

Déranged





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About Deranged

The Authors:

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Participants:

Four and a game conductor

Duration:

1 hour of preparation

2 hours of play

A half hour of evaluation

Thank you:

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Introduction

This is the scenario Deranged. In the following pages you will find the main scenario text presenting the thoughts behind the scenario, a practical guide for conducting it, material for the participants and everything you will need to conduct the scenario. But before you read any further, you should know that Deranged is a scenario about a group of people who created wonderful music. This music is the very core of this scenario. When you run this game, you are the scenographer and conductor of the piece, and your most important tool and effect is music.

You don't have to remember that many things while conducting, because when the scenario has started, your task is to help, enable and direct the participants through music. Therefore we recommend that before you read any further, you should open the following Spotify playlist: Deranged - Scenario

(<http://open.spotify.com/user/ii46o95552/playlist/5AgwsBrbHXa8BgZPgbKSGb> - find links to all playlists in the chapter *Soundtrack*). Listen to the music while you continue reading. Enjoy yourself.



The Idea

Deranged is a historical, musical drama about the boundaries between genius and madness. The frame is the aging, deranged Robert Schumann who on his deathbed, ill with Syphilis and Mercury poisoning, revisits the memories of the people that had an important impact on his life. Schumann has decided that he will create one last, great masterpiece before his death. A piece built on the memories of his life with Clara Wieck, Robert Schumann, Felix Mendelssohn & Johannes Brahms, who drifted in and out of

his life and gave it nerve and excitement. But the memories are collapsing and merging with the madness, so it is difficult for Schumann to distinguish between reality and fantasy. And like one's memories can be revisited so can the scenes of this scenario. Because perhaps the memories would be better if things had happened in a slightly different way?

The scenes of the scenario are these memories. Based on actual historical events but played out in the participants own interpretation. All of this set in a musical frame, where the conductor uses the music to instruct and shift from scene to scene.



The Conflict

This scenario is a drama about the conflicts of our main characters' lives and the choices they are forced to make between recognition, artistic integrity, love, lust and family. The central question throughout the scenario is: Whether derangement is a source of inspiration or a destructive disease – and last but not least: What is the line between being mad and being brilliant? Through the course of the scenes madness is the power that brings the edge to the dramatic conflicts.



Characters

The scenario operates with three types of characters: Two of the participants are Clara Wieck and Robert Schumann all the way through. One of the participants is the Old Schumann on his deathbed, and the last participant is Felix Mendelssohn, a good friend of Robert and Clara, that dies in his youth. In the scenes set after the death of Felix, the last participant will take the role of Johannes Brahms instead.



The Scenes

The scenario consists of a series of scenes set in the frame of Schumann's last day on earth. The scenario starts by his sick bed and stops with his death. The scenes are his more or less maddened memories of his life and thoughts about which of his choices that could have been different. The scenes are played with a basis in certain descriptions of scenes, the order of which is decided by the participant. After all, deranged memories aren't necessarily placed in chronological order.



Tools

Music permeates every aspect of the characters' lives and so this scenario is defined by music too. It is structured as a piece of chamber music with several movements creating the frame for the story. Music is likewise used as a tool for resolving the scenes, which are all cut by use of music. This allows the scenario to be played as a continuous sequence without breaks in the story. Furthermore, music plays a part of the introductions to the characters, and throughout the course of the scenario selected passages of our main characters' music is used in several instances in order to create a sense of recognition and to emphasize the atmosphere of the scenes.

The following section will present the frame for the story, the characters and the central themes, after which the subsequent section will delve further into the question of how the scenario should be prepared for and played out.





The Setting

The scenario is a historical and biographical scenario, in that it is built upon several historical figures and what we know of their lives. We have chosen this because we find these figures and their music interesting and because we wish to add a face to some amazing music while giving the participants an intense and memorable experience. We don't put a lot of emphasis on the scenario being historically correct - in fact it's important that it won't be. As mentioned above, the scenario is about memories,



treacherous memories, convenient memories, deceitful memories and not least deranged memories. During the scenario events will occur that never actually happened, and maybe also events that did in fact happen - who knows? However, we have chosen to give an introduction to the time period and

the historical context because you as game master might need to give a general introduction to this in relation to the scenario. Furthermore, we have experienced an interest in the historical context from participants after the scenario, not least in the events from the characters' lives. We have purposefully not included detailed presentations of Robert's, Clara's, Felix' and Johannes' lives, but chosen only to introduce the themes of their lives relevant for the scenario. We hope that the game master as well as the participants will keep an open mind regarding the possible outcomes, and we don't want to cement certain events with too much knowledge about what is believed to really have happened. We therefore also encourage you to do your best to assure the participants that being historically correct isn't important and that they shouldn't be afraid to introduce anachronisms to the story - it takes place in the insane memories of Schumann, after all - maybe they use a very modern language in the

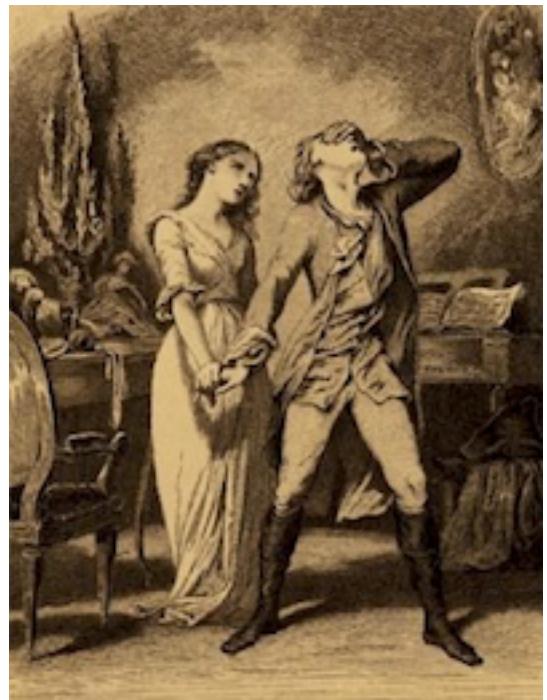
memories? Maybe Schumann and Beethoven met at some point? Maybe psychoanalysis was developed already in the beginning of the 19th century? On a basic level we don't want historical facts to hinder a good experience.

In the same way we place no requirements to either your or the participants' knowledge of classical music and history of music – the scenario can be played by anyone. We introduce some musical expressions for the participants to use in the game, but you are free to use your own words or give a new meaning to existing ones.



A Romantic Time

The scenario takes place in the first half of the 19th century in Germany. A time characterized by the romantic thought – a worship of and search for the genius and the ideal of the suffering artist. These thoughts replaced the rational objectivism of the Enlightenment with a focus on the subject, on fantasy and on emotions. With this came a view of the artist as the creative genius, capable of grasping otherworldly principles or beauty. The genius had special abilities that others didn't possess, but in some way they were also forced to use them, as if responding to a call from the divine. The best example of that time's search for truth in emotions and its realisation might be The Sorrows of Young Werther by Goethe. The novel follows the young man Werther who leaves the big city for the countryside, where he lives out his true nature and falls in love with the beautiful Lotte, but he ends up shooting himself when he can't have her. This is the story of a young man who doesn't care about reason and follows his own feelings to such an extreme degree that he would rather die than live without the object of his passion. This set off the so-called Werther fever where



young men, especially in Germany, would dress like Werther and plunge into a hunt for the passionate and the sensitive. It is also speculated that this led to a trend of suicide among the same young men. You can read more about Romanticism here:

<http://en.wikipedia.org/wiki/Romanticism>

Our story is set in this time and this self image. The Romantic period may have been the first major youth revolt, in which the artist, and with that also the composer and the musician, was a coveted ideal.

Successful and gifted pianists such as Clara Wieck and Felix Mendelssohn would tour all of Europa and play concerts like the rock stars in our time. Composers such as Robert Schumann, who may not have earned recognition as early in his life as he had hoped, or Johannes Brahms, who had to earn his living as a folk musician, could live in an attic room, create their art and know that true geniuses must suffer horribly without ever stopping. Maybe the art would even improve by being born of suffering. Maybe even so much suffering that it would drive you mad or to suicide?



The Musician's Livelihood

Before Edison invented the phonograph in 1877 music could only be experienced by seeing a musician play or by playing yourself at home. Of course musical boxes and early mechanical pianos existed, but many years would pass before reproduced music was available to most. There were however many other ways for a musician to earn a living. All of our characters have published numerous pieces and lived off the sale of the music sheets. Notably, a certain culture of lieder arose in Germany around this time. Lieder are

small, catchy tunes that gained popularity with the general public. Johannes Brahms and later also Robert Schumann wrote a large amount of these lieder and got them published. Then there are the likes of Clara Wieck, who could perform for packed concert halls over and over across all of Europe, or Felix Mendelssohn, who conducted a number of large orchestras and had a steady job through this position. And of course there was also the possibility of teaching as a private tutor, which Robert Schumann did for many years, first with Clara Wieck's father, who was a famous music teacher. Rich families eagerly sent their children to him so they could learn to play themselves. Finally there were a great number of papers and magazines where you could earn a living as a critic, which Robert Schumann also did.



Another morality

The scenario will also be dealing with two phenomena that were viewed in a radically different light back then than today – namely brothels and anti-Semitism.

Brothels

It was perfectly normal for young men from the middle class to frequent brothels. Pre-marital sex with a young woman from a good family was completely inconceivable, but a man was still expected to be experienced when he got married. This experience could be achieved at brothels, which could easily be the end point of a night out. Here you could drink champagne and party with young women. However, diseases such as syphilis were rampant in these places.

Anti-Semitism

Many cities in Europe were the home of Jewish families, among these several famous philosophers and artists, but they were viewed in a very different light than today. Jews were often subject to hatred and special rules regarding whether you could be politically

elected or own real estate. It was quite common to speak about Jews in a degrading way and harbour prejudices against them. Felix Mendelssohn was of Jewish heritage, which meant that he was rejected for certain positions, and therefore in spite of his talent didn't enjoy the degree of recognition he could have had.



The characters

The scenario centers on Robert Schumann, Clara Wieck, Felix Mendelssohn and Johannes Brahms as well as a number of supporting characters who bear significance in their lives. There will be material for the participants at the end of this document, but we would like to give a general introduction to the characters and their relations here. The characters are written as fragments of their lives, which we have deliberately written in an ambivalent and contradictory way. What we are playing is Schumann's deranged memories on his last day, and the characters are his memories of them – the ambivalence expresses his thoughts about them and gives the participants a chance to bring forth different aspects of the characters in the scenes, and especially in the repetition of the scenes. Notice that there are four participants and four primary characters, but not every participant has one of the primary characters. One of the participants will be playing the dying Robert Schumann, called old Schumann, in the frame story and besides that Mr. Wieck, Christel, Dr. Richardz as well as Eusebius and Florestan. Another will be playing Robert Schumann, called Robert, in the memories. One will be playing Clara Wieck and the last player is both Johannes Brahms and Felix Mendelssohn. All of these characters are described; here we're giving a mere overview to use when presenting the scenario to the participants. We also suggest that you read the material for the participants yourself.

Robert Schumann

German composer and pianist who wrote symphonies, chamber music and lieder. As a young man Robert was a private tutor employed by Friedrick Wieck, Clara's father, where the two met. Robert had two invisible friends as a child, Eusebius and Florestan, who follow him through his life. He writes music to them and mentions them in letters. Eusebius acts as his melancholy and introverted side, whereas Florestan is the extroverted, bubbly and manic side. Both feature as supporting characters in the scenario. Robert Schumann suffered a number of major nervous breakdowns. At last he was hospitalized and spent his last years in the Richarz Heilanstalt in Bonn. He was among other things treated for syphilis, which according to some was the reason for his insanity, but it's unclear whether he suffered from the disease at all.

Robert Schumann is the struggling artist fighting insanity and performance anxiety.



Clara Wieck

German pianist and composer who wrote a number of small piano pieces and lieder. However, she was especially famous for her brilliant piano playing and travelled all over Europe on concert trips. Her father Friedrich Wieck was a reputable music teacher, who applied his own principles for creating prodigies on her and thus controlled her life with a stern hand in her early years. She was performing already from the age of eight. After many years' engagement she was later married to Robert Schumann and they had eight children. However, this didn't stop her



from continuing to perform and compose herself. After the death of Robert she continued to perform their pieces for the next 40 years.

Clara is the prodigy trying to hold together a life with a man suffering from insanity. She's fighting the dilemma of compromising on her own music for the sake of his as well as fighting her infatuation with Johannes Brahms.

Felix Mendelssohn

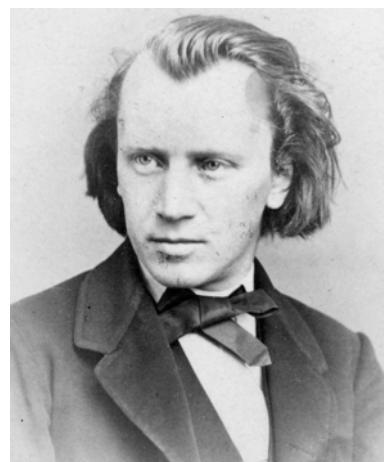
German pianist, organist, conductor and composer who wrote numerous famous symphonies, pieces of chamber music, lieder and choral works. He was born into a prominent Jewish family, and even though his parents wanted him to pursue an academic career it didn't stop them from having a concert hall built for him in their back yard. He began performing at the age of 9 and wrote his first symphonies at the age of 12. Felix was a good friend of Robert Schumann as well as Clara Wieck and held Robert's talent in high esteem when others didn't.



Felix is the talented young man born with a silver spoon in his mouth who lives a life that everyone envies him. He is however fighting an infatuation with Robert that isn't recognised in his time.

Johannes Brahms

German pianist and composer who wrote symphonies, piano concerts, choral works, chamber music and lieder. Johannes was from a poor family and had to earn his living as a folk musician for many years in order to be able to afford writing music. He managed to be introduced to Robert and Clara Schumann, who became infatuated with him and his music



and helped him advance in the world, partially by letting him stay with them and giving him lessons. Johannes Brahms was deeply infatuated with Clara Schumann, but the two never formed an official couple, not even after Robert's death.

Johannes is the young, hopeful musician, trapped in the conflict between following his heart and betraying his mentor Robert, for whom he harbours profound respect.

Hr. Wieck

German musician, music teacher and music critic. Father to Clara Wieck and teacher for Clara Wieck and Robert Schumann. A stern man with rigid principles who does whatever he can to protect his daughter's career and keep her close to himself. Controls every aspect of her life, from writing her diary to watching her undress every night. Accepts no disturbance of his project to make her the most gifted pianist ever.

Dr. Richardz

German doctor and specialist in syphilis and mental ailments. Attends to Robert Schumann and has him hospitalized. Treats him with mercury, but never sees an improvement. Robert dies at Richardz Heilanstalt.

Christel

Beautiful young woman, whom Robert Schumann might fall in love with, might propose to, might seduce and might contract syphilis from. This is not a historical figure but a character constructed from a number of women in Schumann's life.

Eusebius and Florestan

Robert Schumann's invisible friends who appear in his fantasy and might even seem very real to him throughout his whole life. Eusebius is the melancholy and introverted character, Florestan the manic and extroverted. Robert Schumann wrote several pieces dedicated to the one or the other. Maybe he saw them as aspects of his own personality,

maybe he was schizophrenic. In the scenario they will appear as actual characters, played by the participant that also portrays Old Schumann. Only Robert can see and hear them, but he perceives them as completely real.



Themes

The scenario is played through a number of scenes. The participants play a part in deciding which ones come into play as well as the order of them. This means that some themes will play a large role, some a smaller, and some won't even be relevant according to the participants' choices. But in order for you to be able to understand the whole course of the game and possibly help the participants in choosing the scenes should the need arise we will give a presentation of the possible themes here. In the overview of the scenes attached after the scenario proper the themes for each scene will be listed.

Robert's Insanity

Robert Schumann was insane to some degree. He had two invisible friends throughout his whole life, he suffered through periods of deep melancholia when he couldn't manage anything, and other periods where he could compose a symphony in only three weeks. Whether the insanity was congenital, a symptom of syphilis or a consequence of the treatments is an open question in the scenario, just as it remains open to what degree the insanity will play a part in the scenes. The insanity will manifest itself in scenes between Robert, Eusebius and Florestan, in scenes with Clara, Felix and Johannes when Robert makes life difficult for the others or himself and maybe pushes Clara into someone else's arms or attempts suicide.

Prodigy

Clara is raised to become a prodigy by her father, the music teacher Mr. Wieck. She is very talented and has a great career ahead of her, but she must also make a lot of

sacrifices to pursue her career. When Robert shows up another opportunity presents itself and Clara is caught in a choice between career and love.

Robert's and Clara's love

Love is, as you may already have guessed, also a central theme with several different possible love stories. One of them is Robert and Clara's. Robert and Clara fall in love with each other, and through the scenes it's possible to play out that they get engaged, that the engagement is cancelled, that they get married, that they become parents, that they fail each other, and that their careers conflicts with the marriage. Mr. Wieck, Clara's father, is one of the antagonists since he tries to stop them from getting together. Felix is a possible antagonist as well, if the participant pursues Felix' romantic interest in Robert, the same way that Johannes might be due to his infatuation with Clara. Finally Dr. Richardz, who is treating Robert, can prove to be either foe or friend, either by treating Robert and helping him away from his insanity or by removing him from their lives and leaving Clara alone with Johannes.

