She is a new POSTULANT.) They start down the corridor. From the opposite side six nuns enter in double file, chanting.

NUNS: Rex admirabilis et triumphator nobis
Dulcedo ineffabilis totus desiderabilis
Totus desiderabilis.

(SISTER SOPHIA and the young girl watch the nuns as they go down the corridor and disappear. Then they exit.)

DIM OUT

ACT I

Scene 13

The office of the MOTHER ABBESS. The MOTHER ABBESS is seated at her desk and SISTER SOPHIA stands facing her. The new POSTULANT is R. of the desk, signing her name to a paper.

MOTHER ABBESS: *(Rising)* Sister Sophia, take our new postulant to the robing room. Bless you, my daughter.

(The POSTULANT kneels. The MOTHER ABBESS blesses her. There is a knock on the door U.R.) Ave!

(SISTER MARGARETTA enters U.R. SISTER SOPHIA and the new POSTULANT exit U.R.)

MARGARETTA: Maria has asked to see you. I know it has taken her a long time.

MOTHER ABBESS: I waited until she wanted to come to me.

MARGARETTA: It's strange. She's happy to be here—but she's unhappy, too.

MOTHER ABBESS: Why did they send her back—do you know?

MARGARETTA: She doesn't speak. She hasn't spoken except in prayer.

MOTHER ABBESS: I shall see her.

MARGARETTA: *(Crosses to the door)* Maria.

(MARIA enters, goes to the MOTHER ABBESS and kneels.)

MOTHER ABBESS: *(Blessing MARIA)* This must have been a trying experience for you.

MARIA: It was, Reverend Mother.

MOTHER ABBESS: Has it taught you anything?

MARIA: I've learned that I never want to leave these walls again.

MOTHER ABBESS: Why did they send you back to us?

MARIA: *(After a moment's hesitation)* They didn't send me back. I left. I left without telling them I was going, without saying goodbye.

MOTHER ABBESS: Sit down, Maria. *(MARIA sits by the desk.)* Maria, what happened? Why did you do this?

MARIA: I was frightened.

MOTHER ABBESS: Frightened?

MARIA: *(With difficulty)* I was confused. I felt—I never felt that way before. I couldn't stay—and I knew that here I would be away from it—that here I would be safe.

MOTHER ABBESS: Maria, our abbey is not to be used as an escape. What is it you can't face?

MARIA: I can't face him again.

MOTHER ABBESS: (*After a pause*) Thank you, Sister Margareta. (*SISTER MARGARETTA exits U.R. The MOTHER ABBESS stands behind MARIA. She puts her hands on MARIA's shoulders and speaks quietly.*) Maria, are you in love with Captain von Trapp?

MARIA: (*Torn*) I don't know. I don't know.

MOTHER ABBESS: Tell me about it, my child.

MARIA: (*With emotion*) Brigitta said that I was—and that her father was in love with me—and then there he was—and we were looking at each other—and I could hardly breathe. Then I knew I couldn't stay. (*She rises.*)

MOTHER ABBESS: But you do like him, Maria?

MARIA: Oh, yes!

MOTHER ABBESS: Did you let him see how you felt?

MARIA: (*Turning to her*) If I did I didn't know that I did. That's what's been torturing me. I was there on God's errand. To have asked for the Captain's love would have been wrong. I don't know, Mother. I do know this— (*She kneels before the MOTHER ABBESS.*) I am ready at this very moment to take the vows of poverty, obedience and—chastity.

MOTHER ABBESS: (*Helping MARIA to rise*) Maria, the love of a man and a woman is holy, too. The first time we talked together—you told me that you remembered your father and mother before they died. Do you remember—were they happy? (*She seats MARIA on the stool.*)

MARIA: Oh, yes, Mother, they were very happy.

MOTHER ABBESS: Maria, you were born of their happiness, of their love. And, my child, you have a great capacity to love. What you must find out is—how does God want you to spend your love. (*The MOTHER ABBESS sits at her desk.*)

MARIA: I've pledged my life to God's service. I've pledged my life to God.

MOTHER ABBESS: My daughter, if you love this man, it doesn't mean that you love God less. You must find out. You must go back.

MARIA: (*Rising*) Oh, no, Mother, please, don't ask me to do that. Please! Let me stay here. (*MARIA circles behind the desk and sinks at the feet of the MOTHER ABBESS.*)

MOTHER ABBESS: These walls were not made to shut out problems. You have to face them. You have to find the life you were born to live.

MARIA: How do I find it?

MOTHER ABBESS: Look for it. (*Her arm around MARIA. She sings.*) Climb every mountain

Search high and low
Follow every byway
Every path you know.

Climb every mountain
Ford every stream
Follow every rainbow
Till you find your dream.

A dream that will need all the love you can
give
Every day of your life for as long as you
live.

(*The MOTHER ABBESS rises.*)

Climb every mountain
Ford every stream
Follow every rainbow
Till you find your dream.

A dream that will need all the love you can
give

(*She lifts MARIA to her feet.*)

Every day of your life for as long as you live.
(The MOTHER ABBESS crosses R.)

Climb every mountain
Ford every stream
Follow every rainbow
Till you find your dream.

*(As the song swells to its finish, MARIA removes the
postulant's veil from her head and stands transfixed.)*

END ACT I

ACT II
Scene 1

The terrace. CAPTAIN's guitar is on coffee table. Entr'acte continues into scene and song. MAX, blindfolded, and the children are playing blind man's bluff and singing "The Lonely Goatherd." FRIEDRICH is standing on a chair, MARTA is standing on a bench, BRIGITTA (at first) is sitting on the stool reading, then joins in game.

MAX: *(Singing)* One little girl in a pale pink coat heard

MARTA: Layee odl, layee odl layee o

KURT: She yodeled back to the lonely goatherd

LOUISA: Layee odl, layee odl o

ALL: Soon her Mama with a gleaming gloat heard

MAX: Layee odl, layee odl layee o

GRETL: *(Teases MAX by poking him with guitar)*

What a duet for a girl and goatherd

(LIESL pulls off MAX's blindfold, then takes guitar from GRETL.)

MAX: *(Strutting L.C.)*

Layee odl, layee odl o

ALL: *(Mimicking MAX)*

O ho, layee odl lee o—

(MAX stops the singing.)

MAX: Enough. Now sing seriously. Liesl, give us a key.

(He conducts. LIESL strikes a note. Children are in a vague line up R. stage very informally.)

ALL: *(Singing)* Do—me—so—do.

MAX: *(Gives conductor cut-off. Speaking)* That's nice—very nice—except it's no good. Imagine that you're standing on the stage of a big concert hall.

LOUISA: What concert hall, Uncle Max?

MAX: Any concert hall—maybe Kaltzberg Concert Hall—but a concert hall full of people. Now, once more.

ALL: (*Singing*) Do—me—so—do.

(*MAX stops them individually, GRETl, who is sitting on the terrace step, last.*)

MAX: Gretl, why don't you sing loud?

GRETl: I've got a sore finger. (*She holds up a bandaged finger.*)

MAX: (*Kissing her finger*) Now you can sing loud for Uncle Max. The night of the party you sang so beautifully—with such spirit. Well—let's try again. (*He gives them a downbeat. They hit a chord. The CAPTAIN and ELSA enter from the garden. MAX sees them and stops the singing.*) They wanted to sing for me, the darlings, but they don't sing as well as they used to.

LOUISA: We need Fraulein Maria.

CAPTAIN: (*Taking the guitar from LIESL*) We do not need Fraulein Maria. You can sing just as well with me.

MAX: But I've had experience with choirs, quartets, glee clubs—

CAPTAIN: Max, please— (*To the children.*) Now what would you like to sing? (*Singing.*)

Doe, a deer, a female deer—

KURT: Fraulein Maria always started with—

CAPTAIN: We are not to mention Fraulein Maria.

ELSA: (*Sensing something*) Come on, Max, I feel like a brisk walk.

MAX: That's just what I need— (*He follows her, turns.*)
~~Is anyone using the car?~~ (*MAX and ELSA exit U.L.*)

CAPTAIN: Now, what are you going to sing?

(*LIESL starts and conducts the children in:*)

CHILDREN: (*Singing*)

The hills are alive

With the sound of music

(*The CAPTAIN joins the singing.*)

With songs they have sung
For a thousand years

(The CAPTAIN stops.)

CAPTAIN: No, not that— *(Leading LOUISA aside.)* Louisa,
did you play any of your tricks—any of your jokes—on
Fraulein Maria?

LOUISA: Only those she liked and laughed at.

CAPTAIN: You didn't put toads in her bed?

LOUISA: No, Father.

CAPTAIN: Well, something must have happened—for her to
leave us without even saying goodbye.

GRETLE: Isn't Fraulein Maria coming back?

CAPTAIN: No, darling. I don't think so.

MARTA: But she was the best governess we ever had.

CAPTAIN: You're not going to have a governess any
more.

LOUISA: Oh, good!

KURT: I'm not sure that's good.

CAPTAIN: You're going to have a new mother.

LIESL: A new mother?

FRIEDRICH: Frau Schraeder?

CAPTAIN: *(Hands LIESL the guitar)* Yes. It was all settled
last night. I'm very happy. Well, it's time for your after-
noon walk. *(LIESL kisses him. He exits into the house.)*

LOUISA: *(At stool)* When Fraulein Maria wanted to feel
better, she used to sing that song—remember?

LIESL: *(Putting guitar on coffee table)* Yes.

BRIGITTA: *(L. of coffee table)* All right. Let's try it.

ALL: *(Wandering listlessly. Singing)*

Raindrops on roses
And whiskers on kittens
Bright copper kettles
And warm woolen mittens
Brown paper packages—

(*ORCHESTRA joins in.*)

Tied up with strings

These are a few of

My favorite things

GRETL: (*D.C.*) Why don't I feel better?

(*Children start to sing but drop out one by one as they hear MARIA offstage.*)

MARIA: (*Offstage*)

Girls in white dresses with blue satin sashes,

Snowflakes that stay on my nose and

eyelashes,

Silver-white winters that melt into springs

These are a few of my favorite things.

CHILDREN: Maria!—Maria's back!

(*They run to meet her as she enters U.L. She is wearing the suit and hat we saw the new POSTULANT wear.*

FRIEDRICH takes her guitar and sets it above the stool.

KURT takes suitcase and drops it back of stool.)

MARIA and CHILDREN: (*Singing*)

When the dog bites, when the bee stings,

When I'm feeling sad

I simply remember my favorite things,

And then I don't feel so bad.

(*FRIEDRICH arranges guitar and suitcase.*)

MARIA: (*Hugging them C.S.*) Children, children, I'm so happy to see you. I must find your father right away.

MARTA: I'll find him. (*She runs into the house.*)

KURT: I'll go with you. (*He follows MARTA into the house.*)

MARIA: (*To GRETL*) How's your sore finger?

GRETL: You remembered!

MARIA: Liesl—are you all right?

LIESL: (*Soberly*) Yes, Fraulein, I'm all right.

MARIA: Many telegrams lately?

LIESL: No, Fraulein. Now I'll be glad to go to boarding school.

(During the chanting some nuns have approached the altar and knelt in prayer. Others have crossed in front of the grille, one carrying milk pails on a shoulder-yoke, another a large laundry basket, three or four with musical instruments. We hear the Angelus bells. All of the nuns kneel, bow their heads, cross themselves, then rise and go on about their business. The singing changes to "Alle-luia." SISTER BERTHE enters with a notebook and pencil. As the nuns and postulants come on from various directions and pass her she checks their names off in the book. There seems to be someone missing. The singing has stopped and now we hear the voices of nuns coming from all over the Abbey.)

VOICES: *(As the lights dim out)*

Have you seen Maria?

Isn't Maria back yet?

Where could Maria be?

Where's Maria?

Maria!

Maria! Maria!

Maria! Maria! Maria!

(Dim Out)

ACT I

Scene 2

A mountainside near the Abbey. In the distance we see other mountains and Austrian countryside. Downstage is a large tree. MARIA is lying on her back at the base of the base of the tree. Although she is dressed as a postulant, her position, with one foot high in the air and her petti-

coat showing, is unpostulant-like. She sits up, looks around and starts to sing.

MARIA: My day in the hills
 Has come to an end, I know.
 A star has come out
 To tell me it's time to go.
 But deep in the dark green shadows
 Are voices that urge me to stay.
 So I pause and I wait and I listen
 For one more sound,
 For one more lovely thing
 That the hills might say. . .

 The hills are alive
 With the sound of music,
 With songs they have sung
 For a thousand years.
 The hills fill my heart
 With the sound of music—
 My heart wants to sing
 Every song it hears.

 My heart wants to beat
 Like the wings
 Of the birds that rise
 From the lake to the trees.
 My heart wants to sigh
 Like a chime that flies
 From a church on a breeze,
 To laugh like a brook
 When it trips and falls
 Over stones in its way,

MARIA: Liesl, you can't use boarding school to escape your problems. You have to face them. (*Embraces LIESL.*) Oh, I have so much to talk to you about.

LOUISA: We have some things to tell you, too.

MARIA: You must have a great deal to tell me.

BRIGITTA: I guess the most important thing is that Father's going to be married.

MARIA: Married?

LOUISA: To Frau Schraeder.

MARIA: Are you sure?

BRIGITTA: Oh, yes, he just told us—he told us himself.
(*KURT and MARTA enter from house.*)

KURT: We found him.
(*CAPTAIN enters from house.*)

CAPTAIN: Liesl—

LIESL: Louisa, Brigitta, boys! Maria, we'll be in the nursery. (*Children exit into house.*)

CAPTAIN: You've come back?

MARIA: Yes, Captain.

CAPTAIN: You left us without any explanation whatsoever—without even saying goodbye.

MARIA: It was very wrong of me. Forgive me.

CAPTAIN: Why did you do this to us? Tell me.

MARIA: Please don't ask me. Anyway, the reason no longer exists. (*Crosses and picks up guitar case and carpet bag.*)

CAPTAIN: Then you're back to stay?

MARIA: Only until you can make arrangements for another governess.

CAPTAIN: Oh, no! You've been missed by the children, I've missed—everybody missed you very much. Nothing was the same while you were away. Everything was wrong.

MARIA: But I—

CAPTAIN: We'll talk about it later. You go up to the children now. (*MARIA starts toward house.*) Maria, a new dress?

MARIA: We have a new postulant. (*She exits into the house. CAPTAIN sits L. of coffee table, strumming guitar.*)

ELSA: (*Entering from garden*) I know I'm right, Max. We'll find him and ask him.

MAX: (*Following her on and crossing C.*) I'll take your word for it, Elsa.

ELSA: Georg, settle this for Max and me, will you. How far down the mountain does your property go?

CAPTAIN: Can you make out that stone wall? That's the property line.

ELSA: (*Turning to MAX*) You see.

MAX: (*Sits on bench L.*) I didn't argue about it.

ELSA: I know, that makes me furious. I don't like to win without a fight.

FRANZ: (*FRANZ enters from the house*) Herr Detweiler, while you were gone, you had a long distance call from Berlin.

MAX: (*Innocently*) Who could be calling me from Berlin?

FRANZ: They said you'd know who it was.

MAX: Oh! Thank you, Franz. (*FRANZ exits to the house.*)

Georg, what were we just talking about?

CAPTAIN: Max, this isn't the first call you've had from Berlin.

MAX: Georg, you know I have no political convictions. Can I help it if other people have?

ELSA: Let's not stir that up again. The Germans have promised not to invade Austria. (*Crosses to R. of coffee table.*) Max knows that.

CAPTAIN: Then why does he bother to answer those calls from Berlin?

MAX: Because if they don't keep their promise, I want to have some friends among them.

ELSA: Naturally.

CAPTAIN: Oh, you agree, too?

MAX: (*Rises, crosses to CAPTAIN*) Georg, this is the way I look at it. There was a man who was dying. They were giving him the last rites. They asked him, "Do you renounce the devil and all his works?" and he said, "At this moment, I prefer not to make any enemies."
(*Crosses L. CAPTAIN strums his guitar.*)

ELSA: Georg—if they—if they should invade us—would you defy them?

CAPTAIN: . . . Yes.

MAX: (*Crosses to CAPTAIN*) Do you realize what might happen to you? To your property?

ELSA: To your children?

MAX: To everyone close to you. . . to Elsa. . . to me!

CAPTAIN: (*Rises, crosses D.R.*) Well, what will you do if they come?

MAX: (*Takes chair L. of coffee table, places it D.C. and sits*) What anyone with any sense would do—just sit tight and wait for it all to blow over.

CAPTAIN: And you think it will?

MAX: One thing is sure—nothing you can do will make any difference. (*Rises, crosses L.C.*)

ELSA: (*Crosses above D.C. chair, pushing CAPTAIN on to chair*) Don't look so serious, darling. Take the world off your shoulders. Relax.

ELSA: (*Above CAPTAIN*)

You dear attractive dewy-eyed idealist,
Today you have to learn to be a realist.

MAX: You may be bent on doing deeds of derring-do
But up against a shark what can a herring do?

ELSA: (*Moves to MAX, L. of CAPTAIN*)

Be wise, compromise!

CAPTAIN: Compromise, and be wise!

ELSA: Let them think you're on their side, be non-committal.

CAPTAIN: I will not bow my head to the men I despise.

MAX: You won't have to bow your head, just stoop a little.

(He stoops a little.)

ELSA: *(Moving behind CAPTAIN)*

Why not learn to put your faith and your reliance

On an obvious and simple fact of science?

(ELSA crosses R.)

A crazy planet full of crazy people
Is somersaulting all around the sky,
And every time it turns another somersault,
Another day goes by!

And there's no way to stop it,
No, there's no way to stop it,

(Crosses to CAPTAIN.)

No, you can't stop it even if you try.
So I'm not going to worry,
No, I'm not going to worry,
Every time I see another day go by.

(MAX crosses U.S. and back D.S., stopping CAPTAIN from playing guitar by putting his hands over the strings.)

ELSA goes to U. stage chair.)

MAX: While somersaulting at a cock-eyed angle,
We make a cock-eyed circle around the sun.

(Circle around CAPTAIN.)

And when we circle back to where we started from,

Another year has run.

(CAPTAIN hits chord on guitar, crosses S.L.)

MAX and ELSA:

And there's no way to stop it,

No, there's no way to stop it
If the earth wants to roll around the sun!
You're a fool if you worry

(MAX crosses S.L.)

You're a fool if you worry

(CAPTAIN turns to ELSA.)

Over anything but little Number One!

CAPTAIN: That's you!

ELSA: *(Indicating herself)*

That's I.

MAX: *(Indicating himself)*

And I.

CAPTAIN: And me!

That all-absorbing character!

ELSA: *(Steps in front of CAPTAIN)*

That fascinating creature!

MAX: *(Steps in front of ELSA)*

That super-special feature—

ALL: *(MAX and ELSA separate—CAPTAIN sits on stool)*

Me!

CAPTAIN: So every star and every whirling planet,
And every constellation in the sky
Revolve around the center of the universe,
A lovely thing called I!

(Spreads arms, guitar in right hand—MAX takes guitar. CAPTAIN rises.)

ALL: And there's no way to stop it,

(MAX points guitar at CAPTAIN.)

No, there's no way to stop it,
And I know though I cannot tell you why.

CAPTAIN: *(Speaks)* That's charming!

ALL: That as long as I'm living,
Just as long as I'm living,
There'll be nothing else as wonderful as

ELSA: I!

ALL: I—I—I

(MAX pretends to strum the back of the guitar. The CAPTAIN grabs it and plays, one foot on chair D.C., crossing to chair D.S. ELSA starts to follow but is stopped by MAX.) Nothing else as wonderful as I.

CAPTAIN: (Putting chair back L. of table) I! Me! On one thing alone we agree. . . each one is important to himself. . . but you can't save yourself by giving up, and you don't outwit a lion by putting your head—

FRANZ: (Entering from house, addressing MAX) Your call from Berlin, sir.

CAPTAIN: (Pointing to FRANZ) —in the lion's mouth.

MAX: (After a hesitation) I'll call them back—

ELSA: (L. of MAX, quietly) You might as well talk to them now, Max.

CAPTAIN: Go, go, go.

(MAX exits into house followed by FRANZ.)

ELSA: (After a pause) Georg—I feel I know what's going to happen here. Can't you see things my way?

CAPTAIN: No—not if you're willing to see things their way.

ELSA: (Crosses D.L. before she speaks) There's one thing you do better here than we do in Vienna—your sunsets. I'm going to miss them.

MARIA: (Entering from house) Captain— Oh, I beg your pardon.

ELSA: Maria! Georg, you didn't tell me Fraulein Maria was back. I'm delighted.

MARIA: (D.R.) Thank you. Captain, the children would like to know if they could take a holiday from their lessons tomorrow so that we can go on a picnic.

CAPTAIN: Yes, I don't mind.

MARIA: That will make them very happy. And may I be permitted to wish you happiness too, Frau Schraeder—

Captain. The children have told me that you're going to be married.

ELSA: Oh? I'm afraid the children were wrong. (*Crosses C. to CAPTAIN who stands.*) Georg, I've got to finish my packing if I'm to get back to Vienna.

CAPTAIN: If you feel you must. I'll tell Franz to have the car ready.

ELSA: I can do that. (*As he kisses her hand she drops his engagement ring into his hand.*) Auf Wiedersehen, Georg. Goodbye, Maria. (*She exits into the house. CAPTAIN walks U.C.*)

MARIA: I'm sorry if I said something I shouldn't have said.

CAPTAIN: You did say the wrong thing—but you said it at the right time.

MARIA: The children told me that you were going to marry Frau Schraeder.

CAPTAIN: (*Crosses D.C.*) We found we just couldn't go the same way. That door is shut.

