Dramaturge for Amadeus

# **READ ME FIRST!**

Hello, it’s your friendly neighborhood Dramaturge. A brief word on this “report:”

* There are some things in here that you may look at it and go “duh, I knew that.” You probably did; I just glanced at the word and said “screw it; may as well put that in there for good measure.”
* I do NERDTASTIC amounts of research, partially because I enjoy it, but partially because I believe that a thorough understanding of the script helps build good characters because you’ll have a better understanding of the story you are helping to tell.
* Since I do so much nerdy research, I understand some people are crazy busy with other things like AP classes, and the likes, and thus for every section I have what I call the “tl;dr” portion in red (tl;dr means “too long; didn’t read”). If you do nothing else with this report, read the tl;dr sections; they contain the absolute most bare-bones information.
* Lastly, if you are ever unsure how to pronounce something, or you’d like to know more about the script or the history or whatever, PLEASE ASK ME! I’d be happy to either explain or help research it. My phone number is 407-718-0535, and my email is mrndmrrs@gmail.com. I have no life, so I’m usually up at all hours, and you’re rarely interrupting anything (unless Jeopardy is on).

# The Show

## About the Show

Amadeus is a highly fictionalized account of the lives of the composers Wolfgang Amadeus Mozart and Antonio Salieri. Amadeus was inspired by a short 1830 play by Alexander Pushkin called Mozart and Salieri (which was also used as the libretto for an opera of the same name by Nikolai Rimsky-Korsakov in 1897). Amadeus won the 1981 Tony Award for Best Play.

Shaffer used artistic license in his portrayals of both Mozart and Salieri. Documentary evidence suggests that there was tension between the two men, but the idea that Salieri was the instigator of Mozart's demise is not taken seriously by scholars of the men's lives and careers. While historically there may have been actual rivalry and tension between Mozart and Salieri, there is also evidence that they enjoyed a relationship marked by mutual respect. As an example, Salieri later tutored Mozart's son Franz in music. He also conducted some of Mozart's works, both in Mozart's lifetime and afterwards.

Writer David Cairns called Amadeus "myth-mongering" and argued against Shaffer's portrait of Mozart as "two contradictory beings, sublime artist and fool", positing instead that Mozart was "fundamentally well-integrated". Cairns also rejects the "romantic legend" that Mozart always wrote out perfect manuscripts of works already completely composed in his head, citing major and prolonged revisions to several manuscripts (see: Mozart's compositional method).

## Productions

The play initially opened in the Royal Theatre in London 1979, with Paul Scofield as Salieri, Simon Callow as Mozart, and Felicity Kendal as Constanze. The play premiered on Broadway in 1980 with Ian McKellen as Salieri, Tim Curry as Mozart, and Jane Seymour as Constanze. It ran for 1,181 performances and was nominated for seven Tony Awards, of which it won five (including Best Play and Best Actor for McKellen). In 2015, Curry stated in an interview that the original Broadway production was his favorite stage production that he had ever been in.

The 1984 film adaptation won an Academy Award for Best Picture. In total, the film won eight Academy Awards. It starred F. Murray Abraham as Salieri (winning the Oscar for Best Actor for his performance), Tom Hulce as Mozart, and Elizabeth Berridge as Constanze. The play was thoroughly reworked by Shaffer and the film's director, Miloš Forman with scenes and characters not found in the play. While the focus of the play is primarily on Salieri, the film goes further into developing the characters of both composers.

## From the Playwright

On Amadeus, Schaffer said: “I came up with the idea for this play after reading a lot about Mozart. I was struck by the contrast between the sublimity of his music and the vulgar buffoonery of his letters. I am often criticised [sic] for portraying him as an imbecile, but I was actually conveying his childlike side: his letters read like something written by an eight-year-old. At breakfast he'd be writing this puerile, foul-mouthed stuff to his cousin; by evening, he'd be completing a masterpiece while chatting to his wife.”

# Historical Background

## 1781

In 1781, the American Revolution was going on, which was causing upheaval for England, but wasn’t all that relevant to Austria at the time. Rocco style was ornate and used light colors, asymmetrical designs, curves, and gold.