Felix' and Robert's love

They are old friends and bonded together by romantic idealism, but maybe they're also more than that. Some of the scenes give an opportunity to pursue whether they are more than friends and what that might mean for the relation to Clara.

Johannes' and Clara's love

According to the progression of the scenario Johannes enters Clara's life in a more or less difficult situation. Her career might have been abandoned, her marriage might be in ruins, she might need confirmation, and it might be all of those factors. He is young, charming and willing to do anything for her, and it might be easier than the relation to the troubled Robert. In any case, the scenes carry a possibility for a romance to emerge that might destroy the relationship between Robert and Johannes.

Robert and Christel

The relationship with Clara is difficult since they're both temperamental people with big egos. Christel is a sweet young girl, who Robert might meet, might fall in love with, might cheat on Clara with, and might contract syphilis from?

Recognition

Robert is fighting his jealousy of Clara and Felix who are more talented and more appreciated than himself. This shows itself through scenes where Robert is self-harming, feels ignored and might even sell out.



The last great symphony

These themes weave together during the scenes to create Robert's final great piece, the one he is working on this last day when the scenario takes place. This is why the scenario begins and ends with the old Robert on his death bed, thinking back. For this reason the scenes can appear again and again, and the outcome of the different events can change until Schumann finally is satisfied and succumbs to death. Now that the frame is established, the next section will explain in details how the scenario is played.





Structure and tools

The scenario uses a number of tools and techniques in order to support and facilitate the experience – this section will explain how the scenario is played. The next section will tell you how to prepare and control this experience in practice.

The scenario is played semi-live in a single room. This means that all the participants are present in the same room and playing through direct speech, gesture and possibly touch. There are no costumes or other props except the score of scenes, the visual overview of the scenes and music, with which we will go further in depth in the next section. Since touch is involved it's a good idea to discuss this with the participants prior to the scenario's start. You might want to arrange that kisses should be on the cheek or on your own hand next to the other participant's face in order to avoid stepping over someone's boundaries.

Once the scenario begins it is played as a continuous flow of scenes that are cut with the help of music. The first scene should be Prelude and the last scene Finale, but what lies in between is decided by the participants and the game master in collaboration. The scenario is divided into several movements representing Schumann's last symphony.

Every movement contains a number of scenes, which are the passages in the piece. After every scene a piece of music is played while the participants choose the next scene from the score in silence. The first scene is always Prelude, after which the participants can choose scenes from the first movement. When at least one scene from the first movement is played through it's possible to play scenes from the second movement.

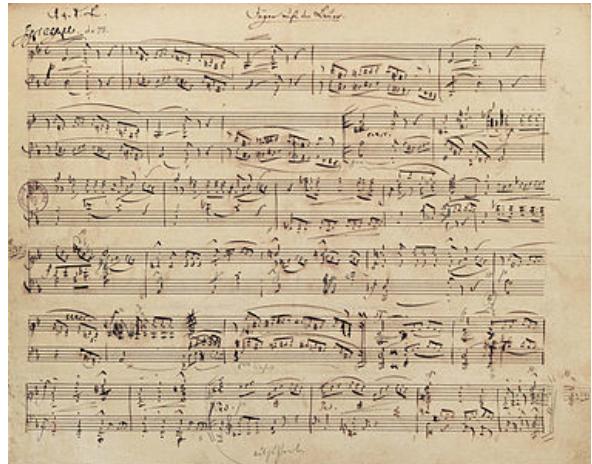
Likewise, once a scene from the second movement has been played it's possible to choose scenes from the third movement, and once a scene from the third movement has been played it's possible to choose the Finale. The Finale is always the last scene, ending the scenario. The participants can choose to repeat and change every scene except for Prelude and Finale.

Once the scenario is running the players aren't allowed to discuss the scenes off game. They play the scenes, and in the musical breaks they choose scenes in silence.

In order to make this more manageable the game master will arrange a score with the scenes on a wall before the scenario. A score is an overview over the parts in a piece of music, written in notes. In this scenario a special score is used to provide an overview of the scenes, so the participants can see the available scenes and cooperate on getting them into play.

Furthermore cutting, introducing and playing scenes should be practiced with the participants beforehand in order to achieve an uninterrupted and intense flow.

By making it possible to make jumps in time and space like this as well as repeat events over and over the deranged universe that the scenario is set in is emphasized. The scenario is meant to be fragments open to interpretation, not a fixed and predictable sequence.



Preparation

In order to run the scenario you will need all the characters, the scenes and the musical symbols printed, two rolls of black insulation tape, Blu-Tack/poster putty, one sheet of black cardboard, a pair of scissors, measuring tape, and something to play music on. We have used a computer with Spotify and a pair of speakers. The characters are created as small leaflets to be printed as two pages of duplex printing (printing on both sides of the paper), folded in the middle and stapled together so that it creates a leaflet with eight small pages.

Prior to the participants' arrival you will need about an hour to prepare the room as described here. At Fastaval we made sure that every game master has a bag with everything needed. We also booked two time slots in a row so that we only need to prepare the rooms for the first time slot. However, you will still need to reserve some time to make sure that everything is as it's supposed to be before your participants arrive.

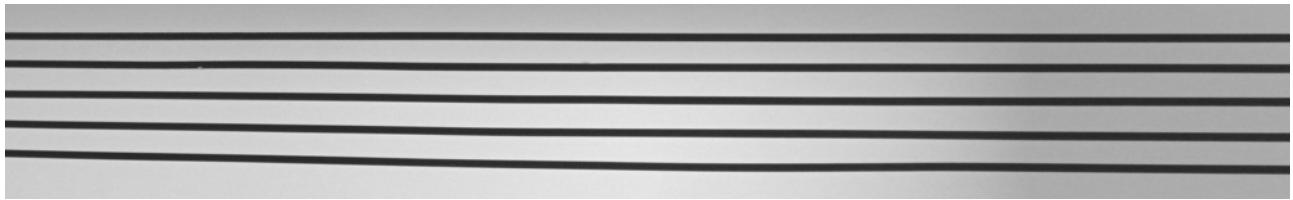
You will need floor space of at least 3 x 4 metres without furniture, a table and a chair for each participant and yourself as well as a wall, preferably at least 4 metres wide. Any other furniture that might be in the room should be moved to the edges so that there is room for the game in the middle.



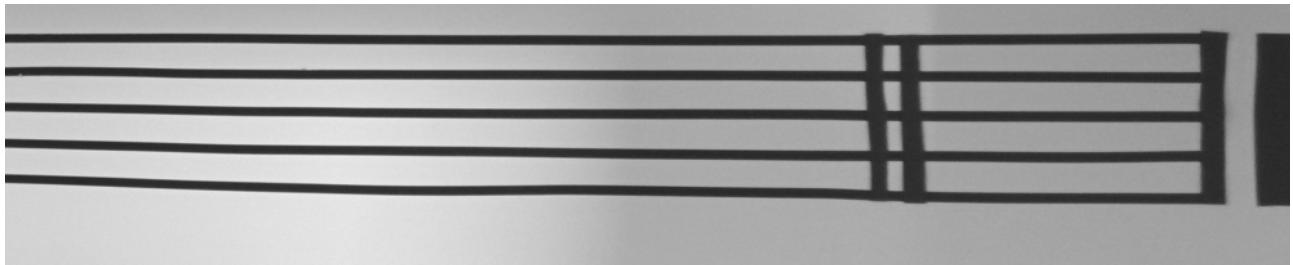
The Score

One of the walls, which must be easily accessible from the play area, is cleared of obstructions. On it the score is constructed using black insulating tape, as described below and shown in the following pictures.

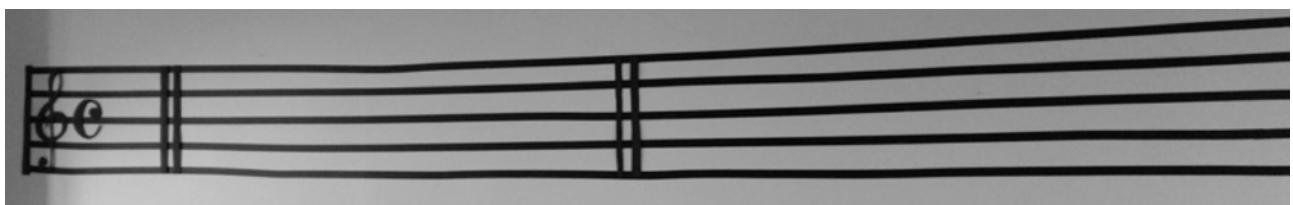
Hang two lengths of tape as long as the wall at about eye height with a distance of about 25 cm between them. Avoid placing the tape over a heater, as the heat will make the scenes flutter and the glue give. Be careful not to pull the tape too hard, as you risk giving it white stretch marks. Fasten the tape at one end of the wall, extend the tape to its full length and fasten it at the other end of the wall, then press it towards the wall along its length to make it stick. This is the easiest way to make sure it's straight. Then place a length of tape right in the middle between the two, and finally two lengths between the middle length and the upper and lower length respectively, so that you end up with five long note lines.



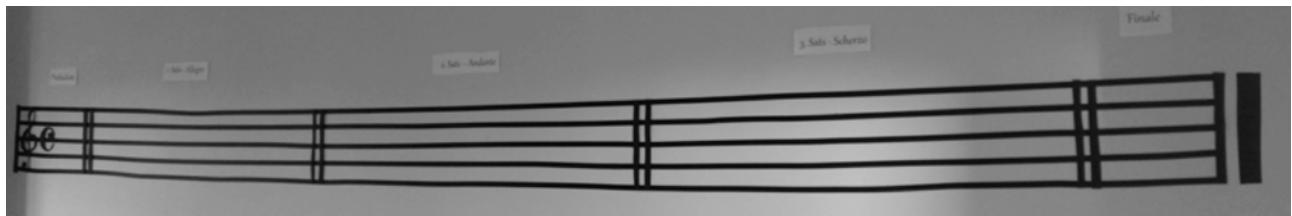
Then cut 10 strips of black cardboard, about 25 cm long and 2 cm wide. Put three pieces of poster putty on the back of each strip. Place a strip vertically at the left, where the five note lines start. Then, about 40 cm to the right, place two cardboard strips with a little space between them; these are bar lines to denote the separation of two movements. Place another two cardboard strips about a meter to the right of the double line, and again another meter to the right, and yet again another meter to the right. About 40 cm of note lines should remain given that the total length was about 5 meters. If you have less wall space then this adjust the distances accordingly. At the end of the note lines, place the last strip of cardboard. One cm to the right, place two strips of tape, vertically like the cardboard strips, to make the double bar lines denoting the end of the piece.



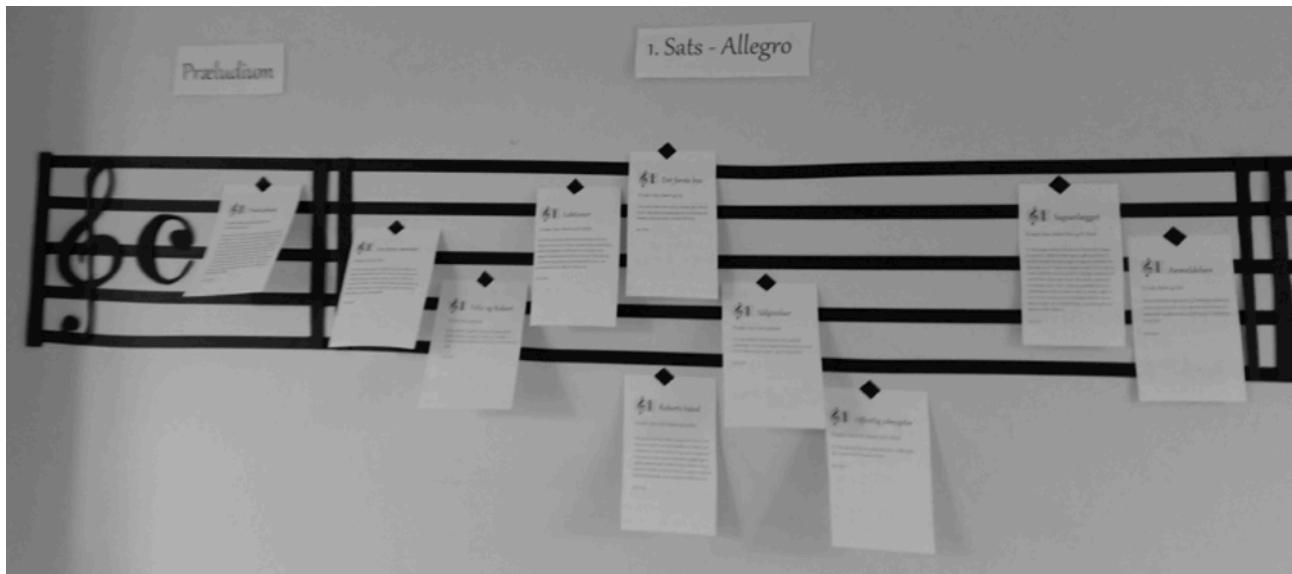
Then take the printed treble clef (♩) and the time signature (c), cut them out and put some poster putty on the backs of them. Place the treble clef right after the first cardboard strip to the left as shown in the picture, and time signature right next to it.



Over the treble clef ($\text{\textcircled{G}}$) and the time signature, place the printed page with the text “Prelude” using poster putty. Over the note lines between the first two sets of bar lines, place the printed page with the text “1. Movement Allegro”, between the next bar lines “2. Movement Andante”, then “3. Movement Scherzo”, and finally “Finale”.

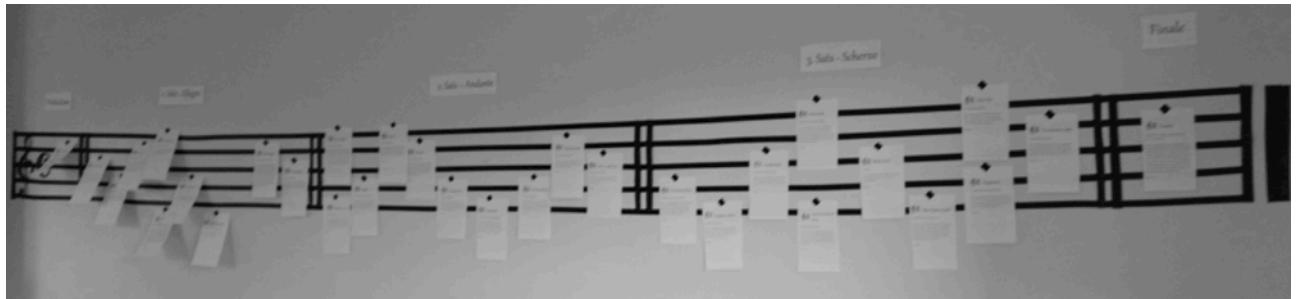


Now the score is ready for the scenes. Put the scenes on the score in the relevant movement, which you can read on the scene itself. Prelude means foreplay and contains the first scene. Allegro, Andante and Scherzo denote tempo, and this is the way that movements are typically named in chamber music; the Finale is of course the end.



The scenes are put up under the relevant movements using a cut square of insulating tape at the top of the scene. These are placed between the note lines at different levels, and provide an illusion of being notes on the great score. The precise order within each movement isn't important, as the players themselves decide the order, and if there isn't

room for all of them, you can place them one above the other. This also signals to the players that the scenes don't follow a particular order.



On some free wall space, perhaps under the score, put up the four printed pages with short German sentences, found in the appendix of cut sentences, so that they're visible from where the scenes will be played. Cut out the fermat (⌚) and put it on a table with poster putty on the back, ready for use. Put up the test scenes somewhere next to the score. Set up equipment for playing music; this is where the game master will be spending a lot of time, so it's a good idea to place it near the wall with the score. Otherwise it will be hard for the game master to set scenes for the players if needed. Some scenes only take a few minutes, and you need to put on the scene change music between scenes.

Then put on the music, playing numbers from the playlist *Forrykt Scenariet*, so that the mood is already set when the players enter the room for the first time. It's a good idea to set Spotify to be able to play the various playlists in offline mode well before the play starts, so network problems won't spoil the experience. Spotify Premium is also beneficial, as you won't have to deal with ads. Otherwise, find some other way to have the music handy. At the end of this text we've noted which numbers are on which lists, so you can find them in other ways if you need.



Presentation and warm up

When the players arrive in the room, sit together at the table as the game master presents the scenario. You might read out the preview or make your own presentation.

We recommend that you mention the following:

- That knowledge of classical music, notes, music history or other specialized knowledge is not necessary.
- That you'll be playing scenes inspired by the life of Schumann. The frame story is Schumann looking back at his life and trying to make sense of the memories as he's dying.
- That you'll be using music actively in the scenario, and that before actual play commences you'll be explained how as well as practice the procedure.
- That preparations will take about 1 hour, the game 2 hours and the evaluation half an hour.
- That the game is played semi live, and talk to the players about boundaries and touch.

