

## Amadeus scene-by-scene breakdown

March 9, 2014

Act I								
	Location	Time/weather	Furniture	Characters	Hand props	Entrance/exit	Action	Music
<b>Scene 1</b>	Vienna	In the darkness, after 1823	Silouettes of men and women dressed in the top hats and skirts of the early 19 <sup>th</sup> century, crowded in the Light Box	Venticelli	Long cloaks and tall hats of the period	Go off	Venticelli and citizens of Vienna whisper about Salieri's abnormal manners.	Savage whispers fill the theater, snake-like hissing save the word "Salieri" and barely distinguishable "Assasin"
				Salieri	Wheelchair, old red cap, shawl, old stained dressing gown	/		
				Valet	(Thin and dry)	Detach from the crowd and walk downstage		
				Cook	(Fat)	Detach from the crowd and walk downstage		
<b>Scene 2</b>	Salieri's apartment	3 am, November, 1823	Curtains descend on citizens. Faint images of long windows projected on silk; cake-stand	Salieri	Wheelchair, fortepiano, cake, sweet biscuit, old dressing gown with buttons; sky blue coat	/	Salieri announces to the audience (ghosts of the future) his last composition. He tells the story of his life.	A clock outside in the street strikes three.
		1780s		Citizens	/	Covered by the descendance of curtains		
				Valet		Bow and leave the stage, dismissed by Salieri's clapping hands		
				Cook				
<b>Scene 3</b>	Salieri's apartment	During the day, 1781	Table, chair (upstage left); at the back: blue curtains rise and part: Joseph and court bathed in golden light, against a golden background of mirrors and an	Salieri	Wig	/	Salieri introduces the court people and hears from the Venticelli of the arrival of Mozart.	A serene piece for strings by Salieri; (faintly) soprano singing a concert aria; a grander music
	Palace of Schönbrunn			Servants	Dressing gown and cap, wigstand bearing a powdered wig			
				Joseph	A rolled paper	Hand paper to Strack and exit		
				Strack	/	/		
				Rosenberg				
				Van				

			immense golden fireplace; fortepiano;	Swieten				
				Priest	Soutane	Go off		
				Courtier Bonno	Old wigged	Take his place at the keyboard		
				Teresa	Padded, placid	Seat herself uprightly in the upstage chair, exit on her side		
				Katherina	/	Swirl on from the opposite side, exit on her side		
				Venticelli	Bewigged, dressed well in the style of late 18 <sup>th</sup> century	Come on quickly downstage from either side, glide off		
<b>Scene 4</b>	The Palace of Schönbrunn	1781	/	Strack	/	/	Court people and Salieri talks about a German comic opera to be made and the order of Freemason.	/
				Salieri				
				Rosenberg		Stroll on out		
				Van Swieten		/		
				Venticelli		Hurry in from either side and go off		
<b>Scene 5</b>	The Waldstädten Library; library fades into a street scene with small houses under a rent sky, dim stars	On a cold night, 1781	Light Box: two elegantly curtained windows surrounded by handsome subdued wallpaper; downstage left: a large table loaded with cakes and desserts, a grand high-backed wing chair facing out front; fortepiano; door; stairs	Servants	/	/	Salieri goes to Waldstädten to peek the life of Mozart and Constanze. He gets overwhelmed by Mozart's serenade.	Offstage noises, a fart noise; <i>The Adagio from the Serenade for thriteen wind instruments</i> (K. 361) (oboe, squeezebox; music sounded from the salon above
				Salieri	Little bowl from the cake-stand	/		
				Mozart	Small, pallid, large-eyed, showy wig, showy set of clothes	Prance off together		
				Constanze	Gay party dress			
				Majordomo	/	Stalk in, upstage		

<b>Scene 6</b>	Salieri's apartment	At night, 1781	Fortepiano; Waldstädten table and wing chair (removed)	Salieri	/	/	Salieri receives Mozart's manuscripts from Venticelli and feels good about himself.	Fortepiano sonatas, a Parisian symphony, a divertimento in D, a cassazione in G, a grand litany in Eb
				Venticelli	Manuscripts	Go off with the music		
				Servants	/	Remove furniture		
<b>Scene 7</b>	The Palace of Schönbrunn	During the day, 1781	Gilded mirrors and fireplace, fortepiano	Joseph	/	Revealed in bright light	Salieri plays his march to welcome Mozart. Mozart greets the court and does variations on the march piece.	<i>March of Welcome</i>
				Strack		Revealed with Joseph, exit		
				Van Swieten		Hurry on from opposite sides downstage		
				Rosenberg				
				Mozart	Extremely ornate surcoat, with dress sword	March happily offstage		
				Salieri	Copy of his music	/		

