

# MADAME DEFARGE

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for personal use only.  
written and composed by

**WENDY KESSELMAN**

No performance or use of this score is  
arranged by  
**CHRISTOPHER BERG**  
allowed without written authorization

from Dramatists Play Service, Inc.

Full Score



# MADAME DEFARGE

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for personal use only.  
written and composed by

**WENDY KESSELMAN**

No performance or use of this score is  
arranged by  
**CHRISTOPHER BERG**  
allowed without written authorization

from Dramatists Play Service, Inc.

Full Score



MADAME DEFARGE  
Copyright © 2019, Wendy Kesselman

All Rights Reserved

MADAME DEFARGE is fully protected under the copyright laws of the United States of America, and of all countries covered by the International Copyright Union (including the Dominion of Canada and the rest of the British Commonwealth), and of all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention, the Berne Convention, and of all countries with which the United States has reciprocal copyright relations. No part of this publication may be reproduced in any form by any means (electronic, mechanical, photocopying, recording, or otherwise), or stored in any retrieval system in any way (electronic or mechanical) without written permission of the publisher.

The English language stock and amateur stage performance rights in the United States, its territories, possessions and Canada for MADAME DEFARGE are controlled exclusively by Dramatists Play Service, 440 Park Avenue South, New York, NY 10016. No professional or nonprofessional performance of the Play may be given without obtaining in advance the written permission of Dramatists Play Service and paying the requisite fee.

All other rights, including without limitation motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, and the rights of translation into foreign languages are strictly reserved.

allowed without written authorization

Inquiries concerning all other rights should be addressed to Creative Artists Agency, 405 Lexington Avenue, 19th Floor, New York, NY 10174. Attn: George Lane.

from Dramatists Play Service, Inc.

**NOTE ON BILLING**

Anyone receiving permission to produce MADAME DEFARGE is required to give credit to the Author as sole and exclusive Author of the Play on the title page of all programs distributed in connection with performances of the Play and in all instances in which the title of the Play appears, including printed or digital materials for advertising, publicizing or otherwise exploiting the Play and/or a production thereof. Please see your production license for font size and typeface requirements.

Be advised that there may be additional credits required in all programs and promotional material. Such language will be listed under the “Additional Billing” section of production licenses. It is the licensee’s responsibility to ensure any and all required billing is included in the requisite places, per the terms of the license.

## DO NOT DEFACE MATERIALS

DO NOT mark any notations in pen or highlighter. Make notes in soft black pencil ONLY. All pencil marks on scores must be COMPLETELY erased prior to their return. **Any scores returned without being erased will incur a service fee.** You will be charged for loss of or damage to scores up to the full amount of your deposit.

RETURN ALL MATERIALS TO:

Dramatists Play Service

440 Park Avenue South, 11<sup>th</sup> Floor

New York, NY 10016

This score has been downloaded from

### NOTICE

Federal copyright law prohibits anyone from making any unauthorized changes to this score. The music in your production must be performed exactly as written. No changes may be made to the music without the express permission of the composers.

### INSTRUMENTATION

No performance or use of this score is

Piano

Cello

Flute

B-flat Clarinet

Bass Clarinet

allowed without written authorization

from Dramatists Play Service, Inc.

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

# 1. KNITTING

(Therese Defarge)

Flute

Wendy Kesselman

Reeds

*p* (simile)

Cello

*p* THERESE:

Grazioso  $\text{♩} = 72$   
(Repeat as needed)

Knit one, purl two,

*p* (Support flute as needed)

5

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

First the red, then the blue Slip a stitch of white straight through --

9

That's what I was taught to do. Sit - ting by my sis - ter's side,

*play as written*



B-flat Clarinet

25

Milk a hun-dred cows and more! Sheer sheep, bale hay,

*pizz.*

*enthusiastically*

This score has been downloaded from  
www.dramatists.com and is for perusal only.

29

Find the lambs that go a-stray, Scrub the cha-teau steps each day,

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

33

*rit.* **Meno mosso** ♩ = 88

*p >*

*arco, espressivo*

Throw this knit-ting far a-way! But I had a sec-ret dream

*rit.*



# 2. THE BEST OF TIMES

(Sydney Carton)

Light comes up on Sydney Carton, clutching a flask.

Wendy Kesselman

B-flat Clarinet

*p ben legato* *simile*

*p ben legato* *simile*

SYDNEY CARTON:

*p ben legato*

♩ = 76

This score has been downloaded from  
www.dramatists.com and is for perusal only.

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

4

queen with a pale face On the throne of Eng-land. There was a king with a large jaw And a

7

queen with a fair face On the throne of France! *rit.* *a tempo* C'e-tait le mei- leur de temps, C'e-tait le

10

Musical notation for measures 10-12, including vocal line and piano accompaniment.

pire de temps, It was the best of times, It was the worst of times, L'a - ge

Musical notation for measures 10-12, piano accompaniment.

This score has been downloaded from www.dramatists.com and is for perusal only.

