

The Sound of Music

5E

TRACK 1 – INTRO MUSIC

Scene One

MARIA waits offstage behind the back steps. Some children are either on the main stage or raised areas and all, including the children on the sides, are facing the back of the hall. As the music starts, MARIA comes onstage and looks around.

After Maria's first solo section, all children turn round to face the audience.

TRACK 2 – THE SOUND OF MUSIC

MARIA (SOLO): 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.

ALL: 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
To sing through the night
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...
MARIA (SOLO): And I'll sing once more.

TRACK 3 – CHANGE INTO SCENE 2

(SOUND OF ABBEY BELLS)

Maria: Oh, no!

All leave the stage as MARIA runs off.

Scene Two

MOTHER ABBESS, SISTER SOPHIA, SISTER MARGARETTA and SISTER BERTHE are onstage.

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

SISTER BERTHE: Well, after last night I don't think there can be *any* doubts about Maria.

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

SISTER MARGARETTA: I told you, Sister Berthe.

SISTER BERTHE: (*angrily*) But she was late!

MOTHER ABBESS: Sister Sophia, they (*gestures to the other nuns*) do not see eye to eye about Maria. How do you feel about her?

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

SISTER BERTHE: Exactly what I say!

TRACK 4 – MARIA

SISTER BERTHE: She climbs a tree and scrapes her knee,
Her dress has got a tear.

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

SISTER BERTHE: And underneath her wimple
She has curlers in her hair –

SISTER SOPHIA: I've even heard her singing in the Abbey!

SISTER BERTHE: She's always late to chapel –

SISTER SOPHIA: But her penitence is real.

SISTER BERTHE: She's always late for EVERYTHING!

Except for every meal,

I hate to have to say it

But I very firmly feel...

SISTER BERTHE AND SISTER SOPHIA: Maria's not an asset to the Abbey.

SISTER MARGARETTA: I'd like to say a word in her behalf.

MOTHER ABBESS: (*spoken*) Then say it, Sister Margareta.

SISTER MARGARETTA: Maria... Makes me... Laugh!

ALL CHILDREN: 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?

SISTER BERTHE: A flibbertigibbet!

SISTER SOPHIA: A will o' the wisp!

SISTER MARGARETTA: A clown!

ALL CHILDREN: 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?

Oh, how do you solve a problem like Maria?

How do you hold a moonbeam in your hand?

When I'm with her I'm confused,

Out of focus and bemused,

And I never know exactly where I am.

Unpredictable as weather,

She's as flighty as a feather –

SIDE ONE: She's a darling!

SIDE TWO: She's a demon!

ALL: She's a lamb.

She'll out pester any pest,

Drive a hornet from his nest,

She could throw a whirling dervish out of whirl.

SIDE ONE: She is gentle,

SIDE TWO: She is wild,

SIDE ONE: She's a riddle,

SIDE TWO: She's a child,

SIDE ONE: She's a headache!

SIDE TWO: She's an angel,

ALL: She's a girl...

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?

SIDE ONE: A flibbertigibbet!

SIDE TWO: A will o' the wisp!

ALL: A clown!

Many a thing you know you'd like to tell her,

Many a thing she ought to understand,

MOTHER ABBESS: But how do you make her stay?

SISTER SOPHIA: And listen to all you say?

SISTER MARGARETTA: How do you keep a wave upon the sand?

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

How do you hold a moonbeam in your hand?

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

NUNS leave. MOTHER ABBESS is writing at her desk. MARIA enters, looking worried. She kneels next to the desk and MOTHER ABBESS blesses her.

MOTHER ABBESS: You can stand, Maria.

MARIA: Reverend Mother, I was on my knees most of the night because I was late.

MOTHER ABBESS: We could only think you had lost your way.

MARIA: I couldn't be lost on that 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 singing on their way to vespers. Many times I went back up that mountain in the dark – singing all the way. And that brings up another transgression.

