

OGUNQUIT PLAYHOUSE AT THE MUSIC HALL



Mix Script

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# Key

X ————— 5 = Scene Change

**MARIA**

X Oh my goodness Captain! The Children! 5 = Scene Change on Underlined dialogue

10 = Scene we are in on that page

Note = Scene change note

(In top right corner)

**CAPTAIN**

Germany is stinky! Austria forever! = Cue line for sound cue

1 = Sound Cue  
\*All cues are fired over midi as scene changes

1 = DCA up

2 = DCA up on top of next page

■ = Attention grabber for commonly missed pickup

Note/Note = Vocal Note

-0 = Vocal Level

↑ ↓ = Vocal Up/Down

Note/Note = Band Note

-0 = Band Level

↑ ↓ = Vocal Up/Down

Note/Note = Reverb Note

-0 = Reverb Level

↑ ↓ = Reverb Up/Down

**ACT ONE**  
**Scene 1: Prelude - Nonnberg Abbey.**

5

X

**#1 - Preludium**

1

**MOTHER ABBESS**

DIX IT DOMINUS DOMINO MEO  
SEDE A DEXTRIS MEIS.

1

2 3

**NUNS (OFFSTAGE)**

DONEC PONAM INIMICOS TUOS,  
SCABELLEUM PEDUM TUORUM

Verbs - 10

1

**MOTHER ABBESS**

DOMINUS A DEXTRIS TUIS  
CONFREGIT IN DIE IRAE SVAE REGES.

2 3

**NUNS**

DE TORRENTE IN VIA BIBET  
PROPTEREA IN EXALTABIT CAPUT.

1

**MOTHER ABBESS**

GLORIA PATRI, ET FILIO,  
ET SPIRITUI SANCTO.

2 3

**NUNS**

SICUT ERAT IN PRINCIPIO,  
ET NUNC, ET SEMPER,  
ET IN SAECULA SAECULORUM.

1 2 3

**MOTHER ABBESS AND NUNS**

AMEN.

**#1 - Morning Hymn**

1 2 3

REX ADMIRABILIS,  
ET TRIUMPHATOR NOBILIS,  
DULCEDO INEFFABILIS,  
INEFFABILIS,  
TOT US DESIDERABILIS,  
TOT US DESIDERABILIS.

↓ -15

**#1 - Alleluia**

ALLELUIA, ALLELUIA,  
ALLELUIA, ALLELUIA,  
ALLELUIA, ALLELUIA,  
ALLELUIA, ALLELUIA,  
ALLELUIA, ALLELUIA,  
AMEN

10

X

2

Band ↑

OUT!

2

Have you seen Maria?

3

Isn't Maria back yet?

4

Where could Maria be?

5

Where's Maria?

2 THRU 6

Maria!  
Maria! Maria!  
Maria! Maria! Maria!

2

SISTER (F4)

SISTER (F6)

SISTER (F8)

BERTHE

ALL

↑  
over applause Band ↑!  
-10

} overlapping Chatter ↑

10

15

[CUT TIME]

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8

1-2-3-4-5-6-7-8-1-----

1

## Scene 2 — A mountainside near the Abbey.

### #2 - The Sound of Music

1

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,  
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  
AND I'LL SING ONCE MORE.

- 25

Ebb + Flow

Feel it out

Build

OUT!

BUMP!

Then - 5

**#3 - Interlude**

THE HILLS ARE ALIVE  
WITH THE SOUND OF  
MUSIC - 1 - 2 - 3  
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

-5  
OUT!

X

20

1

**Scene 3a — The Garden of Nonnberg Abbey,  
the next morning.**

1

**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 . . .

2

**BERTHE**

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

1

**MOTHER ABBESS**

You mean the pretentiously pious, Sister Berthe. There's Christina- and there's Maria.

2

**BERTHE**

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

1

**MOTHER ABBESS**

I gave her permission to leave the Abbey for the day.

4

**MARGARETTA**

I told you, Sister Berthe.

3

**SOPHIA**

Reverend Mother, I've brought Maria. *She's waiting in your office.* 

1

**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?

3

**SOPHIA**

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

2

**BERTHE**

Exactly what I say!

2

## #4 - Maria

2

**BERTHE**

SHE CLIMBS A TREE AND SCRAPES HER KNEE,  
HER DRESS HAS GOT A TEAR.

3

**SOPHIA**

SHE WALTZES ON HER WAY TO MASS  
AND WHISTLES ON THE **STAIR**.



2

**BERTHE**

AND UNDERNEATH HER WIMPLE  
SHE HAS CURLERS IN HER HAIR.

4

**MARGARETTA**

NO!

3

**SOPHIA**

I'VE EVEN HEARD HER SINGING IN THE ABBEY.

2

**BERTHE**

SHE'S ALWAYS LATE FOR CHAPEL

3

**SOPHIA**

BUT HER PENITANCE IS **REAL**.



2

**BERTHE**

SHE'S ALWAYS LATE FOR EVERYTHING  
EXCEPT FOR EVERY MEAL.  
I HATE TO HAVE TO SAY IT,  
BUT I VERY FIRMLY FEEL

2

5

**BERTHE & SISTER (F5)**

MARIA'S NOT AN ASSET TO THE ABBEY.

4

**MARGARETTA**

I'D LIKE TO SAY A WORD IN HER BEHALF

1

**MOTHER ABBESS**

Then say it, Sister Margarettta.



4

**MARGARETTA**

MARIA . . . MAKES ME . . . LAUGH!

3

**SOPHIA**

HOW DO YOU SOLVE A PROBLEM LIKE MARIA?

1



7

**MOTHER ABBESS**

HOW DO YOU CATCH A CLOUD  
AND PIN IT DOWN?

**SISTERS (F4 & F8)**

HOW DO YOU FIND A  
WORD THAT MEANS MARIA?

**BERTHE & SISTER (F5)**

A FLIBBERTIJIBBET!

**SOPHIA & SISTERS (F4 & F8)**

A WILL-O-THE-WISP!

**MARGARETTA & SISTERS (F6 & F7)**

A CLOWN!

**MOTHER ABBESS**

MANY A THING YOU  
KNOW YOU'D LIKE TO TELL HER,  
MANY A THING SHE OUGHT TO UNDERSTAND.

**MARGARETTA**

BUT HOW DO YOU MAKE HER STAY  
AND LISTEN TO ALL YOU SAY?

**MOTHER ABBESS**

HOW DO YOU KEEP A  
WAVE UPON THE SAND?

**MARGARETTA**

OH, HOW DO YOU SOLVE A PROBLEM LIKE MARIA?

**MOTHER ABBESS & NUNS**

HOW DO YOU HOLD A  
MOON BEAM IN YOUR HAND?

**MARGARETTA**

WHEN I'M WITH HER I'M CONFUSED  
OUT OF FOCUS AND BEMUSED,  
AND I NEVER KNOW EXACTLY WHERE I AM.

**BERTHE**

UNPREDICTABLE AS WEATHER,  
SHE'S AS FLIGHTY AS A FEATHER,

1

6

2

5

3

6

4

7

1

4

1

4

1 THRU 9

4

2

4

8

4

**MARGARETTA**

SHE'S A DARLING.

2

**BERTHE**

SHE'S A DEMON

4

**MARGARETTA**

SHE'S A LAMB.

3

**SOPHIA**

SHE'LL OUT PESTER ANY PEST,

3

8

**SOPHIA & SISTERS (F9 & F11)**

DRIVE A HORNET FROM HIS NEST,

2

**BERTHE**

SHE COULD THROW A WHIRLING DERVISH  
OUT OF WHIRL.

4

9

**MARGARETTA & SISTER (F10)**

SHE IS GENTLE.  
SHE IS WILD.

3

6

**SOPHIA & SISTERS (F6 & F7)**

SHE'S A RIDDLE.  
SHE'S A CHILD.

2

5

**BERTHE & SISTER (F5)**

SHE'S A HEADACHE!

4

7

**MARGARETTA & SISTERS (F4 & F8)**

SHE'S AN ANGEL.

1

**MOTHER ABBESS**

SHE'S A GIRL. . .

25

X

1 THRU 6

**ALL**

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?

4

**MARGARETTA**

A FLIBBERTIJIBBET,

3

**SOPHIA**

A WILL-O'-THE-WISP,

2

**BERTHE**

A CLOWN.

2↑!

on dumbbeat

1 THRU 6

1 THRU 6

1

ALL  
MANY A THING YOU KNOW YOU'D LIKE TO TELL HER,  
MANY A THING SHE OUGHT TO UNDERSTAND,

3

MOTHER ABBESS  
BUT HOW DO YOU MAKE HER STAY?



4

SOPHIA  
AND LISTEN TO ALL YOU SAY?

MARGARETTA  
HOW DO YOU KEEP A WAVE UPON THE SAND?

1 THRU 6

2

ALL  
OH, HOW DO YOU SOLVE A PROBLEM LIKE MARIA?  
HOW DO YOU HOLD A  
MOONBEAM IN YOUR HAND?

1

BERTHE  
Reverend Mother, may I just. . .



BUMP!  
Talks over applause

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

#5 - The Scene Continues

HOW DO YOU SOLVE A PROBLEM LIKE MARIA  
WHEN I'M WITH HER I'M CONFUSED,  
OUT OF FOCUS AND BEMUSED  
OUT OF FOCUS AND BEMUSED

2

**Scene 3b — The Office of Mother Abbess.**

↳ gap in music

2

**MOTHER ABBESS**

Come here, my child. Sit down, Maria, I want to talk to you.

1

**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. . .

2

**MOTHER ABBESS**

It wasn't about your being late, Maria. . .

1

**MARIA**

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

2

**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!

1

**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.

2

**MOTHER ABBESS**

Oh. . . ?

1

**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. And that brings up another transgression- I was singing yesterday- and I was singing without your permission.

2

**MOTHER ABBESS**

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

1

**MARIA**

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

2

**MOTHER ABBESS**

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

} overlap

1

1

MARIA

But Mother, it's that kind of song.

2

MOTHER ABBESS

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

1

MARIA

Yes- that's been on my mind ever since it happened.

2

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-

#6 - My Favorite Things

Please

1

MARIA

RAINDROPS ON ROSES AND  
WHISKERS ON KITTENS,  
BRIGHT COPPER KETTLES AND  
WARM WOOLEN MITTENS,  
BROWN PAPER PACKAGES -

Mother A ↑

1

2

MARIA AND MOTHER ABBESS

TIED UP WITH STRINGS

1

MARIA

THESE ARE A FEW OF



Might start here

1

2

MARIA AND MOTHER ABBESS

MY FAVORITE THINGS.

1

MARIA

CREAM COLORED PONIES AND CRISP APPLE

1

2

MARIA AND MOTHER ABBESS

STRUDELS,

1

MARIA

DOORBELLS AND SLEIGH BELLS AND  
SCHNITZEL WITH NOODLES,  
WILD GEESE THAT FLY WITH THE  
MOON ON THEIR WINGS-

1

2

MARIA AND MOTHER ABBESS

THESE ARE A FEW OF MY FAVORITE THINGS.

1

1

**MARIA**

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.

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

- 2 - 3 - 4 - 5 - 6

X - 2 - 3 - X - 5 - 6

X - 2 - 3 - 4 - 5 - 6

X - 2 - 3 - 4 - 5 - 6

2

**MOTHER ABBESS**

RAINDROPS ON ROSES AND  
 WHISKERS ON KITTENS,  
 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 ...

1

2

**MOTHER ABBESS & MARIA**

AND SLEIGH BELLS AND  
 SCHNITZEL WITH NOODLES,

2

**MOTHER ABBESS**

WILD GEESE THAT FLY WITH THE  
 MOON ON THEIR WINGS-  
 THESE ARE A FEW  
 OF MY FAVORITE THINGS.

2

1 - 2 - 3 - 4 - 5 - 6

2

**MOTHER ABBESS**

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.

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

1

2

**MARIA AND MOTHER ABBESS**

SO BAD

*Might start here*

1

**MARIA**

WHEN THE DOG BITES,

2

**MOTHER ABBESS**

WHEN THE BEE STINGS,

1

2

**MARIA AND MOTHER ABBESS**

WHEN I'M FEELING SAD;  
I SIMPLY REMEMBER  
MY FAVORITE THINGS  
AND THEN I DON'T FEEL  
SO BAD

- 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - X

*BUMP!  
Laughs here 1↑*

1

**MARIA**

Mother! We were both singing at the top of our voices.

2

**MOTHER ABBESS**

You're right. It's that kind of a song.

1

**MARIA**

And singing it always makes me feel better. Mother, where did you learn that song?

2

2

**MOTHER ABBESS**

I was brought up in the mountains myself.

*(long pause)*

Maria . . . in spite of what you saw over the Abbey wall, you weren't prepared for the way we live, were you?

1

**MARIA**

No, Mother, but I pray and I try.

2

**MOTHER ABBESS**

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

1

**MARIA**

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

2

**MOTHER ABBESS**

Even if it is hard to accept?

1

**MARIA**

Even then.

2

**MOTHER ABBESS**

Maria, the dress you wore when you came to us- is that still in the robing room?

1

**MARIA**

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

2

**MOTHER ABBESS**

Maria, it seems to be the will of God that you leave us.

1

**MARIA**

Leave! Leave here! Oh, no Mother, please no!

2

**MOTHER ABBESS**

For a while only, Maria.

1

**MARIA**

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

2

**MOTHER ABBESS**

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

1

**MARIA**

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

Overlap

Overlap  
2 ↑

2



2

MOTHER ABBESS

Maria.

1

MARIA

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

2

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.

1

MARIA

LOUD!

Until September.

2

MOTHER ABBESS

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.

1

MARIA

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

2

MOTHER ABBESS

You're not being sent to his battleship.

*(Church Bells)*

God bless you, Maria.

15

#7 - The Scene Continues (My Favorite Things)

1

MARIA

Reverend Mother? Have I your permission to sing?

2

MOTHER ABBESS

Yes, my child.

