

Scene Nine

The Terrace of the Villa, Six Weeks Later

Start

Elsa stands DC-R

Captain stands UC-R

Franz to his left pouring coffee

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

Franz enters here

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

Hand him the coffee

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

(**URSULA**, a maid, enters from the house with a tray of pastries.)

URSULA. (Offering tray.) Frau Schraeder?

ELSA. Oh, thank you.

(She takes a small plate of lady fingers and puts it on the table. **URSULA** exits into the house.)

Hand Elsa

a coffee -

CAPTAIN. No sign of the children, Franz?

FRANZ. Not yet, sir.

Put pastry on the
sawcer

(FRANZ exits into the house.)

Cap x to her

ELSA. (Rising, taking the **CAPTAIN's** arm, and crossing downstage center.) Georg, those mountains – they're magnificent!

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

ELSA. And that sweet little village.

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

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

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

ELSA. You're quite an experience for me, too. Somewhere in you there's a fascinating man. Occasionally I catch a glimpse of him, and when I do, he's exciting.

X to bench

(She sits left of table.)

Cap don't follow

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

ELSA. I'm beginning to understand you better now that I see you here. You know, you're a little like those mountains –

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

– except that you keep moving. How can you be away from this place as much as you are?

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

ELSA. Georg, I like it here very much.

CAPTAIN. (Embarrassed.) Max can't still be on the telephone.

(He crosses above the coffee table, right of **ELSA.**)

X towards door

Stop before you
get there.

I know he's desperate about getting singers for the Kaltzberg Festival but –

– want to avoid
making it too
theatrical.

(To **ELSA.**) You like it here?

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

CAPTAIN. I thought that was a corporation now.

ELSA. It is, and I'm president.

Sit next to E

CAPTAIN. You, president of a corporation?

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

CAPTAIN. I can't see you sitting behind a desk.

(He sits right of the coffee table.)

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

(FRANZ enters from the house.)

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

*Stand up to
greet Max*

CAPTAIN. While he's telephoning?

FRANZ. He just finished.

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

MAX. I'm sorry I took so long.

CAPTAIN. Any luck?

*Deliver partly
to them but also
to the universe*

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

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

MAX. So would I.

Max → Sit

(He sits on the stool downstage left.)

Franz → Coffee

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

(FRANZ exits into the house.)

ELSA. Max, you always come up with a good festival concert.

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

MAX. And why? Because my motto is: "Never start out looking for the people you wind up getting." That's

why I've been telephoning Paris, Rome, Stockholm, London -

ELSA. On Georg's telephone?

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

CAPTAIN. I hoped it was because you liked me.

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

ELSA. Max!

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

(We hear the abbey bells.)

Speaking as a government official, I - Georg, is there a cathedral around here?

CAPTAIN. That's our abbey - Nonnberg Abbey.

MAX. Do they have a choir?

CAPTAIN. A beautiful one.

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

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

MAX. Oh, yes!

(He rises and looks off over the heads of the audience, where he plainly sees a mountain village.)

It was in a town just about that size - Watzmann - where I discovered the St. Ignatius Boys Choir. In 1930 they won the festival, became very famous, toured all over the world.

ELSA. Oh, yes - whatever became of them?

MAX. By the time their voices changed they were rich enough to live in America.

(Indicating.) Who lives in that dilapidated castle down there? Rumpelstiltskin?

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

Stand?

Hand Cap the dish - Cap x to tray

take a bite of

Mouth full

Allow the

→ bells to motivate your movement w/ Cap. following but only as far as Elsa.

Slightly off where the village is

Cap & Elsa x down 2 him

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.

Max x to put cup down after finishing it) **CAPTAIN.** I wouldn't know whom to invite. Today it's difficult to tell who's a friend and who's an enemy.
ELSA. This isn't a good time to make enemies. Let's make some friends.

(Wishing to change the subject, the CAPTAIN goes upstage and looks off.)

Looking off left **CAPTAIN.** I can't understand what's happened to the children.
ELSA. You're not worried about them, are you?

CAPTAIN. They should have been here to welcome you.

One last chance to grab his attention... **ELSA.** It couldn't have been an intentional slight because they haven't met me yet.

CAPTAIN. Forgive me, I'll try to find them.

