

# Lady Thalia and the Rose of Rocroi Guide

It is impossible to get a “game over” in *Lady Thalia and the Rose of Rocroi*; however, the game is tracking three scores (Finesse, Deduction, and relationship with Mel Margaret) that will affect the ending that you see. This guide is for people who want to ensure that they receive the most satisfying ending possible, and contains both general tips and a full walkthrough.

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## General Tips (Spoiler-Free)

If you don't want a full walkthrough, but need some help figuring out the strategy for this game, here are some pointers:

- **Investigations**
  - In most conversations, you can choose the wrong option twice without penalty. Luckily, there are only three different conversational approaches, so this should be enough to figure out which one works.
  - However, there are some conversations that are less forgiving, so do try to think about what conversational approach makes sense in a given situation (or based on whatever details have been given about the character you're talking to).
  - Conversations that are not labelled with F/D/L approach markers do not affect your scores. These non-scored conversations do, however, have dialogue that varies more substantially depending upon the options you choose than the dialogue in the scored conversations does.
  - Identifying the Baron's next target should be fairly obvious if you consider what you know about his interests. He has something of a one-track mind.
  - The conversation with the police chief at the beginning of Act 4 serves as a gauge for the status of your Deduction score. If he is extremely disappointed in you, you will not be able to reach the threshold required for the good ending, and you should restart or reload a save if you want to see it. If he is only moderately disappointed in you, your score is borderline, but you still have a chance to make it up by performing well on the final investigation. If he thinks you're doing well (except for one little thing...) you are on track to receive the good ending unless you completely fail the final investigation.
- **Heists**
  - Missing out on information during the Investigation sections may make the Heist sections more challenging and will prevent you from getting a perfect Finesse score.
  - Most challenges in the Heist sections have a "perfect" option if you've received certain information during the investigation sections. If you haven't, you will be forced to choose between "slow" and "messy" options.
  - It is generally wise to try to balance speed and neatness; if you rely on one of the two approaches exclusively or near-exclusively, it will affect your Finesse score.
  - Gwen obligingly gives you Finesse scores at the end of each act, so it should be quite easy to keep track of how you are doing.

- **Interludes**

- When talking to Mel, it is best to avoid being rude or snappish, but also avoid being overly ingratiating, which tends to appear insincere. Since you are not trying to manipulate her, there are no labelled conversational approaches here; you'll just have to evaluate the options on their own merits.
- There is no obvious marker for how well you are doing with your Mel relationship score, because Mel is tricky that way.

If you don't want to have to replay the whole game if you fail on one of the three measures, it might be prudent to save at the beginning of each act, or even at the beginning of each Investigation/Heist section. However, getting the good ending doesn't require a perfect score on any of the three measures, so don't worry if you make a few mistakes.

If you would like to see the target scores for each measure without any spoilers for puzzles or other game content, you can [jump to the end of this guide](#).

# Walkthrough

## Act 1

### Investigation

#### *Opening Conversation*

This conversation is non-scored up until you are given (or have the option to view) the explanation of conversational approaches. Then, choose the **Friendly (F)** options.

#### *Lady Astley*

Choose the **Leading (L)** options. To obtain knowledge of the back entrance to the auction house, you must make no more than **two mistakes** in the conversation as a whole *and* choose the correct option on the final conversational choice (“Have you been to the auction house before?”).

#### *Lady Willoughby*

Choose the **Direct (D)** options. To obtain knowledge of the auction house’s security measures, you must make no more than **two mistakes**. Getting the final conversational choice wrong does not affect your ability to obtain this knowledge as long as you have made only one previous mistake.

#### *Mysterious Woman*

This conversation is non-scored. Choose whatever options you find most entertaining.

## Heist

#### *Getting Inside*

If you have obtained the information from Lady Astley (as indeed you should have if you have been following this guide so far), you will be able to use the back entrance, which is the best option here.

Otherwise, breaking in is the messy option and investigating the entrances is the slow option. In either case, you will receive reduced Finesse points. For this section, taking the messy option or the slow option three times or more will lose additional Finesse points.

#### *Dealing with the Guards*

If you have obtained the information from Lady Willoughby, there is no choice here. Otherwise, searching for another entrance is the slow option, creating a distraction is the messy option, and starting a wild goose chase is both slow *and* messy.

