

AMADEUS

based on the play
Amadeus by Peter Shaffer

Screenplay by Peter Shaffer
Directed by Milos Forman
Produced by Saul Zaentz

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FOR EDUCATIONAL
USE ONLY

1 INT. LANDING AND STAIRCASE OUTSIDE OLD SALIERI'S SALON.
NIGHT. 1823.

Total darkness. We hear an old man's voice, distinct and in distress. It is OLD SALIERI. He uses a mixture of English and occasionally Italian.

OLD SALIERI

Mozart ... Mozart ... Mozart -- Forgive
me! ... Forgive your assassin! Mozart! ...

A faint light illuminates the screen. Flickeringly, we see an eighteenth century balustrade and a flight of stone stairs. We are looking down into the wall of the staircase from the point of view of the landing. Up the stair is coming a branched candlestick held by SALIERI's VALET. By his side is SALIERI's COOK, bearing a large dish of sugared cakes and biscuits. Both men are desperately worried: the VALET, thin and middle-aged; the COOK, plump and Italian. It is very cold. They wear shawls over their night-dresses, and clogs on their feet. They wheeze as they climb. The candles throw their shadows up onto the peeling walls of the house, which is evidently an old one and in bad decay. A cat scuttles swiftly between their bare legs, as they reach the salon door.

The VALET tries the handle. It is locked. Behind it the voice goes on -- rising in volume.

OLD SALIERI (contd)

Show some mercy! ... I beg you -- I beg
you! -- Show mercy to a guilty man!

The VALET KNOCKS gently on the door. The voice stops.

VALET

Open the door, Signore! Please! Be good
now! ... We've brought you something special
... Something you're going to love ...

Silence.

VALET (contd)

Signore Salieri! Open the door. Come now
-- Be good!

The voice of OLD SALIERI continues again -- further off now, and louder. We hear a noise as if a window is being opened.

OLD SALIERI

Mozart! ... Mozart! ... I confess it!
Listen ... I confess!

1 CONTD

The TWO SERVANTS look at each other in alarm. Then, the VALET hands the candlestick to the COOK, takes a sugared cake from the dish, and scrambles as quickly as he can back down the stairs.

2 EXT. THE STREET OUTSIDE SALIERI'S HOUSE. VIENNA. NIGHT. 1823. 10 CABS W/DRIVERS, 5 CHILDREN, 15 ADULTS, 2 DOORMEN, 15 DANCING COUPLES. SLED & 3 DOGS.

It is a windy night. Snow is falling and whirling about. People are passing on foot, holding their cloaks tightly around them. Some of them are REVELLERS in fancy dress: they wear masks on their faces, or hanging around their necks, as if returning from parties. Now they are glancing up at the facade of the old house: the window above the street is open, and OLD SALIERI stands there calling to the sky: a sharp-featured, white-haired Italian over seventy years old, wearing a stained dressing gown.

OLD SALIERI

Mozart! ... Mozart! ... I cannot bear it any longer! ... I confess! ... I confess what I did! I'm guilty! I killed you! Sì! I confess! I killed you!

The door of the house bursts open. The VALET hobbles out, holding the sugared cake. The wind catches at his shawl.

OLD SALIERI (contd)

Mozart, perdonami! ... Forgive your assassin! Pietà! Pietà! ... Forgive your assassin! ... Forgive me! Forgive! Forgive! ...

THE VALET

(looking up to the window)
That's alright, Signore! ... He heard you! He forgave you! ... He wants you to go inside now -- and shut the window!

SALIERI stares down at him. Some of the PASSERSBY have now stopped and are watching this spectacle.

THE VALET (contd)

Come on, Signore! Look what I have for you! ... I can't give it to you from down here, can I?

SALIERI looks at him in contempt. Then he turns away back into the room, shutting the window with a bang.

2 CONTD

Through the glass the old man stares down at the group of ONLOOKERS in the street. They stare back at him in confusion.

 BYSTANDER

Who is that?

 THE VALET

No one, sir. He'll be alright. Poor man -- he's a little unhappy -- you know ...

He makes a sign indicating 'crazy,' and goes back inside the house. The ONLOOKERS keep staring.

CUT TO:

3 INT. THE LANDING OUTSIDE OLD SALIERI'S SALON. NIGHT.
1823.

The COOK is standing holding the candlestick in one hand, the dish of cakes in the other. The VALET arrives, panting.

 VALET

Did he open?

The COOK, scared, shakes his head: No. The VALET again knocks on the door.

 VALET (contd)

Here I am, Signore ... Now open the door ...

He eats the sugared cake in his hand, elaborately and noisily.

 VALET (contd)

Mmmm -- this is good! ... This is the most delicious thing I ever ate -- believe me! ... Signore, you don't know what you're missing! ... Mmmm!

We hear a thump from inside the bedroom.

 VALET (contd)

Now that's enough, Signore! ... Open! ...

We hear a terrible, throaty groaning.

 VALET (contd)

If you don't open this door -- we're going to eat everything. There'll be nothing left
(MORE)

3 CONTD

VALET (contd)

for you. And I'm not going to bring you anything more! --

He looks down. From under the door we see a trickle of blood flowing. In horror, the two men stare at it. The dish of cakes falls from the COOK's hand and shatters. He sets the candlestick down on the floor. Both SERVANTS run at the door frantically -- once -- twice -- three times -- and the frail lock gives. The door flies open.

Immediately, the stormy, frenzied opening of MOZART's Symphony Number 25 (the "little G Minor") begins. We see what the SERVANTS see:

4 INT. OLD SALIERI'S SALON. NIGHT. 1823.

OLD SALIERI lies on the floor, in a pool of blood, an open razor in his hand. He has cut his throat -- and is still alive. He gestures at them. They run to him. Barely, we glimpse the room -- old chair; old tables piled with books; a forte-piano; a chamber-pot on the floor -- as the VALET and the COOK struggle to lift their old Master, and bind his bleeding throat with a napkin.

5 INT. BALLROOM. NIGHT. 1823. 25 DANCING COUPLES, 50 GUESTS, 10 SERVANTS, FULL ORCHESTRA.

As the music slows a little, we see a Masquerade Ball in progress. A crowded room of DANCERS executing the slow portion of a dance fashionable in the early 1820's.

6 EXT. STREET OUTSIDE SALIERI'S HOUSE. NIGHT. 1823. 10 CABS W/DRIVERS, 5 CHILDREN, 15 ADULTS, 2 DOORMEN, 15 DANCING COUPLES, 2 MALE NURSES, SLEDS, 3 DOGS & PROPS.

As the fast music returns, we see OLD SALIERI being carried out of his house on a stretcher by TWO ATTENDANTS, one placed in a horse-drawn wagon under the supervision of a middle-aged doctor in a tall hat. This is DOCTOR GULDEN. He gets in beside his patient. The driver whips up the horse, and the wagon dashes off through the still-falling snow.

7- MONTAGE: EXT. FOUR STREETS OF VIENNA AND
11 INT. THE WAGON. NIGHT. 1823. 60-80 PEDESTRIANS, 2 MALE NURSES, DOG, CAB, CART, PROPS.

The wagon galloping through three snowy streets of the city. Inside the conveyance we see OLD SALIERI wrapped in blankets, half-conscious, being held by the HOSPITAL

7-
11 CONTD

ATTENDANTS. DOCTOR GULDEN stares at him grimly. The wagon arrives outside the GENERAL HOSPITAL OF VIENNA.

CUT TO:

12 INT. A CORRIDOR IN THE GENERAL HOSPITAL. VIENNA. LATE AFTERNOON. 1823. 80 PATIENTS, 5 ATTENDANTS, 5 MONKS, 5 DOGS, PROPS.

A wide, white-washed corridor. DOCTOR GULDEN is walking down it with a PRIEST, a man of about forty, concerned, but somewhat self-important. This is FATHER VOGLER, CHAPLAIN at the hospital. In the corridor as they walk, we note several PATIENTS -- some of them visibly disturbed mentally. All patients wear white linen smocks. DOCTOR GULDEN wears a dark frock-coat; VOGLER, a cassock.

DOCTOR GULDEN

He's going to live. It's much harder to cut your throat than most people imagine.

They stop outside a door.

DOCTOR GULDEN (contd)

Here we are. Do you wish me to come in with you?

VOGLER

No, Doctor. Thank you.

VOGLER nods and opens the door.

13 INT. OLD SALIERI'S HOSPITAL ROOM. LATE AFTERNOON. 1823.

A bare room -- one of the best available in the General Hospital. It contains a bed; a table with candles; chairs, a small forte-piano of the early nineteenth century. As VOGLER enters OLD SALIERI is sitting in a wheel-chair, looking out the window. His back is to us. The PRIEST closes the door quietly behind him.

VOGLER

Herr Salieri?

OLD SALIERI turns around to look at him. We see that his throat is bandaged expertly. He wears hospital garb, and over it the Civilian Medal and Chain with which we will later see the EMPEROR invest him.

OLD SALIERI

What do you want?

13 CONTD

VOGLER

I am Father Vogler. I am a Chaplain here.
I thought you might like to talk to someone.

OLD SALIERI

About what?

VOGLER

You tried to take your life ... You do
remember that, don't you? ...

OLD SALIERI

So?

VOGLER

In the sight of God that is a sin.

OLD SALIERI

What do you want?

VOGLER

Do you understand that you have sinned,
-- gravely?

OLD SALIERI

Leave me alone.

VOGLER

I cannot leave alone a soul in pain.

OLD SALIERI

Do you know who I am? ... You never heard
of me, did you?

VOGLER

That makes no difference. All men are
equal in God's eyes.

OLD SALIERI

Are they?

VOGLER

Offer me your Confession -- I can offer
you God's forgiveness.

OLD SALIERI

I do not seek forgiveness.

VOGLER

My son, there is something dreadful on
your soul. Unburden it to me ... I'm here
only for you. Please talk to me.

13 CONTD

 OLD SALIERI
... How well are you trained in music?

 VOGLER
... I know a little. I studied it in my youth.

 OLD SALIERI
Where?

 VOGLER
Here in Vienna.

 OLD SALIERI
Then you must know this ...

He propels his wheel-chair to the forte-piano, and plays on it an unrecognizable melody.

 VOGLER
I can't say I do. What is it?

 OLD SALIERI
I'm surprised you don't know. It was a very popular tune in its day ... I wrote it ... How about this?

He plays another tune.

 OLD SALIERI (contd)
This one brought down the house when we played it first.

He plays it with growing enthusiasm.

CUT TO:

14 INT. THE STAGE OF AN OPERA HOUSE. NIGHT. 1780's.
 SOLOIST. 30 PIECE ORCHESTRA. 700 SPECTATORS.

We see the pretty soprano KATHERINA CAVALIERI, now about twenty-four, dressed in elaborate mythological Persian costume, singing onstage the end of a very florid Aria by SALIERI. The audience applauds wildly.

15 INT. OLD SALIERI'S HOSPITAL ROOM. LATE AFTERNOON. 1823.

 OLD SALIERI
 (taking his hands off the keys)
Well?

 VOGLER
I regret it is not too familiar.

OLD SALIERI

Can you recall no melody of mine? I was
the most famous composer in Europe when
you were still a boy. I wrote forty operas
alone ... What about this little thing?

Slyly he plays the opening measure of MOZART's Zine kleine
Nachtmusik. The PRIEST nods, smiling suddenly, and hums
a little with the music.

VOGLER

Oh, I know that! ... That's charming! ...
I didn't know you wrote that.

OLD SALIERI

I didn't. That was Mozart ... Wolfgang
Amadeus Mozart ... You know who that is?

VOGLER

Of course ... The man you accuse yourself
of killing.

OLD SALIERI

Ah -- you've heard that?

VOGLER

All Vienna has heard that.

OLD SALIERI

(eagerly)
And do they believe it? ...

VOGLER

Is it true?

OLD SALIERI

Do you believe it? ...

VOGLER

Should I? ...

A very long pause. SALIERI stares above the PRIEST,
seemingly lost in his own private world.

VOGLER (contd)

For God's sake, my son, -- if you have
anything to confess -- do it now! ...
Give yourself some peace! ...

A further pause.

VOGLER (contd)

Do you hear me? ...

15 CONTD

OLD SALIERI

He was murdered, Father ... Mozart ...
Cruelly murdered ...

Pause.

VOGLER

(almost whispering)

Yes? ... Did you ... do it? ...

Suddenly OLD SALIERI turns on him a look of extreme innocence.

OLD SALIERI

He was my idol! ... I can't remember a
time when I didn't know his name! When
I was only fourteen he was already famous.
Even in Legnago -- the tiniest town in
Italy -- I knew of him!

CUT TO:

16 EXT. A SMALL TOWN SQUARE IN LOMBARDY. ITALY. DAY.
1760's. 12 CHILDREN. 20 ADULTS.

We see the fourteen-year-old SALIERI, blindfolded, playing
a game of BLINDMAN'S BUFF with other ITALIAN CHILDREN --
running about in the bright sunshine, laughing.

OLD SALIERI (VO)

I was still playing childish games when he
was playing music, for Kings and Emperors!
Even the Pope in Rome!

CUT TO:

17 INT. A SALON IN THE VATICAN. DAY. 1760's. POPE, 30, IN
ENTOURAGE.

We see the six-year-old MOZART, also blindfolded, seated
in a gilded chair on a pile of books, playing the
harpsichord for the POPE and a suite of CARDINALS and
other CHURCHMEN. Beside the little boy stands LEOPOLD,
his father, smirking with pride.

OLD SALIERI (VO)

I admit I was jealous when I heard the
tales they told about him. Not of the
brilliant little prodigy himself, but of
his father, who had taught him everything.

The piece finishes. LEOPOLD lowers the lid of the

17 CONTD

harpsichord and lifts up his little son to stand on it. MOZART removes the blindfold to show a pale little face with staring eyes. Both father and son bow. A PAPAL CHAMBERLAIN presents LEOPOLD with a gold snuff box -- which we see clearly -- whilst the CARDINALS decorously applaud. Over this scene OLD SALIERI speaks:

OLD SALIERI (VO)

My father did not care for music. He wanted me only to be a merchant, like himself. As anonymous as he was. When I told how I wished I could be like Mozart, he would say, "Why? Do you want to be a trained monkey? Would you like me to drag you around Europe doing tricks like a circus freak?" ... How could I tell him what music meant to me?

CUT TO:

18 EXT. A COUNTRY CHURCH IN NORTH ITALY. DAY. 1760's.

Serene music of the Italian Baroque -- PERGOLESI's Stabat Mater -- sung by a choir of boys with organ accompaniment. We see the outside of the 17th century church sitting in a wide landscape of Lombardy: sunlit fields; a dusty, white road; poplar trees.

19 INT. THE CHURCH AT LEGNAGO. DAY. 1760's. 16 BOYS, 60 ADULTS.

The music continues and swells up. We see the twelve-year-old SALIERI seated between his plump and placid PARENTS in the Congregation, listening to it in rapture. His father is a heavy-looking, self-approving man, obviously indifferent to the music. A large and austere CHRIST on the cross hangs over the altar. Candles burn below his image.

OLD SALIERI (VO)

Even then a spray of sounded notes could make me dizzy, almost to falling.

The boy falls forward on his knees. So do his parents and the other members of the Congregation. He stares up at CHRIST who stares back at him.

OLD SALIERI (VO contd)

Whilst my father prayed earnestly to God to protect commerce, I would offer up secretly the proudest prayer a boy could

(MORE)

19 CONTD

OLD SALIERI (VO contd)
 think of! ... "Lord, make me a great
 composer! Let me celebrate your glory
 through music -- and be celebrated myself!
 Make me famous through the world, dear God!
 Make me immortal! ... After I die let people
 speak my name forever with love, for what
 I wrote! ... In return I vow I will give
 you my chastity -- my industry, my deepest
 humility, every hour of my life. And I
 will help my fellow man all I can. Amen
 and amen!"

The music swells to a crescendo. The candles flare. We
 see the CHRIST through the flames looking at the boy
 benignly.

OLD SALIERI (VO contd)
 And do you know what happened? ... A miracle!

19A INT. THE DINING ROOM IN THE HOUSE OF SALIERI'S PARENTS.
 ITALY. DAY. 1760's.

C.U. a large cooked fish on a thick china plate. Camera
 pulls back to show the SALIERI FAMILY at dinner. FATHER
 SALIERI sits at the head of the table, a napkin tucked
 into his chin. MOTHER SALIERI is serving the fish into
 portions and handing them round. TWO MAIDEN AUNTS in
 attendance, wearing black. And of course the young boy.
 FATHER SALIERI receives his plate of fish, and starts to
 eat greedily. Suddenly there is a gasp -- he starts to
 choke violently on a fishbone. All the women get up and
 crowd around him, thumping and pummeling at him -- but
 it is in vain. FATHER SALIERI collapses.

20 INT. OLD SALIERI'S HOSPITAL ROOM. LATE AFTERNOON. 1823.

OLD SALIERI
 Suddenly he was dead. Just like that!
 And my life changed forever! My mother
 said, "Go -- study music if you really
 want to. Off with you!" -- and off I went
 as quick as I could -- and never saw Italy
 again! ... Of course I knew God had arranged
 it all; that was obvious. One moment I was
 a frustrated boy in an obscure little town
 -- the next I was here, in Vienna, City of
 Musicians! -- sixteen years old and studying
 under Gluck! Gluck, Father -- do you know
 who he was? The greatest composer of his
 time! And he loved me! That was the wonder!

(MORE)

20 CONTD

OLD SALIERI (contd)

... He taught me everything he knew -- and when I was ready, introduced me personally to the Emperor! Emperor Joseph -- the musical King! ... Within a few years I was his Court Composer. Wasn't that incredible? Imperial Composer to His Majesty! ... Actually the man had no ear at all, but what did it matter? He adored my music -- that was enough! Night after night I sat right next to the Emperor of Austria, playing duets with him -- correcting the royal sight-reading! ... Tell me, if you had been me, wouldn't you have thought God had accepted your vow? ... And believe me, I honoured it. I was a model of virtue, I kept my hands off women -- worked hours every day teaching students, many of them for free! -- sitting on endless committees to help poor musicians -- work and work and work, that was all my life -- and it was wonderful! Everybody liked me. I liked myself. I was the most successful musician in Vienna -- and the happiest. Till he came ... Mozart.

CUT TO:

21 INT. SALON OF THE ARCHBISHOP OF SALZBURG'S RESIDENCE.
VIENNA. DAY. 1780's. 150 GUESTS. 20 SERVANTS.
13 WIND INSTRUMENTALISTS. GYPSY ORCHESTRA.

A grand room crowded with guests. A small group of GYPSY MUSICIANS is playing in the background. Thirteen members of the ARCHBISHOP's orchestra -- all wind players, complete with 18th century wind instruments: elaborate-looking bassoons, basset horns, etc. and wearing their employer's livery -- are laying out music on stands at one end of the room. At the other end is a large gilded chair, bearing the arms of the ARCHBISHOP OF SALZBURG. A throng of people is standing talking, and preparing to sit upon the rows of waiting chairs, to hear a concert.

OLD SALIERI (VO)

One day he came to Vienna to play some of his music at the residence of his employer -- the Prince-Archbishop of Salzburg. Eagerly I went there to seek him out! ... That night changed my life.

We see SALIERI aged thirty-one, a neat, carefully

turned-cut man in decent black clothes and clean white linen, walking through the crowd of guests. We follow him.

OLD SALIERI (V.O.)

As I went through the salon, I played
a game with myself. This man had
written his first concerto at the
age of four; his first symphony at
seven; a full-scale opera at twelve.
Did it show? Is talent like that
written on the face?

We see shots of assorted young men staring back at Salieri
as he moves through the crowd.

OLD SALIERI (V.O.)

Which one of them could he be?

Some of the men recognize Salieri and bow respectfully. Then
suddenly a servant bearing a large tray of cakes and pastries
stalks past. Instantly riveted by the sight of such delights,
Salieri follows him out of the Grand Salon.

22 INT. A PALACE CORRIDOR - DAY - 1780'S

The servant marches along bearing his tray of pastries aloft.
Salieri follows him.

The servant turns into:

23 INT. BUFFET ROOM IN THE PALACE - DAY - 1780'S

Salieri's POV: several tables, dressed to the floor with
cloths are loaded with many plates of confectionery. It is,
in fact, Salieri's idea of paradise! The servant puts his
tray down on one of the tables and withdraws from the room.

24 INT. A PALACE CORRIDOR - DAY - 1780'S

Salieri turns away so as not to be noticed by the servant.
As soon as the man disappears, Salieri sneaks into the buffet
room.

25 INT. BUFFET ROOM IN THE PALACE - DAY - 1780'S

Salieri enters the room and looks about him cautiously. He
is salivating with anticipation as he stares at the

25 CONTD

feast of sweet things. His attention is attracted in particular by a huge pile of dark chocolate balls, arranged in the shape of a pineapple. He reaches out a hand to steal one of the balls -- but at the same moment he hears the noise of giggling coming towards him. He ducks down behind the pastry table.

A girl -- CONSTANZE -- rushes into the room. She runs straight across it and hides herself behind one of the tables.

After a beat of total silence, MOZART runs into the room, stops, and looks around. He is age twenty-six, wearing a fine wig and a brilliant coat with the insignia of the ARCHBISHOP OF SALZBURG upon it. He is puzzled; CONSTANZE has disappeared. Baffled, he turns and is about to leave the room -- when CONSTANZE suddenly squeaks from under the cloth like a tiny mouse. Instantly MOZART drops to all fours and starts crawling across the floor, meowing and hissing like a naughty cat! Watched by an astonished SALIERI, MOZART disappears under the cloth and obviously pounces upon CONSTANZE. We hear a high-pitched giggle, which is going to characterize MOZART throughout the film.

CUT TO:

26 INT. GRAND SALON IN THE ARCHBISHOP'S PALACE. VIENNA. DAY. 1780's. SAME AS #21 PLUS ARCHBISHOP AND ENTOURAGE OF 30.

The throng is mainly seated. The musicians are in their places, holding their various exotic-looking wind instruments; the candles are all lit. A MAJORDOMO appears and bangs his staff on the floor for attention. Immediately COLLOredo, PRINCE-ARCHBISHOP OF SALZBURG enters: a small, self-important figure of fifty in a wig, surmounted by a scarlet skullcap. He is followed by his CHAMBERLAIN, THE COUNT ARCO. Everyone stands. The ARCHBISHOP goes to his throne and sits. His guests sit also. ARCO gives the signal to start the music. Nothing happens. Instead, a WIND MUSICIAN gets up and approaches the CHAMBERLAIN. He whispers in his ear. ARCO in turn whispers to the ARCHBISHOP.

ARCO

Mozart is not here.

COLLOredo

Where is he?

ARCO

They're looking for him, Your Grace.

CUT TO:

INT. A CORRIDOR IN THE ARCHBISHOP'S PALACE. VIENNA.
DAY. 1780's. 15 GUESTS. 4 DOORMEN.

THREE SERVANTS opening doors and looking into rooms
going off the corridor.

CUT TO:

28 INT. GRAND SALON IN THE ARCHBISHOP'S PALACE. VIENNA.
DAY. 1780's. SAME AS #26 (ARCHBISHOP PLUS 30, 150
GUESTS, 20 SERVANTS, 20 ORCHESTRA, 7 GYPSY ORCHESTRA).

The guests are turning around and looking at the ARCHBISHOP.
The musicians are watching. Puzzlement and a murmur of
comment. The ARCHBISHOP tightens his lip.

COLLOREDO

(to ARCO)
We'll start without him.

29 INT. BUFFET ROOM IN THE ARCHBISHOP'S PALACE. VIENNA. DAY.
1780's SAME AS NO. 23.

MOZART is on his knees before the table-cloth, which reaches to
the floor. Under it is CONSTANZE: we hear her giggling as he
talks.

MOZART

MIAOW!...MIAOW!...Mouse-ouse?...Mouse-ouse?...
It's Puss-wuss...Fangs-wangs...Paws-claws...Pounce-bounce!

He grabs her ankle. She screams. He pulls her out by her leg.

CONSTANZE

Stop it!...Stop it!...

They roll on the floor. He tickles her.

Stop it!

MOZART

I am! I am!...I'm stopping it--slowly...You see!
Look-I've stopped!...Now we are going back!

He tries to drag her back under the table.

CONSTANZE

No! No! No!

MOZART

Yes!...Back! Back!...Listen - - don't you know where
you are?

29 CONTD.

CONSTANZE

Where?

MOZART

We are in the Residence of the Fartsbishop of Salzburg!

CONSTANZE

Fartsbishop!...

She laughs delightedly, - then addresses an imaginary Archbishop.

Your Grace - I've got something to tell you!...I want to complain about this man!

MOZART

Go ahead, Tell him!...Tell them all!...They won't understand you anyway.

CONSTANZE

Why not?

MOZART

Because here everything goes backwards. People walk backwards - dance backwards - sing backwards -- and talk backwards!

CONSTANZE

That's stupid!

MOZART

Why? People fart backwards!

CONSTANZE

Do you think that's funny?

MOZART

Yes!...

I think it's brilliant!...You've been doing it for years. He gives a high pitched giggle.

CONSTANZE

Oh, ha, ha, ha.

MOZART

Sra-I'm-sick...Sra-I'm-sick!...

CONSTANZE

Yes, you are! You're very sick!

MOZART

No, no - say it backwards, shit-wit!..."Sra-I'm-sick!"
--Say it backwards!...

CONSTANZE (Working it out)

Sra-I'm-sick...Sick - - "kiss"...I'm --"my"...
"Kiss my..." Sra-I'm-sick - - "Kiss my arse!" --

MOZART

"Em iram! ...Em iram!

CONSTANZE

No! I'm not playing this game!

MOZART

No, this is serious! Say it backwards!

CONSTANZE

No!

MOZART

Just say it! - you'll see! It's very serious.
Em iram! ... Em iram!

CONSTANZE

Iram - - "marry" ...Em i - "marry me!"...
No! No!... You're a fiend. I'm not going to marry a
fiend. A dirty fiend at that!

MOZART

Ui-vol-i-tub!...

CONSTANZE

Tub - "but"...i-tub: "but I"...vol: - "love"..."But I
love" - - ui -- "you"... "I love you!"

The mood becomes suddenly softer. She kisses him. They embrace.
Then he spoils it with -

MOZART

Tish-I'm tee!.....What's that?

CONSTANZE

What?

MOZART

"Tish-I'm tea!"

CONSTANZE

"Eat" - -

MOZART

Yes -

CONSTANZE

Eat my - - ah!

Shocked, she strikes at him. At the same moment the music starts in the salon next door. We hear the opening of the SERENADE FOR THIRTEEN WIND INSTRUMENTS, K. 361.

MOZART

MY MUSIC!...They've started!...

He leaps up, dishevelled and rumpled.

They've started without me!

He runs out of the room.

SALIERI watching in amazement and disgust.

CUT TO:

INT. CORRIDOR OF THE ARCHBISHOP'S PALACE. VIENNA. DAY.
1780's. SAME AS #22 PLUS DOORMEN (5 WAITERS, 4 DOORMEN, 30 GUESTS).

Music louder. MOZART, hastening towards the Grand Salon away from the buffet room, adjusts his dress as he goes.

INT. GRAND SALON OF THE ARCHBISHOP'S PALACE. VIENNA.
DAY. 1780's. SAME AS #26 (ARCHBISHOP, 30 ENTOURAGE, 130 GUESTS
20 SERVANTS, 20 ORCHESTRA, 7 GYPSY ORCHESTRA)

The opening of the Serenade is being tentatively conducted by the leader of the wind-musicians. Guests turn around as Mozart appears -- bows to the ARCHBISHOP -- and walks with an attempt at dignity to the dais where the wind-band is playing. The Leader yields his place to the composer and MOZART smoothly takes over conducting.

CONSTANZE, deeply embarrassed, sneaks into the room and seats herself at the back.

INT. BUFFET ROOM OF THE ARCHBISHOP'S PALACE. VIENNA. DAY.
1780's. SAME AS #23 (5 WAITERS)

The music fades way down. SALIERI stands shocked from his inadvertent eavesdropping. After a second he moves almost in a trance towards the door; the music dissolves.

33 INT. THE GRAND SALON OF THE ARCHBISHOP'S PALACE. VIENNA.
DAY. 1780's. SAME AS #26.

MOZART is conducting the Adagio from his Serenade (K.361) -- guiding the thirteen wind instrumentalists. The "squeezebox" opening of the movement begins. SALIERI appears at the door at the back of the salon. He stares in disbelief at MOZART.

OLD SALIERI (VO)

So that was he! ... That giggling, dirty-minded creature I'd just seen ... crawling on the floor ... Mozart! ... The phenomenon whose legend had haunted my youth! ... Impossible! ...