RAINDROPS ON ROSES AND WHISKERS ON KITTENS  
BRIGHT COPPER KETTLES AND WARM WOOLEN MITTENS  
BROWN PAPER PACKAGES, TIED UP WITH STRING

Band NOT SONG!

1

MARIA

THESE ARE A FEW OF MY FAVORITE ----

4

BERTHE

\*scoffs at Maria\*

1

MARIA

I have been given permission to sing.

BROWN PAPER PACKAGES  
TIED UP WITH STRINGS  
THESE ARE A FEW OF MY  
FAVORITE THINGS.

1

1

**(MARIA)**

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.

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!

(HOW) DO YOU SOLVE A PROBLEM LIKE MA-

- RI - A - 3 = 4

3

**MARGARETTA**

HOW DO YOU HOLD A  
 MOONBEAM IN YOUR HAND?

HEART WILL BE BLESSED

WITH THE SOUND OF MU - 2 - SIC - 4

1 - 2 - AND I'LL

SING - 2 - 3 - 4

ONCE - 2 - 3 - 4

MORE - 2 - HILLS ARE A -

LIVE - 2

4

X

**Scene 4 — The living room of the Von Trapp Villa, that afternoon.**

2

(Whistle) → X 3

4

FRANZ

Yes, sir?

2

CAPTAIN

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

4

FRANZ

Sometimes she doesn't hear, sir.

3

FRAU SCHMIDT

I'm sorry, sir, I was answering the telephone. Good day, sir. We're happy to have you home again.

2

CAPTAIN

Why did the last governess leave?

3

FRAU SCHMIDT

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

2

CAPTAIN

Why? Was Louisa playing tricks again?- Putting toads in her bed?

3

FRAU SCHMIDT

She didn't complain of that, sir.

2

CAPTAIN

Well, there's another one coming today. And this one can't walk out.

3

FRAU SCHMIDT

Oh?

2

CAPTAIN

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

3

FRAU SCHMIDT

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

2

CAPTAIN

Just until tomorrow. The telephone call- was it for me?

3

3

**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.

2

**CAPTAIN**

I know the number. Oh, I shall be back in about a month with some guests.

3

**FRAU SCHMIDT**

Yes, sir. Do you know how many, sir?

2

**CAPTAIN**

Just two. Herr Detweiler-

4

**FRANZ**

Ah, Herr Detweiler.

2

**CAPTAIN**

And Frau Schraeder.

4

**FRANZ**

Who wanted me on the telephone?

3

**FRAU SCHMIDT**

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

4

**FRANZ**

Seven o'clock? That gives me four hours to be nervous.

3

**FRAU SCHMIDT**

With that scatterbrained boy delivering telegrams.

4

**FRANZ**

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

3

**FRAU SCHMIDT**

Don't let the Captain hear you say that.

*(The CAPTAIN whistles from offstage.)*

He didn't whistle for us when his wife was alive.

4

**FRANZ**

He's being the captain of a ship again.

*(The CAPTAIN whistles from offstage.)*

} overlap

2 ↑ a little

3

3

**FRAU SCHMIDT**

I can't bear being whistled for- it's humiliating.

4

**FRANZ**

In the Imperial Navy, the bo's'un always whistled for us.

3

**FRAU SCHMIDT**

But I wasn't in the Imperial Navy.

4

**FRANZ**Too bad. You could have made a fortune.

You will wait here.

19.1

**#8 - The Scene Continues**

RAINDROPS ON ROSES AND

WHISKERS ON KITTENS

BRIGHT COPPER KETTLES AND

WARM WOOLEN MITTENS

BROWN PAPER PACKAGES

TIED UP WITH STRINGS

19.2

2

1↑

**CAPTAIN***(clears his throat)*

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

after church  
bells1↑ Maria  
reaction

1

**MARIA**

Maria- Maria Rainer.

2

**CAPTAIN**

Now, Fraulein, as to your duties here- Would you mind stepping over there?

Before the children meet you, you will put on another dress.

1

**MARIA**

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

2

2

What about this one?

**CAPTAIN**

1

The poor didn't want this one.

**MARIA**

2

This is what you would call a worldly dress?

**CAPTAIN**

1

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.

**MARIA**

2

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 along the paths of the Estate. You will see that at all times they conduct themselves with decorum and orderliness. The first rule in this house is discipline.

**CAPTAIN**

1

Yes, sir.

**MARIA**

*(The Captain Whistles. The Von Trapp children appear and take their places on the staircase. The Captain begins to whistle a march.)*

2

X This is your new fraulein- Fraulein Maria.

**CAPTAIN**

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.

1

*(whistle)*

Liesl.

**LIESL**

3

*(whistle)*

Friedrich.

**FRIEDRICH**

4

*(whistle)*

Louisa.

**LOUISA**

5

40

5

(whistle)

KURT

Kurt.

6

(whistle)

BRIGITTA

Brigitta.

7

(whistle)

MARTA

Marta.

8

(whistle)

GRETl

Gretl.

2

CAPTAIN

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

45

1

MARIA

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

Kids laugh 5 ↑

2

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.

1

MARIA

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

Quiet } overlap

2

CAPTAIN

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

4

FRANZ

Yes, sir?

2

CAPTAIN

This is my orderly- my butler. The new governess- Fraulein Maria.  
(he whistles the housekeeper's signal.)

3

FRAU SCHMIDT

Yes, sir?

2

CAPTAIN

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

3

**FRAU SCHMIDT**

Yes, sir.

**CAPTAIN**

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

(*Maria attempt to blow whistle, the children laugh*)

5 ↑

**MARIA**

Pardon me, sir- I don't know how to address you.

**CAPTAIN**

You will call me Captain.

**MARIA**

X Thank you, Captain. I forgot to return this whistle, Captain. I won't need it, Captain.

50

Well, now that there's just us, would you tell me your names again, and tell me how old you are. Now you're-?

**LIESL**

I'm Liesl. 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**

Boy? Why, you're almost a man.

**LOUISA**

I'm Brigitta.

**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.

6



6

**BRIGITTA**

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

5

**KURT**

If I did think so, I wouldn't say so. I'm Kurt. I'm eleven- almost.

1

**MARIA**

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

7

**MARTA**

I'm Marta and I'm going to be seven on Tuesday and I'd like a pink parasol.

1

**MARIA**

Pink is my favorite color, too... And you're Gretl.

I'm going to tell you something. I've never been a governess before.

**2 THRU 8****CHILDREN**

1

Ohhh...

**MARIA**

How do I start?

4

**LOUISA**

You mean you don't know anything about being a governess?

1

**MARIA**

No.

4

**LOUISA**

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

5

**KURT**

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

6

**BRIGITTA**

What's in here?

1

**MARIA**

My guitar.

6

**BRIGITTA**

What did you bring this for?

1

**MARIA**

For when we all sing together.

7

24

7

MARTA

We don't sing.

1

MARIA

Of course you sing. Everybody sings. What songs do you know?

5

KURT

We don't know any songs.

1

MARIA

You don't?

### 2 THRU 8

ALL

No.

1

MARIA

Well . . . Now I know where to start.

*Maria over kids*

*Band ↓ (-13)*

### #9 - Do-Rem-Mi

I'm going to teach you how to sing.

LET'S START AT THE VERY BEGINNING,  
A VERY GOOD PLACE TO START.  
WHEN YOU READ YOU BEGIN WITH

7

MARTA

A

7

8

MARTA AND GRETL

B

6

7

8

MARTA/GRETL/BRIGITTA

C

1

MARIA

WHEN YOU SING YOU BEGIN WITH DO-RE-MI.

6

7

8

MARTA/GRETL/BRIGITTA

Do-re-mi?

1

MARIA

DO-RE-MI,  
THE FIRST THREE NOTES JUST HAPPEN TO BE  
DO-RE-MI,

### 3 THRU 8

CHILDREN (NO LIESL)

DO-RE-MI

1

MARIA

DO-RE-MI-FA-SO-LA-TI...

*3 through 8 ↑ group*



1

**(MARIA)**

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--



5

**KURT**

A DRINK WITH JAM AND BREAD

1

**MARIA**

That's right.

6

THAT WILL BRING US BACK TO DOE-OH-OH-OH!

**BRIGITTA**

DO-

1

**MARIA**

A DEER, A FEMALE DEER,

8

**GRETTL**

RE-

1

**MARIA**

A DROP OF GOLDEN SUN,

5

**KURT**

MI-

1

**MARIA**

A NAME I CALL MYSELF,

3

**FRIEDRICH**

FA-

1

**MARIA**

XA LONG, LONG WAY TO RUN,  
 SO-

52

1

5

6

**MARIA/MARTA/GRETTL/BRIGITTA**

A NEEDLE PULLING THREAD,

1

1

MARIA

LA-

1 2 3 4

MARIA/FRIEDRICH/KURT/LOUISA

1

A NOTE TO FOLLOW SO,

MARIA

TI-

2

KURT

A DRINK WITH JAM AND BREAD

1

MARIA

THAT WILL BRING US BACK TO-

2 THRU 7

CHILDREN (NO LIESL) + OSV

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,

1

MARIA

SEW, A NEEDLE PULLING THREAD,  
LA, A NOTE TO FOLLOW SO,  
TEA -

2

KURT

A DRINK WITH JAM AND BREAD

1

MARIA

THAT WILL BRING US BACK TO DOE.

1 2 THRU 7

MARIA & CHILDREN (NO LIESL) + OSV

DO RE MI FA SO LA TI DO

2 THRU 7

SO DO!

CHILDREN

BUMP!

5

BRIGITTA



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

1

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.

3

FRIEDRICH

How?

1

1

MARIA

By mixing them up. Listen.

## #9a - Do-Re-Mi (Encore)

SO DO LA FA MI DO RE.

Now you try it.

1 THRU 7

MAIRA CHILDREN (NO LIESL) + OSV

SO DO LA FA MI DO RE.

1

MARIA

SO DO LA TI DO RE DO.

1 THRU 7

MAIRA CHILDREN (NO LIESL) + OSV

SO DO LA TI DO RE DO.

1

MARIA

Now, let's put it all together. And -

1 THRU 7

MAIRA CHILDREN (NO LIESL) + OSV

SO DO LA FA MI DO RE  
SO DO LA TI DO RE DO.

5

BRIGITTA



But it doesn't mean anything.

1

MARIA

So we put in words- one word for every note. Listen -

WHEN YOU KNOW THE NOTES TO SING  
YOU CAN SING MOST ANYTHING.

5

BRIGITTA

You said one word for every note?

1

MARIA

Yes, Brigitta, I did.

5

BRIGITTA

But when you sing "A-NY-THING" you are using up three notes on one word.

1

MARIA

Yes. That's right. Well, sometimes we do that. Now, altogether. And-

1, 2 THRU 7

Kids Laugh ↑

1

2 THRU 7

**ALL**

WHEN YOU KNOW THE NOTES TO SING  
YOU CAN SING MOST ANYTHING.

1

2 THRU 7

**ALL (NO LIESL) + OSV**

**BRIGITTA**  
DOE  
DEER,

DOE, A DEER, A FEMALE  
DEER,

**GRETl**  
RAY  
SUN.

RAY, A DROP OF GOLDEN  
SUN.

**KURT**  
ME  
MYSELF,

ME, A NAME I CALL  
MYSELF,

**MARTA**  
FAR  
TO RUN,

FAR, A LONG, LONG WAY TO  
RUN,

**LOUISA**  
SEW  
THRED,

SEW, A NEEDLE PULLING  
THREAD,

**FRIEDRICH**  
LA,  
SEW,

LA, A NOTE TO FOLLOW  
SEW,

**LIESL**  
TEA  
AND BREAD

TEA, A DRINK WITH JAM AND  
BREAD

1

3

4

5

**MARIA**

X THAT WILL BRING US BACK TO DOE.

DO

**BRIGITTA**

RE

**GRETl**

MI

**KURT**

FA

**MARTA**

29

5

LOUISA

SO

FRIEDRICH

LA

LIESL

TI

MARIA

DO DO

LIESL

TI

FRIEDRICH

LA

LOUISA

SO

MARTA

FA

KURT

MI

GRETL

RE

1

5

4

X

55

1

2 THRU 5

CHILDREN  
(WITH LIESL)

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

→ 3 + 4  
→ 2 + 5

MARIA

WHEN YOU  
KNOW THE  
NOTES TO  
SING  
YOU CAN  
SING MOST

ADD

6

CHILDREN + OSV

... ANYTHING.

ANYTHING

Band Build

1, 2 THRU 6

1

2 THRU 6

MARIA

CHILDREN + OSV

DOE!

A DEER, A FEMALE

DEER!  
RAY!

A DROP OF GOLDEN

2 OUT!

SUN,  
ME!

CHILDREN (NO LIESL) + OSV

MYSELF,  
FAR

A NAME I CALL

RUN,

A LONG, LONG WAY TO

1

MARIA

SEW--A NEEDLE PULLING THREAD,

Band  
Build  
Through  
End

3 THRU 6

CHILDREN (NO LIESL) + OSV

A NEEDLE PULLING THREAD

1

MARIA

LA, A NOTE TO FOLLOW SEW

3 THRU 6

CHILDREN (NO LIESL) + OSV

A NOTE TO FOLLOW SEW

1

MARIA

TEA

3

KURT

A DRINK WITH JAM AND BREAD,

1

3 THRU 6

MARIA & CHILDREN (NO LIESL) + OSV

JAM AND BREAD

1

MARIA

THAT WILL BRING US BACK TO DOE

1

3 THRU 6

ALL (NO LIESL) + OSV

THAT WILL BRING US BACK TO

1

3 THRU 6

MARIA

CHILDREN (NO LIESL) + OSV

SO

DO

LA

TI

DO

SO

RE

TI

DOE, A DEER, A FEMALE DEER,

DO -

DO REM MI FA SO LA TI DO

OH -

OH -

SO DO!

SO DO!

KIDS  
FUCKING  
OUT!

BUTTON!



**#10 - Change of Scene**

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 - 2 - 3 - 4

LA--A NOTE TO FOLLOW SEW - 2 - 3 - 4

**Scene 5 — Outside the Villa, that evening.****1**

Goodnight, Rolf.

**LIESL****2**

Liesl!