This was also during the Enlightenment. Enlightenment was marked by an emphasis on the scientific method and reductionism along with increased questioning of religious orthodoxy - an attitude captured by the phrase *Sapere aude*, "Dare to know."

## 1823

By the end of the 18th century, Rococo was largely replaced by the neoclassic style. Neoclassical style was more calmed down than rococo; more symmetry, and simpler design.

It was also the era of the Industrial Revolution, when Europe was gradually changing from a society where most people lived in the country and lived by farming, to one where most people lived in towns and worked in factories.

# Vienna

Resident city of the Habsburg Dynasty, capital of the Austrian Empire, and capital of the Holy Roman Empire. Capital of classical music; NYC is to theatre as Vienna is to Baroque. It is located in northeast Austria, and is 160 square miles (Orlando is only 110 square miles). In the course of reconstruction after a number of Turkish sieges, Vienna was largely turned into a baroque city. After the extensive plague epidemics of 1679 and 1713, the population began to grow steadily. It is estimated that 200,000 people lived in Vienna in 1790 (Orlando’s current population is about 255,000). Hygienic problems were noticeable, so sewers and street cleaning began to develop.

# Common things of the time

## German

* Herr- German; Lord or Mr.; “Hair”

Royal Hierarchy

Emperor
King
Archduke
Grand Prince
Grand Duke Prince / Infante
Duke
Sovereign Prince / Fürst
Marquess / Marquis / Margrave / Landgrave
Count / Earl
Viscount / Vidame
Baron
Baronet Hereditary Knight
Knight
Esquire
Gentleman

 Mozart would have been an Esquire, while the opera men would have been more in the Knight range. The Baroness Waldenstaten mentioned would be a Baronet.

* Frau- German; Mrs.; “Frahoo”
* Frauline- German; Miss; “Frow-line,” rhymes with brow line.

\*Note that in German, the “r”s are guttural, similar to French

## Italian

* Gratzie- “Gratz-ee”
* Grazia- “Grahtz-yuh”, with emphasis on the “grahtz” and a short “yuh”
* Signore- (my) Lord
* Signora- (my) lady
* Signorina- Miss
* Prego – You’re welcome
* Spiacente – I am sorry
* Buonanotte – Good evening
* Buongiorno – Good morning
* Arrivederci – Goodbye
* Ciao – Hello/Goodbye
* Si – yes
* Per favore – please

## French

* Madamoiselle (Mlle)- Miss
* Madame (Mme)- Mrs.
* Monsieur (M.)- Mr.
* Guten Morgen- good morning

## Street Slang

* Beau Nasty: Someone well-dressed but dirty.
* Beast with two backs: A couple having sex, or being physical in public
* Bushell bubby: A full-breasted woman.
* Dicky: A woman's petticoat.
* Gilflurt: A vain woman. Think Posh.
* Left-handed wife: Mistress.
* Unlicked cub: Rude, uncouth lad.
* Wagtail: A lewd woman.

For more, visit <http://www.mirror.co.uk/news/world-news/a-to-z-guide-to-street-slang-from-the-1700s-1601888>

# Very, Very, Very Basic Music Theory

Music theory is a fairly broad and CRAZY subject that music major spend up to two years studying, but there are some things in the script that are fairly easy to explain so here goes:

## Scales

A scale is a series of notes spanning an octave. Most people think of a scale as “do-re-mi-fa-so-la-ti-do,” and this would be mostly correct. “Do-re-mi-fa-so-la-ti-do” is a major scale. This is a type of scale, a major scale, and it’s the one we’re going to care about right now.

The notes of a major scale are named with letters depending on how they sound, and are also numbered from one to seven, with the last “do” sound just being one again. These notes are used to form and label chords.

## Chords

The most basic chords are formed by what we call triads. A triad is three notes all a third apart from each other. A third is an interval (the distance between notes) three letters from the first one. For example, a triad on C would contain a C, an E and a G. (We’re working in C because it has no sharps or flats, which make everything more complicated.) Yes, I know how to count; they are three letters away because you include where you started. C (1), D (2), E (3).

If you want a really good understanding of the difference between major and minor, listen to Chase Holfelder’s major to minor videos on YouTube. Don’t worry, its nothing educational, it’s just good music. Good picks include all I want for Christmas is You and I Dreamed a Dream from Les Miz.