Then the game master presents the age:

- First half of the 19. century. You might ask what the players know of the period.
- Explain the romantic worldview and the notion of the genius.
- That it was quite common for men of the middle and upper class to visit brothels.
- That anti-semitism was very common and that there were thus many things Jews couldn't do, even Jews of very wealthy families like Mendelssohn's.
- That skilled musicians toured Europe extensively to perform for profit.
- That composers needed to have their notes published to make money – the record player didn't exist yet.
- That lieder – little popular tunes – were popular at the time and a way to make money.

Next step is casting the players for the roles. We recommend that you get the players to tell a bit about what they like in a role, and about their relationship with classical music, to get an impression of them.

- Old Robert should go to someone who enjoys playing secondary characters, and who likes to focus on the overall story. Someone who looks at the whole.
- Clara is obvious if a woman in the group would like to play her own gender, but she needs to be played by someone who can be strong and vivid.
- Robert is probably the easiest role to play and is well served by someone who can do a convincing suffering artist, emphatically and loudly.
- Felix/Johannes is the least risky role, if there is a somewhat insecure player in the group.

Before they read the roles, it's a good idea to give an overall impression and present the secondary characters: Eusebius/Florestan, Mr. Wieck, Christel and Dr. Richarz, as it makes everything easier to understand.

Make sure also to tell them that the characters serve as inspiration and impressions, some of which may be contradictory. They don't have to remember all of it, but just bring with them a feel for the character. It's not important to remember every detail.

As they read the roles, put on the music from the playlist *Forrykt Karakterer* (<http://open.spotify.com/user/114609552/playlist/3KntjEEdoSFTWBHIMiv6eX>) and turn up the volume to help them focus.

Changing scenes

Once the roles are read, the next step is to practice the mechanics with the players. This serves as a way give them the tools they need for the game as well as to establish a safe space in which they can be highly dramatic.

Each role has a line on the front of the folder which is used to cut scenes. The same lines are on the pieces of paper that you put on the wall as you were preparing the room.

Tell the players that you'll be practising the mechanics of the game and that it will require a couple of steps before they get all of it.

Then get up and stand in a circle. First practice the short German sentence of each role.

The short sentences are each the start of a German lied tied to a particular role and the emotion that the role represents in the last, great symphony:

- Robert: *Ich Will meine Seele* - Release
- Old Schumann: *Die Rose, Die Lilie* - Enthusiasm
- Felix/Johannes: *So stehn wir* - Longing
- Clara: *Sie libten sich beide* - Despair

The players take turns saying their sentences three times around the circle until everyone can remember their sentence without looking at the wall. Then point at one player, then another and so forth, and when you point they must say their words.

Then practice the sentences, saying them with a particular emotion to get them used to expressing themselves in different ways. This helps the group loosen up and makes play more lively. It's a good idea for the game master to demonstrate the first couple of emotions by saying one of their sentences, to legitimize it fully. The emotions are:

- Anger
- Infatuation
- Melancholy
- Delight
- Accusation
- Mania
- Hopelessness
- Joy

When everyone has said their words with a given emotion once, go round again, but this time ask them to express the emotion twice as hard.

Finally, practice saying the words together, as this is how they will actually be used in the scenario. It starts with one player initiating by saying their sentence and repeating it.

The other players join in along the way and say it louder and louder together as a crescendo. Practice once for each player, going through all the sentences.

Then practice the same thing but diminuendo. That means that it gets quieter and quieter. So one player says their sentence and repeats it but quieter and quieter while the others join in and follows the decreasing volume down to silence. This too is practised once for each player.

Next, ask the players to continue, now deciding for themselves when one of them starts saying their sentence, with the others joining in. But this time, when they reach climax or silence, put on the associated song from the playlist *Forrykt Karakterer*. So, if the players are saying “Ich will meine Seele”, you put on “Dichterliebe Op. 48: Ich will meine Seele tauchen” once they've reached the climax of crescendo or diminuendo.

Practice this a couple of times, at least until the players have gone through all the sentences. Tell the players that this is how the scenes are cut, that a player says their sentence and the other players join in until the game master puts on the music.

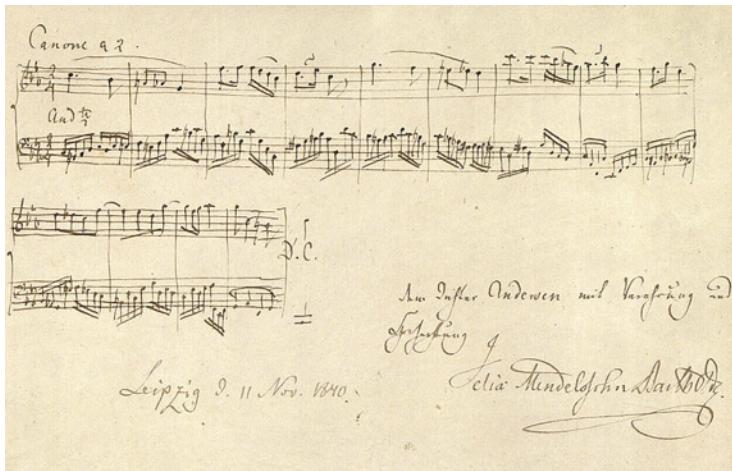
Also tell them that they don't have to join in if a player begins to say it, but can choose to keep playing the scene, and it's only when a consensus is reached on cutting the scene that the game master cuts. You should also tell them, though, that if a scene comes to a halt you might cut it anyway. So if they hear one of the four songs, it means the scene has been cut. These songs are the only music in the scenario that features singing, and it will be played loudly enough that they're in no doubt. You're not supposed to cut the scenes as game master, but you can do it if the players don't. By letting cutting be an act of group consensus, you ensure that the flow of play is not interrupted, and as a player you're free to suggest a cut without ruining the scene or interrupting the play of others they choose for themselves whether they agree to cut.

Movement structure

Then present the score with all the scenes. As described, each scene is ended using one of the sentences that you've just been practising. Explain to the players that the scenes are divided into a number of movements, and explain how the game will progress. As

previously laid out, you start with the Prelude, then play at least one scene from the first movement before you can pick scenes from the second, etc. It is OK to go back and play scenes from previous movements even though you have, for instance, reached the third movement, or to replay any scene except the Prelude and the Finale. Make sure to tell

them that the game ends after the finale, but that they decide when that is.



Grab the test scene with the house teacher and read it out to them with title, people present and description, and explain to them that the scene thus tells them who is

there and what is happening. Explain that Old Schumann has multiple roles and that one of his roles is mentioned in the scene. If it is Eusebius/Florestan, he can switch between them, possibly by moving from one side of Robert to the other, like an angel on one shoulder and a devil on the other. Robert can see and understand Eusebius/Florestan, but the others cannot. When you pick a scene you take it down off the wall so everyone can see that a scene has been chosen, you step into the middle of the room and read it out. Then you put it back in its place on the score and the scene begins. When the scene has been cut using one of the players' sentences said in crescendo or diminuendo put on the relevant piece of music, and they have a minute or so to pick the next scene. No talking is allowed between scenes, and when a choice has been made, that's what you play. If no one picks a scene, the game master picks a scene and reads it out.

There are some special scenes; letter scenes and the blank scene. In the letter scenes, two players take turns saying a monologue that's a letter from one role to the other. The

blank scene is found in the third movement and is an opportunity for players to play scenes of their own devising, if they have an idea.

Tell them that scenes are supposed to be short and intense, but that it's probably not possible to play all the scenes, and that it's more important to repeat some than to play them all. You will be playing for up to about two hours; if they don't pick the finale before then, you as game master will make sure that it's brought into play at an appropriate time. Show the players the prepared fermat (⌚) and tell them that you will place it above the Finale scene when there's about twenty minutes left, so they have opportunity to round off play for themselves. They will easily have time for three scenes before the finale if they like.

Practice scenes

Next, practice taking a test scene off the wall, reading it out, playing it, cutting it and picking the next test scene while the music is playing. While they're playing the scene, put on the music from the playlist Forrykt – Scenariet, but quietly, as background music. Keep up until the players are comfortable with the form. This is also your last chance to influence the way that the players play the scenario.

Break

Now is a good time for a break. Tell them that you'll be playing without interruptions for the next two hours, so if they need to smoke or go to the bathroom, now is the time. It's also a good idea for the players to skim through the scenes on the score, taking stock of the possible scenes.





The Play

Start off the scenario by putting the music from the playlist Forrykt Intro (<http://open.spotify.com/user/1146095552/playlist/3rjAHfqT3KTNfFR8yijgLH>) on repeat and reading out the Prelude scene as game master after about 20 seconds. When it is read out, turn down the volume a bit and have them play the first scene to this music. When they decide to cut the scene, put on the relevant piece from the playlist Forrykt Karakterer, and then the players themselves control what happens. They set scenes and cut them, and your job as game master is to control the music. The music in the playlist Forrykt Scenariet can be used in pretty much any scene, but you also have options for influencing scenes and bringing out certain themes through the music. There are three thematic playlists: Forrykt Melankoli (Deranged Melancholia) (<http://open.spotify.com/user/1146095552/playlist/7nReQ3OEIcnO1DdY1AYvf4>), Forrykt Kærlighed (Deranged Love) (<http://open.spotify.com/user/1146095552/playlist/7ujtrz3usqWYCbdIrmQiol>) and Forrykt Manisk (Deranged Mania) (<http://open.spotify.com/user/1146095552/playlist/1UoXQqBk8Xsm4OdtpGX6pf>), which are your tools for putting on appropriate music throughout the scenario. Obviously the love music is appropriate for love scenes, melancholia is good for scenes with Eusebius and mania for scenes with Florestan. You can use it to underline how scenes shift from harmony to conflict by switching to the manic playlist as you go. Therefore it is crucial that you spend some time preparing to use the music; it's not a lot of pieces, but if you know them well the music is a strong tool for conducting the scenes. After the scenario text there's a scenario overview with movements and themes denoted; this can be used to take stock of which music is fitting and possibly which scene might be used to follow up on one of the themes.

If the players don't choose to replay a scene of their own accord within the first 30 minutes, the game master chooses one to replay and sets it for the players just as they

would by picking it off the wall after another scene and reading it out. Do this to legalize repetition as an option and to show how to bring it into play, in case the players don't feel confident using this mechanic or have forgotten it.

When there's about 20 minutes left until the two hours have passed, the game master places the fermat (⌚) as described above. Do this while they're playing a scene, without interrupting.

When a player chooses the Finale put on the music from the playlist Deranged – Finale (<http://open.spotify.com/user/114609552/playlist/3rjpTJj3vpbiEtGSFz6QtZ>) once the scene is read out. Put on repeat "Kinderszenen, Op. 15: No. 7, Träumerei" for as long as the scene plays, and when the scene ends put on "Symphony No. 1 in B-Flat Major, Op. 38 "Spring": Andante un poco maestoso".

Both are in the Finale list. Let the Symphony play so loud that it fills the room if possible, while you quietly place chairs in a circle and place the players in them one by one, finally sitting down yourself. Let the music play for a couple of minutes more before turning it down and starting the evaluation.



Evaluation

Immediately after the scenario we suggest having a chat about the experience.

Do discuss:

- What story did you tell – was Schumann crazy? Was it syphilis?
- What is true and what is fiction? Everything takes its point of departure in historical events, which we as writers have accentuated and added a bit to.
- How did you experience the music?
- Do you have a different relationship to the music now?

It is our experience that the players will be interested in the German words that they used for cutting. They are the beginnings of the lieder used to cut scenes. Below are the full lyrics in German and English, should they be interested.

Aside from that, simply say thank you for playing.



Lieder

Ich will Meine Seele tauchen

Ich will meine Seele tauchen
In den Kelch der Lilje hinein;
Die Lilje soll klingend hauchen
Ein Lied von der Liebsten mein.

I want to plunge my soul into the chalice
of the lily;
the lily shall resoundingly exhale a song
of my beloved.

Das Lied soll schauern und beben
Wie der Kuß von ihrem Mund,
Den sie mir einst gegeben
In wunderbar süßer Stund.

The song shall quiver and tremble, like
the kiss from her mouth,
that she once gave me in a wonderfully
sweet hour!

Die Rose, Die Lilie, Die Taube, Die Sonne

Die Rose, die Lilie, die Taube, die
Sonne, die liebt' ich einst alle in
Liebeswonne.

Ich lieb' sie nicht mehr, ich liebe alleine
die Kleine, die Feine, die Reine, die
Eine;

sie selber, aller Liebe Bronne,
ist Rose und Lilie und Taube und
Sonne.

The rose, the lily, the dove, the sun,
I once loved them all in love's bliss.

I love them no more,
I love only the small,
the fine, the pure, the one;
she herself, source of all love,
is rose and lily and dove and sun.

So Stehn wir, ich und meine Weide

So stehn wir, ich und meine Weide,
So leider miteinander beide.
Nie kann ich ihr was tun zu Liebe,
Nie kann sie mir was tun zu Leide.
Sie kränket es, wenn ich die Stirn ihr
Mit einem Diadem bekleide;
Ich danke selbst, wie für ein Lächeln
Der Huld, für ihre Zornbescheide.

So we stand, I and my pasture,
So unfortunate with each other!
Never can I do anything to please her;
Never can she do anything to pain me.
It hurts her feelings when upon her
brow I adorn her with a diadem;
I myself am thankful, as much for a smile
of favor, as for a furious reply.

Sie liebten sich beide

Sie liebten sich beide, doch keiner wollt'
es dem andern gestehn;
sie sahen sich an so feindlich, und
wollten vor Liebe vergehn.
Sie trennten sich endlich und sah'n sich
nur noch zuweilen im Traum;
sie waren längst gestorben und wußten
es selber kaum.

They once loved each other, but neither
would to the other confess;
they saw each other as hostile, yet
wanted to perish from love.
They finally parted and sometimes
sighted the other in dreams;
they had been dead so long now and
hardly known it themselves.



Scene list

Name	Movement	Theme
The New Tutor	Practice	
Talent	Practice	
Prelude	Prelude	Madness
Robert's hand	First	Madness
The Lawsuit	First	Clara & Robert
No Secrets From Father	First	Child Prodigy
Lessons	First	Clara & Robert
The First Performance	First	Child Prodigy
The First Kiss	First	Clara & Robert, Felix & Robert
Felix & Robert	First	Felix & Robert
The Review	First	Clara & Robert, Madness
The Engagement	First	Child Prodigy, Clara & Robert
Publications	First	Recognition
Letters - Courtship	Second	Clara & Robert, Robert & Christel
Mr. Clara Wieck	Second	Recognition
Euphoria	Second	Clara & Robert, Madness
Felix Dies	Second	Robert & Felix, Madness
Impossible Demands	Second	Clara & Robert, Madness, Recognition
Torn	Second	Madness
Popular Music	Second	Recognition
Lieder are Art Too	Second	Recognition
Men's Night	Second	Robert & Felix, Robert & Christel
Picnic With Christel	Second	Robert & Christel
Art is Sacred	Second	Recognition
Little Felix	Third	Clara & Johannes, Clara & Robert
Mr. Wieck's Proposal	Third	Child Prodigy, Clara & Robert
Two Lonely Souls	Third	Clara & Johannes
Early Works	Third	Recognition
The Diagnosis	Third	Madness
The Suicide	Third	Madness
Letters About the Illness	Third	Madness, Clara & Robert
She Deserves Better	Third	Madness, Clara & Johannes
Blank Scene	Third	
Finale	Finale	Madness

Soundtrack

Here you can find a list of all the Spotify playlists to use. The HTTP link can be used to open the playlist in a browser, the Spotify URL to open it in the Spotify program. Do this by copying the Spotify URL to the search field in the Spotify program, then pressing search or enter.

Forrykt - Intro

HTTP: <http://open.spotify.com/user/n46o9552/playlist/3rjAHfqT3KTNfFR8yijgLH>

Spotify URI: spotify:user:n46o9552:playlist:3rjAHfqT3KTNfFR8yijgLH

(Kopier Spotify-URI ind Spotify-programmets søgefelt og tryk søg, så finder du listen.)