Failure. X *(He exits upstage left.)*

to bench - sit **MAX.** Elsa, have you made up Georg's mind yet? Is he going to marry you?

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

MAX. *(Crosses center stage.)* You don't know what it is?

ELSA. No.

MAX. I do.

ELSA. *(Rises.)* What?

Stir in your "Sauce" **MAX.** It's very simple. It's money.

(He takes her arm, crosses downstage center.)

ELSA. Money?

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

[MUSIC NO. 16 "HOW CAN LOVE SURVIVE?"]

(MAX sings downstage center. ELSA crosses downstage right.)

Start to get her coffee too IN ALL THE FAMOUS LOVE AFFAIRS
THE LOVERS HAVE TO STRUGGLE.

IN GARRET ROOMS AWAY UPSTAIRS
THE LOVERS STARVE AND SNUGGLE.
THEY'RE FAMOUS FOR MISFORTUNE WHICH
THEY SEEM TO HAVE NO FEAR OF,
WHILE LOVERS WHO ARE VERY RICH
YOU VERY SELDOM HEAR OF.

CAPTAIN. *(Entering upstage left and crossing down right center as he speaks.)* Not a sign of them anywhere...

(MAX pushes ELSA toward the CAPTAIN.)

ELSA. *(Clutching the CAPTAIN.)*

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

(She crosses to MAX.)

MAX.

HOW CAN LOVE SURVIVE?

ELSA. *(Crosses back to the CAPTAIN.)*

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

MAX. *(Between ELSA and the CAPTAIN.)*

PLENTY OF NOTHING YOU HAVEN'T GOT!

MAX & ELSA.

HOW CAN LOVE SURVIVE?

ELSA. *(Stage right.)*

NO RIDES FOR US ON THE TOP OF A BUS
IN THE FACE OF THE FREEZING BREEZES -

MAX.

YOU REACH YOUR GOALS

(To the CAPTAIN.) IN YOUR COMFY OLD ROLLS

(To ELSA.) OR IN ONE OF YOUR MERCEDESES!

(Signal.)

ELSA. *(Moving back.)*

FAR, VERY FAR OFF THE BEAM ARE WE,
QUAINT AND BIZARRE AS A TEAM ARE WE,
TWO MILLIONAIRES WITH A DREAM ARE WE,
WE'RE KEEPING ROMANCE ALIVE,

Connect w/ Lewis

TWO MILLIONAIRES WITH A DREAM ARE WE -
WE'LL MAKE OUR LOVE SURVIVE...

NO LITTLE COLD WATER FLAT HAVE WE,

(Moving to center stage.)

WARMED BY THE GLOW OF INSOLVENCY -

MAX. *(Stopping the CAPTAIN.)*

UP TO YOUR NECKS IN SECURITY,

HOW CAN LOVE SURVIVE?

ELSA.

HOW CAN I SHOW WHAT I FEEL FOR YOU?

I CANNOT GO OUT AND STEAL FOR YOU,

(Takes MAX's kerchief.)

I CANNOT DIE LIKE CAMILLE FOR YOU -

HOW CAN LOVE SURVIVE?

(Crosses and returns the kerchief.)

MAX. *(Calling them to him.)*

YOU MILLIONAIRES

WITH FINANCIAL AFFAIRS

ARE TOO BUSY FOR SIMPLE PLEASURE.

WHEN YOU ARE POOR IT IS TOUJOURS L'AMOUR -

(Bending ELSA back.)

FOR L'AMOUR ALL THE POOR HAVE LEISURE!

ELSA. *(To the CAPTAIN.)*

CAUGHT IN OUR GOLD-PLATED CHAINS ARE WE,

LOST IN OUR WEALTHY DOMAINS ARE WE,

(Crosses center stage.)

TRAPPED BY OUR CAPITAL GAINS ARE WE,

(Holds the CAPTAIN.)

BUT WE'LL KEEP ROMANCE ALIVE -

(MAX turns out his empty trouser pockets.)

MAX.

TRAPPED BY YOUR CAPITAL GAINS ARE YOU -

MAX & ELSA.

WE'LL MAKE OUR LOVE SURVIVE!

Connect w/ Lewis

Rdf enter

DSR

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

Ready to go inside but you see Rolf. x to him
CAPTAIN. *(To ROLF.)* What do you want?
ROLF. *(Startled.)* Oh, Captain... I don't see, I mean, I didn't know...er, uh... Heil!
(He holds his hand up in salute.)

