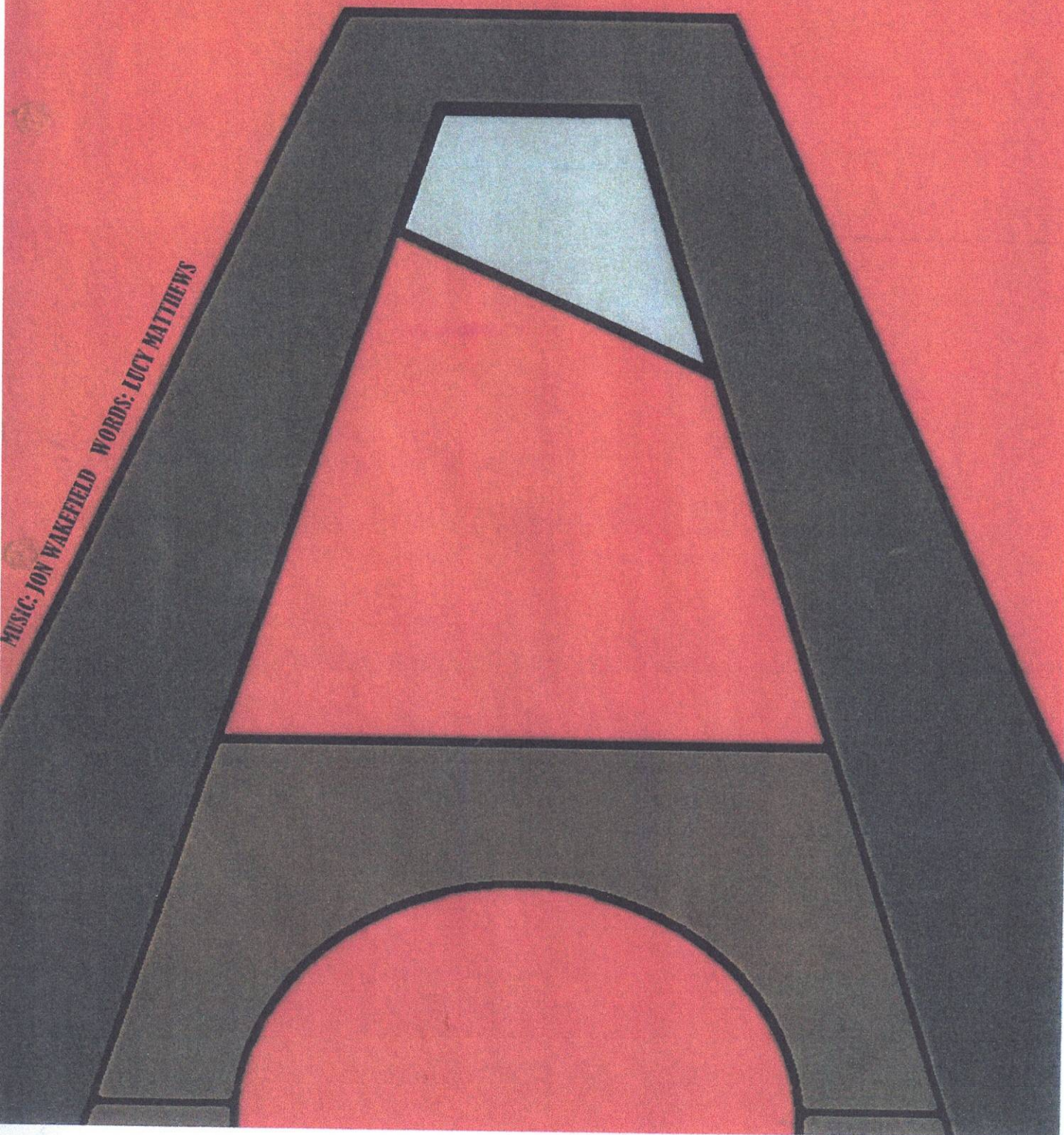


A TALE OF TWO CITIES

By Charles Dickens

Strange Chance

MUSIC: JON WAKEFIELD WORDS: LUCY MATTHEWS



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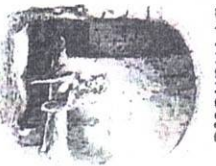