The music swells up, and SALIERI listens to it with eyes closed -- amazed -- transported -- suddenly engulfed by the sound. Finally it fades down and away ...

SCENES 34, 35 & 36 ARE CUT.

36- ... and changes into applause. SALIERI opens his eyes.
37 The audience is clearly delighted. MOZART bows to them, also delighted. COLLOREDO rises abruptly, and without looking at MOZART or applauding, leaves the Salon. COUNT ARCO approaches the composer. MOZART turns to him, radiant.

ARCO

Follow me, please. The Archbishop would like a word.

MOZART

Certainly!

He follows ARCO out of the room, through a throng of admirers.

38 INT. ANOTHER CORRIDOR OF THE ARCHBISHOP'S PALACE. VIENNA.
DAY. 1780's. 3 DOORMEN, 30 GUESTS.

MOZART and ARCO walk side by side. They pass SALIERI who is staring at MOZART in fascination. As they disappear, he steals in the opposite direction, unable to help himself, towards the music stands.

MOZART

Well, I think that went off remarkably well, don't you?

ARCO

Indeed.

MOZART

These Viennese certainly know good music when they hear it!

38 CONTD

ARCO
His Grace is very angry with you.

MOZART
What do you mean?

They arrive at the door of COLLOREDO's Private Apartment.

ARCO
You are to come in here and ask his pardon.
ARCO opens the door.

39 INT. A PRIVATE ROOM IN THE ARCHBISHOP'S PALACE. VIENNA.
DAY. 1780's. ARCHBISHOP + 15.

The ARCHBISHOP is sitting, chatting to guests. Among them several ladies. ARCO approaches him obsequiously.

ARCO
Your Grace ...

COLLOREDO
Ah, Mozart ... Why?

MOZART
Why what, sir?

COLLOREDO
Why do I have to be humiliated in front of my guests by one of my own servants?

MOZART
Humiliated?

COLLOREDO
How much provocation am I to endure from you? The more license I allow you -- the more you take.

The company watches this scene, deeply interested.

MOZART
If His Grace is not satisfied with me, he can dismiss me.

COLLOREDO
I wish you to return immediately to Salzburg. Your father is waiting for you there patiently. I will speak to you further when I come.

39 CONTD

MOZART

No, Your Grace! -- I mean with all humility,
no ... I would rather you dismissed me.
It's obvious I don't satisfy.

COLLOREDO

Then try harder, Mozart. I have no intention
of dismissing you. You will remain in my
service, and learn your place. Go now.

He extends his hand to be kissed. MOZART does it with a
furious grace, then leaves the room. As he opens the door
WE SEE:

40 INT. CORRIDOR OF THE ARCHBISHOP'S PALACE. VIENNA. DAY.
1780's. 50 GUESTS, 10 SERVANTS.

A group of people who have attended the concert, among
them CONSTANZE, are standing outside the Private Apartment.
At sight of the composer they break into sustained
applause. MOZART is suddenly delighted. He throws the
door wide open so that the guests can see into the Private
Apartment where the ARCHBISHOP sits -- and he can see
them. COLLOREDO is clearly discomfited by this reception
of his employee. He smiles and bows uneasily, as they
include him in the small ovation.

MOZART stands in the corridor, out of the ARCHBISHOP's
line of sight, bowing and giggling, and encouraging with
conducting gestures the applause for the ARCHBISHOP.
Suddenly irritated, COLLOREDO signs to ARCO, who steps
forward and shuts the door, ending the applause.

41 INT. GRAND SALON OF THE ARCHBISHOP'S PALACE. VIENNA.
DAY. 1780's. 30 GUESTS, 6 SERVANTS.

SALIERI, in this vast room, is standing looking at the
full score of the Serenade. He turns the pages back to
the Slow Movement. Instantly we hear the lyrical strains
of it again.

C.U. SALIERI, reading the score of the Adagio in helpless
fascination. The music is played against his description
of it.

OLD SALIERI (VO)

Extraordinary ... on the page it looked
nothing. The beginning simple, almost
comic -- just a pulse -- bassoons and
basset horns -- like a rusty squeezebox
... Then suddenly -- high above it --

(MORE)

41 CONTD

OLD SALIERI (VO contd)
 an oboe -- a single note -- hanging there
 unwavering -- till a clarinet took over
 and sweetened it into a phrase of such
 delight ... This was no composition by a
 performing monkey! This was a music I'd
 never heard -- filled with such longing --
 such unfulfillable longing, it had me
trembling! ... It seemed to me that I
 was hearing a voice of God!

Suddenly the music snaps off. MOZART stands before him,
 as he lays down the score.

MOZART

Excuse me!

He takes the score, bows, and struts away briskly out of
 the room. SALIERI stares uncomprehendingly after the
 jaunty little figure.

OLD SALIERI (VO)

But why? --

41A INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

OLD SALIERI

Why? Would God choose an obscene child to
 be His instrument? It was not to be believed!
 ... This piece had to be an accident. It had
 to be!

42 INT. A SMALL DINING ROOM IN THE ROYAL PALACE. VIENNA.
 DAY. 1780's. 2 SERVANTS, 2 BODYGUARDS, 4 DOORMEN,
 2 MALE SECRETARIES.

At the table sits the EMPEROR JOSEPH THE SECOND, eating
 his frugal dinner, and sipping goat's milk. He is an
 intelligent, dapper man of forty, wearing a military
 uniform. Around him, but standing, are his CHAMBERLAIN
 JOHANN VON STRACK -- stiff and highly correct; COUNT
 ORSINI-ROSENBERG -- a corpulent man of sixty, highly
 conscious of his position as DIRECTOR OF THE OPERA; BARON
 VON SWIETEN, the IMPERIAL LIBRARIAN -- a grave but kindly
 and educated man in his mid-fifties; FIRST KAPELLMEISTER
 GIUSEPPE BONNO -- very Italian, cringing and time-serving,
 aged about seventy; and SALIERI, wearing decorous black,
 as usual.

At a side-table, TWO IMPERIAL SECRETARIES, using quill
 pens and inkstands, write down everything of importance
 that is said.

42 CONTD

JOSEPH

How good is he, this Mozart?

VAN SWIETEN

He's remarkable, Majesty. I heard an extraordinary serious opera of his last month. "Idomeneo, King of Crete."

ROSENBERG

That? ... A most tiresome piece! I heard it too.

VAN SWIETEN

Tiresome?!

ROSENBERG

A young man trying to impress beyond his abilities. Too much spice. Too many notes.

VAN SWIETEN

Majesty, I thought it the most promising work I've heard in years!

JOSEPH

Ah-ha. Well then we should make some effort to acquire him. We could use a good German composer in Vienna, surely?

STRACK

I agree, Majesty, but I'm afraid it's not possible. The young man is still in the pay of the Archbishop.

JOSEPH

Very small pay, I imagine. I'm sure he could be tempted with the right offer. Say, an opera in German for our National Theatre.

VAN SWIETEN

Excellent, sire!

ROSENBERG

But not German, I beg your Majesty! ... Italian is the proper language for opera. All educated people agree on that!

JOSEPH

Ah-ha. What do you say, Chamberlain?

STRACK

In my opinion it is time we had a piece
(MORE)

42 CONTD

STRACK (contd)
in our own language, sir. Plain German.
For plain people.

He looks defiantly at ROSENBERG.

JOSEPH
Ah-ha. Kapellmeister?

BONNO
(Italian accent)
Majesty, I must agree with Herr Direttore.
Opera is an Italian art: -- solamente!
German is -- scusate -- too bruta for
singing! ... Too rough.

JOSEPH
Ah-ha. Court Composer, what do you say?

SALIERI
I think it is an interesting notion to
keep Mozart in Vienna, Majesty. It should
really infuriate the Archbishop beyond
measure -- if that is your Majesty's
intention.

JOSEPH
You are cattivo, Court Composer.
(briskly, to STRACK)
I want to meet this young man. Chamberlain,
arrange a pleasant welcome for him.

STRACK
Yes, sir.

JOSEPH
Well. There it is.

43 INT. THE BEDROOM IN SALIERI'S APARTMENT. DAY. 1780's.

A sombre room which serves both as a bedroom and a study.
We see a four-poster bed. Also a marble mantelpiece
above which hangs a handsome cross in olive-wood, bearing
the figure of a severe CHRIST. Opposite this image sits
SALIERI at his desk, on which stands a pile of music
paper, quill pens and ink. On one side of him is an
open forte-piano, on which he occasionally tries notes
from the March he is composing, with some difficulty.
He scratches notes out with his quill, and ruffles his
hair -- which we see without a powdered wig. There is
a knock at the door.

SALIERI

Si.

A SERVANT admits LORL, a young lower-class girl, who appears carrying a basket in which is a box covered with a napkin. She has just come from the Baker's shop.

SALIERI

Ah!...Here she comes!...Fraulein Lorl -- good morning!

LORL

Good morning, sir.

SALIERI

What have you got for me today? Let me see!...

Greedily he unwraps the napkin - lifts the lid on the box and sees inside.

Ah-ha!...Siena macaroons! My favourites!...Give my best thanks to the Baker!

LORL

I will, sir!

He takes a biscuit and eats.

SALIERI

Thank you...Are you well today, Fraulein Lorl?

LORL

Yes, thank you, sir.

SALIERI

Bene...Bene!...

She gives a little curtsey, flattered and giggling - and is shown out. SALIERI turns back to his work, chewing. He plays through a complete line of the March. He smiles, pleased with the result.

SALIERI

Grazie, Signore.

He inclines his head to the CHRIST above the fireplace, and starts to play the whole March, including the phrase which pleased him.

SALIERI

S1.

A young lower-class servant girl appears with a plate piled high with sugared biscuits. This is LORL.

LORL

Good morning, Signore.

She puts down the dish of biscuits on the desk in front of him. SALIERI looks up, delighted with their arrival - and hers.

SALIERI

Good morning, Lora. Are you well today?

LORD

Yes, thank you, sir.

He smiles at her. She departs with a little bob. SALIERI immediately takes a sugared biscuit and devours it voraciously. Still chewing, he rises and plays through a complete line of the March, brushing the sugar off his waistcoat. He smiles, pleased with the result.

SALIERI

Grazie, Signore.

He inclines his head to the CHRIST above the fireplace, and starts to play the whole March, including the phrase which pleases him.

44 INT. A WIGMAKER'S SHOP. VIENNA. DAY. 1780's. 1 GIRL, MOTHER, OWNER, WIFE, 2 APPRENTICES, 50 PEDESTRIANS, BARBER, 2 DRIVERS, 2 CABS.

The March continues on the forte-piano as we see MOZART, seated in front of a mirror, wearing an extravagant wig. On either side of him stands a SALESMAN, one of them holding another wig, equally extravagant. MOZART takes off the first wig, to reveal his own blonde hair, of which he is extremely proud, and hands it back.

MOZART

And the other one?

The SALESMAN puts the second wig on his head. MOZART pulls a face of doubt in the mirror.

MOZART (cont'd)

And the other one?

He takes it off and the OTHER SALESMAN replaces it with the first wig on his head.

MOZART (contd)

Oh, they're both so beautiful, I can't decide! Why don't I have two heads?

He giggles. The music stops.

45 INT. NEXT TO GRAND SALON IN THE ROYAL PALACE. DAY.
1780's. 20 PERSONAL GUARDS, 3 SERVANTS, 2 MALE SECRETAR-
IES, 2 DOORMEN, 5 GENERALS, 5 AIDES & MILITARY MODELS.

A door opens. We glimpse in the next room the EMPEROR
JOSEPH bidding goodbye to a group of military officers
standing around a table.

JOSEPH

(to THEM)

Good, good, good!

He turns and comes into the salon, where another group
awaits him. It consists of STRACK, ROSENBERG, BONNO,
VAN SWIETEN and SALIERI. The room contains several
gilded chairs dotted about, and a forte-piano.

JOSEPH (contd)

Good morning, Gentlemen!

All bow and say, "Good morning, Your Majesty!"

JOSEPH (contd)

(to STRACK)

Well, what do you have for me today?

STRACK

Your Majesty, Herr Mozart --

JOSEPH

Yes, -- what about him?

STRACK

He's here.

JOSEPH

Ah-ha! ... Well. There it is! ... Good !

SALIERI

Majesty, I hope you won't think it improper,
but I have written a little March of
Welcome in his honour.

He produces a paper.

JOSEPH

What a charming idea. May I see?

SALIERI
(handing it over)
It's just a trifle, of course!

JOSEPH
May I try it?

SALIERI
Majesty.

The EMPEROR goes to the instrument, sits and plays the first bars of it, quite well.

JOSEPH
Delightful, Court Composer! ... Would you permit me to play it as he comes in?

SALIERI
You do me too much honour, Sire.

JOSEPH
Let's have some fun! ...
(to the waiting MAJORDOMO)
Bring in Herr Mozart, please! ... But slowly -- slowly! I need a minute to practice!

The MAJORDOMO bows and goes. The EMPEROR addresses himself to the March. He plays a wrong note.

SALIERI
A-flat, Majesty.

JOSEPH
Ah-ha! ...

46 INT. VIEW DOWN CORRIDOR IN THE ROYAL PALACE. VIENNA. DAY. 1780's. 10 FARMERS, 4 NOBLEMEN, 10 JESUIT MONKS.

Taking his instructions literally, the MAJORDOMO is marching very slowly towards the salon door. He is followed by a bewildered MOZART, dressed very stylishly, and wearing one of the wigs from the perruquier.

47 INT. GRAND SALON IN THE ROYAL PALACE. VIENNA. DAY. 1780's.

JOSEPH finishes the March. The door opens.

MAJORDOMO
Herr Mozart.

MOZART comes in eagerly. Immediately the March begins, played by HIS MAJESTY. All the COURTIERs stand, listening

with admiration. JOSEPH plays well, but applies himself fiercely to the manuscript. MOZART, still bewildered, regards the scene, but does not seem to pay attention to the music itself. It finishes; all clap obsequiously.

ROSENBERG

Bravo, Your Majesty!

STRACK

Well done, Sire!

The EMPEROR rises, pleased with himself. He snatches the manuscript off the stand and holds it in his hand for the rest of the scene.

JOSEPH

Gentlemen, gentlemen -- a little less enthusiasm, I beg you! Ah -- Mozart!

He extends his hand. MOZART throws himself on his knees, and to JOSEPH's discomfort kisses the royal hand with fervour.

MOZART

Your Majesty!

JOSEPH

No, no, please! It is not a holy relic!

(raising MOZART up)

You know we have met already? -- in this very room! Perhaps you won't remember it, you were only six years old!

(to the OTHERS)

He was giving the most brilliant little concert here. As he got off the stool he slipped and fell. My sister Antoinette helped him up herself, and do you know what he did? Jumped straight into her arms and said, "Will you marry me, yes or no?"

Embarrassed, MOZART bursts into a wild giggle. JOSEPH helps him out.

JOSEPH (contd)

You know all these gentlemen, I'm sure.

STRACK and BONNO nod.

JOSEPH (contd)

The Baron Van Swieten.

VAN SWIETEN

I'm a great admirer of yours, young man. Welcome.

MOZART

Oh, thank you!

JOSEPH
The Director of our Opera. Count Orsini-
Rosenberg.

MOZART
(bowing excitedly)
Oh sir, yes! The honour is mine! ...
Absolutely! ...

ROSENBERG nods, without enthusiasm.

JOSEPH
And here is our illustrious Court Composer -
Herr Salieri.

SALIERI
(taking his hand)
Finally! ... Such an immense joy! ... Diletto
straordinario!

MOZART
I know your work well, Signore. Do you
know I actually composed some Variations
on a melody of yours?

SALIERI
Really?

MOZART
"Mio caro Adone."

SALIERI
Ah!

MOZART
A funny little tune - but it yielded some
good things.

JOSEPH
And now he has returned the compliment!
Herr Salieri composed that March of Welcome
for you.

MOZART
(Speaking expertly)
Really? Oh, grazie Signore! Sono commosso!
E un onore per me eccezionale! Compositore
brillante e famosissimo!

He bows elaborately. SALIERI inclines himself, dryly.

SALIERI
My pleasure.

JOSEPH

Well, there it is. Now to business! ...
Young man, we are going to commission an
opera from you. What do you say?

MOZART

Majesty!

JOSEPH

(to the COURTIERs)

Did we vote in the end for German or Italian?

ROSENBERG

Well actually, Sire, if you remember, we
did finally incline to Italian.

STRACK

Did we?

VAN SWIETEN

I don't think it was really decided,
Director.

MOZART

Oh, German! -- German! Please let it be
German!

JOSEPH

Why so?

MOZART

Because I've already found the most wonder-
ful libretto!

ROSENBERG

Oh? Have I seen it?

MOZART

I -- I don't think you have, Herr Director.
Not yet. I mean, it's quite new ... Of course
I'll show it to you immediately ...

ROSENBERG

I think you'd better.

JOSEPH

Well, what is it about? Tell us the story!

MOZART

It's actually quite amusing, Majesty. It's
set -- the whole thing is set in a -- in
a --

He stops short, with a little giggle.

JOSEPH

Yes, where?

MOZART

In a ... Pasha's Harem, Majesty ... A Seraglio!

JOSEPH

Ah-ha.

ROSENBERG

You mean in Turkey?

MOZART

Exactly!

ROSENBERG

Then why especially does it have to be in German?

MOZART

Well not especially! It can be in Turkish, if you really want! ... I don't care.

He giggles again. ROSENBERG looks at him sourly.

VAN SWIETEN

(kindly)

My dear fellow, the language is not finally the point. Do you really think that subject is quite appropriate for a National Theatre?

MOZART

Why not? ... It's charming ... I mean, I don't actually show concubines exposing their-their ... It's not indecent!

(to JOSEPH)

It's highly moral, Majesty! It's full of proper German virtues. I swear it! Absolutely!

JOSEPH

Well, I'm glad to hear that!

SALIERI

Excuse me, Sire, but what do you think these could be? Being a foreigner, I would love to learn.

JOSEPH

Cattivo again. Court Composer! ... Well, tell him, Mozart. Name us a German virtue!

MOZART

Love, Sire!

SALIERI

Ah, love! ... Well of course in Italy we know nothing about that!

The Italian faction -- ROSENBERG AND BONNO -- laugh discreetly.

MOZART

No, I don't think you do! ... I mean watching Italian opera! ... All those male sopranos screeching! Stupid fat couples rolling their eyes about! ... That's not love -- it's just rubbish!

An embarrassed pause. BONNO giggles in nervous amusement.

MOZART (contd)

Majesty -- You choose the language. It will be my task to set it to the finest music ever offered a monarch.

Pause. Joseph is clearly pleased.

JOSEPH

Well: there it is! Let it be German.

He nods -- he has wanted this result all the time-- turns and makes for the door. All bow. Then he becomes aware of the Manuscript in his hand.

JOSEPH (contd)

Ah -- this is yours.

Mozart does not take it.

MOZART

Keep it, Sire, if you want to. It is already here in my head.

JOSEPH

What? On one hearing only?

MOZART

I think so, Sire, yes ...

Pause.

JOSEPH

Show me.

MOZART bows and hands the manuscript back to the EMPEROR. Then he goes to the forte-piano, and seats himself. The others -- except for SALIERI -- gather around the manuscript held by the KING. He plays the first half of the March with deadly accuracy.

MOZART

(to SALIERI)

The rest is just the same, isn't it?

He plays the first half again but stops in the middle of a phrase, which he repeats dubiously.

MOZART (contd)

That really doesn't work, does it?

All the COURTIERS look at SALIERI.

MOZART (contd)

Did you try this? Wouldn't it be just a little more -- ? ...

He plays another phrase.

MOZART (contd)

Or this -- YES -- this! Better! ...

He plays another phrase. Gradually, he alters the music so that it turns into the celebrated March to be used later in The Marriage of Figaro, "Non Piu Andrai." He plays it with increasing abandon and virtuosity. SALIERI watches with a fixed smile on his face. The court watches, astonished. He finishes in great glory, takes his hands off the keys with a gesture of triumph -- and grins.

48 INT. BEDROOM IN SALIERI'S APARTMENT. DAY. 1780's.

We see the olive-wood cross. SALIERI is sitting at his desk, staring at it.

SALIERI

Grazie, Signore.

There is a knock at the door. He does not hear it, but sits on. Another knock, louder.

SALIERI (contd)

Yes?

LORL comes in.

SERVANT

Madame Cavalieri is here for her lesson, sir.

SALIERI

Bene.

He gets up and enters:

49 INT. THE MUSIC ROOM IN SALIERI'S APARTMENT. DAY. 33
1780's.

KATHERINA CAVALIERI, a young, high-spirited soprano of twenty is waiting for him, dressed in a fashionable dress and wearing on her head an exotic turban of satin, with a feather. LORL goes out.

CAVALIERI
(curtseying to him)
Maestro!

SALIERI
Good morning!

CAVALIERI
(posing, in her turban)
Well? ... How do you like it? ... It's Turkish! ... My hairdresser tells me everything's going to be Turkish this year!

SALIERI
Really? ... What else did he tell you today? Give me some gossip.

CAVALIERI
Well, I heard you met Herr Mozart.

SALIERI
Oh? News travels fast in Vienna.

CAVALIERI
And he's been commissioned to write an opera. Is it true?

SALIERI
Yes.

CAVALIERI
Is there a part for me?

SALIERI
No.

CAVALIERI
How do you know?

SALIERI
Well even if there is, I don't think you want to get involved with this one.

CAVALIERI
Why not?

SALIERI
Well, do you know where it's set, my dear?

CAVALIERI
Where?

SALIERI
In a harem.

CAVALIERI
What's that?

SALIERI
A brothel.

CAVALIERI
Oh!

SALIERI
A Turkish brothel.

CAVALIERI
Turkish? ... Oh, if it's Turkish: that's different! I want to be in it!

SALIERI
My dear, it will hardly enhance your reputation to be celebrated throughout Vienna as a singing prostitute for a Turk.

He seats himself at the forte-piano.

CAVALIERI
Oh. Well perhaps you could introduce us anyway.

SALIERI
Perhaps.

He plays a chord. She sings a scale, expertly. He strikes another chord. She starts another scale, then breaks off.

CAVALIERI
What does he look like?

SALIERI
You might be disappointed.

CAVALIERI
Why?

SALIERI
Looks and talent don't always go together, Katherine.

CAVALIERI
(airily)
Looks don't concern me, Maestro. Only talent interests a woman of taste!

He strikes the chord again, firmly. CAVALIERI sings her next scale, then another one, and another one, doing her exercises in earnest. As she hits a sustained high note the orchestral accompaniment in the middle of "Marter Aller Arten" from Il Seraglio comes in underneath, and the music changes from exercises to this exceedingly florid Aria. We DISSOLVE on the singer's face, and she is suddenly not merely turbaned, but painted and dressed totally in a Turkish manner, and we are on:

50 INT. THE STAGE OF AN OPERA HOUSE. VIENNA. 1780's.
5 FIREMEN, 5 STAGEHANDS, 4 POLICEMEN, 700 SPECTATORS,
9 CAST, 16 DANCERS, 30 ORCHESTRA.

The heroine of the Opera (CAVALIERI) is in full cry addressing the PASHA with scorn and defiance.

The house is full. Watching the performance -- which is conducted by MOZART from the clavier in the midst of the orchestra -- we note STRACK, ROSENBERG, BONNO and VAN SWIETEN, all grouped around the EMPEROR, in a box. In another box we see an over-dressed, middle-aged woman and three girls, one of whom is CONSTANZE. This is the formidable MADAME WEBER and her three daughters, CONSTANZE, JOSEFA and SOFIE. All are enraptured by the spectacle -- and MADAME WEBER is especially enraptured by being there at all. Not so, SALIERI, who sits in another box, coldly watching the stage.

CAVALIERI
(singing 'Martern aller Arten' from the
line "Doch du bist entschlossen.")

"Since you are determined,
Since you are determined,
Calmly, with no ferment,
Welcome -- every pain and woe!
Bind me then -- compel me!
Bind me then -- compel me!
Hurt me. Break me! Kill me!
At last I shall be freed by death!"

After a few moments of this showy Aria, with the composer and the singer staring at each other -- he conducting elaborately for her benefit, and she following his beat with rapturous eyes -- the music fades down a little, and SALIERI speaks over it.

OLD SALIERI (VO)
There she was! ... I had no idea where
they ran or how -- yet there she stood
on stage for all to see, -- showing off
like the greedy songbird she was! ... Ten
minutes of ghastly scales and arpeggios,
whizzing up and down like fireworks at a
fairground!

MUSIC UP AGAIN for the last 30 bars of the Aria.

CAVALIERI

(singing)

Be freed at last by death!
Be freed at last by death!
At last I shall be freed
By! Death!

CUT BEFORE THE ORCHESTRAL CODA ENDS, TO:

51 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

Through the window we see that night has fallen.

OLD SALIERI

Understand, I was in love with the girl.
Or at least in lust. I wasn't a Saint.
It took me the most tremendous effort to
be faithful to my vow! I swear to you I
never laid a finger on her. All the same,
I couldn't bear to think of anyone else
touching her -- least of all the Creature!

CUT BACK TO:

52 INT. THE OPERA HOUSE. VIENNA. NIGHT. 1780's. SAME
AS #50.

The brilliant Turkish finale of 'Seraglio' bursts over
us. All the cast lined up on stage. MOZART is conduct-
ing with happy excitement.

CAST OF 'SERAGLIO'

(singing)

"Pasha Selim
May he
Live forev-----ver!
Ever, ever, ever, ever!
Honour to his regal name!
Honour to his regal name!

May his noble brow emblazon
Glory, fortune, joy and fame!
Honour be to Pasha Selim
Honour to his regal name!
Honour to his regal name! ETC.

The curtains fall. Much applause. The Emperor claps
vigorously and -- following his lead -- so do the
courtiers.

The curtains part. MOZART applauds the SINGERS -- who
applaud him back. He skips up onto the stage amongst
them. The curtains fall again, as they all bow. In the
auditorium the chandeliers descend, filling it with light.

53 INT. THE STAGE OF THE OPERA HOUSE: VIENNA. 37
NIGHT. 1780's. 5 FIREMEN, 2 GUARDS, 10 STAGHANDS,
5 SPECTATORS, 6 NOBLEMEN.

The curtains are down, and an excited hubbub of singers in costume surround MOZART and CAVALIERI, all excited and chattering. Suddenly a hush. The EMPEROR is seen approaching from the wings, lit by flunke's holding candles. STRACK, ROSENBERG and VAN SWIETEN amongst others follow him. Also SALIERI. The SINGERS line up. JOSEPH stops at CAVALIERI who makes a deep curtsey.

JOSEPH

Bravo. Madame. You are an ornament to our stage.

CAVALIERI

Majesty.

JOSEPH

(to SALIERI)

And to you, Court Composer. Your pupil has done you great credit!

54 INT. THE OPERA HOUSE. THE PASSAGE DOOR TO THE STAGE.
VIENNA. NIGHT. 1780's. 30 SPECTATORS.

MADAME WEBER

Let us pass, please! Let us pass at once!
We're with the Emperor!

FLUNKEY

I am sorry, Madame. It is not permitted.

MADAME WEBER

Do you know who I am? ...

(pointing to CONSTANZE)

This is my daughter! ... I am Frau Weber!
We are favoured guests!

FLUNKEY

I am sorry, Madame, but I have my orders.

MADAME WEBER

Call Herr Mozart! You call Herr Mozart
immediately! This is insupportable!

CONSTANZE

Mother, please!

MADAME WEBER

Go ahead, Constanze. Just ignore this
fellow! ...

(pushing her)

Go ahead, dear!

FLUNKY

(barring the way)

I am sorry, Madame, but no! I cannot
let anyone pass.

MADAME WEBER

Young man, I am no stranger to theatres!
I'm no stranger to insolence! --

CUT BACK TO:

55 INT. THE STAGE OF THE OPERA HOUSE. VIENNA. NIGHT.
1780's. SAME AS #53 (5 FIREMEN, 2 GUARDS, 10 STAGEHANDS,
5 SPECTATORS, 6 NOBLEMEN)

All are applauding CAVALIERI. The EMPEROR turns away to
MOZART.

JOSEPH

Well, Herr Mozart! A good effort!
Decidedly that! An excellent effort!
You've shown us something quite new
today!

MOZART bows frantically: He is over-excited.

MOZART

It is new -- it is, isn't it, Sire?

JOSEPH

Yes, indeed.

MOZART

And German?

JOSEPH

Oh yes. Absolutely. German. Unquestion-
ably!

MOZART

So then you like it? -- You really like
it, Your Majesty? ...

JOSEPH

Of course I do. It's very good. Of course
now and then -- just now and then -- it
gets a touch elaborate.