13

Musical notation for measures 13-15, including vocal line and piano accompaniment.

de croy - ance et de l'in - croy - ance, The age of wis - dom, the age of

Musical notation for measures 13-15, piano accompaniment.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

16

Musical notation for measures 16-18, including vocal line and piano accompaniment.

fool - ish - ness, It was the sea - son of light and of dark - ness. C'e - tait le mei -

Musical notation for measures 16-18, piano accompaniment.

19

Musical notation for measures 19-21, including vocal line and piano accompaniment.

*arco*

leur de temps, C'e - tait le pire de temps, It was the best of times, It was the

Piano accompaniment for measures 19-21.

This score has been downloaded from  
www.dramatists.com and is for perusal only.

22

Musical notation for measures 22-24, including vocal line and piano accompaniment.

No performance or use of this score is

*Suddenly energized*

allowed without written authorization  
worst of times... It was the spring of hope, It was the win - ter of des - pair, We had

Piano accompaniment for measures 22-24.

from Dramatists Play Service, Inc.

25

Musical notation for measures 25-27, including vocal line and piano accompaniment.

ev' - ry - thing be - fore us, We had noth - ing be - fore us. We were all go - ing di - rect to

Piano accompaniment for measures 25-27.

Cue: LUCIE: I want him to haunt me--every day, every night till at least we meet!

# 3. SHOES

(Doctor Manette)

Wendy Kesselman

♩ = 116

Cello solo

pp *simile* DOCTOR MANETTE (*Offstage*):  
Shoes, shoes,  
Darkness. Paris. A low hammering sound as Doctor Manette sings brokenly.  
Cello solo (Piano enters at measure 13)

7

Beau - ti - ful shoes, Shoes for a la - dy. Walk - ing shoes.

13

(Dialogue) ending: THERESE: Don't be afraid. = ♩. A walk - ing shoe, a walk - ing shoe, All  
= ♩ poco meno mosso  
(Repeat as needed)  
(Play)

18

B-flat Clarinet

*p ben sostenuto*

new, all new, a walk - ing shoe... On - ly a la - dy tru - ly fair,

This score has been downloaded from  
www.dramatists.com and is for perusal only.

22

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

On - ly a la - dy with gold - en hair... She is the on - ly one who can wear A

26

walk - ing shoe, a walk - ing shoe, A beau - ti - ful la - dy's walk - ing shoe.

# 4. WEEP

(Lucie Manette)

Cue: DOCTOR MANETTE: Whose voice is that? The same! The same!

Wendy Kesselman

**B-flat Clarinet**

*pp legato*

*p pizz.*

Gently flowing  $\text{♩} = 100$  Oh my dear, My dear, my dear, If you hear, oh

Solo *p* (r.h. Clarinet solo)

6

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

if you hear An - y - thing in my voice to re - mind you

10

of an - o - ther -- Weep for it, oh weep for it For oh my dear, she

(Cl. solo) (play)

14

*p cresc.*  
*arco cresc.*

// (A step closer)

was... my moth - er. If when you touch this  
Hold back

*colla voce* *cresc.*

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

18

*decresc.*  
*f pizz.*

gol - den hair It brings you back a world so fair... When her sweet head lay

*f cantabile*

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

22

*cantabile*  
*arco*

on your breast... A lost time like no oth - er... Weep for then, oh

26 *poco rit.* *a tempo*

*colla voce* *(She kneels before him)*

weep for then, That time when you were with... my moth - er. And when I tell you *a tempo*

*colla voce* *poco rit.* *sonoro*

This score has been downloaded from  
www.dramatists.com and is for perusal only

31

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

of my name And of my fath - er who is liv - ing... And of my moth - er

35

who is dead... And how I nev - er knew their haun - ted his - to - ry... *rit.*



# 6. MISS MANETTE

(Charles Darnay, Barsad; Carton)

Cue: LUCIE: You're wrong! Charles Darnay  
could never be a traitor.

Wendy Kesselman

**B-flat Clarinet**

**CHARLES:**  
Miss Man - ette, Miss Man - ette,

**Moderato, not rushed!** ♩ = 112  
(Repeat as needed)

*pizz.*

*(12/8 shuffle)*

3

Don't be up - set, Miss Man - ette -- If I could but guide you, be your sup - port,

5

Stand there be - side you Your first day in court, Miss Man - ette!

8

LUCIE (*With a tender smile*) Nothing he did...the night we crossed the Channel together...  
he was so kind to my father and me.  
BARSAD: Kind? A traitor on trial for his life?

9

BARSAD:

Miss Man - ette, Miss Man - ette! Let's make a bet, Miss Man - ette! When the

This score has been downloaded from  
www.dramatists.com and is for perusal only.

11

No performance or use of this score is  
allowed without written authorization

from Dramatists Play Service, Inc.

trai - tor's found guil - ty don't be sur - prised-- He'll be hanged drawn and quar - tered Be - fore our eyes,

13

Miss Man - ette!

