

THE MUSKETEERS I I I

Epi sode Ten

YELLOW PAGES SCRIPT

INT. PARIS. CATHEDRAL. DAY 1.

Gently rests a Forget Me Not upon the lid amongst the other flowers.

Like its donor -

EXT. PARIS. CATHEDRAL. APPROACH. DAY 1.

TREVILLE's final resting place...

INT. PARIS. CHRISTOPHE'S TAVERN. NIGHT 1.

But tomorrow...

more PEOPLE filling in to the Tavern.

At the sound of this second voice ATHOS begins to stir.

everything

Now the MUSKETEERS have ATHOS' attention.

sol di er.

The

D' ARTAGNAN and ATHOS lock gazes.

A fami l y.

Hi s brothers

gone.

GRI MAUD has

EXT. MUSKETEERS GARRISON. GATES AREA. NIGHT 1.

you

ATHOS taking all this on himself.

EXT. MUSKETEERS GARRISON. GATES AREA. NIGHT 1.

No response.

i t' s over.

No.

She' s a Musketeer.

Thank God she' s al i ve.
Thank God. Thank God.

there' s hope at l ast.

But

INT. PARIS. SAFE HOUSE. NIGHT 1.

EXT. MUSKETEERS GARRISON. DAY 2.

On the battlefield.

That's something.

This

That's

We

His leader

The fightback has begun -

EXT. PARIS. SETTLEMENT. DAY 2.

Bent double

The Captain?

you'll both be dead
soon.

SYLVIE involuntarily holds herself.
GRIMAUD notices as MADAME RASTOIL puts a protective
hand on SYLVIE's abdomen.

INT. LOUVRE. PALACE STORES. DAY 2.

Soot from his uniform on her fingertips -

EXT. PARIS. SETTLEMENT. DAY 2.

Beaten

they know

this

do you

EXT. MUSKETEERS GARRISON. DAY 2.

D' ARTAGNAN

N. B. Doesn' t see

Her body has a note pinned to i t.

INT. PARIS. CHRISTOPHE'S TAVERN. DAY 2.

Does it change things?
your

Greater than any
enemy's.

EXT. PARIS. CHRISTOPHE'S TAVERN. DAY 2.

Ready to go. P

Like a goodbye.

EXT. PARIS. SQUARE CLOSE TO DOCKS/ALLEYWAY. DAY 2.

reckoning is coming.

A

Our rules.

EXT. PARI S. SETTLEMENT. ENTRANCE NEAR SYLVI E' S SHACK. DAY 2.

EXT. PARI S. SETTLEMENT. GATES. DAY 2.

street wi th hi s MUSKET a ROGUE GUARD sentry covering the

EXT. PARI S. SETTLEMENT. SYLVI E' S SHACK. DAY 2.

No si gn of GRI MAUD or hi s capti ves.

EXT. PARI S. SETTLEMENT. ALLEY/VANTAGE POI NT. DAY 2.

Moves towards hi s next target as we -

EXT. PARI S. SETTLEMENT. BLACKSMI THS. DAY 2.

Now.

EXT. PARI S. SETTLEMENT. ALLEY/VANTAGE POI NT. DAY 2.

MARCHEAUX and
the ROGUE GUARDS closing in on ATHOS, ARAMIS and PORTHOS who
are lowering their weapons -

EXT. PARIS. SETTLEMENT. SYLVIE'S SHACK. DAY 2.

EXT. PARIS. SETTLEMENT. ALLEY/VANTAGE POINT. DAY 2.

Fo l l o w s -

EXT. PARIS. SETTLEMENT. BLACKSMITHS. DAY 2.

Fires twice -

EXT. PARIS. SETTLEMENT. BLACKSMITHS. DAY 2.

Are his friends dead?

Tell him.

But nothing more needs to be said

ATHOS is going to be a father.

never really thought he'd see GRIMAUD hurt as if he
as - Looking for the entry wound

direction of Sylvie's shack Escapes in the

Go!

Tears after him -

EXT. PARIS. SETTLEMENT. DAY 2.

To you?

D'ARTAGNAN glad of his defiance

EXT. PARIS. SETTLEMENT. ALLEYWAY/AREA CLOSE TO DOCKS. DAY 2.

Heavier.

*No sign of where GRIMAUD could have gone.
Looks round, troubled by the mystery as we -*

EXT. PARIS. SETTLEMENT (DEAD END STREET). DAY 2.

rattled.

MARCHEAUX can see he's

And with these words

are nothing

This is for me.