**ROLF****1**

Yes?

**LIESL****2**

You don't have to say goodnight this early just because your father's home-

**ROLF****1**

How did you know my father was home?

**LIESL****2**

Oh, I have a way of knowing things.

**ROLF****1**

You're wonderful.

**LIESL****2**

Oh, no, I'm not really.

**ROLF****1**

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?

**LIESL****2**

Every year on this date he always gets a birthday telegram from his sister.

**ROLF****1**

You see- you are wonderful.

**LIESL****2**

Can I come again tomorrow night?

**ROLF****1**

Rolf, you can't be sure you're going to have a telegram to deliver here tomorrow night.

**LIESL****2**

2

ROLF

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- No one's supposed to know he's here. Don't you tell your father.

1

LIESL

Why not?

2

ROLF

Well, your father's pretty Austrian.

1

LIESL

We're all Austrian.

2

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.

1

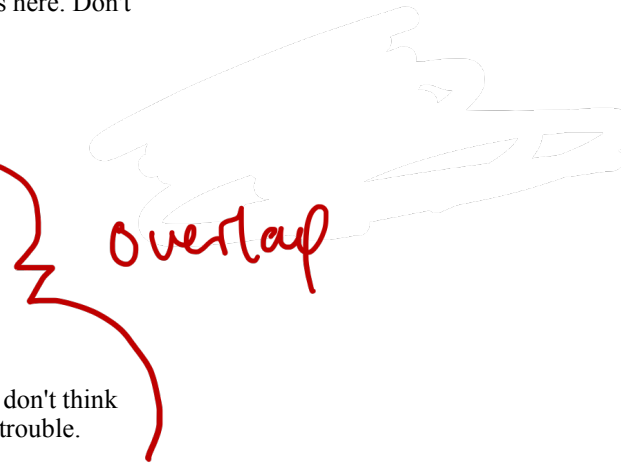
LIESL

Don't worry about father. He was decorated for bravery.

2

ROLF

I know. I don't worry about him. The only one I worry about is his daughter. *Giggles.*



*Overlap*

#11 - Sixteen Going on Seventeen

1

LIESL

Me? Why?

2

ROLF

How old are you, Liesl?

1

LIESL

*Sixteen-* What's wrong with that?

2

*2 ↑ Giggle*

**ROLF**

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.



*Band ↓ -13  
under dialogue*

1

LIESL

*TO WRITE ON.*

*Are we gonna kiss?*

2

ROLF

YOU ARE SIXTEEN GOING ON SEVENTEEN, BABY, IT'S TIME TO THINK

2

2

(ROLF)

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 ROUES 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.  
I AM SEVENTEEN GOING ON EIGHTEEN, I'LL  
TAKE CARE OF YOU

ARE SIXTEEN GOING ON SEVENTEEN,

TOTALLY UNPREPARED ARE YOU

TOTALLY UNPREPARED - 6 - 7 - 8

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

2 - 2 - 3 - 4 - 5 - 6 - 7 - 8

YOU WAIT, LITTLE GIRL, ON AN EMPTY STAGE

YOU ARE SIXTEEN GOING ON SEVENTEEN,

**LIESL**

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.  
BACHELOR DANDIES,  
DRINKERS OF BRANDIES,  
WHAT DO I KNOW OF THOSE?

TOTALLY UNPREPARED AM I  
TO FACE A WORLD OF MEN  
TIMID AND SHY AND SCARED AM I  
OF THINGS BEYOND MY KEN.

↑ Dance Break

1

VERY  
Dynamic

1

(LIESL)

I NEED SOMEONE OLDER AND WISER.  
TELLING ME WHAT TO DO,  
YOU ARE SEVENTEEN GOING ON EIGHTEEN,  
I'LL DEPEND ON YOU.

Giggles

- 2 - 3 - 4 - 5 - 6 - 7 - 8  
2 - 2 - 3 - 4 - 5 - 6 - 7 - 8

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 //

[WALTZ]  
BACHELOR DANDIES,  
DRINKERS OF BRANDIES,  
WHAT DO I KNOW OF  
THOSE? - 2 - 3 - 4 - 5 - 6

[4/4]  
TOTALLY UNPREPARED AM I  
TO FACE A WORLD OF MEN  
TIMID AND SHY AND SCARED AM I  
OF THINGS BEYOND MY KEN - 6 - 7 - 8

I NEED SOMEONE OLDER AND WISER.  
TELLING ME WHAT TO DO - 2 - 3 - 4 - 5  
YOU ARE SEVENTEEN GOING ON EIGHTEEN~~~~~  
YOU ARE SEVENTEEN GOING ON EIGHTEEN~~~~~  
YOU ARE SEVENTEEN GOING ON EIGHTEEN

1 - 2 - 3 - 4 - 5 - 6 - 7

LOUD!

DANCE  
BREAK! ↑Leisl falls ↑  
↳ after bench  
Kiss

Rolf after kiss ↑

BUMP!

OUT!

X

**#12 - Change of Scene**

BOP BA DA BOP BOP BOP

RAINDROPS ON ROSES

AND WHISKERS ON KITTENS

BRIGHT COPPER KETTLES AND

WARM WOOLEN MITTENS

BROWN PAPER PACKAGES

TIED UP WITH STRINGS...

THESE ARE A FEW OF MY FAVORITE

**Scene 6 — Maria's Bedroom, later that evening.**

2

**FRAU SCHMIDT**

Fraulein Maria! Fraulein Maria, it's Frau Schmidt.

1

**MARIA (OFFSTAGE)**

I'm getting ready for bed.

2

**FRAU SCHMIDT**

The Captain is going to Vienna tomorrow. I have this material he ordered for a new dress for you.

1

**MARIA (OFFSTAGE)**

Oh, how nice of him.

*(She enters.)*

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.

2

**FRAU SCHMIDT**

More?

1

**MARIA**

Oh, not for me-for the children. For play clothes.

2

**FRAU SCHMIDT**

The Von Trapp children never play. The Captain doesn't like them to get dirty.

1

**MARIA**

But they're children. They have to climb trees  
roll on the grass.  
Think of all the rocks and caves-

2

**FRAU SCHMIDT**

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

**LOUD!**

1

**MARIA**

Yes, thank you.

2

**FRAU SCHMIDT**

There will be new curtains for the window and the alcove. They will be arriving tomorrow.

1

37

1

**MARIA**

But these curtains are very good.

2

**FRAU SCHMIDT**

There will be new curtains.

1

**MARIA**

Will the Captain be away long?

2

**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.

1

**MARIA**

He must want to see them, too.

2

**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.

1

**MARIA**

Why not?

2

**FRAU SCHMIDT**

The Captain won't have music here.

1

**MARIA**

He won't have music? ? ?

2

**FRAU SCHMIDT**

And he used to love music. His wife would sing and he would play the violin or guitar. But now he's shut all that out of his life.

1

**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.

2

**FRAU SCHMIDT**

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

1

**MARIA**

That would change everything.  
They'd have a mother again.

37

→ light

2



2

FRAU SCHMIDT

It's going to rain. You'd better close your window.

X

65

1

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. God bless the Reverend Mother, and Sister Margareta and everybody at Nonnberg Abbey. And now, dear God, about Liesl- Help her to know that I am her friend and help her to tell me what she's up to.

38.1

2

LIESL

Are you going to tell on me?

1

MARIA

Help me to be understanding, so that I may guide her foot steps. In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

2

LIESL

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?

1

MARIA

Did you climb that trellis to get up here?

2

LIESL

That's how we always got in to this room to play tricks on the governess. Louisa can climb it with a toad in her hand.

1

MARIA

Liesl, were you out walking all by yourself? 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- Take your dress in there and put it to soak in the bathtub

38.2

Then come back here and sit on the edge of my bed and we'll have a talk.

} overlap

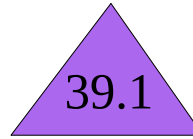
2

2

LIESL

I told you today I didn't need a governess. Well, maybe I do...

*(Thunder)*



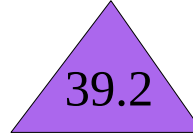
→ Light

8

GRETL

*(Screams & enters)*

AAAAHHHH!



1

MARIA

Oh, it's you, Gretl. Are you afraid?

*(Thunder & Lightning – GRETL screams again)*

GENUINE SCREAMS!



1

MARIA

You just stay right here with me. Where are the others?

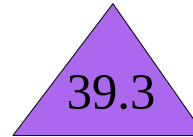
8

GRETL

They're asleep. They're not scared.

*(GRETL, MARTA, LOUISA scream.)*

4, 7, 8



7

MARTA

Wait for me.

1

MARIA

Oh, no? Look. Come, all of you. Up on the bed. Now all we have to do is wait for the boys.

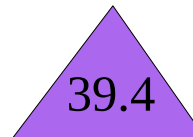
4

LOUISA

We won't see them. Boys are brave.

*(screams)*

3, 5



*(Freidrich and Kurt Scream)*

1

MARIA

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

5

KURT

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

1

MARIA

Was this your idea, Friedrich?

3

3

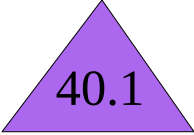
FRIEDRICH

Oh, no. It was Kurt's.

1

MARIA

That's it, Kurt. That's the one I left out. God bless Kurt.



7

(Thunder - Screams)

3 - 8

MARTA

Why does it do that?

1

MARIA

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

7

MARTA

I wish it wouldn't answer so loud.

1

MARIA

Well, maybe if we all sing loud enough we won't hear the thunder.

#14 - The Lonely Goatherd

3 THRU 8

CHILDREN

How?

1

MARIA

Like this -

HIGH ON A HILL WAS A LONELY GOATHERD,  
LAYEE ODL, LAYEE ODL LAYEE OO

(Laugh)

3 - 8

LOUD WAS THE VOICE OF THE  
LONELY GOATHERD,  
LAYEE ODL, LAYEE ODL OO.

(Laugh)

3 - 8

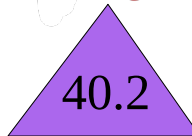
FOLKS IN A TOWN THAT WAS  
QUITE REMOTE, HEARD  
LAYEE ODL, LAYEE ODL LAYEE OO  
LUSTY AND CLEAR FROM THE  
GOATHERD'S THROAT, HEARD  
LAYEE ODL, LAYEE ODL OO.

(Laugh)

3 - 8

O HO LAY-DEE ODL LEE O  
O HO LAY-DEE OD LAY!  
O HO LAY-DEE ODL LEE O  
LAY-DEE ODL LEE-O-LAY

(Scream)



KIDS

1

1

(MARIA)

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 OD LAY  
O HO LAY-DEE ODL LEE O  
LAY-DEE ODL LEE O LAY

(Thunder, *The Children Scream again.*)

3-8

41

ONE LITTLE GIRL IN A PALE PINK COAT, HEARD

2

LIESL

LAYEE ODL, LAYEE ODL LAYEE OO.

1

MARIA

SHE YODELED BACK TO THE LONELY GOATHERD,

8

GRETl

LAYEE ODL LAYEE ODL OO

1

MARIA

SOON HER MAMA WITH A  
GLEAMING GLOAT HEARD

4

LOUISA

LAYEE ODL LAYEE ODL LAYEE OO

1

MARIA

WHAT A DUET FOR A GIRL AND GOATHERD!

LAYEE ODL LAYEE ODL OO.

1, 2

41b

1

2

**MARIA & LIESL**

OH HO HO HO  
 LAY DE O-DL LEE O  
 OH HO HO HO  
 LAY DE O-DL AY

1

**MARIA**

ONE LITTLE GIRL IN A PALE PINK COAT HEARD

3

**FRIEDRICH**

LAY-EE O-DL, LAY-EE O-DL, LAY-EE OO

1

**MARIA**

SHE YODLED BACK TO THE LONELY GOATHERD

8

**GRETLE**

LAY-EE O-DL, LAY-EE O-DL OO

1

**MARIA**

SOON HER MA-MA WITH A GLEAMING GLOAT, HEARD

4

**LOUISA**

LAY-EE O-DL, LAY-EE O-DL, LAY-EE OO

1

**MARIA**

X WHAT A DUET FOR A GIRL AND GOATHEARD!

75

1 THRU 4

**ALL**

LAY-EE O-DL, LAY-EE O-DL OO

1 THRU 4

1 THRU 4

**MARIA**  
O HO, LAY-DEE ODL LEE O  
O HO, LAY-DEE OD LAY!  
O HO, LAY-DEE ODL LEE O  
LAYDEE ODL LEE-O-LAY

**CHILDREN + OSV**  
PUP, PUP, PUP, PUP  
ETC....

1

**MARIA**

HAPPY ARE THEY LAY-DEE O LAY-DEE LEE O!  
O LAY DEE O LAY DEE LAY DEE O

1

2

**MARIA & LIESL**

SOON THE DUET WILL BECOME A TRIO!  
LAYEE ODL, LAYEE ODL OO

1

**MARIA**

HO-DL LAY EE

2

3

4

**CHILDREN + OSV**

HO-DL LAY EE

1

**MARIA**

HO-DL LAY EE

2

3

4

**CHILDREN + OSV**

HO-DL LAY EE

1

**MARIA**

HO-DL LAY HEE HEE

2

3

4

**CHILDREN + OSV**

HO-DL LAY HEE HEE

1

**MARIA**

HO-DL LAY EE EE  
HO-DL LAY EE

2

3

4

**CHILDREN + OSV**

HO-DL LAYEE

1

**MARIA**

HO-DL LAYEE

2

3

4

**CHILDREN + OSV**

HO-DL LAYEE

1

**MARIA**

HO-DL LAYEE

2, 3, 4

*Bump  
Incoming*

43

2

3

4

CHILDREN + OSV

1

HO-DL LAYEE

MARIA

HO-DL LAYEE ODL,  
LAYEE ODL AY.

BUMP!