Numre:

Robert Schumann Scenes from Childhood, Op. 15: VII. Traumerali

Forrykt - Karakterer (Deranged - Characters)

HTTP: <http://open.spotify.com/user/n46o9552/playlist/3KntjEEdoSFTWBHIMiv6eX>

Spotify URI: spotify:user:n46o9552:playlist:3KntjEEdoSFTWBHIMiv6eX

Pieces:

Robert Schumann Dichterliebe Op. 48: Ich will meine Seele tauchen

Robert Schumann Dichterliebe, Op.48: 3. Die Rose, die Lilie, die Taube, die Sonne

Johannes Brahms Lieder und Gesänge op.32: 8. So stehn wir, ich und meine Weide

Clara Schumann Sie Liebten Sich Beide Op. 13, No. 2

Forrykt - Scenariet (Deranged - The Scenario)

HTTP: <http://open.spotify.com/user/n46o9552/playlist/5A9wsBrbHXa8BgZPgbKSGb>

Spotify URI: spotify:user:n46o9552:playlist:5A9wsBrbHXa8BgZPgbKSGb

Pieces:

Robert Schumann Carnaval, Op. 9: I. Preamble

Robert Schumann Ich will meine Seele Tauchen, Op. 40/5

Clara Schumann Etude in A-Flat Major

Felix Mendelssohn String Quartet No. 2 in A Minor, Op. 13: Intermezzo - Allegretto con moto - Allegro di molto

Robert Schumann Carnaval, Op. 9: IV. Valse noble

Robert Schumann Kreisleriana, Op. 16: III. Sehr aufgeregt

- Robert Schumann Kreisleriana, Op. 16: VIII. Schnell und spielend
 Robert Schumann Carnaval, Op. 9: III. Arlequin
 Robert Schumann Scenes from Childhood, Op. 15: VII. Traumerai
 Robert Schumann Carnaval, Op. 9: XIV. Reconnaissance
 Robert Schumann Carnaval, Op. 9: Intermezzo: Paganini
 Johannes Brahms Quintet No. 2 in G Major for Strings, Op. 111: IV. Vivace ma non troppo presto
 Felix Mendelssohn Lied ohne Worte, Op. 62, MWV SD 29: No. 30 in A Major, Op. 62/6, Spring Song
 Johannes Brahms Waltz Op. 39, No. 15
 Felix Mendelssohn Six Songs, Op. 34, MWV K86: 2. Auf den Flügeln des Gesanges

Forrykt Melankoli (Deranged - Melancholia)

HTTP: <http://open.spotify.com/user/1146095552/playlist/7nReQ3OEIcnO1DdY1AYvf4>

Spotify URI: spotify:user:1146095552:playlist:7nReQ3OEIcnO1DdY1AYvf4

Pieces:

- Felix Mendelssohn Violin Concerto in E minor, Op. 64: 1. Allegro molto appassionato
 Robert Schumann Ich will meine Seele Tauchen, Op. 40/5
 Robert Schumann Scenes from Childhood, Op. 15: VII. Traumerai
 Felix Mendelssohn No. 12 in F-Sharp Minor, Op. 30, No. 6, "Venezianisches Gondellied"
 Robert Schumann Carnaval, Op. 9: XII. Chopin
 Robert Schumann Carnaval, Op. 9: XVII. Aveu
 Johannes Brahms Waltz, Op. 39, No. 3
 Felix Mendelssohn Lieder ohne Worte, Book 1, Op. 19b: No. 6 in G Minor, Op. 19/6, Gondolier's Song

Forrykt - Kærlighed (Deranged - Love)

HTTP: <http://open.spotify.com/user/1146095552/playlist/7ujtrz3usqWYCbdIrmQiot>

Spotify URI: spotify:user:1146095552:playlist:7ujtrz3usqWYCbdIrmQiot

Pieces:

- Clara Schumann Etude in A-Flat Major
 Robert Schumann Carnaval, Op. 9: XI. Chiarina
 Robert Schumann Carnaval, Op. 9: XVI. Valse allemande
 Johannes Brahms Waltz Op. 39, No. 15
 Felix Mendelssohn Six Songs, Op. 34, MWV K86: 2. Auf den Flügeln des Gesanges

Forrykt - Manisk (Deranged - Manic)

HTTP: <http://open.spotify.com/user/1146095552/playlist/1UoXQqBk8Xsm4OdtpGX6pf>

Spotify URI: spotify:user:1146095552:playlist:1UoXQqBk8Xsm4OdtpGX6pf

Pieces:

Felix Mendelssohn Andres Maienlied, Op. 8/8 "Hexenlied"

Robert Schumann Kreisleriana, Op. 16: III. Sehr aufgeregt

Robert Schumann 5 Stucke im Volkston, Op. 102 (arr. for clarinet and piano): I. Mit Humor

Robert Schumann Kreisleriana, Op. 16: I. Ausserst bewegt

Robert Schumann Kreisleriana, Op. 16: VII. Sehr rasch

Robert Schumann Carnaval, Op. 9: VI. Florestan

Robert Schumann Carnaval, Op. 9: IX. Papillons

Robert Schumann Carnaval, Op. 9: X. A.S.C.H. - S.C.H.A. (Lettres dansantes)

Robert Schumann Carnaval, Op. 9: XV. Pantalon et Colombine

Robert Schumann Carnaval, Op. 9: XIX. Pause

Forrykt - Finale (Deranged - Finale)

<http://open.spotify.com/user/1146095552/playlist/3rjpTJj3vpbiEtGSFz6QtZ>

Spotify URI: spotify:user:1146095552:playlist:3rjpTJj3vpbiEtGSFz6QtZ

Pieces:

Robert Schumann Kinderszenen, Op. 15: No. 7, Träumerei

Robert Schumann Symphony No. 1 in B-Flat Major, Op. 38 “Spring”: Andante un poco maestoso

Characters

The following pages will introduce the characters for the scenario. In the first half they will be presented in a format easily readable on a screen in case it's not possible to have them duplex printed. In the second half the characters will be listed in a format that can be duplex printed and put together as small leaflets typical for the 19th century.

Schumann



Die Rose, die Lilie

This is my last day. I can feel it in all my body and my soul. I'm dying. This is the end, but which end? How long have I been in this place with all the doctors and the medicine? Days and nights are lost in contradictory memories, thoughts, impressions and that perpetual noise. That shrill, roaring, deafening sound that I'm constantly hearing: the A. That damned A! It was music once, I'm sure, but now it's just noise, a cacophony preventing me from gathering my thoughts, preventing me from composing.

But now it's finally gone. Perhaps it sensed, like crows before a storm or rats leaving a ship about to go down, that time is running short. If this is my last day, it will not be for naught. It will be spent on my last great work! Who knows what really happened and what didn't, the only important part is how we remember it... How I remember it. My last great work will be a symphony, the symphony of my life – written and put together using the best thoughts and memories. It will begin with a prelude, then a first movement – a fast sonata in allegro to set the tone, and afterwards a thoughtful andante, a lively scherzo and finally the big finale. And the themes, the themes are obvious: the beautiful, strong and talented Clara, the charming and successful Felix, the gentle and talented Johannes, and of course myself, the insane and brilliant artist. Just like the composer makes sense of the noises in his head by giving them form and structure will I make sense of my life.

I don't remember when they appeared, but now it's like they've always been here, but now it's like they've always been here: Florestan, the charismatic and extroverted one, Eusebius the introverted and dreamy one. They've helped me understand music, love and life. They talk to me and give clarity to the dreams, to the noises and to the roar of life. But no one else can see them.

There is no light, only the shrill music that my fingers are playing now. Where is Clara? Maybe it would be beautiful played by her. Why hasn't she come? Where are the children? And where are Felix and Johannes? Have they all left me now when I need them most, or was I the one to leave them?

I have always known that I would die young. Every time someone died it reminded me how short life is and of my own fragility. Now it will all be over soon, there isn't much time left, but I can't stop wondering... Did she really love me? Did she love someone else? Did I get the recognition I deserve, the recognition I'm entitled to, and will anyone remember me after I'm gone?



It was the morning after a big carnival. Broken wine bottles and trampled-down masks littered the streets. Mr. Schumann was still soaked by the ice cold water in the Rhine when they managed to revive him. Now they couldn't make him stop screaming, even though it was more than an hour ago. His wife Clara had been sent for and was trying to calm him down, but he couldn't be reached.

“What’s wrong, my love? What happened?” Clara asked, but Mr. Schumann couldn’t even hear her for the noises in his head. He screamed “Give me peace, I can’t take it anymore, just kill me please!” and Clara wept as they took him away from her, from the children, from their life.



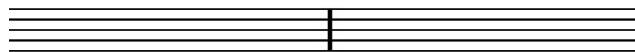
He had dreamt about it the entire night, heard Eusebius play the music for him again and again, when he sneaked down to the piano in the living room of the Wieck family, early in the morning. Though he lived there and was the young Clara Wieck’s private tutor, Robert Schumann knew that Mr. Wieck didn’t like to be disturbed, but he had to write it down while he remembered. He played the little piece over and over as quietly as a mouse while he took notes. “Traumerei – that is what I’ll call it” he thought to himself.



He had often seen Clara play. He quietly looked at her long, beautiful fingers caressing the keys, and dreamt of being in their place. In his mind Eusebius fought to make him keep his distance, not to ruin this perfect picture of ethereal beauty, his muse, but Florestan insisted and instilled courage in him – told him the right words to say to the young girl – the right words to impress her with.



Christel’s laughter was spontaneous and silvery. Her eyes had a lustful gleam. She sighed and begged: “Oh please, dear Mr. Schumann, please play it one more time. I love that tune and no one can play it like you can.” He played his little tune, it was incomplete, but she applauded excitedly. Felix laughed and poured more wine to the party. “You’re wonderful, Mr. Schumann. How do you come up with all that?” – “it’s a question of finding the right muse, Miss Christel.” Her white bosom heaved up and down.



Clara had written that she was expecting her eighth child. "How can that be?" he thought. "We haven't seen each other for so long." He never answered the letter.



Journal: Robert Schumann

Doctor: Franz Richarz, Richarz Heilanstalt, Endenich

Diagnosis: Syphilis

Description: The patient possesses clear sign of the mental instability that characterizes the French disease. He often speaks into thin air - according to himself with two persons named Florestan and Eusebius. However, these persons seem to have never existed at all. Mr. Schumann also has wounds consistent with syphilis, but claims that they are self inflicted, for instance from when he is frustrated at being unable to write down the noises in his head. It is worth noting that the patient hasn't mentioned his family since he arrived at the facility.

The characters you will be playing:

Eusebius: One of my invisible friends. Has always been there in my dreams. Pensiveness, passivity, comfort, daydreams. According to him I can do no wrong. According to him all is well. Gently, poetic, adores the muse. Am I Eusebius? If only I had done more as Eusebius. Been more careful, chosen the safe road, maybe then I would never have fallen ill. Carelessness is punished with sickness or death.

Florestan: My other invisible friend. Has always been there in my dreams. Action, excitement, drama and courage. Without him I do nothing. Without him I dare nothing. I don't dare to act as he does. Am I Florestan? Love, pathos. If only I had done more as Florestan, then I would have accomplished much more... Wouldn't have been afraid, wouldn't have been careful, wouldn't have waited. Lust is a creative force.

Mr. Wieck: Clara's father. Famous music educator. Genius, teacher, father figure. Cruel, helpful, strict and compassionate. Control, force - creator of beauty.

Has taught me so much. Has ruined so much. Is he the one who has created mine and Clara's talent? Or are we talented in spite of him? Jealousy or truth. Clara's talent? Jealousy or truth. Heartless. Exploits children. Protects his Clara against other men.

Dr. Richarz: Supposedly the best of the best. Expert in mental diseases... and syphilis. Tough, strict, direct, my judge, my savior, has he told me everything? Can he save me? Has he damned me? Is everything his fault?

Christel: Young, beautiful and seductive woman. Always up for fun and games. Always up for anything. Prostitute? My first admirer. My first intimate moment. All is well in her arms - and in her lap. Tempting and dangerous. Gentle and caring. The uncomplicated woman. No competition. No criticism. Loyal.

The others:

Robert: Who writes the music: Robert, Florestan or Eusebius? Could have done much more if Clara and Mr. Wieck hadn't held me back.

Felix: He's everything I want to be, and he has done nothing to deserve it. Elegant, refined, talented, romantic, beautiful and rich. Wrote his first work when he was 12. Own orchestra in the garden. What price does he pay? Sensitive. Too sensitive. Jewish family. Our friend. Mostly my friend. We shared something special between the two of us.

Johannes: Immense potential. Just like Felix. Is it Felix? I thought he was dead. Makes Clara happy. Is close with Clara. Too close? Is he better than me? He is better than me. They are happy without me.

Clara: Fiancée, my love, partner, rival. Always better than me. Always more than I deserved. Always in my shadow. Are we at our best when we're apart?



You will be playing the aging Robert Schumann looking back on his life from his death bed. The setting of the game is your memories and we will be playing your attempt to make sense in these memories.

You will only be playing as Robert Schumann in the first and last scene. In every other scene you will be playing several supporting characters in your own life, as described above – The figments of your imagination, Eusebius and Florestan, your father-in-law Mr. Wieck, the young and beautiful Christel and Dr. Richarz. If Eusebius and Florestan are both present in the same scene you will choose yourself who to play, or you can choose to clearly alternate between them in the scenes, for example by using the name to indicate who you're playing.

You will be playing these supporting characters in the memories, but they are Schumann's memories of these persons. As such you can use them to examine the questions that Schumann has about his memories.



Name: Robert Schumann

Description: Robert Schumann was a German pianist, writer, and composer. He was married to the pianist and composer Clara Schumann. His piano pieces and *Lieder* (songs) are among the most imaginative and poetic from that period.

Born: June 8 1810, Zwickau, Germany

Dead: July 29 1856, Endenich, Bonn, Germany

Known works: Dichterliebe, Carnaval, Fantasiestücke, Liederkreis, Kinderszenen, Kreisleriana, Papillons, Arabeske

Robert



Ich will meine Seele

I have always feared mediocrity, especially my own. That is probably why it's so difficult to spend time with Clara and Felix – they are better than me in so many ways. They master their instruments brilliantly; Clara is admired in all of Europe, Felix has an abundance of symphonies in his wake. Me, I'm struggling to publish just a single symphony.

I have always known that I would die young. Every time someone died it reminded me how short life is and of my own fragility. That is why I hear the note of life for my inner ear: The A. It's insisting and demands that I play and use it right. Just like all the other notes. But the A is never completely silent.

I don't remember when they appeared, but now it's like they've always been here: Florestan, the passionate and extroverted. He dares to do everything, because life should be lived to its fullest and he doesn't care about materialistic pettiness. That there is greatness in art that mortal humans cannot understand. Eusebius, the introverted and dreamy. He knows that the world is full of pain, death and disease. That there is suffering and poetry in art. They have helped me understand music, love and life. They talk to me and give clarity to the dreams, to the noises and to the roar of life. But no one else can see them.



Robert never forgot the first time he saw Clara. She was so young and always in front of the piano, where her long, beautiful fingers caressed the keys. He had often dreamt about taking their place. Her father drove her through endless musical exercises. She was so delicate, strong and so talented. He wanted to stop Mr. Wieck when he was scolding her, to tell him how amazing she is. Many years went by before he had the courage.



Christel's laughter was spontaneous and silvery. Her eyes had a lustful gleam. She sighed and begged: "Oh please, dear Mr. Schumann, please play it one more time. I love that tune and no one can play it like you can." He played his little tune, it was incomplete, but she applauded excitedly. Felix laughed and poured more wine to the party. "You're wonderful, Mr. Schumann. How do you come up with all that?" – "it's a question of finding the right muse, Miss Christel." Her white bosom heaved up and down. Later Christel had lain there before him, naked and beautiful... And so light. He made love to her again and again and for a while he forgot Clara, the music, and his expectations of himself.



He had dreamt about it the entire night, heard Eusebius play the music for him again and again, when he sneaked down to the piano in the living room of the Wieck family, early in the morning. Though he lived there and was the young Clara Wieck's private tutor, Robert Schumann knew that Mr. Wieck didn't like to be disturbed, but he had to write it down while he remembered. He played the little piece over and over as quietly as a mouse while he took notes. "Traumerei – that is what I'll call it" he thought to himself.



Felix tried to hide the newspaper, but Robert grabbed it and leafed quickly through it. "Don't read it, Robert..." Felix tried to grab it from him. "They're idiots. You play the piano very well, and I thought your "Dicterliebe" was splendid. Innovative, floating, sensitive." Felix sat down next to him on the piano bench. He took the paper, curled it into a little ball and threw it over in the corner. Roberts kept brooding on the ad next to the review. The ad for a device that could extend the reach of the fingers, so you could reach more keys, so he could become a better pianist.

"I don't accept students, Mr. Brahms, but now that you're here you might as well play for me." Johannes sat down by the piano. He had only played a few notes of the piece when Robert regretted his chilly words to him. He played with energy and a passion that Robert recognized in himself and he remembered all the insisting letters from the young man asking for a meeting. Just a single meeting. He looked back at Clara, who smiled and nodded. "Forgive me, my young friend. Forgive me for not having helped you sooner. You are living proof that there is still hope for German music. I insist that you move in with me, and we begin right away."



Allgemeine musikalische Zeitung, Leipzig, 1841

"... After having circled about his navel gazing daydreaming for years, Robert Schumann finally proves his worth with his first symphony – The Spring Symphony, as he calls it, is a true tour de force.

Le Figaro, Paris, 1845

"Germany's uncrowned queen has finally had another chance to shine. Clara Schumann delivered an amazing performance and yours truly finds it incomprehensible that her husband stands in the way of such a talented woman. Maybe it's to hide his own mediocrity?"

Düsseldorfer Zeitung, Düsseldorf, 1853

"After working for almost 10 years Robert Schumann finally presented his "Scenes from Goethe's Faust", but the aging composer seemed frail, and his last piece would probably have benefitted from a more competent conductor."

