

AMADEUS

Written by

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

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 is 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 (CONT'D)

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 (CONT'D)

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!

The two servants look at each other in alarm. Then the Valet hands the candlestick to the Cook and takes a sugared cake from the dish, scrambling as quickly as he can back down the stairs.

2 EXT. THE STREET OUTSIDE SALIERI'S HOUSE - VIENNA - NIGHT 2

The street is filled with people: ten cabs with drivers, five children, fifteen adults, two doormen, fifteen dancing couples and a sled and three 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 revelers 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! Sir 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 (CONT'D)

Mozart, perdonami! Forgive your assassin! Piet! Piet! Forgive your assassin! Forgive me! Forgive! Forgive!

VALET

(looking up to the window)

That's all right, Signore! He heard you! He forgave you! He wants you to go inside now and shut the window!

Old Salieri stares down at him. Some of the passersby have now stopped and are watching this spectacle.

VALET (CONT'D)

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

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

VALET

No one, sir. He'll be all right.
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. LANDING OUTSIDE OLD SALIERI'S SALON - NIGHT

3

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 (CONT'D)

Here I am, Signore. Now open the door.

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

VALET (CONT'D)

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 (CONT'D)

Now that's enough, Signore! Open!

We hear a terrible, throaty groaning.

VALET (CONT'D)

If you don't open this door, we're going to eat everything. There'll be nothing left 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 No. 25 (the Little G Minor) begins. We see what the servants see.

4 INT. OLD SALIERI'S SALON - NIGHT 4

Old Salieri lies on the floor in a pool of blood, an open razor in his hand. He has cut his throat but is still alive. He gestures at them. They run to him. Barely, we glimpse the room - an 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 5

Twenty-five dancing couples, fifty guests, ten servants, full orchestra.

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

6 EXT. STREET OUTSIDE SALIERI'S HOUSE - NIGHT 6

As the fast music returns, we see Old Salieri being carried out of his house on a stretcher by two attendants, and 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.

MONTAGE:

7 EXT. FOUR STREETS OF VIENNA AND 7

8 INT. THE WAGON - NIGHT 8

The wagon is galloping through the snowy streets of the city. Inside the conveyance we see Old Salieri wrapped in blankets, half-conscious, being held by the hospital attendants. Doctor Gulden stares at him grimly. The wagon arrives outside the General Hospital of Vienna.

CUT TO:

9

INT. A HOSPITAL CORRIDOR - LATE AFTERNOON

9

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 (CONT'D)

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

VOGLER

No, Doctor. Thank you.

Vogler nods and opens the door.

10

INT. OLD SALIERI'S HOSPITAL ROOM - LATE AFTERNOON

10

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?

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.

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 wheelchair to the forte-piano, and plays 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 (CONT'D)

This one brought down the house when we played it first.

He plays it with growing enthusiasm.

CUT TO:

11 INT. THE STAGE OF AN OPERA HOUSE - NIGHT - 1780'S 11

We see the pretty soprano KATHERINA CAVALIERI, now about twenty-four, dressed in an elaborate mythological Persian costume, singing on stage. She's near the end of a very florid aria by Salieri. The audience applauds wildly.

12 INT. OLD SALIERI'S HOSPITAL ROOM - LATE AFTERNOON - 1823 12

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 Eine 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 (CONT'D)

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

A further pause.

VOGLER (CONT'D)

Do you hear me?

OLD SALIERI

He was murdered, Father! Mozart!
Cruelly murdered.

Pause.

VOGLER
 (almost whispering)
 Yes? Did you do it?

Suddenly Old Salieri turns to 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:

13 EXT. A SMALL TOWN SQUARE IN LOMBARDY, ITALY - DAY - 1780'S

There are twelve children and twenty adults in the square. We see the fourteen-year-old Salieri blindfolded, playing a game of Blindman's Bluff with other Italian children, running about in the bright sunshine and laughing.

OLD SALIERI (V.O.)
 I was still playing childish games when he was playing music for kings and emperors. Even the Pope in Rome!

CUT TO:

14 INT. A SALON IN THE VATICAN - DAY - 1780'S 14

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 (V.O.)
 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 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 whilst the cardinals decorously applaud. Over this scene Old Salieri speaks.

OLD SALIERI (V.O.)

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:

15 EXT. A COUNTRY CHURCH IN NORTH ITALY - DAY - 1780'S 15

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 the wide landscape of Lombardy: sunlit fields, a dusty, white road, poplar trees.

16 INT. THE CHURCH AT LEGNAGO - DAY - 1780'S 16

The music continues and swells. We see the twelve-year-old Salieri seated between his plump and placid parents in the congregation, listening 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 (V.O.)

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 (V.O.)

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

(MORE)

OLD SALIERI (V.O.) (CONT'D)
 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 (V.O.)
 And do you know what happened? A
 miracle!

17 INT. DINING ROOM IN THE SALIERI HOUSE - DAY - 1780'S 17

CU, 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 are 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
 fish bone. All the women get up and crowd around him,
 thumping and pummeling him, but it is in vain. Father
 Salieri collapses.

18 INT. OLD SALIERI'S HOSPITAL ROOM - LATE AFTERNOON - 1823 18

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. 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!

(MORE)

OLD SALIERI (CONT'D)
 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:

19 INT. THE ARCHBISHOP OF SALZBURG'S RESIDENCE - VIENNA - DAY -

20

20

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 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 (V.O.)
 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, age 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.

(MORE)

OLD SALIERI (V.O.) (CONT'D)
 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.

21 INT. A PALACE CORRIDOR - DAY - 1780'S 21

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

The servant turns into:

22 INT. BUFFET ROOM IN THE PALACE - DAY - 1780'S 22

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.

23 INT. A PALACE CORRIDOR - DAY - 1780'S 23

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

24 INT. BUFFET ROOM IN THE PALACE - DAY - 1780'S 24

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

25 INT. PALACE GRAND SALON - DAY - 1780'S 25

The throng is mostly 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. He is 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, approaches the Chamberlain and 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.

26 INT. A PALACE CORRIDOR - DAY - 1780'S 26

Three servants are opening doors and looking into rooms going off the corridor.

CUT TO:

27 INT. PALACE GRAND SALON - DAY - 1780'S 27

The guests are turning around and looking at the Archbishop. The musicians are watching. There is puzzlement and a murmur of comment. The Archbishop tightens his lip.

COLLOREDO
 (to Arco)
 We'll start without him.

28 INT. PALACE BUFFET ROOM - DAY - 1780'S

28

Mozart is on his knees before the tablecloth, which reaches to the floor. Under it is Constanze. We hear her giggling as he talks.

MOZART
 Miaouw! Miaouw! Mouse-woose? 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.

CONSTANZE (CONT'D)
 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?

CONSTANZE
 Where?

MOZART
 We are in the Residence of the
 Fartsbishop of Salzburg.

CONSTANZE
 Fartsbishop!

She laughs delightedly, then addresses an imaginary Archbishop.

CONSTANZE (CONT'D)

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 - 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.

MOZART

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

CONSTANZE

What?

MOZART

Tish-I'm-tee.

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.

MOZART

My music! They've started! They've started without me!

He leaps up, disheveled and rumpled and runs out of the room. Salieri watches in amazement and disgust.

CUT TO:

29 INT. PALACE CORRIDOR - DAY - 1780'S 29

The music is louder. Mozart hastens towards the Grand Salon away from the buffet room, adjusting his dress as he goes.