MOZART

What do you mean, Sire?

JOSEPH

Well, I mean occasionally it seems to
have, how shall one say?

55 CONTD

JOSEPH (contd)
(he stops, in difficulty --
to ROSENBERG)
How shall one say, Director?

ROSENBERG
Too many notes, Your Majesty?

JOSEPH
Exactly. Very well put. Too many notes.

MOZART
I don't understand. There are just as
many notes, Majesty, as are required.
Neither more nor less.

JOSEPH
My dear fellow, there are in fact only
so many notes the ear can hear in the
course of an evening. I think I'm right
in saying that, aren't I, Court Composer?

SALIERI
Yes ... yes ... Er, on the whole, yes,
Majesty ...

MOZART
(to SALIERI)
But this is absurd!

JOSEPH
My dear, young man, don't take it too
hard. Your work is ingenious. It's
quality work. And there are simply too
many notes, that's all. Cut a few and
it will be perfect.

MOZART
Which few did you have in mind, Majesty?

Pause. General embarrassment.

JOSEPH
Well. There it is.

Into this uncomfortable scene bursts a sudden eruption of
noise and MADAME WEBER floods onto the stage, followed by
her DAUGHTERS. All turn to look at this amazing spectacle.

MADAME WEBER
Wolfi! ... Wolfi, my dear! --

She moves toward MOZART with arms outstretched in an absurd theatrical gesture, then sees the EMPEROR. She stares at him, mesmerized, her mouth open, unable even to curtsy.

MADAME WEBER (contd)

Oh! ...

MOZART moves forward quickly.

MOZART

Majesty, this is Madam Weber. She is my landlady.

JOSEPH

Enchanted, Madame.

MADAME WEBER

Oh, Sire ... such an honour! ... And -- and -- and these are my dear daughters; this is Constanze -- She is the fiancée of Herr Mozart!

CONSTANZE curtsies.

C.U. of CAVALIERI, astonished at the news.

C.U. of SALIERI, watching her receive it.

JOSEPH

Really? How delightful. May I ask when you marry?

MOZART

Well -- well -- we haven't quite received my father's consent, Your Majesty ... Not entirely ... Not altogether.

He giggles uncomfortably.

JOSEPH

Excuse me, but how old are you?

MOZART

Twenty-six.

JOSEPH

Well, my advice is to marry this charming young lady, and stay with us in Vienna.

MADAME WEBER

You see? You see? ... I've told him that, Your Majesty, but he won't listen to me!

CAVALIERI is glaring at MOZART. MOZART looks hastily away from her.

MADAME WEBER (contd)

Oh, Your Majesty -- you give such wonderful
-- such impeccable -- such royal advice! ...
I -- I -- May I?

She attempts to kiss the Royal hand, but faints instead.
The EMPEROR contemplates her prone body and steps back a
pace.

JOSEPH

Well. There it is ... Strack.

He nods pleasantly to all and leaves the stage, with his
CHAMBERLAIN. All bow.

CAVALIERI turns with a savage look at MOZART and leaves
the stage the opposite way, to her dressing room, tossing
her plumed head. SALIERI watches. MOZART stays for a
second, indecisive whether to follow the soprano or help
MADAME WEBER.

CONSTANZE

(to MOZART)

Get some water!

He hurries away. The DAUGHTERS gather around MADAME WEBER.

56 INT. CAVALIERI'S DRESSING ROOM. OPERA HOUSE. NIGHT.
1780's. 5 STAGHANDS, 5 SINGERS (MALE)

KATHERINA sits fuming at her mirror. A DRESSER is taking
the pins out of her wig as she stares straight ahead of
her. MOZART sticks his head round the door.

MOZART

Katherina! ... I tell you what I'm going
to do! I'm going to write another Aria
for you! Something even more amazing --
for the second act. I have to get some
water! Her mother is lying on the stage!

CAVALIERI

Don't bother!

MOZART

What? ...

CAVALIERI

Don't bother.

MOZART

I'll be right back!

He dashes off.

57 INT. THE STAGE OF THE OPERA HOUSE. VIENNA. NIGHT.
1780's. 5 STAGEHANDS, 2 FIREMEN, 6 CHORUS (3M-3F)

CONSTANZE and MOZART make their way quickly through a crowd of actors in turbans and caftans, and stagehands carrying bits of the dismantled set of 'Seraglio.' We see all the turmoil of backstage after a performance. A FIREMAN passes MOZART carrying a small bucket of water. MOZART snatches it from him and pushes his way through the crowd to:

58 INT. THE STAGE OF THE OPERA HOUSE. VIENNA. NIGHT.
1780's. 5 STAGEHANDS, 5 FIREMEN, 10 CHORUS (5M-5F)

MADAME WEBER still lies prone on the stage. MOZART pushes through the crowd surrounding her and throws water on her face. She is instantly revived by the shock. CONSTANZE assists her to rise.

CONSTANZE

Are you alright?

Instead of being furious, MADAME WEBER smiles at them rapturously.

MADAME WEBER

Ah, what an evening! ... What a wise man we have for an Emperor! ... Oh my children! ...

(with sudden, hard briskness)

Now I want you to write your father exactly what His Majesty said!

The activity continues to swirl around them.

MOZART

You should really go home now, Frau Weber. Your carriage must be waiting.

MADAME WEBER

But aren't you taking us?

MOZART

I have to talk to the singers.

MADAME WEBER

That's alright; we'll wait for you. Just don't take all night.

59 INT. CAVALIERI'S DRESSING ROOM. OPERA HOUSE. NIGHT.
1780's. 3 CHORUS (2F-1M), 2 STAGEHANDS, 1 DRESSER (F)

CAVALIERI, still in costume, is marching up and down, very agitated.

CAVALIERI
Did you know? Had you heard? ...

SALIERI
What?

CAVALIERI
The marriage! ...

SALIERI
Well, what does it matter to you?

CAVALIERI
Nothing! He can marry who he pleases!
I don't give a damn!

She catches him looking at her, and tries to compose herself.

CAVALIERI (contd)
How was I? ... Tell me honestly.

SALIERI
You were sublime.

CAVALIERI
What did you think of the music?

SALIERI
Extremely clever.

CAVALIERI
Meaning you didn't like it.

MOZART comes in unexpectedly.

MOZART
Oh -- excuse me!

CAVALIERI
Is her mother still lying on the floor?

MOZART
No, she's fine.

CAVALIERI
I'm so relieved.

She seats herself at her mirror, and removes her wig.

SALIERI
Dear Mozart -- my sincere congratulations.

MOZART
Did you like it, then?

SALIERI

How could I not?

MOZART

It really is the best music one can hear
in Vienna today. Don't you agree?

CAVALIERI

Is she a good fuck?

MOZART

What??

CAVALIERI

I assume she's the virtuoso in that
department. There can't be any other
reason you'd marry someone like that! ...

SALIERI looks astonished. There is a knock on the door.

CAVALIERI (contd)

Come in!

The door opens. CONSTANZE enters.

CONSTANZE

Excuse me, Wolfi.... Mama is not feeling
very well. Can we leave now?

MOZART

Of course!

CAVALIERI

No, no, no, no ... you can't take him
away now! This is his night! Won't you
introduce us, Wolfgang?

MOZART

Excuse us, Fraulein. Good night, Singora!

MOZART hurries CONSTANZE out of the door. CAVALIERI
looks after them as they go, her voice breaking and
rising out of control.

CAVALIERI

... You really are full of surprises,
aren't you? ... You are quite extraordinary!
... You little shit!!

She turns and collapses, crying with rage, in SALIERI's
arms. We focus on him.

OLD SALIERI (VO)

At that moment I knew beyond any doubt ...
he'd had her. The creature had had my
darling girl!!

60 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1820's.

The OLD MAN speaks passionately to the PRIEST.

OLD SALIERI

It was incomprehensible! What was God up to? Here I was denying all my natural lust in order to deserve God's gift -- and there was Mozart indulging his in all directions -- even though engaged to be married! -- and no rebuke at all! Was it possible I was being tested? Was God expecting me to offer forgiveness in the face of every offense, no matter how painful? That was very possible! ... All the same -- why him? Why use Mozart to teach me lessons in humility? My heart was filling up with such hatred for that little man! For the first time in my life I began to know really violent thoughts. I couldn't stop them!

VOGLER

Did you try?

OLD SALIERI

Every day! Sometimes for hours I would pray! ...

61 INT. BEDROOM IN SALIERI'S APARTMENT. DAY. 1780's.

The young SALIERI is kneeling in desperation before the Cross.

SALIERI

Please! ... Please! Send him away! Back to Salzburg! ... For his sake as well as mine!

C.U. CHRIST staring from the Cross.

CUT BACK TO:

62 INT. THE AUDIENCE HALL OF THE ARCHBISHOP'S PALACE. SALZBURG. DAY. 1780's. 20 ASSORTED.

We see LEOPOLD kneeling now -- not to the Cross but to ARCHBISHOP COLLOREDO, sitting impassively on his throne. COUNT ARCO stands beside him. LEOPOLD is a desperate, once-handsome man of sixty; now far too much the subservient courtier.

COLLOREDO

No! I won't have him back.

LEOPOLD

But he needs to be here in Salzburg, Your Grace! He needs me and he needs you! Your protection -- your understanding!

COLLOREDO

Hardly.

LEOPOLD

Oh sir, yes! ... He's about to make the worst mistake of his life! Some little Viennese slut is trying to trick him into marriage. I know my son. He is too simple to see the trap -- and there is no one there who really cares for him!

COLLOREDO

I'm ont surprised. Money seems to be more important to him than loyalty or friendship. He has sold himself to Vienna -- let Vienna look out for him.

LEOPOLD

Sir --

COLLOREDO

Your son is an unprincipled, spoiled, conceited brat.

LEOPOLD

Yes, sir -- that the truth. But don't blame him -- the fault is mine! I was too indulgent with him ... But not again. Never again -- I promise! ... I implore you -- let me bring him back here. I'll make him give his word to serve you faithfully!

COLLOREDO

And how will you make him keep it?

LEOPOLD

Oh, sir -- he's never disobeyed me in anything! ... Please, Your Grace -- give him one more chance!

COLLOREDO

... You have leave to try.

LEOPOLD

Oh, Your Grace -- I thank Your Grace! ... I thank you!

In deepest gratitude he kisses the ARCHBISHOP's hand. He motions LEOPOLD to rise. We hear the first dark for fortissimo chord which begins the Overture to Don Giovanni. The sound associated with the character of the Commendatore.

LEOPOLD (VO)

My dear son.

The second fortissimo chord sounds.

63 INT. A BAROQUE CHURCH. DAY. 1780's. 20 WEDDING PARTY (10 FAMILY)

We see a huge CLOSE-UP of MOZART's head, looking front and down, as if reading his father's letter. We hear LEOPOLD's voice over this image, no longer whining and anxious, but impressive.

LEOPOLD (VO)

I write to you with urgent news. I am coming to Vienna. Take no further steps towards marriage until we meet. You are too gullible to see your own danger. As you honour the father who has devoted his entire life to yours, do as I bid, and await my coming.

MOZART

I will.

The CAMERA PULLS BACK to see that he is in fact kneeling beside CONSTANCE. A PRIEST faces them. Behind them are MADAME WEBER, JOSEFA and SOPHIE WEBER, and a very few others. Among them a merry looking lady in bright clothes: the BARONESS WALDSTADTEN.

PRIEST

And will you, Constanze Weber, take this man Wolfgang to be your lawful husband?

CONSTANCE

I will.

PRIEST

I now pronounce you man and wife.

The opening kyrie of the great C Minor Mass is heard. MOZART and CONSTANCE kiss. They are in tears. MADAME WEBER and her DAUGHTERS look on approvingly. The music swells and continues under the following:

64 INT. A ROOM IN LEOPOLD'S HOUSE. SALZBURG. NIGHT. 1780's. VIEW OF CASTLE IN BACKGROUND.

LEOPOLD sits alone in his room. He is reading a letter from WOLFGANG. At his feet are his trunks, half-packed for the journey he will not now take. We hear MOZART's voice reading the following letter -- and we see, as the

camera roves around the room, mementos of the young prodigy's early life: the little forte-piano made for him; the little violin made for him; an Order presented to him. We see a little starling in a wicker cage. And we see portraits of the boy on the walls -- concluding with the familiar FAMILY PORTRAIT of WOLFGANG and his sister NANNERL seated at the keyboard with LEOPOLD standing, and the picture of the MOTHER on the wall behind them.

MOZART (VO)

Most beloved father -- it is done. Do not blame me that I did not wait to see your dear face. I knew you would have tried to dissuade me from my truest happiness -- and I could not have borne it. Your every word is precious to me. Remember how you have always told me -- Vienna is the City of Musicians! To conquer here is to conquer Europe! With my wife I can do it. I vow I will become regular in my habits -- and productive as never before! She is wonderful, Papa, and I know that you will love her. And one day soon when I am a wealthy man, you will come and live with us, and we will be so happy! I long for that day, best of Papas, and kiss your hand a hundred thousand times!

The music of the Mass fades as LEOPOLD crumples the letter in his hand.

65

EXT. THE IMPERIAL GARDENS. VIENNA. DAY. 1780's.
NIECE, GROOM, 2 GUARDS ON HORSEBACK, SERVANT, GARDENERS.
HERD OF WHITE DEER IN BACKGROUND.

SALIERI stands waiting, hat in hand. Beside him stands a ROYAL SERVANT. Behind him GARDENERS are glimpsed tending the shrubs and bushes along a grassy ride. Down this ride are seen cantering two people on horseback: the EMPEROR JOSEPH and his niece the PRINCESS ELIZABETH. They are mounted on glossy horses. The PRINCESS rides side-saddle. Running beside her is a panting GROOM. The EMPEROR rides elegantly, his niece -- a dumpy little Hapsburg girl of sixteen -- like a sack of potatoes. As they draw level with SALIERI they stop, and the GROOM holds the head of the PRINCESS' horse. SALIERI bows respectfully.

JOSEPH

Good morning, Court Composer! This is my niece, the Princess Elizabeth.

SALIERI

Your Highness.

Out of breath, the PRINCESS nods nervously.

JOSEPH

She has asked me to advise her on a suitable musical instructor. I think I've come up with an excellent idea.

He smiles at SALIERI.

SALIERI

Oh, Your Majesty, it would be such a tremendous honour!

JOSEPH

I'm thinking about Herr Mozart. What is your view?

SALIERI's face falls, almost imperceptibly.

SALIERI

An interesting idea, Majesty. But ...

JOSEPH

Yes?

SALIERI

You already commissioned an opera from Mozart.

JOSEPH

And the result satisfies.

SALIERI

Yes, of course. My concern is to protect you from any suspicion of favouritism.

JOSEPH

Ah-ha. Favouritism ... But I so want Mozart!

SALIERI

I'm sure there is a way, Majesty ... Some kind of a little contest. I could perhaps put together a small Committee, and I could see to it naturally that it will select according to Your Majesty's wishes.

JOSEPH

You please me, Court Composer. A very clever idea.

SALIERI

(bowing)

Sire.

JOSEPH

Well -- there it is.

He rides on. The GROOM releases her horse's head, and runs on after the PRINCESS.

CUT TO:

66 INT. CHAMBERLAIN STRACK'S STUDY IN THE ROYAL PALACE.
DAY. 1780's. 1 M. SECRETARY.

STRACK sits stiffly behind his gilded desk. MOZART stands before him, trembling with anger.

MOZART

What is this, Herr Chamberlain?

STRACK

What is what?

MOZART

Why do I have to submit samples of my work to some stupid Committee? -- Just to teach a sixteen year old girl!

STRACK

Because His Majesty wishes it.

MOZART

Is the Emperor angry with me?

STRACK

On the contrary.

MOZART

Then why doesn't he simply appoint me to the post?

STRACK

Mozart, you are not the only composer in Vienna.

MOZART

No, but I'm the best.

STRACK

A little modesty would suit you better.

MOZART

Who is on this Committee?

STRACK

Kapellmeister Bonn, Count Orsini-Rosenberg, Court Composer Salieri.

MOZART

Naturally! The Italians! Of course! ... Always the Italians!

STRACK

Mozart --

MOZART

They hate my music! It terrifies them!
The only sound Italians understand is
banality! Tonic and dominant, tonic and
dominant -- from here to Resurrection!

(singing angrily)

Ba-ba! Ba-ba! Ba-ba! Ba-ba! --
anything else is morbid!

STRACK

Mozart --

MOZART

Show them one interesting modulation and
they faint! "Ohime! Morbidezza! Morbi-
dezza! ..." Italians are musical idiots
-- and you want them to judge my music!

STRACK

Look, young man, the issue is simple. If
you want this post you must submit your
stuff in the same way as all your colleagues.

MOZART

Must I? ... Well, I won't! ... I tell you
straight: I will not!

CUT TO:

67 INT. BEDROOM OF MOZART'S APARTMENT. VIENNA. DAY.
1780's.

The room is very small and untidy. CONSTANCE is marching
up and down it, upset. MOZART is lying on the bed.

CONSTANCE

I think you're mad! You're really mad!

MOZART

Oh, leave me alone!

CONSTANCE

One royal pupil -- and the whole of Vienna
will come flocking! We'd be set up for life!

MOZART

They'll come anyway. They love me here.

CONSTANCE

No they will not! I know how things work in
this city!

MOZART

Oh yes? You always know everything!

CONSTANZE

Well, I'm not borrowing any more money from my mother, and that's that!

MOZART

You borrowed money from your mother?

CONSTANZE

Yes!

MOZART

Well don't do that again!

CONSTANZE

How are we going to live, Wolffi? ... Do you want me to go into the streets and beg?

MOZART

Don't be stupid!

CONSTANZE

All they want to see is your work. What's wrong with that?

MOZART

Shut up! ... Just shut up! ... I don't need them!

CONSTANZE

This isn't pride. It's sheer stupidity!

She glares at him, almost in tears.

CUT TO:

67A INT. SALIERI'S MUSIC ROOM. LATE AFTERNOON. 1780's.

SALIERI is giving a lesson to a GIRL-STUDENT, who is singing the Italian Art Song, Caro Mio Ben.

At a certain moment there is a knock on the door.

SALIERI

Yes!

A SERVANT enters.

SERVANT

Excuse me, sir, there is a lady who insists on talking to you.

SALIERI

Who is she?

SERVANT

She didn't say. But she says it's urgent.

SALIERI

(to the PUPIL)

Excuse me, my dear.

SALIERI goes into the Salon.

CUT TO:

68 INT. THE SALON IN SALIERI'S APARTMENT. LATE AFTERNOON.
1780's.

SALIERI enters.

CONSTANZE stands, closely veiled, holding a portfolio stuffed with manuscripts. The singing lesson ends, with two chords on the instrument. SALIERI enters the Salon. CONSTANZE drops him a shy curtsy.

CONSTANZE

Excellency!

SALIERI

Madame. How can I help you?

As shyly, she unveils.

SALIERI (contd)

Frau Mozart? ...

CONSTANZE

That's right, Your Excellency. I've come on behalf of my husband. I'm -- I'm bringing some samples of his work -- so he can be considered for the royal appointment.

SALIERI

How charming ... But why did he not come himself?

CONSTANZE

He's terribly busy, sir.

SALIERI

I understand.

He takes the portfolio and puts it on a table.

SALIERI (contd)

I will look at them, of course, the moment
(MORE)

SALIERI (contd)

I can. It will be an honour. Please give him my warmest.

CONSTANZE

Would it be too much trouble, sir, to ask you to look at them now? While I wait.

SALIERI

I'm afraid I'm not at leisure this very moment. Just leave them with me. I assure you they will be quite safe.

CONSTANZE

I -- I really cannot do that, Your Excellency. You see, he doesn't know I'm here.

SALIERI

Really?

CONSTANZE

My husband is a proud man, sir. He would be furious if he knew I'd come.

SALIERI

Then he didn't send you?

CONSTANZE

No, sir -- this is my own idea.

SALIERI

I see.

CONSTANZE

Sir -- we really need this job! We're desperate! ... My husband spends far more than he can ever earn ... I don't mean he's lazy -- he's not at all: he works all day long! It's just ... he's not practical. Money simply slips through his fingers, it's really ridiculous! ... Your Excellency. I know you help musicians. You're famous for it! ... Give him just this one post -- we'd be forever indebted! ...

A little pause.

SALIERI

Let me offer you some refreshment. Do you know what these are?

He indicates a dish piled high with glazed chestnuts.

SALIERI (contd)

"Cappezzoli di Venere." Nipples of Venus!

... Roman chestnuts in brandied sugar!

Won't you try one? They're quite surprising.

He offers her the dish. She takes one and puts it in her mouth. He watches carefully.

CONSTANZE

Oh! ... They're wonderful!

He takes one himself. We notice on his finger a heavy gold signet-ring.

CONSTANZE (contd)

Thank you very much, Your Excellency.

SALIERI

Don't keep calling me that. It puts me at such a distance. I was not born a Court Composer, you know. I'm from a small town, just like your husband.

He smiles at her. She takes another chestnut.

SALIERI (contd)

Are you sure you can't leave that music, and come back again? I have other things you might like ...

CONSTANZE

That's very tempting, but it's impossible, I'm afraid. Wolfi would be frantic if he found those were missing. You see, they're all originals.

SALIERI

Originals?

CONSTANZE

Yes.

A pause. He puts out his hand and takes up the portfolio from the table. He opens it. He looks at the music. He is puzzled.

SALIERI

These are originals?

CONSTANZE

Yes, sir. He doesn't make copies.

CUT TO:

69 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

The old man faces the Priest.

OLD SALIERI

Astounding! ... It was actually beyond belief! ... These were first and only drafts of music -- yet they showed no corrections of any kind! Not one! ... Do you realize what that meant?

VOGLER stares at him.

OLD SALIERI (contd)

He'd simply put down music already finished in his head! Page after page of it -- as if he was just taking dictation!! ... And music finished as no music is ever finished!

70 INT. THE SALON IN SALIERI'S APARTMENT. LATE AFTERNOON. 1780's.

C.U. The manuscript in MOZART's handwriting. The music begins to sound under the following:

OLD SALIERI (VO)

Displace one note and there would be diminishment. Displace one phrase, and the structure would fall! ... It was clear to me. That sound I had heard in the Archbishop's Palace had been no accident! Here again was the very voice of God! ... I was staring through the cage of those meticulous ink-strokes -- at an absolute, inimitable beauty!

The music swells. What we now hear is an amazing collage of great passages from MOZART's music, ravishing to SALIERI and to us. The COURT COMPOSER -- oblivious to CONSTANCE, who sits happily chewing chestnuts, her mouth covered in sugar -- walks 'round and 'round his Salon, reading the pages and dropping them on the floor when he is done with them. We see his agonized and wondering face: he shudders as if in a rough and tumbling sea; he experiences the point where beauty and great pain coalesce. More pages fall than he can read, scattering across the floor in a white cascade, as he circles the room.

Finally we hear a tremendous "Qui Tollis" from the C Minor Mass. It seems to break over him like a wave -- and unable to bear any more of it, he slams the portfolio shut. Instantly, the music breaks off -- reverberating in his head. He stands shaking, staring wildly.

CONSTANZE gets up, perplexed.

CONSTANZE
Is it no good?

A pause.

SALIERI
It is miraculous.

CONSTANZE
Oh yes. He's really proud of his work.

Another pause.

CONSTANZE (contd)
So -- will you help him?

SALIERI tries to recover himself.

SALIERI
Tomorrow night I dine with the Emperor.
One word from me and the post is his.

CONSTANZE
Oh, thank you, sir!

Overjoyed, she stops and kisses his hand. He raises her -- and then clasps her to him clumsily. She pushes herself away.

SALIERI
Come back tonight!

CONSTANZE
Tonight?

SALIERI
Alone.

CONSTANZE
What for?

SALIERI
Some service deserves service in return.
No? ...

CONSTANZE
What do you mean?

SALIERI
Isn't it obvious?

They stare at one another: CONSTANZE in total disbelief.

SALIERI (contd)

It's a post all Vianna seeks. If you want it for your husband -- come tonight.

CONSTANZE

But ... I'm a married woman!

SALIERI

Then don't. It's up to you. Not to be vague, that is the price.

He glares at her.

SALIERI (contd)

Yes.

He rings a silver bell for a servant, and abruptly leaves the room. CONSTANZE stares after him, horrified.

The SERVANT enters. Shocked and stunned, CONSTANZE goes down on her knees and starts picking up the music from the floor.

CUT TO:

71 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

C.U. FATHER VOGLER -- horrified.

OLD SALIERI

Yes, Father. Yes! ... So much for my vow of chastity! Yes! ... What did it matter? ... Good -- patient -- hard-working -- chaste -- what did it matter? Had goodness made me a good composer? ... I realized it absolutely then -- that moment -- Goodness is nothing in the furnace of art. And I was nothing to God.

VOGLER

(crying out)

You cannot say that!

OLD SALIERI

No? ... Was Mozart a good man? ...

VOGLER

God's ways are not yours. And you are not here to question Him ... Offer him the salt of penitence -- He will give you back the bread of eternal life. He is all merciful. That is all you need to know.

OLD SALIERI

All I ever wanted was to sing to Him.
That's His doing, isn't it? He gave me
that longing -- then made me mute. Why?
... Tell me that. If He didn't want me
to serve Him with music, why implant the
desire -- like a lust in my body -- then
deny me the talent? Go on -- tell me!
Speak for Him!

VOGLER

My son, no one can speak for God.

OLD SALIERI

Oh? I thought you did so every day!
So speak now. Answer me!

VOGLER

I do not claim to unravel the mysteries.
I treasure them. As you should!

OLD SALIERI

(impatiently)

Oh yes, yes, yes, yes, yes! ... Always
the same stale answers! ...

(intimately to the PRIEST)

There is no God of Mercy, Father. Just
a God of torture.

CUT TO:

72 INT. BEDROOM IN SALIERI'S APARTMENT. NIGHT. 1780's.

SALIERI sits at his desk, staring up at the cross.

OLD SALIERI (VO)

Evening came to that room. I sat there
not knowing whether the girl would return
or not. I prayed as I'd never prayed
before.

SALIERI

Dear God, enter me now! Fill me with one
piece of true music. One piece with your
breath in it, so I know that you love me.
Please. Just one. Show me one sign of
your favour, and I will show mine to
Mozart and his wife. I will get him
the royal position. And if she comes,
I'll receive her with all respect --
and send her home in joy! ... Enter me
... Enter me ... Please ... Te imploro.

A long, long silence. SALIERI stares at the cross.

CHRIST stares back at him impassively. Finally in this silence we hear a faint knocking at the door. SALIERI stirs himself. A SERVANT appears.

SERVANT

That lady is back, sir.

SALIERI

Show her in. Then go to bed.

The Servant bows and leaves. We follow him through:

73 INT. THE MUSIC ROOM IN SALIERI'S APARTMENT. NIGHT.
1782.

The Servant crosses it and enters:

74 INT. THE SALON IN SALIERI'S APARTMENT. NIGHT. 1782.

CONSTANZE is sitting on an upright chair, veiled as before, the portfolio of music on her lap. Through the far door leading from the hall, another SERVANT is peering at her. The FIRST SERVANT joins him and shuts the door on the girl, leaving her alone.

We stay with her. The clock ticks on the mantelpiece. We hear the old carriage pass in the street below. Nervously she lifts her veil and looks about her.

Suddenly SALIERI appears from the Music Room. He is pale and very tight. They regard each other. She smiles and rises to greet him, affecting a relaxed and warm manner, as if to put him at his ease.

CONSTANZE

Well, I'm here ... My husband has gone to a concert. He didn't think I would enjoy it.

A pause.

CONSTANZE (contd)

I do apologize for this afternoon. I behaved like a silly girl ... Where shall we go?

SALIERI

What?

CONSTANZE

Should we stay here? It's a charming room ... I love these candlesticks ... Were they here earlier? I didn't notice them ... I suppose I was too nervous ...

As she talks, she extinguishes the candles in a pair of Venetian candelabra -- and subsequently other candles around the room.

CONSTANZE (contd)

Wolfgang was given some candlesticks by King George in England -- but they were only wood ... Oh, excuse me: let's not talk about him! ... What d'you think of this? It's real lace. Bruseels.

She turns and takes off her shawl.

CONSTANZE (contd)

Well, it's much too good for every day ... I keep saying to Wolfi -- "don't be so extravagant! Presents are lovely, but we can't afford them." It doesn't do any good. The more I tell him, the more he spends ... Oh, excuse me! -- There I go again! ...

She picks up the portfolio.

CONSTANZE (contd)

Do you still want to look at this? ... Or don't we need to bother anymore? ... I imagine we don't, really ...