15

Dialogue, ending STRYVER: But perhaps I should ask  
my learned friend to take off his very learned wig...

16 Same tempo, but more jagged and brittle

**BARSAD:**  
Off with his wig! That lu-di-crous wig! The man is a pig -- A pig in a wig!

*arco*

This score has been downloaded from  
www.dramatists.com and is for perusal only.

No performance or use of this score is

18

allowed without written authorization  
Dialogue, ending STRYVER: Exactly alike in fact!  
from Dramatists Play Service, Inc.

19

*pizz.*

**BARSAD (Throwing up his hands):**  
Oh my God, oh my God -- Peas in a pod! Oh my God!

Dialogue ending STRYVER: ...an absurd case of mistaken identity!

Lucie rushes toward Charles. Carton steps between them, lightly grazes her hand with his lips. Startled, she meets his gaze.

21

*mf*

*pizz.*

CHARLES: CARTON: CARTON & CHARLES:

Miss Man - ette! Miss Man - ette! The most cu - ri - ous trial wit - nessed yet! But

*mf*

*mf*

No performance or use of this score is

23

allowed without written authorization

from Dramatists Play Service, Inc.

CHARLES (To Carton): CARTON (To himself): CHARLES:

now that it's o - ver I'm in your debt What's this re - gret? I'll

Suddenly much slower,  
until measure 6

Slower still

*p*

*p*

# 8. KNIT ONE PURL TWO

Cue: MARQUIS: So beware. Beware! (Therese)

Wendy Kesselman

**B-flat Clarinet**

*p* *p*

*The light narrows on Therese's face, then on her hands--knitting.* *p ben legato*

**THERESE:**

Knit one, Purl two,

**Agitato**  $\text{♩} = 88$

*p* *p*

www.dramatists.com and is for perusal only

5

*sempre simile*

What is this world coming to? This hell we've been liv - ing through --

9

What's there left for us to do? Slip a stitch, Don't lose time

13

Knit - ting till our eyes go blind Is the on - ly way we find

17

To keep hun - ger off our mind! Cast off, Then com - plete,

21

Peo - ple dy - ing in the street -- They've got noth - ing left to eat,

This score has been downloaded from  
www.dramatists.com and is for perusal only.  
No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

25

*pp cresc. sempre*

*pp cresc. sempre*

Dy - ing stand - ing on their feet. Wool for-ward, Pick up slack --

*pp cresc. sempre*

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

29

How long till the day we crack, Till the day our blood runs black

No performance or use of this score is  
 allowed without written authorization  
 from Dramatists Play Service, Inc.

33

*f* *ff*

*ff*

Or the day that we fight back! Knit three, purl five,

*f* *ff*

# 10. LETTRE DE CACHET

(Monsieur le Marquis)

Cue: Light monsieur my nephew to his chamber!  
(To himself) And burn Monsieur my nephew in his bed.

Wendy Kesselman

B-flat Clarinet

The musical score is written for B-flat Clarinet and Piano. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 100. The score consists of several systems of staves. The piano accompaniment includes markings for *pizz.*, *mp arco*, *mf*, and *mp (sempre detached)*. The clarinet part includes a trill marked *tr*. The lyrics are: "A doc-tor and his daugh-ter In Lon-don town do dwell -- From all who have re-por-ted They're do-ing, rath-er well. Who-ev-er would have thought it, When he had lived in hell, He'd live to tell the sto-ry No one could live to tell! For".



10

*p*

*p*

those were the days of the let-tres de ca-chet, The let-tres de ca-chet, Love-ly

13

*mf*

*mf*

*cresc.*

let-tres de ca-chet... Oh those were the days When you could-n't get a-way -- No!

*A sudden twirl.*

16

*pizz.*

*He does a little dance.*

No one got a-way From a let-tre de ca-chet!

This score has been downloaded from

www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization

from Dramatists Play Service, Inc.

19

*arco*

That doc-tor so de-cre-pit Had once been quite re-nowned -- In

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

22

*tr.*

France a bet-ter doc-tor Was no-where to be found. His pa-tients all a-dored him, He

allowed without written authorization  
from Dramatists Play Service, Inc.

25

had a char-ming wife, A ba-by on the way soon -- Who had a bet-ter life? But

# 12. HUNDREDS OF PEOPLE

Light comes up on Miss Pross in  
Doctor Manette's and Lucie's home in London.

(Miss Pross)

Wendy Kesselman

Cello

(Feverish)

$\text{♩} = 104$   
Very fast (almost in one)

Hun - dreds of peo - ple, Hun - dreds and hun - dreds and

This score has been downloaded from  
www.dramatists.com and is for perusal only.

