

LIBRETTO VOCAL BOOK

# THE HUNCHBACK OF NOTRE DAME

Music by  
**Alan Menken**

Lyrics by  
**Stephen Schwartz**

Book by  
**Peter Parnell**

Based on the Victor Hugo novel and songs from the Disney film

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# THE HUNCHBACK OF NOTRE DAME

## Character List

(in order of appearance)

**DOM CLAUDE FROLLO**, Archdeacon of Notre Dame Cathedral

**JEHAN FROLLO**, Claude's reckless younger brother

**FLORIKA**, a Gypsy

**FATHER DUPIN**, a priest of Notre Dame and guardian of Claude and Jehan

**QUASIMODO**, the deformed bell-ringer of Notre Dame and Claude Frolo's charge

**CLOPIN TROUILLEFOU**, King of the Gypsies

**PHOEBUS DE MARTIN**, Captain of the Cathedral Guard

**FREDERIC CHARLUS**, Lieutenant of the Cathedral Guard

**ESMERALDA**, a beautiful and free-spirited Gypsy

**KING LOUIS XI**, King of France, nicknamed the Prudent

**OFFICIAL**, an officer of the court of King Louis XI

**MADAME**, owner of a brothel and safe haven for Gypsies

**SAINT APHRODISIUS**, a stained-glass image that comes to life

**CONGREGATION**, an ensemble of storytellers who portray various **GYPSIES**, **GARGOYLES**, **STATUES**, **SOLDIERS**, **REVELERS**, **PARISHIONERS**, **PRIESTS**, **PROSTITUTES** and **CITIZENS** of Paris

**CHOIR**

## CASTING NOTE

A congregation of storytellers narrates *The Hunchback of Notre Dame*. The designations **CONGREGANT**, **CONGREGANTS**, and **CONGREGATION** are used when the ensemble is narrating individually, in succession or groups, or in unison, respectively. As the play progresses, the ensemble also takes on various roles within the tale, such as **GYPSIES**, **GARGOYLES**, and **SOLDIERS** and moves fluidly among them. Lines or lyrics in these generic roles should be assigned to ensemble members based on your production's unique cast and staging.

# The Hunchback of Notre Dame

## Scenes and Musical Numbers

### ACT ONE

P. <u>BARE STAGE</u> .....	1
(#1) <i>Olim</i> .....	CONGREGATION, CHOIR ..... 1
(#2) <b>The Bells of Notre Dame (Part 1)</b> .....	CONGREGATION, CHOIR ..... 1
(#2A) <b>The Bells of Notre Dame (Part 2)</b> .....	FROLLO, JEHAN, CONGREGATION, CHOIR ..... 2
(#2B) <b>The Bells of Notre Dame (Part 3)</b> .	JEHAN, CONGREGATION, CHOIR ..... 4
(#2C) <b>The Bells of Notre Dame (Part 4)</b> .....	FATHER DUPIN, FROLLO, CONGREGATION, CHOIR ..... 5
(#2D) <b>The Bells of Notre Dame (Part 5)</b>	FROLLO, CONGREGATION, CHOIR ..... 7
(#2E) <b>The Bells of Notre Dame (Part 6)</b> .....	CONGREGATION, CHOIR ..... 9
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(#2F) <b>Fanfare</b> .....	14
(#3) <b>Sanctuary</b> .....	FROLLO, QUASIMODO ..... 15
(#4) <b>Out There</b> .....	QUASIMODO ..... 17
2. <u>TOWN SQUARE</u> .....	19
(#5) <b>Topsy Turvy (Part 1)</b> .....	CLOPIN, QUASIMODO, REVELERS, CHOIR ..... 19
(#6) <b>Rest and Recreation</b> .....	PHOEBUS, FROLLO, CLOPIN, REVELERS, SOLDIERS, CHOIR ..... 21
(#7) <b>Rhythm of the Tambourine</b> .....	ESMERALDA, PHOEBUS, FROLLO, QUASIMODO, CLOPIN ..... 26
(#8) <b>Topsy Turvy (Part 2)</b> .....	CLOPIN, ESMERALDA, REVELERS, CHOIR ..... 27
(#8A) <b>The Harrowing</b> .....	30
(#9) <b>Sanctuary II</b> .....	FROLLO, QUASIMODO ..... 33
3. <u>INSIDE THE CATHEDRAL</u> .....	35
(#9A) <b>The Bells of Notre Dame (Reprise)</b> .....	ESMERALDA, PARISHIONERS, CHOIR ..... 35
(#10) <b>God Help the Outcasts</b> .....	ESMERALDA, PARISHIONERS, CHOIR ..... 36
(#11) <b>Transition to the Bell Tower</b> .....	STATUES, GARGOYLES ..... 39
4. <u>BELL TOWER</u> .....	41
(#11 cont'd) <b>Transition to the Bell Tower</b> .....	STATUES, GARGOYLES ..... 41
(#12) <b>Top of the World</b> .....	ESMERALDA, QUASIMODO, STATUES, GARGOYLES ..... 42
(#12A) <b>How Dare You</b> .....	47
5. <u>TAVERN</u> .....	49
(#13) <b>Tavern Song (<i>Thai Mol Piyas</i>)</b> .....	GYPSIES, ESMERALDA, FROLLO ..... 49
6. <u>BELL TOWER</u> .....	53
(#14) <b>Heaven's Light</b> .....	QUASIMODO ..... 53

7. <u>PRAYER STALLS</u> .....	55
(#15) <b>Hellfire</b> .....	FROLLO, PRIESTS, CHOIR ..... 55
8. <u>THE KING'S COURT</u> .....	57
9. <u>STREETS OF PARIS / OUTSIDE A BROTHEL / BELL TOWER</u> .....	58
(#16) <b>Esmeralda (Act I Finale – Part 1)</b> .....	COMPANY ..... 58
(#16A) <b>Esmeralda (Act I Finale – Part 2)</b> .....	COMPANY ..... 61

## ACT TWO

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1. <u>BELL TOWER</u> .....	66
(#17A) <b>Agnus Dei</b> .....	CHOIR ..... 66
(#18) <b>Flight into Egypt</b> .....	SAINT APHRODISIUS, QUASIMODO, STATUES, GARGOYLES, CHOIR ..... 68
(#18A) <b>Esmeralda (Reprise)</b> .....	FROLLO, CONGREGATION ..... 72
(#19) <b>Rest and Recreation (Reprise)</b> .....	PHOEBUS ..... 74
2. <u>STREETS OF PARIS</u> .....	75
(#19 cont'd) <b>Rest and Recreation (Reprise)</b> .....	QUASIMODO ..... 75
(#20) <b>The Court of Miracles</b> .....	CLOPIN, GYPSIES ..... 75
3. <u>COURT OF MIRACLES</u> .....	77
(#20 cont'd) <b>The Court of Miracles</b> .....	CLOPIN, GYPSIES ..... 77
(#21) <b>In a Place of Miracles</b> .....	PHOEBUS, ESMERALDA, QUASIMODO, CLOPIN, GYPSIES, CHOIR ..... 80
(#22) <b>The Bells of Notre Dame (Reprise II)</b> .....	CONGREGATION, CHOIR ..... 83
4. <u>PRISON</u> .....	84
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(#23) <b>The Assault</b> .....	FROLLO ..... 85
(#24) <b>Someday</b> .....	ESMERALDA, PHOEBUS ..... 88
5. <u>BELL TOWER</u> .....	90
(#24A) <b>While the City Slumbered</b> .....	CONGREGATION, CHOIR ..... 90
(#25) <b>Made of Stone</b> .....	QUASIMODO, STATUES, GARGOYLES ..... 90
6. <u>TOWN SQUARE / NOTRE DAME</u> .....	93
(#25A) <b>Judex Crederis</b> .....	CHOIR ..... 93
(#25B) <b>Kyrie Eleison</b> .....	COMPANY ..... 93
7. <u>BELL TOWER</u> .....	98
(#25C) <b>Top of the World (Reprise)</b> .....	ESMERALDA, CHOIR ..... 98
(#25D) <b>Esmeralda (Frollo Reprise)</b> .....	FROLLO, JEHAN, FLORIKA, CONGREGATION, CHOIR ..... 99
(#26) <b>Finale Ultimo</b> .....	QUASIMODO, STATUES, GARGOYLES ..... 100
E. <u>TOWN SQUARE / BARE STAGE</u> .....	102
(#26 cont'd) <b>Finale Ultimo</b> .....	COMPANY ..... 102



**ACT ONE****PROLOGUE: BARE STAGE**#1 – *Olim*

Congregation, Choir

*(The sound of bells ringing. A CONGREGATION of storytellers gathers, intoning a Latin chant.)*

**CONGREGATION MEN, CHOIR MEN**

OLIM OLIM DEUS ACCELERE  
HOC SAECULUM SPLENDIDUM  
ACCELERE FIAT VENIRE OLIM

**CONGREGATION, CHOIR**

OLIM OLIM DEUS ACCELERE  
HOC SAECULUM SPLENDIDUM  
ACCELERE FIAT VENIRE OLIM ...

#2 – *The Bells of Notre Dame (Part 1)*

Congregation, Choir

**(CONGREGATION, CHOIR)**

AH AH AH  
AH AH AH  
AH AH AH AH AH AH

AH AH AH  
AH AH AH  
AH AH AH AH AH AH ...

**CONGREGANT (CLOPIN)**

MORNING IN PARIS, THE CITY AWAKES  
TO THE BELLS OF NOTRE DAME

**CONGREGANTS**

THE FISHERMAN FISHES  
THE BAKERMAN BAKES  
TO THE BELLS OF NOTRE DAME  
TO THE BIG BELLS AS LOUD AS THE THUNDER  
TO THE LITTLE BELLS SOFT AS A PSALM  
AND SOME SAY THE SOUL OF  
THE CITY'S THE TOLL OF

**CONGREGATION**

THE BELLS

**CONGREGATION, CHOIR**

THE BELLS OF NOTRE DAME...

*(The CONGREGATION begins to take on various characters in the story.)*

**CONGREGANT**

**CHOIR**

On the morning of January 6—

AH

**CONGREGATION**

1482—

**CONGREGANTS**

The good citizens of Paris gathered at the Cathedral—

AH

To listen to the sermon—

**CONGREGANT (FROLLO)**

Of Dom Claude Frolo—

**CONGREGATION**

Archdeacon of Notre Dame—

**CONGREGANTS**

Before whom the congregation trembled—

OH

As he stalked beneath the lofty arches of the church.

OH

**FROLLO**

Congregants. We gather here, in this vast symphony of stone, on the morning of the Feast of Fools. Our streets will soon be filled with those unsavory elements—criminals, foreigners, and Gypsies—who have infested our city and are on this one day free to roam without being subject to arrest. Beware the temptations of those less devout than we. We must fight the urge to indulge ourselves, for remember, we are all born sinners...

#2A – *The Bells of Notre Dame (Part 2)* Frolo, Jehan, Congregation, Choir

**CONGREGATION**

LONG YEARS AGO, DID THIS STORY BEGIN

IN THIS PLACE CALLED NOTRE DAME

**CONGREGANTS**

TWO ORPHANED BROTHERS WERE BOTH TAKEN IN

BY THE GRACE OF NOTRE DAME...

**CONGREGANT (FROLLO)**

CLAUDE THE OLDER, WHO CARED FOR HIS BROTHER

**CONGREGANT (JEHAN)**

YOUNG JEHAN, FULL OF BEAUTY AND CHARM

**CONGREGANTS (FROLLO, JEHAN)**

AND THEY LIVED AND THEY GREW  
AND AWOKE TO THE MUSIC OF BELLS

**CHOIR**

AH AH AH

**CONGREGATION, CHOIR**

THE BELLS OF NOTRE DAME...

**CHOIR**

KYRIE ELEISON...

**FROLLO**

OH DEAR BROTHER, 'NEATH THESE ARCHES AND THIS SACRED DOME

**CHOIR**

KYRIE ELIESON...

**FROLLO**

WE ARE BLESSED TO FIND OUR SANCTUARY AND OUR HOME...

**JEHAN**

Come with me, brother — I'm heading into town for a little fun!

**FROLLO**

Jehan, you must stay home and write out your catechism.

**JEHAN**

No. You must come with me to the bar.

**FROLLO**

I am not going to lie for you again if you stay out late.

**JEHAN**

*(laughs and kisses FROLLO on the head)*

Yes, you will! Brother, dear, you're so good to me!

*(JEHAN runs out.)*

**CONGREGANTS**

RIGHTEOUS CLAUDE FROLLO WAS EVER MORE DRAWN  
LIKE A SON TO NOTRE DAME

**CONGREGANT (JEHAN)**

NOT LIKE HIS PROFLIGATE BROTHER, JEHAN  
WHO'D HAVE NONE OF NOTRE DAME

**CONGREGANT**

THOUGH AS BROTHERS, THEY LOVED ONE ANOTHER  
FROLLO WATCHED IN DESPAIR AND ALARM

**CONGREGANT (JEHAN)**

AS JEHAN GREW MORE WILD  
AND DEFIED AND DEFILED ALL THE LAWS

**CONGREGATION, CHOIR**

THE LAWS OF NOTRE DAME...

*(FROLLO discovers JEHAN in their chambers.)*

**FROLLO**

Jehan, where have you been? Why weren't you at evening Mass?

**JEHAN**

It's your birthday! We must celebrate. I've brought you a gift. She's a friend of mine...

*(A beautiful Gypsy woman, FLORIKA, emerges.)*

**FROLLO**

A Gypsy girl? In our room?

**JEHAN**

Florika... She is a beauty, isn't she? This is my brother, Claude.

**FLORIKA**

Happy birthday, Claude.

*(puts her arms around FROLLO, making him uncomfortable)*

Don't be shy. I can see you want to. I can see it in your eyes.

*(embraces him tighter, laughs)*

Oh – I can feel it too!

**FROLLO**

*(humiliated, pushes FLORIKA away)*

Stop!

**FATHER DUPIN**

*(off)*

Claude?

**JEHAN**

It's Father Dupin. Help me hide her!

*(FROLLO and JEHAN hide FLORIKA.)*

**FATHER DUPIN**

What's going on in here?

**JEHAN**

Nothing, Father.

**FATHER DUPIN**

Is it nothing, Claude?

**FROLLO**

*(pause)*

Tell him, Jehan.

*(pause)*

If you won't, I will.

*(JEHAN does nothing. FROLLO reveals FLORIKA.)*

#2C – The Bells of Notre Dame (Part 4)

Father Dupin, Frolo,  
Congregation, Choir

**CHOIR**

KYRIE ELEISON

**FATHER DUPIN**

YOU MUST LEAVE, JEHAN

THIS HOLY REFUGE WHERE YOU'VE DWELLED

**CHOIR**

KYRIE ELEISON

**FROLLO**

*(shocked)*

Leave? But, Father—

**FATHER DUPIN**

SORRY, CLAUDE, BUT I'VE NO CHOICE—  
YOUR BROTHER IS EXPELLED!

*(FATHER DUPIN exits.)*

**FROLLO**

Jehan...

**JEHAN**

*(tears in his eyes)*

What did you think? That they wouldn't send me away? Who do you think these people are?

**FROLLO**

These people have given us a home, and comfort, and safety—

**JEHAN**

Comfort?! You call this comfort?! You call this safety?! Well, you can have it. You're welcome to it!

**CONGREGANT (JEHAN)**

And Jehan—

**CONGREGANT (FLORIKA)**

And the girl—

**CONGREGANTS (JEHAN, FLORIKA)**

Left.

*(JEHAN and FLORIKA exit.)*

**CONGREGANT (FROLLO)**

And Frolo didn't hear from his brother for several years.

**CONGREGATION**

Meanwhile...

**CONGREGANT**

FROLLO ASCENDED UNCOMMONLY FAST  
THROUGH THE RANKS OF

**CONGREGATION**

NOTRE DAME

**CONGREGANT**

'TIL HE WAS NAMED THE ARCHDEACON AT LAST  
AND GAVE THANKS

**CONGREGATION**

TO NOTRE DAME

**CONGREGANT**

AND THEN ONE DOLEFUL DAY BROUGHT A MESSAGE

**CONGREGANT (FROLLO)**

AND THE NAME THAT IT BORE WAS "JEHAN"

**CONGREGANT**

AND CONCEALING HIS FACE

FROLLO STOLE TO A PLACE FAR AWAY

**CONGREGATION**

AWAY FROM NOTRE DAME...

*(FROLLO enters a Gypsy's hideout.)***FROLLO**

I... I was asked to come to this place. I'm Father Claude Frollo.

**GYPSY**

Ah, we've heard about you...

*(The GYPSY shows FROLLO in. JEHAN is very sick, in bed.)***JEHAN**

Hello, brother dear.

**FROLLO**

Jehan! Where have you been?

**JEHAN**

Traveling. Hounded from city to city. With my beautiful Florika...

**FROLLO**

That Gypsy girl? You're with her?

#2D - *The Bells of Notre Dame (Part 5)*

Frollo, Congregation, Choir

**JEHAN**

She died six weeks ago. The pox. Terrible thing, to watch her suffer...

**FROLLO**

Jehan, let me take you back. I'll bring you home.