30 INT. GRAND SALON - DAY - 1780'S 30

The opening of the Serenade is being tentatively conducted by the leader of the wind-musicians. Guests turn around as Mozart appears - bowing 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.

31 INT. PALACE BUFFET ROOM - DAY - 1780'S 31

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

32 INT. GRAND SALON - DAY - 1780'S 32

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 (V.O.)

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 and changes into applause. Salieri opens his eyes.

The audience is clearly delighted. Mozart bows to them, also delighted.

Collredo rises abruptly, and without looking at Mozart or applauding and 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.

33 INT. ANOTHER PALACE CORRIDOR - DAY - 1780'S 33

Mozart and Arco walk side by side. They pass Salieri who is staring at Mozart in fascination. As they disappear, he steals toward the music stands, unable to help himself.

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.

ARCO
His Grace is very angry with you.

MOZART
What do you mean?

They arrive at the door of Collredo's private apartment.

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

Arco opens the door.

34 INT. ARCHBISHOP'S PRIVATE ROOM - DAY - 1780'S 34

The Archbishop is sitting, chatting to guests. Among them are 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.

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:

35

INT. PALACE CORRIDOR - DAY - 1780'S

35

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 the applause for the Archbishop with conducting gestures. Suddenly irritated, Colloredo signs to Arco, who steps forward and shuts the door, ending the applause.

36

INT. PALACE GRAND SALON - DAY - 1780'S

36

Salieri, in this vast room, is standing and looking at the full score of the Serenade. He turns the pages back to the slow movement. Instantly, we again hear its lyrical strains.

CU, Salieri, reading the score of the Adagio in helpless fascination. The music is played against his description of it.

OLD SALIERI (V.O.)

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 - 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 briskly out of the room. Salieri stares uncomprehendingly after the jaunty little figure.

OLD SALIERI (V.O.)

But why?

37 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823

37

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!

38 INT. PALACE DINING ROOM - DAY - 1780'S

38

At the table sits the EMPEROR JOSEPH II, 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 KAPPELLMEISTER 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.

JOSEPH

How good is he, this Mozart?

VON SWIETEN

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

ORSINI-ROSENBERG

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

VON SWIETEN

Tiresome?

ORSINI-ROSENBERG

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

VON 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.

(MORE)

JOSEPH (CONT'D)

We could use a good German composer in Vienna, surely?

VON 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.

VON SWIETEN

Excellent, sire!

ORSINI-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?

VON STRACK

In my opinion, it is time we had a piece in our own language, sir. Plain German. For plain people.

He looks defiantly at Orsini-Rosenberg.

JOSEPH

Ah-ha. Kapellmeister?

BONNO

(Italian accent)

Majesty, I must agree with Herr Dirretore. 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 Von Strack)
 I want to meet this young man.
 Chamberlain, arrange a pleasant
 welcome for him.

VON STRACK

Yes, sir.

JOSEPH

Well. There it is.

39

INT. BEDROOM IN SALIERI'S APARTMENT - DAY - 1780'S

39

A somber 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 olivewood, 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 (CONT'D)

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 and lifts the lid on the box.

SALIERI (CONT'D)

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 (CONT'D)

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.

40

INT. A WIGMAKER'S SHOP - VIENNA - DAY - 1780'S

40

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 (CONT'D)

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

He giggles. The music stops.

41

INT. GRAND SALON - THE ROYAL PALACE - DAY - 1780'S

41

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
Good, good, good.

He turns and comes into the salon, where another group awaits him. It consists of Von Strack, Orsini-Rosenberg, Bonno, Von Swieten and Salieri. The room contains several gilded chairs dotted about, and a forte-piano.

JOSEPH (CONT'D)
Good morning, gentlemen.

All bow and say, Good morning, Your Majesty!

JOSEPH (CONT'D)
(to Von Strack)
Well, what do you have for me today?

VON STRACK
Your Majesty, Herr Mozart -

JOSEPH
Yes, what about him?

VON 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!

42 INT. PALACE CORRIDOR - VIENNA - DAY - 1780'S 42

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

43 INT. ROYAL PALACE GRAND SALON - DAY - 1780'S 43

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 and all clap obsequiously.

ORSINI-ROSENBERG

Bravo, Your Majesty!

VON 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 to 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 (CONT'D)
You know all these gentlemen, I'm sure.

Von Strack and Bonno nod.

JOSEPH (CONT'D)
The Baron Von Swieten.

VON 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.

Orsini-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 mo
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?

ORSINI-ROSENBERG

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

VON STRACK

Did we?

VON 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 wonderful libretto!

ORSINI-ROSENBERG

Oh? Have I seen it?

MOZART

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

ORSINI-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.

ORSINI-ROSENBERG

You mean in Turkey?

MOZART

Exactly.

ORSINI-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. Orsini-Rosenberg looks at him sourly.

VON 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 - Orsini-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 (CONT'D)

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. He turns and makes for the door. All bow. Then he becomes aware of the manuscript in his hand.

JOSEPH (CONT'D)

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. Mozart 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 (CONT'D)
That really doesn't work, does it?

All the courtiers look at Salieri.

MOZART (CONT'D)
Did you try this? Wouldn't it be just a little more -?

He plays another phrase.

MOZART (CONT'D)
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.

44 INT. BEDROOM IN SALIERI'S APARTMENT - DAY - 1780'S 44

We see the olivewood 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 (CONT'D)

Yes?

Lorl comes in.

LORL

Madame Cavalieri is here for her lesson, sir.

SALIERI

Bene.

He gets up and enters:

45 INT. MUSIC ROOM IN SALIERI'S APARTMENT - DAY - 1780'S 45

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 exits.

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, Katherina.

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 Martern Aller
Arten from Il Seraglio comes in underneath and the music
changes from exercises to the 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:

46

INT. OPERA STAGE - VIENNA - 1780'S

46

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 Von Strack, Orsini-Rosenberg, Bonno and
Von Swieten, all grouped around the Emperor, in a box.

In another box we see an overdressed, middle-aged woman and
three girls, one of whom is Constanze. This is the
formidable MADAME WEBER and her three daughters, Constanze,
JOSEFA and SOPHIE.

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.

Cavaliere is singing Martern aller Arten from the line Doch du bist entschlossen.

CAVALIERI

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, and Salieri speaks over it.

OLD SALIERI (V.O.)

There she was. I had no idea where they met - 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!

Before the orchestral coda ends, cut to:

47

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

47

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.

(MORE)

OLD SALIERI (CONT'D)
 All the same, I couldn't bear to
 think of anyone else touching her -
 least of all the Creature.

CUT BACK TO:

48 INT. THE OPERA HOUSE - VIENNA - NIGHT - 1780'S 48

The brilliant Turkish finale of Seraglio bursts over us. All the cast is lined up on stage. Mozart is conducting with happy excitement.

CAST OF SERAGLIO

(singing)

Pasha Selim May he Live forever!
 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!

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.

49 INT. OPERA HOUSE STAGE - VIENNA - NIGHT - 1780'S 49

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 flunkies holding candles. Von Strack, Orsini-Rosenberg and Von 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.

50

INT. BACKSTAGE CORRIDOR - VIENNA - NIGHT - 1780'S

50

MADAME WEBER

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

FLUNKY

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!

FLUNKY

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:

51

INT. OPERA HOUSE STAGE - VIENNA - NIGHT - 1780'S

51

All are applauding Cavalieri. The Emperor turns to Mozart.

JOSEPH

Well, Herr Mozart! A good effort. Decidedly that.

(MORE)

JOSEPH (CONT'D)

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. Unquestionably!