43

→ Light

## #15 - After "The Lonely Goatherd"

HIGH ON A HILL (HIGH ON A HILL, HIGH ON A HILL)

WAS A LONELY GOATHERD

LAYDEE ODL LAYDEE

LAYDEE OLD LAYDEE

LAYDEE ODL LAY

LAYDEE ODL LAY

RAINDROPS ON ROSES

AND WHISKERS ON KITTENS

BRIGHT COPPER KETTLES AND

WARM WOOLEN MITTENS

BROWN PAPER PACKAGES

TIED UP WITH STRINGS

THESE ARE A FEW OF MY FAVORITE THINGS

2

**Scene 7a — The Terrace of the Von Trapp  
Villa, six weeks later.**

2

CAPTAIN

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

5

FRANZ

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

6

URSULA

Frau Schraeder?



3

ELSA

Oh, thank you.

2

CAPTAIN

No sign of the children, Franz?

5

FRANZ

Not yet, sir.

3

ELSA

Georg, those mountains they're magnificent!

2

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.

3

ELSA

And that sweet little village.

2

CAPTAIN

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

3

ELSA

Oh, I'm sorry- I didn't mean to hurt its feelings.

2

CAPTAIN

It's fun being with you. You're quite an experience for me.

3

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.



2

**CAPTAIN**

Exciting? I've never been called exciting before.

3

**ELSA**

I'm beginning to understand you better now that I see you here- You know, you're a little like those mountains except that you keep moving. How can you be away from this place as much as you are?

2

**CAPTAIN**

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

3

**ELSA**

Georg, I like it here very much.

2

**CAPTAIN**

Max can't still be on the telephone. I know he's desperate about getting singers for the Kaltzberg Festival but-

*(To ELSA.)*

You like it here?

3

**ELSA**

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

2

**CAPTAIN**

I thought that was a corporation now.

3

**ELSA**

It is, and I'm president.

2

**CAPTAIN**

You president of a corporation!

3

**ELSA**

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

2

**CAPTAIN**

I can't see you sitting behind a desk.

3

**ELSA**

Well, of course, I wear a business suit and smoke a big cigar.

5

**FRANZ**

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

2

**CAPTAIN**

While he's telephoning?

5

then 4

46

5

**FRANZ**

Yes, sir.

4

**MAX**

I'm sorry I took so long.

2

**CAPTAIN**

Any luck?

4

**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?

3

**ELSA**

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

4

**MAX**

So would I. All I've got up to now is a basso who isn't even profundo.

3

**ELSA**

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

4

**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

3

**ELSA**

On Georg's telephone?

4

**MAX**

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

2

**CAPTAIN**

I hoped it was because you liked me.

4

**MAX**

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

3

**ELSA**

Max -

4

MAX

I like rich people. I like the way they live.  
I like the way I live when I'm with them.

( Distant Church Bells)

47

2

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?

2

CAPTAIN

A beautiful one.

4

MAX

Good! In the next few days I have to visit all these towns around here and listen to saengerbunda, choirs, quartets-

2

CAPTAIN

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

4

MAX

Oh, yes. It was in a town just a bout 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.

3

ELSA

Oh, yes- what ever became of them?

4

MAX

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

2

CAPTAIN

Baron Elberfeld. The oldest family in the valley.

3

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.

} Quick! / overlap

↑

3↑ Elser laughs

4

48

4

**MAX**

Ooh, lavish...

2

**CAPTAIN**

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

3

**ELSA**

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

2

**CAPTAIN**

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

3

**ELSA**

You're not worried about them, are you?

2

**CAPTAIN**

They should have been here to welcome you.

3

**ELSA**

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

2

**CAPTAIN**

Forgive me, I'll try to find them.

4

**MAX**

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

3

**ELSA**

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

4

**MAX**

And you don't know what it is?

3

**ELSA**

No.

4

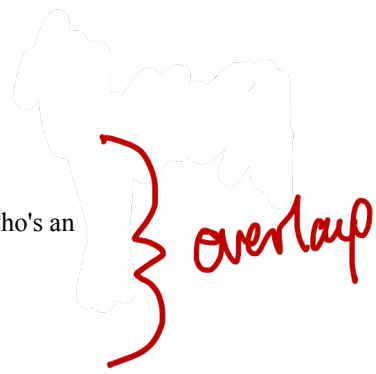
**MAX**

I do.

3

**ELSA**

What?



4

49 MAX

It's very simple. It's money.

3

ELSA

Money?

4

MAX

Yes. He's rich and you're rich.

X

83

#16 - How Can Love Survive?

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

3

4

MAX AND ELSA

SELDOM HEAR OF

2

CAPTAIN

Not a sign of them anywhere . . .

3

ELSA

NO LITTLE SHACK DO YOU SHARE WITH ME,  
WE DO NOT FLEE FROM A MORTGAGEE,  
NARY A CARE IN THE WORLD HAVE WE-

Help! ↑

3

4

MAX AND ELSA

HOW CAN LOVE SURVIVE?

3

ELSA

YOU'RE FOND OF BONDS AND YOU OWN A LOT,  
I HAVE A PLANE AND A DIESEL YACHT,

4

MAX

PLENTY OF NOTHING YOU HAVEN'T GOT

3

4

MAX AND ELSA

HOW CAN LOVE SURVIVE?

3

ELSA

NO RIDES FOR US ON THE TOP OF A BUS

4

MAX

IN THE FACE OF THE FREEZING BREEZES-

4

50

4

**(MAX)**

YOU REACH YOUR GOALS  
IN YOUR COMFY OLD ROLLS!  
OR IN ONE OF YOUR - MERCEDESES!

3

**ELSA**

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,

4

**MAX**

TWO MILLIONAIRES WITH A DREAM ARE (YOU)

3

**ELSA**

WE'LL MAKE OUR LOVE

3

4

**MAX AND ELSA**

SURVIVE . . .

4

**MAX**

NO LITTLE COLD WATER FLAT **HAVE WE,**  
WARMED BY THE GLOW OF INSOLVENCY  
UP TO YOUR NECKS IN SECURITY,  
HOW CAN LOVE SURVIVE?

3

**ELSA**

HOW CAN I SHOW WHAT I FEEL **FOR YOU?**  
I CANNOT GO OUT AND STEAL FOR YOU  
I CANNOT DIE LIKE CAMILLE FOR YOU  
HOW CAN LOVE SURVIVE?

4

**MAX**

YOU MILLIONAIRES WITH FINANCIAL AFFAIRS  
ARE TOO BUSY FOR SIMPLE PLEASURE.  
WHEN YOU ARE POOR  
IT IS TOUJOURS L'AMOUR  
FOR L'AMOUR ALL THE POOR HAVE LEISURE

3

**ELSA**

CAUGHT IN OUR GOLD-PLATED CHAINS **ARE WE,**  
LOST IN OUR WEALTHY DOMAINS ARE WE,  
TRAPPED BY OUR CAPITAL GAINS ARE WE  
BUT WE'LL KEEP ROMANCE ALIVE

4

**MAX**

TRAPPED BY YOUR CAPITAL GAINS  
**ARE YOU**

Help! ↑

Band ↑

3, 4

3

4

**MAX AND ELSA**WE'LL MAKE OUR LOVE  
SURVIVE

- 2 - 3 - 4 - 5 - 6 - 7 - 8

2

**CAPTAIN**

What do you want?

6

**ROLF**

Oh, Captain . . . I don't see, I mean, I didn't know . . .uh... Heil!

2

**CAPTAIN**

Who are you?

6

**ROLF**

I have a telegram for Herr Detweiler.

4

**MAX**

I am Herr Detweiler.

2

**CAPTAIN**

You've delivered your telegram, now get out!

3

**ELSA**

Georg, he's just a boy!

2

**CAPTAIN**

I am an Austrian- I will not be heiled!

4

**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.

2

**CAPTAIN**

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

4

**MAX**

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

5

**FRANZ**

Herr Detweiler, there's a call for you. It's from-

*BUTTON!**KIDS  
INCOMING!*

4

4

I'll take it.

MAX

} overlap

1 7

1 ↑

MARIA & CHILDREN

O HO, LAY-DEE ODL LEE O  
O HO, LAY-DEE OD LAY!  
O HO, LAY-DEE ODL LEE O  
LAYDEE ODL LEE-O-LAY

1

Oh, Captain- you're home.

MARIA

7

Father! Father, you're home!

CHILDREN

2 ↑

2

(Whistles)

CAPTAIN

LOUD!

Straight line! Get cleaned up! Get into your uniforms and report back here! At once!  
Fraulein! Where did they get these abominations- out of a nightmare?

1

MARIA

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

} overlap

2

CAPTAIN

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

1

MARIA

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

2

CAPTAIN

I don't wonder.

1

MARIA

They say, "There go Captain von Trapp's children!"

2

CAPTAIN

My children have always been a credit to my name.

1

MARIA

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

2



53

**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.

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.

*LOUD!*

*Overlap*

*Overlap*

85

*QUICK!*

**#17 - The Sound of Music (Reprise)**

I shouldn't have said those things- not in the way I said them.

**CAPTAIN**

After you've gone there'll be- What's that?

**CHILDREN (OFFSTAGE) + OSV**

*↳ start ↓  
Fade ↑ as walk  
onstage*

*1 ↑!*

1, 4, 5, 6, 7

1 4 5 6 7

MARIA

Singing.

2

CAPTAIN

Who's singing?

1

MARIA

Your children.

2

CAPTAIN

My children singing?

1

MARIA

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

3

ELSA

Georg, you must hear-

4 5 6 7

LIESL & CHILDREN + OSV

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.

4 ↑

2 4 5 6 7

CAPTAIN

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.

2 ↑!

CHILDREN + OSV

AHHH-  
AHHH  
AHHH  
AHHH  
AHHH  
AHHH  
ONCE MORE

↑

BUMP!

87

X

3

ELSA

Georg, why haven't you told me how enchanting your children are?

2

CAPTAIN

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

OUT!!!  
Hug ♡

3

55

3

ELSA

Yes, show me the gardens- 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.

4

LOUISA

My name is Marta.

3 ↑

Elsa: Marta...

5

MARTA

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

2

CAPTAIN

↑

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

### #18 - The Scene Continues (The Sound of Music)

1

MARIA

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

2

CAPTAIN

No. I want you to stay.

1

MARIA

If I can be of any help.

2

CAPTAIN

You have helped already. You have brought music back into my home. I had forgotten . .

TO LAUGH LIKE A BROOK  
WHEN IT TRIPS AND FALLS  
OVER STONES -

1

2

MARIA &amp; CAPTAIN

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

2

CAPTAIN

AND I'LL SING ONCE MORE.

DO A DEER, A FEMALE DEER

↓ -13

1

1

MARIA  
RAY-A DROP OF GOLDEN SUN  
ME-A NAME I CALL MY SELF  
FAR-A LONG, LONG WAY TO RUN

3

ELSA  
I came back to congratulate you.

1

MARIA  
Thank you.

3

ELSA  
The Captain was really moved.

1

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

3

ELSA  
Oh, you're staying on!

1

MARIA  
Until September.

3

ELSA  
September?

1

MARIA  
Then I go back to the Abbey.

3

ELSA  
The Abbey?

1

MARIA  
I'm going to be a nun.

3

ELSA  
Oh, how nice! When you get back to the Abbey, think of us.

1

MARIA  
I'll pray for you.

Quick!

#20 - The Party Crossover

3

ELSA  
Oh.

Band ↓  
underscore

1

**Scene 8a — The Living Room of the Von Trapp  
Villa, one week later.**

1

**FRAU SCHMIDT**

No. That's right. You must do that to all the guests.  
Come along, children- the party's started.

1 - 2 - 3 - 4 - 5 - 6

6

**MARTA**

Frau Schmidt, will you fix my tie? We never had a  
party in our house before.

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

1

**FRAU SCHMIDT**

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

1 - 2 - 3 - 4 - 5 - 6

2

**LIESL**

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

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

3

**FRIEDRICH**

I remember the music.

1 - 2 - 3 - 4 - 5 - 6

1

**FRAU SCHMIDT**

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

2 - 2 - 3 - 4 - 5 - 6

2

**LIESL**

Yes, they wore ...

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

2

3

4

**LIESL, FREIDRICH, LOUSIA**

...red coats.

1 - 2 - 3 - 4 - 5 - 6

1

**FRAU SCHMIDT**

Go ahead, children, and mind your manners.  
Come along.

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

3

**Scene 8b — The Living Room of the Von Trapp Villa.**

3

**FRIEDRICH**

I remember beautiful ladies and everybody laughing.

4

**LOUISA**

I remember the most beautiful lady of all. Remember?

2

**LIESL**

Yes, Louisa, I remember.

5

**BRIGITTA**

Can we dance while the guests are dancing?

2

**LIESL**

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

2 THRU 7

**CHILDREN**

Yes!

THESE ARE A FEW OF MY FAVORITE THINGS

NO LITTLE SHACK

DO YOU SHARE WITH ME WE DO NOT FLEE FROM A MORTGAGEE

NO LITTLE COLD WATER

FLAT HAVE WE,

WE'LL MAKE OUR LOVE

- 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

SURVIVE

- 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

95

X

**#21 - The Grand Waltz**

RAINDROPS ON ROSES AND WHISKERS ON KITTENS, BRIGHT COPPER KETTLES AND WARM WOOLEN MITTENS, BROWN PAPER PACKAGES TIED UP WITH STRINGS THESE ARE A FEW OF MY FAVORITE THINGS. WHEN THE DOG BITES WHEN THE BEE STINGS WHEN I'M FEELING SAD

2

DANCE BREAK! ↑!

2

ZELLER

You have German blood, haven't you?

3

ELBERFELD

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

2

ZELLER

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

4

FRAU ZELLER

Shhhh.

1

CAPTAIN

It's much more pleasant on the terrace. Elberfeld, it's very nice to have you and the Baroness here again.

5

BARONESS ELBERFELD

Frau Schraeder is charming, Georg.

3

ELBERFELD

I hope she isn't ill.

1

CAPTAIN

Oh, no- just a headache. I'm on my way up to get her. We'll find you on the terrace.

6

BRIGITTA

Father, I don't think these people are having a very good time.

1

CAPTAIN

I know, Brigitta, and it's your first party, too.

6

BRIGITTA

Oh, I'm having a good time. Even if they're not.