5

hun - dreds of peo - ple Jam - ming the stair - case, Slam - ming the door -- They keep on com - ing --

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

9

B-flat Clarinet

*sim.*

more and more! Storm - ing like ti - gers, Swarm - ing like bees, Drink - ing up all my

13

tea tea tea! They're crunch-ing my crum-pets, Munch-ing my scones -- Have-n't they got hous-es

17

of their own? Here for my Lu-cie, won't go a-way,

20

Stuck on her door-step, Stuck and stay-ing! Thou-sands of peo-ple,

23

Thou - sands and thou - sands and thou - of sands peo - ple Com - ing so fast they're be -

www.dramatists.com and is for perusal only.

26

com - ing a blur And each one wants to, Ev - ery bo - dy wants to,

*staccato*  
*p cresc.*

*p cresc.*

*colla voce*

*cresc.*

No performance or use of this score is allowed without written authorization

from Dramatists Play Service, Inc.

29

All of them want to mar - ry her!

*f*

*f*

# 13. LONGING

(Therese and Ernest Defarge)

Cue: DEFARGE: If...

THERESE: *When!...that time does come, that time we've all been waiting for...*

Wendy Kesselman

B-flat Clarinet

*p*

**THERESE:**

*♩ = 92*

It is on the road and com ing... You can

al - most hear it on our street -- It nev - er re - treats, It nev - er stops, It is

*(Taking his face in her hands)*

on the road and com - ing! Look a - round you,

12 (Cello)

look a-round you-- Con-si-der the lives of all we know... All those hun-gry

This score has been downloaded from

www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

fa-ces, All that rage and dis-con-tent-- Con-sid-er all that we

rage a-gainst! This is our pre-sent, This our past...

The image shows a musical score for measures 12-15. It includes a Cello part (bass clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "look a-round you-- Con-si-der the lives of all we know... All those hun-gry". A large watermark is overlaid across the score, reading: "This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

16

fa-ces, All that rage and dis-con-tent-- Con-sid-er all that we

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

rage a-gainst! This is our pre-sent, This our past...

The image shows a musical score for measures 16-19. It includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "fa-ces, All that rage and dis-con-tent-- Con-sid-er all that we". A large watermark is overlaid across the score, reading: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

20

rage a-gainst! This is our pre-sent, This our past...

The image shows a musical score for measures 20-23. It includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "rage a-gainst! This is our pre-sent, This our past...".

25

*(Drawing his hands to her breast)*

Can such things last?

All my life I've lain - a - wake With

$\text{♩} = 108$

*colla voce*

This score has been downloaded from  
www.dramatists.com and is for perusal only.

29

*p*

no - thing but long - ing, Long - ing for that time to come,

No performance or use of this score is  
allowed without written authorization

from Dramatists Play Service, Inc.

33

*in tempo*

Tor - tured by long - ing! Ev - ery night I've felt it near me



37

Whis - per - ing "Life's not just this" -- Wait - ed for that time to bring me

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

41

My one taste of hap - pi - ness. All my life I've had to bat - tle

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

45

So much sor - row, so much pain But that long - ing still con - sumes me,

(Cl. solo)

49

Eats me up a- gain, a - gain-- I'm in its grip, It

This score has been downloaded from  
www.dramatists.com and is for perusal only.

*f (acidic)*

52

holds me tight But do I real - ly have the right --

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

55 (Repeat as needed)

DEFARGE: Every right, my Therese. A right to the whole world! (*Quiet*) Remember? When I first saw you? (*Quieter*) Remember. When we first...

# 15. THE BEST OF TIMES (Reprise)

(Carton)

*Light reveals Sydney Carton outside the window, watching.*

Wendy Kesselman

**B-flat Clarinet**

Reeds *p*

Cello *pizz.*

**CARTON: (Haltingly)**

It was the best of times... and yet the

*p*



No performance or use of this score is

allowed without written authorization

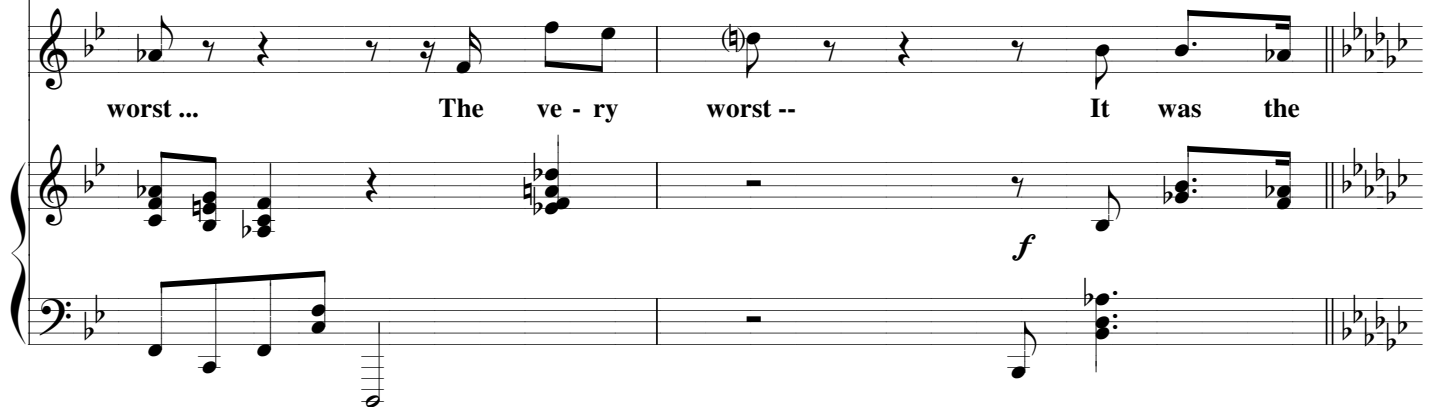
from Dramatists Play Service, Inc.