## Chords in Scales

As I said, the notes in a major scale are numbered. The chords in a major scale correspond to the notes in it. In a scale, the notes with 1, 4, and 5 will be major, or warmer sounding chords, while the 2, 3, 6, and 7 are minor, or creepy sounding chords. Entire songs are based around using more major or minor chords. *Happy* by Pharrell Williams is major, and *Haunted* by Taylor Swift is minor. The difference between a major and a minor chord is the note in the middle. A C major chord is C, E, and G, while a C minor chord is C, E flat and G.

When Mozart mentions a fourth not working and changing it to a third, he is referring to the chord being played; he’s proposing changing it from a higher chord to a lower chord. When he talks about the third above, he is talking about a third interval higher than another note.

If you would like to know more about music theory, feel free to ask me, or go to Musictheory.net. It’s a great resource for learning some music theory and also practicing it.

## Tempo

Tempo is basically the way we talk about the duration of notes in a piece. Music is divided into things called measures or bars, and what goes into those bars is determined by what we call a time signature.

There are all sorts of crazy time signature, but most music we listen to is either in 3 4 or 4 4 time. It is typically written with one note on top of the other, but *this is not a fraction*. (I’ve listed them as 3 4 and 4 4 because that is how you would say them even if it isn’t how you write them.) The top number indicates how many and the bottom notes indicates of what. So 3 4 time means there are three quarter notes to a measure. Songs in 4 4 time include *Cold Water,* or *Schuyler Sisters*. Songs in 3 4 time include *Can’t Help Falling in Love with You* and *Production: Shadow Waltz*.

When dividing the notes in a measure, we divide the measure into what we call pulses and subdivisions. In basic 4 4 time, the pulses are the quarter notes, and the subdivisions are the eighth notes inside the quarter notes.

When Salieri talks about pulses, he’s talking about the division of beats in a measure*.*

## Pianos and Harpsichords

A piano has 88 keys, each of which correspond to a hammer inside it which hits a string that is tuned to a certain note. Each of these keys very from the ones next to them by a half-step, which is a small interval. The white keys all have normal letter names, A-G, while the black keys have letter names with accidentals, B flat, C sharp, etc. In Mozart’s time the piano was starting to edge out the harpsichord as the primary instrument. Harpsichords only had one volume, LOUD. Composers liked the harpsichord due to its action, or how hard or soft you push the keys. So when the piano was invented, composers flocked to it, because it was everything they liked about a harpsichord but with better volume control, even though the difference in sound between a piano and a harpsichord was very different.

The primary difference between a piano and a harpsichord was how the strings made noise. In a piano, the strings are hit by a little hammer, while in the harpsichord, the strings are plucked. This results in the difference in sound. To hear the difference for yourself, you could look up YouTube videos of people playing with harpsichords. There is an obvious difference in sound.

# Music and Concert Etiquettes of the Time

The common music of the time was baroque classical. This would be a *part* of the very broad category we think of as being “classical.” Famous composers of the baroque period would include Mozart and Salieri, along with Corelli, Bach, Beethoven, and Handel.

The primary rule for concert etiquette of the time was to allow others to listen to the performance undisturbed. Because they had no means of amplifying sound beyond building theatres with good acoustics, making noise during a concert was seen to be extremely rude. People tried to muffle noises like coughing and sneezing with handkerchiefs. At some venues, depending on seating, gentlemen would take off their hats, and women would wear smaller wigs so as not to impede the view of the stage for the people seated behind them. For classical concerts, the music would last a long time, uninterrupted, and so the applause would go on for minutes, also uninterrupted (though obviously this is not going to happen in our 40 minute play). The audience’s cue to start applauding would be generally after the conductor lowers his hands.

Historically, Mozart preferred that audiences clap whenever they heard something that they liked, similar to the way it is tradition to clap for soloists at Jazz venues now. Mozart was reported to have repeated sections of music the audience liked in a performance.