1

CAPTAIN

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

6

BRIGITTA

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

} overlap

X

100

#22 - Ländler

7

FRAU SCHMIDT

Oh, sir, Frau Schraeder asked me to let you know that she will join you in a few minutes.

↑!

Band ↓

1

1

**CAPTAIN**

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

2

**MARIA**

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

6

**KURT**

Oh, you remember it- show me

2

**MARIA**

No, I haven't danced since-

6

**KURT**

Come, you said the left hand behind the back -

2

**MARIA**

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

Quick /  
Overlap G ↑

6



6

Yes.

KURT

1 - 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

2

MARIA

Then they go for a little stroll.

Ad Libs 1 - 2 - 3 - 4 - 5 - 6

Throughout. 2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

1 - 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

1 - 2 - 3 - 4 - 5 - 6

1

CAPTAIN

No, no. That's wrong, Kurt. Let me show you.

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

1 - 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

1 - 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

5 - 2 - 3 - 4 - 5 - 6

After the spin

DANCE BREAK! ↑

6 - 2 - 3 - 4 - 5 - 6

7 - 2 - 3 - 4 - 5 - 6

8 - 2 - 3 - 4 - 5 - 6

Gallop

1 - 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

2

*Duet*

1 - 2 - 3 - 4 - 5 - 6  
 2 - 2 - 3 - 4 - 5 - 6  
 3 - 2 - 3 - 4 - 5 - 6  
 4 - 2 - 3 - 4 - 5 - 6  
 5 - 2 - 3 - 4 - 5 - 6  
 6 - 2 - 3 - 4 - 5 - 6  
 7 - 2 - 3 - 4 - 5 - 6  
 8 - 2 - 3 - 4 - 5 - 6

2

**MARIA**

I- I don't remember- any more.

1

**CAPTAIN**

Well, Kurt- that's the way it's done.

5

**BRIGITTA**

You're smiling.

2

**MARIA**

I guess I'm not very used to dancing.

3

**ELSA**

Well, hello there.

2

**MARIA**

Good evening, Frau Schraeder.

6

**KURT**

I hope you're feeling better, Frau Schraeder.

3

**ELSA**

Yes, thank you, Kurt.

5

**BRIGITTA**

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

4

**MAX**

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

3

**ELSA**

Max!

4

4

**MAX**

Elsa! Without a doubt you're the most beautiful corporation president in the entire world.

3

**ELSA**

Thank you, Max.

1

**CAPTAIN**

Max- you're back. And as usual just in time for dinner.

4

**MAX**

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

1

**CAPTAIN**

Oh, dear, now we have an odd man.

4

**MAX**

A little odd, but charming.

1

**CAPTAIN**

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

↓ -12

### #23 - Fox Trot - Incidental

3

**ELSA**

Two places?

1

**CAPTAIN**

We need another woman.

3

**ELSA**

Who? Liesl?

1

**CAPTAIN**

Oh, no-she's much too young. I'll ask Maria.

4

**MAX**

You're not serious?

1

**CAPTAIN**

But of course!

4

**MAX**

She's a governess.

1

**CAPTAIN**

I don't think of her that way.

4

64

4

**MAX**

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

1

**CAPTAIN**

Why not?

4

**MAX**

Elsa, tell him why not.

3

**ELSA**

Max, you're talking like a royalist.

4

**MAX**

That stops me. Being a royalist doesn't help anyone today.

3

**ELSA**

Max, can you change in a hurry?

1

**CAPTAIN**

Yes, Max, we can use you tonight.

5

**BRIGITTA**

Frau Schraeder, they're talking about you out there.

3

**ELSA**

Come on, Georg, I've been dodging these people for an hour.

2

**MARIA**

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

4

**MAX**

Yes, you're going to.

5

**BRIGITTA**

I knew it all along. Frau Schraeder didn't have a headache. She just wanted to get out of the party. She was faking.

2

**MARIA**

Brigitta, you shouldn't say things you don't know are true.

5

**BRIGITTA**

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



*Quiet*

Quiet

2

MARIA

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

5

BRIGITTA

I like her all right. Why is it important?

2

MARIA

Well- I think she's going to be your new mother.

5

BRIGITTA

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

2

MARIA

Why couldn't he?

5

BRIGITTA

Because he's in love with you.

2

MARIA

Now Brigitta, that's just the kind of thing-

5

BRIGITTA

You must know that.

2

MARIA

Brigitta- no!

5

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-

2

MARIA

No, Brigitta, no.

5

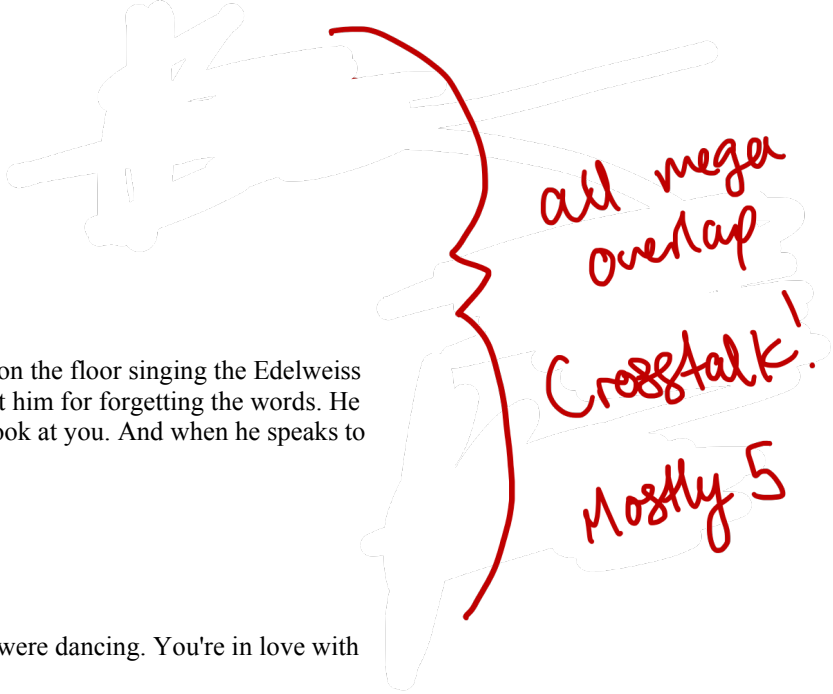
BRIGITTA

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

1

CAPTAIN

One more dance. Gretl, and then to bed.



103

X

#23A - Waltz Incidental

1

Oh, Fraulein Maria, you're not going to have dinner with the children tonight. You're having dinner down here with us.

Band ↓  
- 12

2

2

MARIA

No, I can't!

} overlap

1

CAPTAIN

Oh, yes it's all arranged. You'll have to hurry. You'll have to change. Oh, and Maria, wear the dress you wore the other night- when we were all singing.- It was lovely- soft and white.

6

FRANZ



Shall I announce dinner, Captain?

3

ELSA

Oh, no, not yet. The children will want to say goodnight. Oh Georg, I wanted the children to say goodnight the way they did last night.

1

CAPTAIN

No, Elsa- not here-

} overlap

3

ELSA

Please, Georg, the way they did it for me- it was so sweet.

1

CAPTAIN

No, no, not in front of strangers!

3

ELSA

Please, Georg, for me.

} Mega overlap!

4

(Enters from the stairs.)

MAX

Presto chango!

3

ELSA

Max, you're just in time. Children- now.

105

X

#24 - So Long, Farewell

2 THRU 7

CHILDREN + OSV

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."



4

5

MARTA & GRETL

COO-COO, COO-COO

2 THRU 7

CHILDREN + OSV

REGRETFULLY THEY TELL US BUT FIRMLY THEY COMPEL US

MARTA & GRETL (COO-COO)

(COO-COO)

2 THRU 7

**CHILDREN + OSV**  
TO SAY "GOOD BYE"

**MARTA & GRETL**

TO YOU . . .

(COO-COO)

SO LONG, FAREWELL  
AUF WIEDERSEHEN, GOODNIGHT.

4

**MARTA**

I HATE TO GO  
AND LEAVE THIS PRETTY SIGHT.

2 THRU 7

**CHILDREN + OSV**

SO LONG, FAREWELL,  
AUF WIEDERSEHEN, ADIEU.

3

**FRIEDRICH**

ADIEU, ADIEU,  
TO YIEU, AND YIEU, AND YIEU

2 THRU 7

**CHILDREN + OSV**

SO LONG, FAREWELL,  
AU'VOIR, AUF WIEDERSEHEN

2

**LIESL**

I'D LIKE TO STAY AND TASTE MY FIRST CHAMPAGNE....NO?

1

**CAPTAIN**

No.

X

2 THRU 7

**CHILDREN + OSV**

SO LONG, FAREWELL,  
AUF WIEDERSEHEN, GOODBYE.

2

**KURT**

I LEAVE AND HEAVE A SIGH AND SAY GOODBYE  
GOODBYE!



3

**BRIGITTA**

I'M GLAD TO GO, I CAN NOT TELL A LIE

4

**LOUISA**

I FLIT, I FLOAT, I FLEETLY FLEE, I FLY

5

5

**GRETLE**

THE SUN HAS GONE TO BED AND SO MUST I

X

109

5

6

**CHILDREN + OSV**

SO LONG, FAREWELL, AUF WIEDERSEHEN, GOODBYE

GOODBYE,  
GOODBYE,  
GOODBYE.

3

4

**GUESTS**

GOODBYE.

X

110

4

**MAX**

Elsa, they're extraordinary!

3

**ELSA**

Fraulein Maria taught them to do it.

4

**MAX**

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

3

**ELSA**

Wait a minute, Max.

4

**MAX**

A singing group of seven children in one family.

3

**ELSA**

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

4

**MAX**

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

3

**ELSA**

Max!

4

**MAX**

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

*Quick / Overlap*



#25 - Maria's Farewell (End of the Scene)

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 -

X

Scene 9a — A Corridor in the Abbey, a few days later.

#26 - Nuns' Processional (Morning Hymn)

REX ADMIRABILIS  
ET TRIUMPHATOR NOBILIS  
DULCEDO INEFFABILIS,  
INEFFABILIS  
TOTUS DE- SI-DERABILIS.  
TOTUS DE-SI-DERABI LIS.

NUNS (PRE-RECORD)



4

(We transition to...)

when they walk on stage

OUT!

2

**Scene 9b — The Office of the Mother Abbess.**

2

**MOTHER ABBESS**

Sister Sophia, take our new postulant to the robing room.  
Bless you, my daughter.

3

**MARGARETTA**

*(There is a knock on the door)*

2

**MOTHER ABBESS**

Ave!

3

**MARGARETTA**

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

2

**MOTHER ABBESS**

I waited until she wanted to come to me.

3

**MARGARETTA**

It's strange. She's happy to be here- but she's unhappy, too.

2

**MOTHER ABBESS**

Why did they send her back- do you know?

3

**MARGARETTA**

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

2

**MOTHER ABBESS**

I shall see her.

3

**MARGARETTA**

Maria.

2

**MOTHER ABBESS**

This must have been a trying experience for you.

1

**MARIA**

It was, Reverend Mother.

2

**MOTHER ABBESS**

Has it taught you anything?

1

**MARIA**

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

2

**MOTHER ABBESS**

Why did they send you back to us?

1

**MARIA**

They didn't send me back. I left. I left without telling them I was going, without saying good-bye.

WATCH! Wait til  
She comes onstage



2

**MOTHER ABBESS**

Sit down, Maria. Maria, what happened? Why did you do this?

**MARIA**

I was frightened.

**MOTHER ABBESS**

Frightened?

**MARIA**

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 cannot face?

**MARIA**

I can't face him again.

**MOTHER ABBESS**

Thank you, Sister Margareta...

Maria, are you in love with Captain von Trapp?

**MARIA**

I don't know. I don't know.

**MOTHER ABBESS**

Tell me about it, my child.

**MARIA**

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.

**MOTHER ABBESS**

But you do like him, Maria?

**MARIA**

I like the kindness in his eyes. I like the way he speaks – even when he's stern. I like the way he smiles at little Gretl.

**MOTHER ABBESS**

Did you let him see how you felt?

} overlap

} overlap

1

MARIA

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- I am ready at this very moment to take the vows of poverty, obedience ...and chastity.

2

MOTHER ABBESS

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?

1

MARIA

Oh, yes, Mother, they were very happy.

2

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.

1

MARIA

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

2

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.

1

MARIA

Oh, no, Mother, please, don't ask me to do that. Please let me stay here.

X

120

→ 2↑

#28 - Climb Ev'ry Mountain

2

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.

↓ Underscore

OVERLAP!

1

MARIA

How do I find it?

2

MOTHER ABBESS

Look for it.

BIG!

↑

↑

CLIMB EVERY MOUNTAIN  
SEARCH HIGH AND LOW  
FOLLOW EVERY BYWAY  
EVERY PATH YOU KNOW.

Help! ↑

2

2

(MOTHER ABBESS)

CLIMB EVERY MOUNTAIN  
FORD EVERY STREAM  
FOLLOW EVERY RAINBOW  
TILL YOU FIND YOUR DREAM.

Help! ↑

A DREAM THAT WILL NEED  
ALL THE LOVE YOU CAN GIVE  
EVERY DAY OF YOUR LIFE  
FOR AS LONG AS YOU LIVE

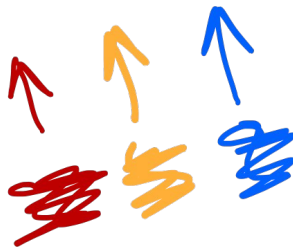
CLIMB EVERY MOUNTAIN  
FORD EVERY STREAM  
FOLLOW EVERY RAINBOW  
TILL YOU FIND YOUR  
DREAM



Feel it baby

A DREAM THAT WILL NEED  
ALL THE LOVE YOU CAN GIVE  
EVERY DAY OF YOUR LIFE  
FOR AS LONG AS YOU LIVE.