MARIA: Sister Margaretta always says, "When God shuts a door—"

CAPTAIN: I know—"He opens a window." Maria, why did you run away to the Abbey? . . . What made you come back?

MARIA: The Mother Abbess—she said that you have to look for your life.

CAPTAIN: Often when you find it, you don't recognize it.

MARIA: No.

CAPTAIN: Not at first. Then one day—one night—all of a sudden, it stands before you.

MARIA: Yes.

CAPTAIN: (*Crosses to MARIA*) I look at you now, and I realize this is not something that has just happened. It is something I've known—deep inside me—for many weeks. . . You knew it, too! (*She nods.*) What was it that told you?

MARIA: (*Crossing L. to CAPTAIN*) Brigitta. She said—
when we were dancing—that night—

CAPTAIN: She was quite right. That was not just an
ordinary dance, was it?

MARIA: I hadn't danced since I was a very little-girl. It's
quite different after you're grown up, isn't it?

CAPTAIN: When you were a very little girl, did a very little
boy ever kiss you?

MARIA: Uh-huh.

CAPTAIN: That's quite different, too.

MARIA: Is it? (*They kiss.*) It is different.

CAPTAIN: Your whole life will be different now, Maria.
I'll take you anywhere you want to go—give you any-
thing you wish.

MARIA: But I don't want to go anywhere. All I could wish
for is right here. (*MARIA moves S.L. of CAPTAIN.*
Standing, sings.)

An ordinary couple
Is all we'll ever be,
For all I want of living
Is to keep you close to me,

(*MARIA takes his hand.*)

To laugh and weep together
While time goes on its flight,
To kiss you every morning
And to kiss you every night.

(*Looks at CAPTAIN.*)

We'll meet our daily problems
And rest when day is done,
Our arms around each other
In the fading sun.

An ordinary couple,

(*CAPTAIN moves to MARIA.*)

Across the years we'll ride,

Our arms around each other,
And our children by our side. . .

(Holds her hand.)

Our arms around each other.

(CAPTAIN moves as if to kiss MARIA—MARIA moves to bench—back to the CAPTAIN. CAPTAIN and MARIA cross D.C.)

CAPTAIN: *(Speaks)* You know—those two ought to get together sometime.

MARIA: Who? *(Looking at CAPTAIN.)*

CAPTAIN: The Mother Abbess and Brigitta. *(MARIA sits. CAPTAIN Sings.)*

An ordinary couple
That's all we'll ever be
For all I want of living
Is to keep you close to me.

(CAPTAIN puts hands on her shoulders.)

To laugh and weep together
While times goes on its flight,
To kiss you every morning,
And to kiss you every night—

(MARIA's left hand on CAPTAIN's right hand. Kisses her hand.)

MARIA: *(Still sitting)*

We'll meet our daily problems
And rest when day is done,
Our arms around each other
In the fading sun.

(MARIA rises. They both move downstage. She puts her arms to him.)

BOTH: An ordinary couple
Across the years we'll ride
Our arms around each other
And our children by our side. . .

Our arms around each other!

(They kiss.)

CAPTAIN: *(Speaks)* Maria, is there someone I should go to—to ask permission to marry you?

MARIA: Why don't we ask the children?

(They run into house laughing. The Traveller Closes)

ACT II

Scene 2

A corridor in the Abbey, front of traveller. Three young postulants run on from D.R. but stop short as they almost collide with four nuns who are crossing from the other direction (D.L.) The postulants stand back with pretended meekness. Just before the nuns disappear two of them look back at the postulants with a quiet smile. The nuns exit D.R. The postulants make sure they are gone, then run off in the opposite direction (D.L.) Two other nuns enter S.R. carrying the MOTHER ABBESS's ceremonial cape. SISTER MARGARETTA and SISTER BERTHE enter from the opposite side and accept the cape. The nuns exit, R. The MOTHER ABBESS enters, L. SISTER MARGARETTA and SISTER BERTHE solemnly put the cape on the MOTHER ABBESS's shoulders. The three raise their hands in silent prayer and then exit, R.

ACT II

Scene 3

The office of the Mother Abbess. A small suitcase is open on a stool, L.C. As the lights come up we see MARIA, C., being dressed for her wedding. Some of the nuns are helping to put on and adjust the overskirt of her wedding

dress with its veil. The MOTHER ABBESS enters, U.R., followed by SISTER BERTHE and SISTER MARGARETTA. The MOTHER ABBESS goes to one side of MARIA, the two sisters to the other side, and they stand admiring her.

MARIA: Reverend Mother, have I your permission to look at myself? I brought a mirror. It's in my suitcase—

MOTHER ABBESS: Sister Berthe!

(SISTER BERTHE opens the suitcase and searches for the mirror. She takes a sheer nightgown from the suitcase and holds it up.)

SISTER BERTHE: Sister Margaretta!

SISTER MARGARETTA: I don't think she's had time to put in the linings.

MOTHER ABBESS: Sister Berthe, the mirror.

(SISTER BERTHE gives the mirror to MARIA, who looks at herself.)

MARIA: Why, Mother—I look—

MOTHER ABBESS: Don't be vain, my daughter. Let me say it for you. You are indeed beautiful, my dear.

(MARIA returns the mirror to SISTER BERTHE. SISTER SOPHIA hands a white prayer book to MARIA. A nun hands the MOTHER ABBESS a wreath of myrtle. MARIA kneels D.R. as the MOTHER ABBESS places this symbol of virginity on MARIA's head. MARIA moves forward to take her position for the wedding march. The nuns break into a joyous chant.)

NUNS: *(Singing)* Gaudeamus omnes in Domino dicum festum celebrantes.

ACT II

Scene 4

A corridor in the chapel. The action continues uninterrupted from the preceding scene. The metal grille is

lowered between MARIA and the nuns. Behind the nuns a drop is lowered suggesting the dome of a chapel. MARIA makes a gesture of farewell to the MOTHER ABBESS. The nuns line up behind the grille to watch the march to the altar and a ceremony of which they cannot be a part. The VON TRAPP girls enter D.R. dressed for the wedding and take their places in front of MARIA. LIESL and LOUISA are in front, behind them are BRIGITTA and MARTA then GRETL, carrying a bouquet of roses. (The other girls carry small nosegays.) KURT and FRIEDRICH enter, D.L., FRIEDRICH carrying a velvet pillow on which rests the CAPTAIN's Navy hat. He is followed by CAPTAIN VON TRAPP in dress uniform, wearing his sword and decorations. KURT crosses to MARIA and offers his arm. The wedding march starts. The wedding procession moves to its solemn rhythm. Against the wedding march the nuns sing in counterpoint.

NUNS: (Singing)

How do you solve a problem like Maria?
How do you catch a cloud and pin it down?
How do you find a word that means Maria?
A flibbertijibbet, a will-o'-the-wisp, a clown!
Many a thing you know you'd like to tell her,
Many a thing she ought to understand,
But how do you make her stay
And listen to all you say?
How do you keep a wave upon the sand?
How do you solve a problem like Maria?
How do you hold a moonbeam in your hand?

(During the above chorus the girls and MARIA are crossing the stage. Just before they reach C., they stop. GRETL turns, curtseys to MARIA and hands her the bouquet of roses. KURT leaves her side and stands with his back to the grille, where he joins FRIEDRICH. The CAP-

TAIN takes his place beside MARIA, offering her his arm. The procession continues until it disappears offstage, L., KURT and FRIEDRICH falling into line behind the CAPTAIN and MARIA. The nuns come from either side of the grille, forming a line in front of it, the MOTHER ABBESS C. The traveller closes behind them. They sing joyfully.)
NUNS: *(Singing)*

Confitemini, Domino
Quoniam Bonus, Quoniam Bonus
Quoniam in Saeculum
Misericordia Ejus
Confitemini, Domino
Quoniam Bonus, Quoniam Bonus
Quoniam in Saeculum
Misericordia Ejus.

Alleluia, Alleluia
Alleluia
Alleluia

Alleluia, Alleluia
Alleluia, Alleluia

Gaudeamus, Gaudeamus
Omnes in Domino
Diem Festum Cellebrantes.

(The MOTHER ABBESS bows to the nuns and all exit.)
Dim Out

ACT II

Scene 5

The living room. As the curtains part, MAX enters the balcony with some printed programs in his hand.

MAX: *(Coming down the stairs)* Children, children! Liesl, Friedrich, Gretl, Kurt, Marta. . . See! Kaltzberg Festival,

1938. (*LIESL, BRIGITTA and GRETl with doll enter from the terrace. MAX holds up the programs.*) Look here! The Trapp Family Singers! And here are all of your names. . . Liesl, Friedrich, Louisa, Kurt, Brigitta, Marta and Gretl.

GRETl: Why am I always last?

LIESL: Because you're the youngest.

MAX: Liesl, I'm depending on you. Day after tomorrow you must all be ready at 11 o'clock in the morning. That's when— (*FRAU SCHMIDT enters from the terrace.*)

FRAU SCHMIDT: Herr Detweiler, can you help me, please? The Gauleiter is here. He wants to know why we aren't flying the new flag.

(*HERR ZELLER enters from the terrace. He is in civilian clothes. He has no hat.*)

ZELLER: (*Saluting MAX*) Heil!

FRAU SCHMIDT: I tried to explain—

ZELLER: Keep quiet. (*To MAX.*) When is Captain von Trapp returning?

MAX: (*Crosses to ZELLER*) Who knows? When a man is on his honeymoon—

ZELLER: These are not times for joking! It's been four days since the Anschluss. This is the only house in the province that is not flying the flag of the Third Reich.

BRIGITTA: You mean the flag with the black spider on it?

MAX: Brigitta!

ZELLER: Do you permit such remarks in this house? Who are you?

MAX: I am Maximilian Detweiler, First Secretary of the Ministry of Education and Culture.

ZELLER: That was in the old regime.

MAX: In the old regime I was Third Secretary. Now I'm First Secretary.

ZELLER: Good! Then you will order them to fly the flag.

FRAU SCHMIDT: Captain von Trapp wouldn't—I mean, I
can take my orders only from Captain von Trapp.

ZELLER: You will take your orders from us—and so will
the Captain. (*To MAX, saluting.*) Heil!

MAX: (*Reluctantly Salutes*) Heil!

(*ZELLER exits to terrace.*)

GRETTL: Why was he so cross?

FRAU SCHMIDT: Everybody's cross these days. (*She
exits D.R.*)

LIESL: (*Crosses C. to MAX*) Is Father going to be in
trouble?

MAX: He doesn't have to be. The thing to do today is to
get along with everybody. (*Crosses to chair R. of
table.*) Now, Liesl, be sure you get all the children on
the bus at 11 o'clock. (*LIESL crosses to chair R. of
sofa.*)

BRIGITTA: (*R. of MAX*) Uncle Max, are you sure this is
going to be all right with Father?

MAX: He'll be pleased and proud.

BRIGITTA: Liesl, do you think so?

MAX: (*Kneeling C.*) Brigitta, don't you trust me?

BRIGITTA: No.

MAX: (*Rising*) Well, anyway, the bus leaves at 11 o'clock.

FRANZ: (*Entering U.C. with two suitcases*) Fraulein
Liesl, see what I have here.

LIESL: That's Father's luggage.

FRANZ: Yes, they're back. (*He exits upstairs. BRIGITTA
and GRETL rush out U.C.*)

MAX: (*At sofa*) Liesl, they'll have such a lot to tell us,
let's not hurry about telling them anything.

(*Children enter running to front door. MARTA, LOUISA
from D.L., KURT and FRIEDRICH from balcony.*)

CHILDREN: They're back, they're back!

(*CAPTAIN and MARIA enter U.C. surrounded by the
children.*)

MARIA: Max!

MAX: (*Below sofa*) Georg, we didn't expect you back until next week.

CAPTAIN: (*C.*) Max, it's good you're here. There's much I want to know.

MARIA: (*L. of CAPTAIN*) Children, we missed you so very much.

GRETLE: What did you miss most?

MARIA: We missed all that noise you make in the morning—

CAPTAIN: That noise you make telling each other to be quiet. We missed climbing upstairs to say goodnight to you.

MARIA: We missed hearing you sing.

BRIGITTA: You came back just in time to hear us sing.

Look, Father, we're going to sing in the Kaltzberg Festival Friday night. (*She shows him a program. MAX turns away.*)

CAPTAIN: Let me see that. (*He looks at program. Crosses D.C.*) Max, are you responsible for this?

MAX: (*Coming to him*) I've just been waiting to talk to you about it, Georg.

CAPTAIN: (*Crosses L.*) You can't talk your way out of this one.

(*FRANZ and FRAU SCHMIDT enter U.C. with packages.*)

FRIEDRICH: Presents!

CHILDREN: (*Taking presents and running upstairs with SCHMIDT and FRANZ*) Give me mine. Where's mine? Let's open them in the nursery. Where's mine?

(*They exit except for LIESL who remains on balcony. MARIA is taking her hat off at table R.*)

MAX: (*Crosses to CAPTAIN*) Now, Georg, I had to make a last minute decision—I was very fortunate to be able to enter them at all—they'll be the talk of the Festival—seven children in one family—

CAPTAIN: Not my family!

MAX: The committee heard them—they were enchanted.

MARIA: (*Crosses D.L. to MAX*) Really, Max. What did they say?

MAX: You never heard such praise.

MARIA: Georg, did you hear—

CAPTAIN: (*Quietly, but firmly*) The Von Trapp Family does not sing in public.

MARIA: But if they make people happy—

MAX: And for the Festival—people come from all over the world—

CAPTAIN: (*Crosses to steps*) It is out of the question!

MAX: Georg, it's for Austria.

CAPTAIN: There is no Austria. (*He goes upstairs.*)

MAX: But the Anschluss happened peacefully. Let's at least be grateful for that.

CAPTAIN: *Grateful?* (*Then, quietly.*) To these swine? (*He exits on balcony. LIESL comes downstairs.*)

MAX: (*C.*) Maria, he must at least pretend to work with these people. I admire the way he feels—but you must convince him, he has to compromise.

MARIA: (*Below sofa*) No, Max, no.

MAX: Maria, you must.

MARIA: Max, I can't ask Georg to be less than what he is.

MAX: Then I will talk to him. If these children don't sing in the Festival—well, it would be a reflection on Austria—and it wouldn't do me any good. (*He exits up back steps to balcony.*)

LIESL: (*Crosses to MARIA*) Maria, I've always known you loved us children. Now I know you love Father.

MARIA: (*Sits sofa*) I do, Leisl. I love him very much.

LIESL: (*Sits R. of MARIA*) How can you be sure?

MARIA: Because I don't think first of myself, any more. I think first of him. I know now how to spend my love.

(Sings. Holding LIESL's hand.)

A bell is no bell till you ring it,
A song is no song till you sing it,
And love in your heart

Wasn't put there to stay—
Love isn't love
Till you give it away.

When you're sixteen, going on seventeen,
Waiting for life to start,
Somebody kind
Who touches your mind
Will suddenly touch your heart!

LIESL: When that happens, after it happens,
Nothing is quite the same.
Somehow you know
You'll jump up and go
If ever he calls your name!

MARIA: Gone are your old ideas of life,
The old ideas grow dim—
Lo and behold! You're someone's wife
And you belong to him!
You may think this kind of adventure

(Puts arm around LIESL.)

Never may come to you. . .
Darling Sixteen-going-on-Seventeen,
Wait—a year—or two.

LIESL: I'll wait a year

BOTH: *(They embrace)*
or two!

(FRAU SCHMIDT enters U.C.)

FRAU SCHMIDT: There's a telegram for the Captain.

(ROLF has followed FRAU SCHMIDT on. She exits D.R.)

LIESL: Rolf! Rolf, I'd like you to meet my mother—my new mother.

MARIA: (*Rising*) Rolf, I am glad to meet you finally.

ROLF: (*C. Coldly*) I have a telegram for Captain von Trapp. (*He holds it out. FRANZ enters on the balcony and starts downstairs.*)

MARIA: You stay here with Liesl. I'll take it to him. (*She starts R., reaching for the telegram. He snatches it away. She stops at his R.*)

ROLF: I'm under orders to make sure the Captain gets it.

MARIA: I think you can trust me to give it to him.

ROLF: I have my orders.

LIESL: Silly, they're married. (*ROLF sees FRANZ.*)

ROLF: Oh, Franz! This telegram is to be delivered into the hands of Captain von Trapp.

FRANZ: (*Saluting*) Heil!

ROLF: Heil! (*ROLF returns the salute and gives him the telegram in front of MARIA's face. FRANZ exits upstairs.*)

LIESL: (*Shocked*) Rolf!

MARIA: Even Franz.

ROLF: Yes, even Franz. Even me! Even everybody in Nonnberg except the great Captain von Trapp. If he knows what's good for him, he'll come over to the right side.

LIESL: Rolf, don't talk like that.

(*FRANZ re-enters balcony, comes down steps.*)

ROLF: And if he doesn't, he'd better get out of the country —there are things that happen today to a man like that. He'd better get out quick. (*LIESL runs to MARIA.*) Cry all you want, but just remember what I said before it's too late. (*To MARIA.*) And you remember too. (*He exits U.C. followed by FRANZ.*)

MARIA: Liesl—don't cry.

LIESL: How could he turn on Father that way?

MARIA: Liesl—maybe he wasn't threatening your father—maybe he was warning him.

(CAPTAIN enters balcony, an open telegram in his hand.)

CAPTAIN: Liesl— (LIESL runs out D.R.)

MARIA: What is it Georg?

CAPTAIN: (Coming down stairs) I didn't think I would have to face a decision this soon. Berlin has offered me a commission in their Navy.

MARIA: (Crosses to him D.R.) Well, Georg?

CAPTAIN: I can't just brush this aside. I admit it would be exciting to have a ship under me again. What I mean is—it would be a relief and a comfort to know that you and the children are safe. But—it also means— Please, Maria, help me.

MARIA: Georg, whatever you decide, will be my decision.

CAPTAIN: Thank you. I know now I can't do it.

MARIA: Of course not.

CAPTAIN: We'll have to get out of Austria right away.

MARIA: You'll have to leave—tonight—now.

CAPTAIN: Not without my family. And we can't just pick up and leave. They'll be watching us now. We'll have to plan— (Doorbell.) —we'll have to have time.

(Offstage: "Heil." FRANZ enters U.C.)

FRANZ: Sir—Admiral von Schreiber of the Navy of the Third Reich is here to see you.

CAPTAIN: Thank you, Franz. (FRANZ exits U.C.) They didn't give us time.

MARIA: Then we'll have to make time.

CAPTAIN: I'll bring him in. We must be careful. (He exits U.C. MARIA prays, looks at Festival program in her hand, then runs upstairs.)

MAX: (Entering on balcony followed by LIESL) What's happening? Storm troopers! That's what I was afraid of, Maria.

MARIA: (On landing) Max, stay with Georg. I need the

children. Liesl, quickly, find the children. Quickly—
(*MARIA exits to third floor. MAX comes downstairs.*
LIESL exits on balcony. CAPTAIN enters U.C. with
VON SCHREIBER and ZELLER. VON SCHREIBER is
in the uniform of a German admiral.)

CAPTAIN: This way, Admiral, we can talk in here. Admiral von Schreiber, may I present Herr Detweiler. . . Max I think you know Herr Zeller. Would you gentlemen care to sit down?

ZELLER: (*U.R.C.*) We are here on business.

VON SCHREIBER: (*L.C.*) Captain von Trapp, a telegram was sent to you three days ago.

CAPTAIN: (*C*) I have just received it. I've been away. I've only been home half an hour.

MAX: Captain von Trapp has just returned from his honeymoon, sir.

VON SCHREIBER: Congratulations, Captain.

CAPTAIN: Thank you, sir.

VON SCHREIBER: Your record in the war is very well remembered by us, Captain.

CAPTAIN: It's good to hear you say that, sir.

ZELLER: Let's get to the point.

VON SCHREIBER: (*To ZELLER*) If you don't mind. (*To CAPTAIN.*) In our Navy we hold you in very high regard. That explains why I am here. Having had no answer to our telegram, the High Command has sent me in person.

CAPTAIN: That's very flattering, Admiral. But I've had no time to consider—

(*MARIA enters on balcony. She is carrying two Festival programs and is in her Concert costume.*)

VON SCHREIBER: I am here to present you with your commission,—

CAPTAIN: I am deeply conscious of the honor, sir, but—

VON SCHREIBER: And your orders are to report immediately to the naval base at Bremerhaven.

MARIA: (*Coming downstairs, with feigned innocence*)

Immediately? Oh, I'm afraid that would be impossible for you, Georg.

CAPTAIN: (*Crosses D.R.*) Admiral, may I present my wife, the Baroness von Trapp, Admiral von Schreiber.

VON SCHREIBER: Madame!

MARIA: (*Crosses to VON SCHREIBER*) What I meant sir, is that we are all singing in the Kaltzberg Festival Friday night. (*Children start entering on balcony.*) You see—the Von Trapp Family Singers—here in the program.

(*She hands a program to VON SCHREIBER, then to ZELLER.*)

MAX: It's been arranged by the Ministry of Education and Culture.

VON SCHREIBER: Friday night? This is Wednesday. That's only a matter of two days. It might be possible. You could report to Bremerhaven by Monday . . .

ZELLER: (*Protesting*) Admiral!

VON SCHREIBER: Is there a telephone I could use?

MAX: This way, Admiral. If there is any question, perhaps adding the weight of my voice— (*They exit D.L.*)

ZELLER: (*To CAPTAIN*) It gives here only the names of the children.

CAPTAIN: (*Quickly*) It says the Von Trapp Family Singers. I'm head of the Von Trapp Family.

ZELLER: It's hard to believe, Captain von Trapp—you singing in a concert.

CAPTAIN: (*Coolly*) Herr Zeller, you may believe what you choose.