The realisation of his
impending fatherhood a huge moment for them both.

INT. LOUVRE. ANTE ROOM NEAR KING'S CHAMBERS. DAY 3.

INT. PARIS. CHRISTOPHE'S TAVERN. DAY 4.

You' ve

INT. PARIS. CHRISTOPHE'S TAVERN. STORE ROOM. DAY 4.

Doesn't understand.

I will never lie down.

The steel.

INT. LOUVRE. DAUPHIN'S BEDROOM. DAY 5.

*Moved by the sight of her son preparing
to fulfill his destiny.*

A King is nothing.

EXT. PARIS. CATHEDRAL. APPROACH. DAY 5.

very

EXT. PARIS. CATHEDRAL. ENTRANCE. DAY 5.

the *QUEEN'S CARRIAGE* arrives -

INT. PARIS. *QUEEN'S CARRIAGE*. DAY 5.

INT. CATHEDRAL APPROACH. DAY 5.

FIGURE watching the *ROYAL PARTY* from the side.

a

INT. PARIS. CATHEDRAL. CRYPT. DAY 5.

EXT. CATHEDRAL APPROACH. DAY 5.

Can't get through.

MASSIVE.

Where?

INT. PARIS. CATHEDRAL. CRYPT. DAY 5.

EXT. CATHEDRAL APPROACH. DAY 5.

If he's got it...

Everybody?

OMITTED

INT. PARIS. CATHEDRAL. INNER ENTRANCE. DAY 5.

INT. PARIS. CATHEDRAL. CRYPT. DAY 5.

INT. PARIS. CATHEDRAL/CRYPT. DAY 5.

As they pursue i ts path -

INT. PARIS. CATHEDRAL. CRYPT. DAY 5.

INT. PARIS. CATHEDRAL. CRYPT. DAY 5.

BARRELS NOW.

At the GUNPOWDER

EXT. PARIS. CATHEDRAL. APPROACH. DAY 5.

end than they have ever been -

Closer now at the

INT. PARIS. CATHEDRAL. REFUGE NEAR CRYPT. DAY 5.

*I will not raise your child.
survive*

Wondering if he'll ever see his friend again -

INT. PARIS. CATHEDRAL. CATACOMBS. DAY 5.

what he thinks is the source of GRIMAUD's voice - *Looks towards*

Hold s hi m there.

Now a soldi er i s taki ng hi m out of i t -

A mercy ki lli ng -

Can' t l et go.

He's gone.

All of ATHOS' doubt and pain dissolving and dying in the
darkness with it -

INT. PARIS. CATHEDRAL. DAY 5.

In our friends.

A ruler -

You
Paris.

The people of

your

EXT. PARI S. CATHEDRAL. APPROACH. DAY 5.

small

Consider.

INT. LOUVRE. TREVILLE'S OFFICE. DAY 6.

EXT. MUSKETEERS GARRISON. DAY 6.

Proud of her boy

Presses i t agai nst her bel l y.

wi l l

Each of them with the woman they love -

INT. LOUVRE. KING'S QUARTERS. DAY 6.

... practical?

this

MILADY'S words stinging her.

INT. LOUVRE. COUNCIL CHAMBER. DAY 6.

Time seeming to stop as -

She is not alone

EXT. LOIRE VALLEY. GASTON'S HOUSE. DAY 7.

What are you doing here?

which would you prefer?

Or the bullet?

question has been answered

MILADY reacts like the

Everything!

are

And with one ear-piercing SHOT it's over -

INT. PARIS OUTSKIRTS. BRIDGE. DAY 8.

The open road before them with all its
uncertainties and possibilities -

'Doesn't matter?'

INT. MUSKETEERS GARRISON. ATHOS' OFFICE. DAY 8. (MONTAGE)

... with a steady hand. A true heart...

EXT. PARIS/MUSKETEERS GARRISON. DAY 8. (MONTAGE)

... courage. No matter how many enemies lie in wait for us...

EXT. LOUVRE. GARDENS. DAY 8. (MONTAGE)

Without warning, she kisses him -

... faith ... that we will always find daylight in the dark...

EXT. PARIS OUTSKIRTS. BRIDGE. DAY 8. (END OF MONTAGE)

Above all else.

EXT. PARIS. MARKET SQUARE. DAY 8.

The very place they first met.

degenerate.

by stops them. *the sound of a disturbance close*

not bad.

realises what she's thinking -

He

No

He is clearly not -

are

Kisses her.

CUT TO: CREDITS

END OF EPISODE 10 AND SERIES THREE