## ***Opening the Safe***

Enter the office, search the office, then read the brochure. The combination you are looking for is the last two digits of the birth year of each artist listed in the guard's note, in the order listed.

Or if you're lazy, copy and paste the following into the text box: ████████

(Incidentally, changing passwords or codes frequently is poor information security precisely because it leads people to rely on written reminders like this.)

If you're *extremely* lazy, figuratively cracking the safe is the slow option and literally cracking the safe is the messy option, and both will give a Finesse penalty.

## **Interlude**

Choose the following options:

1. "Go on, then; I'm listening."
2. "I'm not sure I'd be much help at investigating."
3. "Oh, all right – only because this fellow deserves it, you understand."

## Act 2

### Investigation

#### *Identifying the Target*

Read all three files. Select the vase for a Deduction point.

#### *The Butler*

Select the **D** options. In this conversation, if you make more than **two mistakes**, you will only be able to do two out of the next three investigative activities (exploring the servants' wing, talking to the housekeeper, and looking at the room where the vase is kept).

Choosing the wrong option on the final conversational choice (“Oh, I just wanted to warn her.” / “I’d just like to know [. . .]” / “What do *you* think [. . .]”) will not affect the number of actions you can take, but you *will* lose a Deduction point.

#### *The Servants' Wing*

You have time to visit every room in the kitchen area exactly once, so this should be easy as long as you don't get lost and start backtracking or going in circles. The idea is to get to know the area thoroughly so you can navigate it at night, when you have less time to wander around.

However, if you want to take the most direct path:

1. Go forward.
2. Go forward.
3. Go forward.
4. Go left.
5. Enter the door on the right.

#### *The Housekeeper*

Choose the **L** options. To obtain information on the movements of the servants, you must make no more than **two mistakes**. Choosing the wrong option in the final conversational choice (“Oh dear, are you expected [. . .]” / “I need to know who's here at night [. . .]” / “Do any of the servants work at night?”) does not affect your ability to obtain the information or your Deduction score as long as you have not made more than one mistake previously.

#### *The Vase Room*

You'll have to rely on Mrs Knight to help you with this one. Choose the **F** options and then stand back and watch her work. She's suspiciously good at this, isn't she?



In this conversation, you must make no more than **two mistakes**. Choosing the wrong option in the final conversational choice (“I certainly could use some help [. . .]” / “I don’t see how you could help.” / “Help?”) does not affect your ability to obtain the information or your Deduction score as long as you have not made more than one mistake previously.

## **Heist**

In this section and the subsequent Heist section, taking the messy option or the slow option three or more times apiece will lose Finesse **unless** you get exactly three points of one and exactly two points of the other. (Generally, that point distribution can only occur if you badly fluffed the Investigation section.)

### ***Getting Inside***

If you investigated the servants’ wing thoroughly earlier, you should both remember the route and have mentions of which room is what in the location descriptions, but if you’re disoriented by doing the journey in reverse, the direct route is:

1. Go forward.
2. Go right.
3. Enter the second door on the right.
4. Go forward.

Taking too long will earn you a slow point and reduced Finesse score.

### ***Avoiding the Servants***

If you obtained the information from the housekeeper, this should again be straightforward, but the correct options are:

1. Either choice. (Marie might be anywhere, after all; if you’ve been warned about her by the housekeeper, you will be able to hide in time, and if you haven’t, you will take a messy point.)
2. Pass the housekeeper’s room.
3. Take the long way.

You will lose Finesse points for making any mistakes in this section.

### ***Getting Into the Room***

If you obtained the information on the second door from Mel earlier, there is no choice here. If you didn’t, distracting the guards is the messy option and waiting for one of them to leave is the slow option. Either results in reduced Finesse.

## ***Escaping***

No matter what you did during the investigation, you'll have some less-than-perfect choices to make here.

1. Rushing the door is messy; hanging back is slow.
2. Ducking out of the way is slow; vaulting the railing is messy.
3. Finding another exit is slow; making another exit is messy.
4. Neither option affects your score; narratively, each is just as bad as the other.

## **Interlude**

1. "I'm sorry – I wouldn't have done it if I had known he was a policeman."
2. "Oh, I can't do whatever I want, either. Most of the time, anyway."
3. "I think you'd better start investigating in a... less official capacity."

## Act 3

### Investigation

#### *Identifying the Target*

Read all three files again. Select the pistol for a Deduction point.