ZELLER: (*Crosses to CAPTAIN*) It doesn't say here what you're going to sing. What are you going to sing, Captain?

CAPTAIN: It's your privilege to come to the concert and hear us.

ZELLER: I'd like to hear you sing now. Sing what you're going to sing in the concert. Sing!

MARIA: (*Singing*) Do, re, mi, fa, so, la, ti— Liesl, will you give us a do?

(*LIESL blows a "do" on a pitch pipe.*)

MARIA and CHILDREN: (*Singing to ZELLER*)

Doe, a deer, a female deer,

Ray, a drop of golden sun,

MARIA: (*Facing ZELLER*)

Me, a name I call myself

(*She gestures behind her back for the CAPTAIN to sing. He comes in, explosively, a beat late.*)

CAPTAIN: Far, a long, long way to run

(*Blackout*)

ACT II

Scene 6

The stage of the Concert Hall, Kaltzberg. As the lights come up and the music decreases in volume we hear the voices of the Von Trapp Family in a concert arrangement of "Do Re Mi." As the lights come to full we see they are in concert position and in Austrian folk costume. They are standing in front of the kind of velour curtain typical of a provincial concert hall. There is a microphone, L. The VON TRAPPS continue to sing:

MARIA: (*Singing*)

So, a needle pulling thread

CHILDREN: A needle pulling thread

CAPTAIN: La, a note to follow so

CHILDREN: A note to follow so

MARIA: Ti, a drink with jam and bread

CHILDREN: A drink with jam and bread

CAPTAIN: A drink with jam and bread

CHILDREN A: Jam and bread

CHILDREN B: With jam and bread

CHILDREN A: Tea with jam and bread, jam and bread, jam
and bread

Tea with jam, jam and bread

Tea with jam, tea with jam,

Jam and bread

With jam, with jam

Do, re, mi

A B C D E F G

With jam and bread

Fa la la la

CHILDREN B: With jam and bread

ALL: Tea with jam and bread

With jam and bread

With jam and bread. (*The song ends.*)

(They accept the audience's applause. MAX brings on the CAPTAIN's guitar, hands it to him and exits. FRIEDRICH gets a chair from behind the curtain. The CAPTAIN sits on the chair, C. MARIA and the children sit on the floor S.R. The CAPTAIN sings, plays introduction on guitar.)

CAPTAIN: Edelweiss, edelweiss,
Ev'ry morning you greet me.
Small and white, clean and bright,
You look happy to meet me.
Blossom of snow,
May you bloom and grow,
Bloom and grow forever—
Edelweiss, edelweiss,
Bless my homeland forever.

Edelweiss, edelweiss,

Every morning. . .

(He is looking at MARIA intently and stops singing.)

MARIA and CHILDREN: *(Singing)*

Small and white, clean and bright—

(The CAPTAIN picks up the song again.)

CAPTAIN: You look happy to meet me.

Blossom of snow

May you bloom and grow,

Bloom and grow forever—

Edelweiss, edelweiss,

Bless my homeland forever.

(MAX enters L. and addresses the applauding audience over the microphone.)

MAX: Thank you, ladies and gentlemen. Thank you. *(The family starts off stage R. MAX stops them.)* Just a moment. I have an announcement that concerns you. *(Into the microphone.)* Ladies and gentlemen, the Festival Concert has come to its conclusion—except of course, we don't know what the conclusion is going to be. The judges are putting their heads together to arrive at their decision, and while we are waiting I think there should be an encore. It seems this may be the last opportunity the von Trapp Family will have to sing together for a long, long time. *(MARIA and GEORG exchange a troubled glance.)* I have just been informed that Captain von Trapp leaves immediately after the concert for his new command in the naval forces of the Third Reich. A guard of honor has arrived to escort him directly from this hall to the naval base at Bremerhaven. *(MAX looks offstage L., indicating the presence of the guard of honor.)* And now, ladies and gentlemen, the family von Trapp again. *(The CAPTAIN and MARIA confer briefly and hurriedly. Then MARIA goes to the children and whispers some instructions to them. They line up across the stage and sing with a slight edge of apprehension. MARIA nods to conductor.)*

MARIA: (*Singing*)

There's a sad sort of clanging
From the clock in the hall
And the bells in the steeple, too
And up in the nursery
An absurd little bird
Is popping out to say "coo-coo"

CHILDREN: Coo-coo, coo-coo

CAPTAIN: Regretfully they tell us
But firmly they compel us
To say goodbye to you.

ALL: So long, farewell, auf wiedersehen, good-
night.

KURT and MARTA:

We hate to go, and miss this pretty sight
(*KURT and MARTA exit S.R., glancing back nervously*)

ALL: So long, farewell, auf wiedersehen, adieu

FRIEDRICH and LIESL:

Adieu, adieu, to yieu and yieu and yieu
(*FRIEDRICH and LIESL exit S.R.*)

ALL: So long, farewell, auf wiedersehen, goodbye.

LOUISA and BRIGITTA:

We flit, we float, we fleetly flee, we fly
(*LOUISA and BRIGITTA exit S.R.*)

ALL: So long, farewell, auf wiedersehen, goodbye.

GRETLE: The sun has gone to bed and so must I,
Goodbye!

(*GRETLE exits S.R.*)

MARIA: Goodbye

CAPTAIN: Goodbye

BOTH: Goodbye.

(*MARIA takes the CAPTAIN's hand and they exit S.R.*
MAX joins in the audience's applause and watches the von
Trapps off. Then he turns to see an envelope that is being

held out to him from offstage, L. He takes it and goes to the microphone.)

MAX: Ladies and gentlemen, I have here the decision of our distinguished judges. *(He looks at the paper, then looks off after the von Trapps. He is stalling.)* We will start with the third award. For this honor, the judges have named the trio of the saengerbund of Herwegen. *(He gestures R. The trio enters R., bows and exits.)* The second award has been given to Fraulein Schweiger, the first soloist of the choir of St. Agathe's Church in Murbach. *(He gestures R. FRAULEIN SCHWEIGER enters R., bows and exits. MAX looks offstage L. as if to reassure himself it is safe to proceed.)* And the first prize—the highest musical honor in the Ostmark—goes to the family Von Trapp—*(He gestures R. The family Von Trapp does not appear.)* The family Von Trapp. *(He again gestures R. There is a commotion offstage L. and R.)*

OFF-STAGE VOICES: Where are they—the Von Trapps?

They're gone! — Gone? — The Von Trapps! — Which way did they go? — Where are they? — Call the guard! — Hauptmann, take the first road! Ullrich, block the driveway! Steinhardt, call district headquarters!

(The commotion mounts.)

MAX: *(To the orchestra)* Play something! *(He exits hurriedly L. THE LIGHTS DIM ALMOST TO BLACKNESS. Three Men in S.S. uniforms run across the stage, L. to R. Whistles and shouting voices are heard.)*

ACT II

Scene 7

The garden of Nonnberg Abbey. The Abbey itself is on S.L., and there is a large single door opening from it into

the garden. The rear wall of the garden has been hewn out of the mountain. It is low on S.L. and rises sharply to a considerable height on S.R. At the rear of the rock wall of the garden a path starts about C.S. and goes directly up the mountain, disappearing off D.S.R. There is a wooden railing on the upstage side of the path. At Rise: The garden is in blackness. A few stars are seen in the black sky. What little moonlight there is discloses the shadows of the VON TRAPP family huddled as if in hiding. They are wearing the native capes and hats and have a guitar case. Their rucksacks are lying at their feet. The door from the Abbey opens stealthily and SISTER MARGARETTA slips through it, closing it behind her. They all speak sotto voce.

SISTER MARGARETTA: They've only five more rooms to

search. It shouldn't be long now.

CAPTAIN: How many of them are there?

MARGARETTA: I counted only eight storm troopers and their officer.

MARIA: Sister Margareta, we didn't know we'd put the Abbey in this danger.

CAPTAIN: It's outrageous. The church has always been sanctuary.

MARGARETTA: Not with these people. This is the third time they've searched the Abbey.

MAN'S VOICE: (*Offstage*) Look there!
(*There is a frightened pause.*)

MARGARETTA: That's why we put you out here in the garden. They always search the inside—never the outside.

GRETLE: (*In full voice*) Isn't this God's house?

CAPTAIN: Ssh! Yes, darling.

MARGARETTA: (*To GRETLE*) We must all be very, very quiet. We'll let you know when they've gone (*She exits into the Abbey.*)

MARTA: After they've gone, can we go home?

CAPTAIN: No, darling, we have a long drive ahead of us.

(LIESL has drifted to the far side of the garden.)

MARIA: Liesl, let's all stay close to each other.

(LIESL starts back as the door L. opens suddenly.

ROLF enters dressed in S.S. uniform. He plays a flashlight across the stage. The light first reveals MARIA. The CAPTAIN starts toward ROLF. ROLF flashes the light on the CAPTAIN's face, at the same time drawing his pistol. The CAPTAIN stops short.)

ROLF: *(Calling over his shoulder)* Lieutenant! *(As ROLF's head turns back, his flashlight beams directly on the face of LIESL. There is a hushed moment as she looks pleadingly at ROLF. From a distance we hear the LIEUTENANT's footsteps as he approaches. The sound draws nearer and nearer. Suddenly ROLF turns and calls through the door.)* No one out here, sir!

LIEUTENANT'S VOICE: *(Offstage)* All right! Come along!

(The sound of the footsteps now indicates that the LIEUTENANT has turned and is walking away. ROLF takes one last look at LIESL, then exits quickly, slamming the door behind him. LIESL runs into her father's arms with a sob.)

CAPTAIN: Sh-h-h! *(We hear the sound of an automobile starting. The family stands frozen. The sound fades into the distance.)* Thank God!

(The MOTHER ABBESS and SISTER MARGARETTA enter.)

MOTHER ABBESS: *(Full voice)* They've gone!

CAPTAIN: Reverend Mother, we are sorry we brought this on you.

MARIA: *(Crosses L. of MOTHER ABBESS)* Reverend Mother, we can never thank you.

CAPTAIN: As soon as it's safe, we'll start. We hid our car deep in the woods.

MOTHER ABBESS: The car will do you no good. They've left a guard on the road in front of the gate.

MARGARETTA: I've been listening to the wireless. All the roads are blocked. The border's been closed.

(CAPTAIN looks at mountain.)

CAPTAIN: *(Crosses D.R.)* I've always thought of these mountains as my friends—standing there protecting us. Now they seem to have become my enemies.

MOTHER ABBESS: Never your enemies. Haven't you read?—"I will lift up mine eyes unto the hills from whence cometh my help."

MARIA: *(Crosses to L. of CAPTAIN)* Georg, I know that mountain as well as I know this garden. And so do you. And once we're over that mountain, we're in Switzerland.

CAPTAIN: But the children!

MARIA: We can help them.

KURT: *(Crosses to R. of CAPTAIN)* Father, we can do it without help.

MOTHER ABBESS: *(Crosses between MARIA and CAPTAIN)* You'll have help. "For Ye shall go out with joy, and be led forth with peace; the mountains and the hills shall break forth before you into singing." *(The lights dim D.S. and build U.S. MOTHER ABBESS sings.)*

Follow every rainbow

Till you find your dream

(The family, led by MARIA, pick up their rucksacks, and start out putting them on. The CAPTAIN picks up GRETL. KURT takes guitar case. SISTER BERTHE and SISTER SOPHIA enter and join the MOTHER ABBESS in singing, as does SISTER MARGARETTA.)

A dream that will need all the love you can
give

Every day of your life for as long as you
live.

(The other nuns come on and swell the volume of this chorus. We see MARIA, followed by the children, start up the mountain path. At the rear is the CAPTAIN with GRETL on his shoulders.)

Climb every mountain,
Ford every stream,
Follow every rainbow
Till you find your dream.

(MARIA and the rest of the family are about to disappear along the path as— The Curtain Falls)

~ ~ ~ ~ ~

THE SOUND OF MUSIC opened at the Lunt-Fontanne Theatre in New York City on November 16th, 1959 continuing for 1,442 performances. The London Production at the Palace Theatre started on May 18th, 1961 and is still running after over 1,230 performances.

Definitive Editions Of The Rodgers And Hammerstein Repertoire

*Produced Under The Supervision of
Harold Glick, Director Of Library
Edited By Arnold Fallerder*

"The Sound Of Music" – Choreographic Notes

PRELUDE – Staging given in opening discription of show.

MARIA – Because it is a musical number done with Nuns in an austere atmosphere, the staging of "Maria" presents the problem of a number that should not look choreographed. This is accomplished simply by having the Nuns keep their hands hidden in the sleeves of their habits until they wish to make a physical dramatic point. These are the moments when they reveal one or both hands simultaneously or one at a time. This effect is all that is needed to enhance the number.

MY FAVORITE THINGS – The dramatic purpose of this number is to help the Mother Abbess break the bad news of Maria's having to leave the Abbey as quickly as possible. This should be kept in mind in the staging of the number so as to allow the Mother Abbess a freedom in movement that would otherwise seem out of place for a daughter of God. During the first chorus, sung by Maria, the Mother Abbess takes pencil and paper, making notes of the lyrics Maria is singing. (During the second chorus, she refers to these notes to sing alone.) It is important to have Maria slowly relax enough to lose herself in the song and forget her surroundings. It is, therefore, made more reasonable for her to be staged with much movement. At the end of her first chorus, Maria is carried away to the extent of slapping the desk on the words "so bad". She realizes what she has done but the Mother Abbess only picks up the beat from her slap with the pencil in hand and sets the tempo for her chorus. During the Mother Abbess' song, Maria is found sitting on her desk swinging her feet and generally enjoying herself. There is also the opportunity for her to coach the Mother Abbess when she hesitates over a lyric. By the end of the song we feel that the Mother Abbess has been able to communicate with Maria.

REPRISE – MY FAVORITE THINGS – The reprise of "Favorite Things" is self-explanatory. Maria uses the song to boost her spirit which has been deflated by the news of her having to leave.

DO-RE-MI – "Do-Re-Mi" is obvious in the sense that it is a teaching song. It is important to note that though these children are bright, they are not to be treated as musical comedy children. They supposedly have never sung before and, therefore, do not be in a hurry to have them sing well and move perfectly. The ex-

citement of their discovery is enough to hold the entire first chorus. At the beginning of the encore, the actual teaching of harmonies is to be stressed. The most effective staging movements of the number take place when Maria gives each child a note which they keep and which they repeat whenever Maria points to or touches them. If all seven children are lined up in a row and Maria plays them as she would play a piano, the effect is certain. Their enthusiasm must build to a screaming finish on the word "anything". This will take you into a full military march, led by Maria, around the entire stage.

Do not forget that they, supposedly, have been trained by their father as a battalion of soldiers; so most of the staging can duplicate a fancy military drill. At the end of the number Maria has won their affection and on the final note they all collapse in laughter. The younger children accept Maria very quickly but the oldest boy and Liesl are not as easily won over. This can help in the staging points of the first chorus.

SIXTEEN GOING ON SEVENTEEN – The important factor of this number is to use the song and dance to show the attempt Liesl makes in maturing for the sake of Rolf. She is to be awkward, naive, and generally unknowing in the ways of sophistication at the beginning of the scene and number. The dance is again a form of a lesson and Rolf treats her as he would a mannequin or doll. In time with the music, he bends her arms and legs, turns her, pushes her and generally flips her into as many so-called sophisticated poses as he can. Little by little, she is maneuvered into dance steps and by the end of the number is as graceful as a two minute dance will allow. She is so appreciative that she attacks him with a kiss and his facade of sophistication collapses and he charges off-stage, leaving her in a state of ecstasy and triumph.

The importance of the simplicity of this number should not be forgotten. Liesl is not supposed to be a trained dancer and so if the number contains more pantomime and gesturing than dance, it will be more successful.

THE LONELY GOATHERD – The reason for "The Lonely Goatherd" is to cover the sound of the thunder and lightning outside. It is a continuation of the music lesson begun in "Do-Re-Mi". The first chorus sung by Maria should have no staging other than the children around her on the floor or bed in a semi-circle with their backs to the audience and Maria facing the audience. This is done because the lyrics are very difficult to follow if there

is any distraction made by the children. After all the lyrics are established and the children take over the song, we are able to literally choreograph for them. Whereas in "Do-Re-Mi" they were given notes to hold onto, we now give them imaginary instruments to play and wind up with them miming a full German band. Gretl being a bass violin and her brother Freidrich or Kurt (whenever desired) pretending to play her, with Maria conducting the entire ensemble. Once again, the most important element of the number, besides the lyric, is that a great time is had by all and the fears of the storm are forgotten.

GRETl'S CROSSOVER – In front of the traveller, we are to imagine the girls alone, going from Maria's bedroom back to their own rooms. The halls are dark and the storm is once again prevalent. Gretl, holding a candle, leads her sisters across the stage, tremulously singing the theme of "Goatherd" On a clap of thunder, unbeknownst to Gretl, the other girls panic and run back to Maria's room. Bravely, Gretl continues on for a few steps. She then realizes that something is wrong and slowly reaches behind her feeling for her sisters. This gesture is to be done slowly and very deliberately. When she realizes that she is alone, a clap of thunder frightens the life out of her and she runs off screaming in the opposite direction.

PARTY CROSSOVER – During the dialogue between the children and Frau Schmidt, the children finish dressing one another in preparation of their entrance to the party. By the end of the dialogue, Gretl and Marta have exited with Frau Schmidt, leaving Freidrich to dance with Louisa, Kurt to dance with Brigitta and Liesl to instruct them. After the children begin waltzing with each other, Liesl (carried away by the music) sees an imaginary Rolf, accepts his invitation to dance with the curtains opening behind her and we segue into the Grand Waltz.

GRAND WALTZ – This number should not be a choreographed piece of staging, due to the fact that it is done by the dramatic characters in the play. During the waltz, an argument ensues and reaches a climax by the end of the number, going straight into dialogue. This should cut off any intention of applause as it would hurt the scene following.

LAENDLER – The Laendler done in the show has been adapted from some hundred steps and the formation is of the original Austrian folk dance. The choreographic embellishment is left up to the choreographer, but the simpler and folksier the steps look,

the more effective it is. The steps chosen for the "Sound Of Music" Laendler are the most intricate, in which the Captain and Maria execute a figure calling for Maria to turn under the Captain's arms and assume a position in which his arms are around her and his face close to hers. This embrace brings a physical awareness to both of them. Maria does not understand this emotional experience and in self-consciousness breaks away.

SO LONG, FAREWELL – The staging of "So Long, Farewell" is duplicated at the end of the second act and used to help make the Von Trapps escape feasible. Therefore, in this number, it is important to understand and duplicate as much of the original staging as possible. Each child is assigned a gesture which he maintains until his exit. When these gestures are put together, they make up one complete movement sending the last child on line out the exit. If you can visualize many figures of a Swiss clock winding up to strike the hour, you will remember that the last figure is the only one to strike the chime denoting the time. These movements are duplicated and the last child on line becomes the chime, gets hit on the head and staggers out of the room.

The children should be lined up in order of their singing lines: Marta, Kurt, Liesl, Friedrich, Brigitta, Louisa and Gretl. To establish our Swiss clock, their movements in the unison part of the songs are very mechanical and erratic. After each child, in turn, steps forward for a solo line, the mechanics of the clock go to work in the seven measures following his or her solo. Therefore, the child who has just sung becomes the chime and is eliminated from the end of the line and the next child becomes the victim. Slowly but surely, all the children exit but appear later at the top of the stairs to sing the final goodnight. Gretl is left alone, and sits at the foot of the stairs. After her solo she falls asleep and is picked up by Liesl who has made a reappearance with the children at the top of the stairs. With Gretl in Liesl's arms they sing their final farewell and exit.

NO WAY TO STOP IT – The orchestration has been fixed to fit the staging of this number and, therefore, it is wise to give a brief summary. All of the Captain's flirtations and fury are to be taken out on the Guitar, which he has started strumming during the dialogue preceeding the song. A vocal fight ensues with Max making fun of the Guitar toward the end. The fury mounts between Elsa and the Captain and we see a definite parting of the ways.

AN ORDINARY COUPLE—"An Ordinary Couple" presents the problem of the love affair culminating after the song, though it is understood that they will get together before it begins. Never having been romantically involved with a man before, Maria shows a bit of embarrassment and awkwardness during the song. This is eliminated at the end with a kiss. In this way we keep a dramatic tension alive during the song. While the song is in progress, have the Captain gently romance Maria until she accepts his embraces warmly.

The rest of the numbers are self-explanatory and can be left up to the imagination of the Director.

— Joe Layton

COSTUME PLOT

ACT I

- Scene 1: Nuns' Habits, Postulants' and Novices' uniforms.
 Scene 2: Maria — Black Postulant uniform.
 Scene 3: Nuns' Habits, Postulants' and Novices' uniforms.
 Scene 4: No change.
 Scene 5: Captain: Navy blue coat, grey pants.
 Maria: Lavender dress 1890 style, black hat and shoes.
 Children: White sailor uniforms.
 Frau Schmidt: Blue house-keeper's uniform.
 Franz: Butler's uniform with striped apron.
 Scene 6: Liesl: White sailor uniform with blouse.
 Rolf: Gray Tyrolean jacket, green vest, grey pants.
 Scene 7: Maria: Blue robe over long white nightgown.
 Children: Girls: White nightgowns. Boys: Blue pajamas.
 Frau Schmidt — No change
 Scene 7a: No change.
 Scene 8: Elsa: Peach chiffon full length dress, matching shoes.
 Captain: Green coat trimmed in black — dark grey pants.
 Max: Black & white hounds-tooth coat. Black & white striped flannel pants.
 Maria: Blue & white print peasant dress — same material from Act I, Sc. 7.
 Children: Orange floral pattern play clothes (made from the curtains in Maria's bedroom).
 Children's re-entrance: Change to sailor uniforms.
 Ursula: Green Tyrolean maid's uniform.
 Franz: No change — apron off.
 Rolf: No change.
 Scene 9: Children: Girls: White party dresses with blue sashes, white shoes. Boys: Dark blue suits, knee pants—high blue stockings.
 Frau Schmidt — Green dress with large white lace collar.
 Scene 10: Party Guests: Women: Period ball gowns.
 Men: Tails, tuxedos or Tyrolean dress coats with black pants.
 Captain: Full dress tails.
 Maria: Pale green taffeta peasant type dress with apron.
 Changes to lavender dress (Act I — Scene 5)
 Ursula: Formal maid's uniform.
 Max: Raincoat & hat (under dress full tails for re-entrance)
 Elsa: Scarlet evening dress (ball gown)
 Franz: Full dress uniform.
 Frau Schmidt: No change.
 Scene 11: Crossover — New Postulant: Well cut suit.
 Scene 12: Maria — Postulant uniform.
 Nuns' Habits.