*He watches Lucie kiss her father tenderly,  
hug Miss Pross and Mr. Lorry.*

3

worst ... The ve - ry worst -- It was the

*f*



5

spring of hope... It was the win - ter of des - pair... We had

This score has been downloaded from  
www.dramatists.com and is for perusal only.

7

ev - ery - thing be - fore us... We had noth - ing ... Nothing before us...

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

*(He watches Charles and Lucia run off)*

*(Speaks, close to breaking down)*

*He wanders off, scarcely aware of which way he is going.*

# 18. FOOTSTEPS

(Therese, Carton, Darnay)

$\text{♩} = 112$

Wendy Kesselman

B-flat Clarinet

*f decresc.*

*f decresc.*  
*Bright light comes up on Therese Defarge.*  
*Agitato*

5

*p*

**THERESE:**  
Lis - ten! Right now at the door Foot - steps we all wait - ed for -- Some - times

*p*

9

*p*

on the march, some - times in a dance And they're charg - ing through the fields of France!

13

Musical notation for measures 13-16. The vocal line consists of quarter notes on a single pitch. The piano accompaniment features a bass line with whole notes and a treble line with chords.

*Instantly light reveals Sydney Carton outside Lucie's house in London.*

**CARTON:**

**+ THERESE \***

Lu cie, list - en! Can't you hear Foot - steps com - ing, Draw - ing near-- Rac - ing

Piano accompaniment for measures 13-16, showing the treble and bass staves with chords and a bass line.

\* THERESE loco on lower line

[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

17

Musical notation for measures 17-20. The vocal line continues with quarter notes. The piano accompaniment remains consistent with the previous section.

*(in unison)*

down the road, Rush - ing up the street, They'll take an - y - one they chance to meet!

Piano accompaniment for measures 17-20, showing the treble and bass staves with chords and a bass line.

21

Musical notation for measures 21-24. The vocal line consists of quarter notes. The piano accompaniment features a bass line with whole notes and a treble line with chords.

**THERESE:**

Foot - steps from the ev - il past Had to per - ish, Could not last,  
a tempo

Piano accompaniment for measures 21-24, showing the treble and bass staves with chords and a bass line.

25

*cresc.*

Tore my fam - i - ly a - part, In one in - stant tore my heart! And

*cresc.*

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

29

*f*

now I would do an - y - thing For them to wit - ness this first spring...Ah

*f*

No performance or use of this score is  
 allowed without written authorization  
 from Dramatists Play Service, Inc.

CARTON:

33

*espressivo*

*rit.*

Lu - cie, if I on - ly could Pro - tect you from this world I would... But my

*a tempo*

*ff*

*mf espressivo*

# 20. TICK TOCK

(Street Urchin)

Clarinet in B-flat

Wendy Kesselman

*mf*

*pizz. mf*

*A street urchin wearing the new red liberty cap runs in.*

**STREET URCHIN:**

*J = 108*

Tick tock

*mf*

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

Like a clock Tock tick Just as quick -- No twitch - es, no jerks,

That's the way our new toy works! We've got the lat - est thing, Bet - ter than a



16

queen or king! Bring your friends, your fam - i - ly -- It's right near - by and it's free!

This score has been downloaded from  
www.dramatists.com and is for perusal only.

21

No performance of use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

Who would want to miss A spec - ta - cle as rich as this? We

25

*(Pointing at the audience)* *(Pointing to herself)*

nev - er know who it will be -- To - day it's you... To - mor - row me!

29

*arco*  
(Dee-dee-deedling,  
skipping around)

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

33

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

37

*pizz.*

Now they come pe - tite, Ev - ery - one's got one on my street! The

41

Musical notation for measures 41-44, including vocal line and piano accompaniment.

(Shouts)

on - ly one who has no fun -- I'll spit, I'll scream, I'll make a scene! MA-

Musical notation for measures 45-48, including vocal line and piano accompaniment.

45

www.dramatists.com and is for perusal only.

Musical notation for measures 49-52, including vocal line and piano accompaniment.

MAN! GET ME A GUIL - O - TINE! Tick tock tick tock

Musical notation for measures 53-56, including vocal line and piano accompaniment.

allowed without written authorization

from Dramatists Play Service, Inc.