MOTHER ABBESS: Maria, it's only here in the Abbey that there is a rule about singing. The day you were singing in the garden at the top of your voice – I wish you hadn't stopped. I used to sing that song when I was a child, and I can't quite remember. Please...

TRACK 5 – MY FAVOURITE THINGS

ALL: Raindrops on roses and whiskers on kittens

Bright copper kettles and warm woollen mittens,

Brown paper packages tied up with string,

These are a few of my favourite things.

Cream coloured 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 favourite things.

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 favourite things.

SIDE ONE: When the dog bites,

SIDE TWO: When the bee stings,

SIDE ONE: When I'm feeling sad,

SIDE TWO: I simply remember my favourite things,

ALL: And then I don't feel so bad.

When the dog bites,

When the bee stings,

When I'm feeling bad,

I simply remember my favourite things,

And then I don't feel so bad.

MARIA: Mother, where did you learn that song?

MOTHER ABBESS: I was brought up on the mountain myself. (*Sighs*) Maria, it seems to be the will of God that you leave us.

MARIA: Leave? Oh, no! Mother, 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: If it is God's will, then where am I to go?

MOTHER ABBESS: There is a family of seven children. They need a governess until September. Captain Von Trapp expects you this afternoon. He's a fine man – and a brave one. He was given a medal for heroism in the Adriatic. (*Lays her hand on Maria's shoulder*) God bless you, Maria.

TRACK 6 – CHANGE INTO SCENE 3

Scene Three

As music is playing, MARIA and MOTHER ABBESS exit. CAPTAIN enters carrying a suitcase, followed by FRANZ and FRAU SCHMIDT. Music fades.

CAPTAIN: Why did the last governess leave?

FRAU SCHMIDT: Who knows?

FRANZ: She just said, “I’ve had enough of this,” and walked out.

CAPTAIN: Well, there’s another one coming today – from Nonnberg Abbey – with orders to stay until September. I should be back from Vienna in a few weeks.

TRACK 7 – DOORBELL RINGS

FRANZ goes to mime opening a door at the side steps where MARIA is waiting. FRANZ takes MARIA, who is holding a suitcase and a guitar case, to the CAPTAIN and exits along with FRAU SCHMIDT. MARIA looks around in awe.

CAPTAIN: I am Captain Von Trapp. You are Fraulein...

MARIA: Maria – Maria Rainer.

CAPTAIN: Now, Fraulein, as to your duties here, 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.

CAPTAIN takes out a whistle and blows it. The CHILDREN enter, marching rigidly, with BRIGITTA last, reading a book. CAPTAIN takes the book from her and she joins the line.

CAPTAIN: This is your new governess, Fraulein Maria. When I say your names, you will step forwards and repeat your name.

CAPTAIN: Leisl. Friedrich. Louisa. Kurt. Brigitta. Martin. Gretl.

CAPTAIN: Now, Fraulein, when I want you, this is what you will hear.

CAPTAIN whistles a different note.

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. Here is one for you to use for the children. *(He hands Maria another whistle and she takes it, looking disdainful).*

MARIA: Well, pardon me, sir, but I don't know how to address you.

CAPTAIN: You will call me Captain.

MARIA: Thank you, Captain. I must return this whistle, Captain. I won't need it, Captain. *(She hands the whistle back to him).* Are you leaving us, Captain?

CAPTAIN: I will be in Vienna on business and when I return, I expect a report on the children's progress – and on yours. You are in command. *(EXITS)*

MARIA: Well, now that there's just us, would you tell me your name again and tell me how old you are?

Each CHILD steps forward when they say their line.

LOUIS: I'm Louis. I'm sixteen years old and I don't need a governess.

MARIA: I'm glad you told me. We'll just be friends.

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

MARIA: A boy? Why, you're almost a man.

LOUISA: I'm Brigitta.

MARTIN giggles.

MARIA: You didn't tell me how old you are – Louisa.

BRIGITTA: *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: Brigitta, you mustn't say a thing like that.

