

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

Musical Numbers (Vocal Book)

ACT ONE

(#1) <i>Olim</i>	CONGREGATION, CHOIR	106
(#2) The Bells of Notre Dame (Part 1)	CONGREGATION, CHOIR	107
(#2A) The Bells of Notre Dame (Part 2)	FROLLO, JEHAN, CONGREGATION, CHOIR	111
(#2B) The Bells of Notre Dame (Part 3) ..	JEHAN, CONGREGATION, CHOIR	113
(#2C) The Bells of Notre Dame (Part 4)	FATHER DUPIN, FROLLO CONGREGATION, CHOIR	115
(#2D) The Bells of Notre Dame (Part 5)	FROLLO, CONGREGATION, CHOIR	118
(#2E) The Bells of Notre Dame (Part 6)	CONGREGATION, CHOIR	122
(#2F) Fanfare		124
(#3) Sanctuary	FROLLO, QUASIMODO	125
(#4) Out There	QUASIMODO	128
(#5) Topsy Turvy (Part 1)	CLOPIN, QUASIMODO, REVELERS, CHOIR	131
(#6) Rest and Recreation .PHOEBUS, FROLLO, CLOPIN, REVELERS, CHOIR		135
(#7) Rhythm of the Tambourine	ESMERALDA, PHOEBUS, FROLLO QUASIMODO, CLOPIN	141
(#8) Topsy Turvy (Part 2)	CLOPIN, ESMERALDA, REVELERS, CHOIR	145
(#8A) The Harrowing		150
(#9) Sanctuary II	FROLLO, QUASIMODO	151
(#9A) The Bells of Notre Dame (Reprise)	ESMERALDA, PARISHIONERS, CHOIR	153
(#10) God Help the Outcasts	ESMERALDA, PARISHIONERS, CHOIR	155
(#11) Transition to the Bell Tower	STATUES, GARGOYLES	159
(#12) Top of the World	ESMERALDA, QUASIMODO, STATUES, GARGOYLES	160
(#12A) How Dare You		165
(#13) Tavern Song (<i>Thai Mol Piyas</i>)	GYPSIES, ESMERALDA, FROLLO	166
(#14) Heaven's Light	QUASIMODO	173
(#15) Hellfire	FROLLO, PRIESTS, CHOIR	175
(#16) Esmeralda (Act I Finale Part 1)	COMPANY	181
(#16A) Esmeralda (Act I Finale Part 2)	COMPANY	185

ACT TWO

(#17) *Entr'acte*CHOIR194

(#17A) *Agnus Dei*CHOIR201

(#18) *Flight into Egypt*ST. APHRODISIUS, QUASIMODO,
STATUES, GARGOYLES, CHOIR203

(#18A) *Esmeralda (Reprise)*FROLLO, CONGREGATION208

(#19) *Rest and Recreation (Reprise)*PHOEBUS, QUASIMODO210

(#20) *The Court of Miracles*CLOPIN, GYPSIES212

(#21) *In a Place of Miracles*PHOEBUS, ESMERALDA, QUASIMODO
CLOPIN, GYPSIES, CHOIR215

(#22) *The Bells of Notre Dame (Reprise II)*CONGREGATION, CHOIR223

(#23) *The Assault*FROLLO225

(#24) *Someday*ESMERALDA, PHOEBUS226

(#24A) *While the City Slumbered*CONGREGATION, CHOIR229

(#25) *Made of Stone*QUASIMODO, STATUES, GARGOYLES231

(#25A) *Judex Crederis*CHOIR235

(#25B) *Kyrie Eleison*COMPANY236

(#25C) *Top of the World (Reprise)*ESMERALDA, CHOIR245

(#25D) *Esmeralda (Frollo Reprise)*FROLLO, JEHAN, FLORIKA,
CONGREGATION, CHOIR246

(#26) *Finale Ultimo*QUASIMODO, STATUES, GARGOYLES, COMPANY248

(#27) *Exit Music*256

Full Company

#01

Olim

4 **Moderate chant**

MEN:
non-vib.

11 **WOMEN:**
non-vib.

[SEGUE AS ONE]

Choir
 Congregation
 Clopin
 (Frollo)

#02

The Bells of Notre Dame (Part 1)

CUE: Segue as one from No. 1 "Olim"

Roughly, con forza

1 **WOMEN:** *f*

Ah Ah Ah

MEN: *f*

Ah Ah Ah

5 *ff* *rall.* *2 sops only*

Ah Ah Ah Ah

Ah Ah Ah Ah

Charming French waltz ($\text{♩} = 72$)

9

decresc. poco a poco

4

[13-16]

17 CONGREGANT (CLOPIN):

Morn - ing in Par - is, the cit - y a - wakes to the

CONGREGANT (M1):

bells of No - tre Dame. The

CONGREGANT (M5):

BOTH:

fish - er - man fish - es, the bak - er - man bakes to the

CONGREGANTS (M3, 6):

bells of No - tre Dame. To the

big bells as loud as the thun - der, to the

CONGREGANT (M5):

lit - tle bells - soft as a psalm. And

41 (M5)

some say the soul of the cit-y's the toll of the bells, _____

CONGREGATION: the bells, _____

the bells, _____

48 WOMEN:

CHOIR, *mf* The bells of No - tre Dame. _____

CONG.: _____

MEN: *mf* The bells of No - tre Dame. _____

57 CHOIR: (F4): On the morning of January 6— ALL: 1482— (M4): The good citizens of Paris

Ah _____ Ah _____

pp

Ah _____

65 gathered at the cathedral (F2): to listen to the sermon (FROLLO): of Dom Claude Frollo, ALL: Archdeacon of Notre Dame,

Ah _____

-4-

(F3): - before whom the congregation trembled,

73

Oh _____

Oh _____



4
[77-80]

FROLLO: Congregants. We gather here, in this vast symphony of stone, on the morning of the Feast of Fools.

81

4 [81-84] 4 [85-88] 4 [89-92]

Our streets will soon be filled with those unsavory elements - criminals, foreigners, and Gypsies - who have

4 [93-96] 4 [97-100]

infested our city and are on this one day free to roam about without being subject to arrest.

4 [101-104] 4 [105-108] [SEGUE AS ONE]

Choir
 Congregation
 Frolo
 Jehan

#02A

The Bells of Notre Dame (Part 2)

CUE: Segue as one from No. 02 "The Bells of Notre Dame (Part 1)"

L'istesso tempo

[Safety]

(FROLLO): Beware the temptations of those less devout than we. We must fight the urge to indulge ourselves,

rall. for remember, we are all born sinners.

A tempo (with more urgency)

CONGREGATION:

f Long years a - go, did this sto - ry be - gin in this place called No - tre Dame.

SOLOS (M1, 5):

Two or-phaned broth-ers were both tak-en in by the grace of No - tre Dame.

FROLLO:

JEHAN (M7):

Claude the old-er, who cared for his broth-er. Young Je - han, full of beau-ty and charm.

FROLLO,
 JEHAN:

And they lived and they grew and a - woke to the mu - sic of

CONGREGATION, *poco rit.*
 FROLLO:

bells, The bells of No - tre

WOMEN:

mf CHOIR: Ah *f* The bells of No - tre

MEN:

Ah The bells of No - tre

45 *In 3, poco meno mosso* *meno mosso*
 FROLLO:
 Dame. Oh dear broth-er, 'neath these arch-es and this sa-cred
 Ky-ri - e e - lei - son.
 CHOIR:
 Ky-ri - e e - lei - son.

49 *più mosso* *meno mosso* *rit.*
 dome. We are blessed to find our sanc-tu - ar - y and our
 S1: Ky-ri - e e - lei - son.
 S2/A: *mf* Ky-ri - e e - lei - son.
 T:
 B1: Ky-ri - e e - lei - son.
 B2: Ky-ri - e e - lei - son.

53 *Tempo 1°* JEHAN: Come with me, brother. I'm heading into town for a little fun!
 home. [54-56] [57-60]

FROLLO: Jehan, you must stay home and write out your catechism.
 JEHAN: No. You must come with me to the bar.
 8 [61-68]

69 FROLLO: I am not going to lie for you again if you stay out late. JEHAN: Yes, you will!
 4 [69-72] [SEGUE AS ONE]

Choir
 Congregation
 Jehan
 (Frollo)
 (Florika)
 (Father Dupin)

#02B

The Bells of Notre Dame (Part 3)

CUE: *Segue as one from No. 02A "The Bells of Notre Dame (Part 2)"*

L'istesso tempo

Vamp

Cue: **JEHAN:** Brother dear,
 you're so **good to me!**

SOLOS (M2, 3):



Right-eous Claude Frol-lo was ev-er more drawn like a



son to No-tre Dame.



Not like his prof-li-gate broth-er, Je-han, who'd have



none of No-tre Dame.

SOLO (M4):

Though as



broth-ers, they loved one an-oth-er, Frol-lo



watched in des-pair and al-arm as Je-

poco rall.
JEHAN:



han grew more wild and de-fied and de-filed all the

a tempo

30 laws. _____

CHOIR,
CONGREGATION:

f The laws of No - tre

The laws of No - tre

38 Dame. _____

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

Dame. _____

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

8

[46-53]

FROLLO: A Gypsy girl? In our room? JEHAN: Florika - she's a beauty, isn't she?

8

[54-61]

62 This is my brother, Claude. FLORIKA (F1): Happy birthday, Claude. Don't be shy.

8

[62-69]

Vamp (out any bar) I can see you want to. I can see it in your eyes. Oh - I can feel it too! FROLLO: Stop!

4

[70-73]

DUPIN (M2): Claude? JEHAN: It's Father Dupin. Help me hide her! DUPIN: What's going on in here?

8

[74-81]

JEHAN: Nothing, Father. DUPIN: Is it nothing, Claude? FROLLO: Tell him, Jehan. If you won't, I will.

4 [82-85] *poco rit.* 2 [86-87] [SEGUE AS ONE]

Choir
 Congregation
 Father Dupin
 Frolo
 (Jehan)
 (Florika)

#02C

The Bells of Notre Dame (Part 4)

CUE: Segue as one from No. 02B "The Bells of Notre Dame (Part 3)"

Meno mosso, poco rubato

DUPIN (M6):

1 You must leave, Je-han, this ho-ly ref-uge where you've

CHOIR: Ky-ri-e e - lei son.

mf Ky-ri-e e - lei - son.

FROLLO: Leave? But, Father--

(DUPIN)

5 dwelled. *rit.* Sor - ry, Claude, but I've no choice, your broth-er is ex -

Ky-ri-e e - lei son.

Ky-ri-e e - lei - son.

FROLLO: Jehan--

JEHAN: What did you think?

That they wouldn't send me away?

Who do you think these people are?

Very slowly, rubato

(DUPIN)

9 pelled!

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!

JEHAN: And Jehan

FLORIKA: and the girl BOTH: left.

Tempo 1°

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

13 CONGREGATION:

Mean-while...

21 SOLO (M5): CONGREGATION:

Frol-lo as - cend-ed un - com-mon-ly fast through the ranks of No - tre Dame.

29 SOLO (M3): CONGREGATION:

Til he was named the arch - dea-con at last and gave thanks to No - tre

35 SOLO (M8): FROLLO:

Dame. And then one dole-ful day brought a mes - sage. And the

41 SOLO (F4):

name that it bore was "Je - han." And con - ceal - ing his face, Frol - lo

47 CONGREGATION:

stole to a place far a - way... A -

53

way from No - tre Dame.

59 FROLLO: I... I was asked to come to this place. I'm Father Claude Frolo. GYPSY (F2): Ah, we've heard about you...

4

[59-62]

-3-

JEHAN: Hello, brother dear. FROLLO: Jehan! Where have you been?

Musical staff with two measures of rests. The first measure is marked with a '4' above it and '[63-66]' below it. The second measure is marked with a '4' above it and '[67-70]' below it.

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

FROLLO: That Gypsy girl? You're with her?

Musical staff with two measures of rests. The first measure is marked with a '4' above it and '[71-74]' below it. The second measure is marked with a '4' above it and '[75-78]' below it.

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

poco rit.

Musical staff with one measure of a rest marked with a '2' above it and '[79-80]' below it, followed by a fermata and a double bar line.

[SEGUE AS ONE]

#02D

Frollo
(Jehan)
Congregation
Choir

The Bells of Notre Dame (Part 5)

CUE: Segue as one from No. 02C "The Bells of Notre Dame (Part 4)"

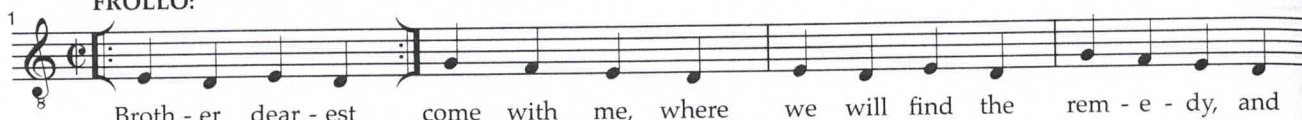
Agitato ♩ = 88

[Vamp] *vocal last time*

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

FROLLO:

1



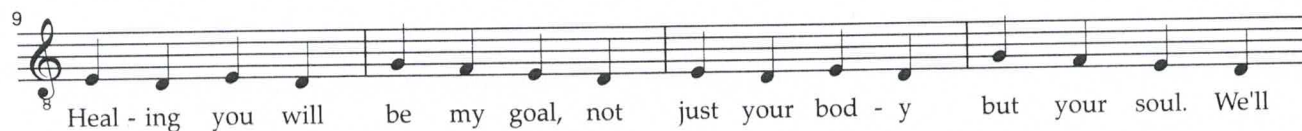
Broth - er dear - est come with me, where we will find the rem - e - dy, and

5



No - tre Dame once more will be your sanc - tu - ar - y.

9



Heal - ing you will be my goal, not just your bod - y but your soul. We'll

13

poco rall.

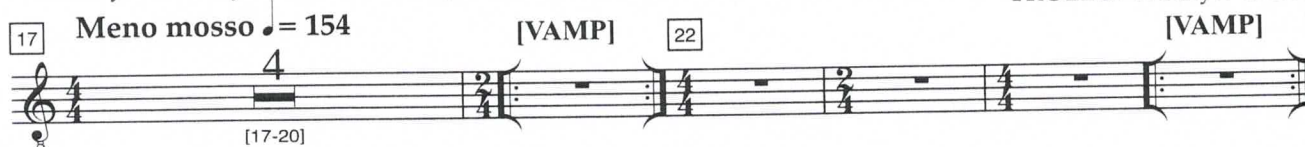


be to - geth - er in our ho - ly sanc - tu - ar - y.

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.

FROLLO: A baby?! Yours?

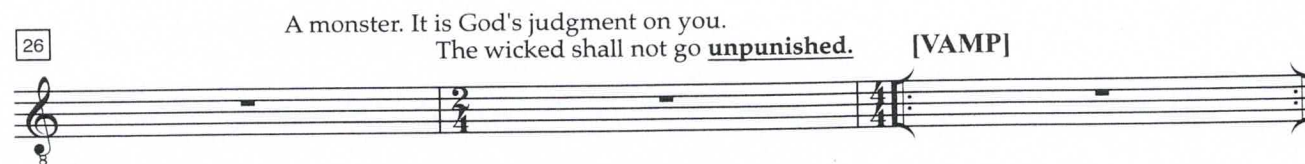
17 **Meno mosso** ♩ = 154 [VAMP] 22 [VAMP]



[17-20]

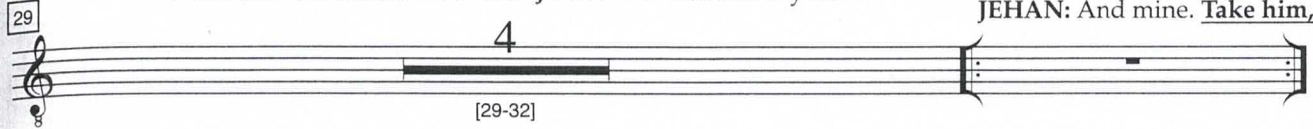
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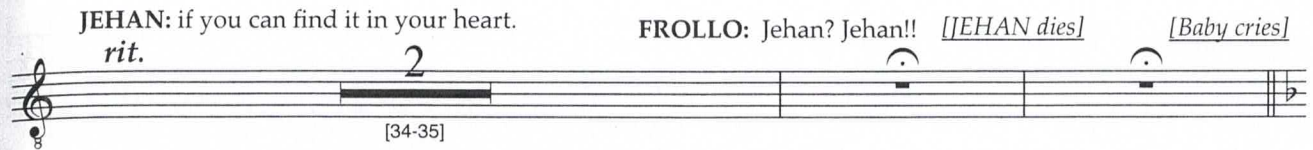
A monster. It is God's judgment on you.
The wicked shall not go unpunished. [VAMP]

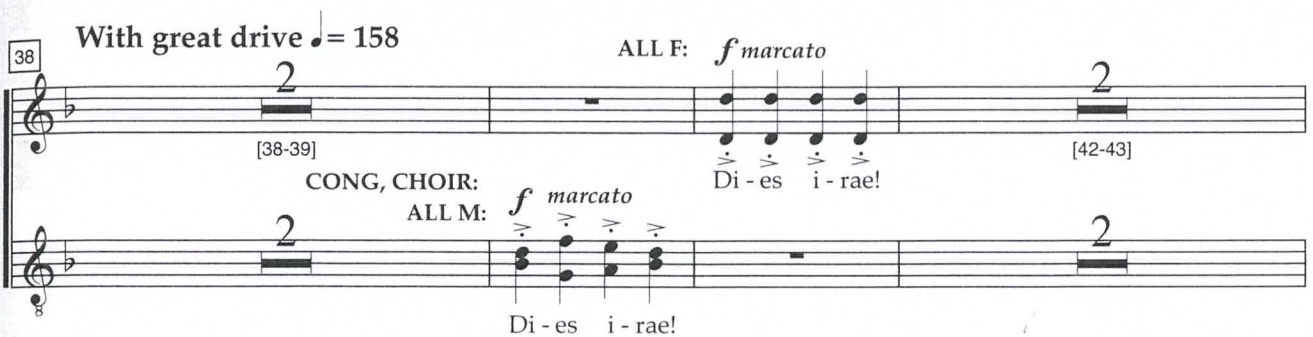


JEHAN: I should have known. I was a fool to think you would look after him.
 FROLLO: Look after him? Me? JEHAN: He has nobody else.