49

Musical notation for measures 57-60, including vocal line and piano accompaniment.

arco

(Suddenly slower and more emphatic)

Musical notation for measures 61-64, including vocal line and piano accompaniment.

tick tock tick! No more king with a large jaw,

Musical notation for measures 65-68, including vocal line and piano accompaniment.

# 23. WHILE THE CANDLES BURN

(Little Lucie, Lucie, Darnay)

*The light dims, comes up on Little Lucie in a white nightgown, holding a lighted candle.*

Wendy Kesselman

B-flat Clarinet



LITTLE LUCIE:



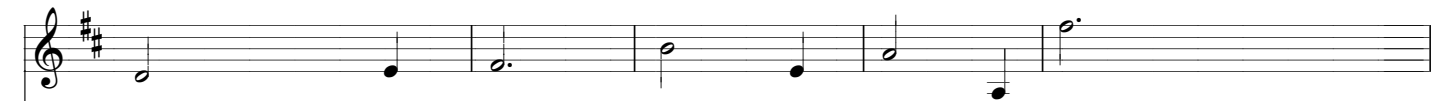
$\text{♩} = 100$

Ev-ery night I light a can - dle And I try to see



*p*

7



*pp*

What you looked like that last eve - ning Bend - ing over me. All these months have van-ished,



12



Pa - pa, Though each night I try -- Can - dles flick - er and they go out,



17

*colla voce*

Pa - pas leave... They die. Give me some sign that you're com - ing, Some sign you'll re-

*colla voce*

This score has been downloaded from [www.dramatists.com](http://www.dramatists.com) and is for perusal only.

22

turn Or my whole life I'll be wait - ing While the can - dies burn.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

27

**LUCIE:**

Light comes up on Lucie at the wall of La Force. It is almost dawn. Ev - ery day I go out

31

walk - ing In the wind and snow And I kiss the pri - son

35

wall Each night be - fore I go... Ev - ery night the wall grows

39

high - er-- Ev - ery night I light a can - dle And I try to

**LITTLE LUCIE:**

**LUCIE:**

Ev - ery day I go out

**CHARLES:**

*Light reveals Charles in his cell.*

Ev - ery

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.  
 No performance or use of this score is  
 allowed without written authorization  
 from Dramatists Play Service, Inc.

# 26. QUIETING THE FROGS

(Therese)

Wendy Kesselman

Cue: DOCTOR MANETTE: I remember. "Quieting... Quieting...."

THERESE: I remember too. I cannot forget.

Cello

*pizz. pp*

THERESE:

Repeat as needed Qui-et-ing the frogs... Qui-et-ing the frogs...

4

Repeat as needed

No performance or use of this score is allowed without written authorization

from Dramatists Play Service, Inc.

That was what we did, the boy and I -- every night when we were children -- killed hundreds, thousands of them!

5

B-flat Clarinet

*pp*

Qui-et-ing the frogs so that the no-bles sleep -- Ah that no-ble sleep!

8

Repeat as needed

(first time only)

(Pointing to the painting)

(last time only)

Ah that no-ble face!

All of us his tenants -- taxed by him without mercy, worked by him without pay, beating us, killing us.

The

www.dramatists.com and is for perusal only.

(first time only) (Repeat as needed)

8

No performance or use of this score is

10

(Cello)

allowed without written authorization

oth - er is his bro - ther -- Worst of a bad race!

from Dramatists Play Service, Inc.

13

But they had their shameful rights, those nobles. Their sacred privileges! For centuries!  
(A pause) They have them still.

(Repeat as needed)



14

(As the light narrows on her alone)

One day that man saw my sis - ter, Saw her and ad - mi - red her,

16

Saw her and de - si - red her... One day that man asked his broth - er

18

"Tell me can I bor - row her -- Can't wait till to - mor - row -- I must

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

20

*ritard.*

*ritard.*

*solo, doloroso*

*ritard.*

*(A choked sob)*

have her right this min - ute! Come, I'll let you take part in it."

23

*mp*

*pizz.*

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

So they asked my sis - ter's hus - band, Asked him with words soft and sha - ded a tempo

25

*a tempo*

*arco mf*

But he would not be per - sua - ded! Like a dog they had him har - nessed,

*molto rit.*

27

Musical notation for measures 27-28, featuring a vocal line and piano accompaniment in 4/4 time. The key signature has three flats. Measure 28 includes a 5/4 time signature change.

*molto rit.*

Musical notation for measures 29-30, featuring a vocal line and piano accompaniment in 4/4 time. The key signature has three flats. Measure 30 includes a 5/4 time signature change.

Drove him till his back was bro - ken, Tossed him in a field and told him

Musical notation for measures 31-32, featuring a vocal line and piano accompaniment in 4/4 time. The key signature has three flats. Measure 32 includes a 5/4 time signature change.

[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

29

Musical notation for measures 33-34, featuring a vocal line and piano accompaniment in 4/4 time. The key signature has three flats. Dynamics include *p* and *pp*. The instruction "Solo, very little vibrato" is present.