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

KUR: If I did think so, I wouldn't say it. I'm Kurt, I'm eleven – almost.

MARIA: That's a nice age to be. Eleven – almost.

MARTIN: I'm Martin and I'm going to be seven on Tuesday and I want a green parasol for my birthday.

MARIA: Green is my favourite colour, too. And you're Gretl.

GRETL smiles.

MARIA: I'm going to tell you something. I've never been a governess before. How do I start?

LOUISA: You mean you don't know anything about being a governess? (*MARIA shakes her head*)

BRIGITTA: (*points to guitar case*) What's in there?

MARIA: My guitar, for when we sing together. (*She takes it out of the case*)

MARTIN: We don't sing.

MARIA: Everybody sings! What songs do you know?

KURT: We don't know any songs.

TRACK 8 – DO RE MI (PART ONE)

MARIA: (*SPOKEN*) Well, now I know where to start. I'm going to teach you to sing.

MARIA: Let's start at the very beginning,

A very good place to start.

When you read you begin with –

GRETL: 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: do re mi fa so la ti – (*SPOKEN*) Come, I'll make it easier. Listen.

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 do-oh-oh-oh...

GRETL: Doe!

MARIA: A deer, a female deer,

CHILDREN: Ray!

MARIA: A drop of golden sun,

CHILDREN: Me!

MARIA: A name I call myself,

CHILDREN: Far!

MARIA: A long, long way to run. Sew –

ALL: A needle pulling thread,

MARIA: La -

ALL: A note to follow sew,

MARIA: Tea –

ALL: A drink with jam and bread,

MARIA: That will bring us back to –

CHILDREN: 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,

MARIA: SEW – a needle pulling thread,

LA – a note to follow sew,

TEA – a drink with jam and bread,

That will bring us back to do!

Do-e-mi-fa-so-la-ti-do...

CHILDREN: So do!

BRIGITTA: Is that what you call a song? Do, re, mi, fa, so and so on?

MARIA: 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.

TRACK 9 – DO RE MI (PART TWO)

MARIA: Listen.

MARIA plucks a G on the guitar, then sings a capella.

MARIA: So, do, la, fa, mi, do, re. *(Spoken)* Now you do it.

CHILDREN: So, do, la, fa, mi, do, re.

MARIA: So, do, la, ti, do, re, do.

CHILDREN: So, do, la, ti, do, re, do.

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

TRACK 10 – DO RE MI (PART THREE)

CHILDREN: So, do, la, fa, mi, do, re.

So, do, la, ti, do, re, do.

BRIGITTA: But it doesn't mean anything.

MARIA: So we put in words – one word for every note.

MARIA: *(Singing)* When you know the notes to sing,

You can sing most anything.

(Spoken) Together!

ALL: When you know the notes to sing,

You can sing most anything!

SIDE 1 PLUS STAGE: Doe,

SIDE 2: A deer, a female deer,

SIDE 1 PLUS STAGE: Ray,

SIDE 2: A drop of golden sun,

SIDE 1 PLUS STAGE: Me,

SIDE 2: A name I call myself,

SIDE 1 PLUS STAGE: Far,

SIDE 2: A long, long way to run,

SIDE 1 PLUS STAGE: Sew,

SIDE 2: A needle pulling thread,

SIDE 1 PLUS STAGE: La,

SIDE 2: A note to follow sew,

SIDE 1 PLUS STAGE: Tea,

SIDE 2: A drink with jam and bread,

ALL: That will bring us back to do!

Do Re Mi Fa Sol La Ti

Do Do Ti La Sol Fa Mi Re

SIDE 1 PLUS STAGE: Do

SIDE 2: Mi mi, mi so so

SIDE 1 PLUS STAGE: Re

SIDE 2: Fa fa, la ti ti

SIDE 1 PLUS STAGE: Do

SIDE 2: Mi mi, mi so so

SIDE 1 PLUS STAGE: Re

SIDE 2: Fa fa, la ti ti

SIDE 1	MARIA AND CHILDREN	SIDE 2
When	Do	Mi mi
You		Mi so so
Know	Re	Fa fa
The		La ti ti
Notes	Do	Mi Mi
To		Mi so so
Sing,	Re	Fa Fa
		La Ti ti
You	Do	Mi mi
Can		Mi so so
Sing	Re	Fa fa
Most		La ti ti

ALL: ANYTHING!