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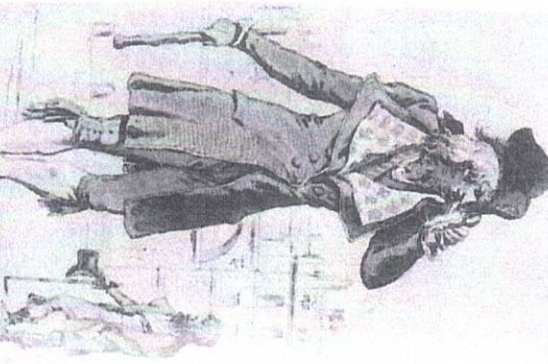
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Plot	
Revolutionary Paris, 1765. An atmosphere of combustible violence, simmering hatred.	
Dr Manette has been a prisoner in the Bastille for 18 years. He is to be released.	
Manette is restored to his daughter, Lucille Manette (17) – who had thought she was an orphan.	
In the districts of Paris, thoughts of revolution gain pace. We meet the Defarges of St Antoine.	
Charles Darnay, a young Frenchman, stands trial accused of spying in London. Dr Manette and Lucille are called as witnesses for the prosecution. One of the defence lawyers notices Charles' similarity to himself – Sydney Carton – and the case collapses	
Charles has escaped the death penalty – for now. He meets Manette and his daughter.	
Lucille is becoming a young woman with suitors and her thoughts turn to marriage.	
Darnay and Carton discuss life and love and their affection for Lucille. Darnay is successful in his proposal and advises Carton to marry (without realising that Carton also loves Lucille).	
The revolution gathers pace again – culminating in the storming of the Bastille	
Darnay returns to Paris; is declared an enemy of the revolution and is captured again. Dr Manette and Lucille move to Paris to be near to him (he's in prison for more than a year). Manette uses his influence (as a released prisoner and hero of the revolution) to effect his release.	

Darnay is re-captured almost immediately – it transpires that he has been denounced by 3 people: the Defarges and...Dr Manette. This time, they realise, nothing can save him.	Defarge explains why Manette has been named as the denouncer. When the Dr was a young man he witnessed the extreme cruelty of the Evremonde family when he was called to treat a young woman who subsequently died. Manette was so appalled that he wrote denouncing the Evremondes and all of their descendants: of whom Charles is one.
Carton realises that Darnay has no hope – but he remembers his own physical likeness to Darnay. He realises that he himself can save Darnay. He buys poison and goes to the gaol.	With Darnay imprisoned, Defarge tries to persuade his wife that their struggle for revenge against their aristocratic oppressors is over. Mme Defarge, however, will have none of it and vows to extend her quest for vengeance to all of Darnay's family – encompassing Lucille, Dr Manette and Lucille's daughter.
Carton drugs Darnay and exchanges places with him. Darnay is carried out to freedom, Carton awaits his death	Mme Defarge marches through the streets of Paris to see the Manettes and to prepare them for their doom; meanwhile Miss Pross closes up the house and prepares for her own flight from Paris. On the doorstep the women meet, exchange insults, and fight – eventually Mme Defarge's musket goes off, killing her. Pross locks the front door (MD inside) and drops the key in the Seine.
At the guillotine (where Mme Defarge's chair stands empty) Carton has taken the place of Darnay and climbs the steps to his death. He reflects on his otherwise wasted life and imagines his name living on through Lucille and her children, and this last unselfish act.	

Characters

 <p>Dr Manette</p>	<p>A Dr who as a young man witnessed the atrocities of the Evremonde twin brothers. Subsequently spent 18 years in prison. Father to Lucille. Saves Darnay the second time he is imprisoned but an 18 year-old letter written by the Dr brings about Darnay's final capture.</p>	 <p>Lucille Manette</p>	<p>17 at the novel's start. Until her father returns from prison she thinks she is an orphan. Later is wooed by Darnay and Carton. Marries Darnay, has a son (who dies in infancy) and a daughter.</p>
 <p>Charles Darnay</p>	<p>A young French nobleman who keeps his true identity (he is son of the Marquis d'Evremonde) from Manette and Lucille until his wedding day. He tries to denounce his connection with the family but the Defarges refuse to let him.</p>	 <p>Sydney Carton</p>	<p>A young, brilliant but disaffected lawyer who notices his resemblance to Darnay (thus saving him). Described as self-pitying, self-indulgent and drunken. Has unrequited love for Lucille which lasts throughout the novel. Dies in order to save Darnay.</p>
 <p>M Defarge</p>	<p>Owner of the wine shop in Saint Antoine; previously Dr Manette's servant. Central to the progress of the revolution, he symbolises the common (French) man. Produces Dr Manette's damning letter which he has rescued from the prison cell. Tries to plead leniency when his wife seeks full vengeance on the Evremondes.</p>	 <p>Mme Defarge</p>	<p>A powerful matriarch; determined and set on full vengeance. Drives the revolutionary efforts from the wine shop; knits a register of those who have committed crimes against the revolution and has a reserved seat beside the guillotine! Once the name has been knitted in its owner is doomed</p>
 <p>Miss Pross</p>	<p>Dr Manette and Lucille's faithful servant; her key moment is when she confronts Mme Defarge at the end of the novel and ends up shooting her.</p>	<p>Women's chorus (knitters)</p>	<p>Mostly to be found around the guillotine but also found in the courtroom scenes; also in the Carmagnole which runs through the streets.</p>