<b>Scene 8</b>	An 18 <sup>th</sup> century theater	In the evening, 1782	Backdrop projection: a line of softly gleaming chandeliers, chairs and benches; fortepiano	Servants	/	/	<i>The Abduction from the Seraglio</i> is first performed. The emperor and the courtiers think it too ornamented.	(faintly) whizzing scale passages for soprano which end the aria "Martern aller arten", final orchestral chords, brilliant Turkish finale of <i>Seraglio</i>
				Joseph				
				Strack				
				Rosenberg				
				Van Swieten				
				Bonno				
				Teresa				
				Constanze				
				Mozart	Gaudy new coat embellished with scarlet ribbons (more vulgar than usual), a new powdered wig	Come on briskly, depart delightedly		
				Salieri	/	/		
Citizens								

				Katherina	Costume with plumes and flounces			
				Venticelli	Bottle, glass	Come on merrily, as if from some celebration		
<b>Scene 9</b>	Bonno's salon	During the day, 7 months after Mozart's arrival in Vienna, 1782	/	Mozart	Wine glass	Come in with Strack, hop offstage	Mozart complains about not having enough pupils and loathes Salieri's opera. He begs Rosenberg to give him a post but Rosenberg leaves him to Salieri.	/
				Strack	/	Leave abruptly, much offended		
				Venticelli	Wine	Talk out of the scene to Salieri		
				Rosenberg	A waistcoat of bright green silk	Enter upstage and stand between Venticelli, exit		
				Salieri	/	/		
<b>Scene 10</b>	The Wald-Städten Library	New Year's Eve, 1782	Handsome wallpaper, large wing chair, big table of sweetmeats; two small gilded chairs center close together	Constanze	Mask, ruler	Abruptly run off	Constanze and Venticelli play a game and are yelled at by Mozart. Constanze tells Salieri their conditions and makes an appointment with him.	/
	Salieri's apartment			Venticelli	Masks, old fashioned round ruler, plates of sweetmeats	/		
				Servants	Old dressing gown and cap			
				Salieri	cup			
				Mozart	Mask, sorbetto, ruler	Rush on, strut offstage		
<b>Scene 11</b>	Salieri's apartment	3 pm, January, 1783	Thrown projections of long windows on the curtains, table, chair	Cook	Plate piled with brandied chestnuts	Enter from the right, exit the same way, smirking suggestively	Salieri meets Constanze and coaxes her with sweetmeats. She gives him kisses and hits him. Salieri gets furious. Constanze leaves the portfolio.	The clock strikes three. On the second stroke, the bell sounds.
				Salieri	Box of Roman chestnuts in brandied sugar, mouchoir	/		
				Constanze	A pretty hat, a portfolio	Follow the valet, go out quickly		
				Valet	/	Enter from the left, dismissed by Salieri		

<b>Scene 12</b>	Salieri's apartment	1783	fortepiano	Salieri	Portfolio with a ribbon, scores, powdered wig, old dressing gown and wig	Leave stage chewing a pastry voraciously	Salieri reads Mozart's manuscripts and speaks to God about his discovery of his own ignorance.	(faintly) opening of the 29 <sup>th</sup> <i>Symphony in A major</i> ; <i>Sinfonia Concertante for Violin and Viola</i> ; a ravishing phrase in slow movement of <i>Concerto for Flute and Harp</i> ; low, faint thundery sound like a distant sea; clear sound of a soprano: Kyrie from the <i>C Minor Mass</i> ; long, echoing, distorted boom
		1823						

<b>Act II</b>								
	<b>Location</b>	<b>Time/weather</b>	<b>Furniture</b>	<b>Characters</b>	<b>Hand props</b>	<b>Entrance/exit</b>	<b>Action</b>	<b>Music</b>
<b>Scene 1</b>	Salieri's apartment	The very last hour of S's life in 1823	Gilded upright chairs, table	Salieri	Dressing gown and cap, powdered wig, "Nipple of Venus"	/	Constanze gets the portfolio back. Salieri and Constanze fight. Katherina sleeps with Salieri.	doorbell
				Constanze	Bodice, silk skirts, stockings, manuscripts, portfolio	Enter S's room and runs out		