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

SIDE 1 AND STAGE: Sew, a needle pulling thread

SIDE 2: A needle pulling thread

SIDE 1 AND STAGE: La, a note to follow sew

SIDE 2: A note to follow sew

SIDE 1 AND STAGE: Tea, a drink with jam and bread

SIDE 2: Jam and bread

ALL: That will bring us back to do!

That will bring us back to...

Do re mi fa so la ti do... DO!

MARIA and the CHILDREN all laugh.

FRANZ: Come, children, it's time for your exercise. Come along, now, come along...

Children complain as they exit with FRANZ. FRAU SCHMIDT enters.

FRAU SCHMIDT: Your room is ready, Fraulein. I hope you find it satisfactory.

MARIA: Thank you! When the children return from their exercise, I think I'll have them change into their play clothes and take them –

FRAU SCHMIDT: They have no such things. The von Trapp children do not play – they march. And you put that guitar away. You won't be using it. The Captain won't have music here. He used to love music – his wife would sing and he would play the violin or guitar. But since she died, he has shut all that out of his life, and now you will find the Captain very set in his ways.

Scene Four

As the music plays and lights dim, FRAU SCHMIDT exits and MARIA pulls on a nightgown and kneels down in prayer. Lights come up.

MARIA: Dear God, I know that you have sent me here on a mission and I pray that this will become a happy family in Thy sight. God bless Louis, and Friedrich, Louisa, Brigitta, Martin and little Gretl – and, oh, yes, I forgot the other boy – what's his name? Well, God bless what's-his-name!

TRACK 11 – THUNDER 1

LOUIS, GRETL, MARTIN, BRIGITTA and LOUISA enter, scared. MARIA stands.

MARIA: Oh, it's you all! Are you afraid?

GIRLS shake their heads.

TRACK 12 – THUNDER 2

All jump and look scared.

MARIA: Come, all of you!

They huddle around her.

MARIA: Now all we have to do is wait for the others.

TRACK 13 – THUNDER 3

KURT and FRIEDRICH enter.

MARIA: Maybe if we all sing loud enough, we won't hear the thunder. Now, just imagine...

TRACK 14 - THE LONELY GOATHERD

GOAT enters.

ALL: High on the hill was a lonely goatherd,

Lay-ee odl, lay-ee odl, lay-ee oo.

Loud was the voice of the lonely goatherd,

GOAT: Lay-ee odl, lay-ee odl oo.

ALL: Folks in the town that was quite remote, heard

Lay-ee odl, lay-ee odl, lay-ee oo.

Lusty and clear from the goatherd's throat, heard

Lay-ee odl, lay-ee odl oo.

O ho lay-dee odl lee o

O ho lay-dee odl ay

O ho lay de odl lee o

Lay-dee odl lee-o-lay!

(BOY IN THE PALE BLUE COAT ENTERS)

ALL: One little boy in a pale blue coat heard

Lay-ee odl, lay-ee odl, lay-ee oo

He yodelled back to the lonely goatherd

BOY: Lay-ee odl, lay-ee odl oo.

ALL: Soon his mama with a gleaming gloat heard

Lay-ee odl, lay-ee odl, lay-ee oo

What a duet for boy and goatherd

Lay-ee odl, lay-ee odl oo

O ho lay-dee odl lee o

O ho lay-dee odl ay

O ho lay de odl lee o

Lay-dee odl lee-o-lay!

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

Lay-ee odl, lay-ee odl ay

Hodl lay-ee, hodl lay-ee

Hodl lay-ee, hodl lay-ee

Hodl lay-ee-ee

Hodl lay-ee, hodl lay-ee

Hodl lay-ee, hodl lay-ee

Hodl lay-ee, hodl lay-ee, hodl lay-ee

Hodl lay-ee odl lay-ee odl ay.