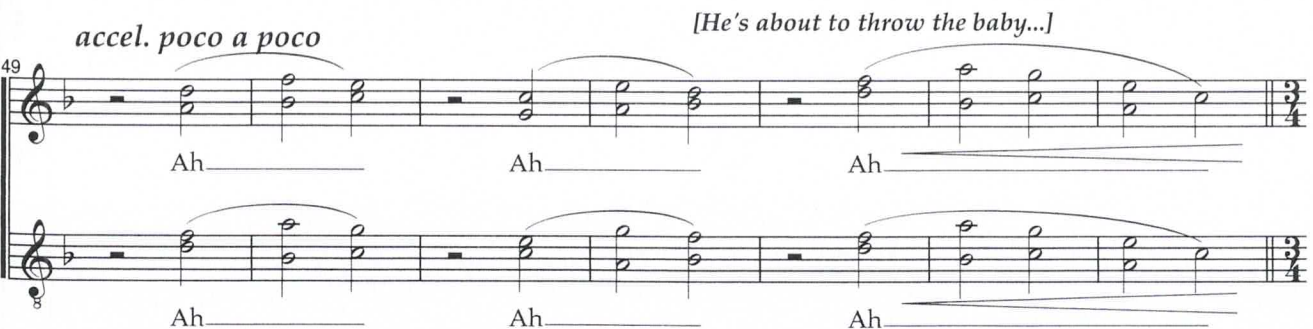
[Vamp] *jump on any beat*
 FROLLO: But he is a Gypsy child!
 JEHAN: And mine. **Take him,**

29  [29-32]

JEHAN: if you can find it in your heart. *rit.*  [34-35] FROLLO: Jehan? Jehan!! [JEHAN dies] [Baby cries]

38 **With great drive** ♩ = 158 **ALL F: *f marcato***  [38-39] [42-43]
 CONG, CHOIR: *f marcato*
 ALL M: *f marcato*
 Di - es i - rae!
 Di - es i - rae!

44 *no accel.* 
 di - es il - la! sol - vet sae - c' lum in fa - vil - la!
 di - es il - la! sol - vet sae - c' lum in fa - vil - la!

49 *accel. poco a poco* [He's about to throw the baby...] 
 Ah Ah Ah
 Ah Ah Ah

56 *poco meno mosso*
poco rit.

CONGREGATION:

ff Ky-ri-e e - lei - son. And the saints re-gard-ed Frol-lo from their stone fa-

Ky-ri-e e - lei - son. And the saints re-gard-ed Frol-lo from their stone fa-

CHOIR:

ff Ky-ri-e e - lei - son.

T:
B1:
B2: Ky-ri-e e - lei - son.

60 *rit.*
cade. *mf* And he felt their gaze as if it were the eyes of

cade. And he felt their gaze as if it were the eyes of

f Ky-ri-e e - lei son.

Ky-ri-e e - lei - son.

-4-

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.

64 **A tempo, somewhat heavier** *rit.*

God. God.

Flowing, poco rubato

But a monster like this must be kept hidden.

69 **FROLLO:**

See this loathe-some crea-ture from whom less-er men would

73 *molto rit.*

flee. I will keep and care for him and teach him at my knee to think like

[SEGUE AS ONE]

-2-

30 (ALL WOMEN)

Bells, bells, bells, bells, bells, bells,
 (mostly "l" sound)
 bells, bells, bells, bells, bells, bells,
 (mostly "l" sound)
 bells, bells, bells, bells, bells, bells,

molto rall.

bells, bells, bells of No - tre
 bells, bells of No - tre
 bells, bells, bells of No - tre

42 **Tempo 1°** *rall.*
 SOP 1
 ALTO 2
 Dame.
 SOP 2
 ALTO 1
 Ah Ah Ah Ah Ah
 TEN 1
 BAR 1
 Ah Ah Ah Ah Ah
 TEN 2
 BAR 2
 Dame.

[Orchestra]

#02F

Fanfare
TACET

Frollo
Quasimodo

#03

Sanctuary

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

QUASIMODO: Last time--?

Cue: FROLLO: I've petitioned the King to stop next year's festival.Insistent 2 $\text{♩} = 80$

QUASIMODO: Then I can never go- FROLLO: Why our King allows the Gypsies here is beyond me!

3 Vamp - vocal last X
FROLLO:

bor - ders por - ous as a sieve, we let them come and let them live. It's

7

al-most as if they were giv-en sanc - tu - ar - y. How it fills me with dis-gust to

13

walk a-mong them, yet I must. I loathe to leave you and our trust-y sanc - tu - ar - y.

Meno mosso

19 QUASIMODO: What if--- if I came with you? I'm strong. I could protect you. FROLLO: You protect me?

QUASIMODO: Yes, like the Saint - St. Aphro --

FROLLO: St. Aphrodisius.

23 *rit.*

Flowing 4, poco rubato

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.

25

FROLLO:

The world is

29

cruel, the world is wick-ed. It's I a-lone whom you can trust in this whole cit-y. I am your

33

on - ly friend. I who keep you, feed you, teach you, dress you,

37

I who look up-on you with-out fear, how can I pro-tect you, boy, un - less you al-ways

FROLLO: Remember what I taught you, Quasimodo--

41

rit.

stay in here, a - way in here?

poco rit.

FROLLO:

You are de -

45

Più mosso

formed, and you are ug - ly. And these are crimes for which the world shows lit-tle

QUASIMODO:

I am de-formed, and I am ug - ly.

48

pit - y. You do not com - pre-hend.

You're my de-fend - er.

51

Out there they'll re-vile you as a mon-ster. Out there they will hate and scorn and
I am mon-ster..

54

jeer. Why in-vite their curs-es and their con-ster-na-tion? Stay in here, be
On-ly mon-ster.

58

poco rit.

faith-ful to me, grate-ful to me. Do as I say; o-bey and stay
I'm faith-ful. I'm grate-ful. I'll stay

Più mosso, poco rubato

62

63

(FROLLO): Remember, Quasimodo -- this is your sanctuary.

in here. in here.

[64-66]

[SEGUE AS ONE]

Quasimodo

#04

Out There

CUE: *Segue as one from No. 03 "Sanctuary"*

Flowingly, with building excitement

QUASIMODO: My sanctuary---

[1-4]

5 QUASIMODO:

Safe be-hind these win-dows and these par-a-pets of stone, gaz-ing at the peo-ple down be - low me.

9

All my life I watch them as I hide up here a-lone, hun-gry for the his-to-ries they show me.

13

All my life I mem-or - ize their fac - es, know-ing them as they will nev - er know me.

17

All my life I won-der how it feels to pass a day, not a - bove them, ———

rall.

20

— but part of them! ——— And

23 **A tempo**

out there, liv - ing in the sun. Give me one day


27

out there. All I ask is one ——— to hold for - ev - er.

poco rit.

-2-


A tempo

31  Out there, where they all live un - a - ware. What I'd


35  give, what dare, just to live one day out *rall.*

Più mosso, pressing forward


41  there!  45 Out there a-mong the mill-ers and the

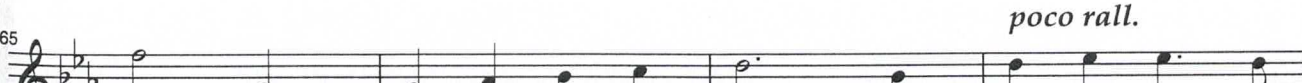
46  weav - ers and their wives, through the roofs and ga - bles I can see them.

49  Ev - 'ry day they shout and scold and go a - bout their lives, heed-less of the gift it is to

52 *poco rall.* **Poco maestoso** *rall.*  be them. If I were in their skin, I'd treas - ure ev - 'ry in - stant.

57 **A tempo**  Out there stroll - ing by the Seine, taste a morn - ing

61  out there like or - di - nar - y men who free - ly walk a -

65 *poco rall.*  bout there. Just one day and then, I swear I'll be con -

A tempo

69 tent _____ with my share, _____ won't re -

Detailed description: This block contains the first line of musical notation, measures 69 through 72. It is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat). The tempo marking 'A tempo' is placed above the staff. The lyrics 'tent _____ with my share, _____ won't re -' are written below the staff, with horizontal lines indicating the placement of notes. The notes are: measure 69: quarter note G4, quarter note A4, quarter note B4; measure 70: quarter note C5, quarter note B4, quarter note A4; measure 71: quarter note G4, quarter note F4, quarter note E4; measure 72: quarter note D4, quarter note C4, quarter note B3.

rall. poco a poco

73 sent, won't de - spair, old and bent, I won't care, I'll have spent one day out

Detailed description: This block contains the second line of musical notation, measures 73 through 76. It is written on a single treble clef staff in a key signature of two flats. The tempo marking 'rall. poco a poco' is placed above the staff. The lyrics 'sent, won't de - spair, old and bent, I won't care, I'll have spent one day out' are written below the staff. The notes are: measure 73: quarter note G4, quarter note A4, quarter note B4; measure 74: quarter note C5, quarter note B4, quarter note A4; measure 75: quarter note G4, quarter note F4, quarter note E4; measure 76: quarter note D4, quarter note C4, quarter note B3.

Più mosso *molto rall.*

79 there! _____

[APPLAUSE SEGUE]

Detailed description: This block contains the third line of musical notation, measures 77 through 80. It is written on a single treble clef staff in a key signature of two flats. The tempo markings 'Più mosso' and 'molto rall.' are placed above the staff. The lyrics 'there! _____' are written below the staff. The notes are: measure 77: quarter note G4, quarter note A4, quarter note B4; measure 78: quarter note C5, quarter note B4, quarter note A4; measure 79: quarter note G4, quarter note F4, quarter note E4; measure 80: quarter note D4, quarter note C4, quarter note B3. The piece concludes with a final bar line and the instruction '[APPLAUSE SEGUE]'.

Revelers/Congregation
Choir
Quasimodo
Clopin
(Phoebus)

05

Topsy Turvy (Part 1)

CUE: Applause Segue from No. 04 "Out There"

Powerfully (♩ = 112)

[1-2]

REVELERS, CHOIR:

3 ALL WOMEN: SOLO 2 (F3): SOLO 3 (F1):

Come one, come all! Coop the hens and pen the mules!

ALL MEN: 2 MEN (M1, 5):

Come one, come all! Leave your looms and milk-ing stools!

REVELERS, CHOIR:

REVELER WOMEN:

7 *f* *ff* *f*

Come one, come all! it's the day for break-ing rules.

MEN (M3, 4, 6, 7):

Come one, come all! Close the church-es and the schools,

S1:
S2, A: *molto rall.*

11

+ CHOIR: T1: T2, B:

Come and join the Feast of...

Come and join the Feast of...

13 **Bright 2** (♩ = 134)

Musical notation for 'Bright 2' in 2/4 time, key of D major. It consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. Both staves start with the lyrics 'Fools!'. There are two triplet markings (indicated by a '3' over a bracket) in the first staff, one at measures 14-16 and another at measures 15-17.

17 **QUASIMODO:** *with hushed and excited intensity*

Musical notation for Quasimodo's first line. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The lyrics are 'Out here... REVELERS, CHOIR: So ex - ci - ting! Col - ors, crowds, and smells.' There is a long horizontal line under 'here...'.

Musical notation for Quasimodo's second line. It consists of one staff with a treble clef and a key signature of one flat. There is a quadruplet marking (indicated by a '4' over a bracket) in measures 21-24.

25 **QUASIMODO:**

Musical notation for Quasimodo's third line. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The lyrics are 'Out here... REVELERS, CHOIR: Where it's twice as nois-y as the bells!'. There are two triplet markings (indicated by a '3' over a bracket) in the first staff, one at measures 29-31 and another at measures 30-32.

QUASIMODO:

Musical notation for Quasimodo's fourth line. It consists of one staff with a treble clef and a key signature of one flat. The lyrics are 'Some - how I can wan - der through this hel - ter - skel - ter with - out'.

Musical notation for Quasimodo's fifth line. It consists of one staff with a treble clef and a key signature of one flat. The lyrics are 'fear now. No one sees I'm here now, out here in the'.

M4: As Quasimodo turned into the square - M8: He saw before him a ragged beggar - M6: Who approached a haughty-looking gentleman -

Musical notation for Quasimodo's sixth line. It consists of one staff with a treble clef and a key signature of one flat. The lyrics are 'world!'. There are two quadruplet markings (indicated by a '4' over a bracket) in measures 42-45 and 46-49.

50 **BEGGAR (CLOPIN):** Take pity, whatever you can spare - **HAUGHTY GENTLEMAN (M6):** Bah!
M3: First purse of the day!

[50-53] [54-57]

58 **BEGGAR (CLOPIN):** And plenty more to come. Clopin Trouillefou, ladies and gents,
CONGREGANTS (M3, F2, M4): King of the Gypsies -

[58-61]

[Vamp]

62 **CLOPIN:** a wild boar among domestic swine! **CLOPIN:** Gypsies, let's get to work!

[64-67]

68 **CLOPIN:**

Once a year we throw a par-ty here in town. Once a year we turn all Par-is

74

up - side down. Ev-'ry man's a king, and ev-'ry king's a clown.

80

Once a gain, it's Top - sy Tur - vy Day.

84

It's the day the dev - il in us gets re - leased.

88

It's the day we mock the prig and shock the priest. Ev-'ry-thing is top-sy tur-vy

94

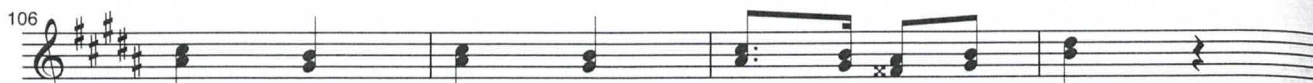
at the Feast of Fools!


98 **REVELERS, CHOIR:** (shouted) **CLOPIN:** (partially shouted ad lib)

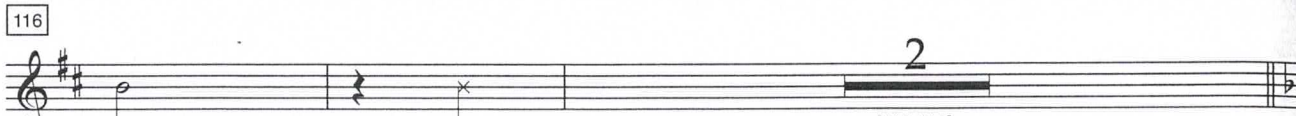
Top - sy tur - vy! Beat the drums and blow the trum - pets.


REVELERS,
CHOIR:
(shouted)

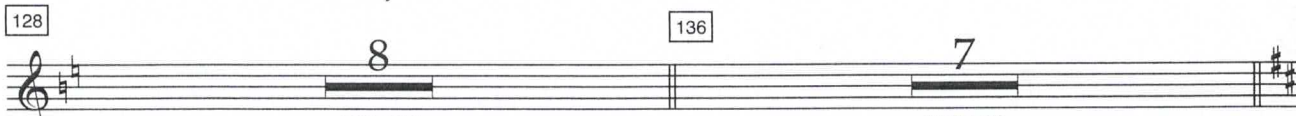
102  Top - sy tur - vy! Join the bums and thieves and strum - pets

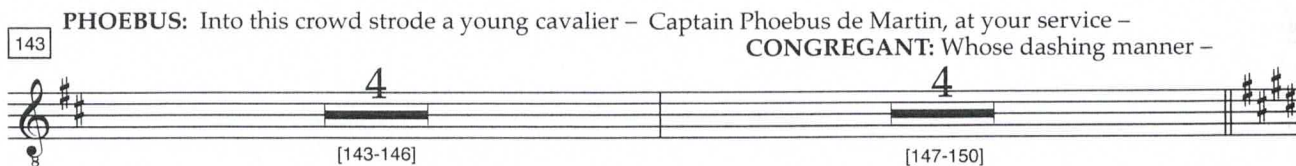
106  stream - ing in from Char - tres to Cal - ais.

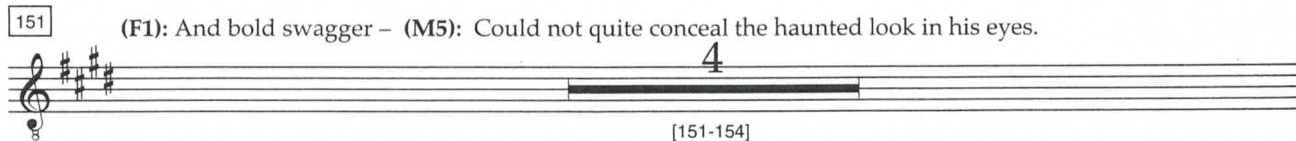
110 **CLOPIN:**  Scur-vy knaves are ex-tra scur-vy on the sixth of Jan-u-ur-vy! All be-cause it's Top-sy Tur-vy

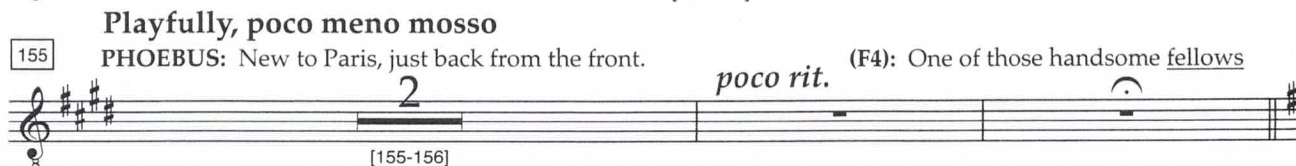
116  Day! Hey! 2 [118-119]

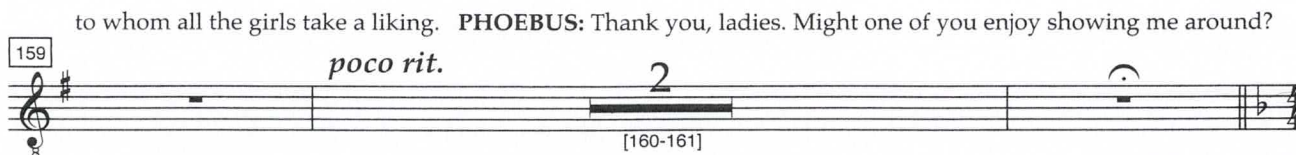
120  Hey! 2 [122-123] 4 [124-127] **CLOPIN: Soyons vilains!**

128  8 [128-135] 136 7 [136-142]

143 **PHOEBUS:** Into this crowd strode a young cavalier - Captain Phoebus de Martin, at your service - **CONGREGANT:** Whose dashing manner -  4 [143-146] 4 [147-150]

151 **(F1):** And bold swagger - **(M5):** Could not quite conceal the haunted look in his eyes.  4 [151-154]

Playfully, poco meno mosso
155 **PHOEBUS:** New to Paris, just back from the front. *poco rit.* **(F4):** One of those handsome fellows  2 [155-156]

to whom all the girls take a liking. **PHOEBUS:** Thank you, ladies. Might one of you enjoy showing me around?
159 *poco rit.*  2 [160-161]

[SEGUE AS ONE]

Phoebus
Soldiers
Frollo
Clopin
Revelers
Choir
(Congregation)

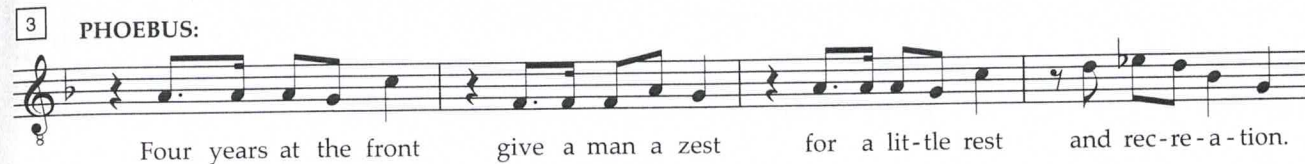
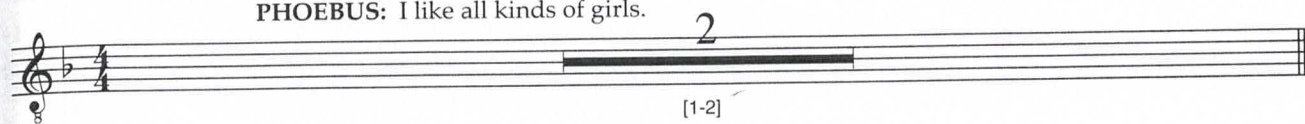
#06


Rest and Recreation

CUE: Segue as one from *No. 05 "Topsy Turvy (Part 1)"*

Solid march (♩ = 112)

F3: Oh, Captain we're not those kind of girls.
PHOEBUS: I like all kinds of girls.