		10 pm., 1783-1786		Valet	/	Enter and exits S's room		
				Katherina	Peignoir	Enter languidly and amble off		
<b>Scene 2</b>	The Palace of Schönbrunn	During the day, 1783-1786	Vast fireplace, golden mirrors, fortepiano	Joseph	/	Stroll away	Joseph assigns the coaching job for Princess Elizabeth to Herr Sommer, not Mozart.	/
				Salieri	/	/		
				Mozart	More natural-looking wig (light chestnut, full and gathered at the back with ribbon)	Enter from the other side, downstage		
<b>Scene 3</b>	Vienna, and brilliantly colored opera houses	Evening, 1785-1786	Golden furniture	Venticelli	/	Glide on	The Viennese audience welcomes Salieri's operas.	(faintly) Rondo from the <i>Piano Concert in A major</i> , K. 488; squeals of the Viennese
				Salieri	/	/		
				Mozart	Fortepiano	/		
				Viennese	/	/		
				Excited audience	/	/		
<b>Scene 4</b>	Salieri's apartment (salon)	During the day, 1786	Golden chairs upholstered in golden brocade, wooden floor, golden cake-stand with elaborate cakes	Servants	/	/	Mozart howls his distaste of serious operas of this century. People show intolerance with Mozart, and Salieri comes up with an idea to destroy the performance of <i>The Marriage of Figaro</i> .	A fart noise; giggles
				Valet	Sky-blue coat, frock coat of gold satin	/		
				Salieri	/	Slip away at a discreet sign from Salieri		
				Venticelli	/	Come on quickly from upstage		
				Van Swieten	/	Enter quickly from upstage; exit with flourishing hand		
				Mozart	/	Enter quickly from upstage		
				Strack	/	Bustle in		
				Rosenberg	/	Bustle in		

<b>Scene 5</b>	Darkened auditorium	During the day, 1786	Projection of lamps glowing faintly, gold charis, fortepiano	Rosenberg	Score of <i>Figaro</i>	Exit imperturbably, serenely	Rosenberg tears the ballet part in the score of Figaro, and Mozart gets	/
				Mozart	Bright coat, score of <i>Figaro</i>	Come in quickly from the left		
				Salieri	/	Venture down from		

						upstage	furious and requests a rehearsal with Joseph's presence.	
				Strack		Enter from the upstage dimness		
				Joseph		Come on from upstage		
<b>Scene 6</b>	Theater	Afternoon, 1786	Gold chairs	Salieri	/	/	Joseph allows Mozart to put the ballet part back to <i>The Marriage of Figaro</i> .	The end of the third act of <i>Figaro</i> , just before the dance music starts
				Strack				
				Rosenberg				
				Joseph				
				Mozart				
<b>Scene 7</b>	Theater	May 1 <sup>st</sup> , 1786	Two chairs side by side apart from the rest	Joseph	/	Go out with Strack	People watch the first performance of <i>The Marriage of Figaro</i> . Joseph suggests omitting encore in the future because of the extra length. Mozart gets frustrated.	Figaro singing "Non piu andrai"; applause; a bell rings for the end of intermission; solumn closing ensemble from Act 4 of <i>Figaro</i>
				Salieri		/		
				Teresa		Leave with the audience		
				Rosenberg		Follow Joseph and Strack		
				Strack		Go out with Joseph		
				Mozart		/		
				Venticelli		Rush on and go off		
				Kapellmeister Bonno		/		
				Constanze				
				Katherina		Plumes and sequins		
<b>Scene 8</b>	The Waldstädten Library	May, 1787	Wing chair	Mozart	/	/	Upon the message of his father's death, Mozart whines, and Salieri show paternal benevolence.	/
				Salieri				
				Venticelli		Appear quickly and go off		
<b>Scene 9</b>	Theater	1787	Backdrop of light box: silouette of a giant black figure	Salieri	/	/	Salieri realizes the lack of spirit in his work and the	The two grim chords which open the overture to

				Mozart			abundance of godly spirit in Mozart's work and decides to starve Mozart.	Don Giovanni; the exquisite strains of the terzetto "Soave il Vento" from <i>Così fan tutte</i>	
<b>Scene 10</b>	Vienna and the Palace of Schönbrunn	December, 1787	Emperor's golden space in the light box	Salieri	/	/	Joseph assigns Mozart the post of Chamber Composer but with minimum salary.	/	
				Mozart					
				Joseph					And his COURT leave stage for the last time
				Rosenberg					/
				Strack					
				Venticelli					Come in
<b>Scene 11</b>	The Prater	During the day, 1787-1791	Backdrop: fresh green trees	Mozart	Masonic apron	/	Mozart's health condition worsens, and Salieri shows concern.	/	
				Constanze	Poor coat and bonnet	Leave stage			
				Salieri	/	Promenade with venticelli			
				Venticelli	/	Promenade with Salieri			
<b>Scene 12</b>	A Masonic lodge; the Rauhensteingasse apartment	During the day, 1791	A huge golden emblem encrusted with Masonic symbols hanging at the back; long plain table loaded with manuscripts and bottles, a plain upturned stool; little gilded table bearing a loaded cake-stand and three gilded chairs	Van Swieten	A ritual apron over this sober clothes	Nod and go out	Van Swieten offers help by giving Mozart a job of arranging Bach's fugues. Salieri offers financial help, too, but gets rejected. Mozart takes Salieri's advice on applying Masonic rituals into the upcoming German vaudeville.	Mercy dance of Monostatos; hypnotized slaves from <i>The Magic Flute</i> ; tinkling of glockenspiel	
				Mozart	/	/			
				Salieri	Masonic apron	Step forward; step out of the scene downstage			
				Servants	/	/			
				Constanze	/	Appears wearily from the back			
				Venticelli	/	Appears as soon as the emblem withdraws			
<b>Scene 13</b>	Salieri's apartment	At night, 1791	Gilded chair;	Venticelli	/	Go off; hurry in and slip away	Constanze gives birth to a boy and leaves. Mozart,	"Non piu andrai"	
				Mozart	Blanket, bottle of cheap	Move into Salieri's			