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?
(he stops in difficulty;
to Orsini- Rosenberg)
How shall one say, Director?

ORSINI-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.

(MORE)

JOSEPH (CONT'D)
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 (CONT'D)
Oh!

Mozart moves forward quickly.

MOZART
Majesty, this is Madame Weber. She
is my landlady.

JOSEPH
Enchanted, Madame.

MADAME WEBER
Oh, Sire! such an honour! And, and,
and these are my dear daughters.
(MORE)

MADAME WEBER (CONT'D)
This is Constanze. She is the
fiancee of Herr Mozart.

Constanze curtsies. CU, of Cavalieri, astonished at the
news. CU, 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 (CONT'D)
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.

52 INT. CAVALIERI'S DRESSING ROOM - NIGHT - 1780'S 52

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'll 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.

53 INT. OPERA HOUSE STAGE - VIENNA - NIGHT - 1780'S 53

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 Madame Weber, who 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 all right?

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 all right; we'll wait for you. Just don't take all night.

54

INT. CAVALIERI'S DRESSING ROOM - NIGHT - 1780'S

54

Cavaliere, 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 (CONT'D)

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.

(MORE)

CAVALIERI (CONT'D)
 There can't be any other reason
 you'd marry someone like that.

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

CAVALIERI (CONT'D)
 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,
 Signore.

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, into Salieri's
 arms. We focus on him.

OLD SALIERI (V.O.)
 At that moment I knew beyond any
 doubt. He'd had her. The Creature
 had had my darling girl.

55

INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1820'S

55

The old man speaks passionately to the priest.

OLD SALIERI
 It was incomprehensible. What was
 God up to?
 (MORE)

OLD SALIERI (CONT'D)

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!

56 INT. SALIERI'S APARTMENT - BEDROOM - DAY - 1780'S 56

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.

CU, Christ staring from the Cross.

CUT BACK TO:

57 INT. AUDIENCE HALL - ARCHBISHOP'S PALACE - SALZBURG - DAY 57

58 58

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 not 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's 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 fortissimo chord which begins the Overture to Don Giovanni: the theme associated with the character of the Commendatore.

LEOPOLD (V.O.)
 My dear son.

The second fortissimo chord sounds.

59

INT. A BAROQUE CHURCH - DAY - 1780'S

59

We see a huge CU, 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 (V.O.)
 I write to you with urgent news. I am coming to Vienna. Take no further steps toward 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 Constanze. 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?

CONSTANZE
 I will.

PRIEST
 I now pronounce you man and wife.

The opening kyrie of the great Mass in C Minor is heard. Mozart and Constanze kiss. They are in tears.

Madame Weber and her daughters look on approvingly. The music swells and continues under the following:

60 INT. A ROOM IN LEOPOLD'S HOUSE - SALZBURG - NIGHT - 1780'60

There is a view of a 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 their mother on the wall behind them.

MOZART (V.O.)

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.

61 EXT. THE IMPERIAL GARDENS - VIENNA - DAY - 1780'S 61

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:

62

INT. CHAMBERLAIN VON STRACK'S STUDY - DAY - 1780'S

62

Von Strack sits stiffly behind his gilded desk. Mozart
stands before him, trembling with anger.

MOZART

What is this, Herr Chamberlain?

VON 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.

VON STRACK

Because His Majesty wishes it.

MOZART

Is the Emperor angry with me?

VON STRACK

On the contrary.

MOZART

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

VON STRACK

Mozart, you are not the only
composer in Vienna.

MOZART

No, but I'm the best.

VON STRACK

A little modesty would suit you
better.

MOZART

Who is on this committee?

VON STRACK

Kapellmeister Bonno, Count Orsini-
Rosenberg and Court Composer
Salieri.

MOZART

Naturally, the Italians! Of course!
Always the Italians!

VON 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.

VON STRACK

Mozart -

MOZART

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

VON 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:

63 INT. MOZART'S APARTMENT - BEDROOM - VIENNA - DAY - 1780'S63

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

CONSTANZE

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

MOZART

Oh, leave me alone.

CONSTANZE

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.

CONSTANZE

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, Wolfi? 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:

64 INT. SALIERI'S MUSIC ROOM - LATE AFTERNOON - 1780'S 64

Salieri is giving a lesson to a girl student, who is singing
the Italian art song, Caro Mio Ben.

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:

65 INT. THE SALON - LATE AFTERNOON - 1780'S 65

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?

Shyly, she unveils.

SALIERI (CONT'D)
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 (CONT'D)
I will look at them, of course, the moment 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 short pause.

SALIERI

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

He indicates a dish piled high with glazed chestnuts.

SALIERI (CONT'D)

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 (CONT'D)
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 (CONT'D)
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:

66 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823

66

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 (CONT'D)
 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.

67

INT. SALIERI'S SALON - LATE AFTERNOON - 1780'S

67

CU, The manuscript in Mozart's handwriting. The music begins to sound under the following:

OLD SALIERI (V.O.)
 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 Constanze, who sits happily chewing chestnuts, her mouth covered in sugar, walks around and around 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 the tremendous Qui Tollis from the Mass in C Minor. 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 (CONT'D)
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 (CONT'D)
It's a post all Vienna 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 (CONT'D)

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:

68

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

68

CU, Father Vogler, horrified.

OLD SALIERI

Yes, Father. Yes! So much for my vow of chastity. 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.

(MORE)

OLD SALIERI (CONT'D)
 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:

69

INT. SALIERI'S APARTMENT - BEDROOM - NIGHT - 1780'S

69

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

OLD SALIERI (V.O.)
 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.

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:

70 INT. MUSIC ROOM IN SALIERI'S APARTMENT - NIGHT - 1780'S 70

The Servant crosses it and enters:

71 INT. SALON IN SALIERI'S APARTMENT - NIGHT - 1780'S 71

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 an 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 (CONT'D)

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.

(MORE)

CONSTANZE (CONT'D)
 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 (CONT'D)
 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 do you think of this?
 It's real lace. Brussels.

She turns and takes off her shawl.

CONSTANZE (CONT'D)
 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 (CONT'D)
 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 inquiringly, 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 Mass in C Minor 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 (CONT'D)

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 (CONT'D)

What are you staring at?

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

72 INT. SALIERI'S APARTMENT - BEDROOM - NIGHT - 1780'S 72

CU, Salieri standing, his eyes shut, shaking in distress. He opens them and sees Christ across the room, staring at him from the wall.

OLD SALIERI (V.O.)

From now on, we are enemies, You
and

73 I! 73

CUT TO:

74 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823 74

The old man is reliving 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:

75 INT. SALIERI'S APARTMENT - BEDROOM - NIGHT - 1780'S 75

CU, the fireplace. In it lies the olivewood Christ on the cross, burning.

OLD SALIERI (V.O.)
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:

76 INT. MOZART'S APARTMENT - LIVING ROOM - NIGHT - 1780'S 76

The front door bursts open. Mozart stumbles in, followed by EMMANUEL SCHIKANEDER, three young actresses, and another man, all fairly drunk. Schikaneder (who appears everywhere accompanied by young girls) is a large, fleshy, extravagant man of about thirty-five.

MOZART
Stanzi! Stanzi! Stanzi-Manzi!

The others laugh.

MOZART (CONT'D)
Sssh!

SCHIKANEDER
(imitating Mozart)
Stanzi-Manzi-Banzi-Wanzi!

MOZART
Sssh! Stay here.

He walks unsteadily to the bedroom door and opens it.

SCHIKANEDER
(to the girls, very
tipsy)
Sssh! You're dishgrashful!