# Words and Phrases

Note that page numbers and scene numbers correspond to the cutting that Rush has given us. Also, the numbers of the Venticelli may be off in a few places.

|  |  |  |  |
| --- | --- | --- | --- |
| **Word(s)** | **Definition/Meaning/Background/Pronunciation** | **Who says it?** | **Page** |
|  | **Character Names** |  |  |
| *Venticello/i* | Meaning “breeze” and “breezes.” In Italian, an “o” at the end of a word is singular and an “i” at the end of the word is plural. A venticello/the four venticelli. Also, in Italian, “c” is pronounced “ch” while “cc” is pronounced “c.” “Ven-tih-chell-o.” | Salieri, among others | -- |
| *Johann von Strack* | “Yo-hahn- vahn- strahk” Make the “r” very guttural.  | Salieri, but also others | 5 |
| *Baron van Sweiten* | “Vahn Svy-ten;” Gottfried, Freiherr van Swieten (born in 1733, 48-58 in the show) was a diplomat, librarian, and government official who served the Austrian Empire during the 18th century. He was an enthusiastic amateur musician and is best remembered today as the patron of several great composers of the Classical era, including Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.  | Salieri | 5 |
| *Constanze Mozart* | “Cohn-stahn-zuh” The “cohn” doesn’t need to be forced; it’s an unstressed syllable.  |  |  |
|  | **SCENE ONE** |  |  |
| *Metternich* | “Met-er-nick” Prince Metternich 1773 – 1859 Austrian Statesman, took a prominent part in the Congress of Vienna and dominated European politics from 1814 to 1848, formed a ‘Holy Alliance’ between the monarchies of Austria, Russia, Prussia and France.  | V3 | 1 |
| *Beethoven* | Referring to Ludwig Van Beethoven; he wasn’t truly a pupil of Mozart’s, but he was a great admirer of his work, and there is proof that they met in Vienna.  | V1 | 2 |
| *Perdonami, Mozart. Il tuo assassino ti chiede perdono!* | Translation: Forgive me, Mozart. Your assassin asks your forgiveness! | Salieri | 2 |
| *Pieta Mozart!* | Translation: “Have pity, Mozart.” | Salieri | 3 |
| *Perdonami, Mozart!* | Translation: Forgive me, Mozart! “Pear-DOH-nah-me” | V3 | 3 |
|  | **SCENE TWO** |  |  |
| *Vi Saluto! Ombri del Futuro! Antonio Salieri- a Vostro servizio!* | Translation: Greetings! Ghosts of the Future! Antonio Salieri at your service! | Salieri | 4 |
| *Confessor* | A priest who hears confessions and gives absolution and spiritual counsel. | Salieri | 4 |
| *Katherina Cavalieri* | “Cah-vah-lee-air-ee,” Although In Italian the “lee-air” tends to be run together. Was in fact a real person, and played in six different operas in her time. Last name translates to “knights” | Salieri | 4 |
| *Salzburg* | Large city in Austria; fairly prosperous. Fourth largest city, even though it is only about 65 square miles (just over half the size of Orlando).  | V1 | 5 |
| *Subscribers* | A person who regularly contributes money to a fund, project, or cause, or a person who pays to receive or access a service. Referring to being a subscriber to the opera. | V2 | 5 |
| *Prowess* | Skill or expertise in a particular activity or field. | Salieri | 5 |
| *Symphony* | Symphonies typically range from 40 to 90 minutes.  | V4 | 5 |
| *Concerto* | Typically last about a half-hour | V3 | 5 |
|  | **SCENE THREE** |  |  |
| *Royal Chamberlain* | The Lord Chamberlain was responsible for the "chamber," or the series of rooms used by the Sovereign to receive increasingly select visitors. His department furnished the servants and other personnel such as physicians and bodyguards, and arranged and staffed ceremonies and entertainments for the court. The Licensing Act 1737 gave the Lord Chamberlain the statutory authority to veto the performance of any new plays: he could prevent any new play, or any modification to an existing play, from being performed for any reason, and theatre owners could be prosecuted for staging a play (or part of a play) that had not received prior approval (though this act was later replaced).  | Salieri | 5 |
| *Prefect of the Imperial Library* | Essentially, a librarian with a lot of status. Library was not limited to music, but was known for containing a vast music collection.  | Salieri | 5 |