#### *Hiding the Gear*

The goldsmithing exhibit is the best hiding place, and you will receive a Deduction point for choosing it.

#### *The Museum Guard*

Select the **F** options. To obtain information on alarms in the museum and the Deduction point, you must make no more than **one mistake** and select the correct option on the final conversational choice (“Goodness, and you really [. . .]” / “What kind of alarms are they?” / “My, how impressive!”).

#### *The Janitor*

Select the **L** options. To obtain information on the rooms in the area where the gun is located and the Deduction point, you must make no more than **one mistake** and select the correct option on the final conversational choice (“And of those, which [. . .]” / “Are any of those particularly isolated?” / “Which is the best one [. . .]”).

### Heist

#### *Getting Inside*

The third vent (the one at which you can hear muffled footsteps) is the correct exit. Exiting in the wrong place will earn you a point of messiness, while taking too long will earn you a point of slowness. If you take too long and come out in the wrong place, you will receive both. All three less-than-ideal options result in a Finesse penalty.

#### *Retrieving Your Gear*

There is no puzzle here, but you will lose two points of Finesse if Mel hid your gear anywhere other than the goldsmithing exhibit. Additionally, you will take a messy point if she hid it in the courtyard, a slow point if she hid it in the sculptures exhibit, and both if she hid it in the porcelains exhibit.

#### *Confronting the Baron*

In general, the least distracting option is pointless small talk, followed by insults, followed by prying into what he’s doing and why. If you try to escape before he is sufficiently distracted, he will injure you. There is a time limit on this conversation; if you have not distracted him by the time you reach it,

you will take a messy point, and if you manage to distract him just as time runs out, you will take a slow point. In both cases you will lose Finesse.

If you just want to end the encounter as quickly as possible (and who could blame you?) the most efficient set of options is:

1. “Why do you want this thing, anyway?”
2. “Do you keep the things you steal?”
3. Try to run.

However, if Thalia is injured, she and Mel will have an additional charged moment in the following Interlude section, and if you want to get a perfect Finesse score but *also* not miss out on any moments of romantic tension between sworn enemies (and who could blame you?), then select the following:

1. “Lovely weather we’re having, isn’t it?”
2. “Do you keep the things you steal?”
3. Try to run.
4. Either “Do you take commissions or is this all of your own accord?” **OR** “I’m sorry you have to cling to an outdated system to feel important.”
5. Try to run.

Alternatively, “Why do you want this thing, anyway?” followed by “Do you find it a bit stuffy in here, or is it just me?” for the first two choices will also work. (There is no mechanical difference to selecting the least distracting option followed by the most distracting option versus the most distracting followed by the least distracting, it’s just a matter of which dialogue you would prefer to see.)

## Interlude

1. “I was caught a bit off guard, myself.”
2. “Perhaps you’d better go fully in disguise.”
3. “Nevertheless, I appreciate your willingness to try.”

## Act 4

### Investigation

#### *Meeting with the Chief*

This is a non-scored conversation that is here to serve as a gauge of how well your Deduction score is holding up. See [General Tips](#) for a detailed explanation of what his reactions mean.

#### *The Bartender*

Select the options marked **D**. To get the Deduction point, you must make no more than **two mistakes** and select the correct option on the final conversational choice (“Could I just speak to all the regulars?” / “Whoever it is that’s been talking about [. . .]” / “You see, I’m not exactly certain. . .”).

#### *Getting Information on the Baron*

Talk to Eugénie (the French woman), Eleanor (the English woman), and Vivian (the American woman) in any order. There are no conversational choices here. Their introductions will change somewhat depending upon whether the bartender told you anything about them, but you will get all the information you need either way.

#### *The Familiar Woman*

This is a non-scored conversation. You’re just here to see Theodora/Thalia lose her composure for once (if only for about five minutes).

#### *The Tour*

The tour moves from room to room and you must follow it, so your time in each room is limited. If all goes well, you will have time to take two actions per room, which is more than enough for everything you need to do, but making mistakes may seal off possibilities.

#### *The Museum Guard*

The museum guard is available to talk to in the first two rooms of the tour. This takes up only one of your two actions even if you fail.

Select the options marked **F**. To get a Deduction point and a plan to let Thalia into the museum, you must make no more than **two mistakes** and select the correct option on the final choice (“Don’t tell anyone [. . .]” / “Do you want to [. . .]” / “Maybe I could help. . .”).