BROTHER DEAREST, COME WITH ME  
 WHERE WE WILL FIND THE REMEDY  
 AND NOTRE DAME ONCE MORE WILL BE

**(FROLLO)**

YOUR SANCTUARY  
HEALING YOU WILL BE MY GOAL  
NOT JUST YOUR BODY, BUT YOUR SOUL  
WE'LL BE TOGETHER IN OUR HOLY  
SANCTUARY -

**JEHAN**

Enough, Claude. Enough with your pieties. It's too late for me, anyway. But if you've truly discovered charity at this late date, there's someone you can help.

*(The GYPSY brings the baby to FROLLO.)*

**FROLLO**

A baby...?! Yours?

*(sees the baby's deformed face)*

A monster. It is God's judgment on you. The wicked shall not go unpunished.

**JEHAN**

I should have known. I was a fool to think you would look after him.

**FROLLO**

Look after him? Me?

**JEHAN**

He has nobody else.

**FROLLO**

But he is a Gypsy child!

**JEHAN**

And mine. Take him, if you can find it in your heart.

*(JEHAN dies.)*

**FROLLO**

Jehan? Jehan!!!

*(The baby cries. FROLLO takes the baby in his arms and brings him to Notre Dame.)*

**CONGREGATION MEN, CHOIR MEN**

*DIES IRAE*

**CONGREGATION WOMEN, CHOIR WOMEN**

*DIES IRAE*

**CONGREGATION MEN, CHOIR MEN**

*DIES ILLA*

**CONGREGATION WOMEN, CHOIR WOMEN***DIES ILLA***CONGREGATION, CHOIR***SOLVET SAECULUM IN FAVILLA*

AH AH AH

AH AH AH

AH AH AH AH AH AH

*KYRIE ELEISON**(Just outside the Cathedral, FROLLO contemplates throwing the baby into the river.)***CONGREGATION**AND THE SAINTS REGARDED FROLLO  
FROM THEIR STONE FAÇADE**CHOIR***KYRIE ELEISON***CONGREGATION**

AND HE FELT THEIR GAZE AS IF IT WERE THE EYES OF GOD

**FROLLO**

Oh Lord, you have sent me a test. This child is my cross to bear. I may not have saved my brother, but I will save this — thing. But a monster like this must be kept hidden.

SEE THIS LOATHSOME CREATURE  
FROM WHOM LESSER MEN WOULD FLEE...  
I WILL KEEP AND CARE FOR HIM  
AND TEACH HIM AT MY KNEE  
TO THINK LIKE ME...

#2E — *The Bells of Notre Dame (Part 6)*

Congregation, Choir

**CONGREGANTS**

And Frolo gave the child a name —  
A cruel name that means —

**CONGREGATION**

“Half-formed” —

**FROLLO**

Quasimodo.

**WOMEN CONGREGANT (CLOPIN)**

NOW...

HERE IS A RIDDLE TO GUESS IF YOU CAN  
SING THE BELLS OF NOTRE DAME

*(A beautiful young man emerges from the CONGREGATION.)*

**CONGREGANT (QUASIMODO)**

WHAT MAKES A MONSTER?  
AND WHAT MAKES A MAN?

**CONGREGATION, CHOIR**

WHAT MAKES A MONSTER AND WHAT MAKES A MAN?  
SING THE BELLS, BELLS, BELLS, BELLS  
BELLS, BELLS, BELLS, BELLS...

*(The young man transforms into the misshapen QUASIMODO.)*

BELLS OF NOTRE DAME!  
AH AH AH AH AH AH

**FROLLO**

Up!

*(FROLLO gestures to the bells, QUASIMODO begins to ring them.)*

**CONGREGATION, CHOIR**

AH AH AH AH AH AH  
AH AH AH AH AH AH

**SCENE ONE: BELL TOWER**

*(QUASIMODO jumps up and rings the bells, speaking to them.)*

**QUASIMODO**

Marie! You're in very good voice today! Jacqueline, we need to fix your clapper! Go on, Gabrielle! Pour your flood of sound into the square! It's a holiday! Sing! My bells, sing till you are all quite out of breath!

*(The bells toll as QUASIMODO looks outside.)*

Morning, my little birdies!

*(The CONGREGATION assumes the roles of various STATUES and GARGOYLES in the bell tower, Quasimodo's "friends.")*

**GARGOYLE**

Don't you wish you could be like those birds and just fly away?

**QUASIMODO**

*(laughs at the thought)*

Me? No!

**STATUE**

But how wonderful it must be out there!

**QUASIMODO**

No, not for me!

**GARGOYLES**

Why not?

**QUASIMODO**

Too dangerous.

**STATUE**

The boy is right. Don't encourage him.

**GARGOYLE**

Why shouldn't we?

**CONGREGANTS**

For Quasimodo, the Cathedral was not only his home, but his universe.  
It was peopled with figures of marble —  
With kings and saints —  
Monsters and demons.  
The saints blessed him.  
And the monsters protected him.

**QUASIMODO**

Today is the Feast of Fools!

**STATUE**

Quasimodo, why don't you try going down there?

**QUASIMODO**

Yes, but... you know I've never gone outside.

**GARGOYLE**

You can leave anytime you want.

**STATUE**

Master won't allow it.

**QUASIMODO**

Last year, he said, "Someday... maybe."

**GARGOYLE**

He always says "someday" – never "today"!

**STATUE**

Besides, you shouldn't have to ask for permission to go outside. Just put one foot in front of the other...

**QUASIMODO, STATUES, GARGOYLES**

And sneak out!

**QUASIMODO**

I can't!

**FROLLO**

*(offstage)*

Quasimodo...?

*(enters carrying a basket with breakfast for QUASIMODO)*

Good morning, Quasimodo.

**QUASIMODO**

Morning, master...

*[NOTE: When QUASIMODO speaks to humans – as opposed to expressing his inner thoughts to the STATUES and GARGOYLES – he speaks haltingly and with much effort.]*

**FROLLO**

Were you talking to someone?

**QUASIMODO**

N-no. Just my – friends.

**FROLLO**

Ah. Your friends. And what are your friends made of?

**QUASIMODO**

Stone.

**FROLLO**

And can stones talk back?

**QUASIMODO**

N-no...

**FROLLO**

That's right. What kind of a conversation is that? It takes two people to communicate, my boy.

*(looks at QUASIMODO with a mix of disdain and affection)*

And who is that other person for you?

**QUASIMODO**

You, master.

**FROLLO**

Right again.

*(pulls a piece of bread from the basket and offers it to QUASIMODO)*

*Corpus Christi.*

**QUASIMODO**

Amen.

**FROLLO**

*(offers QUASIMODO wine from a small goblet)*

*Sanguis Christi.*

**QUASIMODO**

Amen.

**FROLLO**

*In nomine Patris et Filii et Spiritus Sancti.*

*(reaching into the basket)*

I've brought you a special treat this morning. Strawberry?

*(FROLLO holds one out. QUASIMODO goes to grab it.)*

Ah, ah, ah. Self-control, Quasimodo. It's important to master the art.

*(QUASIMODO carefully takes the strawberry from FROLLO.)*

And of manners, too.

**QUASIMODO**

Th-thank you, master.

*(QUASIMODO devours the strawberry.)*

**FROLLO**

Shall we tell today's story?

**QUASIMODO**

*(eagerly)*

Yes, yes!

**FROLLO**

Stories from our home's beautiful statues. And we were up to...

**QUASIMODO**

Flight into Egypt!

**FROLLO**

That's right. And what do you remember about that story?

**QUASIMODO**

J-J-Joseph fled to Egypt—

**FROLLO**

With his wife Mary and...?

**QUASIMODO**

B-baby J-Jesus...

**FROLLO**

Yes, and who hid them? Who protected them?

**QUASIMODO**

Saint Aphro— Aphro—

**FROLLO**

Aphrodisius. Saint Aphrodisius—as I have hidden and protected you.

#2F – Fanfare

*(A sound of trumpets and commotion is heard offstage. FROLLO sighs.)*

**(FROLLO)**

Ah, well, I suppose I must stop stalling. Look at them down there... like horrible vermin scuttling about. And all to see the Gypsies sing and dance!

**QUASIMODO**

Gypsies...? You told me Gypsies are not allowed to... sing and dance.

**FROLLO**

They aren't, except on this one day. The Feast of Fools!

**QUASIMODO**

Feast of Fools!

**FROLLO**

This will be the last time, if I have anything to say about it.

**QUASIMODO**

Last time...?

**FROLLO**

I've petitioned the King to stop next year's festival.

#3 - Sanctuary

Frollo, Quasimodo

**QUASIMODO**

*(to himself)*

Then I can never go...

**FROLLO**

Why our King allows the Gypsies here is beyond me!

THROUGH BORDERS POROUS AS A SIEVE  
WE LET THEM COME AND LET THEM LIVE  
IT'S ALMOST AS IF THEY WERE GIVEN  
SANCTUARY  
HOW IT FILLS ME WITH DISGUST  
TO WALK AMONG THEM - YET I MUST  
I LOATHE TO LEAVE YOU AND OUR TRUSTY  
SANCTUARY...

**QUASIMODO**

*(carefully)*

What if... if I came with you? I'm strong. I could protect you.

**FROLLO**

*(laughs)*

You protect me?!

**QUASIMODO**

Yes, like the Saint - Saint Aphro -

**FROLLO**

Saint Aphrodisius.

**(FROLLO)**

*(FROLLO laughs, and QUASIMODO is abashed.)*

I'm sorry, my boy. I don't mean to laugh at you. But the truth is, that's what others would do. And worse.

THE WORLD IS CRUEL  
THE WORLD IS WICKED  
IT'S I ALONE WHOM YOU CAN TRUST  
IN THIS WHOLE CITY  
I AM YOUR ONLY FRIEND  
I WHO KEEP YOU, FEED YOU, TEACH YOU, DRESS YOU  
I WHO LOOK UPON YOU WITHOUT FEAR  
HOW CAN I PROTECT YOU, BOY, UNLESS YOU  
ALWAYS STAY IN HERE  
AWAY IN HERE...?

Remember what I taught you, Quasimodo...

**(FROLLO)**

YOU ARE DEFORMED  
AND YOU ARE UGLY  
AND THESE ARE CRIMES FOR WHICH  
THE WORLD SHOWS LITTLE PITY  
YOU DO NOT COMPREHEND  
OUT THERE THEY'LL REVILE YOU  
AS A MONSTER  
OUT THERE THEY WILL HATE  
AND SCORN AND JEER  
WHY INVITE THEIR CURSES  
AND THEIR CONSTERNATION?  
STAY IN HERE  
BE FAITHFUL TO ME  
GRATEFUL TO ME  
DO AS I SAY  
OBEY  
AND STAY IN HERE...

**QUASIMODO**

I AM DEFORMED...  
AND I AM UGLY  
  
YOU'RE MY DEFENDER  
  
I AM MONSTER...  
  
ONLY MONSTER...  
  
I'M FAITHFUL  
I'M GRATEFUL  
  
I'LL STAY IN HERE...

**(FROLLO)**

Remember, Quasimodo — this is your sanctuary.

*(FROLLO exits.)*

## QUASIMODO

My sanctuary...

SAFE BEHIND THESE WINDOWS AND THESE PARAPETS OF STONE  
GAZING AT THE PEOPLE DOWN BELOW ME  
ALL MY LIFE, I WATCH THEM AS I HIDE UP HERE ALONE  
HUNGRY FOR THE HISTORIES THEY SHOW ME  
ALL MY LIFE, I MEMORIZE THEIR FACES  
KNOWING THEM AS THEY WILL NEVER KNOW ME  
ALL MY LIFE, I WONDER HOW IT FEELS TO PASS A DAY  
NOT ABOVE THEM  
BUT PART OF THEM...

AND OUT THERE  
LIVING IN THE SUN  
GIVE ME ONE DAY OUT THERE  
ALL I ASK IS ONE  
TO HOLD FOREVER  
OUT THERE  
WHERE THEY ALL LIVE UNAWARE  
WHAT I'D GIVE  
WHAT I'D DARE  
JUST TO LIVE ONE DAY OUT THERE

OUT THERE  
AMONG THE MILLERS AND THE WEAVERS AND THEIR WIVES  
THROUGH THE ROOFS AND GABLES I CAN SEE THEM  
EV'RY DAY THEY SHOUT AND SCOLD AND GO ABOUT THEIR LIVES  
HEEDLESS OF THE GIFT IT IS TO BE THEM  
IF I WERE IN THEIR SKIN  
I'D TREASURE EV'RY INSTANT

OUT THERE  
STROLLING BY THE SEINE  
TASTE A MORNING  
OUT THERE  
LIKE ORDINARY MEN  
WHO FREELY WALK ABOUT THERE  
JUST ONE DAY AND THEN, I SWEAR

(QUASIMODO)

I'LL BE CONTENT  
WITH MY SHARE  
WON'T RESENT  
WON'T DESPAIR  
OLD AND BENT  
I WON'T CARE  
I'LL HAVE SPENT  
ONE DAY  
OUT THERE!

**SCENE TWO: TOWN SQUARE**

*(QUASIMODO stands at the door of Notre Dame... then steps outside. The CONGREGATION enters and becomes a chorus of REVELERS – including Gypsies and various citizens – for the Feast of Fools. QUASIMODO scrambles through the crowd.)*

#5 – Topsy Turvy (Part 1)

Clopin, Quasimodo, Revelers, Choir

**REVELERS, CHOIR**

COME ONE, COME ALL

**VARIOUS REVELERS**

LEAVE YOUR LOOMS AND MILKING STOOLS

COOP THE HENS

AND PEN THE MULES

**REVELERS, CHOIR**

COME ONE, COME ALL

**REVELER MEN**

CLOSE THE CHURCHES AND THE SCHOOLS

**REVELER WOMEN**

IT'S THE DAY FOR BREAKING RULES

**REVELERS, CHOIR**

COME AND JOIN THE FEAST OF...

FOOLS!

**QUASIMODO**

OUT HERE...

**REVELERS, CHOIR**

SO EXCITING! COLORS, CROWDS, AND SMELLS

**QUASIMODO**

OUT HERE...

**REVELERS, CHOIR**

WHERE IT'S TWICE AS NOISY AS THE BELLS

**QUASIMODO**

SOMEHOW

I CAN WANDER THROUGH THIS HELTER-SKELTER

WITHOUT FEAR NOW

NO ONE SEES I'M HERE NOW

OUT HERE IN THE WORLD...

**CONGREGANTS**

As Quasimodo turned into the square—  
He saw before him a ragged beggar—  
Who approached a haughty-looking gentleman—

**BEGGAR (CLOPIN)**

*(to the HAUGHTY GENTLEMAN)*

Take pity, whatever you can spare—

**HAUGHTY GENTLEMAN**

Bah!

*(As the HAUGHTY GENTLEMAN pushes him aside, the BEGGAR picks his pocket.)*

**GYPSY**

*(to BEGGAR)*

First purse of the day!

**BEGGAR (CLOPIN)**

And plenty more to come!

*(stands up, shedding his beggar's rags)*

Clopin Trouillefou, ladies and gents—

**CONGREGANTS**

King of the Gypsies—

**CLOPIN**

A wild boar among domestic swine! Gypsies, let's get to work!

ONCE A YEAR WE THROW A PARTY HERE IN TOWN  
ONCE A YEAR WE TURN ALL PARIS UPSIDE DOWN  
EV'RY MAN'S A KING AND EV'RY KING'S A CLOWN  
ONCE AGAIN IT'S TOPSY-TURVY DAY  
IT'S THE DAY THE DEVIL IN US GETS RELEASED  
IT'S A DAY WE MOCK THE PRIG AND SHOCK THE PRIEST  
EV'RYTHING IS TOPSY TURVY AT THE FEAST OF FOOLS!

**REVELERS**

TOPSY TURVY

**CLOPIN**

BEAT THE DRUMS AND BLOW THE TRUMPETS

**CLOPIN, REVELERS**

TOPSY TURVY

JOIN THE BUMS AND THIEVES AND STRUMPETS  
STREAMING IN FROM CHARTRES TO CALAIS

**CLOPIN**

SCURVY KNAVES ARE EXTRA SCURVY  
ON THE SIXTH OF JANU-URVY

**CLOPIN, REVELERS**

ALL BECAUSE IT'S TOPSY-TURVY DAY!  
HEY!  
HEY!

**CLOPIN**

*Soyons vilains!*

*(Dance break. A handsome soldier, PHOEBUS, enters.)*

**CONGREGANT (PHOEBUS)**

Into this crowd strode a young cavalier – Captain Phoebus de Martin, at your service...

**CONGREGANTS**

Whose dashing manner –  
And bold swagger –  
Could not quite conceal a haunted look in his eyes.

**PHOEBUS**

New to Paris, just back from the front.

**FEMALE CONGREGANT**

One of those handsome fellows to whom all the girls take a liking –

**PHOEBUS**

Thank you, ladies. Might one of you enjoy showing me around?

**FEMALE REVELER**

Oh, Captain, we're not those kind of girls.

**PHOEBUS**

I like all kinds of girls.

#6 – *Rest and Recreation*

Phoebus, Frolo, Clopin,  
Soldiers, Revelers, Choir

**(PHOEBUS)**

FOUR YEARS AT THE FRONT  
GIVE A MAN A ZEST  
FOR A LITTLE REST  
AND RECREATION  
FOR THE CHANCE TO HUNT  
FOR THE SPICIEST

**(PHOEBUS)**

IN THE WAY OF REST  
AND RECREATION

GIVE ME YOUR GIRLS OF PLEASURE  
YOUR GRAPES OF MERLOT  
SHOW ME YOUR WARES AND MEASURE  
ONE LARGE SAMPLE  
SAMPLE 'EM AT MY LEISURE  
THIS THREE-DAY FURLOUGH  
SHOULD BE AMPLE

I HAVE BORNE THE BRUNT  
OF A SOLDIER'S TEST  
NOW I'VE MADE MY WAY  
WHERE I GET TO PLAY  
AT REST AND RECREA—

*(CLOPIN tries to steal something from PHOEBUS, but isn't fast enough and faces Phoebus's sword.)*

**PHOEBUS**

Sorry. You're quick, but I'm quicker.