| *Idomeneo, King of Crete* | Set at Island of Crete, shortly after the Trojan War. Ilia, daughter of the defeated Trojan King Priam, was taken to Crete after the war. She loves Prince Idamante, son of Idomeneo, but she hesitates to acknowledge her love. Later, she does, and politics intervene in their relationship. | Van Sweiten | 6 |
| *Baroness Waldstaten* | Vald-stah-ten. In the year 1781, when Mozart first arrived in Vienna, he was introduced to thirty-seven year old Elisabeth Waldstätten. She was estranged from her husband. She was an excellent pianist took an instant liking to Mozart and invited him to her home to celebrate his name day, which was on October 31st.A name day was basically a birthday, but for the day the person was named.  | V2 | 6 |
| *Emperor Joseph II of Austria* | Joseph was a proponent of enlightened absolutism; absolute monarchy or despotism inspired by the Enlightenment. Enlightened monarchs embrace rationality. Most enlightened monarchs fostered education and allowed religious tolerance, freedom of speech, and the right to hold private property. Huge forerunner for the arts in Vienna, and Vienna was the New York of classical music. Was one of sixteen children | Salieri | 7 |
| *Maria Theresa* | The only female ruler of the Habsburg dominions and the last of the House of Habsburg. She criticized and disapproved of many of Joseph's actions. Although she is considered to have been intellectually inferior to both Joseph and his brother and successor Leopold, Maria Theresa understood the importance of her public persona and was able to simultaneously evoke both esteem and affection from her subjects | Salieri | 7 |
| *Marie Antoinette* | “Ma-ree An-twah-net” The last Queen of France prior to the French Revolution. She was queen until 1792.  | Salieri | 7 |
| *Wolfgang Amadeus Mozart* | “Volf-gahng ah-ma-day-oos Moht-zart” In German. In Italian the “gahng” sounds more like “gang.” | Strack | 8 |
| *Non, non s’il vous plait!* | Translation: No, no please! | Emperor | 8 |
| *Signore* | Translation: Lord. Seen-yore-ay | Mozart, but various people throughout | 8 |
| *Finalmente. Che giogia. Che diletto straorinario* | Translation: Finally. What a joy. What an extraordinary delight. | Salieri | 8 |
| *Grazie, signore! Mille milione di benvenuit! Sono commosso! E un onore Eccezionale incontrare! Compositore brillate e famossissimo!* | Translation: Thank you, (my) lord! A thousand million welcomes! I am moved! It is a great honor to meet you! You are a brilliant and famous composer! | Mozart | 8 |
| *Grazie* | Translation: Thank you | Salieri, but also many others | 8 |
| *Libretto* | The script of an opera | Mozart | 8 |
| *Omitted* | leave out or exclude (someone or something), typically intentionally | Mozart | 8 |
| *Stephanie* | Austrian playwright, director and librettist (playwright). Stephanie was born in Breslau, Prussia, but came to Vienna during the Seven Years' War as a Prussian prisoner of war. He was appointed to head the National Singspiel (literally “sing play”), a favorite project of Emperor Joseph II. He died in Vienna, aged 58. | Mozart | 9 |
| *Seraglio* | The women’s’ (possibly concubines’) apartments in an Ottoman’s palace.  | Mozart | 9 |
| *Harem* | Synonym for Seraglio | Mozart | 9 |
| *National theatre* | Austrian National Theatre in Vienna and one of the most important German language theatres in the world. Created in 1741 and has become known as by the Viennese population; its theatre company of more or less regular members has created a traditional style and speech typical of their performances | Rosenberg | 9 |
| *Scusate, Signore* | Translation: Excuse me, sir | Salieri, among others | 9 |
| *Cattivo* | Catty, essentially. Literal translation is “naughty,” but the connotation makes “catty” the best translation. | Joseph | 9 |
| *Au revoir, Monsieur Mozart. Soyez bienvenu a’ la court.*  | Translation: Goodbye, Mr. Mozart. Be welcoming to the court! | Joseph | 10 |
| *Majeste’ Je suis comble d’honneur d’etre accepte’ dans la mansion du Pere de tous les musiciens! Servir un monarque aussi plein de discernement que votre Majeste, c’est un honneur qui depasse le sommet de mes dus!* | Translation: Majesty, I am filled with honor to be accepted into the house of the Father of all musicians! To serve a monarch as full of discernment [good judgement] as your Majesty, it is an honor that surpasses the top of my dues! | Mozart | 10 |