ACT II

- Scene 1: Children: Girls: Green jumper dresses with beige blouses.
Boys: Brown knee pants with brown suspenders,
beige shirts and knee socks.
Max: Grey pin stripe double breasted suit.
Captain: Dark blue smoking jacket & pants.
Elsa: Blue & orange full length afternoon dress.
Maria: 1st entrance: Same Postulant suit as worn by girl in cross-
over—re-enters: Pink & white checked jumper type peasant
dress—pink apron. — Franz: No change.
- Scene 2: Nuns, Postulants, Novices. Special ceremonial robe, lined in
red for Mother Abbess.
- Scene 3: Maria: White wedding dress. Nuns, Postulants, Novices.
- Scene 4: Maria: White wedding dress.
Captain: Full dress Admiral's uniform.
Children: Girls: Blue full length bridesmaids dresses.
Boys: Blue party suits. — Nuns, Postulants, Novices.
- Scene 5: Max: Blue serge suit.
Children: Girls: Grey skirts, black velvet top, white blouse, Tyro-
Boys: Grey pants, white shirts, white knee sox. lean cap.
Zeller: Black suit with Nazi emblem in lapel.
Franz: Butler's uniform. — Frau Schmidt: Housekeeper's uniform.
Captain: Dark blue suit.
Maria: Pale green suit with matching coat—re-enters in white
blouse—black skirt with white embroidered apron.
Rolf: Telegraph delivery uniform.
Von Schreiber: Admiral uniform, German Navy.
- Scene 6: Captain: Green Tyrolean coat.
Maria & Children: Red & white Tyrolean costumes. Max: Full dress.
3 Contestant winners: Tyrolean peasant costumes; 1 girl con-
testant winner—period full length evening dress.—3 S.S. uniforms.
- Scene 7: Nuns, Novices, Postulants, Maria, Children, Captain; have Loden
cap—Captain has Tyrolean hat. Rolf: S.S. uniform.

PROPERTY PLOT

- ACT I — Preset 3rd floor Living Room: Empty guitar case (for Maria Act I,
Sc. 10 — 2 Festival Programs (Maria Act II, Sc. 5)
Preset U.C. Living Room: Guitar case & carpet bag (Maria, Act I,
Sc. 5) — Hand door bell.
- Scene 1. Nonnberg Abbey — S.L.: Tuba, french horn, trombone, flute, re-
corder. 2 sets of milk pails on wooden carrying yokes. 3 hymnals
wicker laundry basket (with clothes) — rake S.R.: 2 large key
rings — 6-fold piece of sheet music; 1 small notebook with pen-
cil; 6 prayer books — On stage: 2 prayer books on altar.
- Scene 2. No props
- Scene 3. Office of the Mother Abbess — On desk: 3 piles legal papers;
1 ink stand & pen; S.R.: small notebook & pencil — Sister Sophia
3 hymnals
- Scene 4. No props
- Scene 5. Living Room — On round table U.R.: pile of letters; S.L.: 1 large
brass tray with polishing cloth. Franz — 1 paper-bound French
book. Brigitta; S.R.: 1 bosun's whistle — Captain; 1 bosun's
whistle in velvet bag — Captain; ledger book & pencil — Frau
Schmidt; 1 doll — Louisa; 1 letter of recommendation — Captain
- Scene 6. Outside the Villa — S.R.: 1 man's bicycle with headlamp — Rolf
- Scene 7. Maria's Bedroom — On stage: 1 guitar case; S.R.: bolt of cloth
(same material as Maria's Act I, Sc. 8 dress) small sewing
basket — Frau Schmidt
- Scene 7a. S.R. Electric candle — Gretl

- Scene 8: The Terrace: On coffee table: 1 silver tray with: 3 cups and saucers, 2 spoons, 2 napkins, 2 cigarette holders, cream pitcher, sugar bowl & sugar tongs, 1 coffee pot with coffee, table cigarette lighter, 1 cigarette urn, 1 ashtray — S.L.: telegram delivery case & telegram—Rolf; S.R.: small edelweiss nosegay—Gretl; 1 guitar—Kurt; cigarette case, lighter—Max; small notebook, pencil, glasses—Max; silver platter with 4 lady-fingers on plate—Ursula
- Scene 9: No props
- Scene 10: Living Room—3rd floor: carpet bag, guitar case—Maria (Pre-set)
S.L.: silver tray with 6 filled sherry glasses—Ursula
S.R.: briefcase & suitcase & small tray with filled brandy glass — Franz
- Scene 11: Abbey Corridor — S.R.: small black suitcase (New Postulant)
- Scene 12: Office of the Mother Abbess — (Same as Act. 1, Sc. 3)

ACT II

- Scene 1: The Terrace — On stage: 1 paper bound French book—Brigitta
1 guitar; 1 bandage—Gretl; 1 large foulard handkerchief (used as blindfold for Max) — S.L.: carpet bag & guitar—Maria
- Scene 2: Abbey Corridor — S.R.: Red-lined robe — Mother Abbess
- Scene 3: Office of the Mother Abbess — On stage: large suitcase on stool with: negligee, hand mirror & 1 myrtle wreath — S.R.: 1 white prayer book—Sister Sophia; 4 white nosegays—Liesl, Louisa, Brigitta, Marta; 1 bridal bouquet—Gretl; S.L.: 1 Admiral's hat on velvet pillow—Friedrich
- Scene 4: No Props
- Scene 5: Living Room — S.R.: 4 Festival programs—Max; 7 wrapped gift boxes—Frau Schmidt & Franz; 2 suitcases—Franz; 1 pitchpipe—Liesl; S.L.: 1 paper-bound French book—Brigitta; 2 dolls—Gretl & Louisa
- Scene 6: Festival Concert — On stage: microphone; S.R.: 1 whistle (sound effect); 1 chair (brought on thru center of curtain) S.L.: 1 guitar —(Max hands it to Captain); 1 envelope with "Festival results"; 1 whistle (sound effect)
- Scene 7: Convent Garden — On stage: 7 rucksacks, 1 guitar case, 1 piece French bread — S.L.: pistol & holster—Rolf; 5-cell flashlight—Rolf

FURNITURE PLOT

ACT I

- Scene 1: None
- Scene 2: None
- Scene 3: Abbess Office: 1 Table-desk Center; 1 Arm Chair Left of the Table; 1 upholstered Stool, Right of Table; 1 Pre-Dieu, Stage Right
- Scene 4: None
- Scene 5: Living Room; 1 Settee, Stage Left; 1 Straight Chair Left; 1 small Round Table Left; 1 Round Table, Right; 1 Straight Chair Right.
- Scene 6: Outside the Villa: 1 Curved Bench
- Scene 7: Maria's Bedroom: 1 Bed, Stage Right; 1 Bed-Table Right; 1 Chair, Up Center; 1 Small Table Center.
- Scene 7a: None
- Scene 8: The Terrace: 1 Coffee Table, Right; 2 Chairs each side Coffee Table; 1 Wire Settee with stool in Front-Left
- Scene 9: None
- Scene 10: Living Room: Strike Straight Chair & Table Left — Straight Chair Right.
- Scene 11: None
- Scene 12: Abbess Office: Same

ACT II

Scene 1: Terrace: Same

Scene 2: None

Scene 3: Abbess Office: Stool only; Strike all else

Scene 4: None

Scene 5: Living Room: Same

Scene 6: Concert: 1 Straight Chair

Scene 7: None

CONVENT DROP

No. 2 PORTAL
ABBESS' PORTAL
CONCERT DROP
CLOISTER SCREEN

No. 1 PORTAL
HOUSE CURTAIN

PROLOGUE - ACT I - NONNBERG ABBEY

ABBESS' DROP

ABBESS' PORTAL

TRAVELLER

ABBESS' OFFICE: ACT I, SC 3 & 13; ACT II, SC. 3

#2 TERRACE DROP
#1 TERRACE DROP
#5 PORTAL

#4 PORTAL

LIVING ROOM BORDER
#3 PORTAL

CHANDELIER

#2 PORTAL
ADJUSTABLE BORDER
LEGS

TRAVELER

#1 PORTAL
HOUSE CURTAIN

LIVING ROOM: ACT I, SC. 5 & 11 - ACT II, SC. 5

MARIA'S B'K'NG

MARIA'S BACK WALL

MARIA'S PORTAL

SLIDING PLUG

DOOR

ALCOVE

CAB

CLOSET

BED

MARIA'S ROOM, ACT I, SCENE 7

REFLECTOR DROP

TERRACE DROP

ABBESS' DROP

TERRACE BACKING

TERRACE FLAT

TABLE

#2 PORTAL

TABLE

STOOL CAR SEAT

TERRACE: ACT I, SC. 9; ACT II, SC. 1

REFLECTOR DROP

MOUNTAIN DROP

CONVENT GDN. SCRIM

CONVENT UNIT

ABBESS' OFFICE UNIT

ESCAPE
DOWN

UP

SLIDING PLUG

FINALE FLAT

TRAVELLER

FINALE: ACT II, SC. 7

THE SOUND OF MUSIC®

Music by
RICHARD RODGERS

Lyrics by
OSCAR HAMMERSTEIN II

Book by
Howard Lindsay and Russel Crouse
Suggested by "The Story of the Trapp Family Singers"

Orchestrations by Robert Russell Bennett
Choral Arrangements by Trude Rittman



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THE SOUND OF MUSIC

No. 1 - Preludium

(As the house lights dim, we hear the "Abbey" bells. They build in volume and continue until the house is dark. As they fade, we hear the following religious music sung off-stage by a women's choir a cappella, while on stage the day by day activities of the Abbey are acted out in pantomime.)*

Mono Chant

(Psalm 109, Dixit Dominus)

Moderato

Solo:



(Curtain)

All:



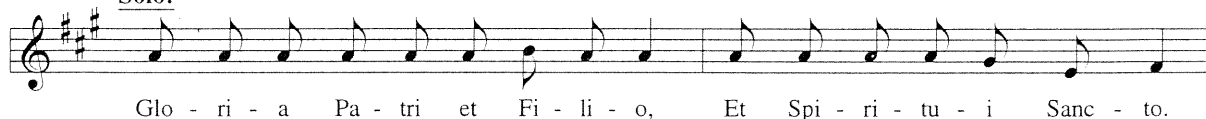
Solo:



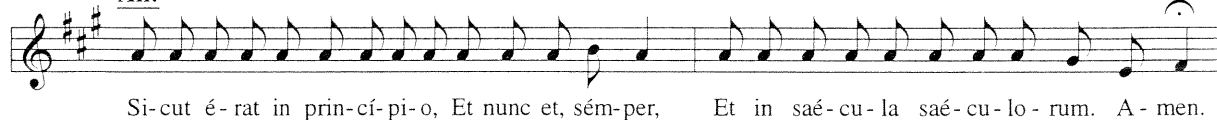
All:



Solo:



All:



Segue

**(In the original Broadway production this choral singing was broadcast from an off-stage room and amplified stereophonically throughout the entire theatre.)*

*** (Accents indicate emphasis.)*

Morning Hymn

Richard Rodgers

Molto tranquillo, ben legato

p

Soprano I

Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

Soprano II

Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

Mezzo Soprano

Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

Alto

Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

p

dul - ce - do in ef - fa - bi - lis, to -

dul - ce - do in ef - fa - bi - lis, in ef - fa - bi - lis, to -

dul - ce - do in ef - fa - bi - lis, in ef - fa - bi - lis, to -

dul - ce - do in ef - fa - bi - lis, to -

poco rall.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis.

Segue

Angelus Bells

Slowly



Segue

Alleluia

Allegro giubiloso

Richard Rodgers

The image shows a musical score for four vocal parts: Soprano I, Soprano II, Mezzo Soprano, and Alto. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The lyrics are "Al - le - lu - ia". The Soprano I and II parts have a melodic line with a fermata over the first measure. The Mezzo Soprano and Alto parts have a more rhythmic line. The Alto part has a fermata over the first measure.

Soprano I

Al - le - lu - ia, al - le - lu - ia, Al - le - lu -

Soprano II

Al - le - lu - ia, al - le - lu - ia, Al - le - lu -

Mezzo Soprano

Al - le - lu - ia, al - le - lu - ia, Al - le - lu -

Alto

Al - le - lu - ia, Al - le - lu -

[illegible]

Lyrics by
Oscar Hammerstein II

No. 2 - The Sound Of Music

Music by
Richard Rodgers

Allegretto animato

(♩=144)

Maria:

Tranquillo

6

My day in the hills has come to an end, I

know. A star has come out to tell me it's time to go. But

16

deep in the dark green shadows are voices that urge me to stay. So I

pause and I wait and I listen for one more sound, for one more lovely thing that the

26 **Con espressione**

hills might say. The hills are alive with the sound of music, With

34

songs they have sung for a thousand years. The hills fill my heart

with the sound of music. My heart wants to sing ev'ry song it

42

hears. My heart wants to beat like the wings of the birds that rise from the

lake to the trees. My heart wants to sigh like a chime that flies from a church on a

50 breeze. To laugh like a brook when it trips and falls o-ver stones in its way, To

58 sing through the night like a lark who is learn-ing to pray. I go to the hills

when my heart is lone-ly, I know I will hear what I've heard be-

66 fore. My heart will be blessed with the sound of

colla voce

mu-sic, and I'll sing once more.

Cue: Sister Berthe: "Exactly what I say!"

No. 4 - Maria

Presto (in 1)

Sister Berthe: *parlando*

(sung)

Sister Sophia:

1 She climbs a tree and scrapes her knee, Her dress has got a tear. She

9 waltz-es on her way to Mass and whis-tles on the stair. And un-der-

Berthe: 17

Sophia: 25 neath her wim-ple she has curl-ers in her hair. I've e-ven heard her

Berthe: 33 **Sophia:**

sing - ing in the Ab - bey! She's al - ways late for cha - pel But her

Berthe: 41

pen - i - tence is real. She's al - ways late for ev - 'ry - thing Ex - cept for ev - 'ry

49 **Berthe and Sophia:**

meal. I hate to have to say it But I ve - ry firm - ly feel Ma -

57 **Sister Margaretta:**

ri - a's not an as - set to the Ab - bey. I'd

Moderato *Mother Abbess: "Then say it, Sister Margaretta." colla voce* **In tempo**

like to say a word in her be - half. Ma - ri - a makes me laugh.

70 **Tempo giusto** **Sophia:** **Mother Abbess:**

How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it

Margaretta: **Berthe:**

down? How do you find a word that means Ma - ri - a? A

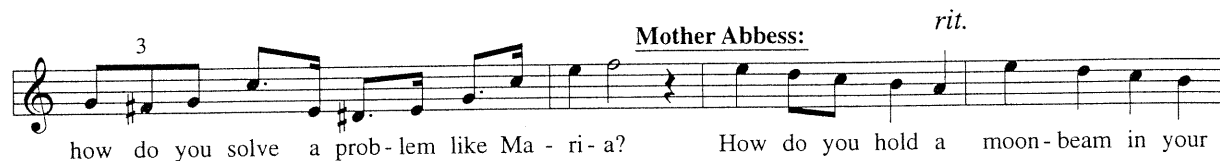
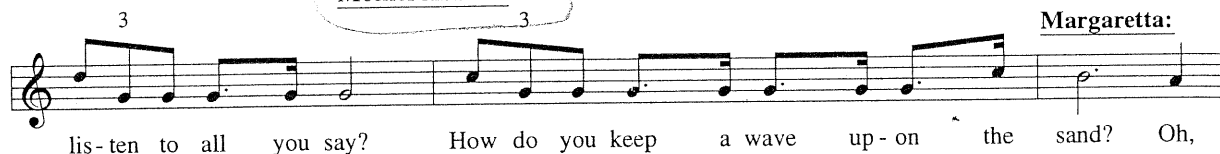
78 **Sophia:** **Margaretta:** **Mother Abbess:**

flib - ber - ti - jib - bet! A will - o' - the - wisp! A clown! Man - y a thing you know you'd like to

Margaretta:

tell her, Man - y a thing she ought to un - der - stand, But how do you make her stay And

Mother Abbess:



A tempo

Margareta:

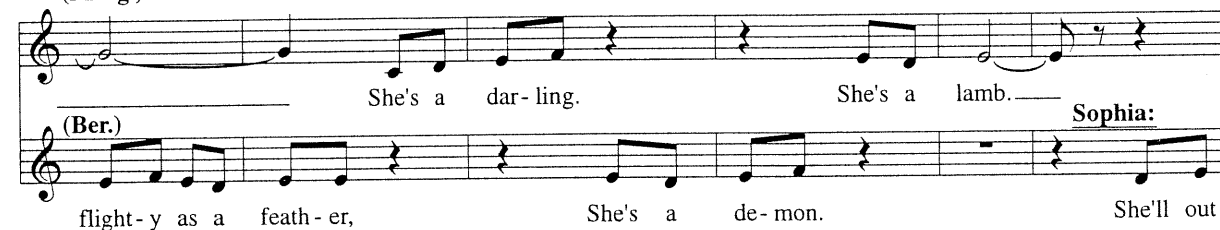
(♩ = ♩) **Mosso**



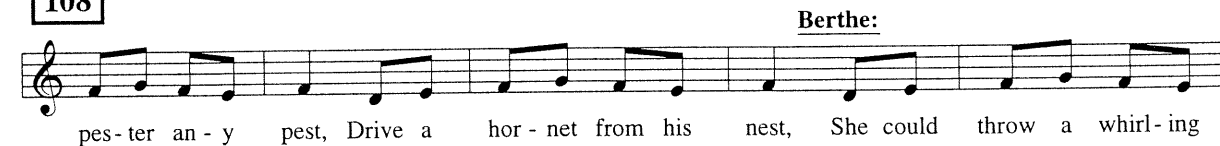
100



(Marg.)



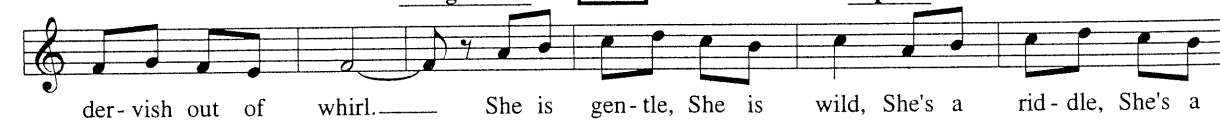
108



Margareta:

116

Sophia:



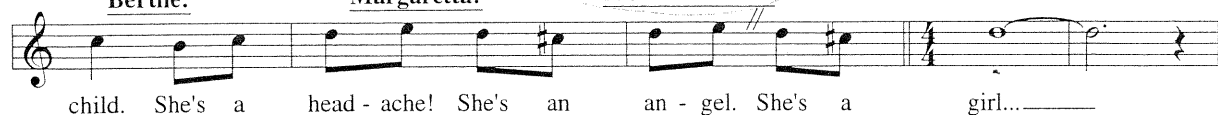
colla voce

(♩ = ♩) (A tempo)

Berthe:

Margaretta:

Mother Abbess:

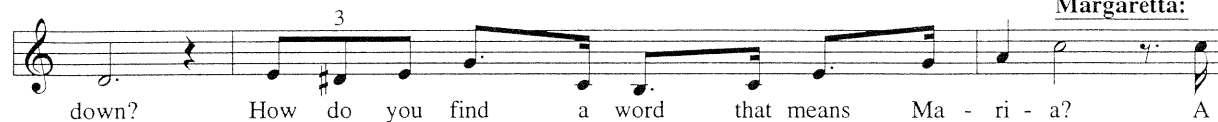


124

All:

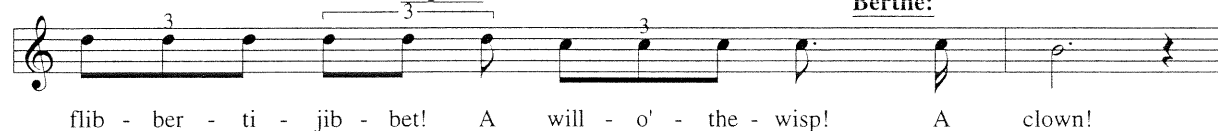


Margaretta:



Sophia:

Berthe:



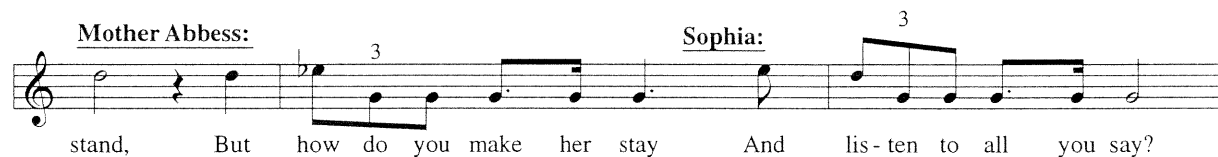
132

All:



Mother Abbess:

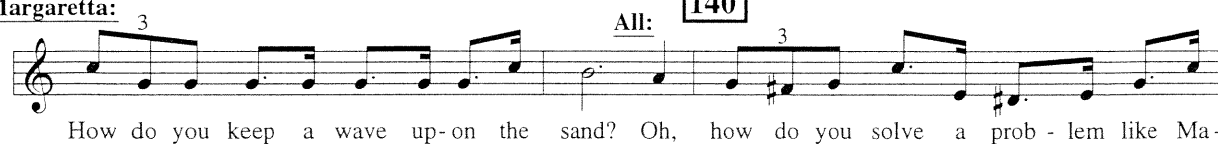
Sophia:



Margaretta:

All:

140



rit.