**CLOPIN**

I don't want any trouble!

**PHOEBUS**

Neither do I... believe me!

*(PHOEBUS flashes back to the battleground.)*

**PHOEBUS**

FOUR YEARS AT THE FRONT  
FOUR YEARS AT THE FRONT...

**VARIOUS SOLDIER'S VOICES**

CANNON FODDER LYING IN THE FIELD BELOW THE CASTLE  
IS THIS THE THIRD WEEK  
OR THE FOURTH WEEK  
OF THE SIEGE?  
THE AIR FILLED WITH THE STENCH  
OF BODIES IN A TRENCH...  
WHOEVER PAYS THE MOST, I CALL: "MY LIEGE..."

**SOLDIERS' VOICES**

SUMMONED HERE TO PARIS NOW, I'M FAR AWAY FROM BATTLE  
FROM CLOTTING BLOOD AND ROTTING WOUNDS  
OF DEAD AND DYING MEN...

**PHOEBUS, SOLDIERS' VOICES**

AND WHATEVER I DO  
I'LL MAKE SURE THIS IS TRUE...

**PHOEBUS**

I WILL NEVER GO BACK AGAIN!

*(shakes off the memory as a WOMAN catches his attention)*

DARLING TO BE BLUNT  
YOU ARE WITH THE BEST  
THAT'S WHY I'VE BEEN BLESSED  
WITH THIS PROMOTION  
I'VE BEEN WORKING HARD  
NOW I'M GONNA BE  
CAPTAIN OF THE GUARD  
AIN'T THAT A NOTION?  
LIKE OTHER TRUE KNIGHTS  
I'VE GOT AMBITION  
BUT FOR A FEW NIGHTS  
FUN IS MY MISSION  
SO WHAT DO YOU SAY?  
CARE TO SHARE A DAY  
OF REST AND RECREATION!

*(A GYPSY rushes in, chased by a GENTLEMAN.)*

**GENTLEMAN**

Come back here!

**PHOEBUS**

*(nabbing the GYPSY)*

Hold on, what's your rush?

**GYPSY**

I did nothing wrong!

**PHOEBUS**

No? Then why run from it so fast?

**GYPSY**

Take pity. I'm just a poor fellow.

**PHOEBUS**

That pity'd be as well placed as a feather on a pig's ass!

*(FROLLO enters, accompanied by FREDERIC.)*

**FROLLO**

*(overhearing)*

My goodness, sir!

**PHOEBUS**

Oh! Beg pardon, Your Grace.

**FROLLO**

What's going on here?

**GENTLEMAN**

This Gypsy picked my pocket.

**FROLLO**

Search him, Lieutenant.

*(FREDERIC searches.)*

**FREDERIC**

Nothing, Your Grace.

**GENTLEMAN**

They work in pairs. I couldn't catch the other one.

**FROLLO**

Arrest him.

**PHOEBUS**

On what charge?

**FROLLO**

Plying his trade. If it were up to me, he wouldn't be allowed on the streets at all. Or he'd be hunted for sport, like the Gypsy dog he is. Take him away.

**PHOEBUS**

Archdeacon Frollo? I'm Captain Phoebus de Martin.

**FROLLO**

Captain!

**(FROLLO)***(lightly)*

Only just arrived and you've already caught a criminal. You waste no time.  
Welcome to the Cathedral Guard.

**PHOEBUS**

I'm grateful for the opportunity to serve you, my lord.

**FROLLO**

Your early arrival is most auspicious. The pestilence of these Gypsies grows more dangerous every day.

CAPTAIN, YOU AND I  
HAVE A TASK WE SHARE  
STOPPING THEM AND THEIR  
PROLIFERATION

**(FROLLO)**

PARIS LOOKS TO US  
TO RID HER STREETS OF CRIME  
THIS IS WAR AND THUS

**PHOEBUS**

TO US  
TO RID HER STREETS  
OF CRIME

**FROLLO, PHOEBUS**

THERE IS NO TIME  
FOR REST AND RECREATION

**REVELERS, CHOIR**

COME ONE, COME ALL

**CLOPIN**

HURRY, HURRY - HERE'S YOUR CHANCE  
SEE THE MYSTERY AND ROMANCE

**REVELERS, CHOIR**

COME ONE, COME ALL

**CLOPIN**

SEE THE FINEST GIRL IN FRANCE  
MAKE AN ENTRANCE TO ENTRANCE  
DANCE, LA ESMERALDA...  
DANCE!

*(ESMERALDA appears with colorful flowing scarves. She is striking, wild, beautiful. The REVELERS cheer. QUASIMODO has appeared among the crowd and is captivated by ESMERALDA as she dances on a platform. FROLLO and PHOEBUS also watch.)*

#7 - *Rhythm of the Tambourine*

Esmeralda, Phoebus, Frollo,  
Quasimodo, Clopin

**ESMERALDA**

HEY, SOLDIER BOY  
I SEE HOW YOU STARE  
HEY, BUTCHER MAN  
I SEE YOU ADMIRE  
COME GATHER 'ROUND  
HEY, JACQUES AND PIERRE  
COME SEE ME DANCE  
TO THE RHYTHM OF THE TAMBOURINE

FLASH OF AN ANKLE  
FLIP OF A SKIRT  
FEEL THEM EXCITE  
ENFLAME AND INSPIRE  
COME SEE ME DANCE  
HEY, WHAT CAN IT HURT?  
IT'S JUST A DANCE  
TO THE RHYTHM OF THE TAMBOURINE...

*(As ESMERALDA dances, PHOEBUS, FROLLO, and QUASIMODO respond in their private thoughts.)*

**PHOEBUS**

THIS GIRL... WHO IS SHE?

**FROLLO**

THIS GIRL... WHO IS SHE?

**QUASIMODO**

THIS GIRL... WHO IS SHE?

**FROLLO**

SHE DANCES LIKE THE DEVIL HIMSELF -

**PHOEBUS**

SHE DANCES LIKE AN ANGEL -

**QUASIMODO**

AN ANGEL!

**PHOEBUS**

BUT WITH SUCH FIRE...

**FROLLO**

SUCH FIRE!

**FROLLO, QUASIMODO, PHOEBUS**

WHO IS SHE?

**ESMERALDA**

MEN OF PARIS

BEFORE WE GET OLD

COME FEEL THE HEAT

COME TASTE THE DESIRE

FEEL THEM WITHIN YOU

CRIMSON AND GOLD

GOLD LIKE THE COINS

YOU WILL TOSS INTO MY TAMBOURINE

WHEN I DANCE

TO THE RHYTHM OF THE TAMBOURINE!

*(ESMERALDA's dance ends with a flourish. The REVELERS cheer. CLOPIN finds  
ESMERALDA.)*

**CLOPIN**

WELCOME TO PARIS, ESMERALDA

AS I WAS TOLD, YOU COME WITH USEFUL TOOLS

YOU'LL THRIVE IN PARIS, ESMERALDA

LONG AS YOU LEARN TO FOLLOW OUR RULES

**ESMERALDA**

I'm afraid I've never been very good at following rules, *monsieur*.

**CLOPIN**

So I've heard. Just stay out of trouble. Otherwise you'll find yourself on the way to the next town.

**GYPSY**

*(to CLOPIN)*

We're ready.

**CLOPIN**

*(to ESMERALDA)*

Make yourself useful. Line up the men!

**(CLOPIN)**

And now, ladies and gentlemen, the *pièce de résistance*!

HERE IT IS—THE MOMENT YOU'VE BEEN WAITING FOR  
HERE IT IS—YOU KNOW EXACTLY WHAT'S IN STORE  
NOW'S THE TIME WE LAUGH UNTIL OUR SIDES GET SORE  
NOW'S THE TIME WE CROWN—

**CLOPIN, ESMERALDA, REVELERS, CHOIR**  
THE KING OF FOOLS!

**CLOPIN**

You all remember last year's king!

*(A silly-looking REVELER sticks his head through the hole of a drop that depicts a king on a throne. CLOPIN continues as ESMERALDA escorts other REVELERS to the stage.)*

SO MAKE A FACE THAT'S HORRIBLE AND FRIGHTENING  
MAKE A FACE AS GRUESOME AS A GARGOYLE'S WING  
FOR THE FACE THAT'S UGLIEST WILL BE THE KING OF FOOLS!

Why?

**ESMERALDA, REVELERS, CHOIR**

TOPSY TURVY

*(REVELERS make faces and file up to the stage to stick their faces through the drop.)*

**CLOPIN**

UGLY FOLK, FORGET YOUR SHYNESS

**ESMERALDA, REVELERS, CHOIR**

TOPSY TURVY

**CLOPIN**

YOU COULD SOON BE CALLED "YOUR HIGHNESS!"

**ESMERALDA, REVELERS, CHOIR**

PUT YOUR FOULEST FEATURES ON DISPLAY

**CLOPIN, ESMERALDA, REVELERS, CHOIR**

BE THE KING OF TOPSY-TURVY DAY

*(QUASIMODO has been watching nearby. ESMERALDA sees his face.)*

**ESMERALDA**

Aren't you going to join the competition?

*(QUASIMODO turns and looks at ESMERALDA. She recoils for a moment.)*

My God.

**REVELERS, CHOIR**

TOPSY TURVY

*(ESMERALDA recovers and looks at QUASIMODO with simple acceptance.)***ESMERALDA***(lightly)*

Well, wouldn't you like to be crowned king for a day?

*(QUASIMODO turns away.)***REVELERS, CHOIR**

TOPSY TURVY

**ESMERALDA**

Why not take advantage of what you've got?

**REVELERS, CHOIR**

TOPSY TURVY

*(QUASIMODO decides to stick his head through the drop. The REVELERS stop and stare incredulously.)***VARIOUS REVELERS**

My God! He's hideous!  
 Is that a mask?  
 It's his face!  
 Who is that?!  
 It must be the hunchback!  
 From the bell tower!  
 Archdeacon Frollo's pet!  
 No wonder he keeps him hidden!  
 His secret friend!

*(The REVELERS laugh mockingly at Frollo, who is visibly discomfited. CLOPIN decides to save the situation.)***CLOPIN**

Ladies and gentlemen, we're in luck! We asked for the ugliest face in Paris, and we found him—Quasimodo, the Hunchback of Notre Dame!

*(Cheers, applause, laughter. CLOPIN claps the crown on QUASIMODO.)*

EVERYBODY!

**ESMERALDA, REVELERS, CHOIR**

ONCE A YEAR WE THROW A PARTY HERE IN TOWN

**CLOPIN**

HAIL TO THE KING

**ESMERALDA, REVELERS, CHOIR**

ONCE A YEAR WE TURN ALL PARIS UPSIDE DOWN

**CLOPIN**

OH, WHAT A KING!

**ESMERALDA, REVELERS, CHOIR**

ONCE A YEAR THE UGLIEST WILL WEAR THE CROWN

**CLOPIN**

GIRLS, GIVE A KISS

**ESMERALDA, REVELERS, CHOIR**

ONCE A YEAR ON TOPSY-TURVY DAY

**CLOPIN**

WE'VE NEVER HAD A KING LIKE THIS!

**ALL**

AND IT'S THE DAY WE DO THE THINGS THAT WE DEPLORE

ON THE OTHER THREE-HUNDRED-AND-SIXTY-FOUR

ONCE A YEAR WE LOVE TO DROP IN

WHERE THE BEER IS NEVER STOPPIN'

FOR THE CHANCE TO POP SOME POPINJAY

AND CROWN A KING WHO PUTS THE "TOP" IN

TOPSY-TURVY DAY!

TOPSY TURVY!

MAD AND CRAZY

UPSY-DAISY

TOPSY-TURVY DAY! HEY!

*(Much merriment. Then:)*

**REVELER**

*(making mischief)*

You think he's ugly now? Watch this!

#8A - *The Harrowing*

*(The REVELER tosses a tomato at QUASIMODO, hitting him in the face. The CROWD laughs.)*

Now, that's ugly!

*(Other REVELERS laugh and begin to toss more fruit at QUASIMODO.)*

### VARIOUS REVELERS

Hail to the King!  
 Long live the King!  
*Bon appétit!*

*(More laughter. QUASIMODO, in a panic, tries to get away as FROLLO watches.)*

### CONGREGANTS

The crowd had never done this before, not in all the years of the Feast of Fools.  
 But they had never seen a creature so horrible—  
 And it drove them wild!

*(The REVELERS shout and jeer, going into a frenzy.)*

### VARIOUS REVELERS

Get him!  
 Beat him!  
 Whip him!  
 Tie him down!

### CONGREGANTS

The hunchback was stripped of his doublet and his shirt—  
 And was bound and buckled—  
 A loud laugh burst from the mob when they beheld Quasimodo's naked hump—  
 And his scaly and hairy shoulders.

*(With his immense strength, QUASIMODO throws a MAN across the square. The REVELERS jump upon and coil ropes around QUASIMODO. He struggles to break free as they mock him.)*

### QUASIMODO

Agggghhh!!!

*(looks toward FROLLO)*

Master! Help me!!

*(FROLLO watches, hiding his pain, impassive.)*

### PHOEBUS

Permission to stop this cruelty, Your Grace.

### FROLLO

Not just yet, Captain. A lesson needs to be learned here.

*(ESMERALDA makes her way through the crowd.)*

### ESMERALDA

No! Stop that!

*(CLOPIN stops ESMERALDA.)*

**CLOPIN**

What are you doing? Are you crazy?

**ESMERALDA**

Let go of me.

**CLOPIN**

I'm warning you, Esmeralda, this is no way to begin—

*(ESMERALDA pulls away from CLOPIN.)*

**ESMERALDA**

Stop!

*(The REVELERS part as ESMERALDA approaches QUASIMODO. He looks at her and pulls away.)*

I'm sorry. Don't be afraid.

**QUASIMODO**

*(gently pleading)*

Wa-ter... Wa-ter...

*(A moment. ESMERALDA offers a ladle of water to QUASIMODO. He drinks.)*

Thank... you...

*(ESMERALDA cuts QUASIMODO's ropes. He stares at her.)*

**ESMERALDA**

Go. Please.

*(QUASIMODO climbs off the stage, in shame.)*

**VARIOUS REVELERS**

What are you doing?!

You're ruining all our fun!

Dirty Gypsy!

Gypsy whore!

Get her! Don't let her go!

*(The REVELERS roar and start to attack ESMERALDA.)*

**CLOPIN**

*(to ESMERALDA)*

I warned you, didn't I?

*(CLOPIN throws powder on the ground. He and ESMERALDA disappear in a cloud of smoke.)*

**FROLLO***(to himself)*

Witchcraft!

**REVELER***(noticing QUASIMODO)*

There he is!

*(The REVELERS rush QUASIMODO.)***FROLLO***(takes charge of the situation and addresses the crowd)*

Stop this at once! We must show kindness to this creature, as our Savior did when he healed the lepers. Time to go home! The performance is over!

**PHOEBUS***Fichez le camp!*

#9 – Sanctuary II

Frollo, Quasimodo

*(The REVELERS disband and begin to pack up. FROLLO looks at QUASIMODO tenderly.)***FROLLO**

SEE HOW IT'S CRUEL  
SEE HOW IT'S WICKED  
SEE HOW I SHELTERED YOU  
FROM HAVING TO GO THROUGH THIS?  
HOW COULD YOU DO THIS  
TO ME?

**QUASIMODO**

Forgive, master. Won't ever leave again.

**FROLLO**

NOW, BOY, YOU SEE  
YOU DON'T BELONG WITH NORMAL MEN  
YOU ARE HAPPY WHEN  
YOU'RE IN YOUR SANCTUARY

**QUASIMODO**

SANCTUARY...

**FROLLO**

BACK TO YOUR SANCTUARY

**FROLLO, QUASIMODO**

NEVER TO COME OUT HERE

**FROLLO**

AGAIN.

*(motions to PHOEBUS)*

Take the boy inside.

*(PHOEBUS starts to lead an embarrassed QUASIMODO back into the Cathedral, but he rejects the escort and exits on his own. FROLLO notices one of Esmeralda's scarves. He bends down, picks it up. For a moment, he holds it close to his face.)*

**SCENE THREE: INSIDE THE CATHEDRAL**#9A – *The Bells of Notre Dame (Reprise)* Esmeralda, Congregation, Choir**CONGREGANT**

SO THE POOR HUNCHBACK RETREATED BACK IN  
THROUGH THE DOORS OF NOTRE DAME

*(ESMERALDA enters.)***CONGREGANT**

AND THERE FOLLOWED THE GYPSY GIRL WHO'D NEVER BEEN  
THROUGH THE DOORS OF NOTRE DAME

**CONGREGANT**

AND SHE STOPPED AND BEHELD ALL THE BEAUTY  
LIKE A BEGGAR RECEIVING AN ALM

**CHOIR**

AH

AH

**CONGREGANT**

AND EACH WINDOW AND PILLAR  
AND ARCH SEEMED TO FILL HER WITH LIGHT..