TRACK 15 - THE LONELY GOATHERD (PLAYOFF)

SWITCH MARIAS HERE

ALL exit as the music plays. NARRATOR, CAPTAIN and FRAU SCHMIDT enter.

Scene Five

NARRATOR: A few weeks later...

CAPTAIN: Still no sign of Fraulein Maria and the children?

FRAU SCHMIDT: No, sir, but I'm sure they'll return shortly. They'll be delighted that you're home.

MAX DEWTWEILER enters with a pencil and notebook. FRAU SCHMIDT exits.

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

CAPTAIN: Yes, yes, it sounds wonderful, Max.

MAX: Doesn't it? Unfortunately, all I've got is a basso who isn't even profundo.

TRACK 16 – ABBEY BELLS IN THE DISTANCE

MAX: Georg, is there a cathedral around here?

CAPTAIN: Nonnberg Abbey.

MAX: Do they have a choir?

CAPTAIN: A beautiful one.

MAX: Good! I'll have to pay them a visit.

CAPTAIN: I've been back for hours and I still haven't seen my children. What on earth can they be doing?

MAX exits. The CHILDREN and MARIA all enter, chattering and laughing together and look joyful when they see the CAPTAIN.

CHILDREN: Father, you're home!

CAPTAIN blows on a whistle. The children sadly line up in military fashion.

CAPTAIN: Straight line! *(He walks behind them, inspecting and nudging them)* Get cleaned up and report back here! At once!

Exit CHILDREN.

CAPTAIN: (*Furiously*) What is this? Laughing and silly nonsense? These children used to be 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 aren't home long enough to know them. You must listen! Take Louis – he isn't a child anymore. And if you keep treating him as one, Captain, you're going to have a mutiny on your hands. And Friedrich – Friedrich is afraid to be himself – he's shy, he's aloof – he needs your confidence!

CAPTAIN: Don't you dare tell me about my own 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. (*CAPTAIN starts to leave in anger*) I haven't finished yet! Martin I don't know about yet, but someone has to find out about him. 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 possible.

TRACK 17 – THE SOUND OF MUSIC (REPRISE)

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

The CHILDREN begin to sing offstage.

CAPTAIN: After you've gone there'll be... What's that?

MARIA: Singing.

CHILDREN:

CAPTAIN: Who's singing?

The hills are alive

MARIA: Your children.

With the sound of music

CAPTAIN: My children – singing?

With songs they have sung

For a thousand years.

MAX enters followed by the CHILDREN.

MAX: Georg, you must hear this!

CAPTAIN looks incredulous and increasingly moved as the singing goes on. The children stand in a group next to him, facing the audience, and gather around him when he joins in.

CHILDREN: 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.

CAPTAIN turns to the front and sings with the children around him.

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.

GRETLE gives CAPTAIN a white flower.

CAPTAIN: Eidelweiss...

MAX: Georg, why haven't you told me how talented your children are?

CAPTAIN: Well, Max, I don't think I was even sure myself. Children, I'd like you to show Herr Detweiler the gardens.

MAX: Yes, I'd love to see the gardens. And who taught you to sing so beautifully?

BRIGITTA: Fraulein Maria!

FRIEDRICH: And she taught me how to play the guitar!

MAX and CHILDREN exit.

CAPTAIN: You were right. I don't know my own children.

MARIA: They're waiting to know you. After I'm gone...

CAPTAIN: No. I want you to stay. You have brought music back into my home.

TRACK 18 – SCENE 5 UNDERSCORE

SWITCH CAPTAINS HERE

Lights dim as the music plays.

Scene Six

The CAPTAIN, MARIA and the CHILDREN are onstage.

GRETL: Oh, I wish we could stay for the party!

FRIEDRICH: *(Gestures to the audience)* Look at all the guests having a wonderful time!