Blood like red wine

Monsieur Deforge

Mezzosoprano

Musical score for Mezzosoprano and Piano. The Mezzosoprano part is in treble clef with a key signature of one flat and a common time signature. The Piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Men and women leave your dark ened cel lars leave your fears and fill a ful-ler cup of Ru bywine than you've had for".

Musical score for Soprano (S.), M.D., Piano (Pno.), Bass, and Drums (Dr.). The Soprano part is in treble clef. The M.D. part is in treble clef. The Piano part is in grand staff. The Bass part is in bass clef. The Drums part is in a single staff. The lyrics are: "years. Men and wo men look a round you, fill your hearts. Because here with our brave spirits the re - vol".

Musical score for Soprano (S.), Alto (A.), Tenor (T.), M.D., Piano (Pno.), Bass, and Drums (Dr.). The Soprano, Alto, and Tenor parts are in treble clef. The M.D. part is in treble clef. The Piano part is in grand staff. The Bass part is in bass clef. The Drums part is in a single staff. The lyrics are: "for we can smash the ar-is-to - cra - cy - - - and".

S. we can raise the comm-on man and wo man - to their feet. U - nite with me. *pp*

A. we can raise the comm-on man and wo man to their feet. U - nite with *pp*

T. we can raise the com-mon man and wo man - to their feet. U nite with *me pp*

M.D. we can raise the com-mon man and wo man - to their feet. U - nite with me.

Pno.

Bass

Hi Hat
snare drum, closed

Dr.

S. and fight with me. *mp* We'll see blood we'll see blood like wine *ff*

A. and fight with me *mp* We'll see

T. and fight with me. *mp* and one day we'll see blood like wine. *ff*

M.D. and fight with me *mp* and one day we'll see blood like wine. *ff*

Pno.

Bass

Dr. *d ocl o cl*

S. we'll see Blood we'll see, blood like wi - ne we'll see. Blood we'll see, blood like wi -

A. Blood. We'll see

T. Run through the streets and one day we'll see blood like wi - ne.

M.D. Run through the streets and one day we'll see blood like wi - ne.

Pno.

Bass

Dr. / / / /

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S. ne *mf* See how the spilt wine cheers them, these mis-er-ab-le beasts.

A. blood *mf* Ah

T. Run through the streets. *mf* Ah

M.D. Run through the streets. *mf* Defarge

Pno. *mf* See how the spilt wine cheers them, these mis-er-ab-le beasts.

Bass *mf* See how the spilt wine cheers them, these mis-er-ab-le beasts.

Dr. Tom / / / /

CODA

ff

S. *But we can raise each other back to our feet.*
mor & sorrow ... raise feet.
 Run, run. Run through the

A. Run, run. Run through the

T. Run, run. Run through the

M.D. Run, run. Run through the

Pno. CODA

Bass CODA Guitar solo - optional

Dr. cl o cl o cl o cl o cl

INSPIRATION

==

S. streets. Run, Run. Run, Run. Run, Run. run through the streets.

A. streets. Run, Run. Run, Run. Run, Run. run through the streets.

T. streets. Run, Run. Run, Run. Run, Run. run through the streets

M.D. streets. Run, Run. Run, Run. Run, Run. run through the streets.

Pno.

Bass

Dr. cl o cl o cl

Madame Deforge

48

S. *mf* See how the spilt wine cheers them, these mis-er-ab-le beasts. *But we can raise each man + woman ... sack to their*

A. *mf* Ah

T. *mf* Ah

M.D. See how the spilt wine cheers them, these mis-er-ab-le beasts.