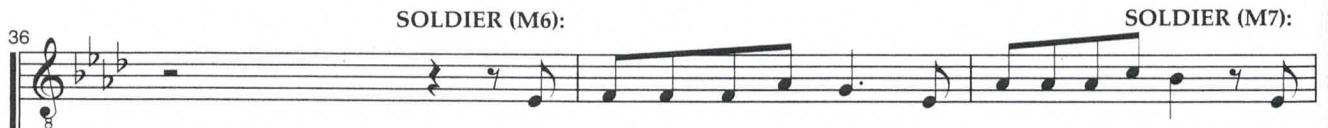
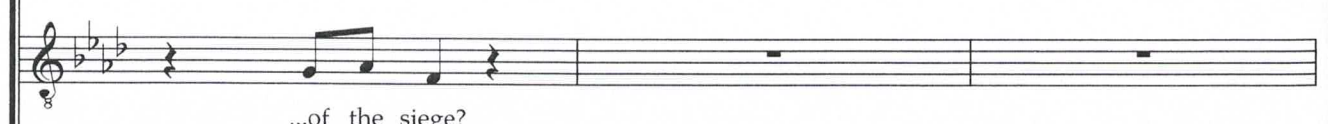
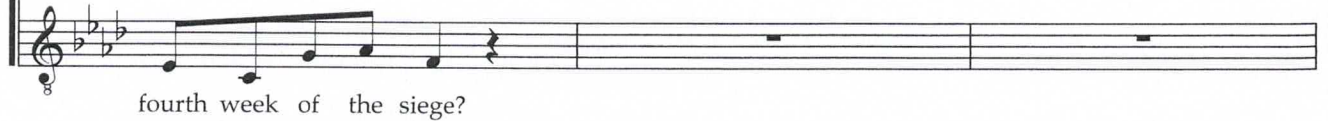
22  where I get to play at rest and rec - re - a...

25 **PHOEBUS:** Sorry. You're quick, but I'm quicker. **CLOPIN:** I don't want any trouble!
PHOEBUS: Neither do I, believe me!

 [25-28]

29 **PHOEBUS:**  Four years at the front... Four years at the front...

33 **SOLDIER (M8):**  Can-non fod-der ly-ing in the field be-low the cas-tle...
SOLDIER (M3):  Is this the third week...
SOLDIER (M4):  Or the

36 **SOLDIER (M6):**  The air filled with the stench of bod-ies in a trench... Who-
SOLDIER (M7):  ...of the siege?
SOLDIER (M8):  fourth week of the siege?

-3-

39 **SOLDIER (M7):** ev - er pays the most, I call "My liege."
SOLDIERS: (T1) Sum-moned here to Par - is now, I'm
 (T2/B) Sum-moned here to Par - is now, I'm

42 far a - way from bat - tle. From clot - ting blood and rot - ting wounds of
 far a - way from bat - tle. From clot - ting blood and rot - ting wounds of

44 **+ PHOEBUS:** dead and dy-ing men... And what - ev-er I do I'll make sure this is true: I will
PHOEBUS: dead and dy-ing men... And what - ev-er I do I'll make sure this is true:

47 nev - er go back a - gain!

51 Dar-ling to be blunt, you are with the best. That's why I've been blessed with this pro-mo-tion.

55 I've been work-ing hard. Now I'm gon-na be — cap-tain of the guard. Ain't that a no-tion?

59

Like oth-er true knights I've got am-bi-tion. But for a few nights fun is my mis-sion,

63

so what do you say? Care to share a day of rest and re - cre -

66

a - tion!

Agitato-l'istesso tempo

69

GENTLEMAN (M5): Come back here! PHOEBUS: Hold on, what's your rush?
 GYPSY (M3): I did nothing wrong! PHOEBUS: No? Then why run from it so fast?

[69-71]

GYPSY (M3): Take pity. I'm just a poor fellow. **[Vamp]**
 PHOEBUS: That pity'd be as well placed as a feather on a pig's ass!

[72-73]

Sturdily (ca. ♩ = 112)

FROLLO: My goodness, sir! PHOEBUS: Oh! Beg pardon, Your Grace. FROLLO: What's going on here? GENT (M5): This Gypsy picked my pocket. FROLLO: Search him, Lieutenant.

75

[75-76] [77-78]

FREDERIC (M1): Nothing, Your Grace. I couldn't catch the other one. FROLLO: Arrest him.
 GENT (M5): They work in pairs. PHOEBUS: On what charge? FROLLO: Plying his trade.

[79-81] [82-84]

Playfully, poco rubato (ca. ♩ = 114)

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?

85

I'm Captain Phoebus de Martin. FROLLO: Captain! Only just arrived and you've already caught a criminal.

L'istesso, solidly

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.

[Safety]

98 FROLLO:

Cap-tain, you and I have a task we share, stop-ping them and their pro-lif-er-a-tion.

102 (FROLLO) *mf*

Par-is looks to us to rid her streets of crime. This is war and thus

PHOEBUS: *mf*

To us to rid her streets of crime.

105 *f*

there is no time for rest and rec-re-a

there is no time for rest and rec-re-a

108 (FROLLO) CLOPIN:
 tion. Hur-ry hur-ry, here's your chance. See the mys-t'ry and ro-mance.
 (PHOEBUS)
 tion.
 CHOIR, REVELERS:
 f Come one, come all!
 Come one, come all!

112 CLOPIN:
 See the fin-est girl in France make an en-trance to en-trance.
 ff Come one, come all!
 ff Come one, come all!

116 *rall.* (slide)
 Dance, la Es - mer - al - da,
 [SEGUE AS ONE]

Esmeralda
Frollo
Phoebus
Quasimodo
Clopin

#07

Rhythm of the Tambourine

CUE: *Segue as one from No. 06 "Rest and Recreation"*

With fiery gusto (♩ = 136)

(Clopin)

1

dance!

2

[4-5]

7 ESMERALDA:

Hey, sol-dier boy, I see how you stare. Hey, butch-er man, I see you ad - mi - re.

13

Come gath - er 'round. Hey, Jacques and Pi - erre...

16

Come see me dance to the rhy-thm of the tam - bou - rine.

20

[21-22]

24

Flash of an an - kle, flip of a skirt. Feel them ex-cite, en - flame and in -

29

spi - re. Come see me dance. Hey, what can it hurt?

-2-

33 *rall.*
 It's just a dance to the rhy - thm of the tam - bou -

36 **Heavier** ♩ = 76 *poco accel.*
 rine.

42 *accel. faster*
 [46-47]

48 **Faster** ♩ = 140
 [48-54]

3
 [56-58] **PHOEBUS:**
 This

60 **QUASIMODO:**
 This girl... who is she?
(PHOEBUS)
 girl... who is she?
FROLLO:
 This girl... who is she? She dan - ces like the

64 **(QUASIMODO)**
 An an - gel!
(PHOEBUS)
 She dan - ces like an an - gel. But with such
(FROLLO)
 dev - il him - self

#7 - Rhythm of the Tambourine

-3-

68 (QUASIMODO)
Ah! Who is

(PHOEBUS)
fi - re! Who is

(FROLLO)
loco Such fi - re! Who is

Ancora più mosso ♩ = 144

72 she? she? she?

ESMERALDA:
Men of Par - ee! Be - fore we get old,

75 (ESMERALDA)
come feel the heat, come taste the de - si - re.

78
Feel them with - in you, crim - son and gold...

81
Gold like the coins you will toss in-to my tam-bou - rine.

86

When I dance to the rhythm of the tam - bou - rine.

92

[92-93]

95

poco rit.

Poco meno mosso

98 CLOPIN:

Wel-come to Par-is, Es-mer - al - da. As I was told, you come with use - ful tools.

102

You'll thrive in Par-is, Es-mer - al - da, — long as you learn to fol-low our — rules.

poco rit.

ESM: I'm afraid
I've never
a tempo

Freely

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 (F2): We're ready.

[106-107]

With energy ♩=134 (Topsy-Turvy tempo)

109 CLOPIN: Make yourself useful. Line up the men!

[109-112]

[VAMP]

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

[SEGUE AS ONE]

#08

Clopin
Esmeralda
Revelers
Choir

Topsy Turvy (Part 2)

CUE: *Segue as one from No. 07 "Rhythm of the Tambourine"*

Raucously (♩ = 134)

1 **CLOPIN:**



Here it is, the mo - ment you've been wait - ing for.

5



Here it is, you know ex - act - ly what's in store.

9



Now's the time we laugh un - til our sides get sore.

13 **CLOPIN, REVELERS, ESMERALDA, CHOIR:** (shouted) **CLOPIN:** You all remember last year's king! **CLOPIN:**



Now's the time we crown the King of Fools!— [16-17] So

19



make a face that's hor - ri - ble and fright - en - ing.

23



Make a face as grue - some as a gar - goyle's wing.

27



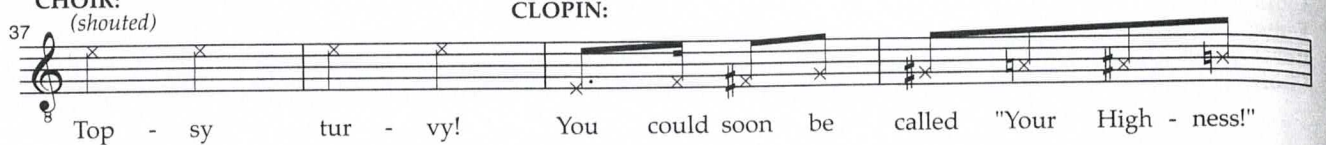
For the face that's ug - li - est will be the King of Fools! Why?

33 **REVELERS, ESMERALDA, CHOIR:** (shouted) **CLOPIN:**



Top - sy tur - vy! Ug - ly folk, for - get your shy - ness...

REVELERS, ESMERALDA,
CHOIR: (shouted) CLOPIN:



37 Top - sy tur - vy! You could soon be called "Your High - ness!"

REVELERS, ESMERALDA,
CHOIR:



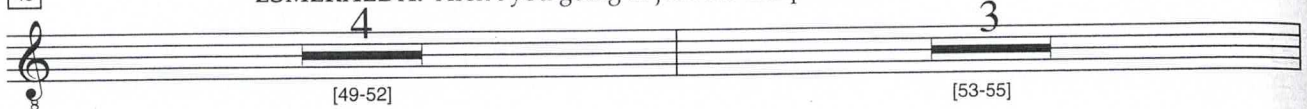
41 Put your foul - est fea - tures on dis - play!

CLOPIN, REVELERS,
ESMERALDA, CHOIR:



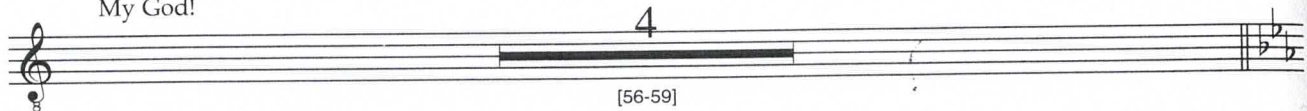
45 Be the king of Top - sy Tur - vy Day!

49 ESMERALDA: Aren't you going to join the competition?



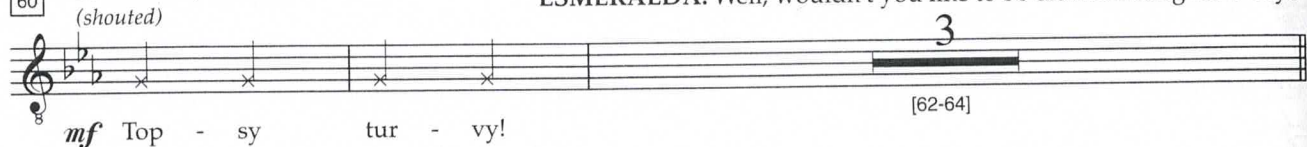
[49-52] [53-55]

My God!



[56-59]

60 REVELERS, CHOIR: (shouted) ESMERALDA: Well, wouldn't you like to be crowned king for a day?



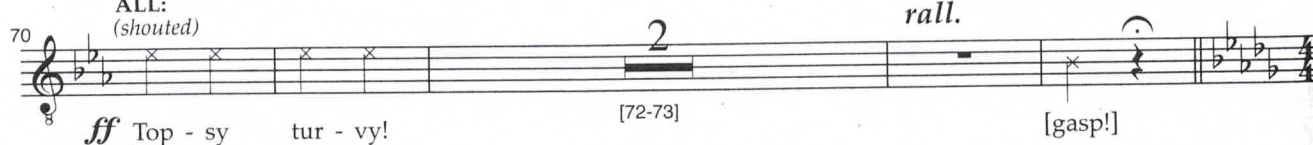
[62-64]

REVELERS, CHOIR: (shouted) ESMERALDA: Why not take advantage of what you've got?



[67-69]

ALL: (shouted) (M6): My God! He's hideous! rall. [gasp!]



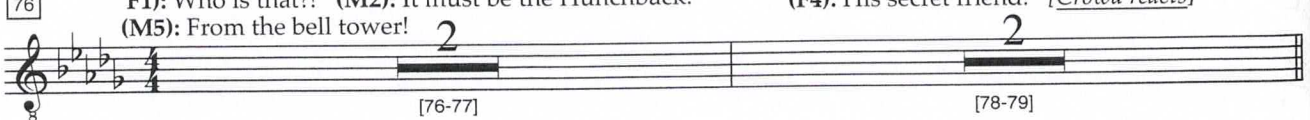
[72-73]

Slowly, dictated

(M1): Is that a mask? (F3): It's his face!
 F1): Who is that?! (M2): It must be the Hunchback!
 (M5): From the bell tower!

(F2): Archdeacon Frolo's pet!
 (M7): No wonder he keeps him hidden!
 (F4): His secret friend! [Crowd reacts]

76



[76-77] [78-79]

-3-

Slowly

CLOPIN: Ladies and gentlemen, we're in luck!

82 We asked for the ugliest face in Paris, and we found him -
Quasimodo, the hunchback of Notre Dame!

molto rit.

CLOPIN:

Very slowly and tentatively at first

accelerando poco a poco

CLOPIN:

REVELERS, CHOIR:
(tentatively, hushed)

WOMEN: *p* Once a year we throw a par - ty here in town.

(tentatively, hushed)

MEN: *p* Once a year we throw a par - ty here in town.

Once a year we turn all Par - is up - side down.

Once a year we turn all Par - is up - side down.

94

king! Girls, give a kiss.

Once a year the ug - li - est will wear the crown. Once a year on

Once a year the ug - li - est will wear the crown. Once a year on

a tempo

99

We've nev-er had a king like this. And it's the day we do the things that

Top - sy Tur - vy Day. And it's the day we do the things that

Top - sy Tur - vy Day. And it's the day we do the things that

104

we de - plore *N.B.* on the oth - er three-hun-dred and six - ty four.

we de - plore *N.B.* on the oth - er three-hun-dred and six - ty four.

we de - plore *N.B.* on the oth - er three-hun-dred and six - ty four.

110

Once a year we love to drop in where the beer is nev - er stop - pin'

Once a year we love to drop in where the beer is nev - er stop - pin'

Once a year we love to drop in where the beer is nev - er stop - pin'

-5-

114

for the chance to pop some pop - in - jay. And

for the chance to pop some pop - in - jay. And

for the chance to pop some pop - in - jay. And

118

crown a king who puts the "top" in Top - sy Tur - vy

crown a king who puts the "top" in Top - sy Tur - vy

crown a king who puts the "top" in Top - sy Tur - vy

124

alt.

Day!

2 SOPRS:

Day!

Day!

128

Top - sy Tur - vy! Mad and cra - zy, up - sy dais - y, Top - sy Tur - vy Day! Hey!

(some yelled)

Top - sy Tur - vy! Mad and cra - zy, up - sy dais - y, Top - sy Tur - vy Day! Hey!

(some yelled)

Top - sy Tur - vy! Mad and cra - zy, up - sy dais - y, Top - sy Tur - vy Day! Hey!

[SLOW SEGUE]

#8 - Topsy Turvy (Part 2)

[Orchestra]

#08A

The Harrowing

Cue: M2: You think he's ugly now?
Watch this! [Throws tomato]

TACET

Frollo
Quasimodo

#09

Sanctuary II

Warn: **FROLLO:** 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!

Cue: **PHOEBUS:** *Fichez le camp!*

Moderately, poco rubato

5

FROLLO:
See how it's

8

cruel. See how it's wick-ed. See how I shel-tered you from hav - ing to go

12

QUASIMODO: Forgive, Master.
Won't ever leave again.

through this? How could you do this to me?

16

Now, boy, you see you don't be - long with nor - mal men.