77 INT. MOZART'S APARTMENT - BEDROOM - NIGHT - 1780'S 77

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 around abruptly. She looks dreadful; her eyes red with weeping. Mozart is shocked.

MOZART (CONT'D)

Stanzi!

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

MOZART (CONT'D)

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 (CONT'D)

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 (CONT'D)

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

78

INT. THE ROYAL PALACE - DINING ROOM - DAY - 1780'S

78

Joseph sits eating. A butler serves him 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 inquiries
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.

79 INT. SALIERI'S HOUSE - STAIRCASE - VIENNA - DAY - 1780'S 79

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.

80 INT. SALIERI'S APARTMENT - SALON - DAY - 1780'S 80

Mozart is waiting for Salieri, holding a portfolio. Salieri
approaches him nervously. 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 cook, 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, I know a very distinguished gentleman I could recommend to you. And he has a daughter. Will that do?

81

INT. MICHAEL SCHLUMBERG'S HOUSE - MORNING - 1780'S

81

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 willful things! Come this way. Just ignore them. They're perfectly harmless, just willful. I treat them just like my own children.

MOZART

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

SCHLUMBERG

What? Ha-ha! That's funny - I like it. Which one, eh? You're a funny fellow.

(MORE)

SCHLUMBERG (CONT'D)
 (shouting)
 Hannah! Come this way.

He leads Mozart through the throng of dogs into a salon furnished with comfortable middle-class taste.

SCHLUMBERG (CONT'D)
 Hannah!

FRAU SCHLUMBERG appears: an anxious woman in middle life.

SCHLUMBERG (CONT'D)
 (to Mozart)
 You won't be teaching this one either. She's my wife.

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 do 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:

82 INT. MUSIC ROOM - DAY - 1780'S

82

A forte-piano is open and waiting. All the dogs follow him. After them come 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 (CONT'D)

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 all right, 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 (CONT'D)

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 willful! You give into her now, you'll be sorry later. Strudel - play.

Silence. The girl sits unmoving. Schlumberg bellows:

SCHLUMBERG (CONT'D)

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? All right?

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 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 (CONT'D)
 (to Mozart)
 Don't let him disturb you. He'll be
 all right. He's just a little
 willful too. Please, please - play.
 I beg you.

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

SCHLUMBERG (CONT'D)
 Stop it! STOP!

Mozart stops.

SCHLUMBERG (CONT'D)
 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 (CONT'D)
 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 (CONT'D)
 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 (CONT'D)

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 (CONT'D)

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.

83 EXT. A BUSY STREET IN VIENNA - DAY - 1780'S

83

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.

Still in the same mood, he enters the door of his own house.

84 INT. MOZART'S HOUSE - HALLWAY - DAY - 1780'S

84

Suddenly, he stops. He looks up the stairs. The grim opening chords from the Overture to Don Giovanni 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.

85 INT. MOZART'S LIVING ROOM - DAY - 1780'S

85

A cramped, low-ceilinged little room which nobody has tidied for ages. We see music lying everywhere. Also there are 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. 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 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 (CONT'D)

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 (CONT'D)

We'll wait, we'll wait. Why don't you get up now, darling?

He closes the door again.

MOZART (CONT'D)

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 everything 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 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 (CONT'D)

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 baritone and orchestra and a prominent part for bass drum. The vocal part should be arranged for trumpet.

86 EXT. STREET IN VIENNA - DAY - 1780'S 86

Mozart and Constanze with Leopold between them. We see couples shopping.

87 INT. A COSTUME SHOP - VIENNA - DAY - 1780'S 87

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 the merriment, Leopold is helped by two assistants to put on a dark grey cloak and a dark grey tricorne hat, to which is attached a full mask of dark grey. Its mouth is cut into a fixed upward smile.

He turns and looks at his son through this mask.

CUT STRAIGHT
TO:

88 INT. A LARGE PARTY ROOM - VIENNA - NIGHT - 1780'S 88

We are in the full whirl of a Masquerade Ball. Couples are dancing around dressed in fantastic costumes.

The music of Ich Mochte Wohl Der Kaiser sein 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 actresses and three other men. Constanze as Columbine and Mozart as Harlequin are 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:

89

INT. A GROTTO ROOM NEXT DOOR - NIGHT - 1780'S

89

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 Wohl Der Kaiser sein cross-fades to another tune. This is Vivat Bacchus from Il 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 must pay 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; among them - from the doorway - is 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.

(MORE)

SCHIKANEDER (CONT'D)
 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 (CONT'D)
 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 the 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 the
perfect one for you. Come over
here.

Mozart runs over to the forte-piano, and Schikaneder
surrenders his place at it.

SCHIKANEDER (CONT'D)

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

Applause.

MOZART

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

Amused sounds 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. He 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 treble, and with this added difficulty he improvises 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!

SMASH CUT: 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 around.

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 looks 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.

CU, Salieri staring in pain.

90 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823 90

CU, The old man is shaking at the very recollection of his humiliation.

OLD SALIERI

Go on. Mock me. Laugh, laugh!

CUT BACK TO:

91 INT. GROTTA - NIGHT - 1780'S 91

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

CUT TO:

92 INT. SALIERI'S APARTMENT - BEDROOM - NIGHT - 1780'S 92

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.

OLD SALIERI (V.O.)

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!

93

INT. MOZART'S WORKROOM - DAY - 1780'S

93

It is littered with manuscripts. In the middle stands a billiard table. The beautiful closing ensemble from Act IV of Figaro: Ah, Tutti contenti! Saremo cosi plays in the background. Standing at the billiard table, Mozart is dreamily hearing the 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!

94

INT. MOZART'S APARTMENT - LIVING ROOM - DAY - 1780'S

94

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 reference. 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 (CONT'D)
 (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. What do I know about
 smart Vienna? Parties all night,
 every night. Dancing and drinking
 like idiot children!

95 INT. MOZART'S WORKROOM - DAY - 1780'S 95

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

LEOPOLD (O.S.)
 Dinner at eight! Dinner at ten!
 Dinner when anyone feels like it!
 If anyone feels like it!

The ensemble of Ah, Tutti contenti! Saremo cosi from Act IV of Figaro resumes, coming to his aid and rising to greet the listener 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.

96 INT. SALIERI'S SALON - NIGHT - 1780'S 96

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 frame offering a plate of sugared biscuits. On its finger we see the gold signet ring belonging to Salieri.

LORL (CONT'D)
(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 until 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.

97 EXT. MOZART'S HOUSE - VIENNA STREET - AFTERNOON - 1780'S 97

The final movement of Mozart's Piano Concerto in E-flat (K. 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 they are out of sight. Then she shuts the door and hurries off in the opposite direction.

CUT TO:

98 EXT. AN ORNAMENTAL GARDEN - VIENNA - AFTERNOON - 1780'S 98

An outdoor concert is being given. Mozart is actually playing the final movement of his E-flat concerto with an orchestra. Listening to him is a sizable audience, including the Emperor, flanked by Strack and Von Swieten.

The crowd is in a happy and appreciative mood: it is a delightful open-air scene. We hear the gayest and most complex 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:

99 EXT. VIENNA STREET - AFTERNOON - 1780'S 99

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.

100 EXT. AN ORNAMENTAL GARDEN - VIENNA - 1780'S 100

We hear more of the concerto. Perhaps the slow interlude in the last movement of K. 482. Mozart is conducting and playing in a reflective mood. Abruptly we

CUT TO:

101 EXT. MOZART' S APARTMENT - AFTERNOON - 1780'S 101

Lorl is opening the door admitting Salieri. They go in. The door shuts.