| *Bene* | Translation: good | Salieri; Mozart | 10 |
| *Grazie ancora, signore!*  | Translation: Thank you again, sir! | Mozart | 11 |
| *Fourth* | See [music theory](#_Very,_Very,_Very) (🡨 control click on that) | Mozart | 11 |
| *The third above* | See [music theory](#_Very,_Very,_Very) (🡨 control click on that) | Mozart  | 11 |
| *Aria* | A long, accompanied song for a solo voice, typically one in an opera or oratorio. | Salieri | 11 |
| *Scales* | See [music theory](#_Very,_Very,_Very) (🡨 control click on that) | Salieri | 11 |
| *Ornament* | used to make something look more attractive but having no practical purpose | Salieri | 11 |
| *Had* | European slang for “had sex with” | Salieri | 11 |
| *Fraulein* | Translation: Miss; “frahoo-line.” (In German, the “r” is more guttural, similar to the French, but it should be noted that having a German accent for one word of a line may come off as strange. Always check with Rush) | Mozart, Salieri | 12 |
| *Un Tesoro raro* | A rare treasure | Salieri | 12 |
| *Ta* | “Your” In French. Could not find any meaning for this word in German or Italian.  | Constanze | 12 |
| *Have* | European slang for “have sex with” | Salieri | 12 |
| *Forfeit* | A fine or penalty for wrongdoing or for a breach of the rules in a game. | V1, v2, Constanze | 12, 13 |
| *Allez-oop* | “Let’s go!” also “Hurry up!” | V1 | 13 |
| *Freidrich* | “freed rick” | V1 | 13 |
| *Had* | European slang for “had sex with” | Constanze | 14 |
| *Aurnhammer* | “Hour-n-hammer” (3 syllables, though) | Constanze | 14 |
| *Rumbeck* | Pronounced as it looks; rum-beck. | Constanze | 14 |
| *Quarreling* | Having an angry argument or disagreement. “quahr-ell-ing,” Americanized it sounds like “coral-ing” most of the time, but the “qu” should be pronounced  | Salieri | 15 |
| *Sorbetto* | Sorbet; a frozen dessert made from sweetened water with flavoring. Is usually confused for Italian ice or sherbet. It is essentially ice cream but without the dairy.  | Salieri | 15 |
| *Prospects* | Persons regarded as likely to succeed or as a potential customer, client, etc. | Constanze | 15 |
| *Illustrious* | Well known, respected, and admired for past achievements | Constanze | 15 |
| *Fidelity* | Sexual faithfulness to a spouse or partner. | Salieri | 16 |
| *Grazie, grazie tanti… via, via, via! Signora* | Thank you, thank you very much. Go, go, go! (My) Lady | Salieri | 16 |
| *Benventua. Grazie* | Welcome. Thank you. | Salieri | 16 |
| *Manuscripts* | a piece of music written by hand; in the 1700s they did have a method for printing sheet music, so by saying it is a manuscript she is saying that it was written by hand, and that it is most likely the only copy.  | Constanze | 16 |
| *Capezzoli di Venere?* | Nipples of Venus | Salieri | 16 |
| *Nipples of Venus; Roman chestnuts in brandied sugar* | are classic Italian chocolate truffles with a buttery chocolate and chestnut filling flavored with brandy, dipped in white chocolate and topped with a 'nipple' of white chocolate. | Salieri | 1 |
| *La Generosa* | Translation: The generous. “Gen-e-ro-sa.” | Salieri | 17 |
| *Fancy* | Imagine; think. Due to its alternate definition as “feel a desire or liking for,”  | Constanze | 17 |
| *Vast store* | This is what is known as “double-speak;” putting words together to imply something when they don’t actually mean what they imply. Salieri seems to be referring to a wide amount of some sort of unique qualities, though “vast store” doesn’t actually hold that meaning. | Salieri | 17 |
| *Coin of tenderness* | Another example of double speak. Salieri seems to refer to sparing him some amount of love or tenderness, but the actual phrase “coins of tenderness” has no meaning.  | Salieri | 17 |
| *Soiree* | A party. “Swah-ray” | Constanze | 18 |
| *Sebastian Bach* | Johann Sebastian Bach (1685-1750) credited as being music's most sublime creative genius. Bach was a German composer, organist, harpsichordist, violist, and violinist of the Baroque Era. By this time, he would have been considered a great composer. | Constanze | 18 |