CAPTAIN: Darlings, you know it's too late for you all to be up.

KURT: Fraulein Maria – do you know how to dance the Landler?

TRACK 19 – LANDLER

MARIA: Kurt, I haven't danced the Landler since I was a little girl!

KURT: Oh, you remember it. Show me! You said the left hand behind the back... Why don't you dance it with father?

CHILDREN giggle together. MARIA and the CAPTAIN look embarrassed.

MARIA: Oh, Kurt, I certainly don't remember how to do it!

BRIGITTA: Your face is all red.

CAPTAIN: Fraulein Maria, you aren't to have dinner with the children tonight. You will have it down here with us.

CHILDREN giggle again. MAX enters and addresses the audience.

MAX: Ladies and gentlemen, your attention please. Before we all go in to dinner, the von Trapp children would like to say "good night" as only they can.

TRACK 20 – SO LONG, FAREWELL

ALL: 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

ALL: Regretfully they tell us,

But firmly they compel us

To say goodbye

To you.

So long, farewell,

Auf weidersehen, goodnight

MARTIN: I hate to go and leave this pretty sight. *(EXIT MARTIN)*

ALL: So long, farewell, auf weidersehen, adieu.

KURT: Adieu, adieu, to you and you and you. *(EXIT KURT)*

ALL: So long, farewell,

Au'voir, auf weidersehen,

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

CAPTAIN SHAKES HIS HEAD.

LOUIS: *(Spoken, to CAPTAIN)* No?

CAPTAIN: *(Spoken)* No! *(EXIT LIESEL)*

ALL: So long, farewell,

Auf weidersehen, goodbye,

FRIEDRICH: I leave and heave a sigh and say goodbye, goodbye. *(EXIT FRIEDRICH)*

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

LOUISA: I flit, I float, I fleetly flee, I fly. *(EXIT BRIGITTA AND LOUISA)*

GRETL: The sun has gone to bed and so must I. *(EXIT GRETL)*

ALL: So long, farewell, auf weidersehen, goodbye,

Goodbye, goodbye, goodbye.

Goodbye!

FRANZ ENTERS.

FRANZ: Ladies and gentlemen, dinner is served.

ALL begin to exit. The CAPTAIN intercepts the MAX as the others leave.

CAPTAIN: Max, you know how I feel about –

MAX: But Georg, they're extraordinary! I've been looking all over Austria for something like this for the festival, and I find it right here!

Both exit.

MARIA enters hurriedly wearing a hat and holding her suitcase and guitar case. She looks sadly around the stage as she realises it is empty and then slowly exits.

NARRATOR, MOTHER ABBESS, SISTER SOPHIA and a NEW POSTULANT enter.

Scene Seven

NARRATOR: The abbey, a morning several days later.

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

NEW POSTULANT: Thank you, Reverend Mother. I won't let the Abbey down. *(Exits with SISTER SOPHIA).*

SISTER MARGARETTA enters.

SISTER MARGARETTA: Maria has asked to see you. I know it has taken her a long time. It's strange – she's happy to be here, but she's unhappy too.

MOTHER ABBESS: I'll see her now.

Exit SISTER MARGARETTA. Enter MARIA. MOTHER ABBESS blesses her.

MOTHER ABBESS: Maria, this must have been a trying time for you. Has it taught you anything?

MARIA: Only that I never want to leave these walls again.

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

MARIA: They didn't. I left. I was frightened. I was confused. I felt... I had 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.

MARIA: But I can't face him again – those feelings.

MOTHER ABBESS: Maria, are you in love with Captain von Trapp?

MARIA: Brigitta said that I was – and that her father was in love with me. But I was there on God's errand. To have asked for the Captain's love would have been wrong.

MOTHER ABBESS: Maria, love is holy too. What you must find out is – how does God want you to spend your life?

MARIA: I've pledged my life to God.

MOTHER ABBESS: But if you love this man, it doesn't mean you love God any less. You must find out. You must go back!