102 INT. MOZART'S LIVING ROOM - AFTERNOON - 1780'S 102

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.

103

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

103

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 sock; 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.

CU, The pages.

We see words set to music. Against each line of notes is the name of a character: Contessa, Susanna, Cherubino. Then another page - the title page - written in Mozart's hand.

Le Nozze di Figaro Comedia per musica tratta dal Francese in quattro atti.

CU, The word Figaro.

CU, Salieri. He stares amazed.

CUT TO:

104 EXT. ORNAMENTAL GARDEN - VIENNA - AFTERNOON - 1780'S 104

Mozart is playing the cadenza and coda of Piano Concerto (K. He completes the work with a flourish. There is loud applause. The Emperor rises and all follow suit. Mozart comes down to be greeted by him.

JOSEPH

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

MOZART

Thank you, Sire!

VON SWIETEN

Well done, Mozart. Really quite fine.

MOZART

Baron!

He sees his wife and father standing by in the crowd. Leopold is signaling insistently.

MOZART (CONT'D)

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! By all means.

Leopold comes forward eagerly and fawningly kisses the royal hand.

LEOPOLD

Your Majesty.

Constanze curtsies.

JOSEPH

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 --

He searches his memory.

JOSEPH

Bravo?

LEOPOLD

No! Yes, 'bravo,' of course 'bravo'! Everybody always says 'bravo' when Wolfi 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 - 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:

105

INT. ORSINI-ROSENBERG'S STUDY - DAY - 1780'S

105

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.

ORSINI-ROSENBERG

Yes?

SALIERI

Mozart is writing a new opera. An Italian opera.

ORSINI-ROSENBERG

Italian?

BONNO

Aie!

SALIERI

And that's not all. He has chosen for his subject, Figaro. The Marriage of Figaro.

ORSINI-ROSENBERG

You mean that play?

SALIERI

Exactly.

ORSINI-ROSENBERG

He's setting that play to music?

SALIERI

Yes.

ORSINI-ROSENBERG

You must be mad.

BONNO

What is this Marriage of Figaro?

ORSINI-ROSENBERG

It's a French play, Kapellmeister. It has been banned by the Emperor.

BONNO

Hah!

He crosses himself, wide-eyed with alarm.

ORSINI-ROSENBERG

Are you absolutely sure?

SALIERI

I've seen the manuscript.

ORSINI-ROSENBERG

Where?

SALIERI

Never mind.

CUT TO:

106 INT. CHAMBERLAIN VON STRACK'S STUDY - DAY - 1780'S 106

VON STRACK

I know we banned this play, but frankly I can't remember why. Can you refresh my memory, Herr Director?

ORSINI-ROSENBERG

For the same reason, Herr Chamberlain, that it was banned in France.

VON STRACK

Oh yes, yes. And that was?

ORSINI-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.

VON STRACK

Ah.

CUT TO:

107 INT. THE EMPEROR'S STUDY - DAY - 1780'S 107

The Emperor stands in the middle of the room in close conversation with Von Strack, Orsini-Rosenberg, Von Swieten, and Bonno. Salieri is not present. A door opens and 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 (CONT'D)

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.

ORSINI-ROSENBERG

What you think, Mozart, is scarcely the 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 offense. 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 quarreling. 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! maybe eight!

MOZART

Twenty, sire! How about twenty?
Twenty minutes of continuous music.
No recitatives.

VON SWIETEN

Mozart -

MOZART

(ignoring him)

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?

VON SWIETEN

Mozart, music is not the issue
here. No one doubts your talent. It
is your judgment 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?

VON SWIETEN

(aroused)

Because they do. They go on forever
- at least what they represent. The
eternal in us, not the ephemeral.
Opera is here to ennoble 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!

VON SWIETEN

What?

VON STRACK

Govern your tongue, sir! How dare you?

Beat. 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?

ORSINI-ROSENBERG

That will do, Herr Mozart!

MOZART

Just let me tell you how it begins.

VON 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. Do you know why? Not from any oppression. No, he's simply measuring a space. Do you know what for? His bed. His wedding bed to see if it will fit.

He giggles.

CUT TO:

108 INT. OPERA HOUSE - DAY - 1780'S

108

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 and Susanna looking on, trying on the Countess' hat.

CUT TO:

109 INT. SALIERI'S SALON - DAY - 1780'S

109

Orsini-Rosenberg and Bonno are sitting with Salieri.

ORSINI-ROSENBERG

Well, Mozart is already rehearsing.

SALIERI

Incredible.

ORSINI-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.

ORSINI-ROSENBERG

What anger?

SALIERI
About the ballet.

ORSINI-ROSENBERG
Ballet? What ballet?

SALIERI
Excuse me - didn't His Majesty
specifically forbid ballet in his
opera?

ORSINI-ROSENBERG
Yes, absolutely. Is there a ballet
in Figaro?

SALIERI
Yes, in the third act.

CUT TO:

110 INT. THE OPERA HOUSE - DAY - 1780'S

110

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 Act III and we hear the recitativo exchange just before the march begins. Orsini-Rosenberg and Bonno sit watching chairs.

Suddenly the march starts. Peasants and friends start to dance in and at the same moment, Orsini-Rosenberg gets up and comes down to Mozart. He is accompanied by an anxious Bonno.

ORSINI-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 (CONT'D)
Five minutes, please!

The company disperses, curious. The musicians look at Orsini-Rosenberg.

ORSINI-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.

ORSINI-ROSENBERG

Exactly. A dance.

MOZART

But surely the Emperor didn't mean to prohibit dancing when it's part of the story.

ORSINI-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.

ORSINI-ROSENBERG (CONT'D)

Thank you.

He rips out a page. Bonno watches in terror.

MOZART

What are you doing?

He rips out three more.

MOZART (CONT'D)

What are you doing, Herr Director?

ORSINI-ROSENBERG

Taking out what you should never have put in.

He goes on tearing the pages determinedly.

CUT TO:

111 INT. SALIERI'S SALON - DAY - 1780'S

111

A servant opens the door to announce.

SERVANT

Herr Mozart.

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 Orsini-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.

112 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823

112

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.

113 INT. OPERA HOUSE - DAY - 1780'S

113

In the background the same recitativo before the March. The Emperor steals in surreptitiously with Von Strack, his finger to his lips. He motions everyone not to rise, and slips into a chair behind Salieri, Orsini-Rosenberg and Bonno.

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 accompaniment. 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. 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 balleto that would have occurred at this place.

JOSEPH

Why?

ORSINI-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 (CONT'D)

No, no, no! This is nonsense. Let me hear the scene with the music.

ORSINI-ROSENBERG

But, Sire -

JOSEPH

Oblige me.

Orsini-Rosenberg acknowledges his defeat.

ORSINI-ROSENBERG

Yes, Majesty.

Orsini-Rosenberg rises and goes down to where Mozart sits anxiously with the musicians, watching his approach.

ORSINI-ROSENBERG (CONT'D)

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 with a slight and subtle nod.

Orsini-Rosenberg returns to his king.

MOZART (CONT'D)
Ladies and gentlemen, we're going
from where we stopped. The Count:
Anches so. Right away, please!

The singers scatter offstage to begin the scene again.

JOSEPH
(to Orsini-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.

ORSINI-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 had been cut out. The music of the march begins faintly; the celebrants of Figaro's wedding start to enter 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

CUT TO:

114 INT. OPERA HOUSE - NIGHT - 1780'S

114

The theatre is brilliantly lit for the first public performance of Figaro. Everybody is there: the Emperor, Von Strack, Bonno Orsini-Rosenberg, Von Swieten, even 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:

115 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823 115

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.