#### *Taking Notes*

Taking notes always costs at least one action and can cost more if you fail. Because the museum is on high alert right now, taking notes looks a little suspicious and people will ask you to explain yourself when they see you doing it. You have **one chance** to reassure them (in other words, you must make **no**

**mistakes**). Once you have roused suspicions, you will not be able to take any more notes. You must take notes in every room to obtain a route map for Thalia and a Deduction point.

In the Mars Room, when questioned by the old woman, selecting the option labelled **F** is ideal. Selecting the option labelled **D** will consume an additional action, but you will still be able to take notes in other rooms. Selecting the **L** option will prevent you from taking further notes.

In the King's Bedroom, when questioned by a guard, select the option labelled **D**. Either of the other options will prevent you from taking further notes.

In the Council Antechamber, select the option labelled **F**. You will get the final note regardless, but you will lose the Deduction point if you answer incorrectly.

### ***Getting the Password Hint***

In the Council Antechamber, you can obtain a hint about the password to the lock on the room that the Rose is in by somehow convincing the guard on duty to enter the room. Again, you have only one chance at this to obtain the hint and the Deduction point.

The correct option is "Give the guard a reason to check on the Rose." The other options will do nothing but waste your time. (As it turns out, you are not Thalia, nor were meant to be.)

### **Heist**

In this section, as there is less opportunity to obtain slow points and messy points, getting two points in either category will result in a penalty.

### ***Getting Inside***

If Mel recruited the guard during the Investigation section, there is no puzzle here. Otherwise, climbing is the slow option and breaking down the door is the messy option, and as usual, either will lose Finesse.

### ***Getting to the Rose***

If Mel completed her map, you should be able to navigate easily, but even if she didn't, you can still complete this without a Finesse penalty if your (that is, the player's) memory is good enough. If you enter too many incorrect rooms you will take a messy point, and if you take too long to reach the correct room you will get a slow point. (You are more likely to get neither or both than you are to get just one of the two.)

The correct sequence of rooms is Mars Drawing Room, King's Bedchamber, then Council Antechamber.

### ***Entering the Password***

If Mel obtained the password hint, look around the room for a clue, then look at each painting. The code is each artist's initials in the order listed in Mel's note.

Or, again, you can copy and paste the following: ██████████

Without the hint, you can attempt to get the password by trial and error, but if it takes you too many tries, you will take a slow point. Or, for a messy point, you can break the lock. As usual, either comes with a Finesse penalty.

### ***Final Confrontation***

In this final challenge, you should try to play upon the Baron's insecurities so that he becomes angry enough to do something stupid.

The ideal options to do so are as follows:

1. "Oh, Guillaume. How nice to see you again."
2. "You're owed nothing! [. . .]"
3. "Why don't you do something [. . .]"

Choosing the other option on any of those choices will result in reduced Finesse. There are no slow or messy points to be had in this encounter, however.

### ***Ending***

At this point, if Margaret's Deduction score is high enough, she will burst in and save you. If it is too low, the police will burst in and save you instead, and Margaret will follow to check on you.

You can choose any conversation option you like here, but the high-Deduction-only "I didn't know you knew how to use a gun" is, in my humble opinion, the most fun.

She will then try to unmask you, and you will have the option to dodge, hit her, or, if your relationship score is high enough, kiss her. Again, choose whichever is most interesting to you, although frankly, if the "Kiss her" option is available, why wouldn't you?

### ***Epilogue***

Choose any option for the first conversational choice. If you have not met all three score thresholds, you will then reach the Slightly Disappointing Ending.

If you have met the score thresholds, you will get additional dialogue with Margaret leading to one further conversational choice, in which you can again pick whatever you prefer. You will then reach the More Satisfying Ending.

If you would like to know the exact scores required for getting the Most Satisfying Ending, read on. If you would prefer not to, stop here.

## **Can't You Just Tell Me What the Score Thresholds Are?**

Well, all right, since you ask...

The Deduction score threshold is 9. This means you can make four mistakes (roughly equivalent to completely fumbling one whole Investigation section).

The Mel relationship score threshold is 6. This means you can make three mistakes (equivalent to completely fumbling one whole Interlude conversation).

The Finesse threshold is 34. The Finesse system is more complex than the others, but since you are explicitly given your Finesse score for each act, it should be easy to keep track of how you are doing.