Meno mosso
(dolce)

rit.

Poco meno



No. 6 - My Favorite Things

Cue: Mother Abbess: "I used to sing that song when I was a child, and I can't quite remember - - -"

Con moto

---please---

Maria:

4 Rain-drops on ros-es and whis-kers on kit-tens, Bright cop-per

13 ket-tles and warm wool-en mit-tens, Brown pa-per pack-ag-es tied up with strings,

21 2 These are a few of my fa-vor-ite things. Cream col-ored pon-ies and

crisp ap-ple stru-dels, Door-bells and sleigh-bells and schnitz-el with noo-dles,

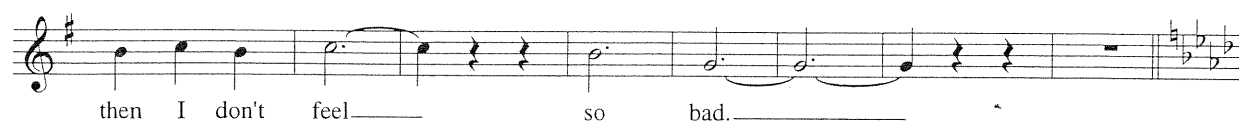
31 Wild geese that fly with the moon on their wings, These are a few of my fa-vor-ite

39 2 things. Girls in white dress-es with blue sat-in sash-es, Snow-flakes that

49 stay on my nose and eye-lash-es, Sil-ver white win-ters that melt in-to springs,

57 These are a few of my fa-vor-ite things. When the dog bites, When the bee stings,

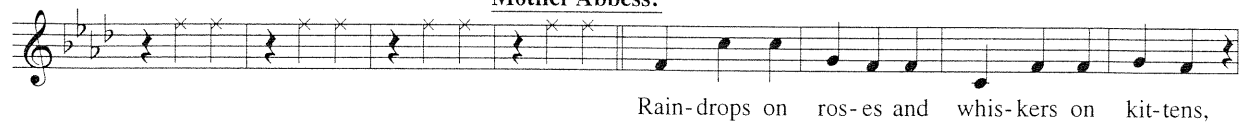
65 When I'm feel-ing sad, I sim-ply re-mem-ber my fa-vor-ite things and



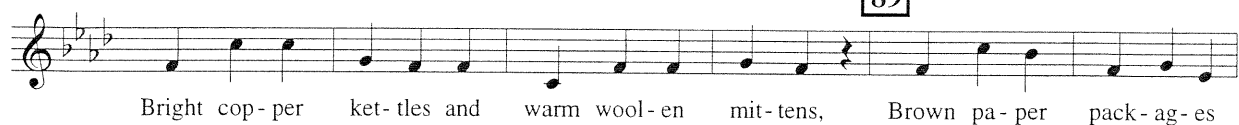
77 (*Mother Abbess taps with her pencil on the table.*)

81

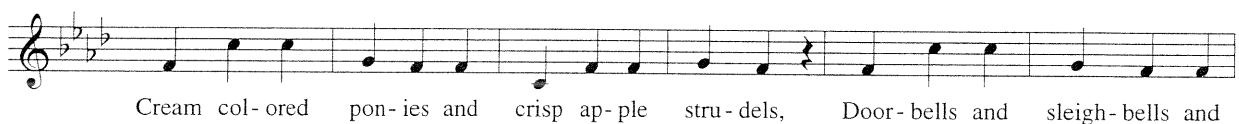
Mother Abbess:



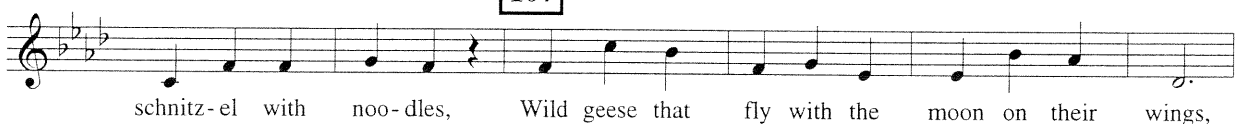
89



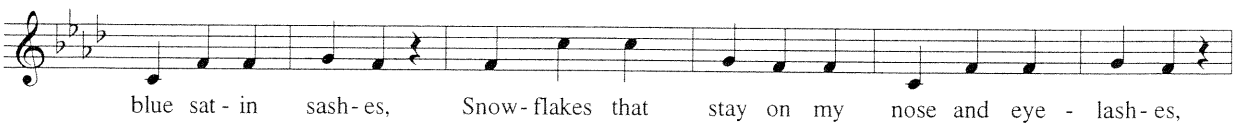
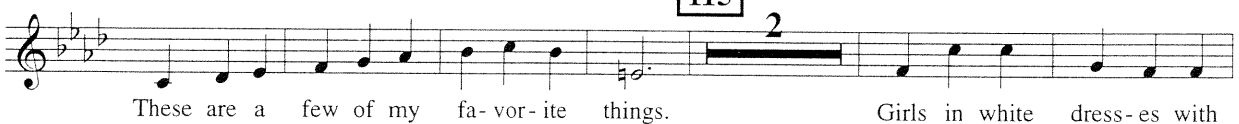
97



107



115



125



133



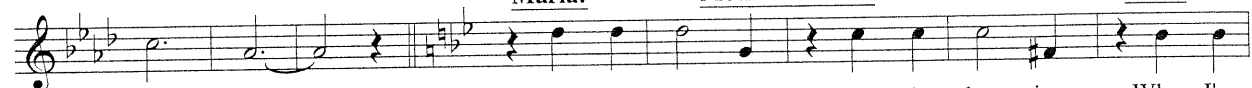
things. When the dog bites, When the bee stings, When I'm feel - ing sad, —

141



— I sim - ply re - mem - ber my fa - vor - ite things and then I don't feel —

151 Maria: Mother Abbess: Both:



so bad. — When the dog bites, When the bee stings, When I'm

159



feel - ing sad, — I sim - ply re - mem - ber my fa - vor - ite things and then I don't

167



feel — so bad. —

No. 7 - The Scene Continues ("My Favorite Things")

Warning: Mother Abbess: "You're not being sent to his battleship." (The abbey bells are heard.)

Cue: "God bless you, Maria."

(Sister Berthe enters
Maria: "I have been given
permission to sing.")

Poco meno mosso (sadly)

(Dialogue continues)

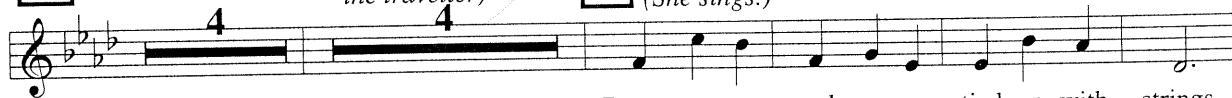
13 Maria:



These are a few of my fa - vor - ite things.

21 (The traveller closes.) (Maria enters below the traveller)

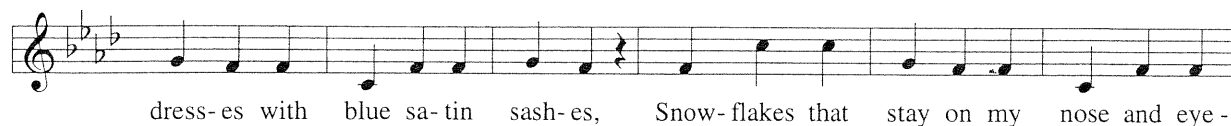
29 (She sings.)



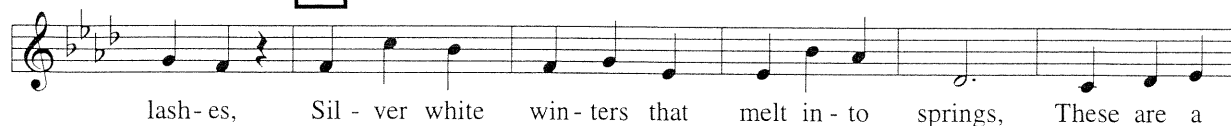
Brown pa - per pack - ag - es tied up with strings,



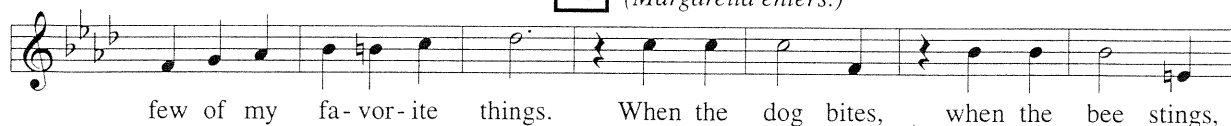
These are a few of my fa - vor - ite things. Girls in white



47



55 (*Margaretta enters.*)



63

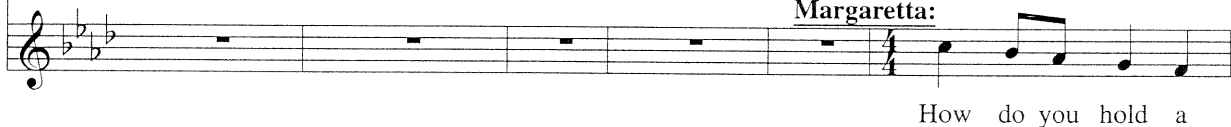


Piu largo (dolce)

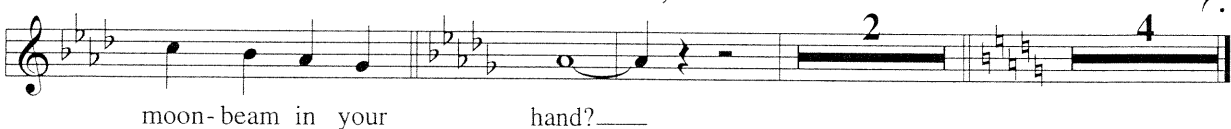
(*She exits.*)



Margaretta:



73 **Piu mosso, animato**



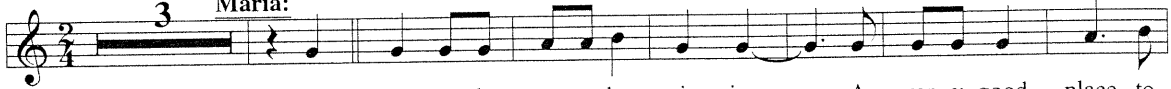
No. 9 - Do-Re-Mi

Cue: Maria: "Well, now I know where to start."

Moderato

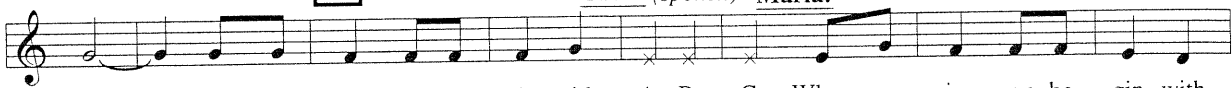
"I'm going to teach you how to sing."

[5] Maria:



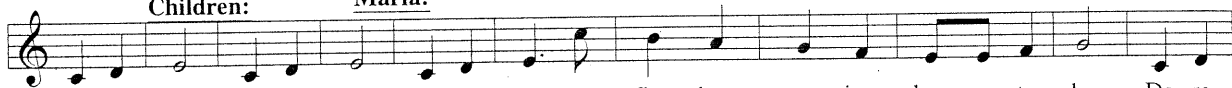
Let's start at the ver-y be - gin - ning, — A ver-y good place to

[13] Gretl: (spoken) Maria:



start. — When you read you be - gin with A, B, C, When you sing you be - gin with

[21] Children: Maria: **[29]**



do - re - mi. Do - re - mi? Do - re - mi. The first three notes just hap - pen to be Do - re -

Children: Maria: **[38]** Moderato



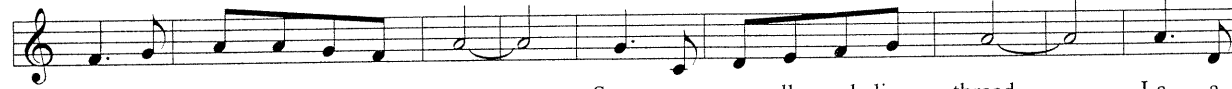
mi. Do - re - mi! Do - re - mi - fa - so - la - ti Doe - a deer, a

[46]



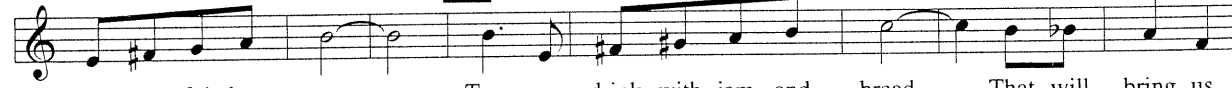
fe - male deer, Ray - a drop of gold - en sun, — Me - a name I call my - self,

[54]



Far - a long, long way to run, — Sew - a nee - dle pul - ling thread, — La - a

[62]



note to fol - low sew, — Tea - a drink with jam and bread — That will bring us

[70] Gretl: Maria: Children: Maria:

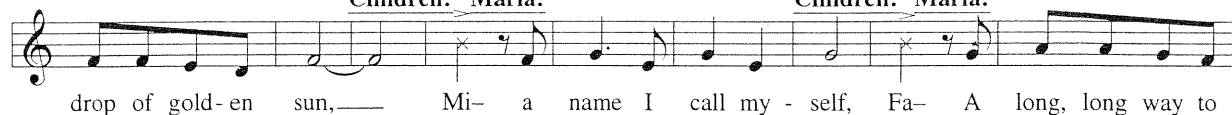


back to Do - oh - oh - oh! Do - A deer, a fe - male deer, Re - A

78

Children: Maria:

Children: Maria:



86



94

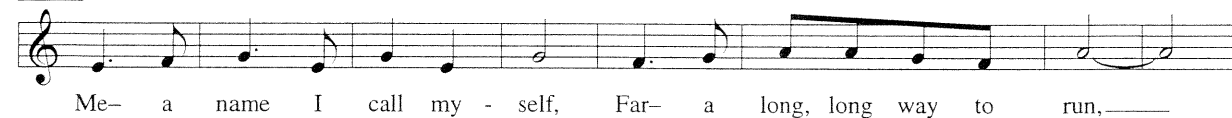


100

pp

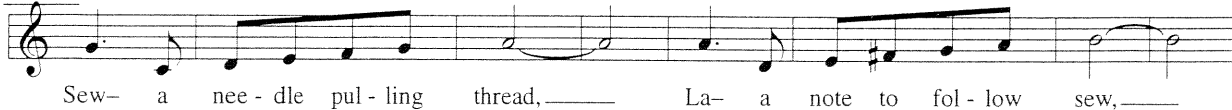


108



116

Maria:



124



132



No. 9a - Do-Re-Mi Encore

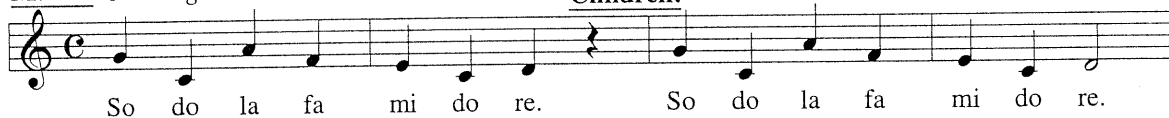
Cue: Maria: "By mixing them up. Listen."

(On Stage)

Maria: *She sings.*

"Now you do it."

Children:



Maria: "One word for every note."

Maria:

Children:



1 Allegretto

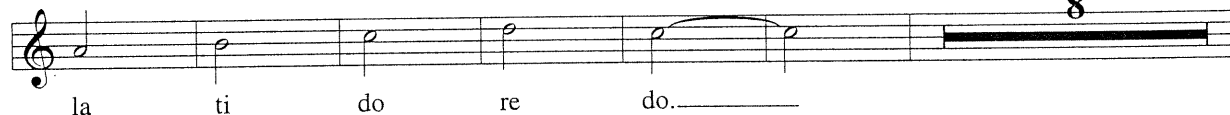
9



17

"Now let's put it all together."

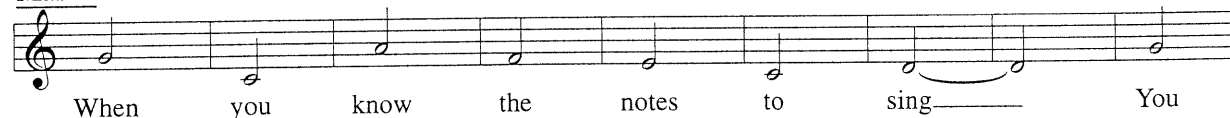
8



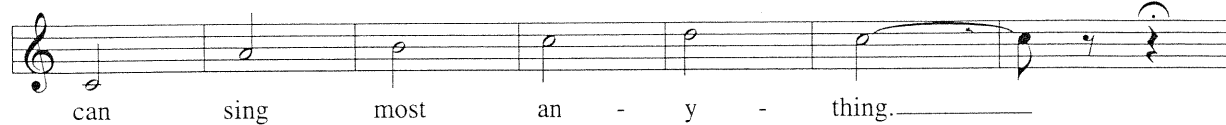
25

Maria:

33

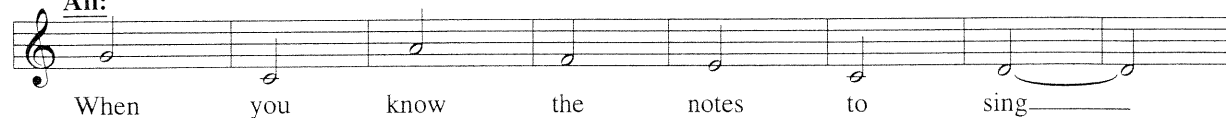


(Dialogue.) Cue to continue: Maria: "Now, altogether. And..."

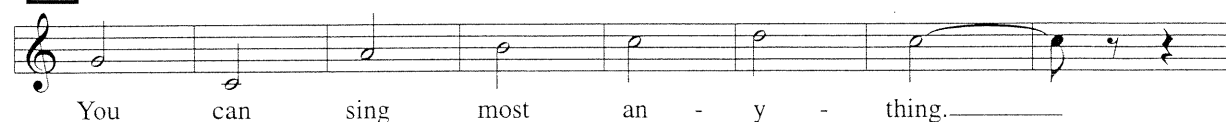


41

All:

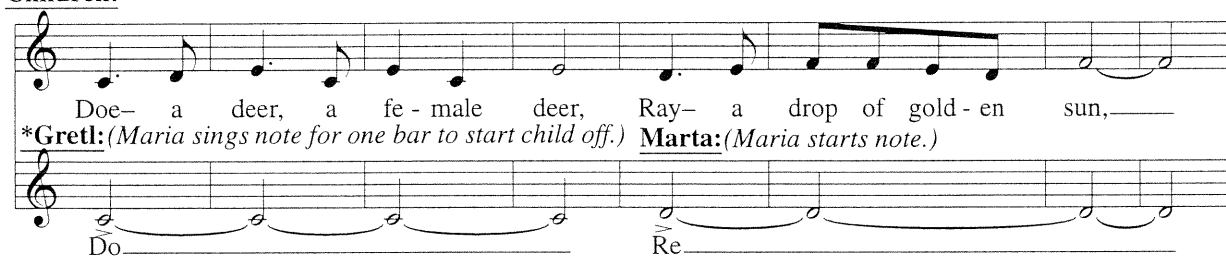


49



57 **Animato**

Children:



65



(*Each child keeps his or her note from here on throughout the number.)

73 (Maria joins them.)

Sew- a nee- dle pul- ling thread, ——— La- a note to fol- low sew, ———

Louisa: **Friedrich:**

So ——— thread, ——— La ——— so ———

81

Tea- a drink with jam and bread ——— That will bring us back to do. ———

Liesl: **Maria:**

Ti ——— bread ———

89

Gretl: **Marta:** **Brigitta:** **Kurt:** **Louisa:** **Friedrich:** **Liesl:** **Maria:**

Do re mi fa so la ti do, do

97

*Li F Lo K B M G B Lo M K

ti la so fa mi re do mi mi mi so so re fa fa

105

F Li G B Lo M K F Li

la ti ti do mi mi mi so so re fa fa la ti ti

109

Maria:

When you know the notes to

(continue as before)

do mi mi mi so so re fa fa la ti ti do mi mi mi so so

(* Each letter represents initial name of child.)