116 INT. OPERA HOUSE - NIGHT - 1780'S 116

We see the tableau on stage with the Count kneeling to the
 Countess. All are singing.

OLD SALIERI (V.O.)
 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.

CU, 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:

117 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823 117

OLD SALIERI
 And then suddenly - a miracle!

CUT BACK TO:

118 INT. OPERA HOUSE - NIGHT - 1780'S 118

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. Orsini-Rosenberg smiles.

CUT BACK TO:

119 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823

119

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:

120 INT. SALIERI'S SALON - DAY - 1780'S

120

Mozart is pacing up and down. Salieri is 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.

(MORE)

SALIERI (CONT'D)

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

(fuming)

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:

121 INT. OPERA HOUSE - NIGHT - 1780'S

121

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. Cavalieri, in a mythological Persian costume, is bowing to the rapturous throng; below her is Salieri. We see the Emperor, Von Strack, Orsini-Rosenberg, Bonno and Von Swieten, all applauding. We hear great cries of 'Salieri! Salieri!' and 'Bravo!' and 'Brava!'

CU, Salieri looking at the crowd with immense pleasure. Then suddenly at:

CU, Mozart standing in a box and clapping wildly. Behind him, seated, are Schikaneder and the three girls we saw before in Mozart's apartment.

CU, Salieri staring fixedly at Mozart, then Mozart still clapping, apparently with tremendous enthusiasm.

OLD SALIERI (V.O.)
 What was this? I never saw him
 excited before by any music but his
 own. Could he mean it?

122 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823 122

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:

123 INT. OPERA HOUSE - NIGHT - 1780'S 123

Salieri conducting the last scene from Axur: King of Ormus. On stage we see a big scene of acclamation: the hero and heroine of the opera accepting the crown amidst the rejoicing of the people. The decor and costumes are mythological Persian. The music is utterly conventional and totally uninventive.

CU, 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.

124 INT. CORRIDOR OF THE OPERA HOUSE - NIGHT - 1780'S 124

MOZART
 (to Schikaneder)
 Well?

SCHIKANEDER
 (mock moved)
 Sublime! Utterly sublime!

MOZART
 That kind of music should be
 punishable by death.

Schikaneder laughs.

CUT TO:

A crowd of people rings 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 curtsey, 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:

126 INT. MOZART'S APARTMENT - LIVING ROOM - NIGHT - 1780'S 126

Explosive laughter as Mozart and Schikaneder 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 (CONT'D)

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)
Wolfi.

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 Fartsbishop, you've arrived at just the right moment. Because I've got good news for him. I'm done with Vienna. It's over, finished, done with! Done with! Done with!

CONSTANZE

Wolfi! 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.

127 INT. AN OPERA HOUSE - NIGHT - 1780'S 127

The second chord sounds. On stage we see the huge figure of the Commendatore in robes and helmet, extending his arms and pointing in accusation.

128 INT. AN OPERA HOUSE - NIGHT - 1780'S 128

The second chord sounds.

On stage 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 (V.O.)
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 (V.O.)
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.

129 INT. OLD SALIERI'S HOSPITAL ROOM - NIGHT - 1823 129

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.

130 INT. AN OPERA HOUSE - NIGHT - 1780'S 130

OLD SALIERI (V.O.)

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. On stage 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.

CU, Salieri, staring wide-eyed.

CUT TO:

131 EXT. SCHIKANEDER'S THEATRE - VIENNA - NIGHT - 1780'S 131

We see huge and attractive posters and billboards
advertising Schikaneder's troupe. The camera concentrates on
the one which reads as follows:

EMMANUEL SCHIKANEDER

Impresario de luxe

PRESENTS

The Celebrated

132 SCHIKANEDER TROUPE OF PLAYERS 132

IN

An Evening of

PARODY

Music! Mirth! Magic!

| | | |
|-----|--------------------------------|-----|
| 133 | ALL SONGS AND SPEECHES WRITTEN | 133 |
| 134 | BY | 134 |

EMMANUEL SCHIKANEDER
 who personally will appear in every
 scene!

CUT TO:

| | | |
|-----|---|-----|
| 135 | INT. SCHIKANEDER'S THEATRE - NIGHT - 1780'S | 135 |
|-----|---|-----|

Noise; smoke; the audience is 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. They are 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
 On stage we see a set which
 parodies the dining room in Don
 Giovanni's palace, shown before.

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 knocking from outside. The music slithers to a stop. All look at each other in panic. Leporello drops his tray with a crash. All go quiet. 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 accommodate 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 (CONT'D)
 C-c-c-come in!

In the pit a chromatic scale from the Overture to Don Giovanni turns into a anticipatory vamp. This grows more and more menacing until 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 Giovannnnnnnnni!

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 (CONT'D)
Down! Down!

Bewildered, the horse looks about him, but cannot see his small rider who is below his level of sight.

COMMENDATORE (CONT'D)
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 (CONT'D)
(singing)
Don Giovannnnnnnnni!

SCHIKANEDER
Who the devil are you? What do you want?

COMMENDATORE
(singing)
I've come to dinnnnnner!

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 (CONT'D)

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 a
 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 Cavalieri's in *Il Seraglio*. She comes in singing a mad coloratura scale in the manner of Martern aller Arten.

SCHIKANEDER (CONT'D)
 (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 dea -

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 III of Figaro. They are dressed as miniature copies of the chorus in that scene 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
stew- stew-stew-stew-stew! Any
stewpid 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 vamp 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 labeled bottles from under their skirts. The first is SALT.

FIRST LADY

(singing)

Behold!

136 PEPPER

136

SECOND LADY
(singing)
Behold!

She sneezes.

137 AND SCHNAPPS

137

THIRD LADY
(singing)
Behold!

She hiccups.

They throw them into the pot.

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 ante)
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.

CU, 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 (CONT'D)
 And that one, too!

The soprano rises, dripping with water in the middle of the
 pot.

SOPRANO
 (singing)
 Oil me! Broil me! Boil me!

All the dwarves beat her back down into the pot with their
 long wooden spoons.

SOPRANO (CONT'D)
 (from inside the pot)
 Soil me! Foil me! Spoil me!

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 La oi daram)
 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 vamp starts again vigorously. The horse's rear-end
swings around 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 (CONT'D)

Whoa! Whoa, Ottavio! Whoa!

Leporello pries open the horse's mouth. Schikaneder pops the
egg into it. A breathless pause as a drum roll builds 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 end of the sketch is unexpectedly lyrical and magical, and then, suddenly, the tempo changes and the coarse strains of Ich Mochte wohl Der Kaiser take over and the whole company is dancing, frantically. A general dance as the curtain falls.

It rises immediately. The audience - including Mozart - is delighted. They applaud vigorously. Schikaneder takes a bow amongst his troupe. Among much whistling and clapping, he finally jumps off the stage and strides through the audience toward the table where Mozart sits with his family. On stage, a troupe of bag pipers immediately appears to play an old German tune. Some of the audience joins in singing it.

SCHIKANEDER

Well, how do 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 monkey, 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 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 (CONT'D)

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 do 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 the 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 (CONT'D)

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 toward 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-manzi, 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:

138

INT. SCHLUMBERG HOUSE - HALLWAY - DAY 1780'S

138

Dogs are 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.

Pause.

SCHLUMBERG

I'm sorry. No.