CAPTAIN. *(Icily.)* Who are you?

ROLF. I have a telegram for Herr Detweiler.

X + grab
MAX. *(Taking the telegram from ROLF.)* I am Herr Detweiler.
CAPTAIN. You've delivered your telegram, now get out!

Exit same way
(ROLF exits upstage left, flustered.)

ELSA. Georg, he's just a boy!

Make sure he's gone, 2nd half look back
CAPTAIN. I am an Austrian — I will not be heiled!
MAX. Georg, why don't you look at things the way I do? What's going to happen is going to happen. Just be sure it doesn't happen to you.

Cap x to him
(ELSA exits into the house.)

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

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

(FRANZ enters from the house.)

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

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

Cap on stage alone - children enter as they leave
(He exits into the house, followed by FRANZ. At this moment the CAPTAIN's attention is attracted by the sound of the CHILDREN yodeling and coming from the direction of the garden. Upstage left, GRETL runs on and stoops over. Next we see MARTA leapfrog over GRETL and stoop. She is followed by BRIGITTA, KURT, LOUISA, FRIEDRICH, and LIESL, all leapfrogging. They are dressed in play

Two options:
Lovisa, holding hands with Gretl & Marta
they skip down the aisle with
Maria behind them. Friedrich, Kurt, &
Liesl are in the other aisle & they
Yoodle - Maria echos. They all do it -
& they laugh. Then Maria sees
the captain & they all go on stage

If that's too long. They all enter
same aisle w/ the boys leading &
they do a hand shake while the
girls all follow behind. Louisa still
holding the lil ones hands & Liesl is
by Maria - who calls out. The
whistle interrupts their ascent.

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DREN,

their
e. He
terial

d report

ward

ns - out

at used
ear left

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

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

CAPTAIN. I don't wonder.

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

*clothes made from the curtains we have seen in Maria's bedroom. The last one on, yodeling along with the **CHILDREN**, dressed in a dirndl made from the material the Captain sent her, is **MARIA**. Her leapfrogging takes her to the feet of the **CAPTAIN**. She straightens up in pleased surprise.)*

MARIA. Oh, Captain – you're home!

CHILDREN. (Joyfully.) Father! Father, you're home!

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

They line up by **CAPTAIN.** Straight line!

age. Maria x

DSR

*(He crosses behind them, inspecting their strange garb with evident displeasure. He takes a kerchief made of the curtain material from **LOUISA**'s head.)*

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

*(The **CHILDREN** glance appealingly toward **MARIA**.)*

At once!

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

house hurriedly.

Fraulein! Where did you get these abominations – out of a nightmare?

X slightly towards him

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

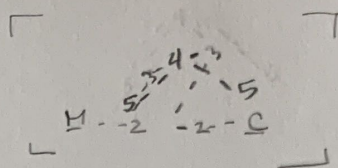
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MARIA. They say, "There go Captain von Trapp's children."

Fight Foot Pattern



THE SOUND OF MUSIC

55

Trying to convince

her still

Stand your
ground. Still.

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

MARIA. But, Captain, they weren't. They were just unhappy little marching machines. to 2

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 - to 2

MARIA. I know you don't - but you've got to. Take Liesl - Liesl isn't a child anymore. And if you keep treating her as one, Captain, you're going to have a mutiny on your hands. And Friedrich - Friedrich's afraid to be himself - he's shy - he's aloof, Friedrich needs you - he needs your confidence - to 3

Step or two
towards her
mirror that
energy.

CAPTAIN. Don't tell me about my son. to 3

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. to 4 (C -> M)

(The **CAPTAIN** starts to leave.) to 5 (C)

Foot stomp?
maybe.

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. to 5 (M)

Slowly towards
him.

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

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

(The dialogue continues uninterrupted as the **CHILDREN** begin to sing offstage.)

[MUSIC NO. 17 "THE SOUND OF MUSIC (REPRISE)"]

turn away

"Almost lost my cool there"

Again stopping
him - diff

this time though,

X DSR. Cap don't look.

CAPTAIN.Turn backAfter you've gone there'll
be... What's that?**MARIA.**

Singing.

CHILDREN. (Offstage.)