**ESMERALDA**

THE LIGHT OF NOTRE DAME...

**CHOIR**

KYRIE ELEISON

*(FROLLO has appeared.)***FROLLO**

So, a Gypsy dares to enter this holy place.

**ESMERALDA**

Why not?

**FROLLO**

Because your kind aren't allowed in here.

**ESMERALDA**

Why do you hate us so much? What did we ever do to you?

**FROLLO**

More than you know. What are you doing here?

**ESMERALDA**

I came here to find that boy. It was my fault he got up on the stage in the first place.

**FROLLO**

That boy isn't your concern. He is my charge. God loves even a monster.

**ESMERALDA**

He's no less human than the rest of us.

**FROLLO**

Some of us are less human than others. In the moral sense.

**ESMERALDA**

Do you mean *me*?

**FROLLO**

You dance in public without shame or modesty.

**ESMERALDA**

I dance because I enjoy it. Others enjoy it, too, and give me money.

**FROLLO**

As they would a woman of ill repute! Do you also deny possessing black magic?

**ESMERALDA**

If I had the power of magic, why wouldn't I use it to help myself and my people?

**FROLLO**

*(stares at ESMERALDA, mesmerized)*

You are clever. You twist the truth just as you twist your body in dance.

**ESMERALDA**

*(looks at FROLLO, softening her tone)*

Your Grace... there must be some charity inside you. If you've helped that boy, then surely you can extend that kindness to others almost as unfortunate? How you would wish others to treat you, could you not treat them?

**FROLLO**

*(struck)*

Our Lord Jesus himself said something very similar.

*(gestures)*

You see Him on the cross there gazing down at us?

#10 - God Help The Outcasts

Esmeralda, Parishioners, Choir

*(PARISHIONERS enter and light candles. Under FROLLO's next lines:)*

**CHOIR**

SALVE REGINA, MATER MISERICORDIAE  
VITA, DULCEDO, ET SPES NOSTRA, SALVE  
AD TE SUSPIRAMUS GEMENTES ET FLENTES  
IN HAC LACRIMARUM VALLE...

**FROLLO**

Midday Mass is starting. I must go. My child, though your people are lost, there may be something in you that can be saved. Stay, and perhaps you will see what true beauty is. And we... we can continue this conversation afterwards.

*(FROLLO bows and leaves ESMERALDA. Awestruck, a revelation dawning on her, stares up at the crucifix.)*

**ESMERALDA**

I DON'T KNOW IF YOU CAN HEAR ME  
OR IF YOU'RE EVEN THERE  
I DON'T KNOW IF YOU WOULD LISTEN  
TO A GYPSY'S PRAYER  
YES, I KNOW I'M JUST AN OUTCAST  
I SHOULDN'T SPEAK TO YOU  
STILL I SEE YOUR FACE AND WONDER  
WERE YOU ONCE AN OUTCAST TOO?

GOD HELP THE OUTCASTS  
HUNGRY FROM BIRTH  
SHOW THEM THE MERCY  
THEY DON'T FIND ON EARTH  
GOD HELP MY PEOPLE  
THEY LOOK TO YOU STILL  
GOD HELP THE OUTCASTS  
OR NOBODY WILL...

**VARIOUS PARISHIONERS**

I ASK FOR WEALTH  
I ASK FOR FAME  
I ASK FOR GLORY TO SHINE ON MY NAME

**PARISHIONER**

I ASK FOR LOVE

**TWO PARISHIONERS**

I CAN POSSESS

**PARISHIONERS**

AH

I ASK FOR LOVE

**PARISHIONERS, CHOIR**

I ASK FOR GOD AND HIS ANGELS TO BLESS ME

**ESMERALDA**

I ASK FOR NOTHING  
I CAN GET BY

*(PHOEBUS and FREDERIC enter and stop when they see ESMERALDA.)*

**(ESMERALDA)**

BUT I KNOW SO MANY  
LESS LUCKY THAN I

**ESMERALDA**

PLEASE HELP MY PEOPLE  
THE POOR AND DOWNTROD  
I THOUGHT WE ALL WERE  
THE CHILDREN OF GOD  
GOD HELP THE OUTCASTS  
CHILDREN OF GOD  
CHILDREN OF GOD

**PARISHONERS, CHOIR**

AMEN

**CHOIR**

AH

AH

AH

**PHOEBUS**

*(to FREDERIC)*

It's all right. I'll take care of it.

*(FREDERIC nods and exits. PHOEBUS approaches ESMERALDA.)*

I thought you disappeared in a puff of smoke.

**ESMERALDA**

Don't believe everything you see.

*(ESMERALDA attempts to exit.)*

**PHOEBUS**

And where do you think you're going?

*(PHOEBUS reaches out, but ESMERALDA swiftly puts her knife to his throat.)*

Calm down. Give me a chance to apologize.

**ESMERALDA**

For what?

**PHOEBUS**

This.

*(PHOEBUS grabs ESMERALDA and forces her to release the knife.)*

Still, I'm impressed. You fight almost as well as a man.

**ESMERALDA**

Funny, I was going to say the same thing about you.

*(ESMERALDA elbows PHOEBUS in the lower gut and retrieves the knife, keeping her distance. He buckles, then recovers.)*

**PHOEBUS**

Look, it's my job to protect this Cathedral.

**ESMERALDA**

From dirty Gypsies like me?

**PHOEBUS**

You said it, I didn't. But I do have my orders to follow.

**ESMERALDA**

And if there's one thing a good soldier knows, it's how to follow orders.

**PHOEBUS**

*(laughs)*

Who said anything about my being a good soldier?

**ESMERALDA**

Are you saying you're not?

**PHOEBUS**

I'm saying I have a job to do. It's much better than the one it got me out of.

**ESMERALDA**

Burying your comrades in unmarked graves?

*(PHOEBUS stares at ESMERALDA for a moment, then turns away.)*

You can look me in the eye, you know. We don't cast spells.

**PHOEBUS**

I know that.

*(a beat)*

Where are you from, anyway?

**ESMERALDA**

You're asking a Gypsy? All I know is I've come from nothing. Just like you.

*(QUASIMODO, who has been watching, inadvertently makes a noise then runs off.*

*ESMERALDA starts after him.)*

#11 – Transition to the Bell Tower

Statues, Gargoyles

**PHOEBUS**

Where are you going?

**ESMERALDA**

To see that boy.

**PHOEBUS**

Why can't you mind your own business?

**ESMERALDA**

It has to be somebody's business.

*(as she starts up to the bell tower)*

Hello? Are you up there?

**SCENE FOUR: BELL TOWER**

*(QUASIMODO runs to the bell tower.)*

**VARIOUS STATUES, GARGOYLES**

QUASIMODO, QUICK!  
YOU'VE GOT TO HIDE!  
YOU'VE GOT TO RUN!  
QUASIMODO,  
MUSTN'T LET HER FIND YOU!

**QUASIMODO**

No! Mustn't!

**VARIOUS STATUES, GARGOYLES**

FIND A PLACE, AND QUICKLY  
SO SHE CAN'T SEE WHERE YOU'VE GONE!  
HERE SHE COMES—  
I THINK SHE'S RIGHT BEHIND YOU!

**QUASIMODO**

Have to hide...

**STATUES, GARGOYLES**

THIS WAY!

**STATUE**

OVER THERE!

**GARGOYLE**

CLIMB UP HERE!

**ESMERALDA**

Hello?

**GARGOYLES**

THIS WAY!

**STATUE**

FIND A PLACE—

*(ESMERALDA appears.)*

**STATUES, GARGOYLES**

TOO LATE!

**ESMERALDA**

Please don't be afraid. I'm so sorry about what happened to you...

*(QUASIMODO has turned away. ESMERALDA looks around.)*

**(ESMERALDA)**

Ohh... What an amazing place... Are you alone up here?

*(QUASIMODO doesn't say anything. ESMERALDA approaches.)*

Hello? Can you...

*(turns QUASIMODO around to face her)*

You can't hear me, can you?

**QUASIMODO**

The bells...

*(indicates his ears)*

Can still hear a little. And read lips.

*(From this point forward, ESMERALDA makes sure QUASIMODO can see her face when she speaks.)*

**ESMERALDA**

I thought I heard you, when I came up here...

**QUASIMODO**

Not me. Gargoyles.

**ESMERALDA**

The gargoyles? They talk to you?

**QUASIMODO**

Everything talks to me... Windows, statues, bells... My friends. No, that's stupid!

**ESMERALDA**

No, it's not. I like your friends. Have you lived here a long time?

**QUASIMODO**

Whole life.

**ESMERALDA**

Really?! It seems like a wonderful place to live.

**QUASIMODO**

Yes. But. In winter - cold.

*(ESMERALDA laughs. This makes QUASIMODO smile. ESMERALDA tries to move closer to him as he shows her his view of Paris.)*

**(QUASIMODO)**

Can see everything from up here. City gates. River Seine.

**ESMERALDA**

Yes. It sparkles in the light...

*(looks down)*

Small problem. I'm afraid of heights.

*(ESMERALDA gets dizzy. QUASIMODO lifts her away from the edge.)*

Thank you. You're very strong.

**QUASIMODO**

*(proudly)*

Yes, I am.

**ESMERALDA**

Still, I'm glad I can get to... to see things down there.

*(QUASIMODO looks away, tongue-tied.)*

GAZING DOWN FROM THE TOP OF THE WORLD  
 SUDDENLY SEEING A DIFFERENT CITY  
 THINGS LOOK TINY AND FRIENDLY AND FAIR  
 SEEN FROM THE TOP OF THE WORLD  
 WHEN YOU LOOK FROM HIGH ABOVE  
 EV'RYTHING SEEMS PRETTY  
 SEEING LIFE FROM THE TOP OF THE WORLD  
 NOTHING NEEDS FIGHTING AND NO ONE NEEDS PITY  
 THANKS FOR GIVING THIS MOMENT TO ME  
 WHEN JUST FOR A MOMENT THINGS STOP  
 HERE AT THE TOP OF THE WORLD...

**VARIOUS STATUES, GARGOYLES**

FOR ALL THESE YEARS  
 YOU'VE STAYED ALONE  
 AND FREE FROM DANGER  
 WE SHARED YOUR FEARS  
 IT WASN'T SAFE  
 TO TRUST A STRANGER  
 BUT MAYBE WE WERE WRONG HERE  
 COULD SHE BELONG HERE?  
 THIS GIRL APPEARS

**(VARIOUS STATUES, GARGOYLES)**

AND SHE IS KIND  
AND WE'RE ADMITTING  
WE'D GIVE THREE CHEERS  
TO SEE YOU BOTH  
FOREVER SITTING

**STATUES, GARGOYLES**

LOOK AT YOU SITTING  
ON TOP OF THE WORLD...

**ESMERALDA**

SEEING LIFE FROM THE  
TOP OF THE WORLD  
NOTHING NEEDS FIGHTING  
AND NO ONE NEEDS PITY  
THANKS FOR GIVING THIS  
MOMENT TO ME  
WHEN JUST FOR A MOMENT  
THINGS STOP  
HERE AT THE TOP OF THE WORLD

**STATUES, GARGOYLES**

THIS GIRL  
APPEARS  
AND SHE IS KIND  
AND WE'RE ADMITTING  
WE'D GIVE  
THREE CHEERS  
TO SEE YOU BOTH  
FOREVER SITTING  
LOOK AT YOU SITTING ON  
TOP OF THE WORLD

**ESMERALDA, STATUES, GARGOYLES**

HERE AT THE TOP OF THE WORLD

**VARIOUS STATUES, GARGOYLES**

QUASIMODO, SAY SOMETHING  
TAKE OUR ADVICE  
BE BRAVE AND SAY SOMETHING  
PLEASE DON'T THINK TWICE

**STATUES, GARGOYLES**

QUASIMODO, SAY SOME -

**QUASIMODO**

Esmeralda...

**ESMERALDA**

Yes?

**QUASIMODO**

*(hesitantly)*

I... I... IT'S NICE  
THE TWO OF US SITTING...

**ESMERALDA**

THE TWO OF US SITTING...

**STATUES, GARGOYLES**

THE TWO OF YOU SITTING...

**QUASIMODO, ESMERALDA, STATUES, GARGOYLES**

SITTING ON TOP OF THE WORLD

*(ESMERALDA looks in QUASIMODO's face. She kisses his cheek. After a moment of pure bliss, QUASIMODO goes to ring the bells.)*

**QUASIMODO**

Marie! Thibaut! Gabrielle! Francoise! Pasquier! Ring for her! Sing for Esmeralda!

**ESMERALDA**

So loud!

**QUASIMODO**

Yes?

**ESMERALDA**

Beautiful—but loud!

**QUASIMODO**

All in good voice today. Knew today was going to be a special day. And look—up there—hot lead.

**ESMERALDA**

Hot lead?

**QUASIMODO**

I use to fix the bells—I show you. But careful—very, very hot—

*(FROLLO appears.)*

**FROLLO**

Quasimodo! What are you doing, ringing the bells at the wrong time? Since when have you ever...

*(sees ESMERALDA)*

My child, I looked for you after Mass. I thought you had left ... But instead, I find that my charge has distracted you! Quasimodo, you shouldn't have.

**ESMERALDA**

It was my fault, Your Grace.

**FROLLO**

Ah. My son, don't you have duties to perform?

**QUASIMODO**

*(nervous)*

Yes, master.

**FROLLO**

Don't stray too far!

*(QUASIMODO exits.)*

Filling the boy's head with dreams?

**ESMERALDA**

No. Just thoughts. Nothing wrong with thoughts, is there?

**FROLLO**

That depends. You can see how impressionable he is. Little more than a child.

**ESMERALDA**

Looking at him, I don't see a child.

*(FROLLO is drawn closer to ESMERALDA.)*

**FROLLO**

But you are. In a way. You indicated a willingness to learn. A soul who wishes to be saved is already halfway there. I could instruct you in the gospels, share with you our Lord's grace. You could come here every day. Or even better, perhaps you could stay here.

**ESMERALDA**

Stay?

**FROLLO**

In the Cathedral. With me.

**ESMERALDA**

I don't think that would be a good idea.

**FROLLO**

No?

**ESMERALDA**

I see the way you look at me.

*(FROLLO stares at ESMERALDA, aghast. It's as if a switch has been turned on in him.)*

**FROLLO**

How dare you!

## #12A – How Dare You

**(FROLLO)**

Your soul is so unclean you can't imagine goodness in others. I should have known no Gypsy would truly want to be saved.

**ESMERALDA***(cooler)*

I don't think I'm in need of saving.

**FROLLO***(hardening)*

Of course not. Your kind never do.

*(calls down)*Captain!*(pause)*

I could be a good friend to you. But I warn you: I could also be a terrible enemy.

**PHOEBUS***(offstage)*

Your Grace?

**FROLLO**

Escort this Gypsy out of the church. And see that she never sets foot here again. If she does, she'll be arrested.

*(QUASIMODO enters as ESMERALDA exits.)*

Quasimodo... that Gypsy girl –

**QUASIMODO**

She – was nice to me.

**FROLLO**

Was she? And what do you know about people and their feelings, my boy?

**QUASIMODO**

Feelings? I... nothing.

**FROLLO**

Quasimodo, do you ever have thoughts... impure thoughts?

**QUASIMODO**

Impure?

**FROLLO**

A boy like you, already grown in body... possessing those urges and ideas that come to a young man... you must stop them. You must stop these feelings. You must not follow in the footsteps of your father—

**QUASIMODO**

My father...

**FROLLO**

He was weak. And you have his corruption inside you. Listen to me, Quasimodo. I'm warning you about this girl. She's dangerous. She was put in our path for a reason—to tempt us both. Promise me you won't think of her again.

**QUASIMODO**

Won't— think...?

**FROLLO**

Promise me.

**QUASIMODO**

I promise.

**FROLLO**

Good. So then, we're well rid of her.

**CONGREGATION**

*(whispers, repeating and overlapping)*

Esmeralda... Esmeralda...

**FROLLO**

It is just the two of us, dear boy... you and I against the world.

**QUASIMODO**

Yes, master.

**FROLLO**

That's a good boy. Now, sound the bells and send the city to sleep. Good night...

**QUASIMODO**

Good night, master.

*(FROLLO exits. QUASIMODO looks out the windows.)*

**SCENE FIVE: TAVERN**#13 – Tavern Song (*Thai Mol Piyas*)*Gypsies, Esmeralda, Frolo***CONGREGATION***(continuing)*

Esmeralda... Esmeralda...

**CONGREGANTS**

But despite his admonition to Quasimodo, Frolo himself could not stop thinking about her.

He began to walk the streets, night after night –

Unable to bring himself to return alone to his cold, dark chambers.

He barely knew what he was looking for.

But he could not resist.

**CONGREGANT (FROLLO)**

He thought he saw her everywhere...

**GYPSY**

*ÁNDO BIRTO ZHAS* [AHN-doh BEER-toh ZAHS – Into the tavern we go]

*THAI MOL PIYAS* [TAHY mohl pee-YAHS – And wine we drink]

**CONGREGANT**

Until one night, walking down an unknown alley...

**CONGREGANTS**

He drew closer to the most unsavory part of the city...

Passing lovers embracing in the shadows...

**CONGREGANT (FROLLO)**

When he heard the sound of distant music and laughter...