20

You are hap - py when you're in your sanc - tu - ar - y.

20

QUASIMODO: Back to your sanc - tu - ar - y.
Sanc - tu - ar - y.

24

rit.
Nev - er to come out here a -
Nev - er to come out here

28 **Più mosso, with great feeling**

FROLLO: Take the boy inside.

gain. [29-31]

32 *molto rit.* 34 Gently *poco rit.*

[SEGUE AS ONE]

Esmeralda
Congregation
Choir

#09A

The Bells of Notre Dame (Reprise)

CUE: Segue as one from No. 09 "Sanctuary II"

Swiftly, in 1 $\text{♩} = 73$

SOLO (M5):

1

So the poor hunch-back re - treat-ed back in through the doors of No - tre

SOLO (F2):

7

Dame. And there fol-lowed the Gyp-sy girl who'd nev-er been through the

SOLO (F1):

13

doors of No - tre Dame. And she

17

stopped and be - held all the beau - ty, like a

CHOIR: S1: *delicato, legere*

S2:

A: *p* Ah

SOLO (M2):

21

beg - gar re - ceiv - ing an alm. And each

Ah

TEN (only):

Ah

25

win - dow and pil - lar and arch seemed to fill her with

S:
A:
T:
+B:

Ah

mp

Ah

29

ESMERALDA: 33

light... The light of

mp

BARIS:
mp Ky - ri - e

37

rit.
(ESMERALDA)

No - tre Dame.

poco rit.

(BARIS)
e - lei - son.

Esmeralda
Choir
Parishioners

#10

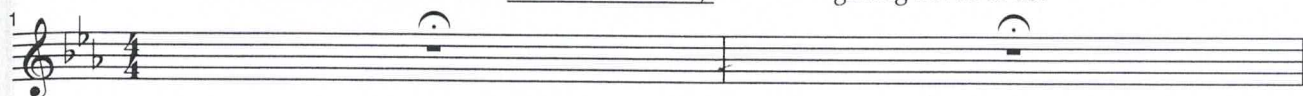
God Help the Outcasts

Warn: **ESMERALDA:** How you would wish others to treat you, could you not treat them?

Cue: **FROLLO:** Our Lord Jesus said something very similar.

Freely intoned over dialogue

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



3 Midday Mass is starting. I must go. My child, though your people are lost, there may be something in you that can be saved.

CHOIR: *N.B.*

Sal - ve Re - gi - na, ma - ter mi - se - ri cor - di - ae vi - ta, dul - ce - do, et spes nos - tra sal - ve.

Stay, and perhaps you will see what true beauty is. And we - we can continue this conversation afterwards.

Ad te sus - pi - ra - mus, ge men - tes et flen - tes. In hac lac - ri - ma - rum val - le.

11 Flowingly, poco rubato

ESMERALDA:

I don't know if you can hear me, or if you're e - ven there.

I don't know if you would lis - ten to a Gyp - sy's prayer.

Yes, I know I'm just an out - cast... I should - n't speak to you.

rit.

Still, I see your face and won - der, were you once an out - cast

26 **Moderato** *pochiss. rit.*

too?

30 **a tempo**

God help the out - casts, hun - gry from birth.

34

Show them the mer - cy they don't find on earth.

38

God help my peo-ple, they look to you still. God help the out-casts, or no-bod-y

45 **Poco più mosso** PAR. (F1): *mp*

will. I ask for

PARISHIONER (M6): *mp* ask for wealth. PARISHIONER (M5): *mf* I ask for fame. BOTH: I ask for

51 SOLO (F4): *mf*

glo - ry to shine on my name. I ask for love I can pos -

PAR. TENORS: I can pos -

PAR. BARIS: *pp* Ah

Ah

TENOR SOLO (M2): N.B. *poco rall.*

57 *sess.* I ask for God and His an-gels to bless me.

PAR. WOM: *p* PARISHIONERS, CHOIR: *f* N.B. I ask for love. I ask for God and His an-gels to bless me.

PARISHIONERS, CHOIR: N.B. *sess.* I ask for God and His an-gels to bless me.

p I ask.

63 **More broadly**
ESMERALDA:

I ask for noth-ing, I can get by. But I know so man-y less luck-y than I.

71 (ESMERALDA)

Please help my peo - ple, the poor and down - trod.

CHOIR, CONGREGATION:

pp A - men.

pp A - men.

poco meno mosso (ESMERALDA) *poco rit.*

75 I thought we all were the chil - dren of God.

CHOIR MEN: *p* Ah

80 *meno mosso* *rit.*

God help the out - casts, chil - dren of

poco

83 *a tempo*

God.

CHOIR WOMEN:
p Ah *poco*

CHOIR MEN:
Ah *poco*

87 *rit.*

Chil-dren of God.

p *pp*

(Esmeralda)
(Phoebus)
(Quasimodo)
Gargoyles
Statues

#11

Transition to the Bell Tower

Warn: [PHOEBUS]: Where are you from, anyway?

Cue: ESMERALDA: You're asking a Gypsy? All I know is
I've come from nothing. Just like you.
[Quasimodo makes a noise]

With energy ♩ = 158

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.

4
[1-4]

[Vamp] (out any beat)

ESMERALDA: Hello? Are you up there?

5

8 SOLO (M2): SOLO (F4): SOLO (M4): SOLO (F3): M3, M5:
Qua-si-mo-do, quick! You've got to hide! You've got to run! Qua-si-mo-do, must-n't let her

11 QUASIMODO: M7, M8:
No! Mustn't!
find you! Find a place, and quick-ly, so she can't see where you've gone!

14 SOLO (F1): SOLO (M6): QUASIMODO:
Here she comes, I think she's right be-hind you! Have to hide!

16 STATUES, GARGOYLES: SOLO (F1): SOLO (M4): ESMERALDA: Hello?
This way! O-ver there! Climb up here!

20 STATUES, GARGOYLES: SOLO (M1): STATUES, GARGOYLES:
This way! Find a place! Too late!

Esmeralda
Quasimodo
Gargoyles
Statues

#12

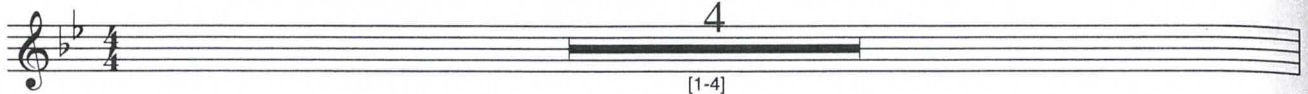
Top of the World

Warn: **ESMERALDA:** Really?! It seems like a wonderful place to live.

Cue: **QUASIMODO:** Yes. But. In winter - cold.

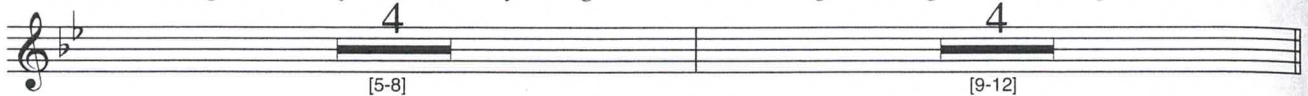
Charming and light, freely at first (ca. ♩ = 124)

(QUASIMODO): Can see everything from up here. City Gates. River Seine.

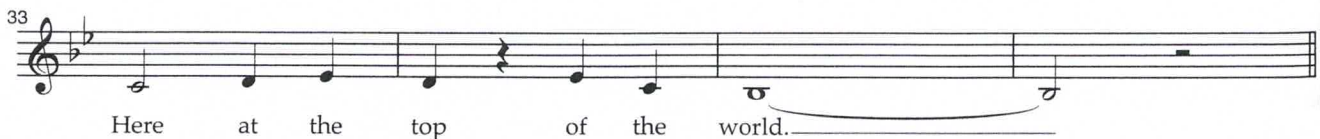
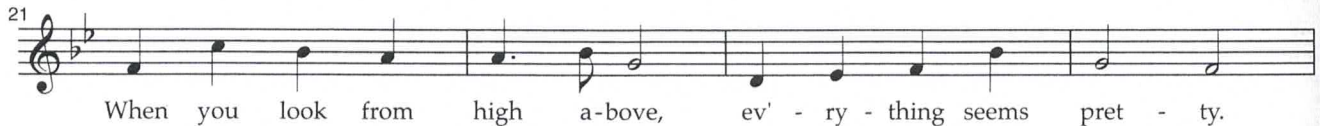


ESMERALDA: Yes. It sparkles in the light... Small problem.
I'm afraid of heights. Thank you. You're very strong.

QUASIMODO: Yes, I am. **ESMERALDA:** Still,
I'm glad I can get to... see things down there.



13 **ESMERALDA:**



-2-

37

SOLO (F1):

And free from dan - ger.

SOLO (M3):

SOLO (M8):

For all these years, — you've stayed a - lone

41

SOLO (F4):

But

SOLO (M6):

SOLO (M1):

We shared your fears. It was-n't safe — to trust a stran - ger.

45

may - be we were wrong here.

SOLO (M2):

Could she be - long here?

49

SOLO (F3):

And she is kind. And we're ad - mit - ting

SOLO (M7):

This girl ap - pears And we're ad - mit - ting

53

F3, F4:

no breath

no breath

we'd give three cheers — to see you both — for - ev - er sit - ting.

M2, M7, M8:

no breath

no breath

we'd give three cheers — to see you both — for - ev - er sit - ting.

57 ALL STATUES,
GARGOYLES:

Look at you sit - ting— on top of— the world.

ALL STATUES,
GARGOYLES:

Look at you sit - ting— on top of— the world.

61 ESMERALDA:

See-ing life from the top of the world, noth-ing needs fight-ing and no one needs pit - y.

STATUES,
GARGOYLES: *no breath*

This girl ap-pears, and she is kind and we're ad - mit - ting

STATUES,
GARGOYLES: *no breath*

This girl ap-pears, and she is kind and we're ad - mit - ting

65

Thanks for giv-ing this mo-ment to me— when just for a mo - ment things stop.

no breath

we'd give three cheers to see you both for - ev-er sit - ting.

no breath

we'd give three cheers to see you both for - ev-er sit - ting.

69

Here at the top of the world.

Look at you sit - ting on top of— the world.

Look at you sit - ting on top of— the world.

73

Here at the top of the world.

dolce Here at the top of the world.

Here at the top of the world. Qua-si -

M4, M6:

77

Be brave, and say some-thing. Qua-si-

F3, F4: ALL:

mo-do, say something, take our ad-vice! Be brave, and say some-thing. Please don't think twice. Qua-si-

M2,3,6,8: SOLO (M7): ALL:

81

Es - me - ral - da...

QUASIMODO: *rit.* ESMERALDA: Yes? QUASIMODO: I -- I --

FEMALES:
mo - do. say some...

MALES:
mo - do. say some...

84

Calmato, poco rubato

ESMERALDA:

accel. poco a poco

The two of us sit - ting,

It's nice the two of us sit - ting,

STATUES, GARGOYLES:

The two of you sit - ting...

The two of you sit - ting...

88

Sit - ting— on top of the

Sit - ting— on top of the

Sit - ting— on top of the

Sit - ting— on top of the

92

A tempo, con forza

world!

world!

world!

world!

(Frollo)
(Esmeralda)
(Phoebus)

#12A

How Dare You

Warn: **ESMERALDA:** I see the way you look at me.

Cue: **FROLLO:** How dare you!

TACET

#13

Gypsies
Esmeralda
Frollo
(Congregation)
(Clopin)
(Phoebus)
(Frederic)

Tavern Song

Warn: **FROLLO:** Now sound the bells and send the city to sleep. Goodnight.

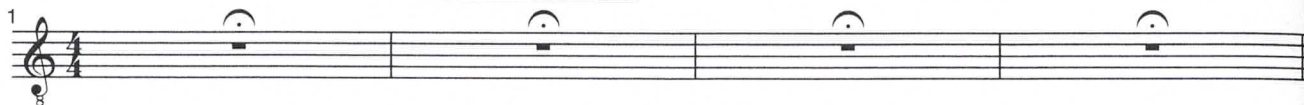
Cue: **QUASIMODO:** Goodnight, Master.

SOLO (M3): But despite his admonition to Quasimodo, Frollo himself could not stop thinking about her.

SOLO (M1): He began to walk the streets, night after night –
SOLO (F2): Unable to bring himself to return alone to his cold, dark chambers.

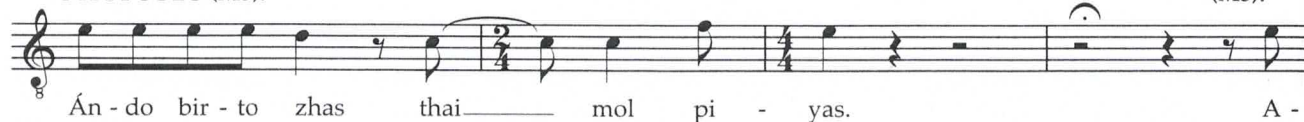
SOLO (M8): He barely knew what he was looking for.
SOLO (M5): But he could not resist.

FROLLO: He thought he saw her everywhere –

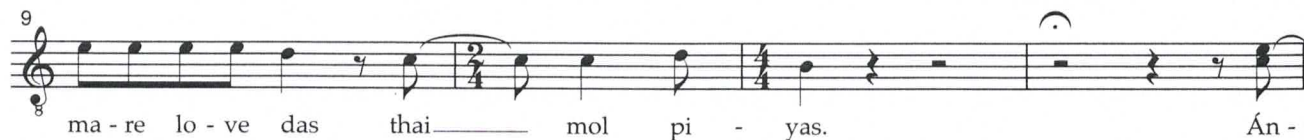


5 **Freely, with gusto**
GYPSY SOLO (M3):

M8: Until one night, walking down an unknown alley –



M6: He drew closer to the most unsavory part of the city – **F1:** Passing lovers embracing in the shadows – **GYPSIES (M2, M3 M5, M8):**



13 **FROLLO:** When he heard the sound of distant music and laughter– **(M4):** Coming from within a tavern called --



-2-

accel. a tempo

17 GYPSY WOMEN:
 La Pomme d'Eve! Thai gil - a - ba thai mol pi - yas. In the

GYPSY MEN:
 La Pomme d'Eve! Thai gil - a - ba thai mol pi - yas. In the

21
 dark of the night, in the dead of the win - ter, —

dark of the night, in the dead of the win - ter, —

25
 An - do bir-to zhas. Thai mol pi - yas.

pleas-ure is fleet-ing, so lips will be meet - ing. —

29
 Come keep me warm un - til morn - ing.

Come keep me warm un - til morn - ing.

31
 10
 [31-40]

41

7

[41-47]

7

GYPSIES:

An -

An -

49

- do bir-to zhas thai mol pi-yas. A - ma-re lo-ve das thai mol pi-yas.

- do bir-to zhas thai mol pi-yas. A - ma-re lo-ve das thai mol pi-yas.

53

4

[53-56]

57 (claps/tambourine)

ESMERALDA:

With the

61

taste of the wine, hold me close while we're danc - ing. When

+ WOMEN:

ESMERALDA:
65 I hear you sigh - ing, win - ter is dy - ing.

WOMEN:
I hear you sigh - ing, win - ter is dy - ing.

MEN:
An - do bir - to zhas. Thai

68 You'll keep me warm un - til morn - ing.

You'll keep me warm un - til morn - ing.

— mol pi - yas. You'll keep me warm un - til morn - ing.

71 **CLOPIN:** I'm sorry, but soldiers aren't welcome here. **PHOEBUS:** Relax. I'm just looking for a little rest and recreation. For my

4
[71-74]

young friend Frederic as well. **CLOPIN:** Well, I'm sure we can arrange that. **PHOEBUS:** Actually, I'm looking for someone in particular.

4
[75-78]

CLOPIN: And why doesn't that surprise me? **ESMERALDA:** Oh, really, Clopin? Nobody speaks for me. But I'm afraid she's already spoken for.

4
[79-82]

-5-

CLOPIN: I'm only looking out for your own welfare.

ESMERALDA: I can look out for myself.

Musical staff with a treble clef, a 4-measure rest, and a bracketed measure range [83-86].

87

PHOEBUS: You lose friends easily, don't you?

ESMERALDA: I have that way about me.

Musical staff with a treble clef, a 4-measure rest, and a bracketed measure range [87-90].

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

ESMERALDA: And does that disappoint you?

PHOEBUS: Does that surprise you?

Musical staff with a treble clef, a 4-measure rest, and a bracketed measure range [91-94].

95

ESMERALDA: Frankly, yes. PHOEBUS: Me, too.

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

Musical staff with a treble clef, a 4-measure rest, and a bracketed measure range [95-98].

[VAMP]

99

GYPSIES:

PHOEBUS: I told you. I'm not as good as everybody likes to think. *[They kiss]*

In the dark of the night,

Musical staff with a treble clef, a 4-measure rest, and a melodic line for the Gypsies.

In the dark of the night,

103

FROLLO:

Bra-zen, lewd, and o-di-ous, this vile, de-praved dis-play. I

Musical staff with a treble clef, a 4-measure rest, and a melodic line for Froлло.

in the dead of the win - ter,

Musical staff with a treble clef, a 4-measure rest, and a melodic line for Froлло.

in the dead of the win - ter,

107

can-not bear to watch and yet I can - not turn a - way.

You'll keep me warm un - til

You'll keep me warm un - til

110

[SAFETY]

morn - ing. [111-113]

PHOEBUS: Well, that was pleasant. For you, too? PHOEBUS: Why? ESMERALDA: You're not the only one who needs to

ESMERALDA: I have to go.

morn - ing.

115

GYPSIES:

make a living. PHOEBUS: Where can I find you? In the

In the

117

dark of the night, in the dead of the win - ter,

dark of the night, in the dead of the win - ter,

121

An - do bir-to zhas. Thai

pleas-ure is fleet - ing, so lips will be meet - ing.

Play 4x

124

mol pi - yas. Come keep me warm un - til morn - ing.

Come keep me warm un - til morn - ing.

[SEGUE AS ONE]

Quasimodo
(Statues)
(Gargoyles)

#14

Heaven's Light

CUE: Segue as one from No. 13 "Tavern Song"

Simply, poco rubato

QUASIMODO: I see her! F3: That isn't her.

QUASIMODO: You're right - I keep thinking I see her everywhere.

F4: You're not supposed to think of her at all.
QUASIMODO: Can't help it. I miss her.

F1: Quasimodo, you can think about whoever you want.
QUASIMODO: But Master says I must not!

F2: He can't tell you what to think and not think!
F3: Besides, you look out there every night. QUASIMODO: But this is different. Everything is different now.