The others:

Eusebius: One of my invisible friends. Has always been there in my dreams. Pensiveness, passivity, comfort, daydreams. According to him I can do no wrong. According to him all is well. Gently, poetic, adores the muse. Am I Eusebius? If only I had done more as Eusebius. Been more careful, chosen the safe road, maybe then I would never have fallen ill. Carelessness is punished with sickness or death.

Florestan: My other invisible friend. Has always been there in my dreams. Action, excitement, drama and courage. Without him I do nothing. Without him I dare nothing. I don't dare to act as he does. Am I Florestan? Love, pathos. If only I had done more as Florestan, then I would have accomplished much more... Wouldn't have been afraid, wouldn't have been careful, wouldn't have waited. Lust is a creative force.

Mr. Wieck: Clara's father. Famous music educator. Genius, teacher, father figure. Cruel, helpful, strict and compassionate. Control, force - creator of beauty.

Has taught me so much. Has ruined so much. Is he the one who has created mine and Clara's talent? Or are we talented in spite of him? Jealousy or truth. Clara's talent? Jealousy or truth. Heartless. Exploits children. Protects his Clara against other men.

Clara: Insanely skilled, the good wife, the good daughter, independent, insistent, perfectionist, unfaithful? Better at playing music than at writing, love, lover, loves best at a distance? Could have accomplished much more without me. Am nothing without Clara.

Felix: He's everything I want to be, and he has done nothing to deserve it. Elegant, refined, talented, romantic, beautiful and rich. Wrote his first work when he was 12. Own orchestra in the garden.

What price does he pay? Sensitive. Too sensitive. Jewish family. Our friend. Mostly my friend. We shared something special between the two of us.

Johannes: Immense potential. Just like Felix. Is it Felix? I thought he was dead. Makes Clara happy. Is close with Clara. Too close? Is he better than me? He is better than me. They are happy without me.



You will be playing Robert Schumann. You are the insane and maybe brilliant composer, who received so little recognition in his own time. The game consists of a line of your memories with your wife Clara Schumann (née Wieck), Felix Mendelssohn and Johannes Brahms. Three persons who weaved themselves in and out of your life.

In the scenario you're free to decide for yourself how Robert acted in the situations that we will be playing, just as you're a part of the decision about whether he was a genius, suffered from syphilis and much more. This character is glimpses into Robert's mind. It's up to you to interpret them and bring them into the game however you see fit. From now on the character is yours to do with as you please.



Name: Robert Schumann

Description: Robert Schumann was a German pianist, writer, and composer. He was married to the pianist and composer Clara Schumann.

Born: June 8 1810, Zwickau, Germany

Dead: July 29 1856, Endenich, Bonn, Germany

Known works: Dichterliebe, Carnaval, Fantasiestücke, Liederkreis, Kinderszenen, Kreisleriana, Papillons, Arabeske

Clara



Sie Liebten Sich Beide

My dearest diary,

You are my secret diary. Because father still insists on writing my diary for me, even though I'm seventeen now. We're touring again, and I miss Leipzig, even though I love the light of the concert hall, the applause of the audience, and getting carried away by the music along with the orchestra. But I also miss him. Maybe what I miss about Leipzig is how we could practice together for hours. His beautiful eyes and witty remarks that father despises. His music is different. He's different. He teases me that I'm lucky, that my father is the best music teacher in the whole world, and I'm the wonder child, who has played my way into everyone's hearts since I was nine years old. Maybe I have played my way a bit too deeply into my father's heart?



The concert hall was packed. They could hear the buzzing of the audience behind the carpet. Felix looked at her and said, "Are you ready, Miss Wieck?" She shook her head slightly. "No, not really. I'm a bit beside myself. I know that Mr. Wieck and Robert had another row before we left. And I can't help but think about it." He pulled her over to the peephole in the carpet. "Look. Look up at the first balcony, there are my parents. They're excited to hear you play, Miss Wieck, because I told them that for my latest piece to come to life, it would have to happen through your interpretation." He looked at her a bit more seriously. "Forget Robert for tonight, play and enjoy it. I promise that I will go to Robert and talk to him." She gratefully shook his hand: "Thank you. You understand him and his music better than anyone else. Whatever would he do without a friend like you?"

Something about Johannes reminded her of Felix. Whatever would she do without a friend like Johannes?



"If we win, we'll get married on your twenty first birthday! Then we will celebrate freedom and love."

Robert's eyes sparkled, and she had known his charming, crooked smile since she was thirteen years old. He had been twenty two, tall and handsome, and it had been years before he noticed her, and not just her perfect playing. He was so enamored with and jealous of her long, white fingers, that could reach ten keys.

He continued: "My sweetest, most beautiful Clara, imagine what we can accomplish together. If you played my music, the world would have to notice it." He began to play a part of it. She sat down beside him and played along for a little while. "I write a bit too, Robert. I have written a lied, a small song."

"No," he answered. "Clara, I don't want to write mundane and popular lieds. I want to write you a grand masterpiece. A symphony!"



The last note faded. The music was still beating in her temples and her chest. Mr. Wieck had been listening from the window with his back turned, and now he turned towards her. She met his gaze expectantly and carefully. He smiled and nodded approvingly. "No, Clara. No. Don't lower your head, my girl." He walked over to her and pulled her up from the chair. "Stand by your work, my Clara. You train for hours in order to reach perfection, and that is why you can communicate the true spirit of the music, because you don't laze your gift away and take it for granted." He pulled her forward. Practice making a curtsy with dignity, Clara, because you are going to play for kings and queens. And remember, it is I who have made you play better than anyone. Better than any man."



He came every day for his lessons with Robert. The children ran towards him. He embraced them all. All seven of them. He cared for them, and that made her care for him all the more deeply. Young, beautiful Johannes Brahms. – I'm sorry, Mr. Brahms, my husband is occupied at the moment, so you will have to wait a while." – "I'll happily wait." He smiled while she led the children out of the sitting room, "Have I ever told you that I heard you play in Wien?"

- "That must have been several years ago." – "You played in such a way that I understood how much of your own soul that you put into it. How you make the music become alive and turn into more than mere notes on a piece of paper." She blushed. – "There's nothing I want more than one day hear you play my music, Mrs. Schumann." He grabbed her hand.

- "Why don't you play concerts anymore?" They were interrupted by the sound of commotion by the room next to them and little Fanny crying and calling for her.

Österreichische Wochenschrift, Wien, 1836

"The wonder child Clara Wieck visits Wien. During her visit the lovely Miss Wieck has played for His Majesty Emperor Wilhelm and received the honorable title: "Royal Chamber Virtuoso". One can only guess how far the young woman will go in the future.

Leipziger Kreuzer, Leipzig, 1839

"Renowned music teacher Mr. Friederick Wieck will be appealing the verdict in the lawsuit against Mr. Robert Schumann. Mr. Wieck is seeking witnesses to Mr. Schumann's dissolute and amoral life style.

The Guardian, London, 1845

"World famous pianist Mrs. Clara Schumann is visiting England and will be giving a concert at Throne Room, Crosby Hall. She is accompanied by her husband. Among other things, she will be playing works by Felix Mendelssohn."

The others:

Robert: Insanely talented, persistent, charming, overwhelming, dissolute, better at writing music than at playing it, drinks, love, lover, loves best at a distance? Lots of children, intense, loyal, unfaithful, embarrassing, a clouded mind, a divided character, misunderstood, who writes the music: Robert, Florestan or Eusebius?

Felix: Elegant, sophisticated, talented, romantic, rich. Incredibly rich. Has always had everything handed to him. Wrote his first piece when he was twelve. Conductor and composer. Has his own orchestra in his garden. What price does he pay? Sensitive. Too sensitive. Our friend, Robert's friend. Close friend. Colleague. Same age as Robert.

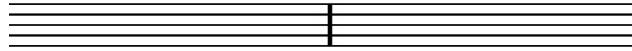
Johannes: Warm, passionate, amazing potential. What does he dream of? Persistent and young. Younger than me. Too young? Sensitive, hard worker, respectful, full of ideas, easy to love. Lover. Clara's friend, close friend, Robert's hard working student. A hope.

Mr. Wieck: My only family. Father, teacher, guardian, shaped me. Shaped my dreams. Is he worse or better than Robert? Saviour or tyrant? Loves. Grateful. Obedient. Is the one who made me what I am.



You will be playing Clara Wieck, the talented daughter of famed music educator Friederich Wieck, who did everything in his power to make her the most talented pianist of her generation. The scenario is composed of several memories from your life with your husband Robert Schumann, Felix Mendelssohn and Johannes Brahms.

In the scenario you're free to decide for yourself how Clara acted in the scenes you will be playing, just as you will partake in deciding whether she loved and kept loving Robert, if she ever regretted leaving him to pursue her career and much more. This character is glimpses into Clara's mind. It's up to you to interpret those and bring them into the game however you see fit. The character is now yours to do wit as you please.



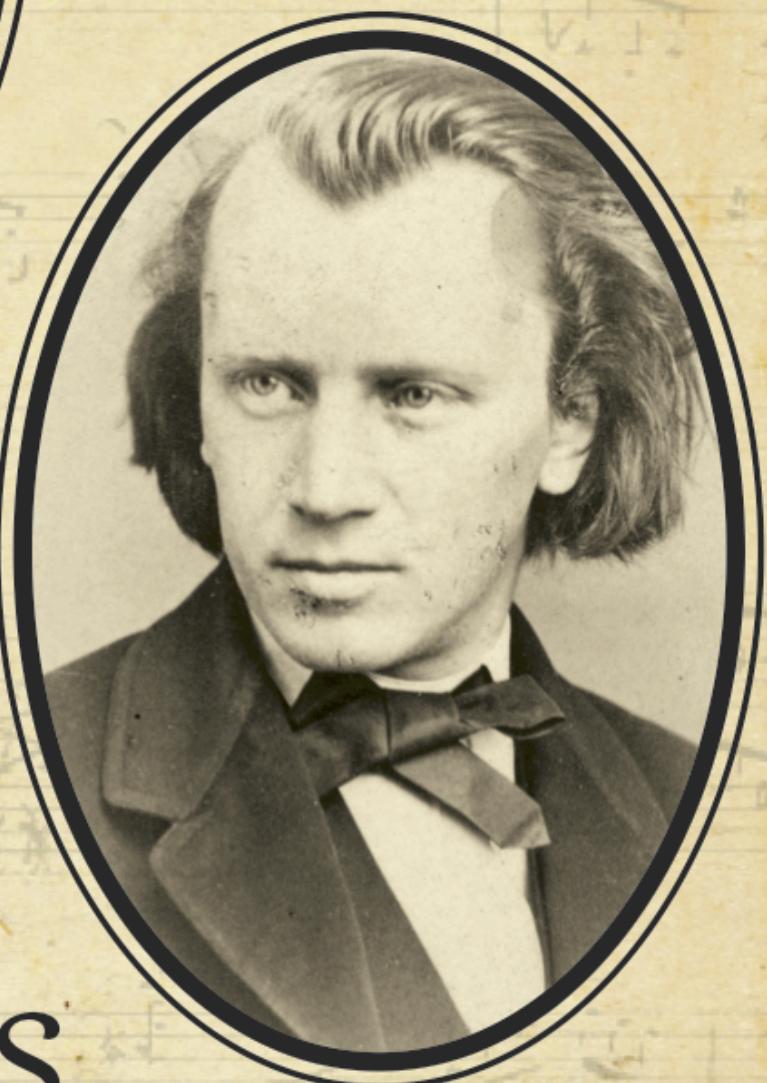
Name: Clara Schumann (née Clara Wieck)

Description: Clara Schumann was a German pianist and composer. She was a pupil of her father, Friederich Wieck, who also was piano teacher for her future husband, Robert Schumann.

Born: September 13 1819, Leipzig, Germany

Died: May 20 1896, Frankfurt am Main, Germany

Known works: Mein Stern, Am Strande, Lorelei, Liebst Du um Schönheit, Warum willst du andre Fragen?



Felix & Johannes

So stehn wir

I am the young man. The one you will meet randomly one night, and when our eyes meet our souls meet as well. Resonance. I am Felix Mendelssohn. I am blessed with riches and attention. My Jewish parents gave me everything, even an orchestra and a concert hall when I was 12, because my talent shouldn't be diminished by a small chamber ensemble. I seek grandeur and recognition, but some doors will always be closed to my kind regardless of talent. I seek an understanding that few can provide.

I am the young man. The one you will meet randomly one night, and when our eyes meet our souls meet as well. Resonance. I am Johannes Brahms. I have worked hard to reach their door. I hope that Robert will help me become as great a composer as he is. Imagine finding a woman like Clara, who not only plays music, but understands the spirit of art and music better than anyone.

I am the other man.



Felix opened the door to Robert's room. He was sitting with his back against the door, writing and drinking. Mostly drinking. Felix walked over to him and sat down next to him. – “How are you doing, Robert? I met Clara in Vienna. She was worried about you. She asked me to seek you out.”

- “Baaaah, screw her. She has gone touring with her father again... The great Mr. Wieck. If she truly loved me, she would stay.” – “Well, she isn’t of age yet, so...” – “Of age! This isn’t about the law, Felix, this is about love! True love breaks all laws. Just like art. Why are you the only one who understands that?” Felix leafed through the latest score that Robert was working on. – “Interesting... Hmm... How about this: We play and drink tonight, and then you’ll write a letter to Clara tomorrow? You won’t find another girl like her.”



The colourful world of the brothel was always a welcome pause from the orderly world outside. In here it was all colourful rugs, soft couches, sparkling champagne, skin as soft as silk, lips painted red that always said yes, and laughter. As an everyday carnival. There were no boring bourgeois girls in here. Only dark eyes to drown in. Felix caught Robert’s gaze, his dark brown eyes, and lifted his glass. “Cheers and congratulations on your first publication! It finally happened, old friend.”

The glasses clinked and Robert broke into a warm and happy smile. An older gentleman with a redhead girl on his lap turned around halfway. His voice was slurred by the wine. “Aren’t you Mr. Mendelssohn?” “Yeah, that’s me.” “I liked your 2. Symphony, the one you wrote almost 10

years ago. You write music that one can understand, Mr. Mendelssohn.” The girl turned the man’s face back to her and did her job. Felix glanced at Robert slightly embarrassed, leaned forward and whispered: “That fat idiot probably hasn’t heard a symphony since.”



The concert hall was packed and buzzing with excitement from the audience. The orchestra tuned their instrument one last time, and then it was quiet. They stood up as the conductor entered the room, and the first violin shook his hand. The silence was palpable, and then she entered. The grand pianist of the evening. The star. Clara. She moved with a majestic confidence and beauty, which everyone recognised in her music as well. How he loved to see and hear her play. How she could spellbind and embrace everyone through the music.

Felix was alone in his box with his gaze fixed on Clara’s hands throughout the entire concert. On the cheap rows in the back was a young Johannes, completely absorbed by her playing. He didn’t truly resurface until the interval, when he overheard someone greeting Mr. Robert Schumann and afterwards did everything he could to find the great composer and finally meet him.



The sun was shining, the spring air was fresh, and the children were excited to be in the park. – “What a great idea to bring the children here, Johannes.” He smiled, rather embarrassed. “Well, I couldn’t help but overhear Robert’s outburst when I dropped by this morning, and I figured it might be the best for everyone.” She looked down, but smiled. – “You know us so well, Johannes. Whatever would I do without a friend like you? Thank you.” She squeezed his hand. – “It’s not like him, but he’s been having nightmares and headaches, and with all these children it’s difficult to compose in peace.”

- “That reminds me, Clara, I have written a waltz. Do you want to read it? Maybe play it for me in a while? Your opinion is very important to me, and that way we won’t disturb Robert.

Grove Dictionary of Music, London, 1826

The only 17-years-old Jakob Ludwig Felix Mendelssohn Bartholdy demonstrates with A Midsummer Night's Dream the greatest wonder of early maturity when it comes to music that the world has ever seen.

Robert Schumann, Neue Zeitschrift für Musik, Leipzig, 1853

A musician blessed with the ability to express the tendencies in our time in the highest and most ideal way was bound to reveal himself, one who wouldn't show his mastery through a gradual evolution, but rather, like Athena, would emerge fully armed from the head of Zeus. And he has arrived, a young man who had muses and heroes guarding his cradle. His name is Johannes Brahms.

The others:

Felix – Robert: The same age as Felix. Have known each other since they were very young. Charming, talented, hopeful, not recognized. The best. A drunk, a clouded mind, a shining beacon of hope, love, jealousy, attraction. Soul mate – would Clara understand? Eroticism? Nights at a brothel. Loves men – loves women.

Felix – Clara: Perfect, too perfect, talented, force, insecurity, determined, unsurpassed, strong, fragile, does she love Robert? Is she capable of doing anything but what her father tells her to? Beautiful, enchanting pianist. Younger than me. Prodigy.

Johannes – Robert: My teacher, educator and idol. The best among the best, no one understands him. A clouded mind, maybe it's lost forever? Clara deserves better. Robert deserves peace. Would I ever betray him? Friend. Creator of music. Pioneer. Genius. Crazy. Misunderstood. Tyrant. Charming. Superstitious.