She looks at him enquiringly, and drops the portfolio on the floor: pages of music pour out of it. Instantly we hear a massive chord, and the great "Qui Tollis" from the C Minor Mass fills the room. To its grand and weighty sound, CONSTANZE starts to undress, watched by the horrified SALIERI. Between him and her music is an active presence, hurting and baffling him. He opens his mouth in distress. The music pounds in his head. The candle flickers over her as she removes her clothes, and prepares for his embrace. Suddenly he cries out:

SALIERI

Go! ... Go! ... Go! ...

He snatches up the bell and shakes it frantically, not stopping until the TWO SERVANTS we saw earlier appear at the door. The music stops abruptly. They stare at the appalled and frightened CONSTANZE, who is desperately trying to cover her nakedness.

SALIERI (contd)

Show this woman out!

CONSTANZE hurls herself at him.

CONSTANZE

You shit! ... You shit! ... You rotten shit!

He seizes her wrists and thrusts her back. Then he leaves the room quickly, slamming the door behind him. CONSTANZE turns and sees the TWO SERVANTS goggling at her in the room.

CONSTANZE (contd)

What are you staring at?

Wildly she picks up the candelabrum and throws it at them. It shatters on the floor.

75 INT. BEDROOM IN SALIERI'S APARTMENT. NIGHT. 1780's

C.U. SALIERI standing, his eyes shut, shaking in distress. He opens them -- and sees across the room CHRIST staring at him from the wall.

OLD SALIERI (VO)

From now on we are enemies -- You and I!

CUT TO:

76 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

The old man is re-living the experience. VOGLER looks at him, horrified.

OLD SALIERI

Because You will not enter me, with all my need for you! -- because You scorn my attempts at virtue! -- because You choose for Your instrument a boastful, lustful, smutty infantile boy -- and give me for reward only the ability to recognize the Incarnation! -- because You are unjust, unfair, unkind -- I will block You! I swear it! I will hinder and harm Your creature on earth as far as I am able! I will ruin Your Incarnation!

CUT BACK TO:

76A INT. BEDROOM IN SALIERI'S APARTMENT. NIGHT. 1780's.

C.U. The fireplace. In it lies the olive wood CHRIST ON THE CROSS, burning.

OLD SALIERI (VO)

What use after all is Man, if not to teach God His lessons?

The Cross flames up and disintegrates. SALIERI stares at it.

CUT TO:

77 INT. THE LIVING ROOM IN MOZART'S APARTMENT. NIGHT.
1780's. 3 GIRLS. SCHICKANEDER.

The front door bursts open. MOZART stumbles in, followed by EMMANUEL SCHICKANEDER, THREE YOUNG ACTRESSES, and another MAN, all fairly drunk. SCHICKANEDER -- (who usually appears everywhere accompanied by young girls) -- is a large, fleshy, extravagant man of about thirty-five, flamboyant and extravagant.

MOZART

Stanzi! ... Stanzi! ... Stanzi-Manzi! ...

The others laugh.

MOZART (contd)

Sssh!

SCHICKANEDER

(imitating MOZART)

Stanzi-Manzi-Banzi-Wanzi!

MOZART

Sssh! ... Stay here.

He walks unsteadily to the bedroom door and opens it.

SCHICKANEDER

(to the GIRLS, very tipsy)

Sssh! ... You're dishgrashful! ...

78 INT. BEDROOM OF MOZART'S APARTMENT. NIGHT. 1780's.

CONSTANZE lies in bed, her back turned to her husband, who comes into the room and shuts the door.

MOZART

(playfully)

Stanzi? ... How's my mouse? ... Mouse-wouse?

... I'm back ... Puss-wuss is back! --

She turns round abruptly. She looks dreadful; her eyes red with weeping. MOZART is shocked.

MOZART (contd)

Stanzi!

He approaches the bed and sits on it. Immediately she starts crying again, desperately.

MOZART (contd)

What's the matter? ... What is it? ...

Stanzi ...

He holds her, and she clings to him in a fierce embrace, crying a flood of tears.

MOZART (contd)

Stop it now ... Stop it ... I've brought some friends to meet you. They're next door, waiting! Do we have anything to eat? They're all starving!

CONSTANZE

Tell them to go away! ... I don't want to see anybody!

MOZART

What's the matter with you?

CONSTANZE

Tell them to go!

MOZART

Sssh! ... What is it? Tell me!

CONSTANZE

No!

MOZART

Yes!

CONSTANZE

I love you! ... I love you! ...

She starts crying again, throwing her arms around his neck.

CONSTANZE (contd)

I love you ... Please stay with me! ... I'm frightened ...

SCENES 79 AND 80 ARE CUT.

81

INT. THE EMPEROR'S SMALL DINING ROOM IN THE ROYAL PALACE. DAY. 1780's. 2 SERVANTS, 1 MALE SECRETARY, 4 DOORMEN, 2 GUARDS.

JOSEPH sits eating. A BUTLER serves him with his goat's milk to drink. JOSEPH is holding a memorandum from SALIERI in his hand. SALIERI stands before him.

JOSEPH

I don't think you understand me, Court Composer.

SALIERI

Majesty, I did. Believe me it was a most agonizing decision. But finally I simply could not recommend Herr Mozart.

JOSEPH

Why not?

SALIERI

Well, Sire, I made some enquiries in a routine way. I was curious to know why he had so few pupils ... It is rather alarming.

JOSEPH

Oh?

With a gesture JOSEPH dismisses the BUTLER, who bows and leaves the room.

SALIERI

Majesty, I don't like to talk against a fellow musician.

JOSEPH

Of course not.

SALIERI

I have to tell you -- Mozart is not entirely to be trusted alone with young ladies.

JOSEPH

Really?

SALIERI

As a matter of fact, one of my own pupils -- a very young singer -- told me she was -- er, ... well --

JOSEPH

Yes?

SALIERI

Molested, Majesty ... Twice -- in the course of the same lesson.

A pause.

JOSEPH

Ah-ha. Well. There it is.

81A INT. THE STAIRCASE IN SALIERI'S HOUSE. VIENNA. DAY.
1780's.

SALIERI has just returned from the Palace, and is coming up the staircase. He is met by his SERVANT.

SERVANT

Sir, -- there is a Herr Mozart waiting for you in the Salon.

SALIERI is plainly alarmed.

SALIERI

What does he want?

SERVANT

He didn't say, sir. I told him I didn't know when you would be back, but he insisted on waiting.

SALIERI

Come with me. And stay in the room!

He mounts the stairs.

82 INT. SALON IN SALIERI'S APARTMENT. DAY. 1780's.

MOZART is waiting for SALIERI, holding a portfolio. SALIERI approaches him; he is nervous. MOZART stands not belligerently, but humbly.

SALIERI

Herr Mozart -- what brings you here?

MOZART

Your Excellency, you requested some specimens of my work. Here they are ... I don't have to tell you how much I need your help. I truly appreciate your looking at these ... I have pressures on me -- financial pressures. As you know, I'm a married man now.

SALIERI

So you are ... How is your pretty wife?

MOZART

She is well. She is -- well, actually, I'm about to become a father! ... She only told me last night. You are the first to know!

SALIERI

I'm flattered ... And congratulations to you, of course!

MOZART

So you see, this post is very important to me right now.

SALIERI looks at him in distress.

SALIERI

Why didn't you come to me yesterday, Mozart? ... This is a most painful situation! Yesterday I could have helped you. Today -- I can't!

MOZART

Why? Here is the music! It's here! ...
I am submitting it humbly. Isn't that
what you wanted?

SALIERI

I have just come from the Palace ...
The post has been filled.

MOZART

Filled? ... That's impossible! They haven't
even seen my work! ... I need this post!
Please -- can't you help me? ... Please!

SALIERI

My dear Mozart -- there is no one in the
world I would rather help -- but now it
is too late.

MOZART

Whom did they choose?

SALIERI

Herr Sommer.

MOZART

Sommer? ... Herr Sommer? ... But the man's
a fool! ... He's a total mediocrity!

SALIERI

No, no, no: he has yet to achieve mediocrity!

MOZART

But I can't lose this post -- I simply can't!
Excellency, please -- let's go to the Palace,
and you can explain to the Emperor that
Herr Sommer is an awful choice! He could
actually do musical harm to the Princess!

SALIERI

An implausible idea. Between you and me,
no one in the world could do musical harm
to the Princess Elizabeth.

MOZART chuckles delightedly. SALIERI offers him a glass
of white dessert and a spoon. MOZART takes it absently,
and goes on talking.

MOZART

Look, I must have pupils! Without pupils
I can't manage!

SALIERI

You don't mean to tell me you are living
in poverty?

MOZART

No, but I'm broke. I'm always broke.
I don't know why.

SALIERI

It has been said, my friend, that you are
inclined to live somewhat above your means.

MOZART

How can anyone say that? We have no cock!
No maid! We have no footman -- nothing at
all!

SALIERI

How is that possible? You give concerts,
don't you? I hear they are quite successful.

MOZART

They're stupendously successful! ... You
can't get a seat! ... The only problem is
none will hire me! They all want to hear
me play -- but they won't let me teach
their daughters. As if I was some kind
of fiend! ... I'm not a fiend! ...

SALIERI

Of course not! ...

MOZART

Do you have a daughter?

SALIERI

I'm afraid not.

MOZART

Well -- could you lend me some money till
you have one? Then I'll teach her for free.
That's a promise! ... Oh, I'm sorry. I'm
being silly! Papa's right -- I should put
a padlock on my mouth ... Seriously, is
there any chance you could manage a loan?
Only for six months -- eight at most!
After that I'll be the richest man in
Vienna. I'll pay you back double! Anything!
Name your terms! ... I'm not joking. I'm
working on something that's going to
explode like a bomb all over Europe!

SALIERI

Ah, how exciting! Tell me more.

MOZART

I'd better not. It's a bit of a secret ...

SALIERI

Come, come, Mozart; I'm interested. Truly.

MOZART

Actually, it's a big secret! ... Oh, this is delicious! ... What is it?

SALIERI

Cream cheese mixed with granulated sugar and suffused with rum. Crema al Mascarpone!

MOZART

Ah. Italian?

SALIERI

Forgive me. We all have patriotic feelings of some kind.

MOZART

Two thousand -- two hundred florins is all I need ... A hundred? ... Fifty? ...

SALIERI

What exactly are you working on?

MOZART

I can't say. Really ...

SALIERI

I don't think you should become known in Vienna as a debtor, Mozart. However -- however, I know a very distinguished gentleman I could recommend to you. And he has a daughter ... Will that do?

SCENE 83 IS CUT.

84

INT. THE HALL OF MICHAEL SCHLUMBERG'S HOUSE. MORNING. 1780's. 1 SERVANT, 1 VALET, 1 CHAMBERMAID, 8 DOGS.

Hysterical barking and howling. The hall is full of DOGS, at least five, all jumping up and dashing about, and making a terrific racket. MOZART, dandified in a new coat and a plumed hat for the occasion, has arrived to teach at the house of a prosperous merchant, MICHAEL SCHLUMBERG. Bluff, friendly and coarse-looking, he stands in his hall amidst the leaping and barking animals, greeting MOZART.

SCHLUMBERG

Quiet! ... Quiet! ... Quiet! ... Down, there! Damn you!

(to MOZART)

Welcome to you! Pay no attention -- they're impossible! ... Stop it, you willfull things! ... Come this way!

(MORE)

SCHLUMBERG (contd)

Just ignore them! They're perfectly harmless, just willfull! ... I treat them just like my own children!

MOZART

And which one of them do you want me to teach?

SCHLUMBERG

What? ... Ha! ... Ha-ha! That's funny!
I like it! ... "Which one" eh? ... Haha!
... You're a funny fellow! ...
(shouting)

Hannah! ... Come this way!

He leads MOZART through the throng of dogs into a Salon, furnished with comfortable middle-class taste.

SCHLUMBERG (contd)

Hannah!

FRAU SCHLUMBERG appears: an anxious woman in middle life.

SCHLUMBERG (contd)

(to MOZART)

You won't be teaching this one either.
She's my wife ... Haha!

MOZART

(bowing)

Madame.

SCHLUMBERG

This is Herr Mozart, my dear. The young man Herr Salieri recommended to teach our Gertrude. Where is she?

FRAU SCHLUMBERG

Upstairs.

SCHLUMBERG

Gertrude!

FRAU SCHLUMBERG

You can't be Herr Mozart!

MOZART

I'm afraid I am.

SCHLUMBERG

Of course it's him. Who'd you think it is?

FRAU SCHLUMBERG

I've heard about you for ages! I thought you must be an old man.

SCHLUMBERG

Gertrude!

FRAU SCHLUMBERG

It's such an honour for us to have you here, Herr Mozart. And for Gertrude.

SCHLUMBERG

People who know, say the girl's got talent. You must judge for yourself. If you think she stinks, say so.

FRAU SCHLUMBERG

Michael, please! ... I'm sure you will find her most willing, Herr Mozart. She's really very excited. She's been preparing all morning.

MOZART

Really?

FRAU SCHLUMBERG

Ah now! ... Here she comes!

GERTRUDE SCHLUMBERG appears in the doorway: an awkward girl of fifteen in her best dress, her hair primped and curled. She is exceedingly nervous:

MOZART

Good morning, Fraulein Schlumberg!

SCHLUMBERG

Strudel, this is Herr Mozart. Say good morning.

GERTRUDE giggles instead.

FRAU SCHLUMBERG

(to MOZART)

Perhaps a little refreshment, first? A little coffee, or a little chocolate?

MOZART

I'd like a little wine, if you have it.

FRAU SCHLUMBERG

Wine?

SCHLUMBERG

Quite right. He's going to need it!
(calling and clapping his hands)
Klaus! A bottle of wine. Prestissimo!
... Now let's go to it! I've been waiting all day for this!

He leads the way into the

85 INT. THE MUSIC ROOM OF THE SCHLUMBERG'S HOUSE. DAY.
1780's. SAME AS #84 (1 SERVANT, 1 VALET, 1 CHAMBERMAID,
8 DOGS)

A forte-piano open and waiting. All the DOGS follow him.
After them. MOZART, FRAU and FRAULEIN SCHLUMBERG. To
MOZART's dismay husband and wife seat themselves quite
formally on a little narrow sofa, side by side.

SCHLUMBERG

(to the DOGS)

Now sit down all of you, and behave ...

Zeman! ... Mandi! ... Absolutely quiet! ...

(to a young BEAGLE)

Especially you, Dudelsachs -- not one sound
from you!

The DOGS settle at their feet. HUSBAND and WIFE smile
encouragingly at each other.

SCHLUMBERG (contd)

Come on, then. Up and at it!

MOZART gestures to the music bench. Reluctantly the
GIRL sits at the instrument. MOZART sits beside her.

MOZART

Now please play me something. Just to
give me an idea. Anything will do.

GERTRUDE

(to PARENTS)

I don't want you to stay.

FRAU SCHLUMBERG

That's alright, dear. Just go ahead, as
if we weren't here!

GERTRUDE

But you are here.

SCHLUMBERG

Never mind, Strudel. It's part of music,
getting used to an audience. Aren't I
right, Herr Mozart?

MOZART

Well, yes ... on the whole. I suppose.

(to GERTRUDE)

How long have you been playing, Fraulein?

FRAU SCHLUMBERG

Just one year.

MOZART

Who was your teacher?

FRAU SCHLUMBERG

I was! ... But she quite outgrew the little
I could show her!

MOZART

Thank you, Madame.

(to GERTRUDE)

Come on now -- courage! Play me something
you know.

In response the wretched GIRL just stares down at the
keyboard without playing a note.

An awkward pause.

MOZART (contd)

Perhaps it would be better if we were left
alone. I think we're both a little shy.

HUSBAND and WIFE look at each other.

SCHLUMBERG

Nonsense! Strudel's not shy. She's just
willfull! You give into her now, you'll
be sorry later. Strudel -- play!

A silence. The GIRL sits unmoving. SCHLUMBERG bellows:

SCHLUMBERG (contd)

I said play!

FRAU SCHLUMBERG

Michael!

MOZART

Perhaps if I were to play a little first,
it might encourage the Fraulein ...

(to the GIRL)

Why don't you let me try the instrument?
... Alright?

Suddenly the GIRL rises. MOZART smiles at the parents.
They smile nervously back. MOZART slides along the
bench, raises his hands and preludes over the keys.
Instantly a dog -- a BEAGLE -- howls loudly. Startled,
MOZART stops. SCHLUMBERG leaps to his feet and goes
over to the BEAGLE.

SCHLUMBERG

Stop that, Dudelsachs! ... Stop it at once!
(MORE)

SCHLUMBERG (contd)

(to MOZART)

Don't let him disturb you. He'll be alright.
He's just a little willful too! ... Please
-- please -- play! I beg you!

MOZART resumes playing. This time a lively piece, perhaps the Presto Finale from the K.450. The dog howls immediately.

SCHLUMBERG (contd)

Stop it! ... STOP!

MOZART stops.

SCHLUMBERG (contd)

No, not you -- I was talking to the dog!
You keep playing. It's most important.
He always howls when he hears music!
We've got to break them of the habit..
Play -- please. Please!

Amazed, MOZART starts to play the Rondo again. The DOG howls louder.

SCHLUMBERG (contd)

That's it! Now keep going -- just keep going!

(to the BEAGLE)

Now you stop that noise, Dudelsachs --
you stop it this instant! This instant,
do you hear me? ... Keep going, Herr Mozart
-- that's it ... Go on! ... Go on! ...

MOZART plays on. Suddenly the DOG falls silent.
SCHLUMBERG smiles broadly.

SCHLUMBERG (contd)

Good -- good -- good! ... Very good dog! ...
Very, very good Dudelsachs!
(to his wife, snapping his fingers)
Quick, quick -- dear -- bring his biscuit!

The WIFE scurries to get a jar of biscuits. A SERVANT brings in an open bottle of wine and a full glass on a tray. He puts it down beside MOZART as SCHLUMBERG addresses the silent DOG with deepest affection.

SCHLUMBERG (contd)

Now guess who's going to get a nice reward!
Clever, clever Dudi! ...

He gives the biscuit to the DOG who swallows it greedily.
MOZART stops playing and stands up.

SCHLUMBERG (contd)
It's a miracle, Herr Mozart!

MOZART
(barely controlling himself)
Well, I'm a good teacher. The next time
you wish me to instruct another of your
dogs, please let me know. Goodbye,
Fraulein -- goodbye, Madame -- goodbye,
Sir!

He bows to them and leaves the room. They look after him
in puzzled astonishment.

FRAU SCHLUMBERG
What a strange young man.

SCHLUMBERG
Yes. He is a little strange ...

86 EXT. A BUSY STREET IN VIENNA. DAY. 1780's.
300 SHOPPERS, 70 DOMESTIC ANIMALS FOR SALE, ETC.

A cheerful scene. We see MOZART strutting and beaming,
making his way through the crowd of porters, carriers
and hawkers, sellers of sausages and pastries, vendors
of hats and ribbons. Horses and carriage clatter past
him. His mood is best expressed by a bubbling version
of 'Non piu Andrai' played on the forte-piano.

86A Still in the same mood, he enters the door of his own
house. 50 PEDESTRIANS, CARRIAGES, CARTS, WHEELBARROWS,
RIDING HORSES.

87 INT. THE HALLWAY OF MOZART'S HOUSE. DAY. 1780's.

Suddenly, he stops. He looks up the stairs. The grim
opening chords from the Don Giovanni Overture cut across
the March from 'Figaro.' What he sees, looking up the
stairs, is a menacing figure in a long, grey cape and
dark grey hat, standing on the landing. The light comes
from behind the figure so that we see only its silhouette
as it unfolds its arms towards MOZART in an alarming
gesture of possession. It takes a beat in which the
air of sinister mystery is held -- before MOZART realizes
who it is. Then, as the music continues, he hastily sets
down the bottle of wine and rushes joyfully up the stairs
-- and hurls himself into the figure's arms.

MOZART
Papa! ... PAPA!

Both men embrace. The music slowly fades down.

88 INT. MOZART'S LIVING ROOM. DAY. 1780's.

A cramped, low-ceiling little room which nobody has tidied for ages. We see music lying everywhere. Also many empty wine bottles; musical instruments -- among them a mandolin, a viola, a forte-piano with the black and white keys reversed -- books and abandoned plates of food. MOZART clasps his father's arms. LEOPOLD is now seen as an aging, travel-stained man in clothes that need repair. His face is lined, and he is obviously not in perfect health.

MOZART

Why are you here?

LEOPOLD

Am I not welcome?

MOZART

Of course welcome! ... Welcome ten thousand times! Papa! ... My Papa! ...

He kisses his hands.

LEOPOLD

You're very thin. Does she not feed you, this wife of yours?

MOZART ducks away and fetches his father's bags from the landing.

MOZART

Feed? Well, of course she feeds me!
She stuffs me like a goose all day long! --

Giggling, he ducks away and fetches his father's bag from the landing.

MOZART (contd)

She's the best cook in the world. I mean, since Mama! ... Just wait -- you'll see!

LEOPOLD

Is she not here?

MOZART

I don't know! ... Stanzi! ... Stanzi?

LEOPOLD looks about him at the mess in the room.

LEOPOLD

Do you always live like this?

MOZART

Oh yes ... Oh, I mean no -- not exactly
(MORE)

MOZART (contd)
like this! ... I mean today -- just today
-- Stanzi -- I remember now -- she had to
go -- Yes! She had to help her mother ...
Yes, she's like that! Her mother's a very
sweet woman -- you'll see.

He carries the bag across the room and opens the door of
the bedroom. CONSTANZE lies in bed. She sits up,
startled.

MOZART (contd)
Oh! I didn't know you were home! ...
Stanzi, this is my father.

CONSTANZE, who looks ill and tired, stares at LEOPOLD.
LEOPOLD stares back from the doorway.

MOZART (contd)
We'll wait! ... We'll wait! ... Why don't
you get up now, darling?

He closes the door again.

MOZART (contd)
She's very tired, poor creature ... You
know me: I'm a real pig. It's not so
easy cleaning up after me! ...

LEOPOLD
Don't you have a maid?

MOZART
Oh we could, if we wanted to, but Stanzi
won't hear of it. She wants to do every-
thing herself ...

LEOPOLD
How is your financial situation?

MOZART
It couldn't be better!

LEOPOLD
That's not what I hear.

MOZART
What do you mean? ... It's wonderful! ...
Really, it's -- it's -- it's marvelous!
... People love me here.

LEOPOLD
They say you're in debt.

MOZART

Who? Who says that? ... Now that's a malicious lie!

LEOPOLD

How many pupils do you have?

MOZART

Pupils?

LEOPOLD

Yes.

MOZART

Yes ...

LEOPOLD

How many?

MOZART

I don't know. It's not important ... I mean, I don't want pupils ... They get in the way -- I've got to have time for composition.

LEOPOLD

Composition doesn't pay; you know that.

MOZART

This one will!

He picks up some pages of manuscript.

LEOPOLD

What's that?

MOZART

Oh, let's not talk about it.

LEOPOLD

Why not?

MOZART

It's a secret.

LEOPOLD

You don't have secrets from me!

MOZART

It's too dangerous, Papa ... But they're going to love it! ... Ah -- there she is!

CONSTANZE comes into the room. She is wearing a dressing gown and has made a perfunctory attempt to tidy her hair. We see that she is clearly pregnant.

MOZART (contd)

My Stanzi! ... Look at her! ... Isn't she beautiful? ... Come on now, confess. Papa! Could you want a prettier girl for a daughter?

CONSTANZE

Stop it, Wolfi. I look dreadful ... Welcome to our house, Herr Mozart.

MOZART

He's not Herr Mozart! Call him Papa!

LEOPOLD

I see that you're expecting.

CONSTANZE

Oh, yes ...

LEOPOLD

When, may I ask?

CONSTANZE

In three months ... Papa.

MOZART

Isn't that marvelous? We're delighted! ...

LEOPOLD

Why didn't you mention it in your letters?

MOZART

Didn't I? ... I thought I did! ... I'm sure I did! ...

He gives a little giggle of embarrassment.

CONSTANZE

May I offer you some tea, Herr Mozart?

MOZART

Tea? Who wants tea? Let's go out! This calls for a feast ... You don't want tea, Papa! ... Let's go dancing! Papa loves parties, don't you?

CONSTANZE

Wolfi!

MOZART

What? ... How can you be so boring? Tea! ...

CONSTANZE

Wolfi, I think your father's tired. I'll cook us something here.

LEOPOLD

Thank you. That'll be fine. Don't spend any money on me.

MOZART

Why not? Oh come, Papa! What better way could I spend it than on you? My kissable -- missable -- suddenly visible Papa!!

The jaunty tune of Ich Mochte Wohl Der Kaiser sein (K.539) sounds through all the following. This is an alternate song from Il Seraglio: a very extroverted tune for a baritone, with orchestra and a prominent part for bass drum. The vocal part should be arranged for a trumpet.

89 EXT. STREET IN VIENNA. DAY. 1780's. 50 PEOPLE, 5 CARRIAGES, DOGS.

MOZART and CONSTANZE with LEOPOLD between them. We see couples shopping.

90 INT. A COSTUME SHOP. VIENNA. DAY. 1780's. 4 CLERKS, 3 CUSTOMERS.

This is a shop where one can buy costumes for masquerades. It is filled with extravagant costumes of various kinds. WOLFGANG is wearing a costume, a mask pushed up on his forehead; CONSTANZE is wearing a little white velvet mask. Amidst merriment LEOPOLD is helped by TWO ASSISTANTS to put on a dark grey cloak and a dark grey tricorn hat, to which is attached a full mask of dark grey -- its mouth cut into a fixed upward smile.

He turns and looks at his son through this mask.

CUT STRAIGHT TO:

91 INT. A LARGE ROOM ARRANGED FOR A PARTY. VIENNA. NIGHT. 1780's. 20 ORCH., 3 GIRLS, 15 SERVANTS, 10 CHILDREN, 2 BOYS, 3 COOKS, 3 ASSISTANTS, 48 DANCERS, 75 GUESTS.

We are in the full whirl of a Masquerade Ball. Couples dancing around dressed in fantastic costumes. The music of Ich Mochte wohl Der Kaiser increases in volume and persists. We see the musicians thumping it out on a balustrade above the dancers. A steer is being roasted. Through the bobbing crowd we see a group, headed by the figure of BACCHUS: this is SCHIKANEDER in a Greek costume, wearing vine leaves in his hair. He is accompanied by his usual trio of ATTENDANTS; three other MEN; CONSTANZE as Columbine and MOZART as Harlequin pulling LEOPOLD by the hand of his dark cloak and smiling mask. This whole group threads its way across the crowded room

and disappears through a door. As they go they are watched by SALIERI, standing alone in a corner, wearing ordinary evening clothes. He turns away hastily to avoid being seen by them.

As soon as they disappear into the far room, SALIERI goes quickly to a lady in the corner who is giving guests domino-masks off a tray. He quickly takes a small black mask and puts it on.

CUT TO:

92 INT. A GROTTO-ROOM ADJACENT TO THE MAIN PARTY ROOM.
NIGHT. 1780's. 10 DOORMEN, 10 DANCERS, 10 SERVANTS,
20 SPECTATORS.

A fantastic room designed as a rocky Grotto, lit by candles. A forte-piano to one side is being played by SCHIKANEDER: the music of 'Ich Mochte' cross-fades to another tune. This is Vivat Bacchus from 'Seraglio' -- which SCHIKANEDER, dressed as Bacchus, is humming as he plays. The music is actually accompanying a game of Forfeits, which has begun. FIVE COUPLES (the GROUP we have just seen) are dancing in the middle of a ring made by nine chairs. When the music stops they will each have to find a chair -- and the one who fails to do this must pay for a forfeit.

CONSTANZE is dancing with LEOPOLD; MOZART is dancing with one of the ACTRESSES; the two other ACTRESSES are dancing with two other GENTLEMEN; and two children dance together -- a LITTLE BOY and a LITTLE GIRL. The scene is watched by a circle of BYSTANDERS, amongst them -- from the doorway -- SALIERI.

SCHIKANEDER stops playing. Immediately the couples scramble for the chairs. LEOPOLD and CONSTANZE meet on the same chair -- bumping and pushing at each other to get sole possession of it. To the amusement of the people around, the chair over-balances and they both end up on the floor. CONSTANZE immediately gets up again, sets the chair on its feet, and tries to pretend she was sitting in it all the time. But SCHIKANEDER calls out from the forte-piano:

SCHIKANEDER

No, no! You both lost! ... You both lost!
... You both have to forfeit! ... And the
penalty is ... you must exchange your wigs!

People are delighted by the idea of this penalty. The CHILDREN jump up and down with excitement. The THREE ACTRESSES immediately surround LEOPOLD, reaching for his hat and mask and wig, whilst he tries to hold on to them.