13 QUASIMODO:

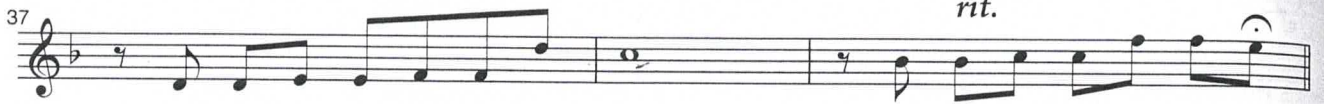
29 Poco più mosso



sud-den-ly an an-gel has smiled at me — and touched my face with-out a trace of fright.

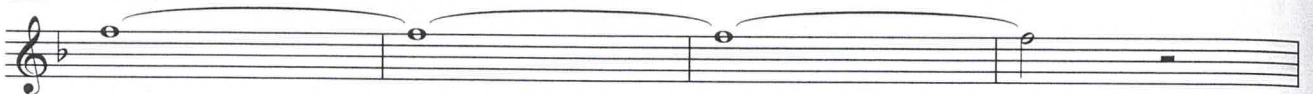


I dare to dream that she might e-ven care for me, and as I ring the bells to-night,



my cold dark tow - er seems so bright. I swear it must be heav-en's

40 Strict, moderate 4



light. _____



[44-46]

[SEGUE AS ONE]

Frollo
Priests (Male Ens.)
Choir

#15

Hellfire

CUE: Segue as one from No. 14 "Heaven's Light"

Calmato

CHOIR MEN, PRIESTS:

1 *p* *T:*

B: Con-fi-te-or de-o om-ni-po-ten-ti. Be-a-tae Ma-ri-ae sem-per vir-gi-ni

Poco più mosso

5 *rit.*

Be-a-to Mi-cha-e-li arch-an-ge-lo. Sanc-tis a-pos-to-lis om-ni-bus sanc-

9 Andante con moto

FROLLO: *mp*

(CHOIR MEN, PRIESTS)

Be - a - ta - Ma - ri - a, - you

tis.

12

know I am a right-eous man. Of my vir-tue, I am just-ly proud. Be -

Et ti - bi Pa - ter...

15

a - ta - Ma - ri - a, - you know I'm so much pur-er than the com-mon, vul-gar, weak, li-cen-tious

Qui -

18

crowd. Then tell me, Ma-ri-a,— why I see her danc-ing there,
a pec-ca-vi ni-mis—

21

why her smol-d'ring eyes still scorch my soul. I feel her, I see her, the
Co-gi-ta-ti-o-ne

24

poco rall.
sun caught in her ra-ven hair is blaz-ing in me out of all con-trol.
mf
Ver-bo et o-pe-re

27

A tempo
(FROLLO)

Like fi-re, hell-fi-re, this fi-re in my skin.

31

poco rall.
This burn-ing de-si-re is turn-ing me to

35 **Poco più mosso**
(FROLLO)

sin. It's not my fault. I'm not to

(CHOIR MEN, PRIESTS)

mf Me - a cul - pa,

38 blame. It is the Gyp - sy girl, the witch who sent this flame. It's not my

Me - a cul - pa, me - a ma - xi - ma cul - pa.

41 *rall.* fault if in God's plan he made the dev-il so much strong-er than a man. Pro-

Me - a cul - pa, me - a cul - pa, me - a max - i - ma cul - pa.

45 **Poco maestoso**
(FROLLO)

tect me, Ma - ri - a, — don't let this si - ren cast her spell. Don't let her fi - re sear my flesh and bone. De-

S: *f* Ah Ah

A: Ah

T1 T2/B1 B2

B2: *f* Ah Ah

49 (FROLLO) *rall.*

stroy Es - me-ral-da— and let her taste the fires of hell, or else let her be mine and mine a-lone.

Ah Ah Ah

T1/T2 B1 B2 *ff* *mp* T1, T2 B1 B2 *ff*

53 **A tempo**

Hell - fi - re, dark fi - re. Now Gyp - sy, it's your turn.

Ah Ah

(S/A) *mf* T1: T2: B: T: B: Ah

Hell - fi - re, dark fi - re.

57 *poco rall.*

Choose me or your py - re. Be mine or you will

Choose me or your py - re. Ah

Choose me or your py - re. Ah

A tempo, driving forward

61

burn. God have mer - cy on her.

Ah ——— *mf* ALTOS: Ky - ri - e e - lei - son.

Ah ——— *mf* BASS: Ky - ri - e e - lei - son.

65

God have mer - cy on me.

(ALTOS) Ky - ri - e e - lei - son. S: *f* Ky - ri - e e -

T: Ky - ri - e e - lei - son. A: *f* Ky - ri - e e -

B: Ky - ri - e e - lei - son. Ky - ri - e e -

69 (FROLLO) *rall.*

But she will be mine or she will

(ALL WOMEN) lei - son. Ah

(ALL MEN) lei - son. *mf* T1: Ah

T2/B1: Ah

B2: *f* Ah

73 **A tempo**

burn!

ff Ah Ah Ah

ff Ah Ah Ah

76 *molto rall.*

2 sops only

S1:
S2:
A

T1
T2
B

[SLOW SEGUE]

Male Solo
Frollo
Quasimodo
Congregation
Choir
Phoebus
Soldiers

#16

Esmeralda/Act 1 Finale (Part 1)

Warn: KING LOUIS XI: Very well.
Do what you feel you must. But be, well,
LOUIS/FROLLO: Prudent?

Cue: FROLLO: I assure you,
I will do only what is necessary.

Proclamatory (♩ = 112)

OFFICIAL (M6):

1 By roy-al e-dict, war-rant of ar - rest: The Gyp-sy known as Es-mer-al - da, be-ing
6 un - der sus - pi - cion of sor - cer - y, witch - craft, and the arts of hell.
10 An - y - one found har - bor - ing or help - ing her will be charged as *poco rall.*

Bright march (♩ = 122)
[Play 2x's]

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.

14 well. [15-16] [17-18]

[Vamp]

19 I take it I can rely on you to deliver her to me? PHOEBUS: Absolutely, Your Grace.

19

21 FROLLO:
mf Hunt down the Gyp-sy Es-mer - al-da!— Don't let her flee and van-ish in the night.

25
 These are the flames of Es-mer - al-da.— While she is free your torch-es must burn bright.

29 SOLDIERS, PHOEBUS,
 CHOIR MEN:
f Hunt down the Gyp-sy Es-mer - al-da! Don't let her flee and van-ish in the night.

33
 These are the flames of Es-mer - al-da. While she is free, our torch-es will burn

36 FROLLO: Have no fear, my boy - we will find her and capture her! [Vamp] FROLLO:
 bright. The

38
 wick-ed shall not go un - pun-ish-ed. The heart of the wick-ed is of lit - tle worth. The

42 Driving fast one (♩ = ca ♩)
 wick-ed shall not go un - pun - ish - ed.

46 SOLO (M3):
 All through the cit - y, at more fe - vered pitch than the

50 [Play 4x's] PHOEBUS: Two gold pieces for the one who leads us to Esmeralda.
 bells of No - tre Dame...

-3-

54 SOLO (M7):

Frol - lo's men sought Es - mer - al - da, the witch, with the

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

[Play 5x's]

SOLO (F4):

might of No - tre Dame. 'Til at

62

CONGREGATION:

last, they were told of a broth - el, where they

66

SOLO (M5):

some - times hid Gyp - sies from harm. But the

rall. poco a poco

CONG., CHOIR WOMEN:

mad-am, that whore, de - nied it and swore by the saints. The

CONG., CHOIR MEN:

The

82 *Meno mosso*

saints of No - tre Dame.

saints of No - tre Dame.

SOLDIER (M7):

We're looking for La Esmeralda.

MADAM (F4): Never heard of her.

But maybe one of my girls can be of service? Ah, Captain Phoebus!

Nice to see you again!

FROLLO: Is this your establishment?

MADAM: Yes. And a man like you

84 *Slowly*

service? Ah, Captain Phoebus!

shouldn't be here sully-
ing your pristine reputation.

FREDERIC:

No one else is left, Your Grace.

FROLLO: Then she must be
cleverly hidden. If you want your
house to remain standing, give us
the Gypsy girl.

86

MADAM: I know nothing of Gypsy girls.

FROLLO: Very well. We'll set fire to it.

And if, as you claim, it is
empty, it won't matter if we
bar the door as well.

88

MADAM (F4): No! No, you mustn't-

FROLLO: A lesson must be learned here.

Burn it. Did you hear me, Captain?

90

a tempo

PHOEBUS:

FROLLO: Are you
disobeying a direct order?

And he held the torch that crack-led like the Gyp-sy's voice.

PHOEBUS:

rit.

96
And he knew this was the mo - ment he must make a

98 **Steady and gentle** ♩=116

FROLLO: I knew it.

She's bewitched you, too.

choice.

CHOIR WOMEN:
(no vibrato, ethereal)

pp God help the out - casts, they look to you still.

You would throw away a promising career? Captain? Carry out the order!

PHOEBUS:

102
mp God help the out-casts, or no - bod - y

God help the out-casts, or no - bod - y will.

[SEGUE AS ONE]

Frollo
Soldiers
Choir
Quasimodo
Phoebus
Congregation
(Esmeralda)

#16A

Esmeralda/Act 1 Finale (Part 2)

CUE: Segue as one from No. 16 "Esmeralda/Act I Finale (Part 1)"

Allegro appassionato ♩ = 116

FROLLO:

Co - ward! Trai - tor! Gyp - sy's pawn, you're re - lieved of your pa -

(PHOEBUS)

will!

PHOEBUS: Consider it
my highest honor.

(FROLLO)

trol. Ky - ri - e e - le - i - son, God have mer - cy on your

FROLLO: Lieutenant, you are now in charge. Arrest Captain Phoebus. **ESMERALDA:** No!
FROLLO: You see?! There she is!

accel. poco a poco

soul. [7-9]

[10-13]

[Safety] jump @ any beat

[Visual cue: **Stab!**]

[Visual cue: **Frollo drops knife**]

ESMERALDA: Phoebus!!!

ESMERALDA: Phoebus!!!

A tempo

[Safety]

16

FROLLO: The Gypsy has stabbed the Captain!

FROLLO: Seize them both!
[ESM and PHOEBUS disappear]

[Vamp]

[Vamp]

19

FROLLO: Witchcraft! You all saw that. We must find them!

Find them if we have to burn down all of Paris!

FROLLO:

22

peo - ple of Par - is, I've heard the call - ing of the Lord. The time has come to take our cit - y

25

back! We'll save ou - r Par - is, ex - punge this heath-en Gyp-sy horde. Be-

-3-

28

fore we're o - ver - run, we must at - tack!

Ah

Ah

30

CHOIR, CONG. WOMEN:

f Hunt down the Gyp-sy and the sol-dier! Don't let them flee and van-ish in the night.

N.B.

SOLDIERS, CHOIR MEN:

f Hunt down the Gyp-sy and the sol-dier! Don't let them flee and van-ish in the night.

N.B.

34

We'll find the Gyp - sy and the sol - dier. While they are

We'll find the Gyp - sy and the sol - dier. While they are

36

free, our torch - es will burn bright!

free, our torch - es will burn bright!

38

QUASIMODO:

mf Fi - re! Fi - re! Smoke and flame. Es - mer - al - da, where are you?

40

In this dark, I call your name. Is that all that I can

PHOEBUS: Esmeralda?

42

ESMERALDA: You should have minded your own business. PHOEBUS: It had to be

do? [43-44]

somebody's business.

[Safety, out any beat]

ESMERALDA: I need a place to hide you. Wait here. PHOEBUS: Esmeralda!

[45-46]

49

PHOEBUS:

What have I done for Es-mer - al-da? Why did I hear her words in side my head?

53

poco accel.
And still I think of Es-mer - al - da, with my ca - reer and bod - y left for

56

Pushing forward

FROLLO:

poco allargando

Some-where she is lost.

QUASIMODO:

f Out there some-where she is lost. Es - mer - al - da!

(PHOEBUS)

dead. *f* Some-where she is lost.

Slightly heavier

60 (FROLLO)
 Where is the girl called Es-mer - al - da? The flames grow tall and sharp as fleurs-de-

PHOEBUS,
 QUASIMODO:
 Where is the girl called Es-mer - al - da? The flames grow tall and sharp as fleurs-de-

CONG. WOMEN,
 CHOIR ALTOS:
 Where is the girl called Es-mer - al - da? The flames grow tall and sharp as fleurs-de-

SOLDIERS
 (CONG. MEN):
 Where is the girl called Es-mer - al - da? The flames grow tall and sharp as fleurs-de-

63 (FROLLO)
 lis. All Par - is burns for Es - mer - al - da! And still it

(PHOEBUS/QUASIMODO)
 lis. All Par - is burns for Es - mer - al - da! And still it

(CONG. WOM./CHOIR ALTOS)
 lis. All Par - is burns for Es - mer - al - da! (choir altos back to choir)

(SOLDIERS)
 lis. All Par - is burns for Es - mer - al - da!

CHOIR SOPRS:
f Mi-se - ri - cor - di - a

CHOIR MEN:
f Mi-se - ri - cor - di - a

66 (FROLLO) *poco rall.*
 all comes down to her and me.
 (PHOEBUS/QUASIMODO)
 all comes down to her and me.
 FULL CHOIR:
 Et do - na no - bis
 Et do - na no - bis

68 *A tempo*
 The dev - il dwells in Es - mer - al - da. Re - sist his
 QUASIMODO:
 Oh, Es mer - al - da! Oh, Es mer - al - da!
 PHOEBUS:
 Oh, Es - mer - al - da.
 pa - cem, pa - cem.
 pa - cem, pa - cem.

Slightly heavier

poco stringendo *poco allargando*

71 (FROLLO) charm. Wake up the cit-y and sound the a-larm! _____

Musical staff for Frolo, starting at measure 71. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody begins with a quarter note on G4, followed by a triplet of eighth notes (A4, B4, C5), another triplet of eighth notes (D5, E5, F#5), and a quarter note on G5. The staff concludes with a half note on G4 and a whole note on G4.

(QUASIMODO) Wake up the cit-y and sound the a-larm! _____

Musical staff for Quasimodo. The staff contains a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a triplet of eighth notes (A4, B4, C5), followed by another triplet of eighth notes (D5, E5, F#5), and a quarter note on G5. The staff concludes with a half note on G4 and a whole note on G4.

(PHOEBUS)

Musical staff for Phoebus. The staff contains a treble clef, a key signature of two sharps, and a common time signature. The melody consists of a half note on G4, a whole note on G4, a half note on G4, and a whole note on G4.

CONG WOMEN: Wake up the cit-y and sound the a-larm! _____

Musical staff for Cong Women. The staff contains a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a triplet of eighth notes (A4, B4, C5), followed by another triplet of eighth notes (D5, E5, F#5), and a quarter note on G5. The staff concludes with a half note on G4 and a whole note on G4.

SOLDIERS: Wake up the cit-y and sound the a-larm! _____

Musical staff for Soldiers. The staff contains a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a triplet of eighth notes (A4, B4, C5), followed by another triplet of eighth notes (D5, E5, F#5), and a quarter note on G5. The staff concludes with a half note on G4 and a whole note on G4.

CHOIR: Wake up the cit-y and sound the a-larm! _____

Musical staff for Choir. The staff contains a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a triplet of eighth notes (A4, B4, C5), followed by another triplet of eighth notes (D5, E5, F#5), and a quarter note on G5. The staff concludes with a half note on G4 and a whole note on G4.

T1: T2/B: Wake up the cit-y and sound the a-larm! _____

Musical staff for T1 and T2/B. The staff contains a treble clef, a key signature of two sharps, and a common time signature. The melody begins with a triplet of eighth notes (A4, B4, C5), followed by another triplet of eighth notes (D5, E5, F#5), and a quarter note on G5. The staff concludes with a half note on G4 and a whole note on G4.

Poco maestoso

CONGREGATION, FROLLO:

75

SOP, ALTO

TEN (at pitch), BARI 8vb

ff These are the flames of Es-me - ral - da. The night is sing - ing of Es-mer-

CHOIR: *ff*

Hah Do-na no-bis pa - cem, do-na no-bis pa - cem,

T1:
T2/B1:
B2:
Hah

TENORS:
BARIS:
Do-na no-bis pa - cem, do-na no-bis pa - cem,

78

rall.

al - da, e-ven the bells of No - tre

S1:
Do-na no-bis pa-cem! Sing the bells, bells, bells, sing the bells, bells of No-tre

S2/A:
S2:
A:
Do-na no-bis pa-cem! Sing the bells, sing the bells, bells, bells of No-tre

TENORS:
Do-na no-bis pa-cem! Sing the bells, bells, sing the bells, sing the bells, of No-tre

BARIS:
Do-na no-bis pa-cem! Sing the bells, sing the bells, bells, bells, sing the bells of No-tre

81 Più mosso

rall.

Dame! _____

(SOPS) Ah _____ Ah _____ Ah _____ Ah. _____

(ALTO 1) Dame! _____

(ALTO 2) Ah _____ Ah _____ Ah _____ Ah. _____

(TENORS) Ah _____ Ah _____ Ah _____ Ah. _____

(BARI 1) Dame! _____

(BARI 2) Ah _____ Ah _____ Ah _____ Ah. _____

[END OF ACT I]

Choir

#17

Entr'acte

With great energy ♩ = 160

S/A/T/B

Soprano (S) part: Treble clef, 4/4 time, key signature of three sharps. Includes a '2' and '[1-2]' above the staff.

Alto (A) part: Treble clef, 4/4 time, key signature of three sharps. Includes a '2' above the staff.

Tenor (T) part: Treble clef, 4/4 time, key signature of three sharps. Includes a '2' above the staff.

Bass (B) part: Bass clef, 4/4 time, key signature of three sharps. Includes a '2' above the staff.