**CONGREGANT**

Coming from within a tavern called –

**GYPSY**

*AMARE LOVE DAS*

[ah-MAH-reh LO-veh DAHS –

Our money we give]

*THAI MOL PIYAS*

**GYPSIES**

*ÁNDO BIRTO ZHAS*

*THAI MOL PIYAS*

*AMARE LOVE DAS*

*THAI MOL PIYAS*

*(FROLLO comes upon a tavern and hears singing GYPSIES, including CLOPIN and ESMERALDA. FROLLO watches furtively from the shadows.)*

**GYPSIES**

*La Pomme d'Eve!*

THAI GILABA [TAHY ghee-LAH-bah— And sing]  
THAI MOL PIYAS  
IN THE DARK OF THE NIGHT  
IN THE DEAD OF THE WINTER

**GYPSY MEN**

PLEASURE IS FLEETING  
SO LIPS WILL BE MEETING

**GYPSY WOMEN**

ÁNDO BIRTO ZHAS  
THAI MOL PIYAS

**GYPSIES**

COME KEEP ME WARM UNTIL MORNING

*(The GYPSIES dance.)*

ÁNDO BIRTO ZHAS  
THAI MOL PIYAS  
AMARE LOVE DAS  
THAI MOL PIYAS

**ESMERALDA**

WITH THE TASTE OF THE WINE  
HOLD ME CLOSE WHILE WE'RE DANCING

**ESMERALDA, GYPSY WOMEN**

WHEN I HEAR YOU SIGHING  
WINTER IS DYING

**GYPSY MEN**

ÁNDO BIRTO ZHAS  
THAI MOL PIYAS

**GYPSIES**

YOU'LL KEEP ME WARM UNTIL MORNING

*(PHOEBUS and FREDERIC enter.)*

**CLOPIN**

I'm sorry, but soldiers aren't welcome here.

**PHOEBUS**

Relax. I'm just looking for a little rest and recreation. For my young friend Frederic as well.

**CLOPIN**

Well, I'm sure we can arrange that.

**PHOEBUS**

Actually, I'm looking for someone in particular.

**CLOPIN**

And why doesn't that surprise me? But I'm afraid she's already spoken for.

**ESMERALDA**

Oh, really, Clopin? Nobody speaks for me.

**CLOPIN**

I'm only looking out for your own welfare.

**ESMERALDA**

I can look out for myself.

*(CLOPIN gives her a look, then leaves her.)*

**PHOEBUS**

You lose friends easily, don't you?

**ESMERALDA**

I have that way about me.

**PHOEBUS**

Too bad. It makes seeing you that much more difficult.

**ESMERALDA**

*(surprised)*

And does that disappoint you?

**PHOEBUS**

Does that surprise you?

**ESMERALDA**

Frankly, yes.

**PHOEBUS**

*(laughs)*

Me, too.

**ESMERALDA**

Well, now that you've found me, what are you going to do about it?

*(PHOEBUS grabs her.)*

**PHOEBUS**

I told you. I'm not as good as everybody likes to think.

*(PHOEBUS kisses ESMERALDA. FROLLO watches as the GYPSIES sing and dance around them.)*

**GYPSIES**

IN THE DARK OF THE NIGHT...

**FROLLO**

BRAZEN, LEWD, AND ODIIOUS  
THIS VILE, DEPRAVED DISPLAY...

**GYPSIES**

IN THE DEAD OF THE WINTER...

**FROLLO**

I CANNOT BEAR TO WATCH, AND YET  
I CANNOT TURN AWAY...

**GYPSIES**

YOU'LL KEEP ME WARM UNTIL MORNING

*(PHOEBUS and ESMERALDA break apart.)*

**PHOEBUS**

Well, that was pleasant. For you, too?

**ESMERALDA**

I have to go.

**PHOEBUS**

Why?

**ESMERALDA**

You're not the only one who needs to make a living.

**PHOEBUS**

Where can I find you?

*(But ESMERALDA is gone. A GYPSY has wrapped her arms around FREDERIC.  
PHOEBUS exits.)*

**GYPSIES**

IN THE DARK OF THE NIGHT  
IN THE DEAD OF THE WINTER

**GYPSY MEN**

PLEASURE IS FLEETING  
SO LIPS WILL BE MEETING

**GYPSY WOMEN**

ÁNDO BIRTO ZHAS  
THAI MOL PIYAS

**GYPSIES**

COME KEEP ME WARM UNTIL MORNING  
COME KEEP ME WARM UNTIL MORNING  
COME KEEP ME WARM UNTIL MORNING...

**SCENE SIX: BELL TOWER**

*(Bells ring. QUASIMODO looks out over Paris as the STATUES and GARGOYLES watch him.)*

**QUASIMODO**

I see her!

**STATUE**

That isn't her.

**QUASIMODO**

*(disappointed)*

You're right... I keep thinking I see her everywhere.

**GARGOYLE**

You're not supposed to think of her at all.

**QUASIMODO**

Can't help it. I miss her.

**GARGOYLE**

Quasimodo, you can think about whoever you want.

**QUASIMODO**

But master says I must not!

**STATUE**

He can't tell you what to think and not think!

#14 - *Heaven's Light*

Quasimodo

**GARGOYLE**

Besides, you look out there every night.

**QUASIMODO**

But this is different. Everything is different now.

SO MANY TIMES OUT THERE  
I'VE WATCHED A HAPPY PAIR  
OF LOVERS WALKING IN THE NIGHT  
THEY HAD A KIND OF GLOW AROUND THEM  
IT ALMOST LOOKED LIKE HEAVEN'S LIGHT

I KNEW I'D NEVER KNOW  
THAT WARM AND LOVING GLOW  
THOUGH I MIGHT WISH WITH ALL MY MIGHT

(QUASIMODO)

NO FACE AS HIDEOUS AS MY FACE  
WAS EVER MEANT FOR HEAVEN'S LIGHT  
BUT SUDDENLY, AN ANGEL HAS SMILED AT ME  
AND TOUCHED MY FACE WITHOUT A TRACE OF FRIGHT

I DARE TO DREAM THAT SHE  
MIGHT EVEN CARE FOR ME  
AND AS I RING THE BELLS TONIGHT  
MY COLD DARK TOWER SEEMS SO BRIGHT  
I SWEAR IT MUST BE HEAVEN'S LIGHT

**SCENE SEVEN: PRAYER STALLS**

*(PRIESTS enter the Cathedral for evening Mass.)*

#15 – Hellfire

Frollo, Priests, Choir

**PRIESTS, CHOIR MEN**

CONFITEOR DEO OMNIPOTENTI  
BEATAE MARIAE SEMPER VIRGINI  
BEATO MICHAELI ARCHANGELO  
SANCTIS APOSTOLIS  
OMNIBUS SANCTIS

*(FROLLO enters and kneels before the statue of the Virgin Mary, Notre Dame.)*

**FROLLO**

BEATA MARIA  
YOU KNOW I AM A RIGHTEOUS MAN  
OF MY VIRTUE, I AM JUSTLY PROUD...

**PRIESTS, CHOIR MEN**

ET TIBI PATER...

**FROLLO**

BEATA MARIA  
YOU KNOW I'M SO MUCH PURER THAN  
THE COMMON, VULGAR, WEAK, LICENTIOUS CROWD...

**PRIESTS, CHOIR MEN**

QUIA PECCAUI NIMIS...

**FROLLO**

THEN TELL ME, MARIA  
WHY I SEE HER DANCING THERE  
WHY HER SMOLD'RING EYES STILL SCORCH MY SOUL...

**PRIESTS, CHOIR MEN**

COGITATIONE...

**FROLLO**

I FEEL HER, I SEE HER  
THE SUN CAUGHT IN HER RAVEN HAIR  
IS BLAZING IN ME OUT OF ALL CONTROL...

**PRIESTS, CHOIR MEN**

VERBO ET OPERE...

**FROLLO**

LIKE FIRE  
HELLFIRE  
THIS FIRE IN MY SKIN  
THIS BURNING  
DESIRE  
IS TURNING ME TO SIN...

**FROLLO**

IT'S NOT MY FAULT  
I'M NOT TO BLAME  
IT IS THE GYPSY GIRL  
THE WITCH WHO SENT THIS FLAME  
IT'S NOT MY FAULT  
IF IN GOD'S PLAN  
HE MADE THE DEVIL SO MUCH  
STRONGER THAN A MAN

PROTECT ME, MARIA  
DON'T LET THIS SIREN CAST HER SPELL  
DON'T LET HER FIRE SEAR MY FLESH AND BONE

DESTROY ESMERALDA  
AND LET HER TASTE THE FIRES OF HELL  
OR ELSE LET HER BE MINE AND MINE ALONE ...

HELLFIRE  
DARK FIRE  
NOW GYPSY, IT'S YOUR TURN  
CHOOSE ME OR  
YOUR PYRE  
BE MINE OR YOU WILL BURN...

GOD HAVE MERCY ON HER

GOD HAVE MERCY ON ME

BUT SHE WILL BE MINE  
OR SHE WILL BURN!

**PRIESTS, CHOIR MEN**

*MEA CULPA*  
*MEA CULPA*

*MEA MAXIMA CULPA*  
*MEA CULPA*  
*MEA CULPA*

*MEA MAXIMA CULPA*

**PRIESTS, CHOIR**

AH  
AH AH  
AH AH AH

AH  
AH AH  
AH AH

HELLFIRE  
DARK FIRE  
AH  
CHOOSE ME OR  
YOUR PYRE  
AH  
*KYRIE ELEISON*

*KYRIE ELEISON*

*KYRIE ELEISON*

AH AH  
AH AH  
AH AH AH AH

**SCENE EIGHT: THE KING'S COURT**

*(Frollo goes to the Bastille. KING LOUIS XI appears.)*

**CONGREGATION**

On the very next morning—

**CONGREGANT (KING LOUIS XI)**

King Louis the Eleventh, nicknamed the Prudent—

**CONGREGANTS**

Received a visitor—

Who arrived—

Unannounced.

**FROLLO**

Your Majesty.

**KING LOUIS XI**

My astrologer told me I'd have an unexpected guest.

**FROLLO**

Your Majesty. There is a Gypsy witch who has been endangering our citizens with her sorcery. She must be stopped. I need special powers to protect the people and the Church.

**KING LOUIS XI**

Frollo, you are a good man. But you know how I hate to be overly hasty...

**FROLLO**

I do, Your Majesty. But I would be careful, lest the people think you are weak. And the burghers around the city feel the need to get the upper hand.

**KING LOUIS XI**

Very well. Do what you feel you must. But be— well...

**FROLLO, KING LOUIS XI**

Prudent?

**FROLLO**

I assure you I will do only what's necessary.

**SCENE NINE: STREETS OF PARIS /  
OUTSIDE A BROTHEL / BELL TOWER**

*(An OFFICIAL of the court appears.)*

#16 – *Esmeralda / Act I Finale (Part 1)*

Company

**OFFICIAL**

BY ROYAL EDICT, WARRANT OF ARREST:  
THE GYPSY KNOWN AS ESMERALDA  
BEING UNDER SUSPICION OF SORCERY, WITCHCRAFT  
AND THE ARTS OF HELL  
ANYONE FOUND HARBORING OR HELPING HER  
WILL BE CHARGED AS WELL

*(FROLLO approaches PHOEBUS.)*

**FROLLO**

The King has ordered the Gypsy girl's arrest. The Cathedral Guard shall join the King's soldiers to help find her.

**PHOEBUS**

The Cathedral Guard? But we have no military power!

**FROLLO**

We do now. By His Majesty's own authority.

*(PHOEBUS hesitates. FROLLO offers him a lit torch.)*

I take it I can rely on you to deliver her to me?

**PHOEBUS**

*(conflicted, accepts the torch)*

Absolutely, Your Grace.

*(SOLDIERS gather around PHOEBUS and FROLLO.)*

**FROLLO**

HUNT DOWN THE GYPSY ESMERALDA  
DON'T LET HER FLEE  
AND VANISH IN THE NIGHT  
THESE ARE THE FLAMES OF ESMERALDA  
WHILE SHE IS FREE  
YOUR TORCHES MUST BURN BRIGHT...

**PHOEBUS, SOLDIERS, CHOIR MEN**

HUNT DOWN THE GYPSY ESMERALDA  
 DON'T LET HER FLEE  
 AND VANISH IN THE NIGHT  
 THESE ARE THE FLAMES OF ESMERALDA  
 WHILE SHE IS FREE  
 OUR TORCHES WILL BURN BRIGHT...

*(FROLLO approaches QUASIMODO in the bell tower.)*

**FROLLO**

Have no fear, my boy... We will find her and capture her!

"THE WICKED SHALL NOT GO UNPUNISH-ED  
 THE HEART OF THE WICKED IS OF LITTLE WORTH  
 THE WICKED SHALL NOT GO UNPUNISH-ED..."

*(FROLLO exits, and QUASIMODO looks anxiously over the city.)*

**CONGREGANT**

ALL THROUGH THE CITY, AT MORE FEVERED PITCH  
 THAN THE BELLS OF NOTRE DAME...

**PHOEBUS**

Two gold pieces for the one who leads us to Esmeralda.

**CONGREGANT**

FROLLO'S MEN SOUGHT ESMERALDA, THE WITCH  
 WITH THE MIGHT OF NOTRE DAME...

**PHOEBUS**

Four gold pieces for the one who leads us to Esmeralda.

**CONGREGANT**

'TIL AT LAST, THEY WERE TOLD OF A BROTHEL

**CONGREGATION**

WHERE THEY SOMETIMES HID GYPSIES FROM HARM...

**CONGREGANT**

BUT THE MADAM, THAT WHORE  
 DENIED IT AND SWORE BY THE SAINTS

**CONGREGATION, CHOIR**

THE SAINTS OF NOTRE DAME...

*(Outside the brothel ESMERALDA hides in the shadows.)*

**SOLDIER**

We're looking for La Esmeralda.

*(The SOLDIERS ransack the house.)*

**MADAM**

Never heard of her. But maybe one of my girls can be of service?

*(SOLDIERS bring out some of the PROSTITUTES. FROLLO arrives with PHOEBUS close behind.)*

Ah, Captain Phoebus! Nice to see you again!

*(PHOEBUS, embarrassed in front of FROLLO, deflects the attention.)*

**FROLLO**

*(to the MADAM)*

Is this your establishment?

**MADAM**

Yes. And a man like you shouldn't be here sullyng your pristine reputation.

*(FREDERIC emerges from the house.)*

**FREDERIC**

No one else is left, Your Grace.

**FROLLO**

Then she must be cleverly hidden.

*(to the MADAM)*

If you want your house to remain standing, give us the Gypsy girl.

**MADAM**

I know nothing of Gypsy girls.

**FROLLO**

Very well. We'll set fire to it. And if, as you claim, it's empty, it won't matter if we bar the door as well.

**MADAM**

*(covering)*

No! No, you mustn't—

**FROLLO**

*(looks at the lit torch in PHOEBUS's hand)*

A lesson must be learned here. Burn it.

*(PHOEBUS stands frozen.)*

**(FROLLO)**

Did you hear me, Captain?

**CONGREGANT (PHOEBUS)**

AND HE HELD THE TORCH  
THAT CRACKLED LIKE THE GYPSY'S VOICE...

**FROLLO**

Are you disobeying a direct order?

**CONGREGANT (PHOEBUS)**

AND HE KNEW THIS WAS THE MOMENT  
HE MUST MAKE A CHOICE...

**FROLLO**

*(stares at PHOEBUS)*

I knew it. She's bewitched you, too.  
You would throw away a  
a promising career? Captain?  
Carry out the order!

**CHOIR WOMEN**

GOD HELP THE OUTCASTS  
THEY LOOK TO YOU STILL  
GOD HELP THE OUTCASTS  
OR NOBODY WILL

**PHOEBUS**

GOD HELP THE OUTCASTS  
OR NOBODY WILL!

*(PHOEBUS extinguishes the torch.)*

#16A - Esmeralda / Act I Finale (Part 2)

Company

**FROLLO**

COWARD! TRAITOR! GYPSY'S PAWN  
YOU'RE RELIEVED OF YOUR PATROL

**PHOEBUS**

Consider it my highest honor.

**FROLLO**

KYRIE ELEISON  
GOD HAVE MERCY ON YOUR SOUL

*(to FREDERIC)*

Lieutenant, you are now in charge. Arrest Captain Phoebus.

*(ESMERALDA leaps out from the shadows.)*

**ESMERALDA**

No!

**FROLLO**

You see?! There she is!

*(The SOLDIERS attempt to apprehend ESMERALDA. PHOEBUS steps in their path. A swordfight. FROLLO grabs ESMERALDA, knocking her down as her knife flies away. PHOEBUS goes to her. Amid the commotion, FROLLO grabs the knife, stabs PHOEBUS from behind, then drops the knife. PHOEBUS falls.)*

**ESMERALDA**

Phoebus!!!

*(ESMERALDA retrieves her knife to hold off FROLLO.)*

**FROLLO**

The Gypsy has stabbed the Captain! Seize them both!

*(The SOLDIERS go to seize ESMERALDA, but she and PHOEBUS disappear in a puff of smoke.)*

Witchcraft! You all saw that. We must find them! Find them if you have to burn down all of Paris!