Johannes – Clara: Inspiration, beauty, composer as well as musician and like the most beautiful dreams. Like the most fervent dreams. The perfect woman. Robert is everything to her, but she deserves better. I would be a better father than Robert. I would let her perform. Why didn't I meet her before Robert? Strong, brave, and persistent. Attractive. Older than me.



You will be playing Felix Mendelssohn and Johannes Brahms. Two famous composers who were a part of Clara and Robert Schumann's lives. Felix as the friend from their youthful years who died all too soon. Johannes as the young and talented friend and student who helped them make their everyday life work out. For every scene it's indicated whether it is Felix or Johannes who is present in the scene.

In the scenario you will be free to decide for yourself how the two characters acted in the situations that we will be playing, just as you will partake in the decision about how the relation to Clara and Robert Schumann will play out for your two characters. These characters are glimpses into Felix's/Robert's minds. You are free to interpret these and bring them into the game however you see fit. From now on the characters are yours to do with as you please.



Name: Felix Mendelssohn

Description: Jakob Ludwig Felix Mendelssohn Bartholdy was a German composer, pianist, organist, and conductor from the early Romantic period. Felix Mendelssohn belonged to a Jewish family.

Born: February 3, 1809, Hamburg, Germany

Died: November 4 1847, Leipzig, Germany

Known works: Ein Sommernachtstraum (including The Wedding March), Hark! The Herald Angel Sings, Lieder ohne Worte.

Name: Johannes Brahms

Description: Johannes Brahms was a German composer, pianist and conductor. He composed pieces belonging to every genre of the time, except opera.

Born: May 7 1833, Hamburg, Germany

Died: April 7 1897, Vienna, Austria

Known works: Ein deutsches Requiem, Die Ungarischen Tänze, Liebsliders Waltzes, Guten abend, gut nacht (The Cradle Song).

Schumann

You will be playing the aging Robert Schumann looking back on his life from his death bed. The setting of the game is your memories and we will be playing your attempt to make sense in these memories.

You will only be playing as Robert Schumann in the first and last scene. In every other scene you will be playing several supporting characters in your own life, as described above – The figments of your imagination, Eusebius and Florestan, your father-in-law Mr. Wieck, the young and beautiful Christel and Dr. Richarz.

If Eusebius and Florestan are both present in the same scene you will choose yourself who to play, or you can choose to clearly alternate between them in the scenes, for example by using the name to indicate who you're playing.

You will be playing these supporting characters in the memories, but they are Schumann's memories of these persons. As such you can use them to examine the questions that Schumann has about his memories.

Name: Robert Schumann

Description: Robert Schumann was a German pianist, writer, and composer. He was married to the pianist and composer Clara Schumann. His piano pieces and *lieder* (songs) are among the most imaginative and poetic from that period.

Born: June 8 1810, Zwickau, Germany

Dead: July 29 1856, Endenich, Bonn, Germany

Known works: Dichterliebe, Carnaval, Fantasiestücke, Liederkreis,

Kinderszenen, Kreisleriana, Papillons, Arabeske



Die Rose, die Lilie

This is my last day. I can feel it in all my body and my soul. I'm dying. This is the end, but which end? How long have I been in this place with all the doctors and the medicine?

Days and nights are lost in contradictory memories, thoughts, impressions and that perpetual noise. That shrill, roaring, deafening sound that I'm constantly hearing: the A.

That damned A! It was music once, I'm sure, but now it's just noise, a cacophony preventing me from gathering my thoughts, preventing me from composing.

But now it's finally gone. Perhaps it sensed, like crows before a storm or rats leaving a ship about to go down, that time is running short. If this is my last day, it will not be for naught. It will be spent on my last great work! Who knows what really happened and what didn't, the only important part is how we remember it... How I remember it. My last great work will be a symphony, the symphony of my life – written and put together using the best thoughts and memories. It will begin with a prelude, then a first movement – a fast sonata in allegro to set the tone, and afterwards a thoughtful andante, a lively scherzo and finally the big finale. And the themes, the themes are obvious: the beautiful, strong and talented Clara, the charming and successful Felix, the gentle and talented Johannes, and of course myself, the insane and brilliant artist. Just like the composer makes sense of the noises in his head by giving them form and structure will I make sense of my life.

I don't remember when they appeared, but now it's like they've always been here, but now it's like they've always been here: Florestan, the charismatic and extroverted one, Eusebius the introverted and dreamy one. They've helped me understand music, love and life. They talk to me and give clarity to the dreams, to the noises and to the roar of life. But no one else can see them.

There is no light, only the shrill music that my fingers are playing now. Where is Clara?

Mr. Wieck: Clara's father. Famous music educator. Genius, teacher, father figure. Cruel, helpful, strict and compassionate. Control, force – creator of beauty. Has taught me so much. Has ruined so much. Is he the one who has created mine and Clara's talent? Or are we talented in spite of him? Jealousy or truth. Clara's talent? Jealousy or truth. Heartless. Exploits children. Protects his Clara against other men.

Dr. Richarz: Supposedly the best of the best. Expert in mental diseases... and syphilis. Tough, strict, direct, my judge, my savior, has he told me everything? Can he save me? Has he damned me? Is everything his fault?

Christel: Young, beautiful and seductive woman. Always up for fun and games. Always up for anything. Prostitute? My first admirer. My first intimate moment. All is well in her arms – and in her lap. Tempting and dangerous. Gentle and caring. The uncomplicated woman. No competition. No criticism. Loyal.

The others:

Robert: Who writes the music: Robert, Florestan or Eusebius? Could have done much more if Clara and Mr. Wieck hadn't held me back.

Felix: He's everything I want to be, and he has done nothing to deserve it. Elegant, refined, talented, romantic, beautiful and rich. Wrote his first work when he was 12. Own orchestra in the garden. What price does he pay? Sensitive. Too sensitive. Jewish family. Our friend. Mostly my friend. We shared something special between the two of us.

Johannes: Immense potential. Just like Felix. Is it Felix? I thought he was dead. Makes Clara happy. Is close with Clara. Too close? Is he better than me? He is better than me. They are happy without me.

Clara: Fiancée, my love, partner, rival. Always better than me. Always more than I deserved. Always in my shadow. Are we at our best when we're apart?

Journal: Robert Schumann

Doctor: Franz Richarz, Richarz Heilanstalt, Endenich

Diagnosis: Syphilis

Description: The patient possesses clear sign of the mental instability that characterizes the French disease. He often speaks into thin air – according to himself with two persons named Florestan and Eusebius. However, these persons seem to have never existed at all. Mr. Schumann also has wounds consistent with syphilis, but claims that they are self inflicted, for instance from when he is frustrated at being unable to write down the noises in his head. It is worth noting that the patient hasn't mentioned his family since he arrived at the facility.

The characters you will be playing:

Eusebius: One of my invisible friends. Has always been there in my dreams. Pensiveness, passivity, comfort, daydreams. According to him I can do no wrong. According to him all is well. Gently, poetic, adores the muse. Am I Eusebius? If only I had done more as Eusebius. Been more careful, chosen the safe road, maybe then I would never have fallen ill. Carelessness is punished with sickness or death.

Florestan: My other invisible friend. Has always been there in my dreams. Action, excitement, drama and courage. Without him I do nothing. Without him I dare nothing. I don't dare to act as he does. Am I Florestan? Love, pathos. If only I had done more as Florestan, then I would have accomplished much more... Wouldn't have been afraid, wouldn't have been careful, wouldn't have waited. Lust is a creative force.

Maybe it would be beautiful played by her. Why hasn't she come? Where are the children? And where are Felix and Johannes? Have they all left me now when I need them most, or was I the one to leave them?

I have always known that I would die young. Every time someone died it reminded me how short life is and of my own fragility. Now it will all be over soon, there isn't much time left, but I can't stop wondering... Did she really love me? Did she love someone else? Did I get the recognition I deserve, the recognition I'm entitled to, and will anyone remember me after I'm gone?

It was the morning after a big carnival. Broken wine bottles and trampled-down masks littered the streets. Mr. Schumann was still soaked by the ice cold water in the Rhine when they managed to revive him. Now they couldn't make him stop screaming, even though it was more than an hour ago. His wife Clara had been sent for and was trying to calm him down, but he couldn't be reached. "What's wrong, my love? What happened?" Clara asked, but Mr. Schumann couldn't even hear her for the noises in his head. He screamed "Give me peace, I can't take it anymore, just kill me please!" and Clara wept as they took him away

from her, from the children, from their life.

young girl the right words to impress her with.

He had dreamt about it the entire night, heard Eusebius play the music for him again and again, when he sneaked down to the piano in the living room of the Wieck family, early in the morning. Though he lived there and was the young Clara Wieck's private tutor, Robert Schumann knew that Mr. Wieck didn't like to be disturbed, but he had to write it down while he remembered. He played the little piece over and over as quietly as a mouse while he took notes. "Traumerei that is what I'll call it" he thought to himself.

Christel's laughter was spontaneous and silvery. Her eyes had a lustful gleam. She sighed and begged: "Oh please, dear Mr. Schumann, please play it one more time. I love that tune and no one can play it like you can." He played his little tune, it was incomplete, but she applauded excitedly. Felix laughed and poured more wine to the party. "You're wonderful, Mr. Schumann. How do you come up with all that?" "it's a question of finding the right muse, Miss Christel." Her white bosom heaved up and down.

He had often seen Clara play. He quietly looked at her long, beautiful fingers caressing the keys, and dreamt of being in their place. In his mind Eusebius fought to make him keep his distance, not to ruin this perfect picture of ethereal beauty, his muse, but Florestan insisted and instilled courage in him told him the right words to say to the

Clara had written that she was expecting her eighth child. "How can that be?" he thought. "We haven't seen each other for so long." He never answered the letter.

Robert



Ich will meine Seele

You will be playing Robert Schumann. You are the insane and maybe brilliant composer, who received so little recognition in his own time. The game consists of a line of your memories with your wife Clara Schumann (née Wieck), Felix Mendelssohn and Johannes Brahms. Three persons who weaved themselves in and out of your life.

In the scenario you're free to decide for yourself how Robert acted in the situations that we will be playing, just as you're a part of the decision about whether he was a genius, suffered from syphilis and much more. This character is glimpses into Robert's mind. It's up to you to interpret them and bring them into the game however you see fit. From now on the character is yours to do with as you please.

Name: Robert Schumann

Description: Robert Schumann was a German pianist, writer, and composer. He was married to the pianist and composer Clara Schumann.

Born: June 8 1810, Zwickau, Germany

Dead: July 29 1856, Endenich, Bonn, Germany

Known works: Dichterliebe, Carnaval, Fantasiestücke, Liederkreis, Kinderszenen, Kreisleriana, Papillons, Arabeske

I have always feared mediocrity, especially my own. That is probably why it's so difficult to spend time with Clara and Felix – they are better than me in so many ways. They master their instruments brilliantly; Clara is admired in all of Europe, Felix has an abundance of symphonies in his wake. Me, I'm struggling to publish just a single symphony.

I have always known that I would die young. Every time someone died it reminded me how short life is and of my own fragility. That is why I hear the note of life for my inner ear: The A. It's insisting and demands that I play and use it right. Just like all the other notes. But the A is never completely silent.

I don't remember when they appeared, but now it's like they've always been here: Florestan, the passionate and extroverted. He dares to do everything, because life should be lived to its fullest and he doesn't care about materialistic pettiness. That there is greatness in art that mortal humans cannot understand. Eusebius, the introverted and dreamy. He knows that the world is full of pain, death and disease. That there is suffering and poetry in art. They have helped me understand music, love and life.

The others:

Eusebius: One of my invisible friends. Has always been there in my dreams. Pensive, passive, comfort, daydreams. According to him I can do no wrong. According to him all is well. Gently, poetic, adores the muse. Am I Eusebius? If only I had done more as Eusebius.

Florestan: My other invisible friend. Has always been there in my dreams. Action, excitement, drama and courage. Without him I do nothing. Without him I dare nothing. I don't dare to act as he does. Am I Florestan? Love, pathos. If only I had done more as Florestan.

Mr. Wieck: Clara's father. Famous music educator. Genius, teacher, father figure. Cruel, helpful, strict and compassionate. Control, force – creator of beauty. Has taught me so much. Has ruined so much. Is he the one who has created mine and Clara's talent? Or are we talented in spite of him? Jealousy or truth. Clara's talent? Jealousy or truth. Heartless. Exploits children. Protects his Clara against other men.

Clara: Insanely skilled, the good wife, the good daughter, independent, insistent, perfectionist, unfaithful? Better at playing music than at writing, love, lover, loves best at a distance? Could have accomplished much more without me. Am nothing without Clara.

Felix: He's everything I want to be, and he has done nothing to deserve it. Elegant, refined, talented, romantic, beautiful and rich. Wrote his first work when he was 12. Own orchestra in the garden. What price does he pay? Sensitive. Too sensitive. Jewish family. Our friend. Mostly my friend. We shared something special between the two of us.

Johannes: Immense potential. Just like Felix. Is it Felix? I thought he was dead. Makes Clara happy. Is close with Clara. Too close? Is he better than me? He is better than me. They are happy without me.

Allgemeine musikalische Zeitung, Leipzig, 1841

"... After having circled about his navel gazing daydreaming for years, Robert Schumann finally proves his worth with his first symphony - The Spring Symphony, as he calls it, is a true tour de force.

Le Figaro, Paris, 1845

"Germany's uncrowned queen has finally had another chance to shine. Clara Schumann delivered an amazing performance and yours truly finds it incomprehensible that her husband stands in the way of such a talented woman. Maybe it's to hide his own mediocrity?"

Düsseldorfer Zeitung, Düsseldorf, 1853

"After working for almost 10 years Robert Schumann finally presented his "Scenes from Goethe's Faust", but the aging composer seemed frail, and his last piece would probably have benefitted from a more competent conductor."

They talk to me and give clarity to the dreams, to the noises and to the roar of life. But no one else can see them.

Robert never forgot the first time he saw Clara. She was so young and always in front of the piano, where her long, beautiful fingers caressed the keys. He had often dreamt about taking their place. Her father drove her through endless musical exercises. She was so delicate, strong and so talented. He wanted to stop Mr. Wieck when he was scolding her, to tell him how amazing she is. Many years went by before he had the courage.

Christel's laughter was spontaneous and silvery. Her eyes had a lustful gleam. She sighed and begged: "Oh please, dear Mr. Schumann, please play it one more time. I love that tune and no one can play it like you can." He played his little tune, it was incomplete, but she applauded excitedly. Felix laughed and poured more wine to the party. "You're wonderful, Mr. Schumann. How do you come up with all that?" "it's a question of finding the right muse, Miss

Christel.” Her white bosom heaved up and down. Later Christel had lain there before him, naked and beautiful... And so light. He made love to her again and again and for a while he forgot Clara, the music, and his expectations of himself.

He had dreamt about it the entire night, heard Eusebius play the music for him again and again, when he sneaked down to the piano in the living room of the Wieck family, early in the morning. Though he lived there and was the young Clara Wieck’s private tutor, Robert Schumann knew that Mr. Wieck didn’t like to be disturbed, but he had to write it down while he remembered. He played the little piece over and over as quietly as a mouse while he took notes. “Traumerei – that is what I’ll call it” he thought to himself.

Felix tried to hide the newspaper, but Robert grabbed it and leafed quickly through it. “Don’t read it, Robert...”

Felix tried to grab it from him. “They’re idiots. You play the piano very well, and I thought your “Dicterliebe” was splendid. Innovative, floating, sensitive.” Felix sat down next to him on the piano bench. He took the paper, curled it into a little ball and threw it over in the corner. Roberts kept brooding on the ad next to the review. The ad for a device that could extend the reach of the fingers, so you could reach more keys, so he could become a better pianist.

“I don’t accept students, Mr. Brahms, but now that you’re here you might as well play for me.” Johannes sat down by the piano. He had only played a few notes of the piece when Robert regretted his chilly words to him. He played with energy and a passion that Robert recognized in himself and he remembered all the insisting letters from the young man asking for a meeting. Just a single meeting. He looked back at Clara, who smiled and nodded. “Forgive me, my young friend. Forgive me for not having helped you sooner. You are living proof that there is still hope for German music. I insist that you move in with me, and we begin right away.”

Clara



Sie Liebten Sich Beide

You will be playing Clara Wieck, the talented daughter of famed music educator Friederich Wieck, who did everything in his power to make her the most talented pianist of her generation. The scenario is composed of several memories from your life with your husband Robert Schumann, Felix Mendelssohn and Johannes Brahms.

In the scenario you're free to decide for yourself how Clara acted in the scenes you will be playing, just as you will partake in deciding whether she loved and kept loving Robert, if she ever regretted leaving him to pursue her career and much more. This character is glimpses into Clara's mind. It's up to you to interpret those and bring them into the game however you see fit. The character is now yours to do wit as you please.

Name: Clara Schumann (née Clara Wieck)

Description: Clara Schumann was a German pianist and composer. She was a pupil of her father, Friederich Wieck, who also was piano teacher for her future husband, Robert Schumann.

