

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.)* * START

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 GRETL 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 GRETL, 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. * END

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.

(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., GRETL runs on and stoops over. Next we see MARTA leapfrog over GRETL and stoop. She is followed by BRIGITTA, 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.

* START

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.

~~(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.) * START~~

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 ex-
cept 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. * END*

She sings.) Climb every mountain

Search high and low

Follow every byway

Every path you know.

Climb every mountain

For 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

For 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.)

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.)*

START

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. * END

~~*(MARIA stands in stunned silence. The CAPTAIN enters from the terrace with GRETEL, 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.~~

~~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.)~~

* START

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! * END

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

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegretto animato (Introduction)

Piano

mf W.W.

Str.

Hns., Trb.

MARIA: Tranquillo

My day in the hills

Hp., Str.

Vls.

Cls.

Tutti dim.

p

has come to an end, I know. A star has come out

9

to tell me it's time to go. But deep in the dark green

p W.W., Hp., Str.

shad - ows are voic - es that urge me to stay. So I

pause and I wait and I lis - ten for one more sound, for

one more love - ly thing that the hills might say. The

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Con espressione

hills are a - live with the sound of mu - sic,

Fl., Hp.
espr. p

mf *p*

With songs they have sung for a thousand years.

27 The hills fill my heart with the sound of music.

My heart wants to sing ev-'ry song it hears.

Fl., Hp.!

+Hns.

35 My heart wants to beat like the wings of the birds that rise from the

Cl. Vls.

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

43

Fl., E.H.
Hp. 7

trips and falls o - ver stones on its way, To

sing through the night like a lark who is learn-ing to pray. I

+w.w. WW., Hns.
Hp. gliss.

51

go to the hills when my heart is lone - ly, I

Hp.

know I will hear what I've heard be - fore. My

Fl., Hp.

59

heart will be blessed With the sound of mu - sic And I'll

+Hns. colla voce

sing once more.

Fl. +Br. Tymp.

Lovely Goatherds

MARIA



o ho lay-dee o - di ay O ho lay-dee o - di lee o
tah, tah, tah, tah, tah, tah, tah, tah, tah, tah, tah, tah,
tah, tah, tah, tah, tah, tah, tah, tah, tah,

MARIA

123 Animando

MARIA:
Hod - l - o - di - lee - o - ay. Hap - py are they lay-dee o lay-dee lee o,
Fls., Cls., Tpts

Tutti
mf Trbn., Tuba
mf

O lay-dee o lay-dee lay-dee o, Soon the du - et will be - come a tri - o,
accelerando poco a poco

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Tempo I

lay-ee o - dl, lay-ee o - dl oo. Ho - dl lay- ee ho - dl

CHILDREN:
Ho - dl lay- ee

Hn. Vc. Br. W. W. Hns. Str. *sust.*

lay - ee ho - dl lay- ee - ee ho - dl

ho - dl lay - ee ho - dl lay- ee - ee

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lay - ee ho - dl lay - ee ho - dl

ho - dl lay - ee

W. W. Br. *f* *pp* Tutti W. W. Str. *pp* etc.

lay - ee _____ ho - dl lay - ee _____

ho - dl lay - ee ho - dl

Str.

(Blackout)

ho - dl lay - ee o - dl lay - ee o - dl ay.

lay - ee

Str.

ff

attacca

No. 15 After "The Lonely Goatherd"

L'istesso tempo

Piano

ff