**FROLLO**

**CHOIR**

GOOD PEOPLE OF PARIS	AH
I'VE HEARD THE CALLING OF THE LORD	AH
THE TIME HAS COME TO TAKE OUR CITY BACK	AH
WE'LL SAVE OUR PARIS	AH
EXPUNGE THIS HEATHEN GYPSY HORDE	AH
BEFORE WE'RE OVERRUN, WE MUST ATTACK!	AH

*(CITIZENS rally and join the soliders.)*

**FROLLO, SOLDIERS, CITIZENS, CHOIR**

HUNT DOWN THE GYPSY AND THE SOLDIER  
DON'T LET THEM FLEE  
AND VANISH IN THE NIGHT  
WE'LL FIND THE GYPSY AND THE SOLDIER  
WHILE THEY ARE FREE  
OUR TORCHES WILL BURN BRIGHT!

*(QUASIMODO watches anxiously from the bell tower.)*

**QUASIMODO**

FIRE! FIRE! SMOKE AND FLAME

**(QUASIMODO)**

ESMERALDA, WHERE ARE YOU?  
 IN THIS DARK, I CALL YOUR NAME  
 IS THAT ALL THAT I CAN DO?

*(ESMERALDA appears with the injured PHOEBUS. He opens his eyes.)*

**PHOEBUS**

Esmeralda...?

**ESMERALDA**

You should have minded your own business.

**PHOEBUS**

It had to be somebody's business.

**ESMERALDA**

I need a place to hide you. Wait here.

*(ESMERALDA exits.)*

**PHOEBUS**

Esmeralda!

WHAT HAVE I DONE FOR ESMERALDA?  
 WHY DID I HEAR HER WORDS INSIDE MY HEAD?  
 AND STILL I THINK OF ESMERALDA  
 WITH MY CAREER AND BODY LEFT FOR DEAD...

**QUASIMODO**

OUT THERE SOMEWHERE SHE IS LOST...

**PHOEBUS, FROLLO**

SOMEWHERE SHE IS LOST...

**QUASIMODO**

ESMERALDA!

**QUASIMODO, FROLLO, PHOEBUS,  
 SOLDIERS, CITIZENS, CHOIR**

WHERE IS THE GIRL CALLED ESMERALDA?  
 THE FLAMES GROW TALL  
 AND SHARP AS *FLEURS-DE-LIS*

**CHOIR**

*MISERICORDIA*

**QUASIMODO, FROLLO, PHOEBUS, SOLDIERS, CITIZENS**

ALL PARIS BURNS FOR ESMERALDA

**QUASIMODO, FROLLO, PHOEBUS**

AND STILL IT ALL  
COMES DOWN TO HER AND ME

**CHOIR**

*ET DONA NOBIS PACEM*

**FROLLO**

THE DEVIL DWELLS IN ESMERALDA

**QUASIMODO, PHOEBUS**

**CHOIR**

OH, ESMERALDA, OH, ESMERALDA

*PACEM*

**FROLLO**

RESIST HIS CHARM...

**QUASIMODO, CITIZENS**

WAKE UP THE CITY AND SOUND THE ALARM!

**FROLLO, SOLDIERS**

WAKE UP THE CITY AND SOUND THE ALARM!

**CHOIR**

WAKE UP THE CITY AND SOUND THE ALARM!

**FROLLO, CITIZENS, CLOPIN**

**CHOIR**

THESE ARE THE FLAMES  
OF ESMERALDA  
THE NIGHT IS SINGING  
OF ESMERALDA...  
EVEN THE BELLS  
OF

AH  
*DONA NOBIS PACEM*  
*DONA NOBIS PACEM*  
*DONA NOBIS PACEM*  
SING THE BELLS  
SING THE BELLS  
SING THE BELLS  
SING THE BELLS  
SING THE BELLS  
OF NOTRE DAME!

NOTRE DAME!

*(QUASIMODO wildly rings the bells.)*

**(CHOIR)**

AH AH AH  
AH AH AH  
AH AH AH  
AH AH AH!

*(End of Act One.)*

## ACT TWO

#17 - Entr'acte

Choir

## CHOIR

LIBERA ME DOMINE  
DE MORTE AETERNA  
IN DIE ILLA TREMENDA  
QUANDO CAELI MOVENDI  
SALUTARIS, SALUTARIS  
LIBERA ME DOMINE  
DE MORTE AETERNA  
LIBERA ME DOMINE  
DE MORTE AETERNA

PUTABUM ME NUNQUAM  
QUOD AURUM CALIDUM  
PUTABUM ME NUNQUAM  
QUOD AURUM CALIDUM  
QUAMVIS TOTIS VIRIBIS VELEM  
NUNC TURRIM VIDETUR SPLENDIDUM  
IURO LUCE CAELI  
SALUTARIS, SALUTARIS HOSTIA  
QUAE CAELI PANDIS OSTIUM

IBI VIVA IN SOLE  
DABIT ME UNUM DIEM  
IBI DABIT ME

OLIM NOS SUADEBIMUS  
FELIX ERIMUS IN CLARA DIES  
USQUE HOC TEMPUS CUM NON  
ESSET SOLE  
VIVUNT IN SPE  
NUNQUAM REDONO  
VENIET OLIM MUTATIO  
AMEN

**SCENE ONE: THE BELL TOWER**

*(A statue depicts Saint Aphrodisius. QUASIMODO stands beside it, looking down at the town square.)*

#17A – *Agnus Dei*

Choir

**CHOIR**

AGNUS DEI  
QUI TOLIS PECCATA MUNDI  
AGNUS DEI  
DONA NOBIS PACEM

*(ESMERALDA enters.)*

**ESMERALDA**

Quasimodo...

**QUASIMODO**

Esmeralda! You – you came back.

**ESMERALDA**

Yes. I need your help.

**QUASIMODO**

Anything.

**ESMERALDA**

This was the closest place I could think of to hide him.

*(Two GYPSIES enter holding an unconscious PHOEBUS. QUASIMODO recoils.)*

**QUASIMODO**

Why is he here?

*(PHOEBUS groans.)*

**ESMERALDA**

He's been hurt, Quasimodo. He needs to recover. Can you keep him safely hidden somewhere?

**QUASIMODO**

*(afraid)*

No... Master...

**ESMERALDA**

*(taking his hand)*

Please, Quasimodo. Please help me.

**QUASIMODO**

*(points to a hiding place)*

There.

*(The GYPSIES place PHOEBUS and exit.)*

**ESMERALDA**

Thank you. I promise it won't be for long. When he's stronger, send him to me.

**QUASIMODO**

Where?

**ESMERALDA**

To where we Gypsies hide. The Court of Miracles.

**QUASIMODO**

Court of Miracles?

**ESMERALDA**

Here.

*(gives a talisman hanging from her neck to QUASIMODO)*

When you wear this woven band, you hold the city in your hand...

*(The GYPSIES run back in.)*

**GYPSY**

Esmeralda, quickly!

**ANOTHER GYPSY**

Frollo and the Cathedral Guard will be back soon!

**ESMERALDA**

*(kisses QUASIMODO's cheek)*

I must go now. And thank you.

*(ESMERALDA and the GYPSIES exit.)*

**VARIOUS STATUES, GARGOYLES**

How could you let her leave?

Go after her! Bring her back!

**QUASIMODO**

After her? No! Can't!

**VARIOUS STATUES, GARGOYLES**

You must!

She was right here—and you let her go!

**QUASIMODO**

I can never go out there again!

**GARGOYLE**

She's in danger out there!

**STATUE**

You have to save her!

**QUASIMODO**

Save her? Me?

**VARIOUS STATUES, GARGOYLES**

What's the matter? Are you afraid?

Of course he's afraid! And he should be.

But that's what makes you a hero—doing what you're afraid of.

**STATUE**

*(looking at the statue)*

A hero... or a saint...

#18 – *Flight into Egypt*

Saint Aphrodisius, Quasimodo,  
Statues, Gargoyles, Choir

**QUASIMODO**

You mean like Saint... Saint...

*(to the statue of Saint Aphrodisius)*

What's your name again?

**SAINT APHRODISIUS**

*(coming to life)*

SAINT APHRODISIUS, THE BISHOP OF BÉZIERS  
I WAS BEHEADED BY A MOB IN PLACE SAINT-CYR  
AND THOUGH I MADE A CHOICE I DID NOT KNOW WOULD BRING  
MY GRISLY MARTYRING  
I WOULDN'T CHANGE A THING  
FOR I KEPT SAFE AND FREE  
THE HOLY FAMILY

ON THEIR FLIGHT INTO EGYPT  
LAND OF THE DATE AND PALM  
I OFFERED SHELTER  
TO HER WHO IS NOTRE DAME

**(SAINT APHRODISIUS)**

IF THAT'S WHAT I COULD DO  
THEN QUASIMODO, YOU CAN TOO...

**QUASIMODO**

But even if I could go out there—how can I find her?

**SAINT APHRODISIUS**

The amulet she gave you! "When you wear this woven band..."

**QUASIMODO**

*(staring at it)*

"You hold the city..."

**GARGOYLES**

But what is it? Just a web and a jewel...  
It doesn't mean anything!

**SAINT APHRODISIUS**

NO, IT MUST BE A CLUE  
MADE WITH GUILF AND ART...

**STATUES**

AND SHE GAVE IT TO YOU  
BECAUSE SHE KNOWS YOU'RE SMART!  
THINK, QUASIMODO!  
IS IT HOPELESS?

**SAINT APHRODISIUS**

OR—  
CAN YOU SEE IN IT SOMETHING YOU'VE SEEN BEFORE?

**QUASIMODO**

*(puzzling over the amulet)*

Seen before? Wait—I know this!

LOOK AT THIS LINE—THAT'S A BRIDGE, THAT'S A STREET  
AND THIS JEWEL—IT MUST SHOW WHERE WE'RE SUPPOSED TO MEET!

**SAINT APHRODISIUS, STATUES, GARGOYLES**

YOU'VE DONE IT, QUASIMODO! THIS WE'RE CERTAIN OF...

**QUASIMODO**

IT'S A MAP! IT'S A MAP!

Look—

IT'S THE CITY SEEN FROM ABOVE!

**SAINT APHRODISIUS, STATUES, GARGOYLES**

IT'S A MAP OF THE CITY FROM ABOVE!

**QUASIMODO**

I'll do it! I'll go out there while it's dark. I'll find Esmeralda and bring her back!

JUST LIKE THE ANGEL WHO WARNED JOSEPH HE MUST FLEE

I'LL SAVE ESMERALDA - HER ANGEL WILL BE ME

I'LL GIVE HER SANCTUARY, SOMEWHERE SAFE TO HIDE

PROTECTED AT MY SIDE

A LITTLE LIKE... A BRIDE

**SAINT APHRODISIUS, STATUES, GARGOYLES**

LIKE SAINTS IN STONE AND SONG

**QUASIMODO**

**CHOIR**

FOR HER I WILL BE STRONG

AH

**QUASIMODO, SAINT APHRODISIUS,  
STATUES, GARGOYLES**

AND (Y)OUR FLIGHT INTO EGYPT

AH

MAY LAST (Y)OUR WHOLE LIFE LONG

AH

YES, THAT FLIGHT INTO EGYPT

AH

WILL LAST...

AH

**QUASIMODO**

OUR WHOLE LIFE LONG...

*(PHOEBUS groans and awakens.)*

**PHOEBUS**

How did I get here?

**QUASIMODO**

The Gypsy girl.

**PHOEBUS**

Ah... Now I remember... Frolo...

*(PHOEBUS tries to stand but sinks back down and groans.)*

**QUASIMODO**

Need bandages.

*(QUASIMODO fetches torn rags and wraps PHOEBUS's shoulder.)*

**PHOEBUS**

Ow!

**QUASIMODO**

Quiet.

**PHOEBUS**

Sorry!

**FROLLO**

*(offstage)*

Quasimodo?

**PHOEBUS**

Who is that?

**QUASIMODO**

*(shoves PHOEBUS out of sight)*

Quiet!

*(FROLLO enters.)*

**FROLLO**

I heard something—was that you?

**QUASIMODO**

Yes, master.

**FROLLO**

Talking to someone?

**QUASIMODO**

Yes. My friend.

*(QUASIMODO gestures to a statue.)*

**FROLLO**

Ah... This has been quite an eventful day, hasn't it?

**QUASIMODO**

Yes. Night, too.

**FROLLO**

Ah, the fires. Couldn't be helped, I'm afraid. I'm glad you were up here, safe from it all. I'm afraid I can't stay very long—

*(FROLLO begins to approach where PHOEBUS is hidden.)*

**QUASIMODO**

*(quickly distracting him)*

Story...?

**FROLLO**

What?

**QUASIMODO**

Story? Saint Aph— Aphrodisius—

**FROLLO**

Ah. Good memory. But you seem distracted. Is there something troubling you, my boy?

**QUASIMODO**

Troubling—? No. No.

**FROLLO**

You know I'm looking for Esmeralda, for her own good. If you have any idea where she might be, it would be of great help to her—and to me...

#18A – *Esmeralda (Reprise)*

Frollo, Congregation

**(FROLLO)**

Did she say anything to you when you spoke to her? Did she tell you where she stays?

**QUASIMODO**

I... I...

**FROLLO**

Yes...?

**CONGREGATION**

AND THE HUNCHBACK LOOKED HIS MASTER  
IN HIS PIERCING EYE...

**FROLLO**

Quasimodo...?

**CONGREGATION**

AND FOR THE VERY FIRST TIME IN HIS LIFE

**STATUE**

HE TOLD A LIE...

**QUASIMODO**

No. Don't know. I swear.

**FROLLO**

Well. That's the answer then. Relax, dear boy. I'm not angry at you.

I KNOW WHAT LITTLE CHOICE YOU HAD  
YOU WERE SEDUCED, SEDUCED BY ESMERALDA

**(FROLLO)**

I KNOW YOU DON'T MEAN TO BE BAD  
AND YOU FEEL GRATITUDE FOR ALL I'VE DONE  
WHY, THERE ARE TIMES  
I ALMOST THINK OF YOU  
AS MY SON...

*(FREDERIC enters.)*

**FREDERIC**

Excuse me, Your Grace—

**FROLLO**

Don't interrupt me here!

**FREDERIC**

Beg pardon, but I have good news. My men believe they have found the Gypsies' hiding place.

**FROLLO**

The Court of Miracles?

**FREDERIC**

Yes, they call it so.

**FROLLO**

Well then, I'm afraid their miracles have run out. We will attack at dawn.

*(As QUASIMODO takes this in, FROLLO turns to him.)*

You see, my boy? Everything will be fine.

WE WILL FIND HER, NEVER FEAR  
AND THEN I WILL REJOIN YOU HERE  
TO CHEER HER CAPTURE IN OUR CHEERY  
SANCTUARY

*(FROLLO leaves. PHOEBUS stumbles out.)*

**PHOEBUS**

I have to find Esmeralda. I have to warn her and the others...

**QUASIMODO**

You? No— I!

**PHOEBUS**

You? How can you possibly— you can hardly speak—

**QUASIMODO**

You can barely walk!

**PHOEBUS**

You don't know where anything in this city is!

**QUASIMODO**

I see all. From up here. Besides—I know where she is. She gave me. It's a map!

*(QUASIMODO shows PHOEBUS the amulet.)*

**PHOEBUS**

*(grabs the amulet)*

Give that to me.

**QUASIMODO**

*(grabs the amulet back)*

No! Esmeralda gave it to me!

**PHOEBUS**

*(grabs the amulet)*

Yes, but I need it to find her.

**QUASIMODO**

*(grabs the amulet)*

I will find her.

**PHOEBUS**

You? Don't be ridiculous!

*(PHOEBUS grabs the amulet.)*

#19 – Rest and Recreation (Reprise)

Phoebus, Quasimodo

**(PHOEBUS)**

SOMETHING MUST BE DONE  
SURELY YOU CAN SEE  
REALISTIC'LLY  
WHO'S GOT THE KNACK HERE  
CLEARLY, I'M THE ONE  
WHO CAN SAVE THE DAY  
YOU'D BE IN THE WAY  
SO—

*(QUASIMODO grabs the amulet and hurries out.)*

Hey, come back here!

**SCENE TWO: STREETS OF PARIS****CONGREGANT**

And so Quasimodo—

**CONGREGANT (PHOEBUS)**

*(limping after QUASIMODO)*

And Phoebus—

**CONGREGANTS**

Furtively made their way through the darkening streets of Paris...  
Though the hunchback felt a thrill of fear at once more setting foot outside Notre  
Dame...

**QUASIMODO**

OUT HERE ONCE AGAIN BEYOND MY PARAPETS OF STONE  
WISHING I WERE FEELING SO MUCH BRAVER  
STEALING THROUGH THE TWISTED STREETS OF NIGHT TOWARD  
THE UNKNOWN  
STILL I MUST DO ANYTHING TO SAVE HER...

**CONGREGANTS**

Creeping past the ghostly fountains beside which beggars slept—  
They ducked into the shadows to avoid being seen—  
By a pair of women at their windows—  
Holding candles, which sputtered in the gathering fog.  
The curfew had sounded long ago, and the streets were becoming blacker and more  
deserted every moment.  
They could distinguish nothing of the mass of buildings—  
Except the black roofs—  
At strange acute angles—  
And the labyrinth of alleys and bridges like a ball of thread tangled by a cat.

*(QUASIMODO stops, looking at the amulet.)*

#20 – *The Court of Miracles*

Clopin, Gypsies

**PHOEBUS**

I think you've got us lost.

**QUASIMODO**

No.

**PHOEBUS**

Where the hell are we?

**QUASIMODO**

Looks like cemetery.