3

SOPRANOS:
intense marcato

mf Huh huh huh huh *mf* Huh huh huh huh

ALTOS:
intense marcato

mf Huh huh huh huh huh huh huh huh *mf* huh huh huh huh huh huh huh huh

TENORS:
intense marcato

mf Huh huh huh *f* Li - be - ra me Do-mi-ne de

BARIS, BASSES
intense marcato

mf Huh huh hu huh Huh huh hu huh *f sim.* Huh huh huh huh Huh huh huh huh

Li - be - ra me Do-mi-ne de

7

S *mf* huh huh Ah *f* Huh huh huh huh

A huh huh huh huh huh huh Ah *mp* *f* Huh huh huh huh

T mor - te ae - ter na. In *fp* *f* In

B Huh huh huh huh huh huh huh huh huh huh huh huh huh huh

11

S *mf* Ah ah Ah ah *f* Sa - lu - ta - ris, sa - lu - ta - ris

A *mf* Ah ah Ah ah *f* Sa - lu - ta - ris, sa - lu - ta - ris

T di - e il - la tre - men - da *f* quan - do cae - li mo - ven - di
 di - e il - la tre - men - da quan - do cae - li mo - ven - di

B Huh huh Huh huh *f* quan - do cae - li mo - ven - di

15

S Li - be - ra me...

A Li - be - ra me Do - mi - ne...

T Li - be - ra me Do - mi - ne de mor - te...

B Li - be - ra me Do - mi - ne de mor - te ae - ter - na...

19

S *ff* Li - be - ra me Do - mi - ne de mor - te ae - ter — na. *rit.*

A Li - be - ra me Do - mi - ne de mor - te ae - ter — na.

T *ff* Li - be - ra me Do - mi - ne de mor - te ae - ter — na.

B Li - be - ra me Do - mi - ne de mor - te ae - ter — na.

-4-

23 Tranquillo ♩=96

S
A
T
B

molto cantabile

mp Pu - ta - bum me nun - quam quod au - rum ca - li - dum

p

Mmm

25

S
A
T
B

mf Pu-ta-bum me nun-quam quod au-rum ca-li-dum quam-vis to-tis vi-ri-bis vel - lem

(melody) (harmony)

Pu-ta-bum me nun-quam quod au-rum ca-li-dum quam-vis to-tis vi-ri-bis vel - lem

mf Pu-ta-bum me nun-quam quod au-rum ca-li-dum quam-vis to-tis vi-ri-bis vel - lem

Pu-ta-bum me nun-quam quod au-rum ca-li-dum quam-vis to-tis vi-ri-bis vel - lem

29

S
A
T
B

mp Nunc tur - rim vi - de - tur splen - di - dum *p* i - u - ro lu - ce cae -

mp Nunc tur - rim vi - de - tur... *p* i - u - ro lu - ce cae -

p I - u - ro lu - ce

p I - u - ro lu - ce cae -

poco rit.

32

Moderato $\text{♩} = 86$

S li.

A li.

T *mp* Sa - lu - ta - ris, sa - lu - ta - ris hos - ti - a

B *mp* li. *detaché* Quae - cae - li pan - dis - os - ti - um

poco rall.

36

S *mp* Ah Ah

A Ah Ah

T

B Ah Ah

40

Broader

S *mf* I - bi vi - va in so - le Da - bit me un - um

A *mf* I - bi vi - va in so - le *f* Da - bit me un - um

T *mf* I - bi vi - va in so - le *f* Da - bit me un - um

B I - bi vi - va in so - le *f* Da - bit me un - um

-6-

46

$\text{♩} = \text{♩}$

44

S di - em i - bi da - bit me

A di - em i - bi da - bit me

T di - em i - bi da - bit me

B di - em i - bi da - bit O - lim... O - lim...

48 With proud determination $\text{♩} = 66$

S O - lim, nos su - a - de - bi - mus, fe - lix e -

A *ff* O - lim, nos su - a - de - bi -

T O - lim, nos su - a - de - bi - mus, fe - lix e -

B O - lim, nos su - a - de - bi - mus, fe - lix e -

52

S ri - mus, in cla - ra di - es

A mus in cla - ra di - es.

T ri - mus, in cla - ra di - es

B ri - mus, in cla - ra di - es

56

S *ff* Us - que, cum non es - set so - le, vi - vunt in spe,

A *ff* Us - que, cum non es - set so - le, vi - vunt in spe,

T *ff* Us - que, hoc tem - pus cum non es - set so - le, vi - vunt in spe,

B *ff* Us - que, hoc tem - pus cum non es - set so - le, vi - vunt in spe,

Poco maestoso

62

S nun - quam re - do - no. 66 Ve - ni - et *fff*

A nun - quam re - do - no. Ve - ni - et *fff*

T nun - quam re - do - no. Ve - ni - et *fff*

B nun - quam re - do - no. Ve - ni - et *fff*

Piu mosso

rall.

Dictated

68

S *f* o - lim mu - ta - ti - o Ah A - men! *ff*

A *f* o - lim mu - ta - ti - o Ah A - men! *ff*

T *f* o - lim mu - ta - ti - o Ah A - men! *ff*

B *f* o - lim mu - ta - ti - o Ah A - men! *ff*

[APPLAUSE SEGUE]

Choir
(Quasimodo)
(Esmeralda)
(Congregation)

#17A

Agnus Dei

Cue: *[Bells ring offstage]*

With drive ♩ = 134

3 CHOIR WOMEN:

[1-2] Ag - nus De - i qui tol - lis pec - ca - ta mun - di.

CHOIR MEN:

Ag - nus De - i qui tol - lis pec - ca - ta mun - di.

7 Ag - nus De - i do - na no - bis pa - cem.

Ag - nus De - i do - na no - bis pa - cem.

Not Too Slowly

11 **ESMERALDA:** Quasimodo - **QUASI:** Esmeralda! You - you came back. **ESM:** Yes. I need your help.
QUASI: Anything. **ESM:** This was the closest place I could think of to hide him. **QUASI:** Why is he here?

6

[11-16]

ESMERALDA: He's been hurt, Quasimodo. He needs to recover. Can you keep him safely hidden somewhere?
QUASI: No. - Master - **ESM:** Please, Quasimodo. Please help me. **QUASI:** There.

6

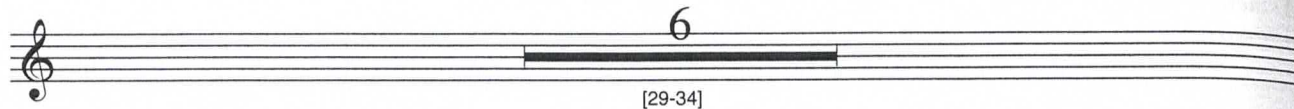
[17-22]

ESM: Thank you. I promise it won't be for long. When he's stronger, send him to me. **QUASI:** Where?
ESM: To where we Gypsies hide. The Court of Miracles. **QUASI:** Court of Miracles?

6

[23-28]

ESM: Here. When you wear this woven band, you hold the city in your hand. GYPSY (M3): Esmeralda, quickly!
GYPSY (M8): Frollo and the Cathedral Guard will be back soon!



35 ESMERALDA: I must go now. And thank you. [ESMERALDA leaves]

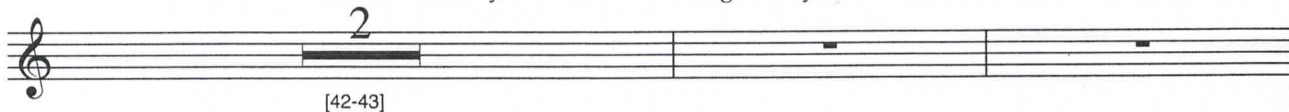
A tempo

Play 2x's

38 M4: How could you let her leave? QUASI: After her? No! Can't! and you let her go! QUASI:
M6: Go after her! Bring her back! F4: You must! F3: She was right here - I can never go out there again.

F2: She's in danger out there! QUASI: Save her? Me?
M7: You have to save her! F1: What's the matter? Are you afraid?

F4: Of course he's afraid. And he should be.
M2: But that's what makes you a hero -- doing what you're afraid of. M1: A hero - or a saint!



[SEGUE AS ONE]

Saint Aphrodisius
Quasimodo
Gargoyles
Choir

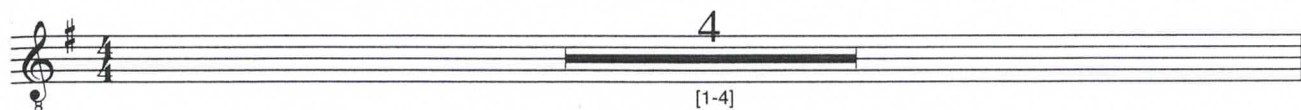
#18

Flight Into Egypt

CUE: Segue as one from No. 17A "Agnus Dei"

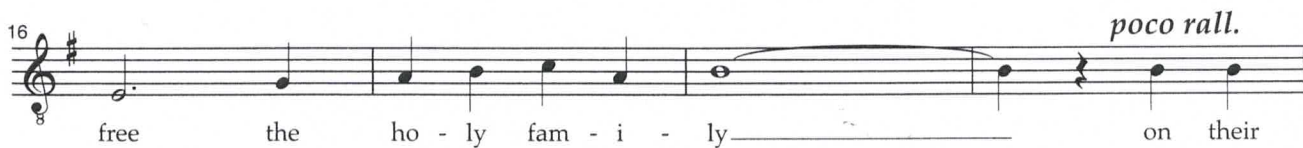
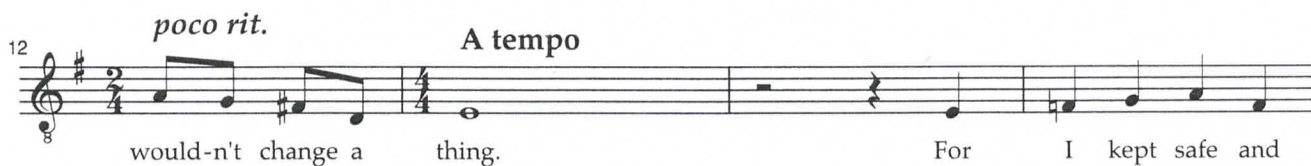
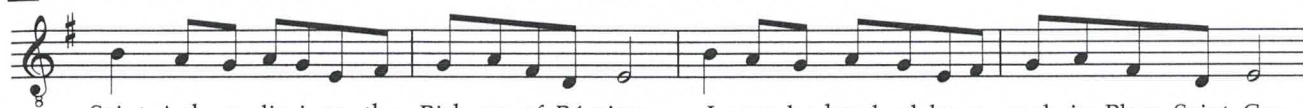
Moderately, poco rubato (ca. ♩=120)

QUASIMODO: You mean like Saint - Saint - What's your name again?

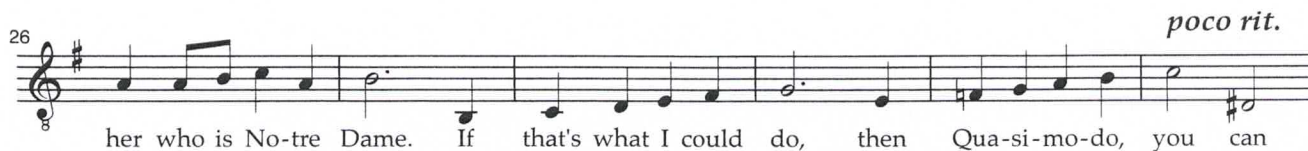
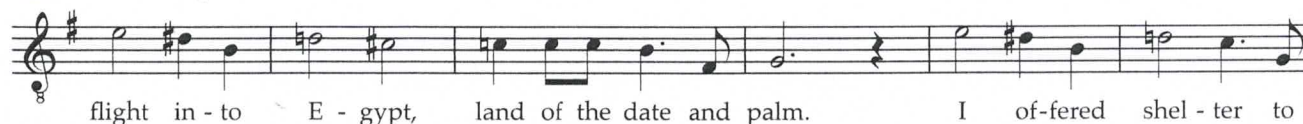


5 ST APHRODISIUS (M5):

("Bay-zeer")



20 A tempo



32 **Poco rubato** QUASI: But even if I could go out there – how can I find her?
 ST APHRODISIUS: The amulet she gave you! "When you

A tempo wear this woven band --" QUASI: "You hold the city --" F4: It doesn't mean anything!

40 **SOLO (M7):**

must be a clue made with guile and art... And she gave it to you be-cause she knows you're smart!

44 **SOLO (F3):**

Is it hope-less?

SOLO (M2): **ST APHRODISIUS:**

Think, Qua-si-mo-do! Or... can you see in it some-thing you've seen be-fore?

QUASIMODO: Seen before? Wait – I know this!

50 **QUASIMODO:**

Look at this line... That's a bridge, that's a street. And this jewel... It must show where we're sup-

53 **QUASIMODO:**
 posed to meet! It's a map! It's a map! Look! It's the

FEMALE GARGOYLES:
mf You've done it, Qua-si-mo-do! This we're cer-tain of!

**MALE GARGS,
 St APHRO:**
mf You've done it, Qua-si-mo-do! This we're cer-tain of!

58
 cit - y seen from a - bove!

It's a map of the cit - y from a - bove!

It's a map of the cit - y from a - bove!

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

4
 [62-65]

66 Più mosso
QUASIMODO:

Just like the an-gel who warned Jo-seph he must flee, I'll save Es-mer-al-da, her an-gel will be me.

70 *poco rit.*
 I'll give her sanc-tu-ar-y, some-where safe to hide. Pro - tect-ed at my side. A lit-tle like... a

A tempo
(QUASIMODO)

74

bride. ...for

FEMALE GARGOYLES:
Like saints in stone and song...

**MALE GARGOYLES,
ST APHRODISIUS:**
Like saints in stone and song...

poco rall.

77

her I will be strong! And our

FEMALE GARGOYLES:
And your

**MALE GARGOYLES,
ST APHRODISIUS:**
And your

CHOIR:
Ah

mf
Ah

Ah

80 **A tempo**
(QUASIMODO)

flight in - to E - gypt may last our whole life long. Yes, that

(FEMALE GARGS)
flight in - to E - gypt may last your whole life long. Yes, that

(MALE GARGS, ST APHRO)
flight in - to E - gypt may last your whole life long. Yes, that

(CHOIR)
ff Ah Ah

84 *poco rall.*

flight in - to E - gypt will last *mp* our

flight in - to E - gypt will last

flight in - to E - gypt will last

Ah Ah

88 **Gently**
(QUASIMODO)

poco rit.

whole life long.

Frollo
Congregation
(Quasimodo)

#18A

Esmeralda (Reprise)

Cue: 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 --

Con forza, not fast

FROLLO: Did she say anything to you when you spoke to her?
Did she tell you where she stays? QUASIMODO: I-- I--

FROLLO: Yes?

Meno mosso, poco rubato

4

CONGREGATION:

FROLLO:
Quasimodo?

And the hunch-back looked his mas - ter in his pierc-ing' eye. And

Dictated

for the ver - y first time in his life, he told a lie.

QUASIMODO: No. Don't know. I swear.

[Vamp]

FROLLO: Well. That's the answer then.

Relax, dear boy.
I'm not angry at you.

-2-

15

FROLLO:



I know what lit-tle choice you had. You were se-duced, se-duced by Es-mer - al - da.

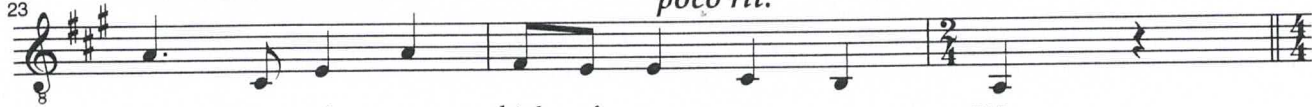
19



I know you don't mean to be bad, and you feel grat-i - tude for all I've done. Why, there are

23

Poco meno mosso

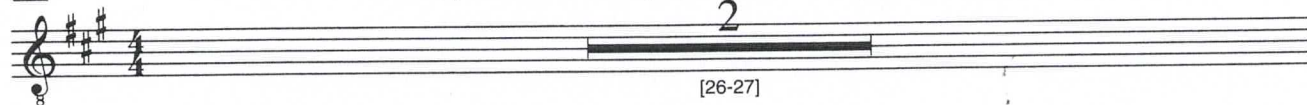
poco rit.

times I al - most think of you as my son...

26

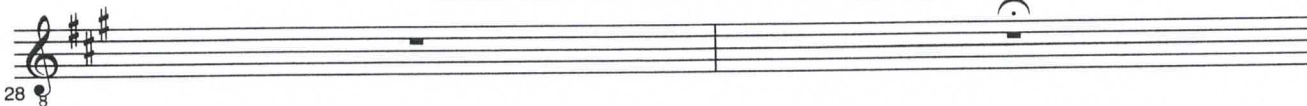
Meno mosso

FREDERIC (M1): 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.



[26-27]

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.



28

[Vamp] (vocal last x)

(FROLLO) You see, my boy?
Everything will be fine.

30

FROLLO:

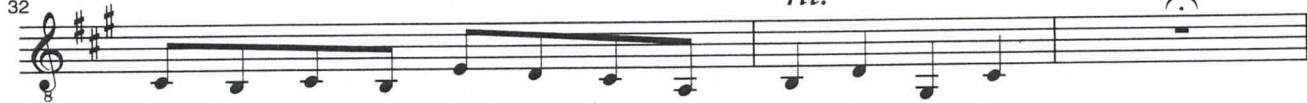


We will find her, nev - er fear. And then I will re - join you here to

32

rit.

[FROLLO exits.]



cheer her cap - ture in our cheer - y sanc - tu - ar - y.

Phoebus
Quasimodo
(Congregants)

#19

Rest and Recreation (Reprise)

Warn: QUASIMODO: No! Esmeralda gave it to me!

PHOEBUS: Yes, but I need it to find her.

QUASIMODO: I will find her.

Cue: PHOEBUS: You?!

Insistent ♩ = 132

PHOEBUS:

Don't be ridiculous!

PHOEBUS:

1

Some-thing must be done. Sure-ly you can see, re-al-is-tic-ly

5

— who's got the knack here. Clear-ly, I'm the one who can save the day.

8

You'd be in the way so... Hey come back here!

(M8): And so Quasimodo—

PHOEBUS: And Phoebus—

(F2): Furtively made their way through the darkening streets of Paris--

(M5): Though the hunchback felt a thrill of fear at once more setting foot outside Notre Dame.

10

[10-11] [12-14]

[Vamp] (voc last x)

QUASIMODO:

15

Out here once a-gain be-yond my par-a-pets of stone, wish-ing I were feel-ing so much

18

brav-er. Steal-ing through the twist-ed streets of night toward the un-known.

-2-

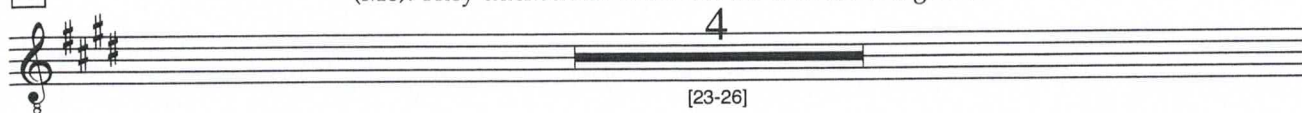
21



Still I must do an - y - thing to save her.