CLIMB EVERY MOUNTAIN  
FORD EVERY STREAM  
FOLLOW EVERY RAINBOW  
TILL YOU FIND YOUR



DREAM

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

END ACT I

X

**ACT TWO****Scene 1 — The terrace, that same day.****#29 - Entr'acte**

X - 2 - 3

[2]  
 RAINDROPS ON ROSES AND  
 WHISKERS ON KITTENS,  
 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,  
 WILD GEESE THAT FLY WITH THE  
 MOON ON THEIR WINGS-  
 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 - 2 - 3  
 SIMPLY REMEMBER MY FAVORITE THINGS - 2 - 3 - X

[51]  
 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 - 2 - 3 - 4

TOTALLY UNPREPARED AM I  
 TO FACE A WORLD OF MEN  
 TIMID AND SHY AND SCARED AM I  
 OF THINGS BEYOND MY KEN.  
 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

[68]  
 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 - 2 - 3 - 4

SEW--A NEEDLE PULLING THREAD,  
 LA--A NOTE TO FOLLOW SEW,  
 TEA--A DRINK WITH JAM AND BREAD  
 THAT WIL  
 BRING - 2 - US - 4 - BACK - 6 - TO - 8  
 BRING - 2 - US - 4 - BACK - 6 - 7 + 8

[104]  
 HEART WILL BE BLESSED  
 WITH THE SOUND OF MU - 2 - SIC - 4  
 1 - 2 - AND I'LL  
 SING - 2 - 3 - 4  
 ONCE - 2 - 3 - 4  
 1 - THE HILS ARE A-LIVE - 6 - 7 - 8 - X

#29a - Opening Act II

OH O LAYDEE ODL LEE O  
OH O LAYDEE ODL LAY  
OH O LAYDEE ODL LEE O  
LAYDEE ODL LEE O LAY

music NOT SONG!

2

**MAX**  
ONE LITTLE GIRL IN A PALE PINK COAT HEARD

4

**BRIGITTA**  
LAYEE ODL, LAYEE ODL LAYEE OO

2

**MAX**  
SHE YODELED BACK TO THE LONELY GOATHERD

3

**FRIEDRICH**  
LAYEE ODL, LAYEE ODL OO

2

**MAX**  
SOON HER MAMA WITH A  
GLEAMING GLOAT HEARD

5

**KURT**  
LAYEE ODL, LAYEE ODL LAYEE OO

2

**MAX**  
WHAT A DUET FOR A GIRL AND GOATHERD

3 THRU 6

**CHILDREN**  
LAYEE ODL, LAYEE ODL OO

2

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

#30 - Vocal Incidental For Dialogue

3 THRU 6

**CHILDREN**

DO- (LIESL/GRETL)  
ME- (MARTA & BRIGITTA)  
SOL- (KURT & LOUISA)  
DO. (FRIEDRICH)

2

**MAX**  
X That's nice- very nice- except it's no good. Imagine that you're standing on the stage of a big concert hall.

4



4

LOUISA

What concert hall, Uncle Max?

2

MAX

Any concert hall- maybe Kaltzberg Concert Hall-

4 THRU 7

CHILDREN

Oooohhh



2

MAX

- but a concert hall full of people. Now, once more.

4 THRU 7

CHILDREN

DO-ME-SOL-DO.

(Gretl sustains the DOOOOOOO)

6 Stays up

2

MAX

Gretl, why don't you sing loud?

6

GRETLE

I've got a sore finger.

2

MAX

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.

4 THRU 7

CHILDREN

DO-ME-SOL-DO.

} overlap

2

MAX

They wanted to sing for me, the darlings, but they don't sing as well as they used to.

4

LOUISA

We need Fraulein Maria.

1

CAPTAIN

We do not need Fraulein Maria. You can sing just as well with me.

2

MAX

But I've had experience with choirs, quartets, glee clubs-

1

CAPTAIN

Max, please- Now what would you like to sing?

} overlap

2 ↑ Max: Okay.

1

1 (CAPTAIN)  
DOE, A DEER, A FEMALE DEER

5 KURT  
Fraulein Maria always started with...

1 CAPTAIN  
We are not to mention Fraulein Maria

3 ELSA  
Come on, Max, I feel like a brisk walk.

2 MAX  
That's just what I need- Is anyone using the car?

1 CAPTAIN  
Now, what are you going to sing?

} BIG OVERLAP!

X

#31 - Incidental (A Capella) (The Sound of Music)

2 LIESL  
THE HILLS ARE ALIVE

2 THRU 8 ALL CHILDREN  
WITH THE SOUND OF MUSIC

1 CAPTAIN  
No, not that- Louisa, did you play any of your tricks- any of your jokes- on Fraulein Maria?

4 LOUISA  
Only those she liked and laughed at.

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

4 LOUISA  
No, Father.

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

8 GRETL  
Isn't Fraulein Maria coming back?

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

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

1 ↑! 1 ↑!



} Overlap!  
Leave 1 ↑

1

1

CAPTAIN

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

4

LOUISA

Oh, good!

3

FRIEDRICH

I'm not sure that's good.

1

CAPTAIN

You're going to have a new mother.

2

LIESL

A new mother?

5

KURT

Frau Schraeder?

1

CAPTAIN

Yes. It was all settled last night. I'm very happy. *(Brigitta stares the Captain down.)*  
Well, it's time for your afternoon walk.

*(He exits.)*

4

LOUISA

When Fraulein Maria wanted to feel better, she used to sing that song-remember?

2

LIESL

Yes, I remember.

6

BRIGITTA

All right. Let's try it.

2

6

LIESL AND BRIGITTA

RAINDROPS ON ROSES  
AND WHISKERS ON KITTENS

2 THRU 8

CHILDREN

BRIGHT COPPER KETTLES  
AND WARM WOOLEN MITTENS

X

#32 - My Favorite Things (Reprise)

BROWN PAPER PACKAGES  
TIED UP WITH STRINGS  
THESE ARE A FEW OF MY FAVORITE THINGS (UHH)

8

GRETL

Why don't I feel better?

1 THRU 8

MARIA AND CHILDREN

GIRLS IN WHITE DRESSES WITH  
BLUE SATIN SASHES,

**MARIA AND CHILDREN (EXCEPT KURT)**  
SNOWFLAKES THAT STAY ON MY  
NOSE AND EYELASHES,

**MARIA (OVERTAKING THE CHILDREN)**  
SILVER-WHITE WINTERS THAT  
MELT INTO SPRINGS

**CHILDREN AND MARIA**  
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.

**KURT**  
It's Maria! Maria's back!

**CHILDREN**  
(Ad lib – No "yay!")

5 ↑

BUMP!

1

**MARIA**

Children, children, I'm so happy to see you. I must find your father right away.

7

**MARTA**

I'll find him.

5

**KURT**

I'll go with you.

1

**MARIA**

Gretl, how's your sore finger?

8

**GRETTL**

You remembered!

1

**MARIA**

Liesl- are you all right?

2

**LIESL**

Yes, Fraulein, I'm all right.

1

**MARIA**

Many telegrams lately?

2

**LIESL**

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

1

1

MARIA

Liesl, you can't use boarding school to escape your problems. You have to face them. Oh, I have so much to talk to you about.

4

LOUISA

We have some things to tell you, too.

1

MARIA

You must have a great deal to tell me.

6

BRIGITTA

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

1

MARIA

Married?

4

LOUISA

To Frau Schraeder.

1

MARIA

Are you sure?

6

BRIGITTA

Oh, yes, he just told us- he told us himself.

} overlap

5

KURT

We found him.

X

140

2

CAPTAIN

Liesl -

6

LIESL

Louisa, Brigitta, boys. Maria, we'll be in the nursery.

6 ↑

2

CAPTAIN

You've come back?

1

MARIA

Yes, Captain.

2

CAPTAIN

You left us without any explanation whatsoever- without even saying goodbye.

1

MARIA

It was very wrong of me. Forgive me.

2

2

Why did you do this to us? Tell me.

CAPTAIN

1

Please don't ask me. Anyway, the reason no longer exists.

MARIA

2

Then you're back to stay?

CAPTAIN

1

Only until you can make arrangements for another governess.

MARIA

2

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.

CAPTAIN

1

But I-

MARIA

2

We'll talk about it later. You go up to the children now. Maria, a new dress?

CAPTAIN

1

We have a new postulant.

MARIA

3

I know I'm right, Max. We'll find him and ask him.

ELSA (OFFSTAGE)

4

I'll take your word for it, Elsa.

MAX (OFFSTAGE)

3

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

ELSA

2

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

CAPTAIN

3

You see.

ELSA

4

I didn't argue about it.

MAX

} overlap  
→ might not say that

} overlap

} overlap + ad libs

3

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

**5** **FRANZ**  
Herr Detweiler, while you were gone, you had a long distance call from Berlin.

**4** **MAX**  
Who could be calling me from Berlin?

**5** **FRANZ**  
They said you'd know who it was.

**4** **MAX**  
Oh! Thank you, Franz.  
Georg, what were we just talking about?

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

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

**3** **ELSA**  
Let's not stir that up a gain. The Germans have promised not to invade Austria. Max knows that.

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

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

**3** **ELSA**  
Naturally.

**2** **CAPTAIN**  
Oh, you agree, too?

**4** **MAX**  
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."

3

ELSA

*(Laughs at Max's joke)*

Georg- if they- if they should invade us- would you defy them?

2

CAPTAIN

... Yes.

4

MAX

Do you realize what might happen to you? To your property?

} Quick! / Overlap

3

ELSA

To your children?

4

MAX

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

2

CAPTAIN

Well, what will you do if they come?

4

MAX

What anyone with any sense would do- just sit tight and wait for it all to blow over.

2

CAPTAIN

And you think it will?

4

MAX

One thing is sure- nothing you can do will make any difference.

3

ELSA

Don't look so serious, darling. Take the world off your shoulders. Relax.

X

#33 - No Way To Stop It

YOU DEAR ATTRACTIVE DEWY-EYED IDEALIST,  
TODAY YOU HAVE TO LEARN TO BE A REALIST.

4

MAX

YOU MAY BE BENT ON DOING DEEDS OF DERRING-DO  
BUT UP AGAINST A SHARK WHAT CAN A HERRING DO?

3

ELSA

BE WISE, COMPROMISE!

2

CAPTAIN

COMPROMISE, AND BE WISE!

3



3

**ELSA**

LET THEM THINK YOU'RE ON THEIR SIDE,  
BE NONCOMMITTAL.

2

**CAPTAIN**

I WILL NOT BOW MY HEAD TO THE MEN I DESPISE.

4

**MAX**

YOU WON'T HAVE TO BOW YOUR HEAD,  
JUST STOOP A LITTLE.

3

**ELSA**

WHY NOT LEARN TO PUT YOUR  
FAITH AND YOUR RELIANCE  
ON AN OBVIOUS AND SIMPLE FACT OF SCIENCE?

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,  
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.

4

\_\_\_\_\_

**MAX**

WHILE SOMERSAULTING AT A COCK-EYED ANGLE,



2

**CAPTAIN**

Max ---

4

**MAX**

WE MAKE A COCK-EYED  
CIRCLE AROUND THE SUN.  
AND WHEN WE CIRCLE BACK TO  
WHERE WE STARTED FROM,  
ANOTHER YEAR HAS RUN.

3, 4

3

4

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  
YOU'RE A FOOL IF YOU WORRY  
OVER ANYTHING BUT LITTLE NUMBER ONE.

2

CAPTAIN

That's you!

3

ELSA

THAT'S I.

4

MAX

AND I.

2

CAPTAIN

AND ME! THAT ALL-ABSORBING CHARACTER!

3

ELSA

THAT FASCINATING CREATURE!

4

MAX

THAT SUPER-SPECIAL FEATURE-

2

3

4

ALL

ME!

2

CAPTAIN

SO EVERY STAR AND EVERY WHIRLING PLANET,

4

MAX

That's it.

2

CAPTAIN

AND EVERY CONSTELLATION IN THE SKY

3

ELSA

Everyone!

2

CAPTAIN

REVOLVE AROUND THE CENTER OF THE  
UNIVERSE, A LOVELY THING CALLED...



3, 4

3

4

MAX AND ELSA

I...AND THERE'S NO WAY TO STOP IT,  
NO, THERE'S NO WAY TO STOP IT,  
AND I KNOW THOUGH I CANNOT TELL YOU WHY.

2

CAPTAIN

That's charming!

3

4

MAX AND ELSA

THAT AS LONG AS I'M LIVING,  
JUST AS LONG AS I'M LIVING,  
THERE'LL BE NOTHING ELSE AS WONDERFUL AS -

*Overlap*

2

CAPTAIN

I, Me...on one thing alone we can agree . . . each one is important to himself . . . but you can't save your self by giving up, and you don't outwit a lion by putting your head-

5

FRANZ

Your call from Berlin, sir.

2

CAPTAIN

-in the lion's mouth.

4

MAX

I'll call them back-

3

ELSA

*Quiet*

You might as well talk to them now, Max.

2

CAPTAIN

Go,

3

ELSA

Georg- I feel I know what's going to happen here. Can't you see things my way?

2

2

**CAPTAIN**

No- not if you're willing to see things their way.

3

**ELSA**

There's one thing you do better here than we do in Vienna- your sunsets. I'm going to miss them.

1

**MARIA**

Captain- Oh, I beg your pardon.

3

**ELSA**

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

1

**MARIA**

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.

2

**CAPTAIN**

Yes, I don't mind.

1

**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.

3

**ELSA**

Oh? I'm afraid the children were wrong. Georg, I've got to finish my packing if I'm to get back to Vienna.

2

**CAPTAIN**

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

3

**ELSA**

I can do that. Auf Wiedersehen, Georg. Goodbye, Maria.

1

**MARIA**

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

2

**CAPTAIN**

You did say the wrong thing- but you said it at the right time.

1

**MARIA**

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

2

2

CAPTAIN

We found we just couldn't go the same way. That door is shut.

1

MARIA

Sister Margareta always says, "When God shuts a door-"

2

CAPTAIN

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

} overlap

1

MARIA

The Mother Abbess- she said that you have to look for your life.

2

CAPTAIN

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

1

MARIA

No.

↑

2

CAPTAIN

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

1

MARIA

Yes

2

CAPTAIN

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. What was it that told you?