MOZART

Please. I'll give it back, I promise. Please, sir.

SCHLUMBERG

My answer is no, Mozart.

CU, Mozart. His voice becomes mechanical.

MOZART

Please. Please. Please. Please. Please. Please.

CUT TO:

139

INT. THE IMPERIAL LIBRARY - DAY - 1790'S

139

Von Swieten and Salieri stand close together. Several scholars and students are examining scrolls and manuscripts at the other end of the room.

VON SWIETEN

(keeping his voice down)

This is embarrassing, you know. You introduced Mozart to some of my friends and he's begging from practically all of them. It has to stop.

SALIERI

I agree, Baron.

VON SWIETEN

Can't you think of anyone who might commission some work from him?

(MORE)

VON SWIETEN (CONT'D)

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.

VON 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 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:

140 INT. THE COSTUME SHOP - VIENNA - DAY - 1790'S 140

This is exactly the same shop which Mozart and Constanze visited with Leopold. Now Salieri's servant 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.

141 INT. SALIERI'S APARTMENT - DUSK - 1790'S 141

The D Minor Concerto continues. 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 and turns his back.

Suddenly we see the assembled and alarming image reflected in a full-length mirror. The music swells darkly.

CUT TO:

142 EXT. A SNOWY STREET IN VIENNA - DUSK - 1790'S 142

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.

143 INT. MOZART'S LIVING ROOM - DUSK - 1790'S 143

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 (CONT'D)

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 to tell no
one what you do. You will see me
again soon.

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 (CONT'D)

Who was that?

MOZART

No one.

CONSTANZE

I heard voices.

He gives a strange little giggle.

CONSTANZE (CONT'D)

What's the matter?

She sees the bag of money.

CONSTANZE (CONT'D)

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.

144

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

144

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 Mozart's Requiem Mass bursts upon us.

CUT TO:

145 INT. MOZART'S APARTMENT - LIVING ROOM - NIGHT - 1790'S 145

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
 Wolfi. Wolfi!

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 (CONT'D)
Is he happy with it?

He sees the manuscript on the table, and goes to it eagerly.

SCHIKANEDER (CONT'D)
Is this it?

He picks up a page without waiting for a reply.

SCHIKANEDER (CONT'D)
What the devil is 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
Wolfi!

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, Wolfi. Write it. Please.
Just write it down. On paper. It's
no good to anyone in your head. And
fuck the Death Mass.

146 INT. SALIERI'S SALON - DAY - 1790'S

146

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:

147 INT. MOZART'S APARTMENT - LIVING ROOM - NIGHT - 1790'S 147

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, we see Mozart take up a candle and enter:

148 INT. MOZART'S APARTMENT - BEDROOM - NIGHT - 1790'S 148

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 and 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:

149 INT. MOZART'S APARTMENT - LIVING ROOM - NIGHT - 1790'S 149

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 (CONT'D)

This is my wife, Stanzi. I've been sick, but I'm all right now. Aren't

150 I?

150

CONSTANZE

Oh yes, sir. He's all right. 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

Wolfi, 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 ghost! 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 (CONT'D)

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 (CONT'D)

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 all 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 Tremendai Majestatis from the Requiem and see on the wall the portrait of Leopold Mozart looking down. The camera pans slowly downward 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:

151 INT. SCHIKANEDER'S SUMMER HOUSE - NIGHT - 1790'S 151

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 duet of the two bird-people. The actor sings Papageno and the composer, in a soprano voice, sings Papagena at the keyboard. Absurdly, they end up rubbing noses and fall on each other's necks.

152 EXT. VIENNA STREET - NIGHT - 1790'S 152

Mozart, drunk and happy, staggers back through the snow. There are a few people about. He goes into his apartment building.

153 INT. MOZART'S APARTMENT - DAY - 1790'S 153

He comes through he door and stares across the living room at an open bedroom door. Puzzled, he crosses.

The bedroom is also empty. We see Constanze's empty bed; Karl's empty bed; empty closets.

MOZART

Stanzi? Stanzi-marini-bini?

He looks about him, puzzled.

154 INT. FRAU WEBER'S HOUSE - LIVING ROOM - DAY - 1790'S 154

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 her 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:

155 INT. SCHIKANEDER'S THEATRE - NIGHT - 1790'S 155

On stage 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 rearranged from when we last visited it to watch the Cabaret. An audience of ordinary German citizens stands in the pit area, or sits: they are 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 Salieri.

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:

156

EXT. OUTSIDE THE THEATRE - NIGHT - 1790'S

156

On the poster for The Magic Flute, the name Emmanuel Schikaneder should appear very, very large and the name of Mozart quite small:

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.

The book of the opera, furnished with two copperplates, of which is engraved Herr Schikaneder in the costume he wears for the role of Papageno, may be had at the box office for kr.

Prices of admission are as usual To begin at 7 o'clock

157

INT. STAGE, AUDITORIUM AND WINGS OF SCHIKANEDER'S THEATRE 57

158 NIGHT -1790'S

158

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 from within.

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!

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

(on stage)

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 decent 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.

On stage Schikaneder is being addressed haughtily by the First Priest.

FIRST PRIEST

Man, hast thou no other desire on earth, but just to eat and drink?

PAPAGENO

(Schikaneder)

Well!

Laughter from the audience.

PAPAGENO (CONT'D)

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 and does not see Mozart conducting. He looks into the wings and realizes the situation with amusement. He sings joyfully and the audience watches entranced.

ANDANTE

A sweetheart or a pretty little wife is Papageno's wish. 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.

(MORE)

ALLEGRO (CONT'D)

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

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 birdie 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.

ALLEGRO

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 only 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:

159 INT. WINGS OF SCHIKANEDER'S THEATRE - NIGHT - 1790'S 159

We see the actress playing Papagena, wearing an old tattered cloak and about to tie a little painted cloth representing a hideous old woman over her face. She is 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 on stage by a distracted stage manager. Suddenly we hear the voice of Salieri.

SALIERI

I'll take care of him.

He steps forward.

SALIERI (CONT'D)

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 Schikaneder on stage whilst performing his scene with Papagena as an ugly old woman.

UGLY OLD WOMAN

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.

160

EXT. SCHIKANEDER'S THEATRE - NIGHT - 1790'S

160

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. 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.

161 INT. MOZART'S APARTMENT - LIVING ROOM - NIGHT - 1790'S 161

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

162 INT. MOZART'S APARTMENT - BEDROOM - NIGHT - 1790'S 162

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 on 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 belongs to the child, Karl.

SALIERI
(handing the porter the
lantern)
Thank you. Go.

The porter leaves the room. Mozart stirs.

MOZART
(vaguely singing)
Papa! Papa!

He opens his eyes and sees Salieri staring down at him. He smiles.

SALIERI
Come now.

He helps him to sit up and takes off his coat and his shoes and puts a coverlet around him.

SALIERI (CONT'D)
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 around 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 (CONT'D)
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 leaves the room.

163 INT. MOZART'S APARTMENT - LIVING ROOM - NIGHT - 1790'S 163

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 and 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 all right?

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 superb.

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.

164 INT. MOZART'S APARTMENT - BEDROOM - NIGHT - 1790'S 164

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.

(MORE)

MOZART (CONT'D)
 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:

165 INT. A SMALL DANCE HALL - BADEN - NIGHT - 1790'S 165

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:

166

INT. MOZART'S APARTMENT - BEDROOM - NIGHT - 1790'S

166

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 worktable. 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.

SALIERI (CONT'D)

Confutatis Maledictis.

MOZART
We ended in F Major?