THE HILLS ARE ALIVE

WITH THE SOUND OF
MUSIC,WITH SONGS THEY HAVE
SUNG**CAPTAIN.**

Who's singing?

FOR A THOUSAND YEARS.

THE HILLS FILL MY
HEART**MARIA.**

Your children.

WITH THE SOUND OF
MUSIC -**CAPTAIN.**

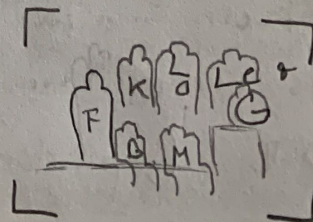
My children singing?

MY HEART WANTS TO
SING

EV'RY SONG IT HEARS.

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

(ELSA enters from the upper French windows, going toward the CAPTAIN, who is downstage left. She stops left of center stage. The CHILDREN follow ELSA on, still singing, FRIEDRICH accompanying them on the guitar. They stand in a diagonal line in front of the French windows.)

ELSA. Georg, you must hear.**CHILDREN.**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.

Liesl on the stump,

Gretl in her lap. Louisa
behind standing, Maria +Brigitta sit in front, Kurt
& Friedrich stand behind.

Captain & Elsa x
to near the bench
The children gather
in a pose -

Start w/ Gretl &
Liesel and work through
all the children - ending w/
Friedrich.

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

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

CAPTAIN & CHILDREN.

ONCE MORE.

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

Cap be looking @
Maria

ELSA. (Touched.) Edelweiss!

[MUSIC NO. 18 "THE SCENE CONTINUES"]

Cap x to her &
pick up Gretl.

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

They all embrace

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

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

ELSA. Yes, show me the gardens -

(**ELSA** and the **CHILDREN** start off left.)

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.

Gretl takes her
hand & Marta
takes the other.
They lead her
off

Tap her shoulder
as they all leave

LOUISA. My name is Marta.

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

(ELSA and the CHILDREN have disappeared.)

Turn to look @ her

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

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

CAPTAIN. No. I want you to stay.

MARIA. If I can be of any help.

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

TO LAUGH LIKE A BROOK
WHEN IT TRIPS AND FALLS
OVER STONES IN ITS WAY,

CAPTAIN & MARIA.

TO SING THROUGH THE NIGHT
LIKE A LARK WHO IS LEARNING TO PRAY -
I GO TO THE HILLS
WHEN MY HEART IS LONELY,

(He hands MARIA Louisa's kerchief.)

I KNOW I WILL HEAR
WHAT I'VE HEARD BEFORE.

(He takes the whistle from his pocket, shows it to MARIA, then throws it away off upstage left.)

MY HEART WILL BE BLESSED
WITH THE SOUND OF MUSIC

CAPTAIN.

AND I'LL SING ONCE MORE.

(He exits into the house. MARIA watches him go, smiling happily, as the music continues.)

MARIA.

RAY - A DROP OF GOLDEN SUN,
ME - A NAME I CALL MYSELF,
FAR - A LONG, LONG WAY TO RUN.

Deliver away from her

A slight closure of space

Wrap whistle in kerchief hands to her
Linger hand hold.

Cap x down
Maria follow

To universe.
Front

deciding
what to party
to eat

(She tosses the kerchief into the air, catches it, starts to exit upstage left. Her eye notices the pastries on the coffee table. She goes back for one and starts to bite as **ELSA** enters from the garden upstage left.)

En from Ex
Catch her
off guard

ELSA. (Left center.) I came back to congratulate you.

MARIA. (Center stage.) Thank you.

ELSA. The Captain was really moved.

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

ELSA. Oh, you're staying on!

MARIA. Until September.

ELSA. September?

MARIA. Then I go back to the abbey.

ELSA. The abbey?

MARIA. I'm going to be a nun.

ELSA. Oh, how nice! ★

Maintaining
Distance

~~(She crosses to the table and sits.)~~

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

Ex to the
Garden

MARIA. I'll pray for you.

~~(She exits to the garden.)~~

[MUSIC NO. 19 "END OF SCENE"]

Into the house
after double
take

(**ELSA** smiles to herself at the expression of thoughtfulness, then her expression changes as she realizes she may have been insulted, as the lights fade out. Direct segue into:)

[MUSIC NO. 20 "THE PARTY CROSSOVER"]