1

MARIA

Brigitta. She said when we were dancing- that night-

2

CAPTAIN

She was quite right. That was not just an ordinary dance.

} overlap

1

MARIA

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

2

CAPTAIN

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

1

MARIA

Uh-huh.

2

2

That's quite different, too.

CAPTAIN

1

Is it?  
(They kiss.)  
It is different.

MARIA

Quiet

2

Your whole life will be different now, Maria. I'll take you anywhere you want to go-

CAPTAIN

X

150

#34 - Something Good

give you anything you wish.

1

But I don't want to go anywhere. All I could wish for is right here.

MARIA

I NEVER THOUGHT MY LIFE WAS TRAGIC,  
I ALWAYS DID THE BEST I COULD DO...  
AND EVEN THOUGH MY BEST WAS NEVER ENOUGH  
I NEVER THOUGHT THAT MORE WAS MY DUE...  
BUT HERE YOU ARE STANDING THERE LOVING ME  
WHETHER OR NOT YOU SHOULD,  
AND HARD AS IT MAY BE FOR ME TO BELIEVE  
I MUST'VE DONE SOMETHING GOOD

↑

- 12

2

CAPTAIN

I NEVER PUT MY FAITH IN MAGIC,  
I CHOSE WHAT I BELIEVED  
TO BE TRUE

SO HOW IN ALL THIS WORLD  
WAS I TO CONCEIVE  
THE MAGIC'S UNDENIABLY YOU?

FOR HERE YOU ARE  
STANDING THERE  
LOVING ME  
WHETHER OR NOT YOU SHOULD

I'M REELING FROM THE  
REVELATION  
I MUST HAVE DONE  
SOMETHING GOOD

Help Out ↑  
(Lower in range)

Maria, is there someone I should go to...to ask permission to marry you?

↓

1

90

1

Why don't we ask the children?

MARIA

NOTHING COMES FROM NOTHING

2

NOTHING EVER COULD

CAPTAIN

1

2

OUR LOVE'S THE ONLY EXPLANATION

BOTH

1

I MUST HAVE DONE SOMETHING

MARIA

1

2

SOMETHING GOOD

BOTH

MUST - HAVE - DONE

SOME - 2 - THING - 4

GOOD

Crosstalk!  
Just 2

Button!

Band ↑ - 5  
For Transition

3, 4

Scene 2 — Nonnberg Abbey.

#37A - Processional

- 2 - 3 - 4 - 5 - 6 - 7 - 8

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

NUNS

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?

OH HOW DO YOU SOLVE A PROBLEM LIKE MARI- A ?  
HOW DO YOU HOLD A  
MOON BEAM IN YOUR HAND?

Fade ↓  
On Timpani

↑ - 22 ish

3

4

3, 4



Scene 3 — Chapel of Nonnberg Abbey.

#37B - Canticle (Confitemini Domino)

3

4

NUNS

CONFITEMINI, DOMINO  
QUONIAM BONUS (QUONIAM BONUS)  
QUONIAM BONUS (QUONIAM BONUS)  
QUONIAM IN SAECULUM  
MISERICORDI A EJUS

CONFITEMINI, DOMINO  
QUONIAM BONUS (QUONIAM BONUS)  
QUONIAM BONUS (QUONIAM BONUS)  
QUONIAM IN SAECULUM

MISERICORDI A EJUS.

ALLELUIA, ALLELUIA  
ALLELUIA, ALLELUIA  
ALLELUIA, ALLELUIA  
ALLELUIA, ALLELUIA  
ALLELUIA, ALLELUIA

GAUDEAMUS, GAUDEAMUS  
OMNES IN DOMINO  
DIEM FESTUM CELEBRANTES

- 2 - 3 - 4 - 5 - 6 - 7 - 8  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 91

- 22  
(feel it out)



Build

X

#37C - Change of Scene / Something Good (Reprise)

PERHAPS I HAD A WICKED CHILDHOOD

PERHAPS I HAD A MISERABLE YOUTH

BUT SOMEWHERE IN MY WICKED,

MISERABLE PAST

THERE MUST HAVE BEEN A MOMENT OF

TRUTH - 2 - 3 - 4 - 5 - 6 - 7

2

2

CAPTAIN

FOR HERE YOU ARE,  
STANDING THERE,  
LOVING ME

Help! ↑ ↑ -25

1

MARIA

WHETHER OR NOT YOU SHOULD

Band  
NOT SUNG!

BUT SOMEWHERE IN MY WICKED,  
MISERABLE PAST  
THERE MUST HAVE BEEN  
SOME - 2 - THING - 4

160

X

#38 - Change of Scene (My Favorite Things)

1 - 2 - 3 - 4 - 5 - 6

2 - 2 - 3 - 4 - 5 - 6

3 - 2 - 3 - 4 - 5 - 6

4 - 2 - 3 - 4 - 5 - 6

5 - 2 - 3 - 4 - 5 - 6

OUT!

↓ - 12

3

**Scene 4 — The living room of the Von Trapp Villa, one month later.**

3

**MAX**  
Children, See! Kaltzberg Festival, 1938. Look here! The Trapp Family Singers! And here are all of your names... Liesl, Friedrich, Louisa, Kurt, Brigitta, Marta and Gretl.

*Starts during music*

8

**GRETl**  
Why am I always last?

*} overlap-ish*

6

**LIESL**  
Because you're the youngest.

3

**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-

*} overlap*

5

**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.

4

**ZELLER**  
Heil!

5

**FRAU SCHMIDT**  
I tried to explain-

*} overlap!*

4

**ZELLER**  
Keep quiet.

When is Captain von Trapp returning?

3

**MAX**  
Who knows? When a man is on his honeymoon-

4

**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.

7

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

3

**MAX**  
Brigitta!

*} overlap*

4

4

**ZELLER**

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

3

**MAX**

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

4

**ZELLER**

That was in the old regime.

3

**MAX**

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

4

**ZELLER**

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

5

**FRAU SCHMIDT**

Captain von Trapp wouldn't- I mean, I can take my orders only from Captain von Trapp.

4

**ZELLER**

You will take your orders from us- and so will the Captain.

Heil!

3

**MAX**

Heil!

LOUD!

8

**GRETL**

Why was he so cross?

5

**FRAU SCHMIDT**

Everybody's cross these days.



6

**LIESL**

Is Father going to be in trouble?

3

**MAX**

He doesn't have to be. The thing to do today is to get along with everybody. Now, Liesl, be sure you get all the children on the bus at 11 o'clock.

7

**BRIGITTA**

Uncle Max, are you sure this is going to be all right with Father?

3

**MAX**

He'll be pleased and proud.

7

7

Liesl, do you think so?

**BRIGITTA**

3

Brigitta, don't you trust me?

**MAX**

7

No.

**BRIGITTA**

3

Well, anyway, the bus leaves at 11 o'clock.

**MAX**

2

Fraulein Liesl, see what I have here.

**FRANZ**

6

That's Father's luggage.

**LIESL**

2

Yes, they're back.

**FRANZ**

3

**MAX**

X Liesl, they'll have such a lot to tell us, let's not hurry about telling them any thing.

165

**4 THRU 7****CHILDREN**

They're back, they're back!

1

Max!

**MARIA**

3

Georg, we didn't expect you back until next week.

**MAX**

2

Max, it's good you're here. There's much I want to know.

**CAPTAIN**

1

Children, we missed you so very much.

**MARIA**

8

What did you miss most?

**GRETL**

1

We missed all that noise you make in the morning...

**MARIA**

2

2

**CAPTAIN**

That noise you make telling each other to be quiet.

5

**KURT**

*(Laughs)*

2

**CAPTAIN**

We missed climbing upstairs to say goodnight to you.

1

**MARIA**

We missed hearing you sing.

6

**BRIGITTA**

You came back just in time to hear us sing. Look, Father, we're going to sing in the Kaltzberg Festival Friday night.

2

**CAPTAIN**

Let me see that. Max, are you responsible for this?

3

**MAX**

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

2

**CAPTAIN**

You can't talk your way out of this one.

4

**FRIEDRICH**

Presents!

} overlap  
} overlap

**4 THRU 8**

**CHILDREN**

Give me mine. Where's mine? Let's open them in the nursery. Where's mine?

3

**MAX**

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-

2

**CAPTAIN**

Not my family.

3

**MAX**

The committee heard them- they were enchanted.

1

**MARIA**

Really, Max. What did they say?

3

**MAX**

You never heard such praise.

1

**MARIA**

Georg, did you hear-

2

2

CAPTAIN

The Von Trapp Family does not sing in public.

1

MARIA

But if they make people happy-

3

MAX

And for the Festival- people come from all over the world-

2

CAPTAIN

It is out of the question!

3

MAX

Georg, it's for Austria.

2

CAPTAIN

There is no Austria.

3

MAX

But the Anschluss happened peacefully. Let's at least be grateful for that.

2

CAPTAIN

Grateful? To these swine?

3

MAX

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.

1

MARIA

No, Max, no.

3

MAX

Maria, you must.

1

MARIA

Max, I can't ask Georg to be less than what he is.

3

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.

X

3

LIESL

Maria, I've always known you loved us children. Now I know you love Father.

1

} overlap

1

MARIA

I do, Liesl.

## #40 - Sixteen Going on Seventeen (Reprise)

I love him very much.

3

LIESL

How can you be sure?

1

MARIA

Because I don't think first of myself, any more. I think first of him. I know now how to spend my love.

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!

3

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!

1

MARIA

GONE ARE YOUR OLD IDEAS OF LIFE,  
THE OLD IDEAS GROW DIM  
LO AND BEHOLD! YOU'RE SOMEONE'S WIFE  
AND YOU BELONG (WITH) HIM!  
YOU MAY THINK THIS KIND OF ADVENTURE  
NEVER MAY COME TO YOU. . .  
DARLING SIXTEEN GOING ON SEVENTEEN,  
WAIT A YEAR

3

LIESL

I'LL WAIT A YEAR

1

3

BOTH

JUST WAIT A YEAR OR TWO!

(Frau Schmidt interrupts)

OUT!

5

→ I immediately  
after song!



FRAU SCHMIDT

5

There's a telegram for the Captain.

3

LIESL

Rolf! Rolf, I'd like you to meet my mother- my new mother.

1

MARIA

Rolf, I am glad to meet you finally.

4

ROLF

I have a telegram for Captain von Trapp.

1

MARIA

You stay here with Liesl. I'll take it to him.

4

ROLF

I'm under orders to make sure the Captain gets it.

1

MARIA

I think you can trust me to give it to him.

4

ROLF

I have my orders.

3

LIESL

Silly, they're married.

4

ROLF

Oh, Franz! This telegram is to be delivered in to the hands of Captain von Trapp.

6

FRANZ

Heil!

4

ROLF

Heil!

3

LIESL

Rolf!

1

MARIA

Even Franz.

4

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.

} overlap

Quick!

} Quick / overlap!

LOUD! ↓

} all Quick!

↑! Important!

} overlap

3 ↑

3

3

Rolf, don't talk like that

LIESL

4

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. Cry all you want, but just remember what I said before it's too late. (To MARIA.) And you remember too.

ROLF

} overlap

1

Liesl- don't cry.

MARIA

3

How could he turn on Father that way?

LIESL

1

X Liesl- maybe he wasn't threatening your father maybe he was warning him.

MARIA

175

2

Liesl-

CAPTAIN

1

What is it Georg?

MARIA

2

I didn't think I would have to face a decision this soon. Berlin has offered me a commission in their Navy.

CAPTAIN

1

Well, Georg?

MARIA

2

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.

CAPTAIN

1

Georg, whatever you decide, will be my decision.

MARIA

2

I know I can't do it.

CAPTAIN

1

Of course not.

MARIA

2

102

2

**CAPTAIN**

We'll have to get out of Austria right away.

1

**MARIA**

You'll have to leave- tonight- now.

2

**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 we'll have to have time.

102

5

**VON SCHREIBER (OFFSTAGE)**

Heil!

4

**ZELLER**

Heil!

6

**FRANZ (OFFSTAGE)**

Heil!

6

**FRANZ**

Sir- Admiral von Schreiber of the Navy of the Third Reich is here to see you.

2

**CAPTAIN**

Thank you, Franz.

Franz!

They didn't give us time.

} overlap

1

**MARIA**

Then we'll have to make time.

2

**CAPTAIN**

I'll bring him in. We must be careful.

3

**MAX**

What's happening? Storm troopers! That's what I was afraid of, Maria.

1

**MARIA**

Max, stay with Georg. I need the children. Liesl, quickly find the children. Quickly.

2

**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?

4

**ZELLER**

We are here on business.

5

**VON SCHREIBER**

Captain von Trapp, a telegram was sent to you three days ago.

2

2

**CAPTAIN**

I have just received it. I've been away. I've only been home half an hour.

3

**MAX**

Captain von Trapp has just returned from his honeymoon, sir.

5

**VON SCHREIBER**

Congratulations, Captain.

2

**CAPTAIN**

Thank you, sir.

5

**VON SCHREIBER**

Your record in the war is very well remembered by us, Captain.

2

**CAPTAIN**

It's good to hear you say that, sir.

4

**ZELLER**

Let's get to the point.

5

**VON SCHREIBER**

If you don't mind.

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.

2

**CAPTAIN**

That's very flattering, Admiral. But I've had no time to consider-

5

**VON SCHREIBER**

I am here to present you with your commission-

2

**CAPTAIN**

I am deeply conscious of the honor, sir, but

5

**VON SCHREIBER**

And your orders are to report immediately to the naval base at Bremerhaven.

1

**MARIA**

Immediately? Oh, I'm afraid that would be impossible for you, Georg.

} overlap

2

2

**CAPTAIN**

Admiral, may I present my wife, the Baroness von Trapp, Admiral von Schreiber.

5

**VON SCHREIBER**

Madame.

1

**MARIA**

What I meant sir, is that we are all singing in the Kaltzberg Festival Friday night.

*(Children enter)*

You see the Von Trapp Family Singers-here in the program.

3

**MAX**

It's been arranged by the Ministry of Education and Culture.