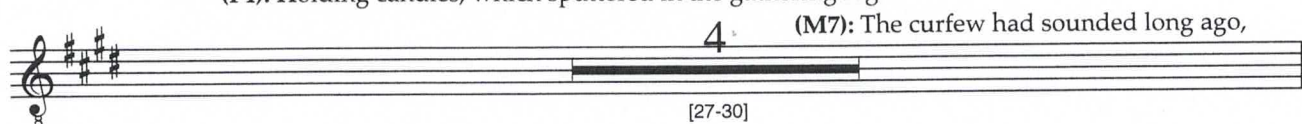
23

(F1): Creeping past the ghostly fountains beside which beggars slept,
 (M6): They ducked into the shadows to avoid being seen --



4
 [23-26]

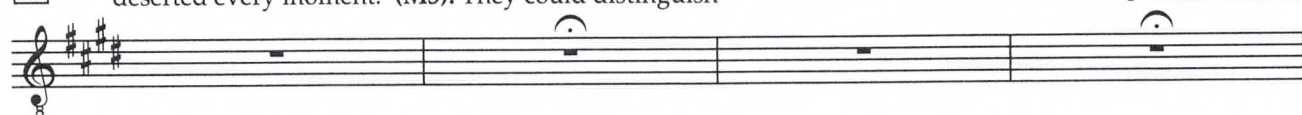
(F3): By a pair of women at their windows,
 (F4): Holding candles, which sputtered in the gathering fog.
 (M7): The curfew had sounded long ago,



4
 [27-30]

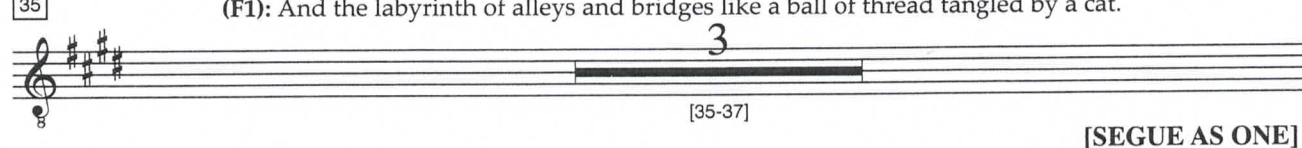
Freely

31 and the streets were becoming blacker and more deserted every moment. (M5): They could distinguish nothing of the mass of buildings (M8): Except the black roofs - (M6): At strange acute angles.



A tempo, agitato

35 (F1): And the labyrinth of alleys and bridges like a ball of thread tangled by a cat.



3
 [35-37]

[SEGUE AS ONE]

Clopin
Gypsies
(Congregation)
(Phoebus)
(Quasimodo)
(Esmeralda)

The Court of Miracles

CUE: Segue as one from No. 19 "Rest and Recreation (Reprise)"

Misterioso ♩ = 120

PHOEBUS: I think you've got us lost. QUASIMODO: No.

Play 2Xs

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?

[Safety]

PHOEBUS:
I don't hear anything.

Con forza

Slower

PHOEBUS/QUASI: Aggghhh!


You're very clever to have found our little hideaway.
Too bad you won't live

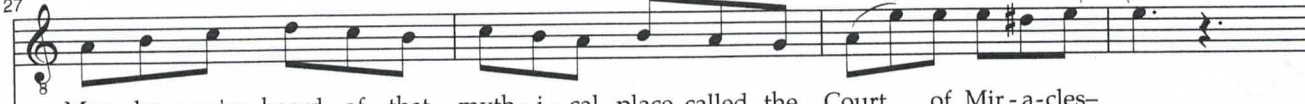
CLOPIN: Welcome to the Court of Miracles!

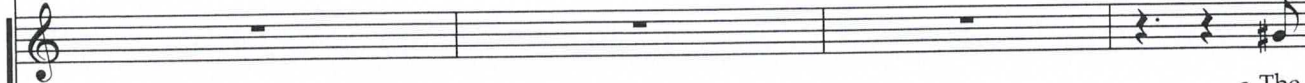
Moderato ♩ ≈ 94

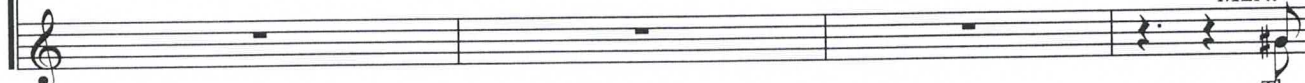
to talk about it. Get them inside!

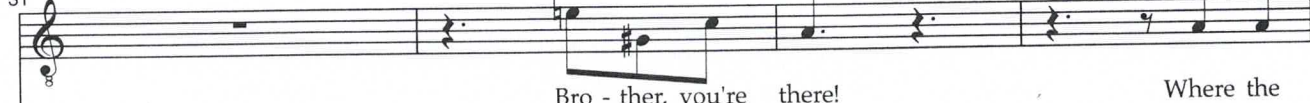
-2-

23 CLOPIN:

 May-be you've heard of a ter-ri-ble place where the scoun-drels of Par-is col-lect in a lair...

27

 May-be you've heard of that myth-i-cal place called the Court of Mir-a-cles-

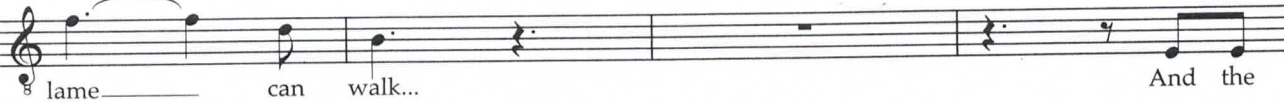
WOMEN:

f The

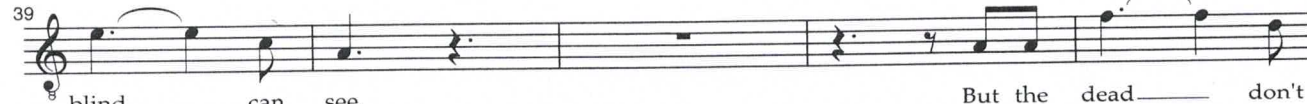
MEN:

 The

31

 Bro-ther, you're there! Where the

Court of Mir-a-cles!


Court— of Mir-a-cles!

35

 lame— can walk... And the

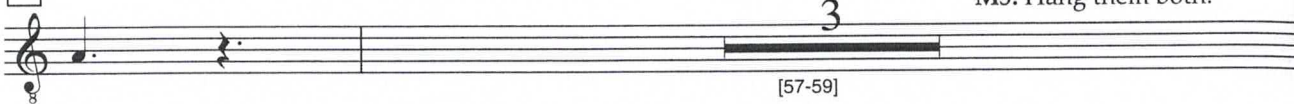
39

 blind— can see. But the dead— don't

44

 talk... So you won't be a-round to re-veal what you've found.

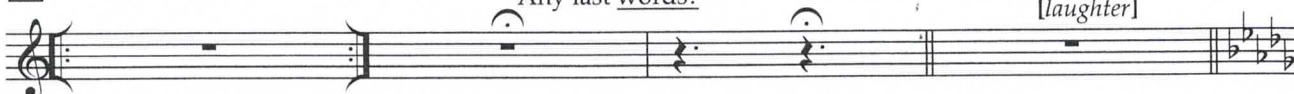
48  We have a meth-od for spies and in-trud-ers, not ter-ri-bly dif-f'rent from bees in a hive.

52 *poco rall.* *A tempo*  Here in the Court of Mir - a - cles, where it's a mir-a - cle if you get out a -

56  live. **[GYPSIES]: F2: The ugly hunchback! He's bad luck! M6: He's cursed! M5: Hang them both!** **3** [57-59]

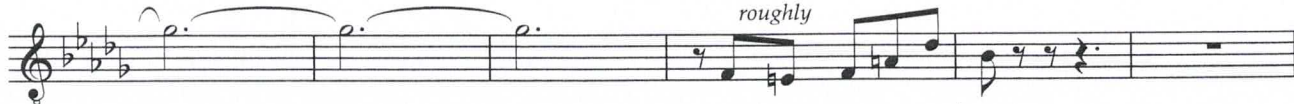
[Safety]

With weight, poco rubato

60 **GYPSIES: Hang them! F3: String 'em up!** **CLOPIN: My apologies, gentlemen, for your imminent demise. Any last words?** **[QUASI and PHOEB try to speak] CLOPIN: I thought not!** *[laughter]* 

64 **CLOPIN:**  It's al-ways sad when a life's at its fin-ish; I have to ad-mit to a bit of a pang. But

68  we must pro - tect at all cost our— se - cret. It's our lives or yours...—

71 *A tempo, powerfully* **CLOPIN, GYPSIES:** *roughly*  So you're going to hang!

Esmeralda
Phoebus
Quasimodo
Clopin
Gypsies
Choir

#21

In a Place of Miracles

Warn: **CLOPIN:** Are you crazy? You don't know what you'd be facing.

Cue: **PHOEBUS:** Actually, I think I've gotten a pretty good idea over the last few weeks.

Warm ballad, starts poco rubato, but not too slowly ♩=130

1 (PHOEBUS) -- But I don't care. PHOEBUS:
Here we are,

3 near-ly stran - gers— from two worlds that have rare - ly met. But some-

7 how you have made me some - one new.— Trav'-ling far—

11 on a jour - ney— that's the long-est I've tak - en yet. Now I'm

15 ask - ing if you will let me come with you.— Though our

19 lives are tat - tered and torn, all I'm feel-ing now— is re - born. I must be...

-2-

24

ESMERALDA:

Where the blind can see.

(PHOEBUS)

in a place of mir - a - cles...—

28

In a place of mir - a - cles...—

In a place of mir - a - cles... A mir - a - cle you've brought — to me. —

32

The sol - dier and the Gyp - sy — locked in an em - brace, —

The sol - dier and the Gyp - sy — locked in an em - brace, —

35

— in a place — of mir - a - cles. —

— in a place — of mir - a - cles. —

38

Poco rubato

QUASIMODO:

I knew I'd nev - er know — that warm and lov - ing glow, though I might wish with all my

-3-

41 *rit.*
 might. No face as hid - e - ous as my face

44 *accel.* **ESMERALDA:**
 All this time
(QUASIMODO)
 was ev - er meant for heav-en's light

47 **A tempo**
 I've been cer - tain — that my life would be spent a -
 This time it's time I learned no love will be re-turned

50 lone. And what's more, I pre - ten - ded not to care. —
 to one who's born to be a - lone. Who looks both laugh-a-ble and

54 **ESMERALDA:**
 No more
PHOEBUS:
 But now I'm — here be - side — you. — No more
(QUASIMODO)
 fright 'ning. And now I know there'll be no mir - a - cles for me.

57

need for a heart of stone. Though we set out for lands un -

need for a heart of stone. Though we set out for lands un -

Bet - ter to have a heart of stone...

60

known, they're lands we'll share. Will we

known, they're lands we'll share. Will we

that holds no hope in heav-en's light.

CLOPIN:
Will we

GYPSIES, CHOIR:
Will we

Will we

-5-

63 (ESMERALDA) N.B.
 reach a friend-li-er shore? Will we find a ha - ven once more where we'll be...

(PHOEBUS) N.B.
 reach a friend-li-er shore? Will we find a ha - ven once more where we'll be...

(CLOPIN) N.B.
 reach a friend-li-er shore? Will we find a ha - ven once more where we'll be...

(GYPSIES, CHOIR) N.B.
 reach a friend-li-er shore? Will we find a ha - ven once more where we'll be...

N.B.
 reach a friend-li-er shore? Will we find a ha - ven once more where we'll be...

68

in a place of mir - a - cles?—

in a place of mir - a - cles?—

in a place of mir - a - cles?—

in a place of mir - a - cles?— Now we leave our home

in a place of mir - a - cles?— Now we leave our home

72 **CLOPIN:**
 Rom-a-nies a-gain— must roam.— Could there be a coun - try—

GYPSIES, CHOIR:
 for a place of mir - a - cles,—
 for a place of mir - a - cles,

78 **ESMERALDA:**
 In a place _____ of mir - a - cles...

PHOEBUS:
 In a place _____ of mir - a - cles...

QUASIMODO:
 Where's my

(CLOPIN)
 kind - er to our race?— In a place _____ of mir - a - cles?

(GYPSIES, CHOIR)
 In a place _____ of mir - a - cles?
 In a place _____ of mir - a - cles?

82 (ESMERALDA)
 In a place _____ of mir - a -

(PHOEBUS)
 In a place _____ of mir - a -

(QUASIMODO)
 place _____ of mir - a - cles? _____ Of mir - a -

(CLOPIN)
 Of mir - a -

(GYPSIES, CHOIR)
 Of mir - a -

Of mir - a -

Moving forward

88 + F1,2, 3,4: (syllable pronounced "culls")

cles. _____

cles. _____

+ M1,2,3:
 cles. _____

+ M4,5, 6,7,8:
 cles. _____

CHOIR only (ENS sing "cles" as above)

Ah _____ Ah _____

Ah _____ Ah _____

91

Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

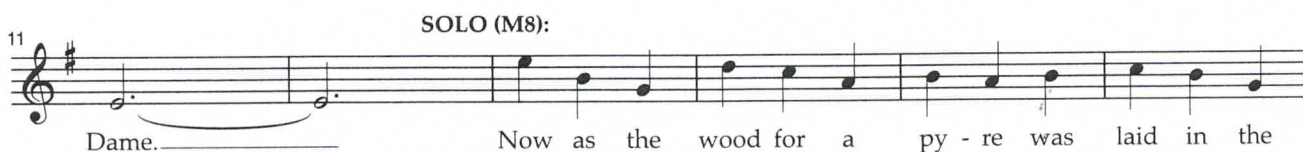
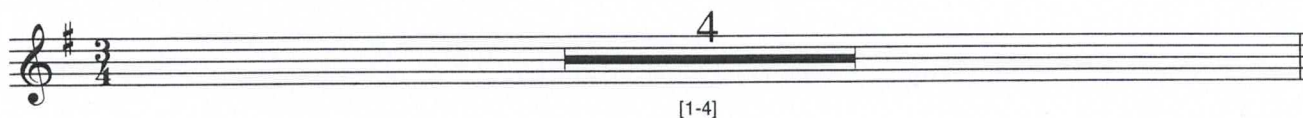
Congregation
Choir
(Frollo)

#22

The Bells of Notre Dame (Reprise II)

Cue: FROLLO: My boy.
I'm very disappointed in you.
Take him back to the bell tower.

With drive $\text{♩} = 76$ (FROLLO) And make sure he cannot leave it.



29

ru - mor was grow - ing: A Gyp - sy was go - ing to

ru - mor was grow - ing: A Gyp - sy was go - ing to

33

burn at dawn

burn at dawn

39

at No - tre

at No - tre

45

Dame.

Dame.

[2X]

4

[49-52]

4

Frollo
(Esmeralda)

#23

*The Assault**Warn:* **ESMERALDA:** You truly are a monster.*Cue:* **FROLLO:** No. No, indeed,
Esmeralda. If these last few weeks
have shown me anything, it is that my
curse is I'm truly human.**Fast and intensely** (♩ = 104)

(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.

Musical staff with a 4-measure rest bar. The rest bar is labeled with a '4' above it and '[1-4]' below it.

[Safety] (*vocal last x*)
(*out any beat*)

5 **FROLLO:**

Gyp - sy witch, you rouse in me the fool - ish wish to set you free and

9

take you some - where I can be your sanc - tu - ar - y.

13

I will save you, sor - cer - ess, and raise you up to ho - li - ness. For -

17

ev - er we will share a bless - ed sanc - tu - ar - y.

21 **Same Tempo, no accel.**

Musical staff with two 4-measure rest bars (labeled '4' above and '[21-24]' below) and one 2-measure rest bar (labeled '2' above and '[25-26]' below).

27 **[Vamp]** (*2 orch. cutoffs*)

(*no cresc.*)

2

Cut on **ESMERALDA:** Stop it! Stop!
Demon! **Help!**

[27-28]

Esmeralda
Phoebus

#24

Someday

Warn: PHOEBUS: I've known soldiers not half as brave as you.

Cue: ESMERALDA: I don't feel very brave,
but— if there really is this Heaven you so believe in--

ESMERALDA: --Maybe we'll be able to watch from it together-- when all this
is gone and the world's a better place.

Very freely

4
[1-4]

5 ESMERALDA:

I used to be - lieve in the days I was na - ive that

9

I'd live to see a day of jus - tice dawn. And

13

though I will die long be - fore that morn - ing comes, I'll

17 *rit.*

die while be - liev - ing still, it will come when I am

21 **Steadily** ♩. = 63

gone. [23-24]

25

Some - day, when we are wi - ser, when the world's

29

old - er, when we have learned...

-2-

33

I pray— some-day we may yet live— to live and let live.

41

Some-day life will be fair-er, need will be rar-er, greed will not

PHOEBUS:

Life will be fair-er need will be rar-er,

47

pay. God-speed— this bright mil - len - ni - um,

greed will not pay. God - speed — this bright mil - len - ni -

53

on its way. Let it...

um. Let it come some -

57

[ESMERALDA falters] [58-59]

day. When the world's

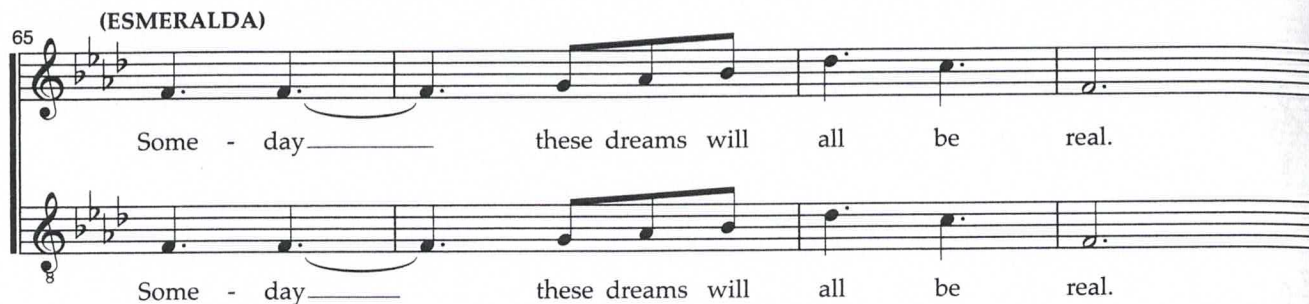
61



(PHOEBUS)

old - er, when things have changed...

