

SCENE FOUR

(TIME: Fifteen minutes later.)

AT RISE: The footbridge. The stage is dark. As the TRAVELLER opens we see TOWNSPEOPLE crossing the bridge on their way to the Sociable, the QUARTET in Indian regalia, the LADIES in their Grecian draperies and EVERYBODY dressed in their best carrying picnic baskets, freezers, etc.

The LIGHTS iris up to reveal all the TEEN AGE COUPLES in a romantic pose. THEY dance to a waltz tempo version of "It's You." The last YOUNG LADY escapes her ESCORT and runs off RIGHT. HAROLD appears, looks for MARIAN, then raps on the Bridge with a large twig he is carrying. The bridge moves forward, and HE conducts with the twig as though he were leading a large orchestra. He catches himself, breaks the twig and throws it away)

MARCELLUS

(Entering in a rush)

Pssst! Hey Greg! The uniforms have arrived! The kids are in 'em already. The people are going to be screaming for music if those kids show up at the Sociable.

HAROLD

Yeah -

MARCELLUS

(Handing HAROLD a roll)

Here's most a' the dough. I got Tommy to collect it. He's trying to keep the kids together at least. Pretending to hold a practice over 't the lumber yard.

HAROLD

All right, Marce. Get the rig.

MARCELLUS

I got it!

HAROLD

What time's the freight go?

MARCELLUS

Nine-forty from the junction.

HAROLD

Well it's not even eight-thirty yet -

MARCELLUS

Look, you wanta turtle-wurtle around here and get yourself caught in a bunny-trap, you go ahead, but --

HAROLD

Don't worry, Marce. I'll meet you at the Hotel in plenty a'time.

(MARCELLUS EXITS as MARIAN ENTERS)

Miss Marian!

(THEY rush toward each other and meet on the bridge)

You're late.

MARIAN

But you said fifteen minutes --

HAROLD

I meant that you were about -- Well I'd say -- about twenty-six years late -- took you all this time to get to the footbridge with a fella.

MARIAN

If you want to know the truth it was almost longer.

HAROLD

Oh?

MARIAN

Halfway here I nearly turned back. I suppose I'm not the first to find it easier to think clearly when not under the spell of your salesmanship.

HAROLD

(Protesting too much)

Now Miss Marian -- surely you don't think I've been selling you anything.

MARIAN

No -- you've given me something. That's why I decided to come.

HAROLD

(Bewildered)

I don't recall giving --

39 - *Till There Was You*

(Marian, Harold)

(MUSIC under following)

MARIAN

(With intensity)

Oh yes, you have! Something beautiful. That's why I came — and I'm glad!
Oh, please don't be afraid that I expect too much more. One can't expect a travelling salesman to stay put. I know there have been many ports of call — and there will be many more. But that's no reason for me not to be grateful for what you will have left behind for me!

HAROLD

(Beginning to protest)

Marian — I —

MARIAN

(Putting her hand over his mouth)

THERE WERE BELLS ON THE HILL,
BUT I NEVER HEARD THEM RINGING.
NO, I NEVER HEARD THEM AT ALL,
TILL THERE WAS YOU.

THERE WERE BIRDS IN THE SKY,
BUT I NEVER SAW THEM WINGING.
NO, I NEVER SAW THEM AT ALL,
TILL THERE WAS YOU.

AND THERE WAS MUSIC,
AND THERE WERE WONDERFUL ROSES,
THEY TELL ME,
IN SWEET FRAGRANT MEADOWS
OF DAWN AND DEW.

THERE WAS LOVE ALL AROUND,
BUT I NEVER HEARD IT SINGING.
NO, I NEVER HEARD IT AT ALL,
TILL THERE WAS YOU.

(ORCHESTRA boils up and over an eight bar extension as THEY kiss)

HAROLD, MARIAN

THERE WAS LOVE ALL AROUND,
BUT I NEVER HEARD IT SINGING.
NO, I NEVER HEARD IT AT ALL,
TILL THERE WAS YOU.

(THEY kiss again as MARCELLUS rushes on)

HAROLD

Marian, there's a lot of things you don't know about me -

MARCELLUS

(Whispering loudly)

Pssst! Hey Greg!

HAROLD

Excuse me. I'm expecting a cable from Hector Berlioz - this could be it.

(Hurries to meet MARCELLUS)

Now what?

MARCELLUS

Who's the salesman here? Sounds like she's selling and you're buying.

HAROLD

You nuts? I didn't know I'se goin' to be able to leave tonight - I had to keep her off balance, didn't I? I told you -

MARCELLUS

Well, she's so far off balance now you can't tell her from a cat-boat in a hurricane.

HAROLD

Listen, Buster Brown, I've come up through the ranks on this skirmish - I'm not resigning without my commission.

MARCELLUS

But Greg, you can't get anywhere right out here on the footbridge -

HAROLD

There's a place over't Madison Park near the Sociable makes this footbridge look like the old ladies home. Now beat it. Go get the rig.

(MARCELLUS EXITS as HAROLD returns to MARIAN)

Never a peaceful moment in the music business.

(Preparing for the kill)

Now then, where were we?

MARIAN

You were about to tell me what I don't know about you.

HAROLD

(Trying to retract)

Yeah - well we really don't have to go into that just now - do we -

MARIAN

No, we don't - or ever for that matter, Harold. The librarian hasn't felt much like doing research lately - but she did plenty when you first came here.

HAROLD

(Slightly apprehensive)

Oh - about what?

MARIAN

About Professor Harold Hill, Gary Conservatory of Music - Gold Medal Class of '05. Harold, there wasn't any Gary Conservatory in '05.

HAROLD

Why there certainly -

MARIAN

Because the town wasn't even built till '06.

(Kisses him)

I'll see you at the Sociable.

HAROLD

(Calling after her)

You knew all the time?!

MARIAN

(Taking a paper from her bosom)

Since July 7th - three days after you came. I tore this page out of the Indiana Journal.

(Handing him the paper)

It was originally intended to use against you but now I give it to you with all my heart.

HAROLD

But if you knew - why didn't you -

(MARIAN throws him another kiss as SHE EXITS.

Looking off after her)

Why you little -

40 - Goodnight, My Someone

& Seventy-Six Trombones (Double Reprise)

(Marian, Harold)

(HAROLD preens himself as he thinks all this over - enjoying his prowess and his luck - HE starts off RIGHT as TRAVELLER CLOSES IN)

END SCENE FOUR

SCENE FIVE

(TIME: Immediately following.

AT RISE: HAROLD before TRAVELLER)

HAROLD

WHILE A HUNDRED AND TEN CORNETS
PLAYED THE AIR,
THEN I MODESTLY TOOK MY PLACE,
AS THE ONE AND ONLY BASS,
AND I OOM-PAHED UP AND DOWN THE SQUARE.

MARIAN

(OFFSTAGE)

GOODNIGHT, MY SOMEONE,
GOODNIGHT, MY LOVE.

HAROLD

WITH A HUNDRED AND TEN CORNETS
RIGHT BEHIND.

MARIAN

OUR STAR IS SHINING
ITS BRIGHTEST LIGHT.

HAROLD

(Taking paper re: Gary from his pocket)

THERE WERE HORNS OF EV'RY SHAPE AND...