**PHOEBUS**

Good God. You've taken us in the completely wrong direction.

**QUASIMODO**

What's that?

**PHOEBUS**

I don't hear anything.

*(GYPSIES appear behind and grab them.)*

**PHOEBUS, QUASIMODO**

Agggghh!

*(An entrance to an underground lair appears.)*

**CLOPIN**

Welcome to the Court of Miracles! You're very clever to have found our little hideaway. Too bad you won't live to talk about it.

*(to the GYPSIES)*

Get them inside!

**SCENE THREE: THE COURT OF MIRACLES**

*(A vast underground chamber is filled with GYPSIES.)*

**CLOPIN**

MAYBE YOU'VE HEARD OF A TERRIBLE PLACE  
WHERE THE SCOUNDRELS OF PARIS COLLECT IN A LAIR  
MAYBE YOU'VE HEARD OF THAT MYTHICAL PLACE  
CALLED THE COURT OF MIRACLES—

**GYPSIES**

THE COURT OF MIRACLES

**CLOPIN**

BROTHER, YOU'RE THERE!  
WHERE THE LAME CAN WALK...

*(A LAME GYPSY miraculously walks!)*

AND THE BLIND CAN SEE...

*(A BLIND GYPSY miraculously sees!)*

BUT THE DEAD DON'T TALK...

*(QUASIMODO and PHOEBUS are led into the chamber, where they are bound and gagged.)*

SO YOU WON'T BE AROUND  
TO REVEAL WHAT YOU'VE FOUND

WE HAVE A METHOD FOR SPIES AND INTRUDERS  
NOT TERRIBLY DIFF'RENT FROM BEES IN A HIVE  
HERE IN THE COURT OF MIRACLES  
WHERE IT'S A MIRACLE IF YOU GET OUT ALIVE!

**VARIOUS GYPSIES**

The ugly hunchback! He's bad luck!  
He's cursed!  
Hang them both!

**GYPSIES**

Hang them!

**GYPSY**

String 'em up!

*(Nooses descend on PHOEBUS and QUASIMODO.)*

**CLOPIN**

My apologies, gentlemen, for your imminent demise. Any last words?

*(PHOEBUS and QUASIMODO try to speak through their gags.)*

I thought not!

IT'S ALWAYS SAD WHEN A LIFE'S AT ITS FINISH  
I HAVE TO ADMIT TO A BIT OF A PANG  
BUT WE MUST PROTECT AT ALL COST OUR SECRET  
IT'S OUR LIVES OR YOURS—

**CLOPIN, GYPSIES**

SO YOU'RE GOING TO HANG!

*(ESMERALDA appears.)*

**ESMERALDA**

Stop! These men are my friends.

**CLOPIN**

*(furious)*

More than we are, apparently! How could you betray us like this?

**ESMERALDA**

I haven't betrayed you!

**CLOPIN**

Oh, no? What would you call telling them our hiding place?! Esmeralda, I knew you were trouble...

*(ESMERALDA has pulled the gags off PHOEBUS and QUASIMODO.)*

**PHOEBUS**

You should be grateful to her. We've come to warn you. Frollo knows your hiding place. He plans on attacking at dawn.

*(The GYPSIES begin to panic.)*

**CLOPIN**

All right, all right, keep calm! How do you know this?

**QUASIMODO**

Master— told me...

**CLOPIN**

And why should we believe either of you? You're Frollo's slave and him—he's a soldier! And we don't trust soldiers.

**ESMERALDA**

He's not a soldier anymore.

**PHOEBUS**

I'm now as much an outcast as you.

**GYPSIES**

Clopin, if this is true—  
We don't have much time!  
We need to get ready to leave!

*(The GYPSIES hurry to collect their belongings.)*

**CLOPIN**

I hoped this time we might have had a few years here. Yes! We must move quickly!  
*Yásha!* [YAH-sha - Let's go!] Esmeralda, go pack now.

**PHOEBUS**

Pack? You're going with them?

**CLOPIN**

Of course. No matter what, we won't leave one of our own behind.

**ESMERALDA**

Thank you, Clopin.

**PHOEBUS**

No, Esmeralda.

**ESMERALDA**

What else would you have me do?

**PHOEBUS**

Come with me.

**ESMERALDA**

Where?

**PHOEBUS**

I don't know. We could start a life together.

*(ESMERALDA looks at him.)*

**ESMERALDA**

You really are a dreamer, aren't you.

*(ESMERALDA starts to move off.)*

**QUASIMODO**

Esmeralda. I take you. I... keep safe.

**ESMERALDA**

*(gently)*

Quasimodo...

**QUASIMODO**

Maybe in crypts... I know all secrets...

**ESMERALDA**

Thank you, Quasimodo. But it would be too dangerous. Not just for me... for you too.

**PHOEBUS**

Then if you won't come with me, I'll go with you.

**QUASIMODO**

You... go with her...?

**ESMERALDA**

You can't do that, Phoebus.

**PHOEBUS**

Why not? There's nothing for me here anymore. Maybe there never was.

**ESMERALDA**

But to become like one of us—

**CLOPIN**

*(overhearing)*

Are you crazy? You don't know what you'd be facing.

**PHOEBUS**

Actually, I think I've gotten a pretty good idea over the last few weeks. But I don't care.

#21 – *In a Place of Miracles*

Phoebus, Esmeralda, Quasimodo,  
Clopin, Gypsies, Choir

**(PHOEBUS)**

HERE WE ARE  
NEARLY STRANGERS  
FROM TWO WORLDS THAT HAVE RARELY MET  
BUT SOMEHOW  
YOU HAVE MADE ME SOMEONE NEW  
TRAV'LING FAR  
ON A JOURNEY  
THAT'S THE LONGEST I'VE TAKEN YET  
NOW I'M ASKING IF YOU WILL LET ME  
COME WITH YOU  
THOUGH OUR LIVES ARE TATTERED AND TORN  
ALL I'M FEELING NOW IS REBORN

**(PHOEBUS)**

I MUST BE  
IN A PLACE OF MIRACLES...

**ESMERALDA**

WHERE THE BLIND CAN SEE

**ESMERALDA, PHOEBUS**

IN A PLACE OF MIRACLES

**PHOEBUS**

A MIRACLE YOU'VE BROUGHT TO ME

**ESMERALDA, PHOEBUS**

THE SOLDIER AND THE GYPSY  
LOCKED IN AN EMBRACE  
IN A PLACE OF MIRACLES...

**QUASIMODO**

*(watching, heartbroken)*

I KNEW I'D NEVER KNOW  
THAT WARM AND LOVING GLOW  
THOUGH I MIGHT WISH WITH ALL MY MIGHT  
NO FACE AS HIDEOUS AS MY FACE  
WAS EVER MEANT FOR HEAVEN'S LIGHT...

**ESMERALDA**

ALL THIS TIME  
I'VE BEEN CERTAIN  
THAT MY LIFE WOULD BE SPENT ALONE  
AND WHAT'S MORE  
I PRETENDED NOT TO CARE...

**PHOEBUS**

BUT NOW I'M  
HERE BESIDE YOU

**PHOEBUS, ESMERALDA**

NO MORE NEED FOR A HEART OF STONE  
THOUGH WE SET OUT FOR LANDS UNKNOWN  
THEY'RE LANDS WE'LL SHARE...

**QUASIMODO**

THIS TIME IT'S TIME I LEARNED  
NO LOVE WILL BE RETURNED  
TO ONE WHO'S BORN TO BE ALONE

WHO LOOKS BOTH  
LAUGHABLE AND FRIGHT'NING...  
AND NOW I KNOW THERE'LL BE  
NO MIRACLES FOR ME

BETTER TO HAVE A HEART OF STONE  
THAT HOLDS NO HOPE IN  
HEAVEN'S LIGHT...

*(The GYPSIES have returned, carrying their small bundles. CLOPIN joins them.)*

**CLOPIN, ESMERALDA, PHOEBUS, GYPSIES, CHOIR**

WILL WE REACH A FRIENDLIER SHORE?  
WILL WE FIND A HAVEN ONCE MORE  
WHERE WE'LL BE  
IN A PLACE OF MIRACLES?

**GYPSIES, CHOIR**

NOW WE LEAVE OUR HOME  
FOR A PLACE OF MIRACLES...

**CLOPIN**

ROMANIES AGAIN MUST ROAM  
COULD THERE BE A COUNTRY  
KINDER TO OUR RACE?

**CLOPIN, ESMERALDA, PHOEBUS, GYPSIES, CHOIR**

IN A PLACE OF MIRACLES...?

**QUASIMODO**

WHERE'S MY PLACE OF MIRACLES...?

**ESMERALDA, PHOEBUS**

IN A PLACE...

**ALL**

... OF MIRACLES.

**CHOIR**

AH AH AH AH

*(SOLDIERS enter, followed by FROLLO.)*

**FROLLO**

Sorry to interrupt.

**QUASIMODO**

Master!

**FROLLO**

Congratulations, my boy. You led us right to them.

**QUASIMODO**

I...? But—

**FROLLO**

You didn't really think our soldier here had found this place, did you?

*(looks around)*

And so I finally get to see the Court of Miracles.

(FROLLO)

*(pause)*

Not so impressive. Arrest the Gypsy and the traitor.

ESMERALDA

Spare Phoebus. Please. Take me.

PHOEBUS

No. Take me instead.

FROLLO

How noble you two are.

*(to SOLDIERS)*

Take them both away. And round up the rest of these Gypsies and bring them to the Bastille.

CLOPIN

*(defiantly thrusts fist in the air)*

Zorale sam! [ZOH-rah-leh SAHM—Strong we are!]

*(CLOPIN escapes. FROLLO doesn't flinch.)*

SOLIDER

My lord!

FROLLO

It's all right. We'll find him.

GYPSY

You'll never catch him. Clopin'll be halfway out of the city in no time.

FROLLO

Proceed.

*(ESMERALDA and PHOEBUS are led off. FROLLO stares at QUASIMODO.)*

My boy. I'm very disappointed in you.

#22 – The Bells of Notre Dame (Reprise II)

Congregation, Choir

(FROLLO)

*(turns to the remaining SOLDIERS)*

Take him back to the bell tower. And make sure he cannot leave it.

*(QUASIMODO is taken away.)*

**SCENE FOUR: PRISON**

**CONGREGANTS**

JUSTICE IN PARIS WAS OFTEN DISPLAYED  
IN THE SQUARE AT NOTRE DAME  
NOW AS THE WOOD FOR A PYRE WAS LAID  
IN THE SQUARE AT NOTRE DAME  
THERE CAME SOME THERE WHO SOUGHT ENTERTAINMENT  
AND SOME WHO WISHED ALL GYPSIES HARM

**CONGREGATION, CHOIR**

FOR THE RUMOR WAS GROWING:  
A GYPSY WAS GOING TO BURN  
AT DAWN AT NOTRE DAME...

*(ESMERALDA is locked in her cell. FROLLO enters.)*

**FROLLO**

My dear. Do you feel as uncomfortable as you look?

**ESMERALDA**

I wouldn't give you the pleasure.

**FROLLO**

It brings me no pleasure. I would much rather set you free.

**ESMERALDA**

Then why don't you?

**FROLLO**

Because for that, I would need you to make me a promise. You see, I still want to help you. I still believe your soul can be saved.

**ESMERALDA**

Not in the way you would save it. I'd rather die.

**FROLLO**

And what about Phoebus, your Sun God? Would you rather he die, as well?

**ESMERALDA**

*(scared)*

No...

**FROLLO**

His fate lies in your hands.

**ESMERALDA**

Why me? I don't understand. Why me, of all people...?

**FROLLO***(simply)*

I don't know why. I wish I knew. Sometimes we are drawn to the very things that repel us...

**ESMERALDA**

You truly are a monster.

**FROLLO**

No. No, indeed, Esmeralda. If these last few weeks have shown me anything... it is that my curse is I'm truly human.

#23 – *The Assault*

Frollo

**(FROLLO)**

Take pity on me. I have deserted myself! You don't know what my love for you is! It is fire. It is hot lead.

GYPSE WITCH, YOU ROUSE IN ME  
THE FOOLISH WISH TO SET YOU FREE  
AND TAKE YOU SOMEWHERE I CAN BE  
YOUR SANCTUARY  
I WILL SAVE YOU, SORCERESS  
AND RAISE YOU UP TO HOLINESS  
FOREVER WE WILL SHARE A BLESSED  
SANCTUARY...

*(FROLLO assaults ESMERALDA.)***ESMERALDA**

Stop it. Stop! Demon! Help!

**FROLLO***(overlapping)*

Love me! For pity's sake!

*(ESMERALDA scratches FROLLO's face and throws him off. FREDERIC enters. FROLLO controls himself and stares at her.)*

Very well then. Captain!

**FREDERIC**

Your Grace?

**FROLLO**

Is the prisoner there?

**FREDERIC**

Yes, Your Grace.

**FROLLO**

Bring him in.

*(FREDERIC fetches PHOEBUS as FROLLO entreats ESMERALDA.)*

Perhaps, my dear, this will help you think over my offer. Exchange your last words to one another. Unless, of course, you change your mind.

*(to FREDERIC)*

Don't let them stay together too long.

**FREDERIC**

Yes, Your Grace.

*(FROLLO exits, followed by FREDERIC. ESMERALDA pulls herself up.)*

**PHOEBUS**

*(reaching for an embrace)*

Esmeralda!

**ESMERALDA**

*(turning away)*

Please, don't.

**PHOEBUS**

What's the matter?

**ESMERALDA**

*(composing herself)*

Give me a moment.

**PHOEBUS**

Frollo — what has he done to you?!

**ESMERALDA**

He's offered to set me free.

**PHOEBUS**

That's wonderful!

**ESMERALDA**

If I give myself up to him.

**PHOEBUS**

Esmeralda, you must do it. Do anything you can to save yourself.

**ESMERALDA**

That's not what I'd call saving myself. But it would save you.

**PHOEBUS**

Me?

**ESMERALDA**

That would be part of the bargain. He'll spare you if I...

**PHOEBUS**

*(shudders)*

I don't care what happens to me. But do it for yourself.

**ESMERALDA**

*(stoic)*

Never.

**PHOEBUS**

Esmeralda...

*(FREDERIC enters.)*

**FREDERIC**

Captain, you must go.

**PHOEBUS**

Frederic. My friend. Couldn't you... if I offered you what little I've saved...

**FREDERIC**

Keep your money, Captain. I'll come back at dawn.

*(FREDERIC leaves. PHOEBUS is distraught.)*

**PHOEBUS**

We have so little time left to say goodbye.

**ESMERALDA**

So let's say it while we have the chance.

**PHOEBUS**

I've known soldiers not half as brave as you.

**ESMERALDA**

I don't feel very brave, but— if there really is this Heaven you so believe in, maybe we'll be able to watch from it together... when all this is gone and the world's a better place.

**(ESMERALDA)**

I USED TO BELIEVE  
IN THE DAYS I WAS NAÏVE  
THAT I'D LIVE TO SEE  
A DAY OF JUSTICE DAWN  
AND THOUGH I WILL DIE  
LONG BEFORE THAT MORNING COMES  
I'LL DIE WHILE BELIEVING STILL  
IT WILL COME WHEN I AM GONE

SOMEDAY  
WHEN WE ARE WISER  
WHEN THE WORLD'S OLDER  
WHEN WE HAVE LEARNED  
I PRAY SOMEDAY WE MAY YET LIVE  
TO LIVE AND LET LIVE

**ESMERALDA**

SOMEDAY  
LIFE WILL BE FAIRER  
NEED WILL BE RARER  
GREED WILL NOT PAY  
GOD SPEED  
THIS BRIGHT MILLENNIUM  
ON ITS WAY  
LET IT...

**PHOEBUS**

LIFE WILL BE FAIRER  
NEED WILL BE RARER  
GREED WILL NOT PAY  
GOD SPEED  
THIS BRIGHT MILLENNIUM  
LET IT COME SOMEDAY...

*(ESMERALDA falters. PHOEBUS comforts her.)*

**PHOEBUS**

...WHEN THE WORLD'S OLDER  
WHEN THINGS HAVE CHANGED...

**ESMERALDA, PHOEBUS**

SOMEDAY  
THESE DREAMS WILL ALL BE REAL  
'TIL THEN WE'LL  
WISH UPON THE MOON  
CHANGE WILL COME...

PHOEBUS

ONE DAY...

ESMERALDA

SOMEDAY...

ESMERALDA, PHOEBUS

SOON...

*(ESMERALDA and PHOEBUS kiss and lie down together for the night.)*

**SCENE FIVE: BELL TOWER**

*(QUASIMODO is held captive in the tower by a thick rope tied to his ankle.)*

#24A – *While the City Slumbered* Congregation, Choir

**CHOIR**

*KYRIE ELEISON...*

**CONGREGANTS**

WHILE THE CITY SLUMBERED, QUASIMODO SAT AWAKE  
AS THE NIGHT CREPT PITILESSLY ONWARD  
NOT ONE WORD HE UTTERED, NOT ONE MOVEMENT DID HE MAKE

**CONGREGATION**

AWAITING THE INEXORABLE DAWN

**CHOIR**

*KYRIE ELEISON...*

**VARIOUS STATUES, GARGOYLES**

Quasimodo, you must try to free yourself!  
Don't you see what's going on down there?  
They're building a pyre.  
The girl needs your help.

**QUASIMODO**

Quiet! Go away.