MARIA: Oh, no, Mother, please!

Scene Eight

MARIA and the MOTHER ABBESS exit. MAX and the CHILDREN enter.

MAX: No, no, no! Look, that was very nice – except it's no good. Gretl, why don't you sing loud?

GRETL: I've got a sore finger.

LOUISA: We need Fraulein Maria!

The CAPTAIN enters.

CAPTAIN: We do *not* need Fraulein Maria. You can sing just as well with me. Now, what would you like to sing?

KURT: Fraulein Maria always started with-

CAPTAIN: We are not to mention Fraulein Maria. Louisa, did you play any of your tricks – your 'jokes' – on her?

LOUISA: Only those she liked and laughed at.

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

GRETL: Isn't Fraulein Maria coming back?

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

CAPTAIN exits.

LOUISA: When Fraulein Maria wanted to feel better, she used to sing that song – remember?

LOUIS: Yes.

BRIGITTA: All right. Let's try it.

TRACK 21 – MY FAVOURITE THINGS (REPRISE)

CHILDREN (sadly): Raindrops on roses

And whiskers on kittens

Bright copper kettles and warm woollen mittens

Brown paper packages tied up with string,

MARIA, ENTERING: These are a few of my favourite things!

CHILDREN and MARIA, happily: When the dog bites, when the bee stings,

When I'm feeling sad,

I simply remember my favourite things

And then I don't feel so bad!

MARIA: Children, children, I'm so happy to see you!

CAPTAIN enters.

CAPTAIN: Fraulein Maria – you've come back.

MARIA: Yes, Captain.

CAPTAIN: Louis –

LOUIS: Louisa, Brigitta! Boys! Maria, we'll be in the nursery.

LOUIS ushers the CHILDREN offstage.

CAPTAIN: Maria. You left us without any explanation whatsoever – without even saying goodbye. You've been missed by the children. *Everybody* missed you very much. Nothing was the same when you were away. What made you come back?

MARIA: The Mother Abbess. She said you have to look for your life.

CAPTAIN: Often when you find it, you don't recognise it. Not at first. Then one day – one night – all of a sudden, it stands before you.

MARIA: Yes. I think I've found it.

TRACK 22 – SCENE CHANGE

Lights fade.

Scene Nine

NARRATOR, MAX and the CHILDREN enter.

NARRATOR: The terrace, several weeks later.

MAX: Children, look! *(He holds up a flyer)* Salzburg Festival, 1938. The von Trapp Family Singers!

BRIGITTA: When will Father and Fraulein Maria be back from their honeymoon?

MAX: Not in time for the concert, I'm afraid.

FRANZ enters with two suitcases.

CHILDREN: Father's luggage! They're home!

MARIA AND CAPTAIN enter. FRANZ exits.

MARIA: Children, we missed you very much.

BRIGITTA: You came back just in time to hear us sing at the festival on Friday night!

CAPTAIN: Max, what is this? I told you my children don't sing in public!

MAX: Georg, I've just been waiting to talk to you about it...

LOUIS: Look, everyone, I bet Father and Maria have brought us presents. Let's go!

CHILDREN exit.

MAX: Now, Georg, they'll be the talk of the festival!

CAPTAIN: It's out of the question!

FRANZ, calling from offstage: Captain von Trapp, a telegram for you. *(A telegram is handed to the CAPTAIN, who reads it and looks worried).*

MAX: What is it, Georg?

CAPTAIN: Berlin has offered me a commission to lead a ship in their Navy.

MAX: What will you do?

CAPTAIN: I can't just brush it aside. It would be a relief to know my family is safe. But I know I can't do it. So as I will refuse it, we'll have to get out of Austria right away.

FRANZ, calling from offstage: Sir, Herr Zeller is here to see you.

Enter HERR ZELLER and ADMIRAL VON SCHREIBER.

CAPTAIN, to MARIA: They didn't give us any time! Get the children, urgently.

Exit MARIA.