Pno.

Bass

Dr.

55

S. *mp* feet, *mf* and fight with me

A. *mp* Unite with me *mf* and fight with me

T. *mp* Unite with me *mf* and fight with me *F* And one day

M.D. *mp* Unite with me *mf* and fight with me *F* And one day

Pno. *pp*

Bass

Dr.

61

S. *we'll see blood we'll see blood like wine. We'll see blood we'll see blood like wine.*

A.

T. *we'll see blood like wine - - - - Run through the streets and one day*

M.D. *we'll see blood like wine - - - - Run through the streets and one day*

Pno. *ff*

Bass

Dr. *cl o cl o cl*

65

S. *We'll see blood we'll see blood like wine. Fine*

A. *Fine*

T. *we'll see blood like wine Run through the streets. Fine*

M.D. *we'll see blood like wine. Run through the streets. Fine*

Pno. *Fine*

Bass *Fine*

Dr. *Fine*

Nothing that we do

$\text{♩} = 60$

Mme Defarge

Soprano / Baritone

When you are fat-igued When ven-geance is far you

Piano

7

Solos

want re tri bu tion_ but it seems so hard. We're a long long time up on the road,

Pno.

10

Solos

this road of pain, but no thing that we do___ is done in vain.

Pno.

13 M.D. MmeD.

Solos

How fast is the lightning when it takes down a man? But
 How fast is the earth quake when it swal - lows the land? But

at pitch

Pno.

15

Solos

first we must make it and store it and keep it as part of the plan. We're a
 first we must grind it and work it and hold it right here in our hand. (2nd time) We're a
 (2nd time) We're a

Pno.

19 Both

Solos

long long time up-on the road, _____ this road of pain, but

long long time up-on the road, _____ this road of pain, but

Men

long long time up-on the road, _____ this road of pain. but

Pno.

23

Solos

no thing that we do is done, is done in vain.

no thing that we do is done, is done in vain.

no thing that we do is done, _____ is done in vain.

Pno.

27 M.D.

Solos

I fear we shall not see the tri umph my good wife. It has las ted too long we shall not

Pno.

32

Solos *Mme D.*

see the tri umph in this life. We shall see the tri umph.

Pno.

36

Solos

I know it will be... We'll let loose the ti ger, the de vil and the peo ple will be

Pno.

41

ALL: Build throughout....

Solos

free._____

v.1 We're a long long time up on the road___ this road of pain.

v.2 We shall see the tri umph and it starts heret tonight.

v.3 long long time up on the road___ this road of pain.

Me a

male voice

Pno.

Solos

But no thing that we do is done — is done in vain
 Seize every wea pon you can use — in the fight
 But no thing that we do is done — is done in vain.

But no thing that we do is done — is done in vain
 Seize every wea pon you can use — in the fight
 But no thing that we do is done — is done in vain.

Pno.

Solos

Repeat three times We're a

Repeat three times We're a

Repeat three times

Strings)

Keyboard.

Pno.

55

Keyboard.

Pno.

NARRATOR: As a whirlpool of boiling waters has its centre point, all action raged around Defarge, his shop was at its heart. He issues orders, arms and courage, words of strength, so each would play their part. A living sea of men and women, wave upon wave gave forth their roar. They shouldered muskets, axes, pikes and knives of every steel and cried out...

59

CHOIR

Whisper... "The Bastille!" repeatedly, out of time and with increasing intensity.....

Keyboard.

Pno.

pp

mf

pp

mf

8va

Arr. Br. ↓

NARRATOR : "Patriots and friends we are ready! The Bastille!"

66

ALL SHOUT

CHOIR

ff "THE BASTILLE!"

Keyboard.

Pno.

72
Sop/Bar
solos

M. & Mme Defarge

We're a long long time up on the road — this road of
Sop/Alto

We're a long long time up on the road — this road of

Ten/Bass (*sing octave down*)

We're a long long time up on the road — this road of

Keyboard.

Pno.

Solos

pain,

but no thing that we do is done and

pain,

but no thing that we do is done and

pain,

but no thing that we do is done and

Keyboard.

Pno.

REFLECTION COPY

Solos

noth ing that we do is done and no thing that we do is done in vain.

noth ing that we do is done and no thing that we do is done in vain.

noth ing that we do is done and no thing that we do is done in vain.

Keyboard.

Pno.