Solo, very little vibrato

Musical notation for measures 35-36, featuring a vocal line and piano accompaniment in 4/4 time. The key signature has three flats. The instruction "a tempo" is present.

"Qui - et down the frogs! Qui - et down, the frogs so

Musical notation for measures 37-40, featuring a vocal line and piano accompaniment in 4/4 time. The key signature has three flats. Measure 40 includes a 3/4 time signature change.

we can get some sleep!" Ah that no - ble sleep!

31

Musical notation for measures 41-42, featuring a vocal line and piano accompaniment in 3/4 time. The key signature has three flats.

Musical notation for measures 43-44, featuring a vocal line and piano accompaniment in 3/4 time. The key signature has three flats.

Musical notation for measures 45-48, featuring a vocal line and piano accompaniment in 3/4 time. The key signature has three flats.

# 29. SHOES (Reprise)

123.

(Doctor Manette)  
(Keyboard and Reeds tacet)

Cue: DOCTOR MANETTE: My tools! What have they done with my tools?  
Carton and Mr. Lorry gently lead him to a chair.

Wendy Kesselman

DOCTOR MANETTE: *(Rocking, bereft)*

Cello

Shoes, shoes... On - ly a la - dy

4

tru - ly fair... On - ly a la - dy with

6

*(Agonized)*

gol - den hair... She is the con - ly one...

# 30. IT MUST NOT LAST

(Darnay)

Cue: CHARLES: There's...The child my mother begged me to save.

Wendy Kesselman

**B-flat Clarinet**

*mf*

**CHARLES:**

All my life I searched and prayed for That one fam - ily, That one girl...

*♩ = 100*

*mf*

Now it's time, Now I must pay for All they suf - fered in this world!

*f*

*(Haunted)*

All those hun - gry fa - ces, All that rage and

*f*

*Piu mosso but deliberate*

# 33. Footsteps/Hundreds of People/Knit One Purl Two

(Carton, Miss Pross, Therese)

Cue: BARSAD: Time is short, Evremonde! They'll be coming for you soon.

CARTON: Please--take care of my friend!

Wendy Kesselman

*He puts on Charles' cloak, ties his hair back with Charles' ribbon.*

**B-flat Clarinet**

*p*

**Maestoso** ♩ = 96

*p*

This score has been downloaded from  
www.dramatists.com and is for perusal only.

5

CARTON:

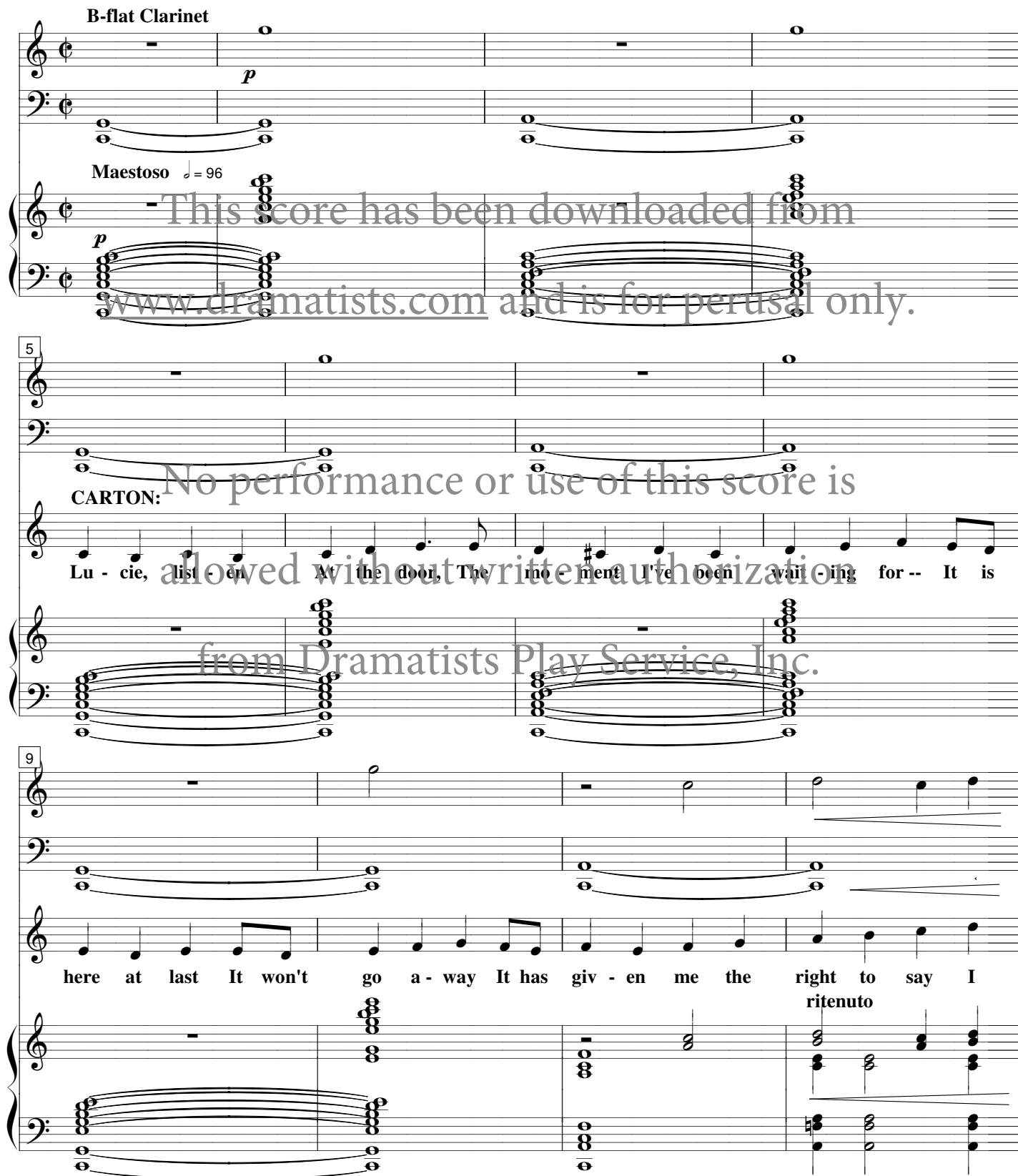
Lu - cie, list en At the door, The mo - ment I've been wait - ing for -- It is