MOZART takes off CONSTANZE's wig -- an absurd affair with side-curls. CONSTANZE laughingly surrenders it.

LEOPOLD

No, please! ... This is ridiculous! ...
No -- please! ...

Despite his protests an ACTRESS takes off his hat, to which the smiling mask is attached, to reveal his outraged face showing a very different expression underneath. ANOTHER ACTRESS snatches off his wig -- to reveal very sparse hair on the old man's head. The THIRD ACTRESS takes CONSTANZE's wig from MOZART and attempts to put it on his father's head.

LEOPOLD (contd)

No! ... Really! ...

MOZART

(calling to him)

This is just a game, Papa!

CONSTANZE echoes him with a touch of malice in her voice.

CONSTANZE

"This is just a game, Papa!"

Laughingly, the BYSTANDERS take it up: especially the children.

BYSTANDERS

"This is just a game, Papa!"

As LEOPOLD glares furiously about him, the ACTRESS succeeds in getting CONSTANZE's wig firmly onto his head. Everybody bursts into applause. Delightedly, CONSTANZE puts on LEOPOLD's wig, hat and mask: from the waist up she now looks like a weird parody of LEOPOLD in the smiling grey mask, and he looks like a weird parody of her in the silly feminine wig. SCHIKANEDER starts to play again, and the COUPLES start to dance. LEOPOLD angrily takes off CONSTANZE's wig and leaves this circle: his partner -- CONSTANZE -- is left alone. Seeing this, MOZART leaves his partner and catches his father entreatingly by the arm.

MOZART

Oh no, Papa -- please! Don't spoil the fun! Come on. Here. Take mine.

He takes off his own wig and puts it on LEOPOLD's uncovered head. The effect, if not as ridiculous, is still somewhat bizarre, since WOLFGANG favours fairly elaborate wigs. He takes CONSTANZE's wig from his father. As this happens --

The music stops again. MOZART gently pushes his father down onto a nearby chair; the others scramble for the other chairs; and he is left as the Odd Man Out. He giggles. SCHIKANEDER calls out to LEOPOLD from the keyboard.

SCHIKANEDER

Herr Mozart -- why don't you name your son's penalty?

Applause.

MOZART

Yes, Papa -- name it! Name it! ... I'll do anything you say!

LEOPOLD

I want you to come back with me to Salzburg, my son.

SCHIKANEDER

What did he say? ... What did he say?

MOZART

Papa, the rule is you can only give penalties that can be performed in the room.

LEOPOLD

I'm tired of this game. Please play without me.

MOZART

But my penalty! ... I've got to have a penalty!

All the BYSTANDERS are watching.

SCHIKANEDER

I've got a good one! ... I've got a perfect one for you! Come over here!

MOZART runs over to the forte-piano, and SCHIKANEDER surrenders his place at it.

SCHIKANEDER (contd)

Now -- I want you to play our tune -- sitting backwards.

Applause.

MOZART

Oh, that's really too easy. Any child can do that!

Amused 'Ooohs!' of disbelief.

SCHIKANEDER

And a Fugue in the manner of Sebastian Bach.

Renewed applause at this wicked extra penalty. MOZART smiles at SCHIKANEDER -- it is the sort of challenge he loves -- defiantly puts on CONSTANZE's wig and seats himself with his back to the keyboard. Before the astonished eyes of the company he proceeds to execute this absurdly difficult task. His right hand plays the bass part, his left hand the tremble, and with this added difficulty he improves a brilliant Fugue on the subject of the tune to which they have been dancing. Attracted by this astonishing feat, the PLAYERS draw nearer to the instrument. So does SALIERI, cautiously, with some of the BYSTANDERS. CONSTANZE watches him approach. Only LEOPOLD sits by himself, sulking.

The Fugue ends, amidst terrific clapping. The GUESTS call out to MOZART.

GUESTS

Another! ... Do another! ... Someone else!

MOZART

Give me a name! ... Who shall I do? ...
Give me a name!

GUESTS

Gluck! ... Haydn! ... Frederic Handel! ...

CONSTANZE

Salieri! ... Do Salieri! ...

QUICK SHOT: SALIERI's masked face whips around and looks at her.

MOZART

Now that's hard. That's very hard! For
Salieri one has to face the right way 'round.

Giggling, he turns around and sits at the keyboard. Then, watched by a highly amused group, he begins a wicked parody.

He furrows his brow in mock concentration and closes his eyes. Then he begins to play the tune to which they danced, in the most obvious way imaginable -- relying heavily on a totally and offensively unimaginative bass of tonic and dominant, endlessly repeated. The music is the very essence of banality. The BYSTANDERS rock with laughter. MOZART starts to giggle wildly. Through this excruciating scene SALIERI stares at CONSTANZE -- who suddenly turns her head and turns challengingly back at him.

MOZART's parody reaches its coarse climax with him adding a fart noise instead of notes to end cadences. He builds this up, urged on in his clowning by everyone else -- until suddenly he stops and cries out. The laughter cuts off. MOZART stands up, clutching his behind, as if he has made a mess in his breeches! The momentary hush of alarm is followed by a howl of laughter.

C.U. SALIERI staring in pain.

93 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

C.U. The OLD MAN is shaking at the very recollection of his humiliation.

OLD SALIERI

Go on! ... Mock me! ... Laugh! ... Laugh! ...

CUT BACK TO:

94 INT. GROTTO. NIGHT. 1780's. SAME AS #92.

A repetition of the shot of MOZART at the forte-piano, wearing CONSTANCE's wig and emitting a shrill giggle.

CUT TO:

95 INT. BEDROOM IN SALIERI'S APARTMENT. NIGHT. 1780's.

SALIERI sits at his desk. He holds in his hand the small black party mask -- and stares in hatred at the place on the wall where the Crucifix used to hang. Faintly we see the mark of the Cross.

SALIERI (VO)

That was not Mozart laughing, Father. That was God! That was God! God laughing at me through that obscene giggle! Go on, Signore! Laugh! ... Rub my nose in it! ... Show my mediocrity for all to see! ... You wait! I will laugh at You! Before I leave this earth -- I will laugh at You! ... Amen!

SCENE 96 IS CUT.

97 INT. MOZART'S WORKROOM. DAY. 1780's.

It is littered with manuscripts. In the middle stands a billiard table. In the background we hear the beautiful closing ensemble from Act 4 of 'Figaro', "Ah, Tutti contenti! Saranno così." Standing at the billiard table, MOZART is dreamily hearing this music and playing shots on the table. From time to time he drifts over to a piece of manuscript paper and jots down notes. He is

very much in his own world of composition, and the billiard balls are an aid to creation. Presently, however, we hear a knocking at the door.

CONSTANZE

(outside the door)

Wolfi! ... Wolfgang!

The music breaks off.

MOZART

What is it?

He opens the door.

CONSTANZE

There's a young girl to see you.

MOZART

What does she want?

CONSTANZE

I don't know.

MOZART

Well, ask her!

CONSTANZE

She won't talk to me. She says she has to speak to you.

MOZART

Oh, damn! ...

98 INT. LIVING ROOM OF MOZART'S APARTMENT. DAY. 1780's.

MOZART comes out. Framed in the doorway from outside stands LORL, the maid we noticed in SALIERI's house. From his bedroom LEOPOLD peeps out to watch. MOZART goes to the girl. CONSTANZE follows.

MOZART

Yes?

LORL

Are you Herr Mozart?

MOZART

That's right.

LORL

My name is Lorl, sir. I'm a maidservant. I was asked to come here and offer my services to you.

MOZART

What?

LORL

They'll be paid for by a great admirer
or yours who wishes to remain anon ...
anonymous.

CONSTANZE

What do you mean? What admirer?

LORL

I can't tell you that, Ma'am.

MOZART

Are you saying that someone is paying you
to be our maid, and doesn't want us to
know who he is?

LORL

Yes. I can live in or out just as you wish.

MOZART turns to his father.

MOZART

Papa, is this your idea?

LEOPOLD

Mine?

The OLD MAN emerges from his bedroom. His son looks at
him delightedly.

MOZART

Are you playing a trick on me?

LEOPOLD

I never saw this girl in my life!

(to LORL)

Is this a kind of joke?

LORL

Not at all, sir! -- and I was told to
wait for an answer.

LEOPOLD

Young woman, this won't do at all. My
son can't possibly accept such an offer
-- no matter how generous -- unless he
knows who is behind it.

LORL

But I really can't tell you, sir.

LEOPOLD

Oh, this is ridiculous!

CONSTANZE

What is ridiculous? Wolfi has many admirers in Vienna. They love him here! People send us gifts all the time!

LEOPOLD

But you can't take her without references! It's unheard of!

CONSTANZE

Well, this is none of your business.
(to LORL)
Whoever sent you is going to pay, no?

LORL

That's right, Ma'am.

LEOPOLD

So now we are going to let a perfect stranger into the house!

CONSTANZE looks furiously at him -- then at LORL.

CONSTANZE

Who is "we?" Who is letting who -- ? ...
(to LORL)
Could you please wait outside?

LORL

Yes, Ma'am.

LORL goes outside and closes the door. CONSTANZE turns on LEOPOLD.

CONSTANZE

Look, old man -- you stay out of this! ... We spend a fortune on you -- more than we can possibly afford -- and all you do is criticize, morning to night! And then you think you can --

MOZART

Stanzi! --

CONSTANZE

No, it's right he should hear! ... I'm sick to death of it! We can't do anything right for you, can we?

LEOPOLD

Never mind! You won't have to do anything for me ever again! I'm leaving!

MOZART

Papa!

LEOPOLD

Don't worry! I'm not staying here to be a burden!

MOZART

No one calls you that!

LEOPOLD

She does! ... She says I sleep all day!

CONSTANZE

And so you do! The only time you come out is to eat!

LEOPOLD

And what do you expect? Who wants to walk out into a mess like this every day?

CONSTANZE

Oh, now I'm a bad housekeeper!

LEOPOLD

So you are! ... The place is a pigsty all the time!

CONSTANZE

(to MOZART)

Do you hear him? ... Do you?

Explosively she opens the door.

CONSTANZE (contd)

(to LORL)

When can you start?

LORL

Right away, Ma'am.

CONSTANZE

Good! Come in. You'll start with that room there --

(indicating LEOPOLD's room)

-- It's filthy!

She leads the MAID into LEOPOLD's room. MOZART steals back into his workroom and gently closes the door. LEOPOLD is left alone.

LEOPOLD

Sorry! Sorry! I'm sorry I spoke! ...
I'm just a provincial from Salzburg.

(MORE)

LEOPOLD (contd)

What do I know about smart Vienna?
Parties all night! -- Every night! --
Dancing and drinking like idiot children! ...

SCENES 99 AND 100 ARE CUT.

101 INT. MOZART'S WORKROOM. DAY. 1780's.

MOZART stands trying to blot out the noise of his FATHER's shouting from the next room.

LEOPOLD (off-screen)

Dinner at eight! -- Dinner at ten! --
Dinner when anyone feels like it! If
anyone feels like it!

The delicious ensembles of "Tutti contenti" from Act 4 of 'Figaro' resumes, coming to his aid, and rising to greet the hearer with its serene harmonies. Relieved, MOZART languidly picks up his cue and plays a shot on the billiard table: he is sucked back into his own world of sound.

102 INT. SALIERI'S SALON. NIGHT. 1780's.

The music fades. We see LORL, dressed in a walking cloak, sitting before a desk, talking to someone confidentially.

LORL

They're out every night, sir. Till all hours!

A hand comes into the frame offering a plate of sugared biscuits. On its finger we see the gold signet ring belonging to SALIERI.

LORL (contd)

(taking one)

Oh, thank you, sir.

SALIERI

Do any pupils come to the house?

LORL

Not that I've seen.

SALIERI

Then how does he pay for all this? ...
Does he work at all?

LORL

Oh, yes, sir, all day long! He never leaves the house till evening. He just sits there, writing and writing ... He doesn't even eat.

SALIERI

Really? ... What is it he's writing?

LORL

Oh, I wouldn't know that, sir.

SALIERI

Of course not ... You're a good girl.
You're very kind to do this. Next time
you're sure they'll be out of the house,
let me know -- will you?

Confused, the girl hesitates. He hands her a pile of
coins.

LORL

Oh, thank you, sir! ...

She accepts them, delighted.

103 EXT. MOZART'S HOUSE. VIENNA STREET. AFTERNOON. 1780's.
6 PIANO MOVERS, 1 DRIVER, 50 PEDESTRIANS, CARRIAGES, ETC.

The last Movement of MOZART's Piano Concerto in E Flat K.482 begins. To its lively music the door of the house bursts open, and a grand forte-piano augmented with a pedal is carried out of it by six men, who run off with it down the street. Following them immediately appear WOLFGANG, CONSTANZE and LEOPOLD, all three dressed for an occasion. They climb into a waiting carriage which drives off after the forte-piano. As soon as it goes, LORL appears in the doorway -- peering slyly around to see that it is out of sight. Then she shuts the door and hurries off in the opposite direction.

CUT TO:

104 EXT. AN ORNAMENTAL GARDEN. VIENNA. AFTERNOON. 1780's.
150 NOBLEPEOPLE, WOMEN, CHILDREN, 10 SERVANTS, 2 RIDERS,
30 ORCHESTRA.

An outdoor concert is being given. MOZART is actually playing the Last Movement of his E Flat Concerto K.482, with an orchestra. Listening to him is a sizeable audience, including the EMPEROR, flanked by STRACK and VAN SWIETEN. The crowd is in a happy and appreciative mood: it is a delightful open-air scene. We hear the gayest and most virtuositic passage. LEOPOLD and CONSTANZE listen to MOZART, who plays his own work brilliantly. We stay with this scene for a little while and then

CUT TO:

105 EXT. VIENNA STREET. AFTERNOON. 1780's. 50 PEOPLE, CARRIAGES, CARTS.

A carriage clopping through the streets. LORL is sitting up on the box beside the driver. Inside the vehicle we glimpse the figure of SALIERI.

106 EXT. AN ORNAMENTAL GARDEN. VIENNA. 1780's. SAME AS #104 (30 ORCHESTRA, 150 NOBLEPEOPLE, ETC.)

We hear more of the Concerto. Perhaps the slow interlude in the Last Movement of K.482. MOZART conducting and playing in a reflective MOOD. Abruptly we

CUT TO:

107 EXT. FRONT DOOR OF MOZART'S APARTMENT HOUSE. AFTERNOON. 1780's. 30-50 PEOPLE, ETC.

LORL is opening the door admitting SALIERI. They go in. The door shuts.

108 INT. MOZART'S LIVING ROOM. AFTERNOON. 1780's.

The room is considerably tidier as a result of LORL's ministrations. SALIERI stands looking about him with tremendous curiosity.

LORL

I think I've found out about the money, sir.

SALIERI

Yes -- what?

She opens a drawer in a sideboard. Inside we see one gold snuff box: -- it is the one we saw MOZART being presented with as a child in the Vatican.

LORL

He kept seven snuff boxes in here. I could swear they were all gold. And now look -- there's only one left ... And inside, sir, look -- I counted them -- tickets from the pawnshop! Six of them!

SALIERI turns to look around him.

SALIERI

Where does he work?

LORL

In there, sir.

She points across the room to the workroom. SALIERI crosses and goes in alone.

109 - INT. MOZART'S WORKROOM. AFTERNOON. 1780's.

SALIERI enters the private quarters of AMADEUS. He is immensely excited. He moves slowly into the 'holy of holies' picking up objects with great reverence: a billiard ball; a discarded wig; a Jock; a buckle -- then objects more important to him. Standing at MOZART's desk, strewn with manuscripts, he picks up MOZART's pen and strokes the feather. He touches the inkstand. He lays a finger on the candlestick with its half-expired candle. He touches each object as if it were the memento of a beloved. He is in awe. Finally his eye falls on the sheets of music themselves. Stealthily he picks them up.

C.U. THE PAGES.

WE SEE words set to music. Against each line of notes the name of a character. "CONTESSA." "SUSANNA." "CHERUBINO." Then another page -- the title page -- in MOZART's hand.

Le Nozze di Figaro

Comedia per musica tratta dal Francese

in quattro atti.

C.U. THE WORD: "FIGARO."

C.U. SALIERI. He stares amazed.

CUT TO:

110 EXT. ORNAMENTAL GARDEN. VIENNA. AFTERNOON. 1780's.
SAME AS #104 (150 NOBLEPEOPLE, 10 SERVANTS, 2 RIDERS,
30 ORCHESTRA)

MOZART is playing the Cadenza and Coda of the Piano Concerto K.482. He completes the work with a flourish. There is loud applause. The EMPEROR rises -- all follow suit -- and MOZART comes down to be greeted by him.

JOSEPH

Bravo, Mozart. Most charming! Yes, indeed.
Clever man!

MOZART

Thank you, Sire!

VAN SWIETEN

Well done, Mozart! Really quite fine.

MOZART

Baron!

He sees his WIFE and FATHER standing by in the crowd.
LEOPOLD is signalling insistently.

MOZART (contd)

Majesty, may I ask you to do me the
greatest favour?

JOSEPH

What is it?

MOZART

May I introduce my father? He is on a
short visit here and returning very soon
to Salzburg. He would so much like to
kiss your hand. It would make his whole
stay so memorable for him.

JOSEPH

Ah-ha! By all means!

LEOPOLD comes forward eagerly and fawningly kisses the
Royal hand.

LEOPOLD

Your Majesty.

CONSTANZE curtsies.

JOSEPH

(to her)

Good evening.

(to LEOPOLD)

We have met before, Herr Mozart.

LEOPOLD

That's right, Your Majesty. Twenty years
ago! ... No, twenty-two! ... Twenty-three!
... And I remember word for word what you
said to me! You said -- you said -- you
said --

He searches his memory.

JOSEPH

"Bravo?"

LEOPOLD

No! ... Yes -- "Bravo," of course "Bravo!"
Everybody always says "Bravo" when "Cifi"
plays -- like the King of England! When
we played for the King of England he got
up at the end and said, "Bravo! Bravo!
Bravo!" three times. Three Bravo's. And
the Pope four! Four Bravo's from the Holy
Father -- and one "Bellissimo!"

All the COURTIERs around are looking at him.

MOZART

Father --

LEOPOLD

Hush! I'm talking to His Majesty! Your Majesty, I wish to express only one thing -- excuse me -- that you who are the Father of us all, could teach our children the gratitude they owe to fathers! It is not for nothing that the Fifth Commandment tells us: 'Honour your Father and Mother, that your days may be long upon the earth!' ...

JOSEPH

Ah-ha. Well. There it is.

CUT TO:

111 INT. ROSENBERG'S STUDY AT THE OPERA. DAY. 1780's.

The DIRECTOR sits at his table, with SALIERI and BONNO.

SALIERI

I've just learned something that might be of interest to you, Herr Director.

ROSENBERG

Yes?

SALIERI

Mozart is writing a new opera. An Italian opera.

ROSENBERG

Italian?

BONNO

Aie! ...

SALIERI

And that's not all. He has chosen for his subject -- Figaro. The Marriage of Figaro.

ROSENBERG

You mean ... that play?

SALIERI

Exactly.

ROSENBERG

He's setting that play to music?

SALIERI

Yes.

ROSENBERG

You must be mad.

BONNO

What ees thees "Marriage of Figaro?"

ROSENBERG

It's a French play, Kapellmeister. It has been banned by the Emperor.

BONNO

Hah!

He crosses himself, wide-eyed with alarm.

ROSENBERG

Are you absolutely sure?

SALIERI

I've seen the manuscript.

ROSENBERG

Where?

SALIERI

Never mind.

CUT TO:

112 INT. CHAMBERLAIN STRACK'S STUDY. DAY. 1780's.
1 SECRETARY.

STRACK

I know we banned this play, but frankly I can't remember why. Can you refresh my memory, Herr Director?

ROSENBERG

For the same reason, Herr Chamberlain, that it was banned in France.

STRACK

Oh yes ... yes ... And that was? --

ROSENBERG

Well, the play makes a hero out of a Valet. He outwits his noble master and exposes him as a lecher. Do you see the implications? This would be in a grander situation as if a Chamberlain were to expose an Emperor.

Pause.

STRACK

Ah.

CUT TO:

113 INT. THE EMPEROR'S STUDY IN THE ROYAL PALACE. DAY.
1780's. 4 DOORMEN, 2 SECRETARIES, 2 GUARDS.

The EMPEROR stands in the middle of the room in close conversation with STRACK, ROSENBERG, VAN SWIETEN, and BONNO. SALIERI is not present. A door opens. A LACKEY announces:

LACKEY

Herr Mozart!

They all turn. MOZART approaches, rather apprehensively, and kisses JOSEPH's hand.

JOSEPH

Sit down, gentlemen, please.

They all sit, save MOZART. The room suddenly looks like a tribunal. JOSEPH is in a serious mood.

JOSEPH (contd)

Mozart, are you aware I have declared the French play of 'Figaro' unsuitable for our theatre?

MOZART

Yes, Sire.

JOSEPH

Yet we hear you are making an opera from it. Is this true?

MOZART

Who told you this, Majesty?

JOSEPH

It is not your place to ask questions. Is it true?

MOZART

Well, yes ... I admit it is.

JOSEPH

Would you tell me why?

MOZART

Well, Majesty, it is only a comedy!

ROSENBERG

What you think, Mozart, is scarcely the
(MORE)

ROSENBERG (contd)
point. It is what His Majesty thinks that counts! --

MOZART
But, Your Majesty --

JOSEPH
(motioning him to be silent)
Mozart, I am a tolerant man. I do not censor things lightly; when I do, I have good reason. 'Figaro' is a bad play. It stirs up hatred between the classes. In France it has caused nothing but bitterness. My own dear sister Antoinette writes me that she is beginning to be frightened of her own people. I do not wish to see the same fears starting here.

MOZART
Sire, I swear to Your Majesty -- there's nothing like that in the story! I have taken out everything that could give offence! I hate politics!

JOSEPH
I think you are rather innocent, my friend. In these dangerous times I cannot afford to provoke our Nobles or our People -- simply over a theatre piece.

The others look at their KING solemnly -- all save MOZART.

MOZART
But, Majesty, this is just a frolic!
It's a piece about love!

JOSEPH
Ah -- love again.

MOZART
But it's new -- it's entirely new! -- It's so new -- people will go mad for it! ... For example, I have a scene in the Second Act -- it starts as a duet, just a man and wife quarrelling -- suddenly the wife's scheming little maid comes in unexpectedly -- a very funny situation! -- duet turns into trio! Then the husband's equally screaming valet comes in -- trio turns into quartet! -- then a stupid old gardener -- quartet becomes quintet -- and so on! On and on, sextet! -- Septet! -- Octet! -- How long do you think I can sustain that?

JOSEPH

I have no idea.

MOZART

Guess! -- Guess, Majesty! ... Imagine the longest time such a thing could last -- then double it!

JOSEPH

Well, -- six or seven minutes ... Eight ...

MOZART

Twenty, sire! ... How about twenty? ... Twenty minutes of continuous music? No recitatives!

VAN SWIETEN

Mozart --

MOZART

(ignoring this)

Sire, only opera can do this! ... In a play, if more than one person speaks at the same time, it's just noise! No one can understand a word. But with music -- with music -- you can have twenty individuals all talking at once, and it's not noise -- it's a perfect harmony! Isn't that marvelous?

VAN SWIETEN

Mozart, music is not the issue here! No one doubts your talent. It is your judgement of literature that's in question. Even with the politics taken out, this thing would still remain a vulgar farce. Why waste your spirit on such rubbish? Surely you can choose more elevated themes?

MOZART

Elevated! What does that mean? ... Elevated? ... The only thing a man should elevate is -- Oh, excuse me! I'm sorry! I'm stupid! But I am fed up to the teeth with elevated things! Old dead legends! ... How can we go on forever writing about Gods and legends?

VAN SWIETEN

(aroused)

Because they do! ... They go on forever -- at least what they represent! The Eternal in us -- not the ephemeral! ... Opera is

(MORE)

VAN SWIETEN (contd)
here to enoble us! You and me, just as
much as His Majesty.

BONNO
Bello! ... Bello, Barone! ... Veramente!

MOZART
Oh, bello! Bello! Bello! ... Come on
now, -- be honest! Wouldn't you all
rather listen to your hairdressers than
Hercules? ... Or Horatius! Or Orpheus!
All those old bores! People so lofty
they sound as if they shit marble!

VAN SWIETEN
What?

STRACK
Govern your tongue, sir! ... How dare you? ...
A pause. All look at the Emperor.

MOZART
Forgive me, Majesty ... I'm a vulgar man.
But I assure you, my music is not!

JOSEPH
You are passionate, Mozart -- but you do
not persuade.

MOZART
Sire, the whole opera is finished! Do
you know how much work went into it?

BONNO
His Majesty has been more than patient,
Signore!

MOZART
How can I persuade you if you won't let
me show it?

ROSENBERG
That will do, Herr Mozart!

MOZART
Just let me tell you how it begins!

STRACK
Herr Mozart! --

MOZART
May I just do that, Majesty? Show you
how it begins? ... Just that? ...

A slight pause. Then JOSEPH nods.

JOSEPH

Please.

MOZART falls on his knees.

MOZART

Look! -- There's a servant, down on his knees! ... D'you know why? Not from any oppression. No, -- he's simply measuring a space. D'you know what for? His bed. His wedding bed to see if it will fit!

He giggles.

CUT TO:

114 INT. OPERA HOUSE. DAY. 1780's.. 2 SINGERS, 1 STAGE ASSISTANT, 4 PEOPLE AT CANDLES.

MOZART sits on stage at a harpsichord rehearsing the SINGERS taking the parts of FIGARO and SUSANNA in the opening bars of the First Act of The Marriage of Figaro. We watch FIGARO measuring the space for his bed, on the floor -- singing "Cinque! Dieci!" etc. -- and SUSANNA looking on, trying on the COUNTESS' hat.

CUT TO:

115 INT. SALIERI'S SALON. DAY. 1780's.

ROSENBERG and BONNO are sitting with SALIERI.

ROSENBERG

Well, Mozart is already rehearsing.

SALIERI

Incredible.

ROSENBERG

The Emperor has given him permission.

BONNO

Si, si! Veramente!

SALIERI

Well, gentlemen -- so be it! In that case I think we should help Mozart all we can, -- and do our best to protect him against the Emperor's anger.

ROSENBERG

What anger?

SALIERI

About the ballet.

ROSENBERG

Ballet? What ballet?

SALIERI

Excuse me -- didn't His Majesty specifically forbid ballet in his opera?

ROSENBERG

Yes -- absolutely! Is there a ballet in 'Figaro'?

SALIERI

Yes ... In the Third Act.

CUT TO:

116 INT. THE OPERA HOUSE. DAY. 1780's. 27 SINGERS, 24 DANCERS, 30 ORCHESTRA, 5 STAGEHANDS, 1 ASSISTANT, 4 PEOPLE WITH CANDLES, 10 NOBLEMEN, SPECTATORS.

It is a full orchestral rehearsal. MOZART is conducting from the harpsichord with his hands; he does not use a baton. The singers are all in practice clothes, not costumes. We are in the Third Act and we hear the recitativo exchange just before the March begins to which the celebrants will enter. ROSENBERG and BONNO sit watching chairs. Suddenly the March starts. Peasants and friends start to dance in -- and at the same moment ROSENBERG gets up and comes down to MOZART. He is accompanied by an anxious BONNO.

ROSENBERG

Mozart! Herr Mozart! ... May I have a word with you please. Right away!

MOZART

Certainly, Herr Director.

He signals to the CAST to break off.

MOZART (contd)

... Five minutes, please!

The COMPANY disperses, curious. The MUSICIANS look at ROSENBERG.

ROSENBERG

Did you not know that His Majesty has expressly forbidden ballet in his operas?

MOZART

Yes, but this is not a ballet. This is a dance at Figaro's wedding.

ROSENBERG

Exactly. A dance.

MOZART

But the Emperor didn't mean to prohibit dancing when it's part of the story.

ROSENBERG

It is dangerous for you to interpret His Majesty's Edicts. Give me your score, please.

MOZART hands him the score from which he is conducting.

ROSENBERG (contd)

Thank you.

He rips out a page. BONNO watches in terror.

MOZART

What are you doing?

He rips out three more.

MOZART (contd)

What are you doing, Herr Director?

ROSENBERG

Taking out what you should never have put in!

He goes on tearing the pages determinedly.

CUT TO:

117 INT. SALIERI'S SALON. DAY. 1780's.

A SERVANT opens the door to announce.

SERVANT

Herr Mozart!

But MOZART brushes past him straight towards SALIERI, who rises to greet him. The little man is near hysterics.