**STATUE**

You're the only one who can save her now.

**QUASIMODO**

You know what happens when I try to help. I only make things worse.

#25 – *Made of Stone* Quasimodo, Statues, Gargoyles

**STATUES, GARGOYLES**

You don't believe that.

**QUASIMODO**

How do you know what I believe?

WHAT DO YOU KNOW OF ME?  
WHAT DO YOU KNOW OF ALL THE THINGS I FEEL?  
YOU'RE ONLY MADE OF STONE

**(QUASIMODO)**

WHO IS IT THAT YOU SEE  
 INSTEAD OF SEEING WHAT I AM FOR REAL—  
 THIS TWISTED FLESH AND BONE?

**GARGOYLE**

But Quasimodo, it wasn't your fault—

**QUASIMODO**

YOU'RE A LIAR!

WITH EV'RY NEW EXCUSE YOU TRY OUT  
 YOU ONLY MAKE ME WANT TO CRY OUT:  
 "WOULD THAT I WERE  
 MADE OF STONE LIKE YOU..."

**STATUES, GARGOYLE**

You don't mean that.  
 Just take some time to—

**QUASIMODO**

YOU GIVE SUCH GOOD ADVICE  
 SO WHY HAS NOT ONE SINGLE WORD YOU'VE SAID  
 BEEN ANY HELP AT ALL?

**STATUES, GARGOYLES**

Quasimodo—

**QUASIMODO**

AND YOU WHO SOUND SO NICE  
 THE MORE YOUR DREAMS AND FANCIES FILL MY HEAD  
 THE FARTHER THAT I FALL  
 SHUT MY BRAIN DOWN!  
 IF I WERE SENSELESS, I'D PREFER IT  
 ANOTHER GARGOYLE ON THIS TURRET  
 SPITTING RAIN DOWN  
 TO THE STONES BELOW!

OH, I'VE WASTED MY FAITH  
 BELIEVING IN SAINTS OF PLASTER  
 BUT THE ONLY ONE WORTH BELIEVING IN  
 WAS MY MASTER  
 HE'S THE ONE WHO NEVER LIED  
 HE TOLD ME IT WAS CRUEL OUTSIDE

**(QUASIMODO)**

HE TOLD ME HOW I HAD TO HIDE  
HIS WORDS WERE COLD AS STONE  
BUT THEY WERE TRUE  
NOT LIKE YOU  
TAKE ALL THE DREAMS YOU'VE SOWN  
TAKE ALL YOUR LIES  
AND LEAVE ME ALONE!

**STATUE**

ALL RIGHT, QUASIMODO  
WE'LL LEAVE YOU ALONE

**GARGOYLE**

ALL RIGHT, QUASIMODO  
WE'LL TROUBLE YOU NO LONGER

**STATUE**

YOU'RE RIGHT, QUASIMODO  
WE'RE ONLY MADE OF STONE

**STATUES, GARGOYLES**

WE JUST THOUGHT THAT YOU WERE MADE  
OF SOMETHING STRONGER...

*(The STATUES and GARGOYLES exit.)*

**QUASIMODO**

AND NOW I'M ON MY OWN  
NEVER AGAIN TO WONDER WHAT'S "OUT THERE"  
LET IT REMAIN UNKNOWN  
AND MY ONE HUMAN EYE  
WILL EVERMORE BE DRY  
UNTIL THE DAY I DIE  
AS IF I  
WERE MADE OF STONE!

**SCENE SIX: TOWN SQUARE / NOTRE DAME**#25A – *Judex Crederis*

Choir

*(Below in the square of Notre Dame, ESMERALDA is bound to a wooden stake. A crowd of CITIZENS assembles. PHOEBUS, still captive, is forced to look on, FREDERIC at his side. FROLLO appears.)*

**CHOIR**

JUDEX CREDERIS  
 ESSE VENTURUS  
 IN TE DOMINE SPERAVI  
 NON CONFUNDAR  
 IN AETERNUM  
 SALVUM FAC POPULUM TUUM  
 JUDEX CREDERIS

**FROLLO**

The prisoner has been found guilty of entering the city of Paris illegally, guilty of stabbing a soldier of the Church, and guilty of the crime of witchcraft. The sentence is death.

#25B – *Kyrie Eleison*

Company

**CHOIR**

KYRIE ELEISON...

**FROLLO**

*(turns to ESMERALDA)*

I will give you this opportunity to recant and save yourself.

*(whispers)*

Think of what I have offered. What is your answer?

*(ESMERALDA she spits in FROLLO's face.)*

**CHOIR**

LIBERA ME DOMINE

**FROLLO**

*(wipes his face and turns to the crowd)*

For the justice of the realm and for the salvation of Paris, it is my sacred duty to send this unholy demon back to hell.

*(In the bell tower, QUASIMODO sits, still motionless as stone, and observes.  
A SOLDIER approaches with a torch. FROLLO grabs it to light the fire himself.)*

**QUASIMODO**

Esmeralda!

**CHOIR**

LIBERA ME DOMINE  
DE MORTE AETERNA

**CONGREGANT**

And at that moment Quasimodo decided—

**CHOIR**

IN DIE ILLA TREMENDA  
QUANDO COELI  
MOVENDI SUNT

**CONGREGATION**

He could remain stone no longer.

*(During the following, QUASIMODO frees himself from his bonds and makes his way  
along the parapet.)*

**CHOIR**

COELI ET TERRA

**CONGREGANT**

He broke free of the rope!

**CHOIR**

DUM VENERIS JUDICARE

**CONGREGANT**

He tied it to the pillars!

**CHOIR**

SAECULUM PER IGNEM

**CONGREGANT**

He slid down the façade like a drop of rain—

**CONGREGATION**

Down a pane of glass!

**CONGREGANT**

And climbed the balustrade!

**CHOIR**

O SALUTARIS, SALUTARIS HOSTIA  
 QUAE CAELI PANDIS OSTIUM  
 BELLA PREMUNT HOSTILIA  
 DA ROBUR PER AUXILIUM  
 SIT SEMPITERNA GLORIA  
 SIT SEMPITERNA GLORIA  
 SIT SEMPITERNA GLORIA  
 GLORIA

*(On the pyre... smoke begins to engulf ESMERALDA and she loses consciousness.)*

**QUASIMODO**

Nooooo!

**CHOIR**

GLORIA!

*(QUASIMODO jumps, swings from a parapet to the pyre, and frees ESMERALDA.  
 He hoists her over his shoulders.)*

SEMPER SANCTUS!

**QUASIMODO**

Sanctuary!

**CHOIR**

SANCTUS!

**QUASIMODO**

Sanctuary!

**CHOIR**

IN EXCELSIS!

**FROLLO**

Captain! Seize the Cathedral.

*(FREDERIC leaves PHOEBUS and approaches FROLLO.)*

**FREDERIC**

But sir, the laws of sanctuary —

**FROLLO**

I am the Archdeacon of this Cathedral! I negate the laws of sanctuary! Open those doors!

*(FREDERIC and SOLDIERS run to the doors, but can't open them.)*

Ram them through, if you must!

**SOLDIERS**

As the soldiers attempted to ram open the church doors, they suddenly saw —  
Quasimodo hurl giant stones and wooden beams —

**CHOIR**

*DIES IRAE!*

**SOLDIERS**

Watch out!!!

**CHOIR**

*DIES IRAE!*

**FROLLO**

Use them to break down the doors!

**CHOIR**

*DIES IRAE!*

*DIES ILLA!*

**CONGREGANTS**

As the soldiers pounded at the great doors —  
A figure suddenly appeared where Captain Phoebus was being held —

**CONGREGANT (PHOEBUS)**

And he was set free —

**CONGREGANT (CLOPIN)**

By the heroic Clopin!

**CONGREGANTS**

And together they rallied the people to fight!

**PHOEBUS**

HEAR ME  
PEOPLE OF PARIS  
HOW MUCH OPPRESSION  
WILL YOU ALLOW?  
SOMEDAY  
YOUR PATIENCE WILL FIN'LLY BREAK  
WHY NOT MAKE  
SOMEDAY COME RIGHT NOW?

**CHOIR, CLOPIN, CITIZENS**

*OLIM DEUS ACCELERE*  
  
*HOC SAECULUM SPLENDIDUM*  
  
*ACCELERE FIAT VENIRE OLIM*

**CONGREGANTS**

The people fought the soldiers —  
But could not hold them back —  
With one final blow —

## CONGREGATION

They knocked down the doors—

## CONGREGANTS

And Quasimodo ran back and forth—  
Trying to find a way to stop them!

## CONGREGATION

Until—

## CONGREGANT

He came upon the great vats of molten lead  
sitting up on the roof.

## SOLDIER

My God! Look! Up there! He's way up there!

## CHOIR

MORS STUPEBIT ET NATURA  
CUM RESURGET CREATURA

JUDICANTI RESPONSURA

AH

*(QUASIMODO appears on the roof of the bell tower, the STATUES and GARGOYLES at his side.)*

## QUASIMODO

COME ALL YOU SAINTS OF STONE  
ALL YOU GUARDIANS AND GARGOYLES  
BLAZE THE FIRE  
IN THE NIGHT  
RAISE THE FIRE  
NOW AND LIGHT  
THESE VATS OF LEAD  
STEAMING, BOILING  
STREAMS OF LEAD  
BURNING LEAD, AND LET  
THE FLAMES GROW  
HIGHER

## STATUES, GARGOYLES, CHOIR

SAINTS OF STONE  
  
BLAZE THE FIRE  
  
RAISE THE FIRE  
  
LIGHT THE LEAD  
  
STREAMS OF LEAD  
  
LET THE FLAMES GROW  
HIGHER

## QUASIMODO

OH, SAINTS AND MONSTERS  
SHOW YOUR POWER  
HELP ME TO SEND THIS RAGING SHOWER  
RAINING FIRE ON THE STONE BELOW...

*(QUASIMODO releases molten lead from the bell tower, dispersing the SOLDIERS.)*

## STATUES, GARGOYLES, CHOIR

AH AH AH  
AH AH AH  
AH AH AH  
AH AH AH

**SCENE SEVEN: BELL TOWER**

#25C - *Top of the World (Reprise)*

Esmeralda, Choir

*(ESMERALDA lies in a corner. QUASIMODO approaches and cradles her.)*

**QUASIMODO**

We've done it, Esmeralda! Beaten them back! Esmeralda, you are home.

**ESMERALDA**

*(opening her eyes, weakly)*

Home...

HERE AGAIN AT THE TOP OF THE WORLD  
TWO FRIENDS ENJOYING THIS BEAUTIFUL MORNING  
IN MY EYES, YOU ARE BEAUTIFUL TOO  
SHARING THE TOP OF THE WORLD...

**QUASIMODO**

Can stay inside here forever.

**ESMERALDA**

*(smiling)*

I don't think forever... You are such a good friend, Quasimodo.

*(ESMERALDA dies.)*

**QUASIMODO**

Yes. Your friend... Esmeralda... Esmeralda, wake up!

*(FROLLO enters.)*

**FROLLO**

Is she dead?

**CHOIR WOMEN**

OOO-OOO

**QUASIMODO**

Because of you!

OOO-OOO

**FROLLO**

It was my duty.

OOO-OOO

**QUASIMODO**

Duty?

OOO-OOO

**FROLLO**

Now we can finally go back to the way things were.

**QUASIMODO**

No... never go back.

#25D – *Esmeralda (Frollo Reprise)*

Frollo, Jehan, Florika,  
Congregation, Choir

**FROLLO**

We will. You'll see.

AT LAST WE'RE FREE OF ESMERALDA  
NOW THAT SHE'S GONE, HER POISON DIES WITH HER  
NOW THAT WE'RE FREE OF ESMERALDA  
WE CAN GO ON, AS CLOSE AS ONCE WE WERE  
HERE IN OUR SANCTUARY  
SANCTUARY...

**QUASIMODO**

Sanctuary...? No sanctuary – without her...

**FROLLO**

It was her choice, Quasimodo. I could have helped her. Even... loved her...

**QUASIMODO**

Love... What do you know of love? Who have you ever loved?

**FROLLO**

I loved my brother... I tried to teach him.

**QUASIMODO**

You teach him...?

**FROLLO**

Yes, as I tried to teach you! But he was wicked! Weak!

**QUASIMODO**

No. You are the weak one... You the wicked one. And the wicked shall not go unpunished!

*(QUASIMODO grabs FROLLO and backs him up towards the parapet. The GHOSTS of JEHAN and FLORIKA appear.)*

**JEHAN'S GHOST**

"THE WICKED SHALL NOT GO UNPUNISH-ED..."

**FLORIKA'S GHOST**

"THE HEART OF THE WICKED IS OF LITTLE WORTH..."

**FROLLO**

Let go of me, Quasimodo.

**CONGREGATION, CHOIR**

"THE WICKED SHALL NOT GO UNPUNISH-ED"  
"THE WICKED SHALL NOT GO UNPUNISH-ED"  
"THE WICKED SHALL NOT GO UNPUNISH-ED"

**FROLLO**

Quasimodo, let go...

**CHOIR, CONGREGATION MEN**

SOLVET SAE'CLUM IN FAVILLA  
TESTE DAVID CUM SYBILLA  
QUANTUS TREMOR EST FUTURUS  
QUANDO JUDEX EST VENTURUS...

**QUASIMODO**

I told you, master — I am very strong!

**FROLLO**

You don't want to hurt me —

**STATUES, GARGOYLES**

*(whispered)*

Yes, you do.

**CONGREGANTS**

**CHOIR**

Quasimodo raised his two huge hands — AH  
And with a great bellow threw his master — AH  
Over the edge of the roof — AH

**CONGREGATION**

Into the abyss below! AH

**FROLLO**

Damnation!

*(FROLLO falls to his death. QUASIMODO looks down at FROLLO then turns to look at ESMERALDA.)*

**QUASIMODO**

There lie all that I have ever loved...

*(QUASIMODO howls in grief. PHOEBUS runs in.)*

**PHOEBUS**

Esmeralda...

**QUASIMODO**

Gone. Both—gone...

*(PHOEBUS bends down and kisses ESMERALDA. He tries to pick her up but is too weak. He breaks down and sobs. QUASIMODO puts his arm around PHOEBUS. The STATUES and GARGOYLES look on.)*

**VARIOUS CONGREGANTS**

THE WORLD IS CRUEL  
THE WORLD IS UGLY  
BUT THERE ARE TIMES  
AND THERE ARE PEOPLE  
WHEN THE WORLD IS NOT

**CONGREGATION**

AND AT ITS CRUELEST  
IT'S STILL THE ONLY WORLD WE'VE GOT  
LIGHT AND DARK  
FOUL AND FAIR

**QUASIMODO**

OUT THERE...

*(QUASIMODO lifts ESMERALDA and carries her out of the bell tower.)*

**EPILOGUE: TOWN SQUARE / BARE STAGE**

*(QUASIMODO exits the Cathedral and brings ESMERALDA into the square. At first, the crowd of CITIZENS recoils. But then, one by one, they approach QUASIMODO with compassion.)*

**CHOIR**

OO...

OO...

**FLORIKA'S GHOST**

OLIM DEUS ACCELERE

HOC SAECULUM SPLENDIDUM

**CONGREGATION, CHOIR**

SOMEDAY

LIFE WILL BE KINDER

LOVE WILL BE BLINDER

SOME NEW AFTERNOON

GOD SPEED

THIS BRIGHT MILLENNIUM

HOPE LIVES ON

WISH UPON THE MOON

OLIM DEUS ACCELERE

HOC SAECULUM SPLENDIDUM

ACCELERE FIAT VENIRE OLIM

**CONGREGATION, CHOIR**

LET IT COME

ONE DAY...

**QUASIMODO**

SOMEDAY

**CONGREGATION, CHOIR**

SOON...

*(The CONGREGATION of storytellers assembles, and we return to the bare stage of the prologue.)*

**CONGREGANT (QUASIMODO)**

Years later, in the crypts below Notre Dame, there were discovered two skeletons, one of which held the other in its embrace. The first was a woman with a woven band around her neck. The other was a man whose spinal column was crooked. When they tried to detach the skeleton which he held in his arms, he crumbled to dust.

**CONGREGANT (CLOPIN)**

MORNING IN PARIS, A NEW DAY APPEARS

SING THE BELLS OF NOTRE DAME

ENDING THE TALE OF YOUR POOR BALLADEERS

AND THE BELLS OF NOTRE DAME

**CONGREGANTS**

AND WE WISH WE COULD LEAVE YOU A MORAL  
LIKE A TRINKET YOU HOLD IN YOUR PALM

**CONGREGATION**

BUT HERE IS A RIDDLE TO GUESS IF YOU CAN  
SING THE BELLS OF NOTRE DAME

**CHOIR**

AH  
AH

**ALL**

WHAT MAKES A MONSTER AND WHAT MAKES A MAN?

**CHOIR**

SING THE BELLS, BELLS, BELLS, BELLS...

**CHOIR**

BELLS, BELLS  
BELLS, BELLS  
BELLS, BELLS  
BELLS, BELLS

**CONGREGATION**

WHATEVER THEIR PITCH  
YOU CAN FEEL THEM BEWITCH YOU  
THE RICH AND THE RITUAL  
KNELLS OF THE

**ALL**

BELLS OF NOTRE DAME!  
AH AH AH  
AH AH AH  
AH AH AH AH AH AH  
AH AH AH  
AH AH AH

(THE END.)