117

sing, You can sing most
re fa fa la ti ti do mi mi mi so so re fa fa la ti ti

All: *ff*

An - y - thing. Doe- a deer, a fe-male deer, Ray- a drop of gold-en

sun, Me- a name I call my - self, Far- a long, long way to run,

141

Tempo I

Maria:

Sew- a nee-dle pul-ling thread, La- a note to fol-low

Children:

a nee-dle pul-ling thread,

sew, Tea- a drink with jam and bread
a note to fol-low sew, jam and

157

That will bring us back to do. That will bring
bread That will bring

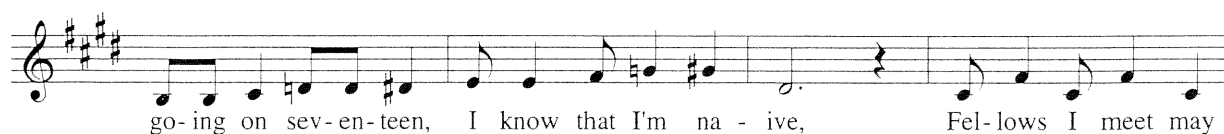
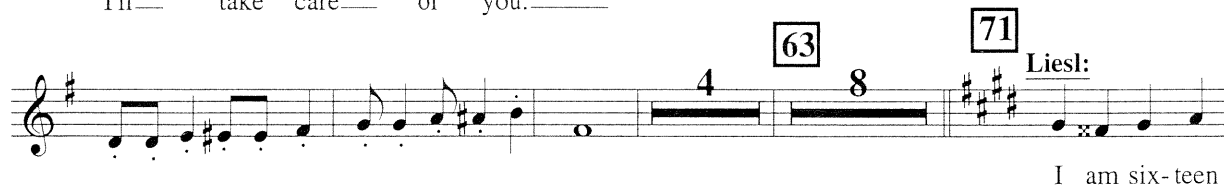
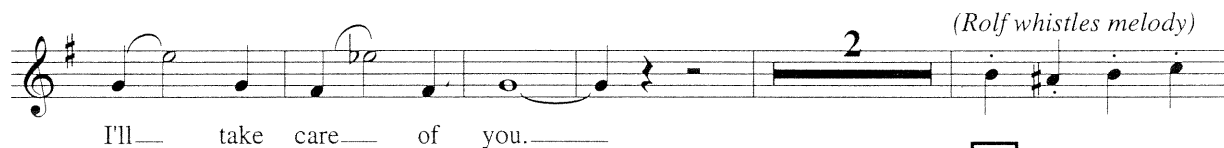
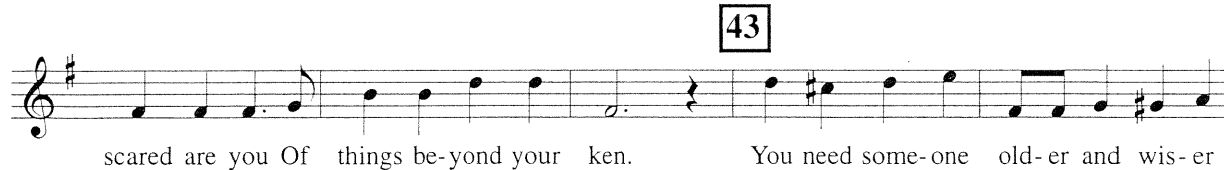
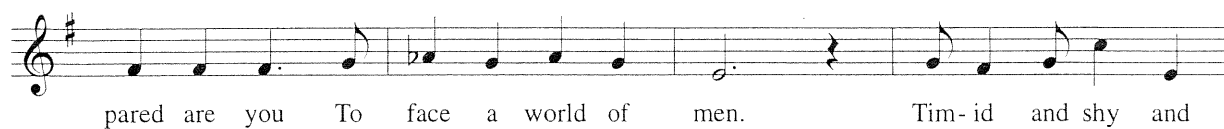
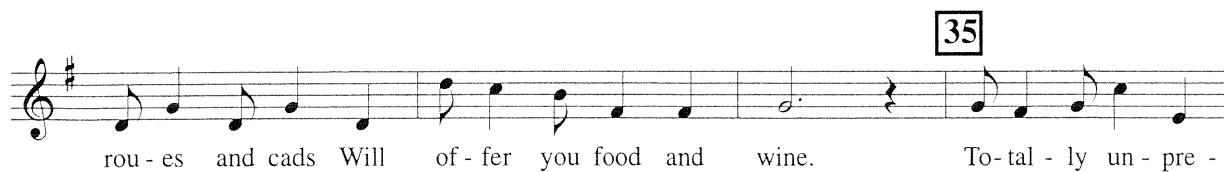
rit. **Maria:** *Cadenza* *rit.* (She can't make it.)
 us back to Do ti la so fa mi re do. (Maria laughs.)
 us back to do! (shout) **Children:** *ff*

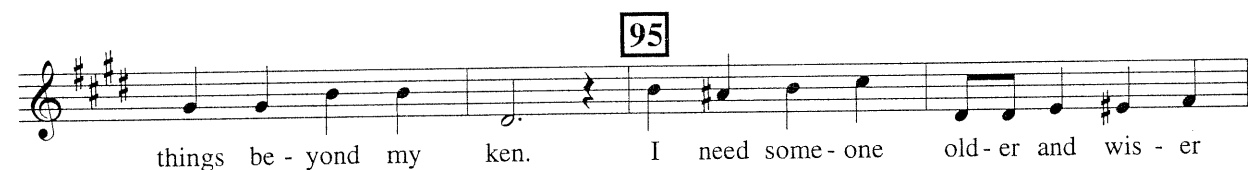
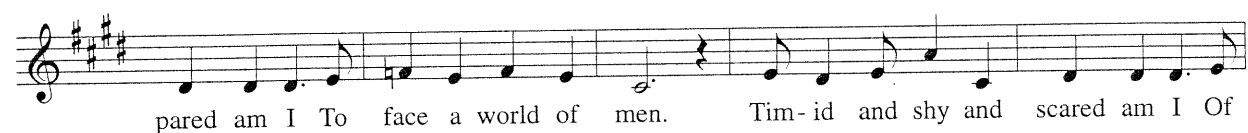
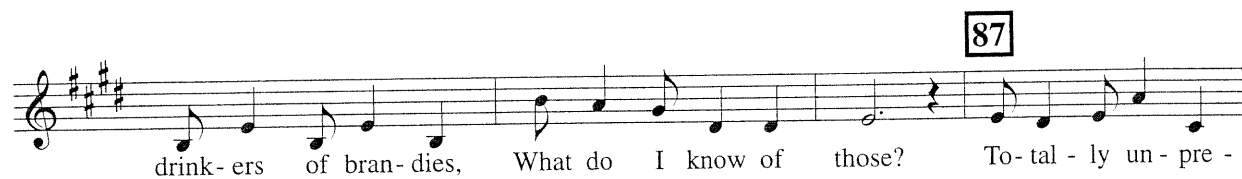
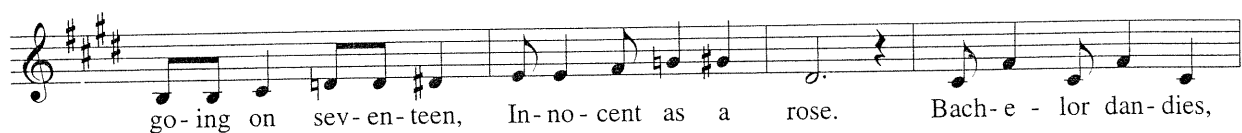
No. 11 - Sixteen Going On Seventeen

Cue: Rolf: "The only one I worry about is his daughter."

Liesl: "Me? Why?" Rolf: "How old are you, Liesl?" Liesl: "Sixteen. What's wrong with that?"

Andante **7** **Rolf:** **9** **Tranquillo**
 You wait, lit-tle girl, on an emp-ty stage, For
 fate to turn the light on. Your life, lit-tle girl, is an emp-ty page That
Liesl: *rit.* **19** **Rolf:** **Moderato**
 men will want to write on. To write on. You are six-teen
 go-ing on sev-en-teen, Ba-by, it's time to think. Bet-ter be-ware, Be
27
 can-ny and care-ful, Ba-by, you're on the brink. You are six-teen



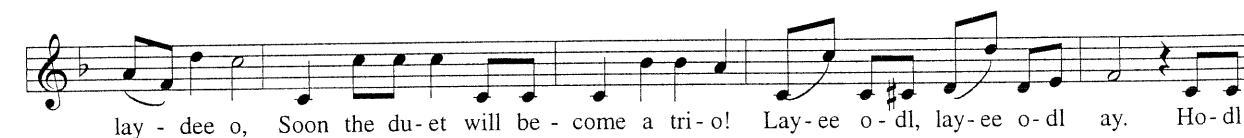
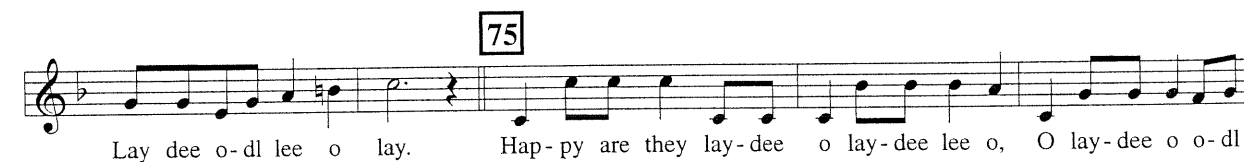
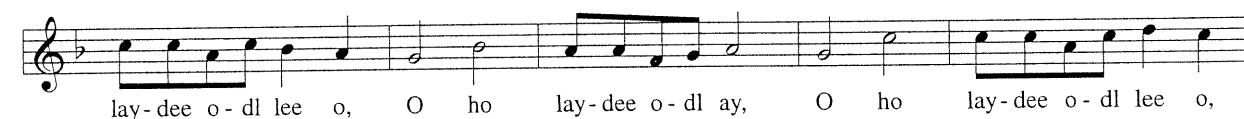
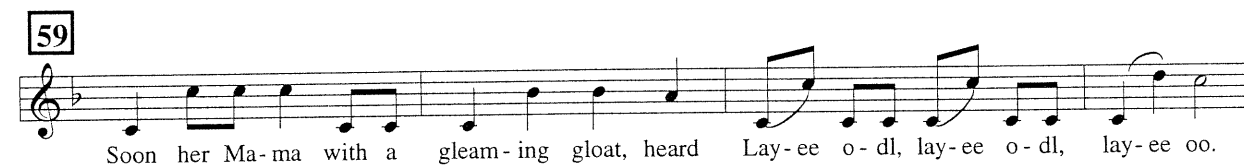
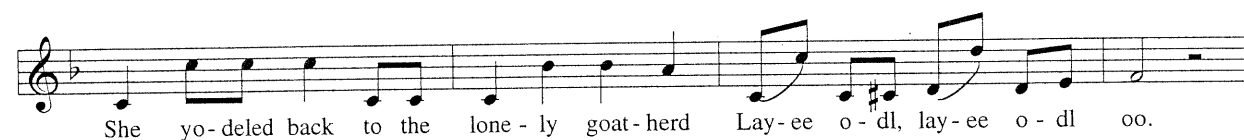
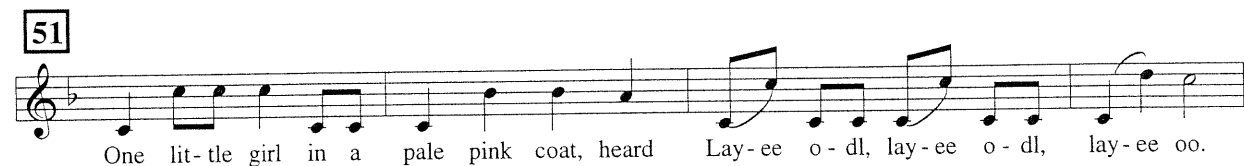


No. 14 - The Lonely Goatherd

Cue: Maria: "Maybe if we all sing loud enough we won't hear the thunder."

Moderato 2 Maria:

High on a hill was a lone-ly goat-herd, Lay-ee o-dl, lay-ee o-dl,
 lay-ee oo. Loud was the voice of the lone-ly goat-herd, Lay-ee o-dl, lay-ee o-dl
 oo. Folks in a town that was quite re-mote heard Lay-ee o-dl, lay-ee o-dl,
 lay-ee oo. Lust-y and clear from the goat-herd's throat, heard Lay-ee o-dl, lay-ee o-dl
 oo. O ho lay-dee o-dl lee o, O ho lay-dee o-dl ay, O ho
 lay-dee o-dl lee o, Lay dee o-dl lee o lay. A prince on the bridge of a
 cas-tle moat, heard Lay-ee o-dl, lay-ee o-dl, lay-ee oo. Men on a road with a
 load to tote, heard Lay-ee o-dl, lay-ee o-dl oo. Men in the midst of a
 ta-ble d'hote, heard Lay-ee o-dl, lay-ee o-dl, lay-ee oo. Men, drink-ing beer with the



83

lay - ee Ho - dl lay - ee Ho - dl lay - ee

Liesl:

Ho - dl lay - ee Ho - dl lay - ee Ho - dl

91

Ho - dl lay - ee O ho ho ho lay - dee o - dl lee o, O ho ho ho

lay - ee O ho lay - dee o - dl lee o, O ho

lay - dee o - dl ay, O ho ho ho lay - dee o - dl lee o, Lay dee o - dl lee o lay.

lay - dee o - dl ay, O ho lay - dee o - dl lee o, Lay dee o - dl lee o lay.

99

One lit - tle girl in a pale pink coat, heard

Friedrich:

Lay - ee o - dl, lay - ee o - dl, lay - ee oo.

She yo - deled back to the lone - ly goat - herd

Gretl:

Lay - ee o - dl, lay - ee o - dl oo.

107

Soon her Ma-ma with a gleam-ing gloat, heard Lay-ee o - dl, lay-ee o - dl, lay-ee oo.

What a du-et for a girl and goat-herd! Lay-ee o - dl, lay-ee o - dl oo.

Children: Lay-ee o - dl, lay-ee o - dl oo.

Lay-ee o - dl, lay-ee o - dl oo.

115

f O ho lay-dee o - dl lee o, O ho lay-dee o - dl ay,

f Tah, tah, tah, tah, tah, tah, tah, tah, tah, tah, tah, tah,

(Imitating German brass band)

f Tah, tah, tah, tah, tah, tah, tah, tah, tah, tah,

O ho lay-dee o - dl lee o, Lay-dee o - dl lee o lay.

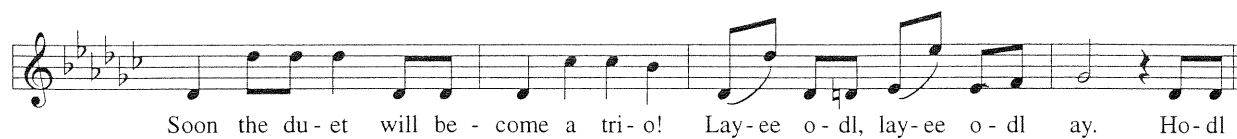
tah, tah, tah, tah, tah, tah,

tah, tah, tah, tah,

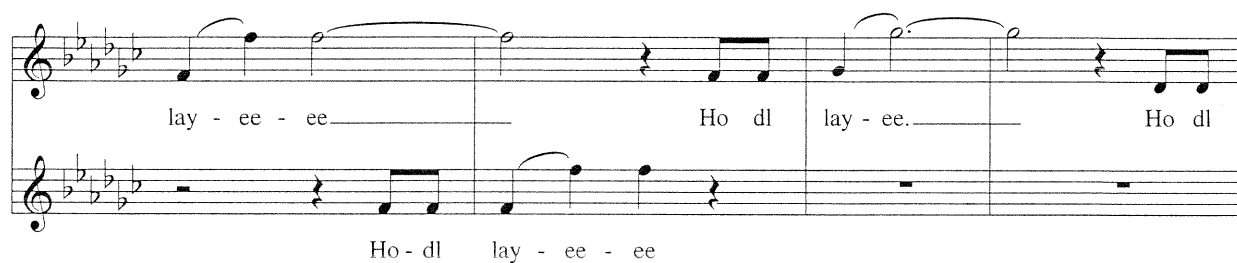
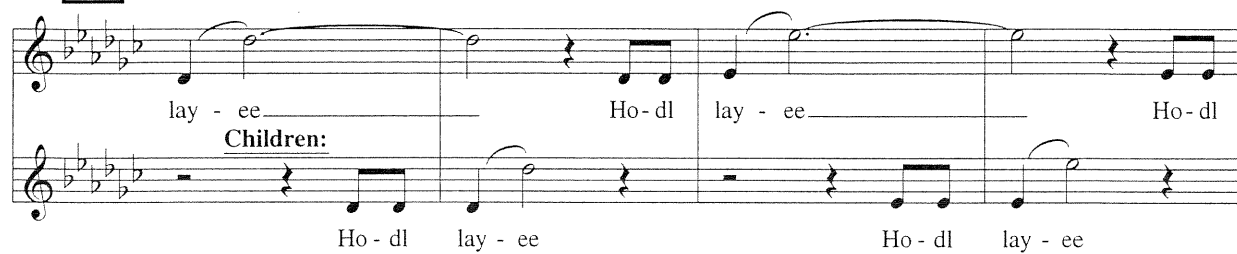
123

Animando
Maria:

Hap - py are they lay-dee o lay-dee lee o, O lay-dee o o - dl lay - dee o,



131



139



No. 15a - Gretl's Crossover ("The Lonely Goatherd")

(Gretl enters, followed by Marta, Brigitta and Louisa.)

Gretl: (frightened)

O ho lay-dee o-dl lee o, O ho lay-dee o-dl ay, O ho

(Big thunderclap) (Louisa and Brigitta run off.)

lay-dee o - dl lee o,

Vivo (in 2)

No. 16 - How Can Love Survive?

Cue: Max: "Yes. He is rich and you are rich."

Moderato
Elsa: "Oh, Max!"

Max:

In all the fam-ous love af-fairs The lov-ers have to

strug- gle. In gar-ret rooms a - way up- stairs The lov-ers starve and snug- gle.

11

They're fam-ous for mis - for - tune which They seem to have no fear of,

While lov - ers who are ve - ry rich You ve - ry sel-dom hear of.

21

Musical notation for the lyrics "No lit-tle shack do you share with me, — We do not". The melody is written on a single staff in 2/4 time. It begins with a two-measure rest, followed by a series of eighth and quarter notes. The lyrics are placed below the staff, with a long dash under "with me,".

No lit-tle shack do you share with me, — We do not

29

flee from a mort - ga-gee, — Na-ry a care in the world have we, —

37

Elsa:

Max:

How can love sur - vive? —

Elsa:

You're fond of bonds and you own a lot.

45

I have a plane and a diesel yacht, ————— Plen-ty of no-thing you

53

Elsa:

have - n't got!_____ Both: How can love sur - vive?_____ Elsa: No rides for

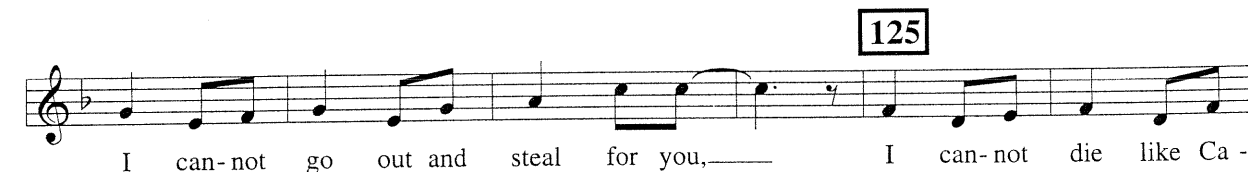
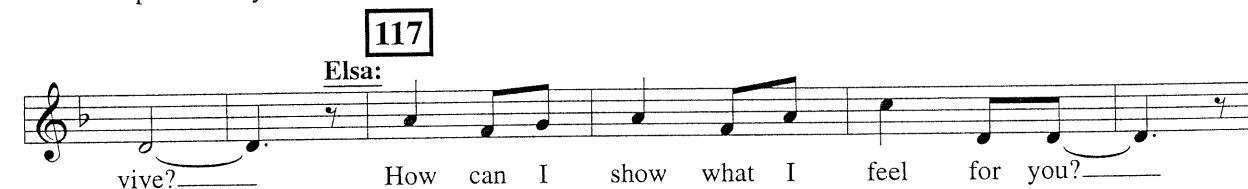
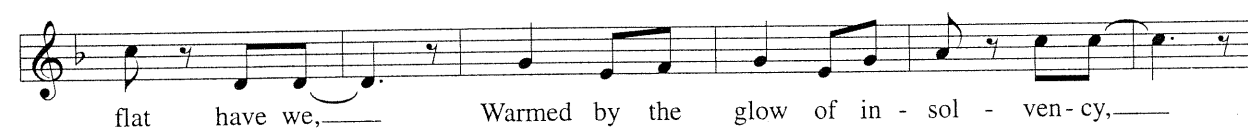
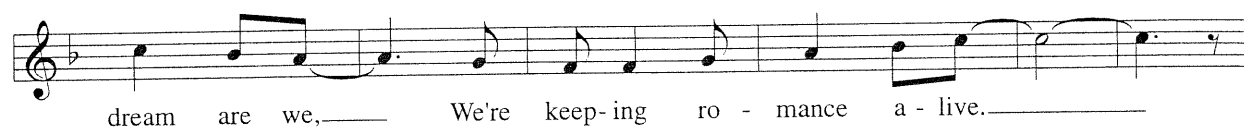
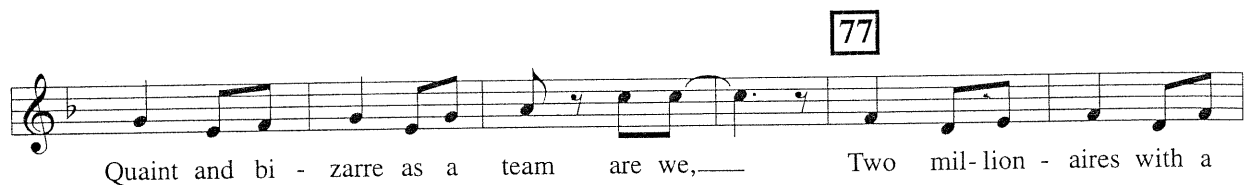
us on the top of a bus in the face of the freez-ing breez-es. —

61

You reach your goals In your com-fy old Rolls Or in one of your Mer-ce-

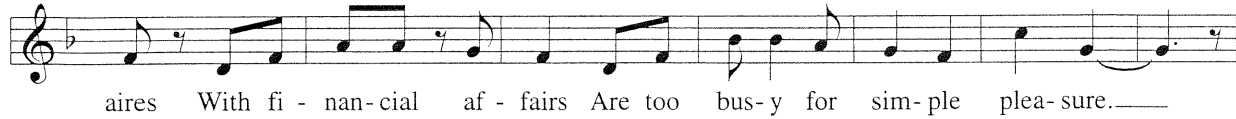
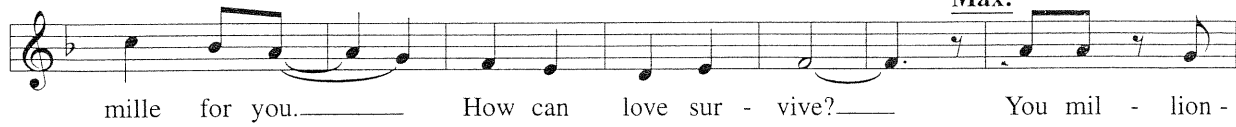
69

des - es! ——— Far, ve - ry far off the beam are we, ———



133

Max:



141

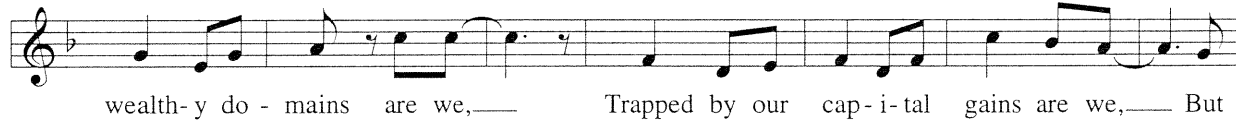


149

Elsa:

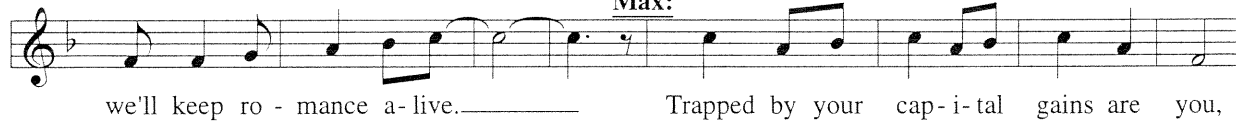


157



165

Max:



Elsa:



Max:



No. 17 - Reprise: The Sound Of Music

Cue: Maria: "I shouldn't have said those things... not in the way I said them." (Dialogue continues)

Tranquillo, molto espressivo

mf (singing offstage) (solo) Ah

Children

The hills are a-live with the sound of mu - sic With

The hills are a-live with the sound of mu - sic With

The hills are a-live with the sound of mu - sic With

(Guitar off-stage)
(let ring)

Ah

songs they have sung for a thou - sand years. The

songs they have sung for a thou - sand years. The

songs they have sung for a thou - sand years. The

9

Ah

hills fill my heart With the sound of mu - sic My

hills fill my heart With the sound of mu - sic My

Ah
hills fill my heart With the sound of mu - sic My

(en dehors)

pp

heart wants to sing Ev - 'ry song it hears.