MOZART

Please! ... Please! ... I've no one else to turn to! ... Please!

He grabs SALIERI.

SALIERI

Wolfgang -- What is it? ... Sta calmo --
per favore! ... What's the matter?

MOZART

It's unbelievable! ... The Director has
actually ripped out a huge section of
my music! ... Pages of it!

SALIERI

Really? Why?

MOZART

I don't know! ... They say I've got to
re-write the opera, but it's perfect as
it is! ... I can't rewrite what's perfect!
... Can't you talk to him?

SALIERI

Why bother with Rosenberg? He's obviously
no friend of yours.

MOZART

Oh, I could kill him! ... I mean really
kill him! ... I actually threw the entire
opera on the fire -- he made me so angry!

SALIERI

You burned the score? ...

MOZART

Oh no! My wife took it out in time!

SALIERI

How fortunate!

MOZART

It's not fair that a man like that has
power over our work!

SALIERI

But there are those who have power over
him ... I think I'll take this up with
the Emperor.

MOZART

Oh, Excellency -- would you? --

SALIERI

With all my heart, Mozart.

MOZART

Thank you! -- Oh, thank you!

He kisses SALIERI's hand.

SALIERI

(withdrawing it; imitating
the EMPEROR)

No, no, no, Herr Mozart, please! ... It's
not a holy relic!

MOZART giggles with relief and gratitude.

118 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

OLD SALIERI

I'm sure I don't need to tell you I said
nothing whatever to the Emperor. I went
to the theatre ready to tell Mozart that
His Majesty had flown into a rage when I
mentioned the ballet -- when suddenly,
to my astonishment, in the middle of the
Third Act, the Emperor -- who never attended
rehearsals -- suddenly appeared!

119 INT. OPERA HOUSE. DAY. 1780's. SAME AS #116
(27 SINGERS, 24 DANCERS, 30 ORCHESTRA, 5 STAGEHANDS,
4 CANDLERS, 1 ASSISTANT, 10 SPECTATORS) + 20 SPECTATORS,
4 FAMILY, 1 ASSISTANT, 1 SECRETARY, 2 GUARDS.

In the background the same recitativo before the March.
The EMPEROR steals in surreptitiously with STRACK, his
finger to his lips. He motions everyone not to rise,
and slips into a chair behind SALIERI, ROSENBERG and
BONNO.

JOSEPH

Sssh! ... Ssssh!

The THREE CONSPIRATORS look at each other wide-eyed.

The recitativo summons up the March. But instead there
is silence. MOZART lays down his baton. The musicians
lay down their instruments. The celebrants of FIGARO's
wedding come in with a few pitiful dance steps, in
procession, only to come presently to a halt, lacking
their music. The singers try to go on singing, but they
have no cues from their conductor, or from the accompani-
ment. Everyone on stage looks lost, though they attempt
to go on with the story for a while. Consternation grows
on the faces of the conspirators, seated in front of him.
MOZART glances back at the group seated in the theatre.
Finally, the EMPEROR speaks, in a whisper.

JOSEPH

What is this? ... I don't understand.
Is it modern?

BONNO

Majesty, the Herr Director, he has removed a ballet that would have occurred at thees place.

JOSEPH

Why?

ROSENBERG

It is your regulation, Sire. No ballet in your opera.

MOZART strains to hear what they are saying, but cannot.

JOSEPH

Do you like this, Salieri?

SALIERI

It is not a question of liking, Your Majesty. Your own law decrees it, I'm afraid.

JOSEPH

Well, look at them!

We do look at them. The spectacle on stage has now ground to a complete halt.

JOSEPH (contd)

No, no, no! This is nonsense! ... Let me hear the scene with the music.

ROSENBERG

But, Sire --

JOSEPH

Oblige me.

ROSENBERG acknowledges his defeat.

ROSENBERG

Yes, Majesty.

ROSENBERG rises and goes down to where MOZART sits anxiously with the musicians, watching his approach.

ROSENBERG (contd)

Can we see the scene with the music back, please?

MOZART

Oh yes -- certainly! ... Certainly, Herr Director! ...

He looks back deliriously at SALIERI -- trying to indicate his gratitude. SALIERI acknowledges it with the slightest and subtlest nod.

ROSENBERG returns to his KING.

MOZART

Ladies and Gentlemen! -- We're going from where we stopped! The Count: Anches so. Right away, please!

The SINGERS scatter off-stage to begin the scene again.

JOSEPH

(to ROSENBERG)

What I hoped by that Edict, Director, was simply to prevent hours of dancing like in French opera. There it is endless, as you know.

ROSENBERG

Quite so, Majesty.

CUT BACK TO MOZART at the forte-piano, raising his hands. The musicians raise their bows. With a flourish the happy composer begins a reprise of the scene which has been cut out. The music of the March begins faintly; the celebrants of FIGARO's wedding start to come in as the COUNT and the COUNTESS sit in their chairs.

In the theatre we see increasing pleasure on the EMPEROR's face, sullenness and defeat on the COURTIERS'. Then, suddenly, without interruption, on a crescendo repeat of the March, we see:

120 INT. THE OPERA HOUSE. NIGHT. 1780's. 6 SOLOISTS, 21 CHORUS, 24 DANCERS, 30 ORCHESTRA, 4 PEOPLE WITH CANDLES, 700 SPECTATORS.

The theatre is brilliantly lit for the first public performance of 'Figaro.' Everybody is there -- the EMPEROR, STRACK, BONNO, ROSENBERG, VAN SWIETEN, even

120A FRONT OF TYL THEATRE. 50 PEOPLE, 6 CARRIAGES, SEDANS.

120 MADAME WEBER and her DAUGHTERS in a box. The MUSICIANS all wear imperial livery; the ACTORS on stage are now in costume. MOZART, conducting, wears his order of the golden spur. The company wheels in and around to the music of the restored March which reaches a triumphant climax.

CUT TO:

121 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823. SAME AS #13 + 3 PATIENTS.

OLD SALIERI

(to VOGLER)

So 'Figaro' was produced in spite of me.
And in spite of me, a wonder was revealed.
One of the true wonders of art. The
restored Third Act was bold and brilliant.
The Fourth -- was a miracle!

The descending scale of strings in the final ensemble
(Ah! Tutti contenti. Saremo cosi!) fades in on the
soundtrack.

122 INT. OPERA HOUSE. NIGHT. 1780's. SAME AS #120

We see the tableau on stage with the COUNT kneeling to the
COUNTESS. All are singing.

OLD SALIERI (VO)

I saw a woman disguised in her maid's
clothes, hear her husband speak the
first tender words he has offered her
in years, only because he thinks she
is someone else ... I heard the music
of true forgiveness filling the theatre.
Conferring on all who sat there a perfect
absolution. God was singing through this
little man to all the world -- unstoppable!
Making my defeat more bitter with each
passing bar!

C.U. SALIERI in his box, tears on his cheeks. He watches
the ensemble, and we listen to it, for a long moment.
Finally it fades, but continues underneath the following:

123 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

OLD SALIERI

And then suddenly -- a miracle! ...

CUT BACK TO:

124 INT. OPERA HOUSE. NIGHT. 1780's. SAME AS #120 and #122.

The ensemble reaches its climax, and fades away to the
very quiet, slow chords immediately preceding the
boisterous final chord. SALIERI becomes aware that some
of the audience are asleep, and many more are apathetic.
In the near silence we see the EMPEROR yawn behind his
hand. Those nearby look at him. ROSENBERG smiles.

CUT BACK TO:

125 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

OLD SALIERI

Father, did you know what that meant?
With that yawn I saw my defeat turn into
a victory! And Mozart was lucky the
Emperor only yawned once. Three yawns
and the opera would fail the same night!
Two yawns -- within a week at most. With
one yawn the composer could still get --

CUT TO:

126 INT. SALIERI'S SALON. DAY. 1780's.

MOZART pacing up and down. SALIERI listening,
sympathetically.

MOZART

Nine performances! Nine! That's all
it's had -- and withdrawn!

SALIERI

I know; it's outrageous ... Still, if
the public doesn't like one's work one
has to accept the fact gracefully.

MOZART

But what is it they don't like?

SALIERI

Well, I can speak for the Emperor. You
made too many demands on the royal ear!
The poor man can't concentrate for more
than an hour -- and you gave him four.

MOZART

What did you think of it yourself?
Did you like it at all?

SALIERI

I think -- it's marvelous ... Truly.

MOZART

It's the best opera yet written! I
know it! ... Why didn't they come? ...

SALIERI

I think you overestimate our dear Viennese,
my friend. Do you know you didn't even
give them a good bang at the end of songs,
so they knew when to clap?

MOZART

I know, I know ... perhaps you should give me some lessons in that!

SALIERI

I wouldn't presume! ... All the same, if it wouldn't be imposing, I would like you to see my new piece. It would be a tremendous honour for me.

MOZART

Oh no -- the honour would be all mine!

SALIERI

(bowing)

Grazie -- mio caro Wolfgang!

MOZART

Grazie, -- a lei! ... Signor Antonio! ...

He bows too, giggling.

CUT TO:

127 INT. OPERA HOUSE. NIGHT. 1780's. 2 SOLOISTS, 24 CHORUS, 30 ORCHESTRA, 700 SPECTATORS.

A performance of SALIERI's grand opera, Axur: King of Ormus. Deafening applause from a crowded house. We see the reception of the Aria which we saw CAVALIERI singing on the stage near the start of the film (Scene 14). CAVALIERI in mythological Persian costume is bowing to the rapturous throng: below her is SALIERI. We see the EMPEROR, STRACK, ROSENBERG, BONNO, VAN SWIETEN, all applauding. We hear great cries of "SALIERI! ... SALIERI!" ... "BRAVO!" and "BRAVA!"

C.U. SALIERI looking at the crowd with immense pleasure. Then suddenly at:

C.U. MOZART standing in a box and clapping wildly. Behind him, seated, are SCHIKANEDER and the THREE GIRLS we saw before in MOZART's apartment.

C.U. SALIERI staring fixedly at MOZART, then MOZART still clapping, apparently with tremendous enthusiasm.

OLD SALIERI (VO)

What was this? ... I never saw him excited before by any music but his own! Could he mean it?

128 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823. SAME AS #13 + 3 PATIENTS.

OLD SALIERI

(to VOGLER)

Would he actually tell me my music had moved him? Was I really going to hear that from his own lips? ... I found myself actually hurrying the tempo of the Finale!

CUT BACK TO:

129 INT. OPERA HOUSE. NIGHT. 1780's. SAME AS #127 (2 SOLOISTS, 24 CHORUS, 30 ORCHESTRA, 700 SPECTATORS)

SALIERI conducting the last scene from Axur: King of Ormus. Onstage we see a big scene of acclamation: the hero and heroine of the opera accepting the crown amidst rejoicing of the people. The decor and costumes are mythological Persian. The music is utterly conventional and totally uninventive.

C.U. MOZART watching this in his box, with SCHIKANEDER and the THREE ACTRESSES. He passes an open bottle of wine to them. He is evidently a little drunk -- but keeps a poker face.

The Act comes to an end. Great applause -- in which MOZART joins in, standing and shouting "BRAVO! BRAVO!" Then he leaves the box with SCHIKANEDER and the GIRLS.

130 INT. THE CORRIDOR OF THE OPERA HOUSE. NIGHT. 1780's. 35 SPECTATORS, 5 USEERETTES, 5 GUARDS.

MOZART

(to SCHIKANEDER)

Well?

SCHIKANEDER

(mock moved)

Sublime! ... Utterly sublime!

MOZART

That kind of music should be punishable by death.

SCHIKANEDER laughs.

CUT TO:

131 INT. THE STAGE OF THE OPERA HOUSE. NIGHT. 1780's. 7 STAGEHANDS, 4 FIREMEN, CHORUS & SOLOISTS, 5 EMPEROR'S RETINUE.

A crowd of people ringing SALIERI at a respectful distance. The EMPEROR is holding out the Civilian Medal and Chain.

JOSEPH

I believe that is the best opera yet written, my friends! ... Salieri, you are the brightest star in the musical firmament! You do honour to Vienna and to me!

SALIERI bows his head. JOSEPH places the chain around his neck. The crowd claps. SALIERI makes to kiss his hand, but JOSEPH restrains him, and passes on. CAVALIERI, smiling adoringly, gives him a deep curtsy, and he raises her up.

The CROWD all flock to SALIERI with cries and words of approval. All want to shake his hand. They tug and pat him. But he has eyes for only one man -- he looks about him, searching for him -- and then finds him. MOZART stands there! Eagerly SALIERI moves to him.

SALIERI

Mozart! ... It was good of you to come!

MOZART

How could I not?

SALIERI

Did my work please you?

MOZART

How could it not, Excellency?

SALIERI

... Yes?

MOZART

I never knew that music like that was possible.

SALIERI

... You flatter me.

MOZART

Oh no! One hears such sounds -- and what can one say, but -- Salieri!

SALIERI smiles.

CUT TO:

132

INT. THE LIVING ROOM OF MOZART'S APARTMENT. NIGHT.
1780's. 2 GENTLEMEN FROM SALZBURG.

Explosive laughter as MOZART and SCHIZANEDER enter the apartment, very pleased with themselves -- and accompanied by the THREE ACTRESSES.

The front door opens, very gingerly. MOZART, still rather drunk, sticks his head into the room, anxious not to make a noise. He sees the strangers, and breaks into a smile.

MOZART

Oh! Everybody's here! ... We've got guests! Good! I've brought some more!

He opens the door wide to admit SCHIKANEDER and the GIRLS.

MOZART (contd)

We'll have a little party! ... Come in. Come in. You know Herr Schikaneder?

(to a GIRL)

This is ... a very nice girl.

CONSTANZE

(standing up)

Wolff.

MOZART

Yes, my love?

CONSTANZE

These gentlemen are from Salzburg.

MOZART

Salzburg! ... We were just talking about Salzburg!

(to the TWO MEN, jubilantly)

If you've come from my friend the Archbishop -- you've arrived at just the right moment! Because I've got good news for him! ... I've done with Vienna! It's over! -- Finished! -- Done with! Done with! Done with! ...

CONSTANZE

Wolff! -- Your father is dead.

MOZART

What? ...

CONSTANZE

Your father is dead.

The first loud chord of the Statue Scene from Don Giovanni sounds. MOZART stares.

133 INT. AN OPERA HOUSE. NIGHT. 1730's.

The second chord sounds. Onstage we see the huge figure of the COMMENDATORE in robes and helmet, extending his arms and pointing in accusation.

133 INT. AN OPERA HOUSE. NIGHT. 1780's. 3 SOLOISTS, DEMONS,
30 ORCHESTRA.

The second chord sounds.

Onstage we see a huge nailed fist crash through the wall of a painted dining room set. The giant armoured statue of THE COMMENDATORE enters pointing his finger in accusation at DON GIOVANNI, who sits at the supper table, staring -- his servant LEPORELLO quaking with fear under the table.

THE COMMENDATORE

(singing)

Don Giovanni!

The figure advances on the libertine. We see MOZART conducting, pale and deeply involved. Music fades down a little.

OLD SALIERI (VO)

So rose the dreadful ghost in his next
and blackest opera! There on the stage
stood the figure of a dead Commander
calling out "Repent! ... Repent! ... "

The music swells. We see SALIERI standing alone in the back of a box, unseen, in semi-darkness. We also see that the theatre is only half full. Music fades down.

OLD SALIERI (VO contd)

And I knew -- only I understood -- that
the horrifying apparition was Leopold --
raised from the dead! Wolfgang had
actually summoned up his own father to
accuse his son before all the world!
It was terrifying and wonderful to watch!

Music swells up again. We watch the scene on stage as THE COMMENDATORE addresses Giovanni. Then back to SALIERI in the box. Music down again.

134 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

OLD SALIERI

Now a madness began in me! ... The madness
of a man splitting in half! ... Through my
influence I saw to it Don Giovanni was played
only five times in Vienna. But in secret
I went to every one of those five -- all
alone -- unable to help myself -- worshipping
sound I alone seemed to hear!

INT. OPERA HOUSE. NIGHT. 1780's. SAME AS #133

OLD SALIERI (VO)

And hour after hour, as I stood there--
understanding even more clearly how that
bitter old man was still possessing his
poor son from beyond the grave -- I began
to see a way -- a terrible way -- I could
finally triumph over God, -- my torturer!

Music swells. Onstage DON GIOVANNI is seized and gripped
by the STATUE's icy hand. Flames burst from obviously
artificial rocks. DEMONS appear and drag the libertine
down to Hell. The Scene ends.

C. U. SALIERI, staring wide-eyed.

CUT TO:

EXT. SCHICKANEDER'S THEATRE. VIENNA. NIGHT. 1780's

We see huge and attractive POSTERS and BILLBOARDS advertising
SCHICKANEDER'S TROUPE. The Camera concentrates on the one
which reads as follows:

EMMANUEL SCHICKANEDER

Impresario - - de - - luxe

Presents

The Celebrated

SCHICKANEDER TROUPE OF PLAYERS

in

An Evening of

PARODY

Music! Mirth! Magic!

ALL SONGS AND SPEECHES WRITTEN

BY

EMMANUEL SCHICKANEDER

Who personally Will Appear
In Every Scene!

IN SCENE 133 ON THE POSTER FOR THE MAGIC FLUTE THE NAME
EMMANUEL SCHICKANEDER SHOULD APPEAR VERY, VERY LARGE, AND
THE NAME OF MOZART QUITE SMALL.

UT TO:

INT. SCHIKANEDER'S THEATRE IN THE SUBURBS. NIGHT.
1780's. 500 SPECTATORS, 10 ORCHESTRA, 9 DWARVES, THREE
ACTRESSES, 2 STRONGMEN, 4 MEN IN PANTOMIME "HORSE", 12
DANCERS, 4 BAGPIPERS, 5 WAITERS, A REAL HORSE.

Noise; smoke; the AUDIENCE sitting at tables for an
evening of Vaudeville, MOZART, CONSTANZE and their son
KARL -- now about two years old, and sitting on his
mother's lap -- are watching a Parody Scene by
SCHIKANEDER's TROUPE -- rowdy, bawdy and silly --
incorporating motifs, situations and tunes from MOZART's
Operas which we have seen and heard. Before them on the
table are bottles of wine and beer, plates of sausages,
etc.

THE PARODY

Onstage we see a set which parodies the dining room in
Don Giovanni's Palace, shown in Scene #133.

SCHIKANEDER as DON GIOVANNI is dancing with the THREE
ACTRESSES to the Minuet from "Don Giovanni" (end of
Act I), played by a quartet of tipsy musicians.
LEPORELLO is handing around wine on a tray.

Suddenly there is a tremendous Knock! Knock! Knock!
outside. The music slithers to a stop. All look at
each other in panic. LEPORELLO drops his tray with a
crash. All go Ssh! One more Knock! is heard. Then ALL
-- MUSICIANS, ACTRESSES, DON GIOVANNI and LEPORELLO --
make a dash to hide under the table which is far too
small to accomodate them all. The table rocks.
SCHIKANEDER is pushed out. He is terrified. He shakes
elaborately. Three more knocks are heard; louder.

SCHIKANEDER

Who is it?

One more knock!

SCHIKANEDER (contd)

C-c-c-come in!

In the pit a chromatic scale from the Overture to Don Giovanni turns into a "Till-Ready." This grows more and more menacing until --

BASH! The whole flat representing the wall at the back falls down. An absurd PANTOMIME HORSE gallops in. (It has a ridiculous expression, and is manned by four men inside). Standing precariously on its back is a DWARF, wearing a miniature version of the armour and helmet worn by the COMMENDATORE. He sings in a high, nasal voice:

COMMENDATORE

(singing)

Don Giovannnnnnnnnni!

He tries to keep his balance as he trots in -- but fails. He falls off onto the stage. He beats at the horse, trying to get back on.

COMMENDATORE (contd)

Down! ... Down! ...

Bewildered, the Horse looks about him, but cannot see his small rider who is below his line of vision.

COMMENDATORE (contd)

I'm here! ... I'm here! ...

The HORSE, amidst laughter from the audience, fails to locate him. Exasperated, the DWARF signals to someone in the wings. A TALL MAN strides out carrying a see-saw; on his shoulders stands another man. The DWARF stands on the lowered end of the see-saw. There is a drum roll -- and the man above jumps down onto the raised end -- and the COMMENDATORE is abruptly catapulted back onto the horse -- only backwards, so that he is facing away from DON GIOVANNI. The TWO MEN bow to the applauding audience, and retire off-stage. The COMMENDATORE tries to extend his arms in the proper menacing attitude, and at the same time turn around to face DON GIOVANNI. This he finds difficult.

COMMENDATORE (contd)

(singing)

Don Giovannnnnnnnnni!

SCHIKANEDER

Who the devil are you? ... What do you want?

COMMENDATORE

(singing)

I've come to dinner!

SCHIKANEDER

Dinner? How dare you? I am a nobleman!
I only dine with people of my own height!

COMMENDATORE

Are you drunk? You invited me. And my
horse. Here he is. Ottavio!

The HORSE takes a bow. The DWARF almost falls off again.

COMMENDATORE

Whoa! Whoa! ... Stop it! ...

The THREE GIRLS rush to his aid, and reach him just in
time. They sing in the manner of the Tree Ladies later to
be put into The Magic Flute.

FIRST LADY

(running and singing)

Be careful! --

SECOND LADY

(running and singing)

Be careful! --

THIRD LADY

(running and singing)

Be careful! --

ALL THREE TOGETHER

(close harmony)

Hold tight now!

They grab him.

COMMENDATORE

(angry)

Leave me alone! ... Stop it! ... I'm
a famous horseman!

OTTAVIO

And I'm a famous horse!

He gives the ladies a radiant smile. The THREE LADIES
sing, as before, in close harmony:

FIRST LADY

(singing)
He's adorable! --

SECOND LADY

(singing)
Adorable! --

THIRD LADY

(singing)
Adorable! --

An orchestral chord. The THREE LADIES turn to OTTAVIO and sing to him:

THREE LADIES

(singing together)
Give me your hoof, my darling --
And I'll give you my heart!
Take me to your stable,
And never more we'll part!

OTTAVIO

(singing: four male voices)
I'm shy and very bashful! --
I don't know what to say!

THREE LADIES

(singing together)
Don't hesitate a second!
Just answer yes and neigh!

OTTAVIO neighs loudly, and runs at the girls.

COMMENDATORE

(speaking)
Stop it! ... What are you doing? ...
Remember who you are! You're horse --
and they are whores!

Boos from the audience!

SCHIKANEDER

(speaking)
This is ridiculous! I won't have any of
it! You're turning my house into a circus!

A trapeze sails in from above. On it stands a Grand SOPRANO wearing an elaborate Turkish costume, like a parody of CAVALLERI's in 'Seraglio.' She comes in singing a mad coloratura scale in the manner of Martens aller Arten.

SCHIKANEDER

(speaking)

Shut up! Women, women, women! --
I'm sick to death of them!

He marches off stage.

SOPRANO

(singing dramatically)

Dash me! Bash me! Lash me! ... Flay me!
Slay me! At last I will be freed by death!

COMMENDATORE

Shut up!

SOPRANO

(swinging and singing)

Kill me! Kill me! Kill me! Kill me!
... At last I shall be freed by death!
At last I shall be freed by deeee -- !

The COMMENDATORE pulls out his sword, reaches up and thrusts her through with it. The SOPRANO collapses on the bar of the trapeze. The audience applauds. At the same moment EIGHT DWARVES march in bearing a huge cauldron of steaming water. They sing as they march to the sound of the March that was cut from Act 3 of 'Figaro.' They are dressed as miniature copies of the chorus in that scene (Sc. #120) except that they are wearing cooks' hats.

EIGHT DWARVES

(singing)

We're going to make a Soprano stew!
We're going to make a Soprano stew!
And when you make a Soprano stew --
Any stupid Soprano will do!
Any staw-stew-stew-stew-stew! --
Any stawpid Soprano will do!

They set the giant pot down in the middle of the stage. The trapeze with the dead SOPRANO is still swinging above the stage.

We hear the Chromatic Scale from the Don Giovanni Overture again, repeated and repeated, only now fast and tremolando. To this exciting 'Till-Ready' SCHIKANEDER suddenly rides in on a REAL HORSE, waving a real sword. With this he cuts the string of the trapeze, and the SOPRANO falls into the pot. A tremendous splash of water. SCHIKANEDER rides out. More applause.

All the DWARVES produce long wooden cooking spoons, and climb up the sides of the pot.

The THREE GIRLS produce from under their skirts huge bottles labelled "SALT" --

FIRST LADY

(singing)
Behold!

PEPPER --

SECOND LADY

(singing)
Behold! -- Atishoo!

and SCHNAPPS --

THIRD LADY

(singing)
Behold! -- Hic!

And throw them into the pot.

All the DWARVES produce long wooden spoons.

COMMENDATORE

(speaking to the DWARVES)
How long does it take to cook a Soprano?

DWARVES

(all together)
Five hours -- five minutes -- five seconds!

COMMENDATORE

(speaking)
I can't wait that long! I'm starving!

OTTAVIO

(speaking; four voices)
So am I!

SCHIKANEDER marches in as FIGARO.

SCHIKANEDER

(singing to the tune of 'Non piu andrai')
In the pot, I have got a good dinner!
Not a sausage or stew, but a singer!
Not a sausage or stew but a singer
Is the treat that I'll eat for my meat!

COMMENDATORE

Oh shut up! I'm sick to death of that tune!

C.U. MOZART laughing delightedly with the AUDIENCE.

THE THREE GIRLS
 (singing again to the HORSE)
 Give me your hoof, my darling!
 And I'll give you my heart!

COMMENDATORE
Shut up! I'm sick of that one too!

All the DWARVES climb up the rim of the pot. As they climb they all hum together the opening of Eine kleine Nachtmusik.

COMMENDATORE (contd)
And that one too!

The SOPRANO rises dripping with water in the middle of the pot.

THE SOPRANO
 (singing)
Oil me! ... Broil me! ... Boil me! ...

All the DWARVES beat her back down into the pot with their long wooden spoons.

SOPRANO
 (from inside the pot)
Soil me! ... Foil me! ... Spoil me! ...

THE HORSE
 I can't eat her! Sopranos give me hiccups! ... I want some hay!

FIRST LADY
 (singing to SCHIKANEDER)
 Hey! --

SECOND LADY
 (singing to SCHIKANEDER)
 Hey! --

THIRD LADY
 (singing to SCHIKANEDER)
 Hey! --

SCHIKANEDER
 Hey what?

ALL THREE LADIES
 (singing to 'Le ci darum!')
 Give him some hay, my darling!
 And I'll give you my heart!

COMMENDATORE

Shut up!

SCHIKANEDER

Leporello! We want some hay -- prestissimo!
... Leporello -- where are you? ...

The table is raised in the air by LEPORELLO sitting under it, on a bale of hay.

FIRST LADY

(singing to HORSE)

Behold! --

SECOND LADY

(singing to HORSE)

Behold! --

THIRD LADY

(singing to HORSE)

Behold! --

OTTAVIO the HORSE gives a piercing neigh and runs down to the hay.

COMMENDATORE

(holding on)

Hey! Hey! Watch out! ...

The 'Till-Ready' starts again vigorously. The HORSE's rear-end swing 'round on a hinge to turn his hind-quarters straight on to the AUDIENCE. The rest of him stays sideways. His tail springs up in the air to reveal a lace handkerchief modestly hiding his arsehole.

SCHIKANEDER offers him a handful of hay. The HORSE eats it -- and out the other end comes a long Viennese sausage. The AUDIENCE roars with laughter. Another handful of hay -- and out of the other end falls a string of sausages. Then a large pie, crust and all. Then a shower of iced cakes! Suddenly -- silence! SCHIKANEDER produces an egg from his pocket. OTTAVIO the HORSE rears up in disgust.

COMMENDATORE

Whoa! ... Whoa, Ottavio! ... Whoa!

LEPORELLO pries open the HORSE's mouth. SCHIKANEDER pops into it the egg. A breathless pause -- as a drum roll builds up the tension -- up and up and up, and then suddenly out of the HORSE's rear-end flies a single white dove!

Wild applause.

It flies into the AUDIENCE. Immediately all the CAST start humming the lyrical finale from 'Figaro,' 'Tutti Contenti.' More and more doves fly out from the wings and fill the theatre. Everybody picks up the sausages and cakes and begins to eat. The ending of the sketch is unexpectedly lyrical and magical -- and then, suddenly, BANG! -- the tempo changes, and the coarse strains of Ich Mochte wohl Der Kaiser take over -- and the whole company is dancing, dancing, frantically! A GENERAL DANCE as the curtain falls.