| *Concerti*  | plural form of concerto; in Italian words ending in o are singular and words ending in I are plural | V4 | 19 |
| *The marriage of Figaro* | “Fee-ga-roh” in Italian, “Fig-a-roh” in English. A comic opera in four acts composed in 1786. Long, twisted plot. Wikipedia explains it best: <https://en.wikipedia.org/wiki/The_Marriage_of_Figaro#Overture> | V3, among others | 19 |
| *Requiem mass* | A musical composition setting parts of a requiem Mass, a Mass for the putting to rest of the souls of the dead. Also means an act or token of remembrance. | Voice of Figure | 20 |
| *Lamentation* | the passionate expression of grief or sorrow; weeping;  | Salieri | 22 |
| *Had some* | Referring to inebriating substances like alcohol, opium or tobacco, which were all popular at the time.  | Mozart | 22 |
| *Kissing Song* | Could not find any kind of lyrics or origins in this. Closest I found was a German Christmas carol, “*Morgen kommt der Weihnachtsmann*," or “Santa Claus is Coming | Stage direction; pertaining to Mozart | 23 |
| *Mi dia l’INDULGENZA!!!*  | Translation: Indulge me! | Salieri | 23 |
| *Grazie… per sempre!* | Translation: Thank you, as always! | Salieri | 23 |
| *Closset* | “Close-ay;” | V2 | 24 |
| *Lord Fugue* | “Fyoog.” Whether intentional or not, Fugue is also a music term meaning “a contrapuntal composition in which a short melody or phrase is introduced by one part and successively taken up by others and developed by interweaving the parts.” It is also a psychiatric term meaning “a state or period of loss of awareness of one's identity, often coupled with flight from one's usual environment, associated with hysteria.” It is possible the playwright may have been adding in a sly double meaning here | Salieri | 24 |
| *Pauper’s funeral* | A funeral for a pauper (a poor person). Pauper’s funerals usually entailed potter's fields, also known as paupers' graves or common graves: a place for the burial of unknown or indigent people. The term “Potter’s field” refers to a ground where clay was dug for pottery, later bought by the high priests of Jerusalem for the burial of strangers, criminals and the poor. | Salieri | 24 |
| *A Danish diplomat* | Referring to Georg Nikolaus von Nissen, a Danish diplomat and music historian. He is remembered as the author of one of the first biographies of Mozart, still used today as a scholarly source on the life of this composer. | Salieri | 24 |
| *Requisitioning* | demand the use or supply of, especially by official order | Salieri | 24 |
| *Vi salute* | Goodbye | Salieri | 25 |
| *Beethoven’s conversation book* | Beethoven was deaf, and the books were his way of communicating with those who saw him. The visitor wrote down a question, to which Beethoven generally responded verbally.  | V1 | 25 |
|  | **OTHER** |  |  |
| *That party game* | Couldn’t find a period party game that fit the description, but one source alleges that it is hide and seek. So it’s possible that one has a penalty done to them by the other players if they aren’t the last one found.  | V1, V2, Constanze | VII, 12-16 |

# Mozart’s Death

Died of Rheumatic Fever

Symptoms:

* Fever
* Painful and tender joints — most often the ankles, knees, elbows or wrists; less often the shoulders, hips, hands and feet
* Pain in one joint that migrates to another joint
* Red, hot or swollen joints Small, painless nodules beneath the skin
* Chest pain
* Heart murmur which causes
	+ shortness of breath
	+ excessive sweating with minimal or no exertion
	+ chest pain
	+ dizziness or fainting
	+ a bluish color on the skin, especially on the fingertips and lips
	+ chronic cough
	+ swelling or sudden weight gain
	+ enlarged neck veins and liver
* Fatigue
* Flat or slightly raised, painless rash with a ragged edge (erythema marginatum)
* Jerky, uncontrollable body movements (Sydenham chorea or St. Vitus' dance) — most often in the hands, feet and face Outbursts of unusual behavior, such as crying or inappropriate laughing, that accompanies Sydenham chorea

Contracted from streptococcus bacteria, the same thing that causes strep throat and scarlet fever