**SOUND OF MUSIC SIDES**

**MOTHER ABBESS SIDE**

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

**THE SOUND OF MUSIC 15**

**MARIA. Leave? Leave here?**

**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.**

**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.***

**God bless you, Maria.**

**SOUND OF MUSIC SIDES**

**SIDE for Sister Berthe, Sister Sophia, SISTER MARGARETTA**

**\*read as is for all 3 roles with similar reservations toward Maria**

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

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

 SHE CLIMBS A TREE AND SCRAPES HER KNEE,

HER DRESS HAS GOT A TEAR

SHE WALTZES ON HER WAY TO MASS

AND WHISTLES ON THE STAIR

AND UNDERNEATH HER WIMPLE

SHE HAS CURLERS IN HER HAIR **–**

I'VE EVEN HEARD HER SINGING IN THE ABBEY!

SHE'S ALWAYS LATE FOR CHAPEL **-**

BUT HER PENITENCE IS REAL.

SHE'S ALWAYS LATE FOR ErRYTHING

EXCEPT FOR EV'RY MEAL.

I HATE TO HAVE TO SAY IT

BUT I VERY FIRMLY FEEL

MARIA’S NOT AN ASSET TO THE ABBEY!

**SOUND OF MUSIC SIDES**

**SIDE for FRANZ and FRAU SCHMIDT**

**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 the stairs.)* With that scatterbrained 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 bosun 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.**

**SOUND OF MUSIC SIDES**

**SIDE for Maria and Captain Von Trapp**

*(The* **CAPTAIN** *enters from the library downstage right, 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.)*

**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)*

**22 THE SOUND OF MUSIC**

**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 military manner)*

**Now, Fraulein, let's see how well you listened.**

**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.

*(He 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. (Hands her the whistle)

**(Silence)**

Well, I shall now leave you with the children. You are in command.

*(He starts out downstage right.* **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 Capt

**SOUND OF MUSIC SIDES**

**SIDE for Rolf and Liesl**

**LIESL. Good night, Rolf.**

**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. Oh, no, I'm not -really.**

**LIESL. *(Crosses down left.)* 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.**

**LIES!. 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.**

**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.**

**SOUND OF MUSIC SIDES**

**Monologue SIDE for MARIA**

**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!**

**[MUSIC NO.13 "INCIDENTAL"]**

***(There is lightning and thunder.* LIESL *enters through the window. Her dress is smudged with dirt. She tiptoes to the hall door upstage.* 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 Lies! -**

**(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.**

**SOUND OF MUSIC SIDES**

**SIDE for ELSA**

**ELSA.** *(Rising, taking the* **CAPTAIN'S** *arm, and crossing downstage center.)* 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.** 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 left of table.)*

**CAPTAIN.** *(Crosses up to left 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 *-*

*(The* **CAPTAIN** *crosses down left center.)*

- 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.

**SOUND OF MUSIC SIDES**

**SIDE for MAX**

**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.

*(He sits on the stool downstage /eft.)*

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 /live when I'm with them.

**SOUND OF MUSIC SIDES**

**SIDE TWO for Maria/Capt Von Trapp**

**Captain-(addressing his children rather heated)**

**Get cleaned up! Get into your uniforms and report back here!.........**

**At once!**

*(The* **CHILDREN** *run into the house.)*

**Fraulein! Where did you 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 - Lies1 isn't a child anymore. 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.*

**SOUND OF MUSIC SIDES**

**SIDE for BRIGITTA**

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

*(Music out.)*

**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.**

**SOUND OF MUSIC SIDES**

**SIDE for ALL VON TRAPP children except Liesl**

**\*\* please read for every Von Trapp child with age appropriate intention. So start a 16 yr old and end as young as you can portray when you get to Gretyl**

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

MARIA. *(Right 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. *(Right 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 left 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**

***(Snapping to attention.)* I'm Kurt, I'm eleven – almost.**

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

**THE SOUND OF MUSIC 25**

**MARTA.** *(Steps forward left 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.

(GRETL *steps forward and stamps her foot.)*

And you're Gretl.

(GRETL *smiles and jumps into* MARIA's *arms.*

I'm going to tell you something.

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.**