Born: September 13 1819, Leipzig, Germany

Died: May 20 1896, Frankfurt am Main, Germany

Known works: Mein Stern, Am Strande, Lorelei, Liebst Du um Schönheit,
Warum willst du andre Fragen?

My dearest diary,

You are my secret diary. Because father still insists on writing my diary for me, even though I'm seventeen now. We're touring again, and I miss Leipzig, even though I love the light of the concert hall, the applause of the audience, and getting carried away by the music along with the orchestra. But I also miss him. Maybe what I miss about Leipzig is how we could practice together for hours. His beautiful eyes and witty remarks that father despises. His music is different. He's different. He teases me that I'm lucky, that my father is the best music teacher in the whole world, and I'm the wonder child, who has played my way into everyone's hearts since I was nine years old. Maybe I have played my way a bit too deeply into my father's heart?

The concert hall was packed. They could hear the buzzing of the audience behind the carpet. Felix looked at her and said, "Are you ready, Miss Wieck?" She shook her head slightly. "No, not really. I'm a bit beside myself. I know that Mr. Wieck and Robert had another row before we left. And I can't help but think about it." He pulled her over to the peephole in the carpet. "Look. Look up at the first balcony, there are my parents. They're excited to hear you play, Miss Wieck, because I told them that for my latest

The others:

Robert: Insanely talented, persistent, charming, overwhelming, dissolute, better at writing music than at playing it, drinks, love, lover, loves best at a distance? Lots of children, intense, loyal, unfaithful, embarrassing, a clouded mind, a divided character, misunderstood, who writes the music: Robert, Florestan or Eusebius?

Felix: Elegant, sophisticated, talented, romantic, rich. Incredibly rich. Has always had everything handed to him. Wrote his first piece when he was twelve. Conductor and composer. Has his own orchestra in his garden. What price does he pay? Sensitive. Too sensitive. Our friend, Robert's friend. Close friend. Colleague. Same age as Robert.

Johannes: Warm, passionate, amazing potential. What does he dream of? Persistent and young. Younger than me. Too young? Sensitive, hard worker, respectful, full of ideas, easy to love. Lover. Clara's friend, close friend, Robert's hard working student. A hope.

Mr. Wieck: My only family. Father, teacher, guardian, shaped me. Shaped my dreams. Is he worse or better than Robert? Saviour or tyrant? Loves. Grateful. Obedient. Is the one who made me what I am.

Österreichische Wochenschrift, Wien, 1836

"The wonder child Clara Wiech visits Wien. During her visit the lovely Miss Wieck has played for His Majesty Emperor Wilhelm and received the honorable title: "Royal Chamber Virtuoso". One can only guess how far the young woman will go in the future.

Leipziger Kreuzer, Leipzig, 1839

"Renowned music teacher Mr. Frederick Wieck will be appealing the verdict in the lawsuit against Mr. Robert Schumann. Mr. Wieck is seeking witnesses to Mr. Schumann's dissolute and amoral life style.

The Guardian, London, 1845

"World famous pianist Mrs. Clara Schumann is visiting England and will be giving a concert at Throne Room, Crosby Hall. She is accompanied by her husband. Among other things, she will be playing works by Felix Mendelssohn."

piece to come to live, it would have to happen through your interpretation." He looked at her a bit more seriously.

"Forget Robert for tonight, play and enjoy it. I promise that I will go to Robert and talk to him." She gratefully shook his hand: "Thank you. You understand him and his music better than anyone else. Whatever would he do without a friend like you?"

Something about Johannes reminded her of Felix.

Whatever would she do without a friend like Johannes?

—————
"If we win, we'll get married on your twenty first birthday! Then we will celebrate freedom and love."

Robert's eyes sparkled, and she had known his charming, crooked smile since she was thirteen years old. He had been twenty two, tall and handsome, and it had been years before he noticed her, and not just her perfect playing. He was so enamored with and jealous of her long, white fingers, that could reach ten keys.

He continued: "My sweetest, most beautiful Clara, imagine what we can accomplish together. If you played my music, the world would have to notice it." He began to play a part

of it. She sat down beside him and played along for a little while. "I write a bit too, Robert. I have written a lied, a small song."

"No," he answered. "Clara, I don't want to write mundane and popular lieds. I want to write you a grand masterpiece. A symphony!"

The last note faded. The music was still beating in her temples and her chest. Mr. Wieck had been listening from the window with his back turned, and now he turned towards her. She met his gaze expectantly and carefully. He smiled and nodded approvingly. "No, Clara. No. Don't lower your head, my girl." He walked over to her and pulled her up from the chair. "Stand by your work, my Clara. You train for hours in order to reach perfection, and that is why you can communicate the true spirit of the music, because you don't laze your gift away and take it for granted." He pulled her forward. Practice making a curtsy with dignity, Clara, because you are going to play for kings and queens. And remember, it is I who have made you play better than anyone. Better than any man."

He came every day for his lessons with Robert. The children ran towards him. He embraced them all. All seven of them. He cared for them, and that made her care for him all the more deeply. Young, beautiful Johannes Brahms.

I'm sorry, Mr. Brahms, my husband is occupied at the moment, so you will have to wait a while." "I'll happily wait." He smiled while she led the children out of the sitting room, "Have I ever told you that I heard you play in Wien?" - "That must have been several years ago." "You played in such a way that I understood how much of your own soul that you put into it. How you make the music become alive and turn into more than mere notes on a piece of paper." She blushed. "There's nothing I want more than one day hear you play my music, Mrs. Schumann." He grabbed her hand.

- "Why don't you play concerts anymore?" They were interrupted by the sound of commotion by the room next to them and little Fanny crying and calling for her.

You will be playing Felix Mendelssohn and Johannes Brahms. Two famous composers who were a part of Clara and Robert Schumann's lives. Felix as the friend from their youthful years who died all too soon. Johannes as the young and talented friend and student who helped them make their everyday life work out. For every scene it's indicated whether it is Felix or Johannes who is present in the scene.

In the scenario you will be free to decide for yourself how the two characters acted in the situations that we will be playing, just as you will partake in the decision about how the relation to Clara and Robert Schumann will play out for your two characters. These characters are glimpses into Felix's/Robert's minds. You are free to interpret these and bring them into the game however you see fit. From now on the characters are yours to do with as you please.

Name: Felix Mendelssohn

Description: Jakob Ludwig Felix Mendelssohn Bartholdy was a German composer, pianist, organist, and conductor from the early Romantic period. Felix Mendelssohn belonged to a Jewish family.

Born: February 3, 1809, Hamburg, Germany

Died: November 4 1847, Leipzig, Germany

Known works: Ein Sommernachtstraum (including The Wedding March), Hark! The Herald Angel Sings, Lieder ohne Worte.

Name: Johannes Brahms

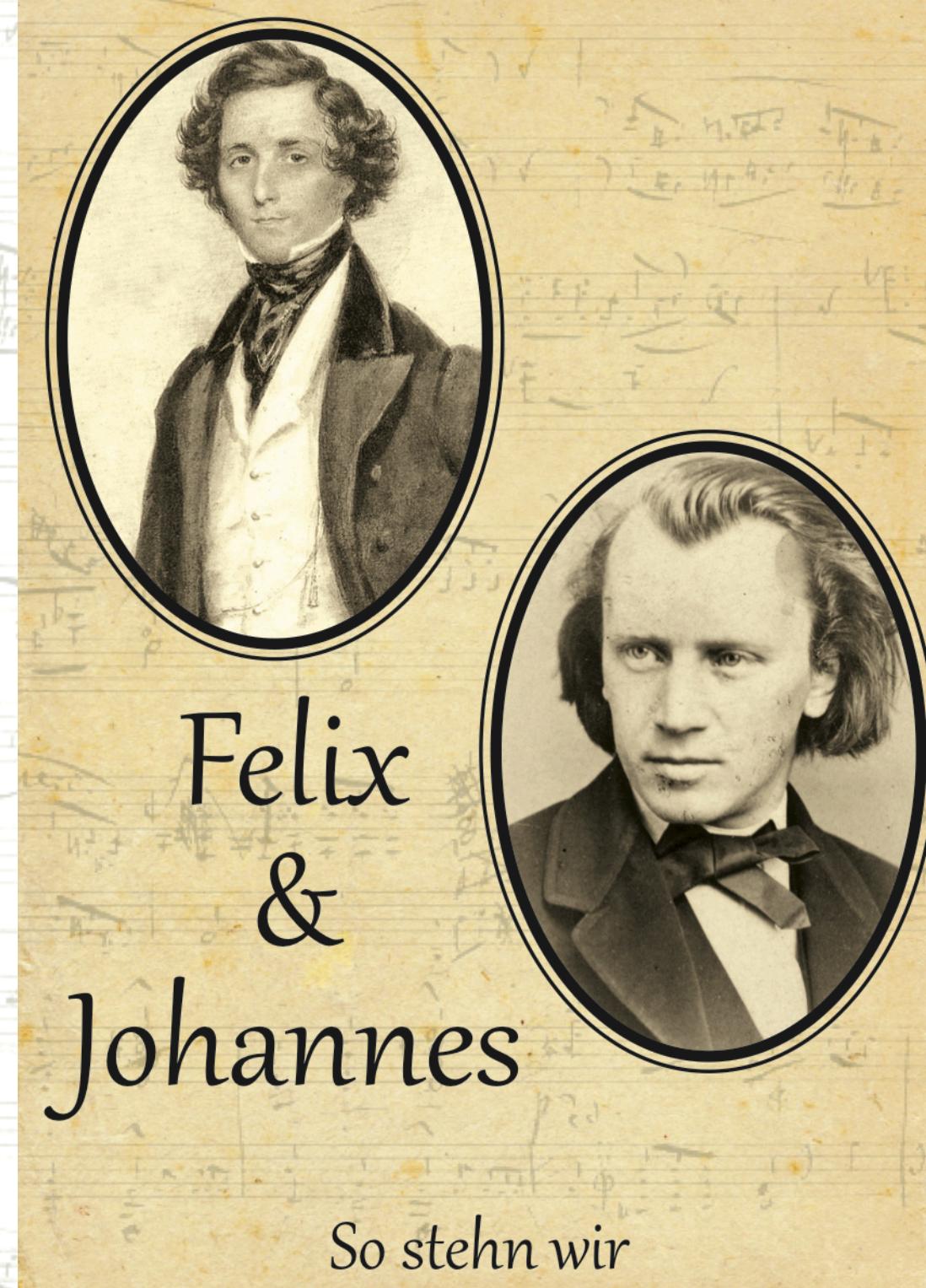
Description: Johannes Brahms was a German composer, pianist and conductor. He composed pieces belonging to every genre of the time, except opera.

Born: May 7 1833, Hamburg, Germany

Died: April 7 1897, Vienna, Austria

Known works: Ein deutsches Requiem, Die Ungarischen Tänze, Liebstdlers Waltzes, Guten abend, gut nacht (The Cradle Song).

Kendte kompositioner: Ein deutsches Requiem, Die Ungarischen Tänze, Liebstdlers Waltzes, Guten abend, gut nacht (Vuggevisen).



I am the young man. The one you will meet randomly one night, and when our eyes meet our souls meet as well. Resonance. I am Felix Mendelssohn. I am blessed with riches and attention. My Jewish parents gave me everything, even an orchestra and a concert hall when I was 12, because my talent shouldn't be diminished by a small chamber ensemble.

I seek grandeur and recognition, but some doors will always be closed to my kind regardless of talent. I seek an understanding that few can provide.

I am the young man. The one you will meet randomly one night, and when our eyes meet our souls meet as well. Resonance. I am Johannes Brahms. I have worked hard to reach their door. I hope that Robert will help me become as great a composer as he is. Imagine finding a woman like Clara, who not only plays music, but understands the spirit of art and music better than anyone.

I am the other man.

The others:

Felix – Robert: The same age as Felix. Have known each other since they were very young. Charming, talented, hopeful, not recognized. The best. A drunk, a clouded mind, a shining beacon of hope, love, jealousy, attraction. Soul mate – would Clara understand? Eroticism? Nights at a brothel. Loves men – loves women.

Felix – Clara: Perfect, too perfect, talented, force, insecurity, determined, unsurpassed, strong, fragile, does she love Robert? Is she capable of doing anything but what her father tells her to? Beautiful, enchanting pianist. Younger than me. Prodigy.

Johannes – Robert: My teacher, educator and idol. The best among the best, no one understands him. A clouded mind, maybe it's lost forever? Clara deserves better. Robert deserves peace. Would I ever betray him? Friend. Creator of music. Pioneer. Genius. Crazy. Misunderstood. Tyrant. Charming. Superstitious.

Johannes – Clara: Inspiration, beauty, composer as well as musician and like the most beautiful dreams. Like the most fervent dreams. The perfect woman. Robert is everything to her, but she deserves better. I would be a better father than Robert. I would let her perform. Why didn't I meet her before Robert? Strong, brave, and persistent. Attractive. Older than me.

nightmares and headaches, and with all these children it's difficult to compose in peace."

- "That reminds me, Clara, I have written a waltz. Do you want to read it? Maybe play it for me in a while? Your opinion is very important to me, and that way we won't disturb Robert.

Grove Dictionary of Music, London, 1826

The only 17-years-old Jakob Ludwig Felix Mendelssohn Bartholdy demonstrates with A Midsummer Night's Dream the greatest wonder of early maturity when it comes to music that the world has ever seen.

Robert Schumann, Neue Zeitschrift für Music, Leipzig, 1853

A musician blessed with the ability to express the tendencies in our time in the highest and most ideal way was bound to reveal himself, one who wouldn't show his mastery through a gradual evolution, but rather, like Athena, would emerge fully armed from the head of Zeus. And he has arrived, a young man who had muses and heroes guarding his cradle. His name is Johannes Brahms.

Felix opened the door to Robert's room. He was sitting with his back against the door, writing and drinking. Mostly drinking. Felix walked over to him and sat down next to him. "How are you doing, Robert? I met Clara in Vienna. She was worried about you. She asked me to seek you out."

- "Baaaah, screw her. She has gone touring with her father again... The great Mr. Wieck. If she truly loved me, she would stay." "Well, she isn't of age yet, so..." "Of age! This isn't about the law, Felix, this is about love! True love breaks all laws. Just like art. Why are you the only one who understands that?" Felix leafed through the latest score that Robert was working on. "Interesting... Hmm... How about this: We play and drink tonight, and then you'll write a letter to Clara tomorrow? You won't find another girl like her."

The colourful world of the brothel was always a welcome pause from the orderly world outside. In here it was all colourful rugs, soft couches, sparkling champagne, skin as soft as silk, lips painted red that always said yes, and laughter. As an everyday carnival. There were no boring

bourgeois girls in here. Only dark eyes to drown in. Felix caught Robert's gaze, his dark brown eyes, and lifted his glass. "Cheers and congratulations on your first publication! It finally happened, old friend."

The glasses clinked and Robert broke into a warm and happy smile. An older gentleman with a redhead girl on his lap turned around halfway. His voice was slurred by the wine. "Aren't you Mr. Mendelssohn?" "Yeah, that's me." "I liked your 2. Symphony, the one you wrote almost 10 years ago. You write music that one can understand, Mr. Mendelssohn." The girl turned the man's face back to her and did her job. Felix glanced at Robert slightly embarrassed, leaned forward and whispered: "That fat idiot probably hasn't heard a symphony since."

The concert hall was packed and buzzing with excitement from the audience. The orchestra tuned their instrument one last time, and then it was quiet. They stood up as the conductor entered the room, and the first violin shook his hand. The silence was palpable, and then she entered. The grand pianist of the evening. The star. Clara. She moved

with a majestic confidence and beauty, which everyone recognised in her music as well. How he loved to see and hear her play. How she could spellbind and embrace everyone through the music.

Felix was alone in his box with his gaze fixed on Clara's hands throughout the entire concert. On the cheap rows in the back was a young Johannes, completely absorbed by her playing. He didn't truly resurface until the interval, when he overheard someone greeting Mr. Robert Schumann and afterwards did everything he could to find the great composer and finally meet him.

The sun was shining, the spring air was fresh, and the children were excited to be in the park. "What a great idea to bring the children here, Johannes." He smiled, rather embarrassed. "Well, I couldn't help but overhear Robert's outburst when I dropped by this morning, and I figured it might be the best for everyone." She looked down, but smiled. "You know us so well, Johannes. Whatever would I do without a friend like you? Thank you." She squeezed his hand. "It's not like him, but he's been having

Scenes

The following pages contain the scenes for the scenario. They should be printed, cut out and hung up on the musical tableau as described in the scenario text.



The New Tutor

Present: Robert, Clara, Felix and Mr. Wieck

Felix has come to present his good friend Robert. He wants to recommend him as private tutor. Mr. Wieck is looking for a young man to teach the young Clara Litterature and other school subjects, while Mr. Wieck is to take care of her musical education himself.

Robert is looking for someone to teach him to play the piano and to compose. Clara and Robert meet for the first time.