Ah

heart wants to sing Ev - 'ry song it hears.

Ah

p Solo (en dehors)

heart wants to sing Ev - 'ry song it hears. My heart wants to

17

Ah

From the lake to the trees, Ah

Ah

From the lake to the trees, Ah

beat like the wings of the birds that rise from the lake to the trees,

My

rit.

Captain:

rit.

I

From a church on a breeze.

From a church on a breeze.

heart wants to fly like a chime that flies from a church on a breeze.

25 A tempo

go to the hills _____ when my heart is lone - ly _____ I know I will hear _____

Children *pp*

Ah _____ Ah _____ Ah _____

33

what I've heard be - fore _____ My heart will be blessed _____ with the sound of

Ah _____ Ah _____ Ah _____

mu - sic _____ And I'll sing once more. _____

pp

Once more. _____ **Segue**

No. 18 - The Scene Continues
("The Sound Of Music")

Cue: Elsa: "Oh, Edelweiss!...Georg, why didn't you tell me?" Captain: "You brought music into my house... I had forgotten..."
(Dialogue continues)

L'istesso tempo

9 **17** **7** **Captain:** **25**

To laugh like a brook when it

Maria:

To sing through the night like a

trips and falls o - ver stones in its way. To sing through the night like a

33

lark who is learn - ing to pray. I go to the hills when my heart is lone - ly.

lark who is learn - ing to pray. I go to the hills when my heart is lone - ly.

(Both:)

41

I know I will hear What I've heard be - fore. My heart will be blessed.

Captain:

(He exits.)

with the sound of mu - sic and I'll sing once. more.

48 Gaily *poco a poco cresc. e accel.*

Maria:

56

Ray, a drop of gold - en sun, Me, a name I

(She sees Elsa.)

call my - self, Far a long, long way to run.

No. 24 - So Long, Farewell

Cue: Elsa: "Max, you're just in time. Children... now."

Moderato **Children:** **5**

There's a sad sort of clang-ing From the clock in the hall and the

bells in the stee-ple too, And up in the nurs-'ry an ab-surd lit-tle bird Is

"Coo-coo" "Coo-coo" "Coo-coo"

pop-ping out to say "coo-coo." Re-gret-ful-ly they tell us, But

18 Allegro

"Coo-coo" "Coo-coo" to you.

firm-ly they com-pel us To say good-bye to you.

All Children: **26** **Marta:**

So long, fare-well, Auf wie-der-sehn, good night,— I hate to go and

34 (She is ejected by the "machine" and exits.) **41**

Children:

leave this pret-ty sight.— So long, fare-well, Auf wie-der-sehn, a-

49 (He exits the same way)

Kurt:

dieu,— a-dieu, a-dieu to yieu and yieu and yieu.—

Children: 56 **Liesl:**

So long, fare - well, Au' - voir, auf wie - der - sehn I'd like to

64 *(spoken)* **Captain:** *(She exits.)*

stay and taste my first cham - pagne. No? No!

Children: 71 **Friedrich:**

So long, fare - well, Auf wie - der - sehn, good - bye. I

poco rit. *(He exits.)*

leave and heave a sigh and say good - bye, Good - bye.

83 **Meno mosso**

Brigitta: **Louisa:**

I'm glad to go, I can - not tell a lie. I flit, I

(They both exit.) 96 **Molto tranquillo** **Gretl:**

float, I fleet - ly flee, I fly. The sun has

102 **All Children:** *(from the upstairs landing)*

gone to bed and so must I. So long, fare - well, Auf wie - der - sehn, good -

Guests: *pp* *(Children leave.)*

bye, Good - bye, Good - bye, Good - bye, Good - bye!

No. 26 - Nuns' Processional (Morning Hymn)

Molto tranquillo

p

Soprano I
Soprano II
Mezzo-Soprano
Alto

Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

dul - ce - do in ef - fa - bi - lis, to -

dul - ce - do in ef - fa - bi - lis, in ef - fa - bi - lis, to -

dul - ce - do in ef - fa - bi - lis, in ef - fa - bi - lis, to -

dul - ce - do in ef - fa - bi - lis, to -

(On repeat, curtain opens on Abbey office - Nuns continue sing softly, backstage.)

rit.

1. 2. *lunga*

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis. ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis. ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis. ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis. ra - bi - lis.

No. 28 - Climb Ev'ry Mountain

Cue: Maria: "Oh no, Mother, please don't ask me to do that. Please." (Dialogue continues)

Mother Abbess: "Look for it."

9

Tranquillo

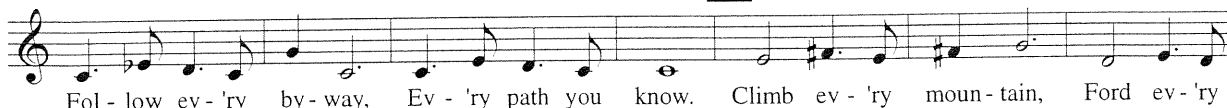
A tempo

Mother Abbess:

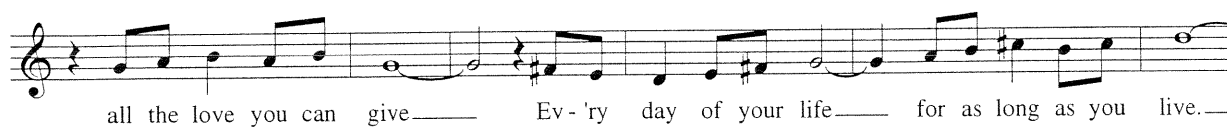


Climb ev - 'ry moun - tain, Search high and low,

17



25



33



poco rit.

A tempo

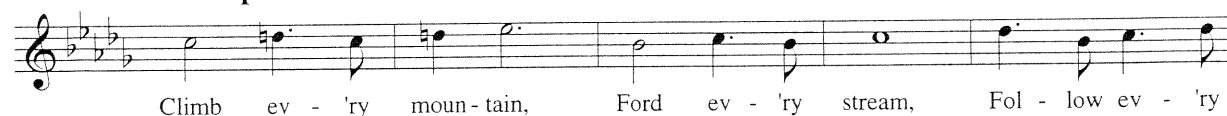
43



give — Ev - 'ry day of your life for as long as you live. —

51

Poco pesante



rain - bow Till you find your dream. —

rit.

A tempo

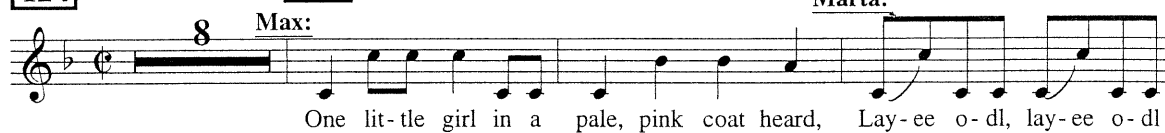
rit.



rain - bow Till you find your dream. —

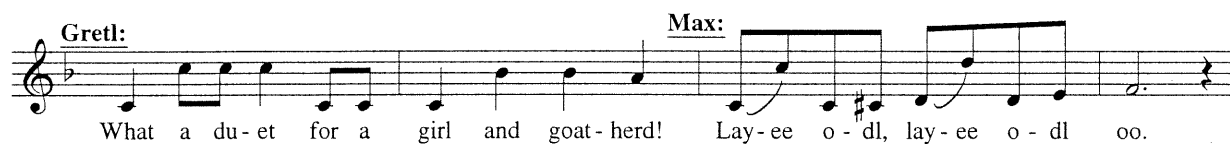
No. 29a - Opening-Act II

124 (Curtain rises) **132**



140

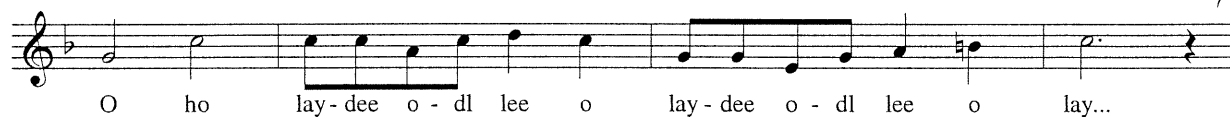
All Children:



148



Max: "Enough, enough"

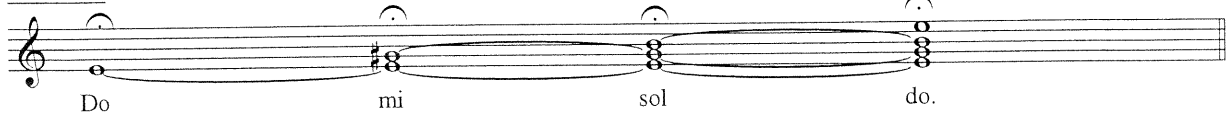


No. 30 - Vocal Incidental for Dialogue

Cue: Max: "Liesl, give us a key."

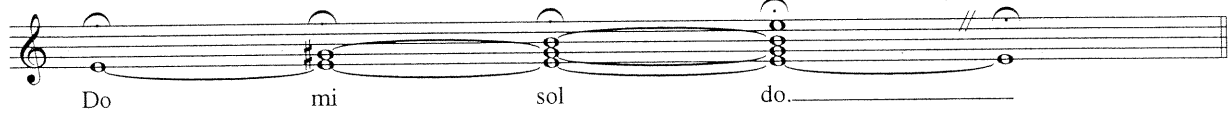
(Liesl plucks the E string on the guitar.)

Children:



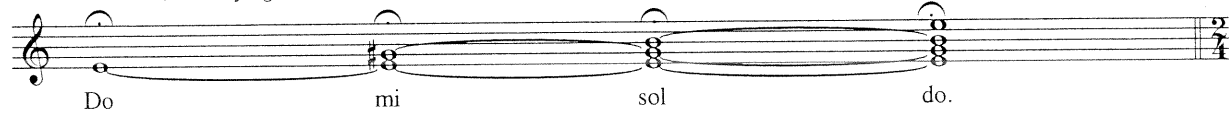
(Max cuts them off.)

Cue: Max: "Now once more."



(Max stops them individually.)
(Gretl holds on to her "do.")

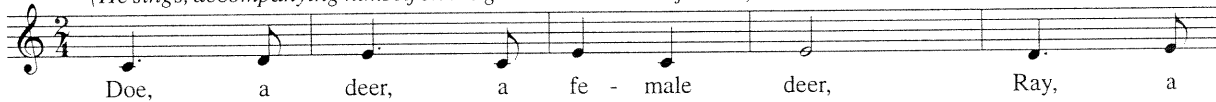
Cue: Max: "Well, let's try again."



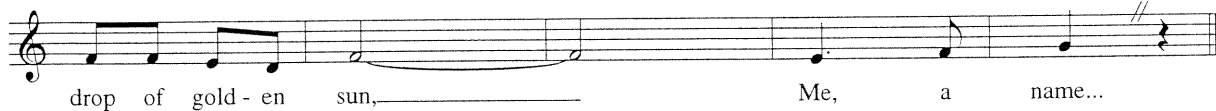
(This attempt results in
a very "sour" chord
and is interrupted by
the entrance of the
Captain and Elsa.)

Cue: Captain: "Max, Max, please... now, what would you like to sing?"

(He sings, accompanying himself on the guitar. The children join in.)



Kurt: (interrupting)
"Fräulein Maria
always started with..."



No. 31 - Incidental (A Cappella)

("The Sound Of Music")

Cue: Captain: "Now what are you going to sing?"

1

(solo) Ah

Children

The hills are a - live with the sound of mu - sic

The hills are a - live with the sound of mu - sic

The hills are a - live with the sound of mu - sic

(Guitar played by Captain)

(Add Captain) Ah

With songs they have sung for a thou - sand years.

With songs they have sung for a thou - sand years.

With songs they have sung for a thou - sand years.

9

Captain: *(interrupting)* "No, not that."

The hills fill my heart

The hills fill my heart

The hills fill my heart

No. 32 - Reprise: My Favorite Things

Cue: Brigitta: "All right, let's try it."

Liesl:* **+Louisa:** **+Brigitta:** **+Kurt:** **+Friedrich & Gretl:**

Rain-drops on ros-es and whis-kers on kit-tens, Bright cop-per ket-tles and

+Marta: **All:** **9**

warm wool-en mit-tens, Brown pa-per pack-a-ges tied up with strings, These are a

17 Gretl: "Why don't I feel better?" **2 Children: (+Maria offstage)** **Maria: (only)**

few of my fa-vor-ite things. Girls in white dress-es with blue sat-in

27

sash-es, Snow-flakes that stay on my nose and eye-lash-es, Sil-ver white win-ters that

35 **Children: (shouting) "Maria! Maria!"** **(She enters.)** **All:**

melt in-to springs, These are a few of my fa-vor-ite things. When the dog bites,

43 Animando

When the bee stings, When I'm feel-ing sad I sim-ply re-mem-ber my

51

fa-vor-ite things, And then I don't feel so bad.

* In the original Broadway production, **Liesl** secretly plucked the E string on the guitar for pitch. The children started to sing one by one, as indicated above.)

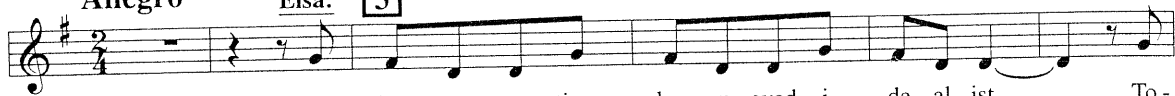
No. 33 - No Way To Stop It

Cue: Elsa: "...take the world off your shoulders... relax.

Allegro

Elsa:

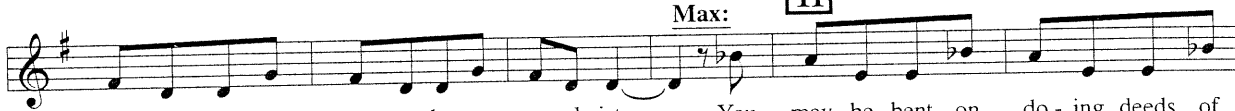
3



You dear at - trac - tive, dew - y - eyed i - de - al - ist, ——— To -

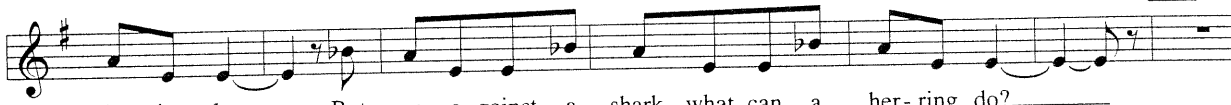
Max:

11



day you have to learn to be a re - al - ist. ——— You may be bent on do - ing deeds of

19



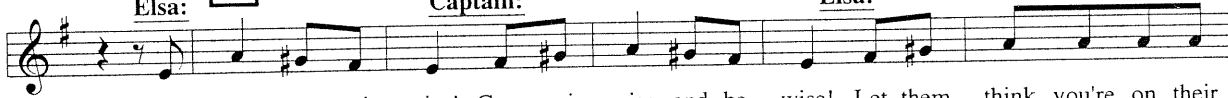
der - ring - do, ——— But up a - gainst a shark, what can a her - ring do? ———

Elsa:

21

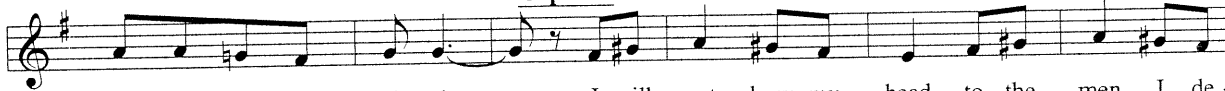
Captain:

Elsa:



Be wise, com - pri - mise! Com - pri - mise and be wise! Let them think you're on their

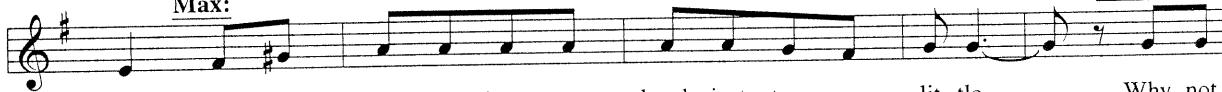
Captain:



side, be non - com - mit - tal. ——— I will not bow my head to the men I de -

Max:

Elsa:



spise. You won't have to bow your head, just stoop a lit - tle. ——— Why not

37

Slower



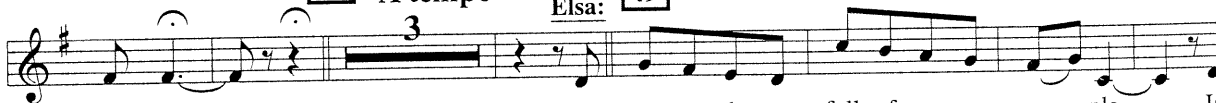
learn to put your faith and your re - li - ance ——— On an ob - vi - ous and sim - ple fact of

45

A tempo

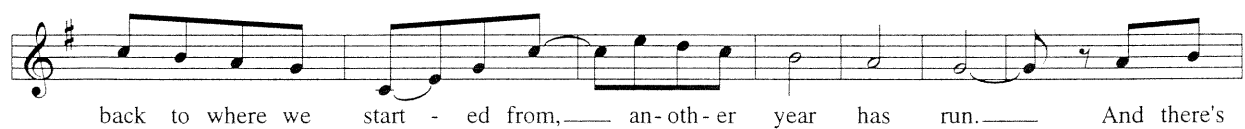
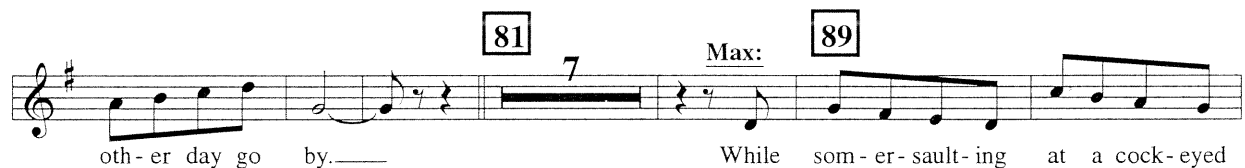
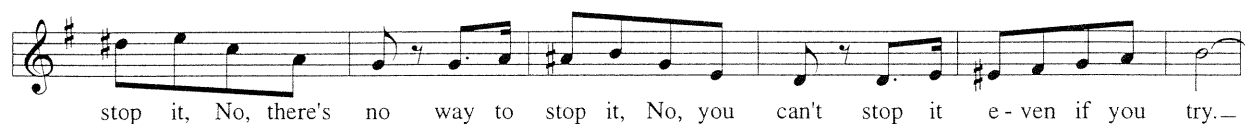
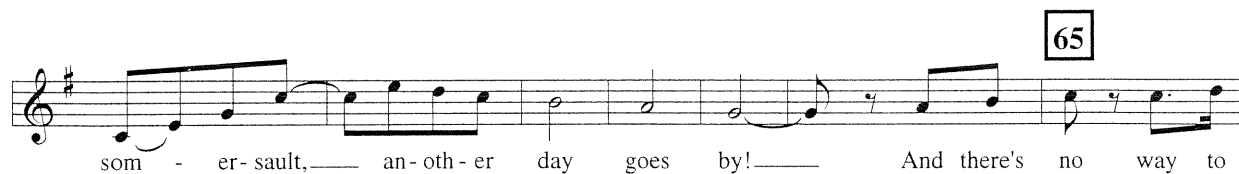
Elsa:

49



sci - ence? ———

A cra - zy pla - net full of cra - zy peo - ple ——— Is



113



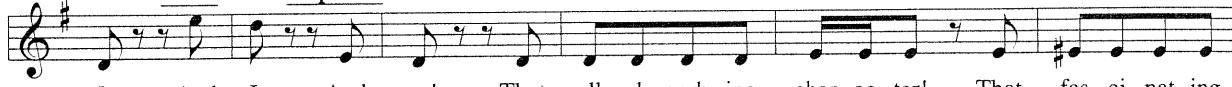
roll a-round the sun!— You're a fool if you wor-ry, You're a fool if you

Captain: 121 Elsa:



wor-ry O-ver an-y-thing but lit-tle num-ber One!— That's you! That's

Max: Captain: Elsa:



I. And I. And me! That all-ab-sorb-ing char-ac-ter! That fas-ci-nat-ing

Max: All: Captain: 133



crea-ture! That su-per-spe-cial fea-ture... Me!— So ev-'ry star and



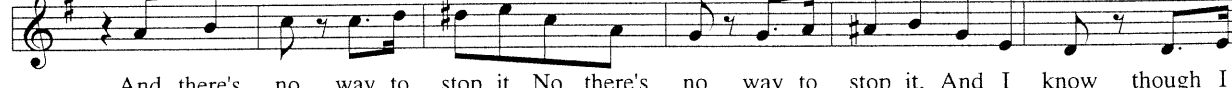
ev-'ry whirl-ing pla-net,— And ev-'ry con-stel-la-tion in the sky— Re-

141 (spoken)



volve a-round the cen-ter of the u-ni-verse,— A love-ly thing called I!