5

**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...

4

**ZELLER**

Admiral!

5

**VON SCHREIBER**

Is there a telephone I could use?

3

**MAX**

This way, Admiral. If there is any question, perhaps adding the weight of my voice-

4

**ZELLER**

It gives here only the names of the children.

2

**CAPTAIN**

It says the Von Trapp Family Singers. I'm head of the Von Trapp Family.

4

**ZELLER**

It's hard to believe, Captain von Trapp- you singing in a concert.

2

**CAPTAIN**

Herr Zeller, you may believe what you choose.

4

**ZELLER**

It doesn't say here what you're going to sing. What are you going to sing, Captain?

2

2

**CAPTAIN**

It's your privilege to come to the concert and hear us.

4

**ZELLER**

I'd like to hear you sing now. Sing what you're going to sing in the concert.

*(He yells)*

SING!

X

180

1

**MARIA**

DO, RE, MI, FA, SO, LA, TI

Liesl, will you give us a Do?

**#41-41B - Concert Sequence**

1

3

4

**MARIA AND CHILDREN**

DOE, A DEER, A FEMALE DEER,  
RAY, A DROP OF GOLDEN SUN,

1

**MARIA**

ME, A NAME I CALL MYSELF

2

**CAPTAIN**

FAR, A LONG, LONG WAY TO RUN

- 2 - 3 - 4

DOE, A DEER, A FEMALE DEER,  
RAY, A DROP OF GOLDEN SUN  
ME, A NAME, ME, A NAME THAT WILL  
BRING - 2 - US - 4  
BACK - 2 - TO - 4

↑ Dance break Level

then ↓

1

Scene 5 — Stage of the Kaltzberg Concert Hall, three days later.

1 SO, A NEEDLE PULLING THREAD MARIA

3 4 5 CHILDREN + OSV A NEEDLE PULLING THREAD

1 LA, A NOTE TO FOLLOW SO MARIA

3 4 5 CHILDREN + OSV A NOTE TO FOLLOW SO

1 TI, A DRINK WITH JAM AND BREAD MARIA

3 4 5 CHILDREN + OSV A DRINK WITH JAM AND BREAD

3 FREIDRICH A DRINK WITH JAM AND BREAD

3 4 5 CHILDREN + OSV A DRINK WITH JAM AND BREAD

→ Maria Also Sings this 1↑

CHILDREN + OSV JAM AND BREAD

CHILDREN + OSV

WITH JAME AND BREAD

TEA WITH JAM AND BREAD,

TEA WITH JAM AND BREAD,

CHILDREN + OSV JAM AND BREAD, JAM AND BREAD TEA WITH JAM, JAM AND BREAD JAM AND BREAD TEA WITH JAM, JAM AND BREAD

X

1 THRU 4

MARIA & LIESL WITH JAM

CHILDREN + OSV A-B-C

WITH JAM

A-B-C DO-RE-MI

1 3

DO-RE-MI

MARIA, BRIGITTA, MARTA, FRIEDRICH A B C D E F G

2, 4

2

4

LIESL, LOUISA, KURT, GRETL  
DO-RE-MI-FA-SO-LA-TI

1 THRU 4

MARIA & LIESL

WITH JAM AND BREAD

FA LA LA LA

CHILDREN + OSV

WITH JAM AND BREAD

FA LA LA LA

ALL + OSV

TEA WITH JAM AND BREAD

WITH JAM AND BREAD

WITH JAM WITH JAM AND BREAD.

X

185

1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 +

X + 2 + X + 4 - X - 6 - 7

2

CAPTAIN

#42 - Edelweiss

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 HOME LAND.....

1

2

4

5

MARIA, CAPTAIN  
AND CHILDREN + OSV

BLOSSOM OF SNOW MAY YOU

BLOOM AND GROW

BLOOM AND GROW FOREVER

EDELWEISS, EDELWEISS,

2

CAPTAIN

BLESS MY HOMELAND FOREVER.



3

(MAX enters)

MAX

- 25

Thank you, ladies and gentlemen. Thank you. Just a moment. I have an announcement that concerns you.

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.

3



3

(MAX)

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.

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.

And now, ladies and gentlemen, the family von Trapp ...

4

CHILDREN

(What? What's happening? Etc.)

2

CAPTAIN

Max

3

MAX

... again.

OUT!  
overlaid

X

190

#43 - So Long, Farewell (Reprise)

1 THRU 8

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"

3 7

MARTA AND GRETL

COO-COO, COO-COO

1 THRU 8

ALL

REGRETFULLY THEY TELL US

MARTA & GRETL

COO-COO

BUT FIRMLY THEY COMPEL US

COO-COO

TO SAY GOODBYE TO YOU.



SO LONG, FAREWELL,  
AUF WIEDERSEHEN, GOODNIGHT.

7 8

KURT AND MARTA

WE HATE TO GO, AND LEAVE THIS PRETTY SIGHT

1 THRU 6

1 THRU 6

6

ALL (EXCEPT KURT & MARTA)  
SO LONG, FAREWELL, AUF WIEDERSEHEN, ADIEU

FRIEDRICH AND LIESL  
ADIEU, ADIEU, TO YIEU AND YIEU AND YIEU

1 THRU 5

ALL (EXCEPT KURT, MARTA, FRIEDRICH & LIESL)  
SO LONG, FAREWELL,  
AUF WIEDERSEHEN, GOODBYE.

4 5

LOUISA AND BRIGITTA  
WE FLIT, WE FLOAT, WE FLEETLY FLEE, WE FLY

1 2 3

MARIA, CAPTAIN & GRETL  
SO LONG, FAREWELL,  
AUF WIEDERSEHEN, GOODBYE.

3

GRETL  
THE SUN HAS GONE TO BED AND SO MUST I, GOODBYE!

1 2

MARIA AND CAPTAIN  
GOODBYE  
GOODBYE

2

GOODBYE

CAPTAIN

Button!

X

3

MAX

-25

Ladies and gentlemen! I have here the decision of our distinguished judges. We will start with the third award. For this honor, the judges have named the trio of the Saengerbund of Herwegen.

195

109.1

109.2

109.3

#44 - The Scene Continues

The second award has been given to Fraulein Schweiger, the first soloist of the choir of St. Agathe's Church in Murbach.

(Fanfare)

She was just... She, uhh... Nevermind. And the first prize- the highest musical honor in the Ostmark- goes to the family Von Trapp

(Fanfare)

... The family Von Trapp

(Music)

OUT!

4

Von Trapps?

ELBERFELD (OFFSTAGE)

5

They're gone!

VON SCHREIBER (IN HOUSE)

LOUD!

6

Gone?

ROLF (IN HOUSE)

7

7

NAZI YOUTH [M6] (OFFSTAGE)

Which way did they go?

3

MAX

Play something!

X

200

8 ↑

Overlap!

#44A - Change of Scene

8

SO LONG, FAREWELL,  
AUF WIEDERSEHEN,  
ADIEU  
WE HATE TO GO,  
AND MISS THIS PRETTY SIGHT

↑

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
2 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
3 - 2 - 3 - 4 - 5 - 6 - 7 - 8

RAINDROP ON ROSES

1 - 2 - 3 - 4

WHISKERS ON KITTENS

1 - 2 - 3 - 4

BRIGHT COPPER KETTLES AND  
WARM WOOLEN MITTENS

Fade ↓

(The family slowly enters the garden)

ED - 2 - EL - WEISS - 2 - 3  
ED - 2 - EL - WEISS - 2 - 3

ZELLER  
Where are they?...Call the guard!  
Hauptman, take the first road! Ullrich,  
block the driveway! Steinhardt, call  
district headquarters!  
Find Them! Find Them!

- 12

3

**Scene 6 — The Garden of Nonnberg Abbey, that night.**



(Door Opens)

3

**SISTER MARGARETTA**

They've only five more rooms to search. It shouldn't be long now.

2

**CAPTAIN**

How many of them are there?

3

**MARGARETTA**

I counted only eight storm troopers and their officer.

1

**MARIA**

Sister Margareta, we didn't know we'd put the Abbey in this danger.

2

**CAPTAIN**

It's outrageous. The church has always been sanctuary.

3

**MARGARETTA**

Not with these people. This is the third time they've searched the Abbey.

8↑

} overlap

8

**ZELLER (OFFSTAGE)**

Look there!

3

**MARGARETTA**

That's why we put you out here in the garden. They always search the inside- never the outside.

wait til she crosses over

4

**GRETL**

*(In full voice)*

Isn't this God's house?

2

**CAPTAIN**

Ssh! Yes, darling.

4

**GRETL**

Then why did he let them in?

2

2

Ssh!

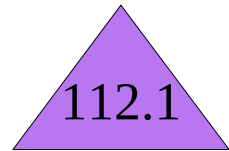
CAPTAIN

3

MARGARETTA

We must all be very, very quiet. We'll let you know when they've gone.

*(Door Closes)*



5

After they've gone, can we go home?

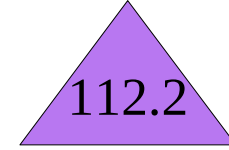
MARTA



2

No, darling, we have along drive ahead of us.

CAPTAIN



1

Liesl, let's all stay close to each other.

MARIA

*(Door Opens. ROLF enters)*

7

Lieutenant!

ROLF

→ after bag drop

8

Yes?

ZELLER (OFFSTAGE)

6

No!

LIESL

8

All right?

ZELLER (OFFSTAGE)

All right?

7

There's no one out here, sir!

ROLF



8

Come along!

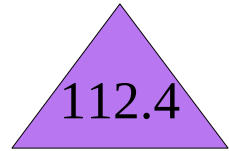
ZELLER (OFFSTAGE)

*(Door Closes)*

2

Sh-h-h! ... It's alright...

CAPTAIN



*(Car drives away)*

X

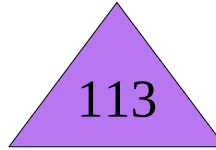
2

2

(CAPTAIN)

Thank God!

*(Door Opens)*



4

MOTHER ABBESS

They've gone!

2

CAPTAIN

Reverend Mother, we are sorry we brought this on you.

1

MARIA

Reverend Mother, we can never thank you.

2

CAPTAIN

As soon as it's safe, we'll start. We hid our car deep in the woods.

4

MOTHER ABBESS

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

3

MARGARETTA

I've been listening to the wireless. All the roads are blocked. The border's been closed.

2

CAPTAIN

I've always thought of these mountains as my friends- standing there protecting us. Now they seem to have become my enemies.

4

MOTHER ABBESS

Never your enemies. Haven't you read? "I will lift up mine eyes unto the hills from whence cometh my help."

#45 - Incidental

1

MARIA

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.

2

CAPTAIN

But the children!

1

MARIA

We can help them.



5

5

KURT

Father, we can do it without help.

5

6

CHILDREN

↓ Chatter

Yes, we can help – We can do it.

4

MOTHER ABBESS

↑

X 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."

215

#46 - Finale Ultimo: Climb Every Mountain

5

6

NUNS (ONSTAGE & OFFSTAGE)

OOO (CLIMB EVERY MOUNTAIN)  
OOO (FORD EVERY STREAM)

↑ -20  
↳ Starts QUICK!

4

MOTHER ABBESS

FOLLOW EVERY RAINBOW  
TILL YOU FIND YOUR DREAM

4

5

6

MOTHER ABBESS

A DREAM THAT WILL NEED  
ALL THE LOVE YOU CAN GIVE  
EVERY DAY OF YOUR LIFE  
FOR AS LONG AS YOU LIVE.

NUNS (ONSTAGE & OFFSTAGE)

OOO  
OOO

MOTHER ABBESS AND NUNS (F4 OFFSTAGE)

CLIMB EVERY MOUNTAIN,  
FORD EVERY STREAM,  
FOLLOW EVERY RAINBOW  
TILL YOU FIND YOUR DREAM.

THE HILLS ARE A-LIVE~~~~~

END OF PLAY

X

220

## #47 - Bows and Exit

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
 X - 2 - X - 4 - X - 6 - X - 8

(ENSEMBLE WOMEN)  
 (ENSEMBLE MEN)

[5]  
 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

(CHILDREN)

Swell  
 ↳ Trumpet

UNITY  
 BABY!

[33]  
 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.  
 1 - 2 - 3 - 4

(ROLF & LEISL)

Swell

[45]  
 NO LITTLE SHACK DO YOU SHARE WITH ME,  
 WE DO NOT FLEE FROM A MORTGAGEE,  
 NARY A CARE IN THE WORLD HAVE WE  
 HOW CAN LOVE SUR  
 1 - 2 - 3 - 4 - 5 - 6

(ESLA & MAX)

Swell

[61]  
 CLIMB EVERY MOUNTAIN,  
 FORD EVERY STREAM,  
 FOLLOW EVERY RAINBOW  
 TILL YOU FIND YOUR DREAM.

(MOTHER ABBESS)

Swell



[69]

PERHAPS I HAD A WICKED CHILDHOOD  
 PERHAPS I HAD A MISERABLE YOUTH  
 BUT SOMEWHERE IN MY WICKED,  
 MISERABLE PAST - 2 - 3 - 4

(CAPTAIN)

*Swell & Settle*

[81]

1 - 2 - 3 - 4 - 5 - 6 - 7 -

[83]

THE HILLS ARE ALIVE  
 WITH THE SOUND OF MUSIC,  
 WITH SONGS THEY HAVE SUNG  
 FOR A THOUSAND YEARS - 2 - 3

(MARIA)

*Swell & Settle*

I GO TO THE HILLS  
 WHEN MY HEART IS LONELY,  
 I KNOW I WILL HEAR  
 WHAT I'VE HEARD BEFORE.

**FULL COMPANY**

MY HEART WILL BE BLESSED  
 WITH THE SOUND OF MUSIC  
 AND I'LL SING - 2 - 3 - 4  
 ONCE - 2 - 3 - 4  
 MORE - 2 - X - 4 - X - 6 - X - 8 - 1

THE HILLS ARE A-LIVE - 6 - 7 - 8 - X

(FAVORITE THINGS PLAYOFF)

1

2

X

225