					wine	room	Salieri and Katherina head to the theater in the slum.	
Mozart's apartment	Table, stool	Constanze	Shawl, manuscripts, skirts, stuffed apron	Salieri	Cake	/		
								Katherina

<b>Scene 14</b>	A crowded music hall in a slum	During the day/ evening, 1791	Two benches (down front), long table (pushed horizontally); a great sun rises inside the light box, standing in it a gigantic silhouette of a priestly figure extending arms	Citizens	Smoking pipes, sausages	Disperse	People watch <i>The Magic Flute</i> . Van Swieten gets furious and kicks Mozart out of the Freemasons.	Sudden noise; great hymn at the end of Act 2 of <i>The Magic Flute</i> : "Heil sei euch Geweihten"
				Van Swieten	/	Come in and stand at back; go out		
				Mozart	Bottle	/		
				Katherina	Mouchoir	Go out a different way from Van Swieten		
				Salieri	/	/		
<b>Scene 15</b>	Empty street in front of Mozart's apartment	1 am, November, 1791	Worktable, window (street), door, stairs	Salieri	Gray cloak, hat, gray mask	March upstage to Mozart	Mozart emaciates. Salieri dresses as the gray figure to appal Mozart for seven nights.	The rising and falling scale passage from <i>Don Giovanni</i> repeats
				Mozart	Blanket	Walk upstage to enter his apartment		
				Venticelli	/	Come in, dismissed by Salieri		
				Valet	Gray cloak	/		
<b>Scene 16</b>	Mozart's apartment	After 1791	Table with a trestle, chair, candle, bottle, inkwell, two pillows (left hand of table), table=deathbed	Mozart	/	Manuscripts, body thrown into back of stage	Mozart dies. Constanze sits beside. Mozart's body gets thrown. Constanze gathers manuscripts. Salieri and Constanze give monologues.	Somber opening of the <i>Requiem Mass</i> ; (faintly) the <i>Lacrimosa</i> of the <i>Requiem Mass</i> (drum strokes); the great chord of "Amen" reverberates
				Salieri	Mask, hat	Leave the room		
				Van Swieten	/	Come in as citizens come in, depart after Mozart's body is thrown		
				Constanze	Shawl, manuscripts scattered over the floor	Appear from the back of the stage, leaves the stage (a pillar of		

						rectitude)		
				Citizens of Vienna	Dressed in black	Come in from the right, depart with Van Swieten		
				Servants	/	Come in after citizens' entrance, depart with Van Swieten		
<b>Scene 17</b>	Salieri's apartment	November 1823	Curtain descends in a rush	Salieri	Cloak	/	Salieri reveals the fact about the requiem and gets drowned in Mozart's symphony.	The last movement of the "Jupiter" Symphony (huge crescendo); clock strikes six
				Citizens	/	Walk away indifferently upstage, past Salieri, into the Light Box, and off stage		
				Servant	Old stained dressing gown and cap	/		

<b>Scene 18</b>	Salieri's apartment	Morning, November 1823	Table, desk in the cabinet	Servant	wheelchair	Come in quickly	Salieri commits suicide with a razor. Valet and cook save him.	/
				Salieri	Confession paper, arsenic, clothes with a pocket	Body pulled backward upstage and anchored in the center		
				Valet	Tray bearing a bowl of hot shaving water soap and a razor	Goes upstage right; rush in from a different side from the cook when Salieri cuts throat		
				Cook	A plate of fresh buns for breakfast	Come in when Salieri cuts throat		
				Venticelli	Costume of 1823	Appear after cook and valet		
<b>Scene 19</b>	Salieri's apartment	After May 25 <sup>th</sup> , 1825	/	Venticelli	Beethoven's Conversation Books (November 1823 and 1824), a newspaper	Go off after reading	Venticelli read articles on Salieri. Salieri comes to life and make gestures of benediction and self-sanctification.	Music stops first; last four chords of the Masonic Funeral Music of Amadeus Mozart sound throughout theater
				Salieri	/	Stir and come to life		
				Valet		depart		
				Cook				