Max & Elsa: 149



And there's no way to stop it, No, there's no way to stop it, And I know though I

Captain: "That's charming!"
Max & Elsa: 157 All:



can-not tell you why— That as long as I'm liv-ing, Just as long as I'm

165

(spoken)

liv - ing There'll be noth - ing else as won - der - ful as I... I I

Elsa:

I Noth - ing else as won - der - ful as

Captain and Max:

I Noth - ing else as won - der - ful as

173

I.

I.

No. 34 - An Ordinary Couple

Cue: Maria: "...All I could wish for..."

Tranquillo

...is right here."

Maria:

3

An or - di - na - ry cou - ple Is all we'll ev - er be, For

11

all I want of liv - ing is to keep you close to me; To laugh and weep to -

ge - ther While time goes on its flight, To kiss you ev - 'ry morn - ing and to

19

kiss you ev-'ry night. We'll meet our dai-ly prob-lems And rest when day is

rit.

27

A tempo

done, Our arms a-round each oth-er In the fad-ing sun. An or-di-na-ry

cou-ple, A-cross the years we'll ride, Our arms a-round each

oth-er and our chil-dren by our side... Our arms a-round each

Captain: "You know... those two ought to get together sometime."

Maria: "Who?"

Captain: "The Mother Abbess and Brigitta."

39

Piu mosso

6

oth - er.

45

Poco rall.

Captain:

47

A tempo

An or-di-na-ry cou-ple, That's all we'll ev-er

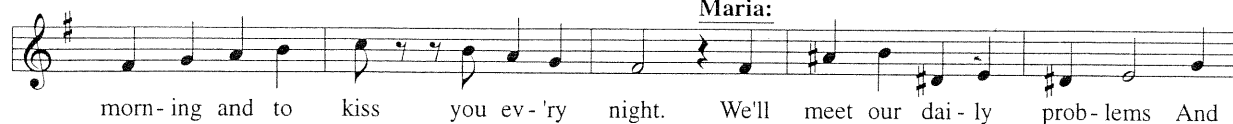
be, For all I want of liv-ing is to keep you close to me; To

55

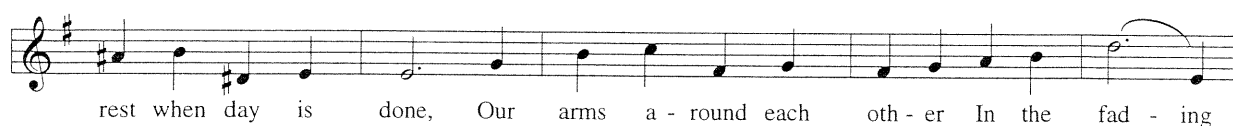
laugh and weep to-ge-ther While time goes on its flight, To kiss you ev-'ry

63

Maria:



rit.



71

A tempo



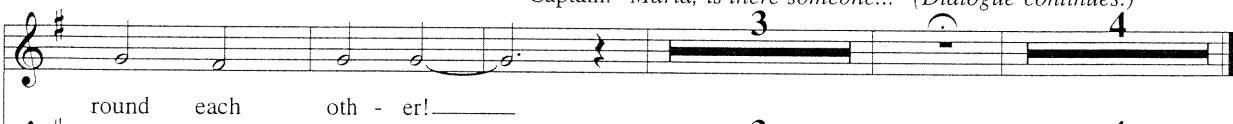
Captain:



83

87

Captain: "Maria, is there someone..." (Dialogue continues.)



No. 37 - Change of Scene (Gaudeamus Domino)

Cue: Maria receives prayer book, bows to Mother Abbess and Sisters.

Largo

Sop. I *ff* Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no di - em fes - tum ce - le - bran -

Sop. II *ff* Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no di - em fes - tum ce - le - bran -

Alto *ff* Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no di - em fes - tum ce - le - bran -

Segue as 1

No. 37a - Processional

Maestoso

Sop. I tes. 8

Sop. II tes. 8

Alto tes. 8

10 Mother Abbess, Nuns, and Postulants:

How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it down?

How do you find a word that means Ma - ri - a? A flib - ber - ti - jib - bet! A will - o' - the - wisp! A clown!

18

Man - y a thing you know you'd like to tell her, Man - y a thing she ought to un - der - stand, But

how do you make her stay And lis - ten to all you say? How do you keep a wave up - on the

26

sand? Oh, how do you solve a prob - lem like Ma - ri - a?

rit.

30

Piu mosso

How do you hold a moon - beam in your hand? *Segue*

No. 37b - Canticle
(Confitemini Domino)

Piu animato, leggiero

Soprano I *mf* Con - fi - te - mi - ni Do - mi - no quo - ni - am bo - nus,

Soprano II *mf* Con - fi - te - mi - ni Do - mi - no quo - ni - am

Mezzo Soprano *mf* Con - fi - te - mi - ni Do - mi - no quo - ni - am bo - nus,

Alto *mf* Con - fi - te - mi - ni Do - mi - no quo - ni - am

cresc.

quo - ni - am bo - nus, quo - ni - am in sae - cu - lum mi - se - ri -

bo - nus, quo - ni - am bo - nus, quo - ni - am in sae - cu - lum mi - se - ri -

quo - ni - am bo - nus, quo - ni - am in sae - cu - lum mi - se - ri -

bo - nus, quo - ni - am bo - nus, quo - ni - am in sae - cu - lum mi - se - ri -

12

cor - di - a e - jus. Con - fi - te - mi - ni Do - mi - no

cor - di - a e - jus. Con - fi - te - mi - ni Do - mi - no

cor - di - a e - jus. Con - fi - te - mi - ni Do - mi - no

cor - di - a e - jus. Con - fi - te - mi - ni Do - mi - no

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in

22 Giubilante

sae - cu - lum mi - se - ri - cor - di - a e - jus. Al - le - lu - ia,

sae - cu - lum mi - se - ri - cor - di - a e - jus. Al - le - lu - ia,

sae - cu - lum mi - se - ri - cor - di - a e - jus. Al - le - lu - ia,

sae - cu - lum mi - se - ri - cor - di - a e - jus. Al - le - lu - ia,

al - le - lu - ia, Al - le - lu - ia,
 al - le - lu - ia, Al - le - lu - ia, Al - le - lu -
 al - - - le - lu - ia, Al - le - lu - ia, Al - le - lu -
 ia, Al - le - lu - ia, Al - le - lu -

al - le - lu - ia, Al - le - lu - ia,
 ia, al - le - lu - ia, al - le - lu - ia, Al - le - lu - ia,
 ia, al - le - lu - ia, al - le - lu - ia, Al - le - lu -
 ia, al - le - lu - ia, Al - le - lu -

legato

Al - le - lu - ia, al - - - le - lu - ia, al - le - lu - ia.
legato
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

40 **Largo**
ff
 Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no
ff
 Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no
ff
 Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no

45 **Maestoso**
allarg.
 di - em fes - tum ce - le - bran - - - - tes.
 di - em fes - tum ce - le - bran - - - - tes.
 di - em fes - tum ce - le - bran - - - - tes.

No.40 - Reprise: Sixteen Going On Seventeen

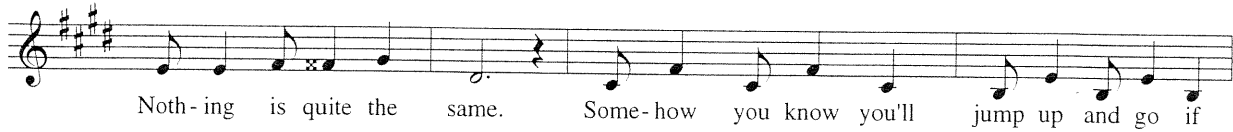
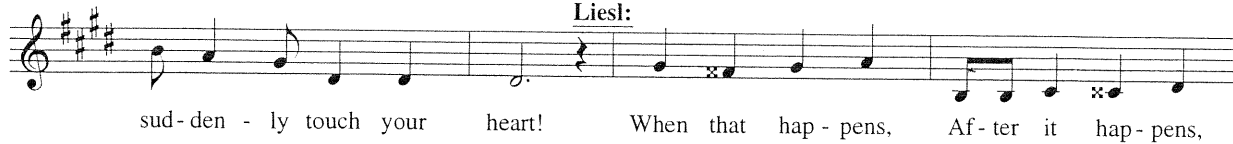
Warning: Maria: "Because I don't think first of myself anymore."

Cue: "I think first of him. I know how to

Tranquillo
spend my love. **Maria:** **3**
 A bell is no bell till you ring it, A song is no song till you
 sing it, And love in your heart was-n't put there to stay... Love is-n't love till you
rit. **A tempo** **13**
 give it a - way. When you're six - teen, go - ing on se - ven - teen,
 Wait - ing for life to start, Some - bod - y kind Who touch - es your mind Will

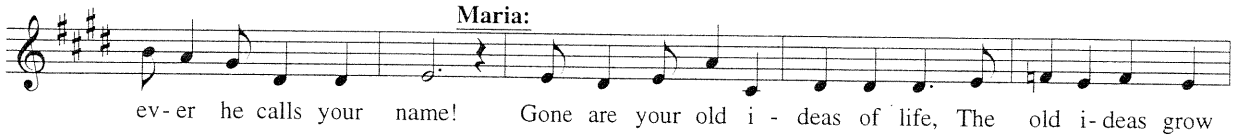
21

Liesl:

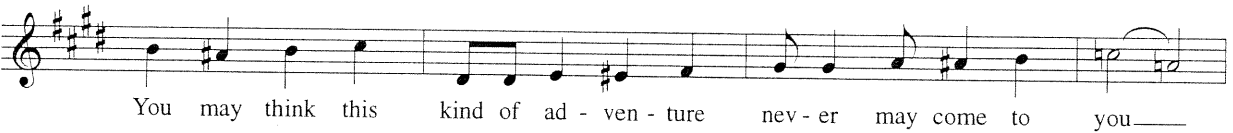


29

Maria:



37

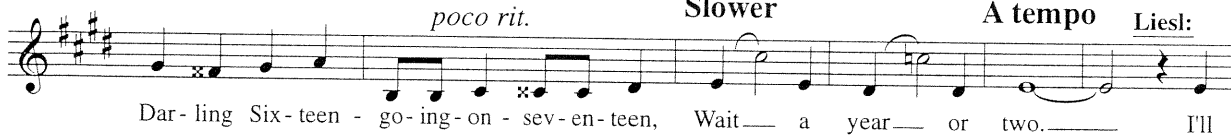


poco rit.

Slower

A tempo

Liesl:



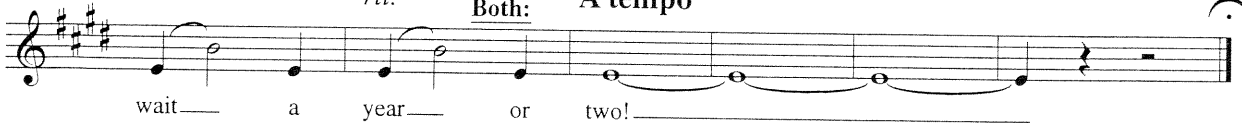
45

Slower

rit.

Both:

A tempo



No. 41 - Reprise: Do-Re-Mi

Cue: Maria: "Liesl, will you give us a "Do?""
(Liesl blows a "Do" on a pitch pipe.)

Moderato

Maria and Children:

[9] Doe, a deer, a fe - male deer, Ray, a drop of gol - den sun, —

Maria:

Captain:

Me, a name I call my - self, Far, a long, long way to run — *Segue as 1*

No. 41a - Change of Scene

[17] 14 [31] 8 rit. 2

No. 41b - The Concert

[41] **L'istesso tempo**

Maria:

So, a nee - dle pull - ing thread, — la, a note to fol - low so, —

Children:

A nee - dle pull - ing thread, A

[53]

Captain:

Tea, a drink with jam and bread, — A

note to fol - low so, A drink with jam and bread, —

[57]

Children:

drink with jam and bread, — (Children) Jam and bread, —

A drink with jam and bread, — With jam and

— Tea with jam and bread, jam and bread, jam and
bread, Tea with jam and bread, jam and

marcato

65

bread, tea with jam, jam and bread, jam and bread, tea with jam, jam and
bread, tea with jam, jam and bread, jam and bread, tea with jam, jam and

Maria & Captain:

73

bread, With jam, with jam,
* (Children) *dolce*
bread, A B C Do - re - mi
(Children) *dolce*
A B C Do re

81

leggiero
With
leggiero
A B C D E F G
mi Do re mi fa so la ti With jam and bread,
leggiero

*In the original Broadway production, the children were given vocal parts most suited to their ranges. From bar 73 to bar 89 the group performed a cappella. However, all parts are cued and can be doubled instrumentally.

89

Maria & Children:

jam and bread, Fa - la - la - la Tea with jam and

Captain & Children:

Fa - la - la - la Tea with jam and

Fa - la - la - la

bread with jam and bread, with jam, with jam and

bread with jam and bread, with jam, with jam and

99

poco accel.

ff bread

ff bread

Segue

No. 42 - Edelweiss

Moderato

5

4 Captain:

E - del - weiss, E - del - weiss, Ev - 'ry morn - ing you greet me.

13

21

Small and white, clean and bright, you look hap - py to meet me. Blos - som of

29

snow may you bloom and grow, bloom and grow for - ev - er... E - del - weiss,

37

E - del - weiss Bless my home - land for - ev - er. E - del - weiss, E - del - weiss,

45

(He stops)

2 Maria & Children:

Captain: (joining in)

Ev - 'ry morn - ing... Small and white, clean and bright, you look

Captain: (solo)

hap - py to meet me. Blos - som of snow may you bloom and grow,

61

*rit. poco a poco
al fine*

bloom and grow for - ev - er... E - del - weiss, E - del -

weiss Bless my home - land for - ev - er.

No. 43 - Reprise: So Long, Farewell

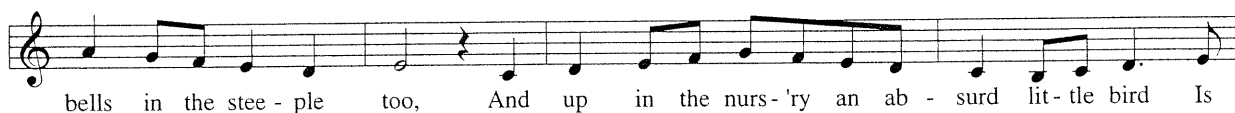
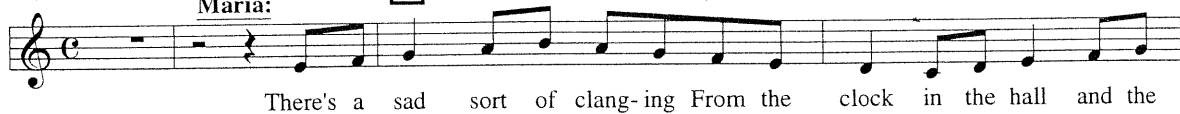
Warning: Max: "... And now, ladies and gentlemen, the Family Von Trapp again."

Cue: Maria nods to conductor.

Moderato

Maria:

3



10

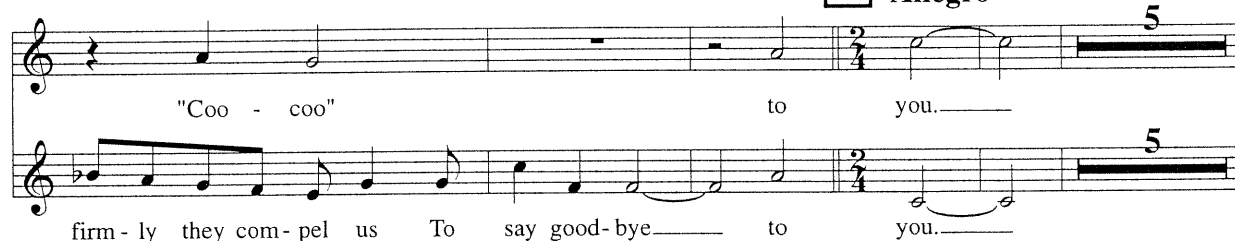
Children:



Captain:

Re - gret-ful - ly they tell us, But

16 Allegro



24

All:

Marta & Kurt:

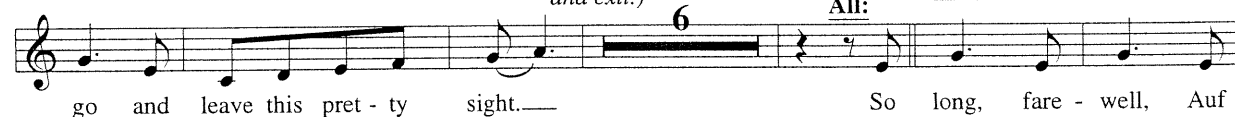


32

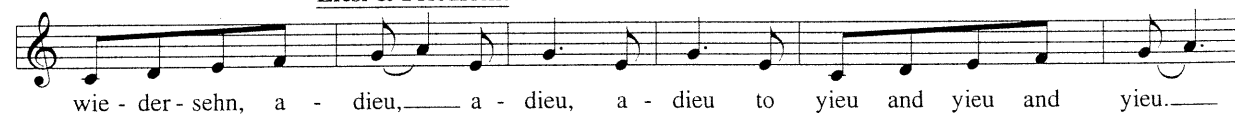
(They are "ejected by the machine" and exit.)

39

All:



Liesl & Friedrich:



47 (They exit the same way.)

54

All: **Louisa & Brigitta:**

So long, fare - well, Auf wie - der - sehn, good bye, — We

62 (They both exit.)

flit, we float, We fleet - ly flee, we fly. —

69

All: **Gretl:**

So long, fare - well, Auf wie - der - sehn, good - bye. — The

rall.

sun has gone to bed and so must I. — Good -

77

(She exits.)

Captain & Maria:

Captain:

Both:

Slower

bye, — Good - bye, — Good - bye, — Good - bye! —

No. 46 - Finale Ultimo: Climb Ev'ry Mountain

Mother Abbess: "Ye shall go out with joy... (dialogue continues)"

Moderato

"...before you into singing."

Mother Abbess:

Sop. I,II

Mezzo,Alt.

Fol - low ev - 'ry rain - bow, Ah — Ah — Ah — Ah —

9

Till you find your dream. A dream that will need all the love you can

Ah Ah Ah

Ah Ah

give Ev - 'ry day of your life for as long as you

Ah Ah

Ah Ah

17

live. Climb ev - 'ry moun - tain,

Ah Climb ev - 'ry moun - tain,

Ah Climb ev - 'ry moun - tain,

allarg.

Three staves of music for Soprano, Alto, and Tenor voices. The lyrics are: "Ford ev - 'ry stream, Fol - low ev - 'ry rain - bow Till — you —". The music is in a major key and 4/4 time, with a tempo marking of *allarg.* (ritardando). The Soprano staff has a treble clef, the Alto staff has a treble clef with a one-octave lower line, and the Tenor staff has a bass clef. The lyrics are written below the staves, with "Till — you —" indicating a long note or a pause.

Pesante

Three staves of music for Soprano, Alto, and Tenor voices. The lyrics are: "find — your — dream. —". The music is in a major key and 4/4 time, with a tempo marking of **Pesante** (heavy). The Soprano staff has a treble clef, the Alto staff has a treble clef with a one-octave lower line, and the Tenor staff has a bass clef. The lyrics are written below the staves, with "find — your — dream. —" indicating long notes or pauses. The music ends with a double bar line. The text "End of Act II" is written at the bottom right of the page.

End of Act II