It rises immediately. The AUDIENCE -- including MOZART -- is delighted. It applauds vigorously. SCHIKANEDER takes a bow amongst his Troupe. Amongst much whistling and clapping he finally jumps off the stage and strides through the AUDIENCE towards the table where MOZART sits with his family. Onstage immediately a troupe of BAG-PIPERS appears to play an old GERMAN TUNE. Some of the AUDIENCE joins in singing it.

SCHIKANEDER

Well, how d'you like that?

MOZART is smiling; he has been amused. CONSTANZE has been less amused, and is looking apprehensive.

MOZART

Wonderful!

(indicating his BABY SON)

He liked the monkeys, didn't you?

SCHIKANEDER

Yes -- well, it's all good fun!

MOZART

I liked the horse.

SCHIKANEDER sits at the table, and drinks from a bottle of wine.

SCHIKANEDER

Isn't he marvelous? He cost me a bundle, that horse, but he's worth it. I tell you -- if you'd played 'Don Giovanni' here it would have been a great success. I'm not joking. These people aren't fools. You could do something marvelous for them.

MOZART

I'd like to try them someday! I'm not sure I'd be much good at it.

SCHIKANEDER

'Course you would! You belong here, my boy -- not the snobby Court! ... You could

(MORE)

SCHIKANEDER (contd)

do anything you felt like here -- the more fantastic the better! That's what people want, you know: fantasy! ... You do a big production -- fill it with beautiful magic tricks -- and you'll be absolutely free to do anything you want ... Of course, you'd have to put a fire in it, because I've got the best fire machine in the city -- and a big flood -- I can do you the finest water effects you ever saw in your life! ... Oh, and a few trick animals! -- You'd have to use those!

MOZART

Animals?

SCHIKANEDER

I tell you I picked up a snake in Dresden last week -- twelve foot long -- folds up to six inches, just like a paper fan! ... It's a miracle!

MOZART laughs.

SCHIKANEDER (contd)

I'm serious. You write a proper part for me with a couple of catchy songs -- I'll guarantee you'll have a triumph-de-luxe! Mind you, it'll have to be in German.

MOZART

German!

SCHIKANEDER

Of course! What else d'you think they speak here?

MOZART

No, no, I love that. I'd want it to be in German! I haven't done anything in German since "Seraglio!"

SCHIKANEDER

So there you are! What do you say?

CONSTANZE

How much will you pay him?

SCHIKANEDER

Ah. Well. Ah ...

(to MOZART)

I see you've got your Manager with you! Well, Madame. How about half the receipts?

MOZART

Half receipts! ... Stanzi! ...

CONSTANZE

I'm talking about now. How much will you give him now? Down payment?

SCHIKANEDER

Down payment? ... Who do you think I am? The Emperor? ... Whoops, I have to go!

He rises in haste for his next number.

SCHIKANEDER (contd)

Stay where you are. You're going to like this next one! We'll speak again. ... "Triumph-de-luxe!" my boy! ...

He winks at MOZART and disappears towards the stage. MOZART looks after him, enchanted.

CONSTANZE

You're not going to do this?

MOZART

Why not? ... Half the house!

CONSTANZE

When? We need money now! Either he pays now, or you don't do it!

MOZART

Oh, Stanzi!

CONSTANZE

I don't trust this man ... And I didn't like what he did with your opera! It was common!

MOZART

(to KARL)

Well, you liked it, didn't you? Monkey-flunki-punki! ...

CONSTANZE

Half the house! You'll never see a penny! ... I want it here -- in my hand.

MOZART

(dirty)

Stanzi-Stanzi -- I'll put it in your hand!

CONSTANZE

Shut up! I'll not let you put anything in my hand until I see some money!

He giggles like a child.

CUT TO:

137 INT. HALLWAY OF THE SCHLUMBERG HOUSE. DAY. 1780's.
1 DOORMAN, 1 SERVANT, 1 MAID, 5 DOGS.

DOGS barking wickedly. MICHAEL SCHLUMBERG comes in from his salon. MOZART stands there looking very unwell and bewildered. He is also drunk, but making a careful attempt to keep his composure.

SCHLUMBERG

Herr Mozart! What a surprise. What can I do for you?

MOZART

Is my pupil still anxious to learn the art of music?

SCHLUMBERG

Well, your pupil is married and living in Mannheim, young man.

MOZART

Really? ... Perhaps your dear wife might care to profit from my instruction?

SCHLUMBERG

What is this, Mozart? What's the matter with you?

MOZART

Well. Since it appears nobody is eager to hire my services, could you favour me with a little money instead?

SCHLUMBERG

What for?

MOZART

If a man cannot earn -- he must borrow ...

SCHLUMBERG

Well this is hardly the way to go about it.

MOZART

No doubt, sir. But I am endowed with talent, and you with money. If I offer mine -- you should offer yours.

Little pause.

SCHLUMBERG

I'm sorry. No.

MOZART

Please ... I'll give it back, I promise
... Please, sir.

SCHLUMBERG

My answer is no, Mozart.

C.U. MOZART. His voice becomes mechanical.

MOZART

Please. Please. Please. Please. Please.
Please.

CUT TO:

138 INT. THE IMPERIAL LIBRARY. DAY. 1790's. 10 ASSORTED
LEARNED MEN, STUDENTS, MONKS.

VAN SWIETEN and SALIERI stand close together. Several
scholars and students are examining scrolls and manu-
scripts at the other end of the room.

VAN SWIETEN

(keeping his voice down)

This is embarrassing, you know. You intro-
duced Mozart to some of my friends and he's
begging from practically all of them. It
has to stop.

SALIERI

I agree, Baron.

VAN SWIETEN

Can't you think of anyone who might commission
some work from him? I've done my best. I
got him to arrange some Bach for my Sunday
concerts. He got a fee ... what I could
afford ... Can't you think of anyone who
might do something for him?

SALIERI

No, Baron: no. I'm afraid Mozart is a lost
cause. He has managed to alienate practically
the whole of Vienna. He is constantly drunk.
He never pays his debts. I can't think of one
person to whom I dare recommend him.

VAN SWIETEN

How sad ... It's tragic, isn't it? ... Such
a talent.

SALIERI

Indeed ... Just a moment -- As a matter of
fact I think I do know someone who could

(MORE)

SALIERI (contd)
commission a work from him ... A very
appropriate person to do so ... Yes.

The opening measures of the Piano Concerto in D Minor
steal in.

CUT TO:

139 INT. THE COSTUME SHOP. VIENNA. DAY. 1790's. 3 SHOP
ASSISTANTS, 30 PEDESTRIANS, 3 CARRIAGES, 5 CUSTOMERS.

This is exactly the same shop which MOZART and CONSTANZE
visited with LEOPOLD (Scene 90). Now SALIERI's SERVANT
(whom we saw in Scene 81A) stands in it, waiting. We see
a few other customers being served by the staff: renting
masks, costumes, etc. One of the staff emerges from the
back of the shop carrying a large box, which he hands to
SALIERI's SERVANT. The SERVANT leaves the shop. Through
the window we see him hurrying away through the snowy
street full of passers-by, carriages, etc.

139A INT. SALIERI'S APARTMENT. DUSK. 1790's.

The D Minor Concerto continues on the soundtrack.
SALIERI, alone, eagerly opens the box from the costume
shop, and takes out the same dark cloak and hat that
LEOPOLD wore to the masquerade -- only now attached to
the hat is a dark mask whose mouth is cut into a frown,
not a laugh. It presents a bitter and menacing
expression. He puts on the cloak, the hat and the mask
-- turns his back -- and suddenly we see the assembled
and alarming image reflected in a full-length mirror!
The music swells darkly --

CUT TO:

140 EXT. A SNOWY STREET IN VIENNA. DUSK. 1790's.
20 PEOPLE, CARRIAGES.

As the 'Tutti' of the D Minor Concerto continues, we see
SALIERI -- dressed in this menacing costume, dark against
the snow -- stalking through a street which is otherwise
lively with people going to various festivities. Some
of them wear frivolous carnival clothes.

140A 10 PEDESTRIANS, CARRIAGES AND SEDANS.

140B 5 PEOPLE, DOG.

141 INT. MOZART'S LIVING ROOM. DUSK. 1790's.

MOZART sits writing at a table. He appears now to be
really quite sick. His face expresses pain from his

stomach cramps. There is a gentle knock at the door. He rises, goes to the door and opens it. Immediately there is a SHOCK CUT:

The dark, frowning mask stares at him and at us. The violent D Minor chord which opens Don Giovanni is heard. SALIERI in costume stands in the doorway.

SALIERI

Herr Mozart?

The second chord sounds and fades. MOZART stares in panic.

SALIERI (contd)

I have come to commission work from you.

MOZART

What work?

SALIERI

A Mass for the dead.

MOZART

What dead? ... Who is dead?

SALIERI

A man who deserved a Requiem Mass and never got one.

MOZART

Who are you? ...

SALIERI

I am only a messenger. Do you accept?
... You will be paid well.

MOZART

How much?

SALIERI extends his hand. In it is a bag of money.

SALIERI

Fifty ducats. Another fifty when I have the Mass. Do you accept?

Almost against his will, MOZART takes the money.

MOZART

How long will you give me?

SALIERI

Work fast. And be sure -- tell no one what you do! ... You will see me soon again.

He turns away. MOZART closes the front door. Instantly we hear the opening of the Requiem Mass (also in D Minor). MOZART turns and looks up at the portrait of his father on the wall. The portrait stares back. CONSTANZE opens the door from the bedroom. She sees him staring up.

CONSTANZE

Wolfi! ... Wolfi! ...

He looks at her with startled eyes. The music breaks off.

CONSTANZE (contd)

Who was that?

MOZART

No one.

CONSTANZE

I heard voices.

He gives a strange little giggle.

CONSTANZE (contd)

What's the matter?

She sees the bag of money.

CONSTANZE (contd)

What's that? ... Oh!

(pouncing on it)

Who gave you this? ... How much is it? ...

Wolfi! Who gave you this?

MOZART

I'm not telling you.

CONSTANZE

Why not?

MOZART

You'd think I was mad ...

He stares at her. She stares at him.

142 INT. OLD SALIERI'S HOSPITAL ROOM. NIGHT. 1823.

OLD SALIERI is now wildly animated -- totally driven by his confession to VOGLER.

OLD SALIERI

My plan was so simple, it terrified me!

... First I must get the Death Mass ...

-- and then achieve the death! ...

VOGLER stares at him in horror.

VOGLER

What? ...

OLD SALIERI

His funeral -- imagine it! ... The Cathedral
-- all Vienna sitting there! His coffin
-- Mozart's little coffin in the middle!
-- and suddenly in that silence, music!
-- a divine music bursts out over them
all -- a great Mass of Death! Requiem
Mass for Wolfgang Mozart, composed by his
devoted friend Antonio Salieri! ...
"What sublimity! ... What depth! ...
What passion in the music! ... Salieri
has been touched by God at last! ... "
And God -- forced to listen! Powerless
-- powerless to stop it! ... I at the end,
for once -- laughing at Him! ... Do you
understand? ... Do you?

VOGLER

Yes.

OLD SALIERI

The only thing that worried me was the
actual killing. How does one do that?
How does one kill a man? ... It's one
thing to dream about it. It's very
different when you have to do it, with
your own hands ...

He raises his own hands and stares at them. The raging
'Dies Irae' from the Requiem Mass of MOZART bursts upon
us.

CUT TO:

143 INT. LIVING ROOM OF MOZART'S APARTMENT. NIGHT. 1790's.

MOZART sits working frantically at this demonic music.
His whole expression is one of wildness and engulfing
fever. He pours wine down his throat -- spilling it --
and grimaces as it hits his stomach. All around him
are manuscripts. There is a banging at the front door.
MOZART does not hear it; the music raves on. Another
knocking comes -- louder. CONSTANZE appears from the
bedroom and stares at her distracted husband. The
knocking is repeated again -- even more violently and
insistently.

CONSTANZE

Wolff! ... Wolff! ...

He looks at her. The music breaks off. Silence. An enormous bang at the door startles him. CONSTANZE moves to open it.

MOZART

No! ... Don't answer it!

CONSTANZE

Why?

MOZART springs up. He is clearly terrified.

MOZART

Tell him I'm not here! ... Tell him I'm working on it! ... Come back later! ...

He runs out of the room, into his workroom, and shuts the door. Now a little scared herself, CONSTANZE goes to the front door and opens it cautiously. SCHIKANEDER stands there, floridly dressed, as usual. LORL is seen peeking out from the kitchen.

SCHIKANEDER

Am I interrupting something?

CONSTANZE

Not at all ...

SCHIKANEDER

(peering into the room)

Where's our friend?

CONSTANZE

He's not in ... But he's working on it. He said to tell you.

SCHIKANEDER

I hope so. I need it immediately.

He pushes her into the room.

SCHIKANEDER (contd)

Is he happy with it?

He sees the manuscript on the table, and goes to it eagerly.

SCHIKANEDER (contd)

Is this it?

He picks up a page without waiting for a reply.

SCHIKANEDER (contd)

What the devil's this? ... 'Requiem Mass'? ... Does he think I'm in the funeral business?

MOZART opens the workroom door. We see him as SCHIKANEDER sees him: wild-eyed, extremely pale, and strange.

MOZART

Leave that alone!

SCHIKANEDER

Wolff!

MOZART

Put it down!

SCHIKANEDER

What is this?

MOZART

Put it down, I said! ... It's nothing for you.

SCHIKANEDER

Oh! I'm sorry! I'm sorry! ... What have
you got for me? Is it finished?

MOZART

What?

SCHIKANEDER

"What?" ... The Vaudeville, what'd you think?

MOZART

Yes.

SCHIKANEDER

Can I see it?

MOZART

No.

SCHIKANEDER

Why not?

MOZART

Because there's nothing to see!

He giggles triumphantly. SCHIKANEDER stares at him.

SCHIKANEDER

Look -- I asked you if we could start
rehearsal next week, and you said yes.

MOZART

Well, we can.

SCHIKANEDER

So let me see it. Where is it?

MOZART, with a bright, rather demented smile, presents his head to SCHIKANEDER.

MOZART

Here. It's all right here, in my noodle. The rest is just scribbling! ... Scribbling and bibbling. Bibbling and scribbling. Would you like a drink?

He giggles. SCHIKANEDER suddenly grabs his lapels.

SCHIKANEDER

Look, you little clown -- do you know how many people I've hired for you? Do you know how many people are waiting?

CONSTANZE

Leave him alone!

SCHIKANEDER

I'm paying these people! Do you realize that?

CONSTANZE

He's doing his best!

SCHIKANEDER

I'm paying people just to wait for you! It's ridiculous!

CONSTANZE

You know what's ridiculous? Your libretto -- that's what's ridiculous! ... Only an idiot would ask Wolfi to work on that stuff!

SCHIKANEDER

Oh yes? And what's so intelligent about writing a Requiem?

CONSTANZE

Money! ... Money!

SCHIKANEDER

You're mad! ... She's mad, Wolfi! ...

CONSTANZE

Oh yes, and who are you? He's worked for Kings! For the Emperor! ...

(shouting)

Who are you?

SCHIKANEDER suddenly takes MOZART by the arms, and speaks to him with intense appeal.

SCHIKANEDER

Listen, Wolffi. Write it. Please. Just write it down. On paper. It's no good to anyone in your head ... And fuck the Death Mass!

144 INT. SALIERI'S SALON. DAY. 1790's.

A frightened and tearful LORL sits before SALIERI.

SALIERI

Now calm yourself. Calm ... What's the matter with you?

LORL

I'm leaving ... I'm not working there anymore ... I'm scared!

SALIERI

Why? What has happened?

LORL

You don't know what it's like ... Herr Mozart frightens me. He drinks all day -- then takes all that medicine and it makes him worse.

SALIERI

What medicine?

LORL

I don't know ... He has pains.

SALIERI

Where?

LORL

Here -- in his stomach. They bend him right over!

SALIERI

Is he working?

LORL

I'm frightened, sir. Really! ... When he speaks, he doesn't make any sense. You know he said he saw -- he said he saw his father -- And his father's dead! ...

SALIERI

Is he working?

LORL

I suppose so. He sits there all the time, doing some silly opera.

SALIERI

(startled)

Opera? ... Opera?!

LORL

Please don't ask me to go back again.

I'm frightened! I'm very, very frightened ...

SALIERI

(insistently)

Are you sure it's an opera?

The Overture to The Magic Flute begins grandly. To the music of the Slow Introduction WE SEE:

145 INT. LIVING ROOM IN MOZART'S APARTMENT. NIGHT. 1790's.
2 YEAR OLD BABY.

The room, lit by a few candles, appears dirty. The camera shows us again LEOPOLD's portrait on the wall, looking down upon a scene of disorder. Papers litter the table; dirty dishes are piled in the fireplace; on the forte-piano lies MOZART's Masonic apron, woven with symbols. To the more lyrical passage of the Introduction to the Overture we see MOZART take up a candle and enter:

146 INT. BEDROOM IN MOZART'S APARTMENT. NIGHT. 1790's.

We watch him stand beside CONSTANZE, who lies asleep. MOZART now looks very ill; his wife appears worn out. Tenderly he touches her hair. Then he moves to the cot where his son KARL lies asleep -- kneels, pulls up the child's little blanket -- and for a moment lays his own head down beside the boy's. CONSTANZE opens her eyes and stares at him. MOZART rises and returns to:

147 INT. LIVING ROOM IN MOZART'S APARTMENT. NIGHT. 1790's.

The Introduction ends -- and suddenly the brilliant fast fugue begins. Instantly MOZART starts to dance to it, all alone: gleefully, like a child. He looks up at his father's portrait, and makes a silly, rude gesture at it. He is -- briefly -- an irresponsible and happy boy again. Then suddenly there is a gentle knocking at the door. The music fades down. Warily, MOZART crosses and opens the door. The familiar dark chords from Don Giovanni cut across the happy music. It ends. Before him stands THE MASKED STRANGER.

MOZART

I don't have it yet! ... It's not finished
... I'm sorry, but I need more time.

SALIERI

Are you neglecting my request?

MOZART

No -- no! ... I promise you -- I'll give you a wonderful piece -- the best I ever can! ...

He turns and looks. CONSTANZE has come into the living room. Nervously, MOZART indicates her.

MOZART (contd)

This is my wife -- Stanzi ... I've been sick, but I'm alright now. Aren't I? ...

CONSTANZE

Oh yes, sir. He's alright! ... And he's working on it very hard.

MOZART

Give me two more weeks. Please.

SALIERI contemplates them both.

SALIERI

The sooner you finish -- the better your reward. Work!

He turns and goes down the stairs. MOZART shuts the door; he closes his eyes in fear.

CONSTANZE

Wolfe, I think you really are going mad! You work like a slave for that idiot actor who won't give you a penny and here ... This is not a chest! This is a real man, who puts down real money! ... Why on earth don't you finish it?

He will not look at her, or reply.

CONSTANZE (contd)

Give me one reason I can understand!

MOZART

I can't write it!

CONSTANZE

Why not?

MOZART

It's killing me.

He looks at her suddenly.

CONSTANZE

No, -- this is really awful! ... You're drunk, aren't you? ... Be honest -- tell me -- you've been drinking ... And I'm so stupid I stay here and listen to you!

Suddenly she starts to cry.

CONSTANZE (contd)

It's not fair! ... I worry about you all the time -- I try to help you all I can ... And you just drink and talk nonsense and -- and frighten me! ... It's not fair! ...

Her tears flow. MOZART looks at her helplessly.

MOZART

Go back to bed.

CONSTANZE

Please ... Let me sit here ... Let me stay here with you! ... I promise I won't say a word. I'll just be here -- so you know no one's going to hurt you! ... please ... please ...

She sits down tearfully, staring at him.

We hear the 'Rex Tremendae Majestatis' from the Requiem, and see on the wall the portrait of LEOPOLD MOZART looking down. The camera pans slowly downwards from it back to the table. MOZART is writing the music. He looks up and sees that CONSTANZE is fast asleep in her chair. MOZART gets up quietly. He puts on his hat and cloak, takes a bottle of wine and tiptoes from the house. Without stopping, the music changes from the heavy Requiem to the light-hearted patter of the "Papa-Papa" duet from The Magic Flute.

CUT TO:

148 INT. SCHIKANEDER'S SUMMER HOUSE. 1790's.

This little wooden structure stands in a courtyard in the tenement by the Weiden. Inside we see a table, chairs, a forte-piano, bottles and a chaos of papers. Strewn about in the chairs are the THREE ACTRESSES, giggling. SCHIKANEDER and MOZART, both drunk, are singing the ... of the two bird-people. The actor sings PAPAENO, the composer, in a soprano voice, sings PAPAENA at the keyboard. Absurdly, they end up rubbing noses and fall on each other's necks.

148A SCHIKANEDER'S SUMMER HOUSE. 3 YOUNG ACTRESSES.

149 EXT. STREET IN VIENNA LEADING TO MOZART'S APARTMENT HOUSE. DAY. 1790's. 3 FIGURES.

MOZART, drunk and happy, staggers back through the snow. There are a few people about. He goes into his apartment building.

149A FRONT OF MOZART'S HOUSE. 10 MORNING PEOPLE.

150 INT. MOZART'S APARTMENT. DAY. 1790's.

He comes through the door and stares across the living room at an open bedroom door. Puzzled, he crosses.

The bedroom is also empty. We see CONSTANCE's empty bed; KARL's empty bed; empty cupboards.

MOZART

Stanzi? ... Stanzi-marini-bini? ...

He looks about him, puzzled.

151 INT. FRAU WEBER'S HOUSE. THE LIVING ROOM. DAY. 1790's.

FRAU WEBER sits grimly talking. MOZART sits also, completely exhausted and passive under the rain of her constant speech.

FRAU WEBER

She's not coming back, you know! She's gone for good! I did it and I'm proud of it! "Leave" I said. "Right away!" Take the child and go, just go! Here's the money! Go to the Spa and get your health back -- that's if you can! ... "I was shocked! Shocked to my foundation! ... Is that my girl? Can that be my Stanzi? The happy little moppet I brought up, that poor trembling thing? ... Oh you monster! ... No one exists but you, do they? -- you and your music! ... Do you know how often she's sat in that very chair, weeping the eyes out of her head because of you? ... I warned her! "Choose a man, not a baby!" I said. But would she listen? Who listens? ... "He's just a silly boy," she says! Silly, my arse! Selfish! -- that's all you are. Selfish! ... Selfish -- selfish -- selfish -- selfish -- selfish!!!

And with a scream MADAME WEBER's voice turns into the shrill packing coloratura of the Second Act Aria of the Queen of the Night, in the MAGIC FLUTE.

DISSOLVE TO:

152 INT. SCHIKANEDER'S THEATRE BY THE WEIDEN. NIGHT. 1790's.
500 SPECTATORS, 30 ORCHESTRA, SOLOIST: DAUGHTER.

Onstage we see the QUEEN OF THE NIGHT fantastically costumed, furiously urging her daughter to kill SARASTRO. As she sings we see the interior of the theatre, now re-arranged from when we last visited it to watch the Cabaret. An audience of ordinary German citizens stands in the pit area, or sits: it is rapt and excited. The theatre also possesses boxes; some of these show closed curtains -- their inhabitants presumably engaged in private intimacies. In one of them sits SALIZRI.

THE QUEEN OF THE NIGHT

(singing furiously)

A hellish wrath within my heart is seething!
Death and destruction
Flame around my throne!
If not by thee
Sarastro's light be extinguished.
Then be thou mine own daughter never more!
Rejected be forever!
So sundered be forever
All the bonds of kin and blood!
Hear! Hear! Hear God of Vengeance!
Hear thy Mother's vow!

Thunder and lightning. She disappears amidst tremendous applause from the audience.

CUT TO:

153 EXT. THE OUTSIDE OF THE THEATRE. NIGHT. A LARGE POSTER
READING: 30 PEOPLE.

I. & R. priv. Weiden Theatre

The Actors of the Imperial and Royal
privileged Theatre of the Weiden
have the honour to perform

THE MAGIC FLUTE

A Grand Opera in Two Acts by
Emmanuel Schikaneder

(The Cast List)

The music is by Herr Wolfgang Amadeus Mozart. Herr Mozart out of respect for a gracious and honourable public, and from friendship for the author of this piece, will today direct the orchestra in person.

(MORE)

The book of the opera, furnished with two copper-plates, of which is engraved Herr Schikaneder in the costume he wears for the role of Papageno, may be had at the box office for 30 kr.

Prices of admission are as usual.
To begin at 7 o'clock.

154 INT. STAGE, AUDITORIUM AND WINGS OF SCHIKANEDER'S THEATRE. NIGHT. 1790's. SAME AS #152 (500 SPECTATORS, 30 ORCHESTRA) + 5 STAGEHANDS, 5 FIREMEN.

We CUT TO the scene immediately before PAPAGENO's song, "Ein Madchen oder Weibchen." PAPAGENO, played by SCHIKANEDER, dressed in his costume of feathers, is trying to get through a mysterious door. A voice calls out of it:

A VOICE

Go back!

PAPAGENO recoils.

PAPAGENO

Merciful Gods! If only I knew by which door I came in!

(to audience)

Which was it? ... Was it this one? ... Come on -- tell me! ...

A VOICE

Go back!

PAPAGENO recoils.

PAPAGENO

Now I can't go forward and I can't go back!
Oh, this is awful!!

He weeps extravagantly.

In the pit, MOZART indicates to the first violinist to take over as conductor. He slips from his place and goes stealthily backstage. We follow him. Over the scene we hear PAPAGENO being addressed by "the First Priest" in stern tones.

FIRST PRIEST

(onstage)

Man, thou hast deserved to wander forever in the darkest chasms of the earth! The gentle Gods have remitted thy punishment, but yet thou shalt never feel the Divine Content of the consecrated ones!

PAPAGENO

Oh well, I'm not alone in that! Just give me a decant glass of wine, -- that's divine content enough for me!

Laughter. An enormous goblet of wine appears out of the earth.

We follow MOZART into the wings. ACTORS and ACTRESSES stand around in fantastic costumes. We see a flying chariot and parts of a huge snake lying about. Also the Scenery Door of a Temple with the word "Wisdom" inscribed on the pediment. MOZART walks to where there stands a keyboard glockenspiel with several manuals, and a musician waiting to play it. Silently MOZART indicates that he wishes to play the instrument himself.

Onstage SCHIKANEDER is being addressed haughtily by the FIRST PRIEST.

PRIEST

Man, hast thou no other desire on earth,
-- but just to eat and drink?

PAPAGENO (SCHIKANEDER)

Well ...

LAUGHTER from the audience.

PAPAGENO (contd)

Well, actually I do have a rather weird feeling in my heart. Perhaps it's just indigestion! But you know ... I really would like -- I really do want -- something ... even nicer than food and drink. Now what on earth could that be?

He stares at the audience and winks at them. They laugh.

Now PAPAGENO's Aria ("Ein Madchen oder Weibchen") begins. It is interpolated, as he pretends to play his magic bells, with the glockenspiel actually being played off-stage by MOZART. SCHIKANEDER looks into the pit -- does not see MOZART conducting -- looks into the wings and realizes the situation with amusement. He sings joyfully and the audience watches entranced.

PAPAGENO

(singing)

ANDANTE

(lightly)

A sweetheart or a pretty little wife
Is Papageno's wish!

(MORE)

PAPAGENO (contd)

A willing, billing, lovey dovey
 Would be
My most tasty little dish!
 Be my most tasty little dish!
 Be my most tasty little dish!

ALLEGRO

Then that would be eating and drinking
 I'd live like a Prince without thinking!
 The wisdom of old would be mine --
 A woman's much better than wine!

Then that would --
 Be eating --
 And drinking! ...
 The wisdom of old would be mine:
 A woman's much better than wine.
 She's much better than wine!
 She's much better than wine!

ANDANTE (Encore)

(lightly, as before)

A sweetheart or a pretty little wife
 Is Papageno's wish!
 A willing, billing, lovey dovey
 Would be
 My most tasty little dish!

ALLEGRO (2)

I need to net one birdie only
 And I will stop feeling so lonely!
 But if she won't fly to my aid --
 Then into a ghost I must fade.

I need to --
 Net one bir --
 Die only! ...
 But if she won't fly to my aid
 Then into a ghost I must fade!
 To a ghost I must fade!
 To a ghost I must fade!

ANDANTE (Encore)

A sweetheart or a pretty little wife!
 Is Papageno's wish!
 A willing, billing, lovey dovey
 Would be
My most tasty little dish!

(MORE)

PAPAGENO (contd)

ALLEGRO (3)

At present the girls only peck me --
 Their cruelty surely will wreck me!
 But one little beak in my own --
 And I'll up to heaven be flown!

At present
 The girls on --
 ly peck me!