from Dramatists Play Service, Inc.

9

here at last It won't go a - way It has giv - en me the right to say I

*ritenuto*



13

*f*

love you, Lu - cie! Now I'm free to love you through e - ter - ni - ty...

*ritenuto sempre*

This score has been downloaded from  
 www.dramatists.com and is for perusal only.

17

(Cello)

*f*

*Light comes up on Miss Pross.*

**MISS PROSS:** Hurry my darlings, hurry my doves! No one must stop you, bring you back  
 I'll meet you at three and then, quick, quick--to the barrier and the frontier!

*Agitato -- faster*

21

**MISS PROSS:**

Foot - steps, Lu - cie, foot - steps fast, Foot - steps pre - sent, foot - steps past, Now they

25

*cresc.*

*cresc.*

won't go back, they will just ad - vance, They will chase you to the coast of France! Ah

*cresc.*

29

*ritenuto sempre*

To Bass Clarinet

*ff*

*espressivo*

*ff Bartok pizz.*

(another)

*arco*

*pp*

Lu - cie, if I on - ly could Pro - tect you from this world--

*ff*

*mf espressivo*

33

Hold note until Therese speaks.

Cue to continue: MISS PROSS: I'm English and I'm desperate.



# 35. FOOTSTEPS

(Instrumental)

*Carton bends down. The Young Seamstress kisses his cheek.*

*She turns and goes before him. She is gone.*

*Music begins, builds to a climax as light reveals the anguished faces of Mr. Lorry, Miss Pross, Little Lucie, Doctor Manette, and Lucie huddled together with Charles.*

*NOTE: End of music should be timed to end with Doctor Manette's line "the clouds are flying after us--"*

Wendy Kesselman

B-flat Clarinet

*p*

*p* Very briskly

This score has been downloaded from  
www.dramatists.com and is for perusal only.

5

*cresc.*

*cresc.*

*cresc.*

No performance or use of this score is  
allowed without written authorization  
from Dramatists Play Service, Inc.

9

*espressivo*

*rit.*

*espressivo*

*ff*

*mf*

# 36. WHILE THE CANDLES BURN/RECALLED TO LIFE

( Little Lucie, Therese, Defarge)

Wendy Kesselman

Cue: CARTON: It is a far far better thing I do than I have ever done.

*Light reveals Little Lucie holding a lighted candle.*

Cello

LITTLE LUCIE:

Ev - ery night I light a can - dle

5

CARTON: A far far better rest I go to than I have ever known.

*The light goes out on him, reveals Therese on her knees, her hand clenched to the wound on her breast.*

THERESE:

A key that's bright as

allowed without written authorization

7

sil - ver... A room that's warm as gold... A book with ev - ery

from Dramatists Play Service, Inc.

11

sto - ry... Qui - et - ing... Qui - et - ing...

*She reaches out.*

*My family... My Defarge!*

*She falls.*

B-flat Clarinet

15

LITTLE LUCIE (*Moving toward us into the light*):

*Defarge appears, sees her, moves close,  
closer, gathers her to his breast.*

Some dreams fade and some dreams flour - ish

This score has been downloaded from  
www.dramatists.com and is for perusal only.

18

No performance or use of this score is  
allowed without written authorization

DEFARGE (*Cradling Therese*):

Some may not re - turn But my whole life you'll be with me

LITTLE LUCIE:

You are

22

While the can - dles burn.

with me While the can - dles burn.

This score has been downloaded from  
[www.dramatists.com](http://www.dramatists.com) and is for perusal only.

No performance or use of this score is

**End of Play**  
allowed without written authorization

from Dramatists Play Service, Inc.