

SCENE 3

LUDWIG looks at cameo then plays harmonium.

6.- SONATA IN C MAJOR SECOND MOVEMENT

Dancers enter..

YOUNG LUDWIG receives cameo from YOUNG ELEONORE. He kisses her on the cheek in gratitude. She breaks down conveying great loss. He gives solace.

LUDWIG

(aside to audience)

I wrote this sonatina in C major for my immortal Eleonore von Breuning, a piano student of mine in Bonn. She and I would sit side-by-side and play together for hours. Sometimes our hands would overlap on the keyboard; but we never missed a step. She spent hours preparing so that she played as beautifully as she looked. I can still smell her perfume. I taught her music and she taught me poetry. It was a certainty we would be married one day.

I didn't know that Franz, my best friend, secretly had romantic designs on Eleonore. Franz counselled me if Eleonore was truly in love, she would offer on her own to follow me to Vienna. He told her if I truly loved her, I would have invited her to come along. Regrettably, she and I had a terrible argument the night before I left. In the morning, only Franz saw me off. He assured me my absence would only make her heart grow fonder. A few short weeks later he asked her to marry him.

After Franz played me like a Stradivarius, I sent Eleonore my set of variations on Se vuol ballare. It's the Act One Mozart aria in which Figaro sings of his intentions to outmaneuver the Count. The light-hearted gesture was too little so I started this sonatina. I finished the second movement when her brother, Stephan, informed me they already married. I couldn't stop crying. Realizing how much I desperately loved her, I begged her brother to deliver the unfinished manuscript as quickly as possible. Hidden between the pages I placed a personal note saying Lorchen, I love you beyond all time. You are immortal to me. Run away with me to Paris. You always said you wanted to go there.