But one little beak in my own
 And I'll up to heaven be flown!
 Up to heaven be flown!
 Up to heaven be flown!

At certain moments we see the stage from SALIERI's point of view: SCHIKANEDER singing, then pretending to play; and then we see MOZART playing the glockenspiel with great flourishes in the wings. Then, suddenly, the actor mimes playing, and no sound comes. He mimes again, but still nothing comes. He looks offstage in anxiety; there is evidently some commotion. People are looking down on the floor. The song comes to a near-halt. SCHIKANEDER stares. Then the comedian signals to the deputy conductor to pick up the song and finish it. At this moment SALIERI gets up and hastily leaves his box.

CUT TO:

155 INT. BACKSTAGE. IN THE WINGS OF SCHIKANEDER'S THEATRE. NIGHT. 1790's. 30 ASSORTED PEOPLE (CHORUS, S.E., FIREMEN)

We see the actress playing PAPAGENA, wearing an old tattered cloak and about to tie over her face a little painted cloth representing a hideous old woman, looking worriedly down at MOZART, who is lying unconscious on the floor. A few people around him are trying to revive him. One has put a wet handkerchief around his temples. Another is holding a small bottle of smelling salts. There are voices saying, "Doctor! ... Take him to a dressing room! ... Someone call a carriage! Take him home!" Etc. PAPAGENA is urged to go onstage by a distracted stage manager. Suddenly we hear the voice of SALIERI.

SALIERI

I'll take care of him.

He steps forward.

SALIERI (contd)

I have a carriage. Excuse me.

The actors step back respectfully. He stoops and picks up the frail composer in his arms. MOZART is quite limp, and SALIERI has to fling his arms around his own neck. All this is watched nervously by SCHIRANEDZER onstage whilst performing his scene with PAPAGENA as an ugly old woman.

THE UGLY OLD WOMAN (PAPAGENA)
Here I am, my angel!

PAPAGENO
(appalled)
What? ... Who the devil are you?

UGLY OLD WOMAN
I've taken pity on you, my angel! ...
I heard your wish!

PAPAGENO
Oh! ... Well -- thank you! ... How
wonderful! ... Some people get all
the luck!

Audience laughter. The ACTRESS raises the little painted cloth with the ugly old face on it, to show her own pretty young one to the audience. More laughter.

UGLY OLD WOMAN
Now you've got to promise me faithfully
you'll remain true to me forever! Then
you'll see how tenderly your little birdie
will love you!

PAPAGENO
(nervous)
I can't wait! ...

UGLY OLD WOMAN
Well, promise then!

PAPAGENO
What do you mean -- now? ...

UGLY OLD WOMAN
Of course now! Right away -- before I get
any older!

Laughter.

PAPAGENO
Well, I don't know! ... I mean you're a
delicious -- delightful -- delectable little
bird, but don't you think you might be just
a little tough?

UGLY OLD WOMAN

(amorously)

Oh, I'm tender enough for you, my boy! ...
I'm tender enough for you! ...

Laughter.

156 EXT. SCHIKANEDER'S THEATRE BY THE WEIDEN. NIGHT.
1790's. 15 PEOPLE. A STRONG MAN TO CARRY MOZART.

A waiting sedan chair. MOZART has recovered consciousness, but looks exceedingly ill. SALIERI has set him down in the winter's night. Snow is falling.

MOZART

What happened? ... Is it over? ...

SALIERI

I'm taking you home. You're not well.

MOZART

No ... No ... I have to get back. I have --

He starts to collapse again. SALIERI helps him into the sedan, helped by the two men carrying it. The door is shut. The chair sets off, and SALIERI strides beside it, through the mean street. A lantern with a candle swings from the chair.

157 INT. LIVING ROOM OF MOZART'S APARTMENT. NIGHT. 1790's.

The door opens. SALIERI enters carrying the lantern from the sedan chair. He is followed by MOZART, carried in the arms of one of the porters. The room is now really in complete disarray. The table is piled high with music: the pages of the Requiem lie amongst many empty wine bottles. The PORTER carries MOZART into:

158 INT. THE BEDROOM OF MOZART'S APARTMENT. NIGHT. 1790's.

This room is miserably neglected. The bed is unmade. Clothes lie about on the floor. A sock has been stuck into the broken pane of one window. The PORTER lays MOZART down upon the bed, as SALIERI lights candles from the lantern, to reveal plates of half-eaten food, and other signs left by a man whose wife has departed. It is obviously very cold. Another very small bed nearby obviously belongs to the child KARL.

SALIERI

(handing the porter the lantern)

Thank you. Go.

The PORTER leaves the room. MOZART stirs.

MOZART
(vaguely singing)
Papal ... Papal

He opens his eyes and sees SALIERI staring down at him.
He smiles.

SALIERI
Come now.

He helps him to sit up, takes off his coat, and his shoes,
and puts a coverlet around him.

SALIERI (contd)
Where is your wife?

MOZART
Not here ... She's not well, either.
She went to the spa ...

SALIERI
You mean she's not coming back?

MOZART
You're so good to me. Truly. Thank you.

SALIERI
No, please ...

MOZART
I mean to come to my opera! ... You are
the only colleague who did!

He struggles to loosen his cravat. SALIERI does it for
him.

SALIERI
I would never miss anything that you had
written. You must know that.

MOZART
This is only a Vaudeville.

SALIERI
Oh no. It is a sublime piece. The grandest
operone ... I tell you -- you are the greatest
composer known to me.

MOZART
Do you mean that?

SALIERI
I do.

MOZART

I have bad fancies ... I don't sleep well anymore. Then I drink too much, and think stupid things ...

SALIERI

Are you ill?

MOZART

The doctor thinks I am ... But --

SALIERI

What?

MOZART

I'm too young to be so sick.

There is a violent knocking at the front door. MOZART starts and looks wildly.

SALIERI

Shall I answer it?

MOZART

No! ... No! ... It's him!

SALIERI

Who?

MOZART

The man! ... He's here!

SALIERI

What man?

The knocking increases in loudness, terrifying MOZART.

MOZART

Tell him to go away! ... Tell him I'm still working on it ... Don't let him in! ...

SALIERI moves to the door.

MOZART (contd)

Wait! ... Ask him -- if he'd give me some money now! Tell him if he would -- that would help me finish it!

SALIERI

Finish what?

MOZART

He knows! ... He knows! ...

SALIERI goes out of the room.

159 INT. LIVING ROOM AND DINING ROOM OF MOZART'S APARTMENT.
NIGHT. 1790's. 3 YOUNG ACTRESSES.

SALIERI goes to the front door and opens it to reveal SCHIKANEDER, who has obviously come straight from the theatre. He still wears his bird make-up, and under his street cloak, his feathered costume is clearly seen. He has with him the THREE ACTRESSES, also looking anxious, also in make-up as the THREE ATTENDANTS in The Magic Flute.

SCHIKANEDER

Herr Salieri!

SALIERI

Yes ... I am looking after him ...

SCHIKANEDER

Can we come in?

SALIERI

Well, he's sleeping now. Better not.

SCHIKANEDER

But he's alright?

SALIERI

Oh yes ... He's just exhausted. He became dizzy -- that's all. We should let him rest.

SCHIKANEDER

Well, tell him we were here, won't you?

SALIERI

Of course.

SCHIKANEDER

And say everything went wonderfully. A "triumph-de-luxe" -- say that! ... Tell him the audience shouted his name a hundred times!

SALIERI

Bene.

SCHIKANEDER

I'll call tomorrow.

SALIERI

Yes ...

(to the ACTRESSES)

And congratulations to all of you! It was
marvellous!

ACTRESSES

Thank you! ... Thank you, Excellency! ...

SCHIKANEDER produces a bag of money.

SCHIKANEDER

Oh, by the way -- give him this! This is his share! ... That should cheer him up, eh?

SALIERI

Yes, indeed! ... Goodnight to you all now! It was perfection -- truly! ...

ACTRESSES

(delighted)

Goodnight, Your Excellency! ... Goodnight! ...

They bob and curtsey. SCHIKANEDER stares at SALIERI, uneasily, vaguely suspicious. SALIERI smiles back at him -- and shuts the door. He stays for a moment, thinking. He contemplates the money.

160 INT. BEDROOM IN MOZART'S APARTMENT. NIGHT. 1790's.

MOZART is sitting up in bed, staring at the door. It opens. SALIERI returns. He holds in his hand the bag of money.

MOZART

What happened?

SALIERI pours the coins out of the bag onto the coverlet.

SALIERI

He said to give you this. And if you finish the work by tomorrow night -- he will pay you another hundred ducats.

MOZART looks at the coins astonished.

MOZART

Another?! ... But that's too soon! ... Tomorrow night? -- It's impossible! ... Did he say a hundred?

SALIERI

Yes. Can I -- could I help you, in any way?

MOZART

Would you? ... Actually, -- you could!

SALIERI

My dear friend -- it would be my greatest pleasure!

MOZART

But you'd have to swear not to tell
a soul. I'm not allowed.

SALIERI

Of course.

MOZART

You know, it's all here in my head.
It's just ready to be set down. But
when I'm dizzy like this my eyes
won't focus. I can't write.

SALIERI

Then, let us try together. I'd regard
it as such an honour. Tell me, what
is this work?

MOZART

A Mass. A Mass for the Dead.

CUT TO:

161

INT. A SMALL DANCE HALL - BADEN - NIGHT - 1790'S

Trivial dance music is playing. Constanze is doing a waltz
with a young OFFICER in military uniform. At the moment we
see her, she stops abruptly, as if in panic.

OFFICER

What is it?

CONSTANZE

I want to go!

OFFICER

Where?

CONSTANZE

I want to go back to Vienna.

OFFICER

Now?

CONSTANZE

Yes!

OFFICER

Why?

CONSTANZE

I feel wrong. I feel wrong being
here.

OFFICER

(laying a hand on her arm)

What are you talking about?

CUT TO:

162 INT. BEDROOM IN MOZART'S APARTMENT. NIGHT. 1790's.

MOZART is sitting up in bed, propped against pillows. The coins lie on the coverlet: many candles burn in the necks of bottles. SALIERI, without coat or wig, is seated at an improvised work-table. On it are blank sheets of music paper, quills, and ink. Also the score of the Requiem Mass as so far composed. MOZART is bright-eyed with a kind of fever. SALIERI is also possessed with an obviously feverish desire to put down the notes as quickly as MOZART can dictate them.

MOZART

Where did I stop?

SALIERI

(consulting the manuscript)

The end of the Recordare. "Statuens in parte dextra."

MOZART

So now the Confutatis. Confutatis Maledictis.
"When the wicked are confounded!" Flammis
acribus addictis. How would you translate that?

SALIERI

"Consigned to flames of woe."

MOZART

Do you believe in it?

SALIERI

What?

MOZART

A fire which never dies. Burning one forever?

SALIERI

Oh, yes.

MOZART

Strange ...

SALIERI

Come. Let's begin.

(he takes his pen)

Confutatis Maledictis.

MOZART
We ended in F Major?

SALIERI
Yes.

MOZART
So now -- A Minor! Suddenly!
SALIERI writes the key signature.

MOZART (contd)
The fire! ...

SALIERI
What time?

MOZART
Four-four.

SALIERI writes this, and continues now to write as swiftly and urgently as he can, at MOZART's dictation. He is obviously highly expert at doing this -- and hardly hesitates. His speed, however, can never be too fast for Mozart's impatient mind.

MOZART (contd)
Start with the voices. Basses first.
Second beat of the first measure. A.
(singing the note)
Con-futa-tis.
(speaking)
Second measure -- second beat.
(singing)
Ma-le-di-ctis.
(speaking)
G sharp, of course.

SALIERI
Yes ...

MOZART
Third measure, second beat starting on E --
(singing)
Flan-mis a--cri-bus ad-di-ctis!
(speaking)
And fourth measure, fourth beat, D --
(singing)
Ma-le-di-ctis. flan-mis a--cri-bus ad-di-ctis!
(speaking)
Do you have that?

SALIERI
I think so.

MOZART

Sing it back.

SALIERI sings back the first six measures of the Bass line. After the first two measures a CHORUS OF BASSES steals in on the sound track and engulfs his voice. They stop.

MOZART (contd)

Good! Now the Tenors! Fourth beat of the first measure. C!

(singing)

Con-fu-ta-tis!

(speaking)

Second measure: fourth beat on D.

(singing)

Ma-le-di-ctis!

(speaking)

Alright?

SALIERI

Yes!

MOZART

Fourth measure: second beat: F.

(singing)

Flam-mis a-cri-bus ad-di-ctis, flam-mis
a-cribus ad-di-ctis!

His voice is lost on the last words, as TENORS engulf it and take over the sound track, singing their whole line from the beginning, right to the end of the sixth measure -- where the BASSES stopped -- but he goes on mouthing the sounds with them. SALIERI writes feverishly. We see his pen jotting down the notes as quickly as possible: the ink flicks onto the page. The Music stops again.

MOZART

Now the orchestra. Second bassoon and Bass trombone with the Basses. Identical notes and rhythm!

(he hurriedly hums the opening
notes of the BASS vocal line)

The First Bassoon and Tenor Trombone --

SALIERI

(labouring to keep up)

Please! ... Just one moment ...

MOZART glares at him, irritated. His hands move impatiently. SALIERI scribbles frantically.

MOZART

It couldn't be simpler! ...

SALIERI

(finishing)

First bassoon and tenor trombone -- what? ...

MOZART

With the tenors.

SALIERI

Also identical?

MOZART

Exactly! The instruments to go with the voices. Trumpets and timpani, -- tonic and dominant.

He again hums the BASS VOCAL LINE from the beginning, conducting. On the sound track we hear the SECOND BASSOON and BASS TROMBONE play it with him, and the FIRST BASSOON and TENOR TROMBONE come in on top, playing the TENOR VOCAL LINE. We also hear the TRUMPETS AND TIMPANI. The sound is bare and grim. It stops at the end of the Sixth Measure. SALIERI stops writing.

SALIERI

And that's all?

MOZART

Oh no! ... Now for the Fire!

(he smiles)

Strings in unison -- Ostinato on A -- like this!

(he sings the urgent First Measure of the OSTINATO)

...

(speaking)

Second Measure on B!

(sings the Second Measure of the OSTINATO)

...

(speaking)

Do you have me?

SALIERI

I think so.

MOZART

Show me!

SALIERI sings the First Two Measures of the STRING OSTINATO.

MOZART

(excitedly)

Good, good -- yes! Put it down! ... And

(MORE)

MOZART (contd)

the next measures exactly the same --
rising and rising -- C to D -- to E --
up to the dominant chord: Da! Da! ...
Do you see?

As SALIERI writes, MOZART sings the OSTINATO from the beginning, but the unaccompanied STRINGS overwhelm his voice on the sound track, playing the first Six Bars of their agitated accompaniment. They stop: -- Da! Da!

SALIERI

That's wonderful!

MOZART

Yes, yes -- go on! ... The "Voca Me!"
Suddenly sotto voce. Write that down --
"sotto voce: pianissimo!" ... "Voca me
cum benedictis!" "Call me among the
Blessed!" ...

He is now sitting bolt upright, hushed and inspired.

MOZART (contd)

C Major. Sopranos and altos in thirds.
Altos on C. Sopranos above.
(singing the Alto part)
Vo---ca, vo-ca me, vo-ca me cum be-ne-
di---ctis!

SALIERI

Sopranos up to F on the second 'Voca'?

MOZART

Yes! -- and on 'dictis!'

SALIERI

Yes!

He writes feverishly.

MOZART

And underneath just violins -- arpeggio --
(he sings the VIOLIN Figure under
the VOCA ME [Bars 7,8,9])

...

(speaking)
-- the descending scale in eighth notes, --
and then back suddenly to the first again!
(he sings the OSTINATO phrase,
twice [as in Bar One])

...

(speaking)
And that's it! ... Do you have it?

SALIERI

You go fast!

MOZART

(urgently)

Do you have it?

SALIERI

Yes!

MOZART

Then let me hear it. All of it! The
whole thing from the beginning! ... NOW!

THE ENTIRE CONFUTATIS bursts over the room, as MOZART snatches the Manuscript pages from SALIERI and reads from it -- singing! SALIERI sits looking on in wondering astonishment. The music continues right through the following Scenes, to the end of the Movement.

163 EXT. A COUNTRY ROAD. WINTER NIGHT. 1790's. 2 DRIVERS.

A carriage is driving fast through the night. Snow lies on the country.

164 INT. THE CARRIAGE. NIGHT. 1790's. 3 TRAVELERS.
CONSTANZE. KARL.

The carriage is filled with passengers. Among them CONSTANZE and KARL, her young son. They are sleepless, and sway to the motion of the vehicle.

165 INT. BEDROOM IN MOZART'S APARTMENT. NIGHT. 1790's.

MOZART lying in bed exhausted, but still dictating urgently. We do not hear what he is saying to SALIERI, who still sits writing assiduously. MOZART is looking very sick: sweat is pouring from his forehead.

166 EXT. COUNTRY ROAD. WINTER NIGHT. 1790's. SAME AS #163.

The carriage moving through the night, to the sound of the music.

167 INT. BEDROOM IN MOZART'S APARTMENT. NIGHT. 1790's.

MOZART still dictating; SALIERI still writing without stop.

168 EXT. VIENNA STREET. DAWN. 1790's. 5 STREETWALKERS,
3 TRAVELLERS, 2 DRIVERS, CONSTANZE, KARL.

The carriage has arrived. CONSTANZE and her SON alight with other passengers. POSTILLIONS attend to the horses.

She takes her boy's hand. It is a cold wintery dawn.
The music stutters to a close.

END OF THE CONFUTATIS.

168A INT. BEDROOM IN MOZART'S APARTMENT. DAWN. 1790's.

MOZART

Do you want to rest a bit?

SALIERI

Oh no. I'm not tired at all!

MOZART

We'll stop for just a moment ... Then we'll
do the Lacrimosa.

SALIERI

I can keep going, I assure you. Shall we
try?

MOZART

Would you stay with me while I sleep a
little?

SALIERI

I'm not leaving you.

MOZART

I am so ashamed.

SALIERI

What for?

MOZART

I was foolish ... I thought you did not
care for my work -- or me ... Forgive me.
Forgive me!

MOZART closes his eyes. SALIERI stares at him.

168B EXT. VIENNA STREET. WINTERY DAWN. 1790's.

CONSTANZE and KARL approach along the cobbled street, hand
in hand towards their house. Snow lies in the street.

168C INT. MOZART'S BEDROOM. DAWN. 1790's.

MOZART lies asleep in the bed, holding the last pages of
the manuscript. SALIERI lies on KARL's bed across from
him, in his shirt sleeves and waistcoat, watching MOZART
hungrily. The child's bed is obviously too small for him,
and he is forced into a cramped position.

169 EXT. MOZART'S APARTMENT HOUSE. DAWN. 1790's.

CONSTANZE and KARL arrive at the door. They enter.

170 INT. THE LIVING ROOM OF MOZART'S APARTMENT. DAWN.
1790's.

It is as disordered as before -- save that the table, previously littered with pages, is now completely bare. CONSTANZE looks at it with surprise, and enters the bedroom.

171 INT. BEDROOM OF MOZART'S APARTMENT. DAWN. 1790's.

MOZART asleep in the bed. SALIERI dozing on the nearby child's bed. The room is full of the trailing smoke from guttering and guttered candles. Startled by CONSTANZE's entrance and her young son, SALIERI scrambles up. As he does so he attempts to button his waistcoat, but does it ineptly, so that the vestment becomes bunched up, making him look absurd.

CONSTANZE

What are you doing here?

SALIERI

Your husband is ill, Ma'am. He took sick
... I brought him home.

CONSTANZE

Why you?

SALIERI

I was ... at hand.

CONSTANZE

Well, thank you very much. You can go now.

SALIERI

He needs me, Ma'am.

CONSTANZE

No, he doesn't. And I don't want you here.
Just go, please.

SALIERI

He asked me to stay.

CONSTANZE

And I'm asking you --

She notices a movement from the bed. MOZART wakes. He sees CONSTANZE. He smiles with real joy. Forgetting SALIERI she goes to her husband.

CONSTANZE (contd)

Wolfi ... I'm back ... I'm still very angry with you -- but I missed you so much ...

She throws herself on the bed.

CONSTANZE (contd)

I'll never leave you again. If you'll just try a little harder to be nice to me ... And I'll try to do better too ... We must! ... We must! ... This was just silly and stupid!

She hugs her husband desperately. He stares at her with obvious relief, not able to speak. Suddenly she sees the manuscript in his hand.

CONSTANZE (contd)

What is this?

She looks at it -- recognizes it --

CONSTANZE (contd)

Oh no, not this ... Not this, Wolfi! ... You're not to work on this -- ever again! I've decided ...

She takes it from his weak hand. At the same moment SALIERI reaches out his hand to take it and add it to the pile on the table. She stares at him, trying to understand -- suspicious --, frightened. At the same time unable to make a sound. MOZART makes a convulsive gesture to reclaim the pages. The coins brought by SALIERI fall on the floor. KARL runs after them, laughing.

CONSTANZE (contd)

(to SALIERI)

This is not his handwriting.

SALIERI

No. I ... was assisting him. He asked me ...

CONSTANZE

He's not going to work on this anymore. It is making him ill. Please.

She extends her hand for the Requiem, as she stands up. SALIERI hesitates.

CONSTANZE (contd)

(hard)

Please.

171 CONTD

161

With extreme reluctance -- it costs him agony to do it
-- SALIERI hands over to her the score of the Requiem.

CONSTANZE (contd)

Thank you.

160 CONTD

151

MOZART

But you'd have to swear not to tell a soul.
I'm not allowed! ...

SALIERI

Of course!

MOZART

You know, it's all here in my head. It's
just ready to be set down ... But when
I'm dizzy like this my eyes won't focus
-- I can't write! ...

SALIERI

Then, let us try together ... I'd regard
it as such an honour ... Tell me, --
what is this work?

MOZART

A Mass. A Mass for the Dead.

CUT TO:

161 INT. A SMALL DANCE HALL IN BADEN. NIGHT. 1790's.
50 DANCERS, 35 GUESTS, 5 WAITERS, 5 ORCHESTRA.

Trivial dance music is playing. CONSTANZE is doing a
waltz with a young officer in military uniform. At the
moment we see her, she stops abruptly, as if in panic.

OFFICER

What is it?

CONSTANZE

I want to go!

OFFICER

Where?

CONSTANZE

I want to go back to Vienna.

OFFICER

Now?

- 172 EXT. A SIDE DOOR OF STEPHEN'S CATHEDRAL. VIENNA.
A RAINY DAY. 1790's. 25 PEOPLE (PEDESTRIANS & BEGGARS),
CART WITH COFFIN.

The Lacrimosa continues through all of the following:
a small group of people emerges from the side door into
the raw, wet day, accompanying a cheap wooden coffin.
The coffin is borne by a grave-digger and SCHIKANEDER,
in mourning clothes. They load it onto a cart, drawn by
a poor black horse. All the rest are in black, also:
SALIERI, VAN SWIETEN, CONSTANZE and her son, KARL, MADAME
WEBER and her youngest daughter SOPHIE, and even LORL, the
maid. It is drizzling. The cart sets off. The group
follows.

CUT TO:

- 173 EXT. OUTSIDE THE CITY WALLS OF VIENNA. RAINY DAY.
1790's. 6 CUSTOM MEN & GUARDS, 2 COW HERDERS, 7 PEOPLE,
30 COWS.

The group has already passed beyond the city limits
following the miserable cart. The Lacrimosa accompanies
them with its measured thread. The drizzle of rain has
now become heavy. One by one the group breaks up and
shelters under the trees. The cart moves on towards the
cemetery alone, followed by nobody, growing more and more
distant. They watch it go. SALIERI and VAN SWIETEN
shake hands mournfully -- the water soaking their black
tall hats. SCHIKANEDER is in tears. CONSTANZE is near
collapse. SALIERI moves to assist her, but she turns
away from him -- seeking the arm of CAVALIERI. MADAME
WEBER takes KARL's hand.

As the music builds to its climax on Dona Eis Pacem!
We CUT for the first time back to:

- 173A 30 COWS AND COWHERDERS.

- 174 INT. OLD SALIERI'S HOSPITAL ROOM. MORNING. 1823.

Morning light fills the room. OLD SALIERI sits weeping
convulsively, as the music stops. Tears stream down his
face. VOGLER watches him, amazed.

VOGLER

Why? ... Why? ... Why? ... Why add to your
misery by confessing to murder? You didn't
kill him!

SALIERI

I did.

VOGLER

No, -- you didn't!

SALIERI

I poisoned his life.

VOGLER

But not his body!

SALIERI

What difference does that make?

VOGLER

My son -- why should you want all Vienna to believe you a murderer? Is that your penitence? Is it?

SALIERI

No, Father ... From now on no one will be able to speak of Mozart without thinking of me. Whenever they say Mozart with love, they'll have to say Salieri -- with loathing! ... And that's my immortality -- at last! Our names will be tied together for eternity -- his in fame -- mine in infamy! ... At least it's better than the total oblivion He'd planned for me -- your merciful God!

VOGLER

Oh my son -- My poor son!

SALIERI

Don't pity me! Pity yourself! ... You serve a wicked God. He killed Mozart, not I. Took him! Snatched him away, without pity! ... He destroyed His beloved -- rather than let a mediocrity like me get the smallest share in his glory. ... He doesn't care. Understand that! ... God cares nothing for the man He denies -- and nothing either for the man He uses. He broke Mozart in half when He'd finished with him, -- and threw him away. Like an old, worn out ... flute.

175 EXT. THE CEMETERY OF ST. MARX. LATE AFTERNOON. 1790's.
1 PRIEST, 2 GRAVEDIGGERS, 2 CARTDRIVERS, 2 BOY ACOLYTES.

The rain has eased off. A LOCAL PRIEST with TWO BOY ACOLYTES is standing beside an open communal grave. MOZART's body is lifted out of the cheap pine box in a sack. We see that the grave contains twenty other such sacks. The GRAVEDIGGER throws the one containing MOZART amongst the others. An ASSISTANT pours quick-lime over the whole pile of them. The ACOLYTES swing their censers.

THE LOCAL PRIEST

The Lord giveth! The Lord taketh away!
Blessed be the name of the Lord!

CUT BACK TO:

176 INT. OLD SALIERI'S HOSPITAL ROOM. MORNING. 1823.

OLD SALIERI

Why did He do it? ... Why didn't He kill me? ... I had no value! ... What was the use, keeping me alive for thirty two years of torture! Thirty two years of honours and awards --

He tears off the CIVILIAN MEDAL AND CHAIN with which the EMPEROR invested him in Scene 131 -- (he has been wearing it all through the picture) -- and throws it across the room.

OLD SALIERI (contd)

-- being bowed to and saluted -- called "distinguished!" -- "Distinguished Salieri!" -- by men incapable of distinguishing! Thirty two years of meaningless fame to end up alone in my room, watching myself become extinct! My music growing fainter, all the time fainter, -- till no one plays it at all -- and his growing louder! Filling the world with wonder! -- and everyone who loves my sacred art crying "Mozart! ... Bless you, Mozart!" ...

The door opens. An ATTENDANT comes in, cheerful and hearty.

ATTENDANT

Good morning, Professor! Time for the water closet ... And then we've got your favorite breakfast for you! Sugar-rolls.

(to VOGLER)

He loves those! Fresh sugar-rolls! ...

SALIERI ignores him and stares only at the PRIEST -- who stares back.

OLD SALIERI

Goodbye, Father. I'll speak for you. I speak for all mediocrities in the world. I am their Champion. I am their Patron Saint. On their behalf I defy Him, your God of No Mercy. Your God who tortures men with longings they can never fulfill.

(MORE)

OLD SALIERI (contd)

He may forgive me: I shall never forgive Him.

He signs to the ATTENDANT, who wheels him in his chair out of the room. The PRIEST stares after him.

177 INT. THE WIDE CORRIDOR OF THE HOSPITAL. MORNING. 1823.
80 PATIENTS, 20 NURSES.

The corridor is filled with patients in white linen smocks, all taking their morning exercise walk in the care of NURSES and NUNS. They form a long, wretched, strange procession -- some of them are clearly very disturbed. As OLD SALIERI is pushed through them in his wheel-chair, he lifts his hands to them in benediction.

OLD SALIERI

Mediocrities everywhere -- now and to come
-- I absolve you all! ... Amen! ... Amen!
... Amen! ...

Finally, he turns full-face to the camera and blesses us, the audience, making the Sign of the Cross. Underneath we hear stealing in and growing louder, the tremendous Masonic Funeral Music of MOZART.

FADE OUT ON THE LAST FOUR CHORDS.

THE END.