SALIERI
Yes.

MOZART
So now - A minor. Suddenly.

Salieri writes the key signature.

MOZART (CONT'D)
The Fire.

SALIERI
What time?

MOZART
Common time.

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 (CONT'D)
Start with the voices. Basses first. Second beat of the first measure -

167

A.

167

(singing the note) Con-fu-ta-tis. (speaking) Second measure, second beat. (singing) Ma-le-dic-tis. (speaking) G-sharp, of course.

SALIERI
Yes.

MOZART
Third measure, second beat starting on E.
(singing)
Flam-mis a-cri-bus ad-dic-tis.
(speaking)
And fourth measure, fourth beat - D.
(singing)
Ma-le-dic-tis, flam-mis a-cri-bus ad- dic-tis.
(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 fades in on the soundtrack and engulfs his voice. They stop.

MOZART (CONT'D)

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-dic-tis.

(speaking)

All right?

SALIERI

Yes.

MOZART

Fourth measure, second beat - F.

(singing)

Flam-mis a-cri-bus ad-dic-tis, flam-mis a-cri-bus ad-dic-tis.

His voice is lost on the last words, as tenors engulf it and take over the soundtrack, 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 (CONT'D)

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 soundtrack, 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 all
- like this.

He sings the urgent first measure of the ostinato.

MOZART (CONT'D)
(speaking)
Second measure on B.

He sings the second measure of the ostinato.

MOZART (CONT'D)
(speaking)
Do you have me?

SALIERI
I think so.

MOZART

Show me.

Salieri sings the first two measures of the string ostinato.

MOZART (CONT'D)

(excitedly)

Good, good - yes! Put it down. And the next measures exactly the same, rising and rising - C to D to E, up to the dominant chord. Do you see?

As Salieri writes, Mozart sings the ostinato from the beginning, but the unaccompanied strings overwhelm his voice on the soundtrack, playing the first six bars of their agitated accompaniment. They stop.

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 (CONT'D)

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-dic-tis.

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).

MOZART (CONT'D)
 (speaking)
 The descending scale in eighth
 notes, and then back suddenly to
 the fire again.

He sings the ostinato phrase twice.

MOZART (CONT'D)
 (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.

168 EXT. A COUNTRY ROAD - WINTER NIGHT - 1790'S 168

A carriage is driving fast through the night. Snow lies on
 the countryside.

169 INT. THE CARRIAGE NIGHT - 1790'S 169

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.

170 INT. MOZART'S APARTMENT - BEDROOM - NIGHT - 1790'S 170

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.

171 EXT. A COUNTRY ROAD - WINTER NIGHT - 1790'S 171

The carriage, moving through the night, to the sound of the music.

172 INT. MOZART'S APARTMENT - BEDROOM - NIGHT - 1790'S 172

Mozart still dictating; Salieri still writing without stop.

173 EXT. VIENNA STREET - DAWN - 1790'S. 173

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 wintry dawn.

The music stutters to a close. End of the Confutatis.

174 INT. MOZART'S APARTMENT - BEDROOM - NIGHT - 1790'S 174

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.

175 EXT. VIENNA STREET - WINTRY DAWN - 1790'S 175

Constanze and Karl approach along the cobbled street, hand in hand toward their house. Snow lies in the street.

176 INT. MOZART'S APARTMENT - BEDROOM - DAWN - 1790'S 176

Mozart lies asleep in the bed, holding the last pages of the manuscript. Salieri lies across from him on Karl's small bed in his shirt sleeves and waistcoat. The child's bed is obviously too small for him and he is forced in to a cramped position.

177 EXT. MOZART'S APARTMENT HOUSE - DAWN - 1790'S 177

Constanze and Karl arrive at the door. They enter.

178 INT. MOZART'S APARTMENT - LIVING ROOM - DAWN - 1790'S 178

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.

179 INT. MOZART'S APARTMENT - BEDROOM - DAWN - 1790'S 179

Mozart is asleep in the bed. Salieri is 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 and smiles with real joy. Forgetting Salieri, she goes to her husband.

CONSTANZE (CONT'D)

Wolfi, I'm back. I'm still very angry with you, but I missed you so much.

She throws herself on the bed.

CONSTANZE (CONT'D)

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 (CONT'D)

What is this?

She looks at it and recognizes it.

CONSTANZE (CONT'D)

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 and frightened and 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 (CONT'D)
 (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 (CONT'D)
 (hard)
 Please.

With extreme reluctance - it costs him agony to do it -
 Salieri hands over the score of the Requiem to her.

CONSTANZE (CONT'D)
 Thank you.

She marches with the manuscript over to a large chest in the
 room, opens it, throws the manuscript inside, shuts the lid,
 locks it and pockets the key. Involuntarily Salieri
 stretches out his arms for the lost manuscript.

SALIERI
 But - but - but -

She turns and faces him.

CONSTANZE
 Good night.

He stares at her, stunned.

CONSTANZE (CONT'D)
 I regret we have no servants to
 show you out, Herr Salieri. Respect
 my wish and go.

SALIERI
 Madame, I will respect his. He
 asked me to stay here.

They look at each other in mutual hatred. She turns to the
 bed. Mozart appears to have gone to sleep again.

CONSTANZE

Wolfi?
 (louder)
 Wolfi?

She moves to the bed. The child is playing with the coins on the floor. Faintly we hear the start of the Lacrimosa from the Requiem. Salieri watches as she touches her husband's hand. As the music grows, we realize that Mozart is dead.

CU, Constanze staring wide-eyed in dawning apprehension.

CU, Salieri also comprehending that he has been cheated.

The music rises.

CU, The child on the floor, playing with the money.

CUT TO:

180 EXT. STEPHEN'S CATHEDRAL - VIENNA - A RAINY DAY - 1790'S180

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 gravedigger 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, Von 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:

181 EXT. OUTSIDE THE CITY WALLS OF VIENNA - RAINY DAY - 1790'S1

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 toward the cemetery, alone, followed by nobody, growing more and more distant. They watch it go.

Salieri and Von 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.

The music builds to its climax on Dona Eis Pacem! We CUT back to:

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.

OLD SALIERI

I did.

VOGLER

No, you didn't!

OLD SALIERI

I poisoned his life.

VOGLER

But not his body.

OLD SALIERI

What difference does that make?

VOGLER

My son, why should you want all Vienna to believe you a murderer? Is that your penance? Is it?

OLD 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 and 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!

OLD SALIERI

Don't pity me. Pity yourself. You serve a wicked God. He killed Mozart, not I. Took him, snatched him away, without pity.

(MORE)

OLD SALIERI (CONT'D)
 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.

183 EXT. CEMETERY OF ST. MARX - LATE AFTERNOON - 1790'S 183

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 quicklime over the whole pile of
 them. The acolytes swing their censers.

LOCAL PRIEST
 The Lord giveth. The Lord taketh
 away. Blessed be the name of the
 Lord.

CUT BACK TO:

184 INT. OLD SALIERI'S HOSPITAL ROOM - MORNING - 1823 184

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 and has been wearing the whole time and
 throws it across the room.

OLD SALIERI (CONT'D)
 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, until no one
 plays it at all. And his growing
 louder, filling the world with
 wonder.

(MORE)

OLD SALIERI (CONT'D)
 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 favourite 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 deny Him, your God of no
 mercy. Your God who tortures men
 with longings they can never
 fulfill. 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.

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INT. CORRIDOR OF THE HOSPITAL - MORNING

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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 wheelchair, 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.

On the last four chords, we

FADE OUT:

THE END