ZELLER: Captain, may I present Admiral von Schrieber of the Navy.

CAPTAIN: Admiral. And may I present Maxmillian Detweiler.

SCHREIBER: Captain, a telegram was sent to you three days ago and you have yet to respond. Your orders are to report to the naval base immediately.

MAX: Captain von Trapp has just returned from his honeymoon, sir, and so has only just received the telegram in question. I'm terribly sorry, gentlemen, but he is unable to take you up on this request "immediately", as you say, as he and his family are performing in the Salzburg Festival on Friday night. *(He hands the flyer to SCHREIBER)*

SCHREIBER: This only gives the names of the children.

CAPTAIN: 'The von Trapp Family Singers' – I am head of the von Trapp family.

ZELLER: Well, you'll join us after, then. Hmm - it doesn't say here what you are going to sing.

CAPTAIN: It... it is your privilege to come to the concert and hear us.

MAX and the CAPTAIN look worriedly at each other. All exit.

Scene Ten

MAX onstage, addressing the audience. The entire VON TRAPP FAMILY are onstage along with the other COMPETITORS.

MAX: Ladies and gentlemen, the judges are putting their heads together to arrive at their decision. It seems that this has been the von Trapp family's last opportunity to sing together for a while as I have been informed that Captain von Trapp is leaving immediately after the concert for his new command in the German Navy. A guard of honour has arrived to escort him directly.

ZELLER and SCHREIBER stand in their places on the sides, looking threatening, and then sit. A piece of paper is handed to MAX, who reads it.

MAX: Ladies and gentlemen, I have here the decision of our distinguished judges. We will start with the third award, which goes to the trio of the Saengerbund of Herwegen.

ALL CHILDREN APPLAUD AS THE SAENGERBUND BOW.

BAND MEMBER 1: It is an honor!

BAND MEMBER 2: Third place in such a prestigious festival.

MAX: The second award has been given to Fraulein Schweiger.

APPLAUSE AS FRAULEIN SCHWEIGER BOWS. The FAMILY VON TRAPP SNEAK UNNOTICED OFF THE BACK OF THE STAGE.

FRAULEIN SCHWEIGER: Thank you, Herr Detweiler!

MAX: And the first prize – the highest musical honour in the land – goes to... The Family von Trapp!

(SILENCE)

MAX, louder: The Family von Trapp!

Enter OFFICIALS through the gangway in the middle of the audience and up the front steps.

OFFICIAL 1: They're gone!

OFFICIAL 2: Find them!

OFFICIAL 3: We'll bring that Captain straight to the naval base.

The OFFICIALS run off the back of the stage.

MAX: *(Gesturing to Mr Brooks)* Play something, quick!

TRACK 23 – CHANGE SCENE

All exit. Enter MOTHER ABBESS and the VON TRAPPS.

GRETLE: The Abbey... isn't this God's house?

MARIA: Yes, darling.

MARTIN: Can we go home now?

CAPTAIN: No, darling. We have a long drive ahead of us.

MARIA: Reverend Mother, we can never thank you enough.

CAPTAIN: As soon as it's safe, we'll start.

SISTERS SOPHIA, MARGARETTA AND BERTHE HURRY ONSTAGE.

CAPTAIN: We've hidden our car deep in the woods.

SISTER BERTHE: The car will do you no good. They've left a guard on the road in front of the gate.

SISTER SOPHIA: The roads are all blocked.

CAPTAIN, looking towards the mountains: 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: Georg, I know that mountain as well as I know this Abbey. And so do you. And once we're over that mountain, we are in Switzerland.

CAPTAIN: But the children!

MARIA: We can help them.

KURT: Father, we can do it without help.

MOTHER ABBESS: You will have help. 'For Ye shall go out with joy, and be lead forth with peace; the mountains and the hills shall break forth before you into singing.'

The VON TRAPP FAMILY EXIT. The SISTERS exit. MOTHER ABBESS is left on the stage alone before she exits.

DO RE MI – ENCORE