Movement: Test scene

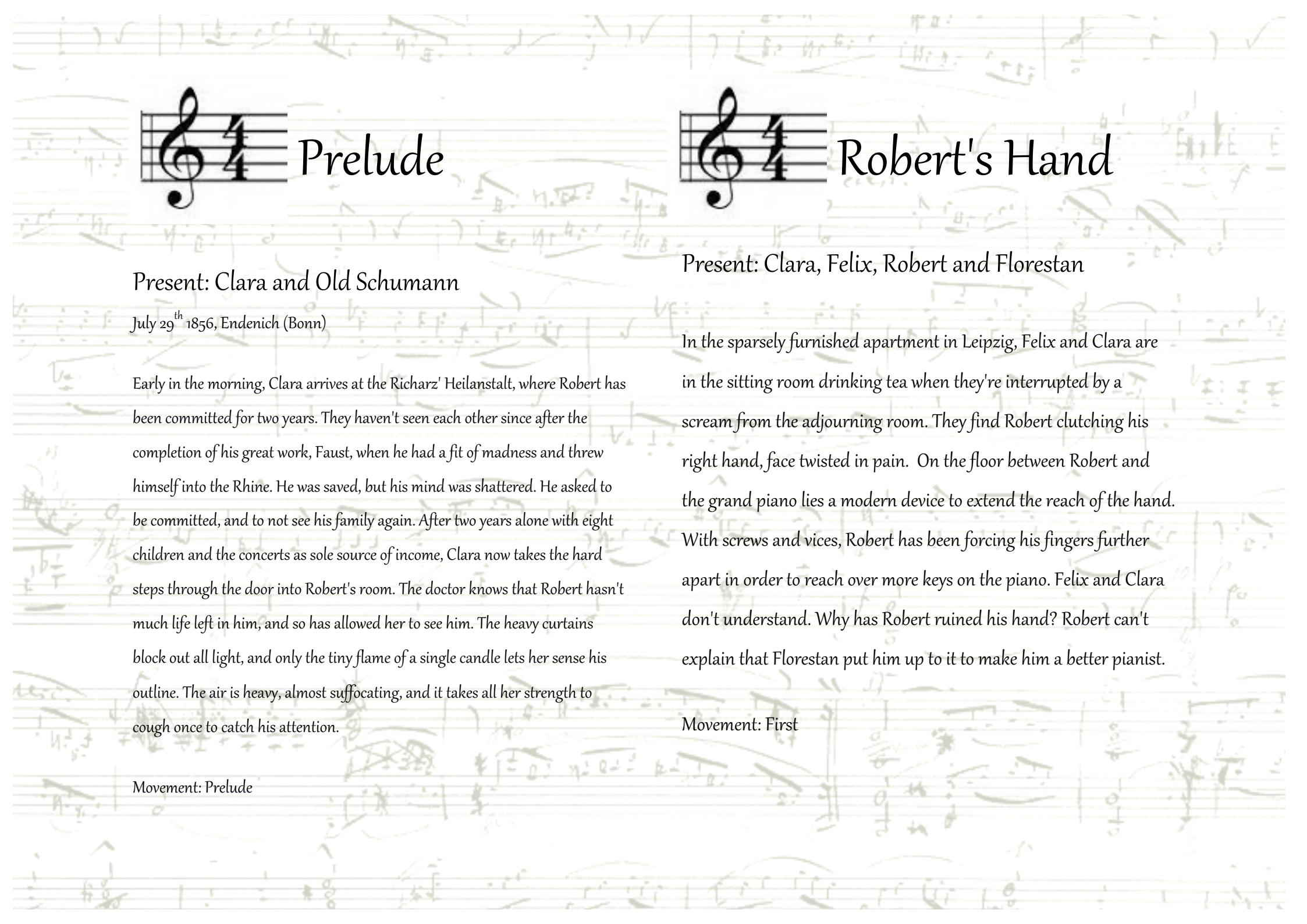


Talent

Present: Clara and Mr. Wieck or Robert and Felix

On the way home from a concert with the star violinist Paganini, discussion rages about whether talent is something one is born with or taught.

Movement: Test scene



G 4 Prelude

Present: Clara and Old Schumann

July 29th 1856, Enderich (Bonn)

Early in the morning, Clara arrives at the Richarz' Heilanstalt, where Robert has been committed for two years. They haven't seen each other since after the completion of his great work, Faust, when he had a fit of madness and threw himself into the Rhine. He was saved, but his mind was shattered. He asked to be committed, and to not see his family again. After two years alone with eight children and the concerts as sole source of income, Clara now takes the hard steps through the door into Robert's room. The doctor knows that Robert hasn't much life left in him, and so has allowed her to see him. The heavy curtains block out all light, and only the tiny flame of a single candle lets her sense his outline. The air is heavy, almost suffocating, and it takes all her strength to cough once to catch his attention.

Movement: Prelude

G 4 Robert's Hand

Present: Clara, Felix, Robert and Florestan

In the sparsely furnished apartment in Leipzig, Felix and Clara are in the sitting room drinking tea when they're interrupted by a scream from the adjoining room. They find Robert clutching his right hand, face twisted in pain. On the floor between Robert and the grand piano lies a modern device to extend the reach of the hand. With screws and vices, Robert has been forcing his fingers further apart in order to reach over more keys on the piano. Felix and Clara don't understand. Why has Robert ruined his hand? Robert can't explain that Florestan put him up to it to make him a better pianist.

Movement: First



The Lawsuit

Present: Clara, Robert, Felix and Mr. Wieck

Mr. Wieck has brought a lawsuit against Robert for lewd behaviour. He claims that Robert is an irresponsible alcoholic, an immoral and indecent man who has seduced an underage girl. And he plans to bring Felix as witness. Mr. Wieck offers to drop the suit, though, if the engagement with Clara is cancelled, and Clara moves home immediately.

Movement: First



No Secrets From Father

Present: Clara and Mr. Wieck

From early childhood, Clara is her father's most important project. Everything in her life is carefully controlled by Mr. Wieck to ensure that she lives up to her full potential. Another hard day is done, and Clara's fingers are sore as she's preparing for bed. As always Mr. Wieck keeps an eye and writes her diary for her.

Movement: First



Lessons

Present: Clara, Robert and Mr. Wieck

Mr. Wieck and Clara have been sitting in front of the piano for hours to practice the details of her music. Clara, only 13 years old, is dizzy and has difficulty focussing. Mr. Wieck ignores it and once again delivers harsh criticism of her performance. Robert interrupts Mr. Wieck's strict lessons and unfair criticism of Clara – he defends her, but earns Mr. Wieck's anger.

Movement: First



The First Performance

Present: Felix and Clara

It's early in the evening, just before Clara's first major solo performance with the Leipzig orchestra. She's only 16 years old and ready to burst with excitement and nerves when the ten years older Felix comes into her waiting room. He's the conductor for the evening and the composer of the piece. Felix tries to calm her to make her ready to go on stage and enjoy her great moment.

Movement: First



The First Kiss

Present: Clara, Robert and Felix

The three friends Robert, Clara and Felix are together after yet another concert. Young, giddy and enthusiastic about life, they talk about dreams, about the future and about great plans. It ends with a kiss.

Movement: First



Felix and Robert

Present: Felix and Robert

Felix and Robert have been drinking wine together all day and find the piano. They speak of youth, of music and of love. They compose together, and it is not just their music meeting but also their souls.

Movement: First



The Review

Present: Robert, Felix and possibly Eusebius/

Florestan

Felix has read Robert's very ugly and perfidious review of Clara's latest concert after she called off her engagement to Robert. He seeks out Robert to demand an explanation and an apology for Clara.

Movement: First



The Engagement

Present: Clara, Felix, Robert and Mr. Wieck

Mr. Wieck browbeats Clara into calling off the engagement very publicly after a concert, where Felix and Robert are also present.

Clara feels trapped between her father's expectations and her heart, because she knows that without her father, she would never have been able to stand on stage, loved by all for her talent.

Movement: First



Publications

Present: Felix, Clara and Robert

Felix, Clara and Robert meet, happily, in Felix's opulent upper-class home. Felix enthusiastically tells Robert and Clara that he's publishing yet another symphony. No one wants to publish Robert.

Movement: First



Letters - Courtship

Monologues: Robert and Clara

Robert has been alone for weeks in Leipzig, but the only thing on his mind is Clara. She is off on yet another great foreign concert tour with her father. Robert proposes marriage to Clara in a letter. Clara answers in a letter. Months pass and Robert proposes marriage to Christel in another letter.

Movement: Second



Mr. Clara Wieck

Present: Clara, Robert and possibly Eusebius/

Florestan

Clara and Robert are in London on tour, but the hosts have forgotten to invite Robert to the grand party in the evening; Clara tries to fix it, but Robert feels superfluous, especially after he was introduced as

Mr. Clara Wieck.

Movement: Second



Euphoria

Present: Clara and Robert

Clara and Robert were married three months ago, and Clara has great news. She must tear him away from his work by the piano, where he's struggling to write something, anything. But when Robert hears that he is to be a father, he is seized by overwhelming emotions.

Movement: Second



Felix dies

Present: Robert, Felix and Eusebius

The always so lively Felix is weakened by too much work and too little rest. His grand tour of England has left him a shadow of himself, and after his sister Fanny died, he has had several heart attacks. Robert is with him by his sickbed in Leipzig because he knows that Felix hasn't much life left in him, but he is afraid of being infected with the same weariness of life.

Movement: Second



Impossible Demands

Present: Clara and Robert

Robert has written yet another impossible piano concerto, which Clara is desperately trying to master in order to please Robert. Clara tries to suggest changing parts of it, but Robert takes it as criticism.

Movement: Second



Torn

Present: Robert and Eusebius/Florestan

Robert, Eusebius and Florestan disagree on what the next piece of music should be: A piano piece dedicated to Clara, a dreamy string quartet piece or a great symphony for a full orchestra. They argue, bicker and write.

Movement: Second



Popular Music

Present: Clara, Felix and Robert

Clara is playing her latest lied for Felix at home in the sitting room in Leipzig when Robert turns up and insults it – he doesn't like simple popular music, as he calls it.

Movement: Second



Lieder are Art Too

Present: Robert, Clara and Felix

Robert lacks money and fame. He starts to write lieder but is afraid to show them to Felix and Clara. But perhaps lieder can be art?

Movement: Second



Men's Night

Present: Robert, Felix and Christel

Robert and Felix are drinking wine at a café and agree that a good evening calls for both wine and women. They consider visiting a brothel, but Christel turns up with a different suggestion.

Movement: Second



Picnic with Christel

Present: Robert and Christel

Robert and Christel have gone into the woods; they have eaten, drunk and made love in the green. Christel tells Robert's future in the grounds of their coffee and asks Robert about what the future holds for them.

Movement: Second



Art is Sacred

Present: Robert and Johannes

Johannes has been reinterpreting and correcting the works of other composers. Robert finds out and is very upset. He teaches his student Johannes that the creative work of an artist is not to be violated.

Movement: Second



Little Felix

Present: Johannes and Clara

Johannes visits Clara after little Felix, child number eight, has been born. Robert has been committed for many months, perhaps so many months that he could not be the father - unless Clara has visited him.

Movement: Third



Mr. Wieck's proposal

Present: Clara, Johannes and Mr. Wieck

Robert is still committed and the bills are piling up around Clara in their home in Düsseldorf. With so many children, it is impossible for Clara to play and feed the family. Mr. Wieck offers to pay, but on one condition – she must move home in with him and can't see Robert again. Johannes turns up and offers another way out.

Movement: Third



Two Lonely Souls

Present: Clara and Johannes

Johannes visits Clara while Robert is committed. She is terribly lonely despite all the children and the many concerts. As always they sit at the piano and let their fingers play over the keys. Their fingers meet, perhaps by accident, and a possibility of something new comes into being.

Movement: Third



Early Works

Present: Robert and Johannes

The lack of recognition is killing Robert. He makes the young Johannes go over his early works with him, changing them to make them more ordinary. Then, finally, he can get them published and make some money for his family.

Movement: Third



The Diagnosis

Present: Robert, Clara and Dr. Richarz

Robert has shut himself in with his piano for weeks, avoiding all light. He has yelled, screamed and played the piano in his attempts to dull his headaches and the sounds in his head. Dr. Richarz has arrived and Clara insists that Robert must see him so they can find out what's wrong.

Movement: Third



The Suicide

Present: Robert and Florestan/Eusebius

Robert is sitting on the edge of a bridge across the Rhine with his wedding ring in his hand. He's thinking about ending it all. Florestan – the wordy, extrovert side of Schumann, and Eusebius – the dreamy, introverted side of Schumann, are pulling him in opposite directions. Should he jump into the river or not?

Movement: Third



Letters – About the Illness

Monologues: Dr. Richarz and Clara

Dr. Richarz sends his notes and reflections about the state of Robert to Clara who is waiting anxiously to hear what's wrong and what can be done. Then Clara writes to Robert or Johannes.

Movement: Third



She Deserves Better

Present: Robert, Johannes and possibly

Eusebius/Florestan

Johannes, who is living with Clara and Robert as Robert's student, has been watching Clara grow ever more and more unhappy with time. Robert has changed. He is consumed by his work and locks himself in his room, leaving all aspects of taking care of the home to Clara, who Johannes has been helping as best he could. But now Johannes has decided to give Robert a piece of his mind.

Movement: Third



Blank Scene

Present: ?

This scene can be used by a player to create a new scene. It requires the player to decide on the location and who is present, and to introduce the theme of the scene. It can be monologues, variations on other scenes or completely original scenes.

Movement: Third



The Finale

Present: Clara, Johannes and Old Schumann

July 29th 1856, Enderich (Bonn)

Clara has been to the train station to pick up Johannes, who has come to be with them in this difficult hour. Clara feels a bit stronger stepping over the threshold with him, but it is undeniable that death is in the air. The room is filled with the remedies used in Robert's treatments: Mercury, arsenic and lithium, but even these modern medications have their limitations. Robert lights up at the sight of his wife and good friend. A brief moment of clarity before everything is over. After Robert expires, Johannes and Clara have a moment together.

Movement: Finale

Cut sentences

The following pages contain the four German sentences that are used by the participants to cut the scenes. They should be printed, cut out and hung up on the wall as described in the scenario text.

Ich Will Meine Seele

Sie Liebten Sich Beide

Die Rose, Die Lilie

So Stehn Wir

Movements

The following pages contain the titles for the five movements. The participants use them to navigate between the movements. They should be printed, cut out and hung up on the musical tableau as described in the scenario text.

Prelude

1. Movement - Allegro

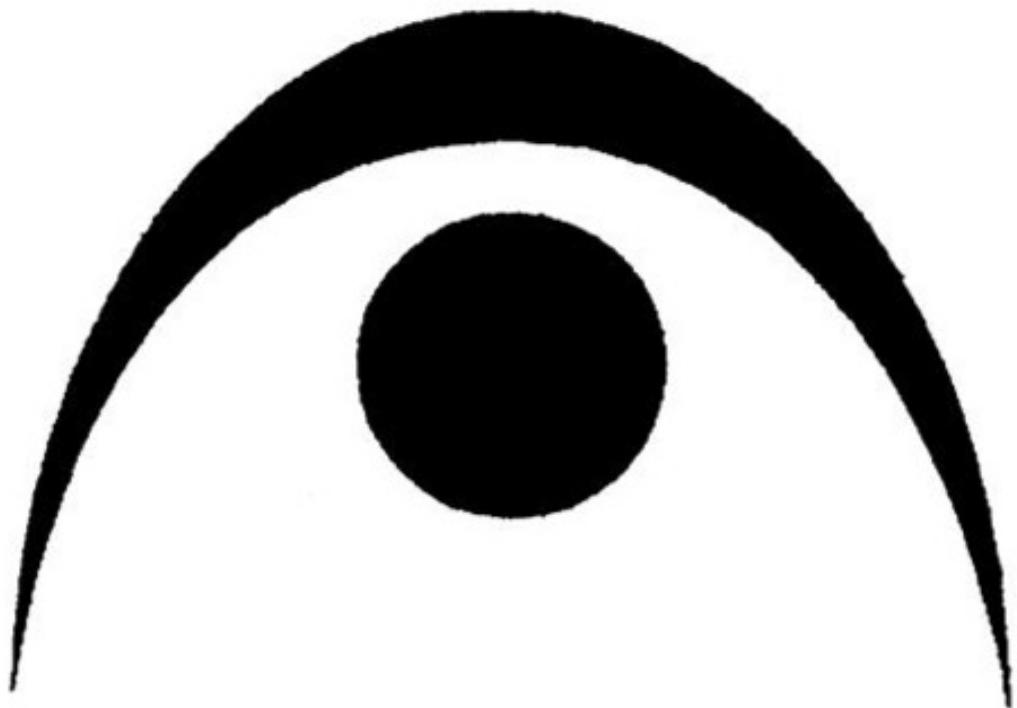
2. Movement – Andante

3. Movement - Scherzo

Finale

Musical Symbols

The following pages contain the musical symbols for the scenario. They should be printed, cut out and used for the tableau of scenes on the wall, which is described in the scenario text. First the fermat, second the time signature (c) and finally the treble clef (G).



C