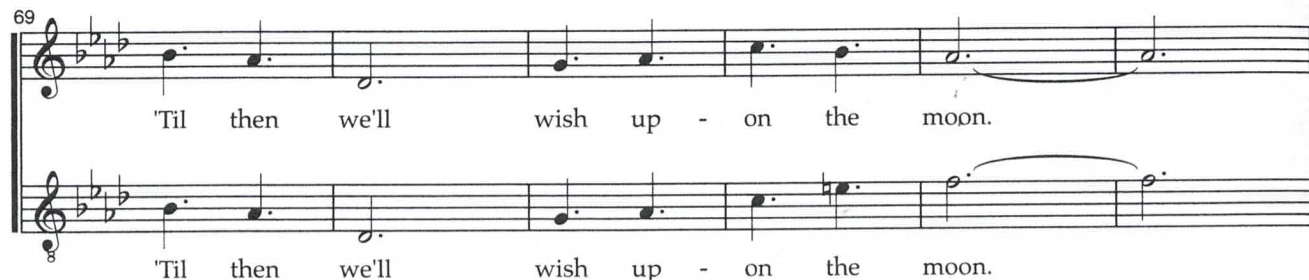
65



(ESMERALDA)

Some - day these dreams will all be real.

69

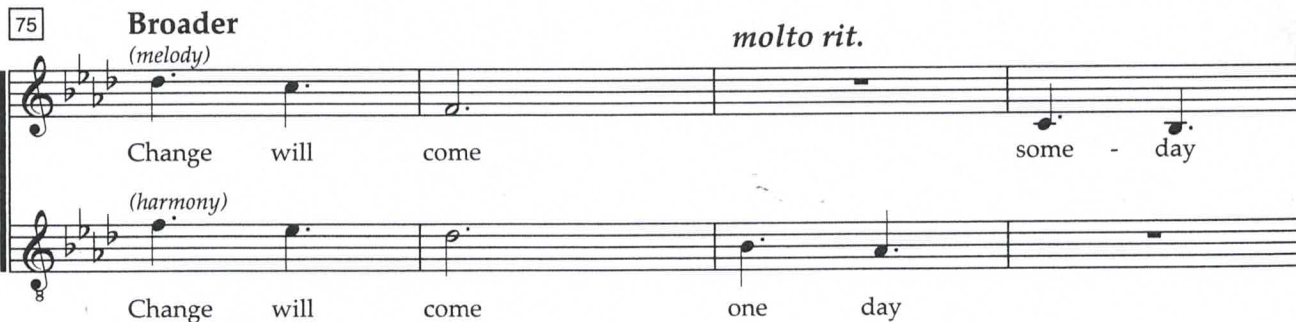


'Til then we'll wish up - on the moon.

75

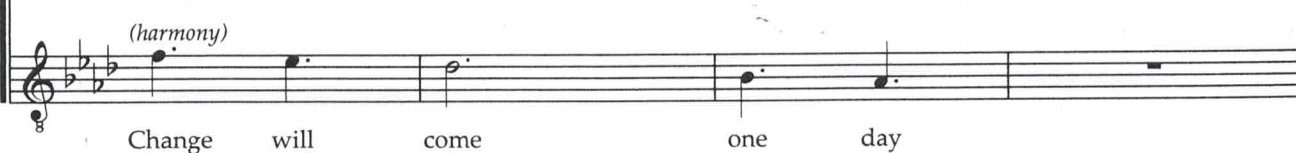
Broader *molto rit.*

(melody)



Change will come some - day

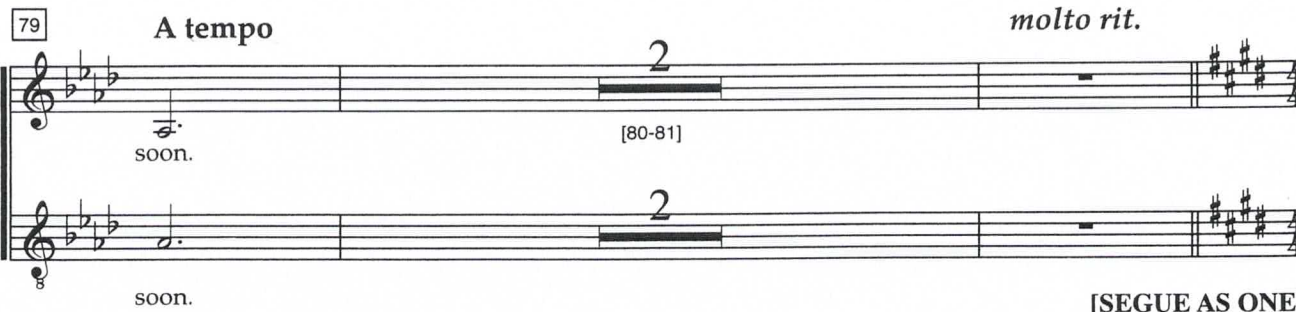
(harmony)



Change will come one day

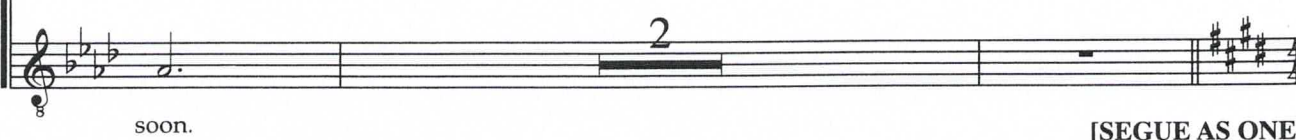
79

A tempo *molto rit.*



soon.

[80-81]



soon.

[SEGUE AS ONE]

Choir
Congregation
(Quasimodo)

#24A

While the City Slumbered

CUE: Segue as one from No. 24 "Someday"

Agitato moderato ♩ = 130

1

mf

CHOIR: Ky - ri - e e - lei son.

mf

Ky - ri - e e - lei - son.

CONGREGANTS F4:
M5:

CONGREGANTS F3:
M6:

4

While the cit-y slum-bered, Qua-si - mo-do sat a-wake, as the night crept pit-i-less-ly on-ward.

While the cit-y slum-bered, Qua-si - mo-do sat a-wake, as the night crept pit-i-less-ly on-ward.

CONGREGANTS F1:
M8:

CONGREGATION:

8

mf Not one word he ut-tered, not one move-ment did he make, a - wait-ing the in-ex-or-a-ble

Not one word he ut-tered, not one move-ment did he make, a - wait-ing the in-ex-or-a-ble

11

f rit.

dawn. CHOIR: Ky - ri - e e - lei - son.

dawn. *f* Ky - ri - e e - lei - son.

M3: Quasimodo, you must try to free yourself!
M2, F3, M8: Don't you see what's going on down there?

14 In 2 (♩ = ♩ at first) *accel. poco a poco* 4

F4: They're building a pyre. F1, M1: The girl needs your help. QUASIMODO: Quiet! Go away.

♩ = 90 tempo "Made Of Stone"
[Vamp]

22 M5: 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.

[SEGUE AS ONE]

Quasimodo
Gargoyles
Statues

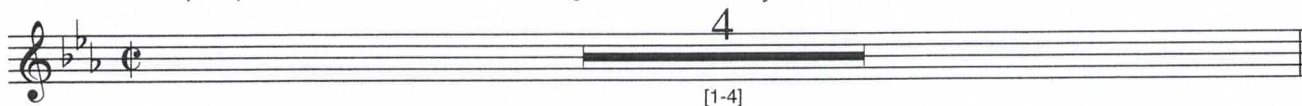
#25

Made of Stone

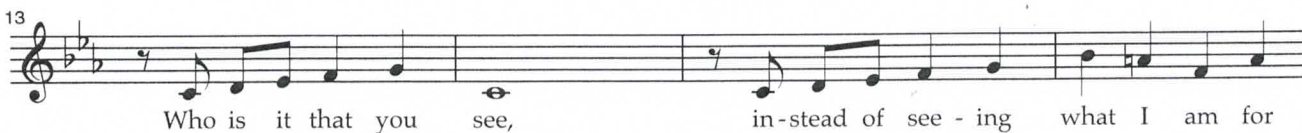
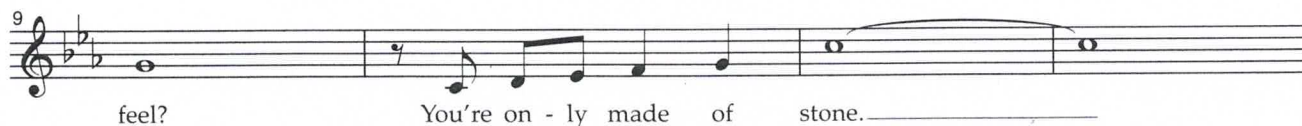
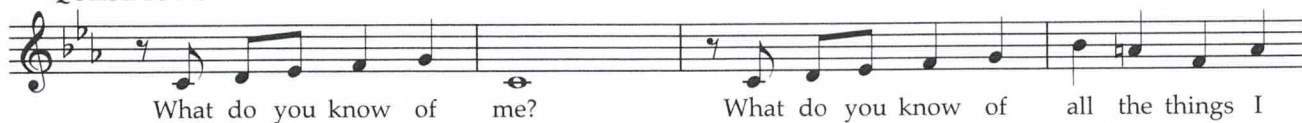
CUE: Segue as one from No. 24A "While The City Slumbered"

Seething, with power and anger (♩ = 90)

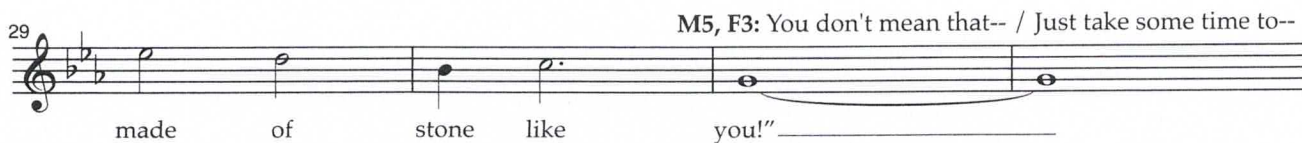
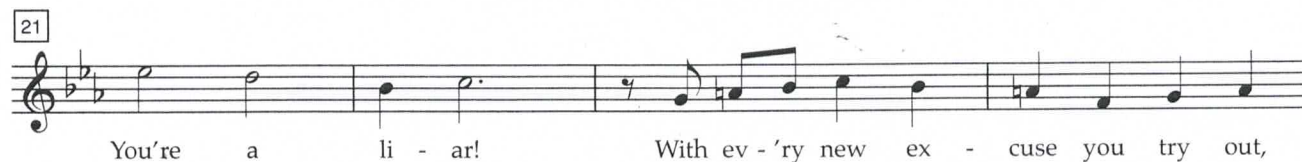
M2, M3, M4: You don't believe that. QUASI: How do you know what I believe?



5 QUASIMODO:



M3: But Quasimodo, it wasn't your fault--



M5, F3: You don't mean that-- / Just take some time to--

33

You give such good ad - vice. So why has not a sin - gle word you've

said _____ been an - y help at all? M7, F4: Quasimodo -

And you who sound so nice... The more your dreams and fan-cies fill my

head, the far - ther that I fall. _____

49

Shut my brain down! If I were sense - less, I'd pre - fer it...

an - oth - er gar - goyle on this tur - ret spit - ting rain down

to the stones be - low! _____

61

Oh... _____ I've

wast - ed my faith be - liev - ing in saints of plas - ter. _____ But the

69

on - ly one worth be - liev - ing in was my mas - ter. _____

-3-

73 He's the one who nev-er lied.— He told me it was cruel out - side. He

77 told me how I had to hide... His words were cold as stone.— But they were

82 true.— Not like you.—

86 Take all the dreams you've sown... Take all your lies, and

89 leave me a - lone! SOLO (F2): All

92 **Poco meno mosso, poco rubato** SOLO (M5):
right, Qua-si-mo-do, we'll leave you a - lone. All right, Qua-si-mo-do,

97 SOLO (F4):
we'll trou-ble you no long-er. You're right, Qua-si-mo-do, we're on-ly made of

102 *poco rall.* GARGOYLES:
stone.— We just thought that you were made of some - thing

106 **Maestoso (still in 2)** *f*
strong - er. [108-111]

112 **Tempo I°**
[112-115]

116 QUASIMODO:

And now I'm on my own... nev-er a-gain to won - der what's "out

there"... Let it re-main un - known! And my one hu - man

f eye _____ will ev - er-more be dry un - til the day I

die. _____ As if

*stringendo
accel. e cresc. poco a poco*

I _____

poco rall.

_____ were made of

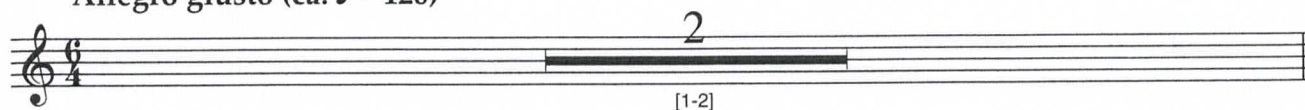
138 **A tempo, plus**

stone! _____

[APPLAUSE SEGUE]

Choir
(Frollo)

#25A

Judex CrederisCUE: Applause Segue from No. 25 "Made of Stone"**Allegro giusto** (ca. ♩ = 120)3 CHOIR:
mp intense marcato

Ju - dex cre-de - ris e - sse ven-tur - us in te Do-mi - ne spe -

mp intense marcato

Ju - dex cre-de - ris e - sse ven-tur - us in te Do-mi - ne spe -

6 ra - vi. Non con - fun - dar in ae - ter - num.

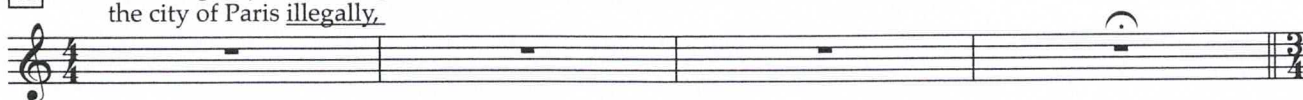
ra - vi. Non con - fun - dar in ae - ter - num.

9 Sal - vum fac pop-u - lum tu - um. Ju - dex cre-de - ris.

Sal - vum fac pop-u - lum tu - um. Ju - dex cre-de - ris.

Meno mosso

12 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.



[SEGUE AS ONE]

#25B

Choir
Phoebus
Quasimodo
Frollo
Congregation

Kyrie Eleison

CUE: Segue as one from No. 25A "Judex Crederis"

Ominously, rubato

1 CHOIR:

mp Ky - ri - e e - lei - son. **FROLLO:** I will give you this opportunity to recant and save yourself.

Think of what I have offered. What is your answer? [ESMERALDA spits]

4 Slower

rit.

With great power (♩ = 84)

ff Li - be - ra me Do - mi - ne!
ff Li - be - ra me Do - mi - ne!

FROLLO: 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. **Vamp**

4 [11-14] 2 [15-16]

-2-

Vamp-jump from either bar

[FROLLO lights fire] QUASIMODO: Esmeralda!

23 *mf* intense marcato

SOLO (M3): He broke free of the rope!

SOLO (F1): He tied it to the pillars!

SOLO (M2): He slid down the façade like a drop of rain -

CONGREGATION: Down a pane of glass!

(F2, M4, M5): And climbed the balustrade!

38

Sae - cu - lum per ig - nem. O

Sae - cu - lum per ig - nem. O

41

sa - lu - ta - ris, sa - lu - ta - ris hos - ti - a. Quae - cae - li pan - dis - os - ti - um

sa - lu - ta - ris, sa - lu - ta - ris hos - ti - a. Quae - cae - li pan - dis - os - ti - um

45

Bel - la pre - munt hos - ti - li - a, Da - ro - bur, fer aux - il - i -

Bel - la pre - munt hos - ti - li - a, Da - ro - bur, fer aux - il - i -

48

um Sit sem - pi - ter - na glo - ri - a, sit sem - pi - ter - na glo - ri - a, sit

um Sit sem - pi - ter - na glo - ri - a, sit sem - pi - ter - na glo - ri - a, sit

53

cresc. poco a poco-----

sem - pi - ter - na glo - ri - a! Glo - ri - a! QUASIMODO:
NOOOOO!

sem - pi - ter - na glo - ri - a! Glo - ri - a!

-4-

58

(cresc. poco a poco) -----

Glo - ri - a! Sem - per

Glo - ri - a! Sem - per

sanc - tus! QUASIMODO: Sanctuary!! Sanc - tus! QUASIMODO: Sanctuary!!

sanc - tus! Sanc - tus!

S1: In - ex - cel - sis!

S2/A: In - ex - cel - sis!

70

FROLLO: Captain! Seize the Cathedral.

FREDERIC: But sir, the laws of sanctuary -

[70-73]

FROLLO: I am the Archdeacon of this Cathedral!
I negate the laws of sanctuary!

Vamp
Open those doors!
Ram them through, if you must!

[74-75]

77

Dictated [Beating on doors]

SOLDIER (M3): As the soldiers attempted to ram open the church doors, they suddenly saw --

81

A tempo

[81-82]

SOLDIER (M6):
-- Quasimodo hurl giant stones and wooden beams!

SOLDIERS:
Watch out!!

Di - es ir - ae!

Di - es ir - ae!

85

Di - es ir - ae!

FROLLO:
Use them to break down the doors!

ff Di - es ir - ae! Di - es il - la!

Di - es ir - ae!

Di - es ir - ae! Di - es il - la!

Vamp-jump from either bar

(F1): As the soldiers pounded at the great doors--

(M5): A figure suddenly appeared where Captain Phoebus was being held --

PHOEBUS:

And he was set free--

89

91

CLOPIN: By the heroic Clopin!

F2, F4: And together they rallied the people to fight!

[91-92]

[93-94]

95

PHOEBUS:

f Hear me, peo-ple of Par - is. How much op -

CHOIR WOMEN:

**CHOIR,
CONGREGATION:**

CHOIR MEN:

O - lim De - us ac - ce -

O - lim De - us ac - ce -

-6-

99

pres - sion will you al - low?

le - re Hoc sae - cu - lum splen - di - dum

le - re Hoc sae - cu - lum splen - di - dum

103

Some - day your pa - tience will fin - lly break. Why not make

Ac - ce - ler - re fi - at ve - ni - re

Ac - ce - ler - re fi - at ve - ni - re

F4: The people fought the soldiers -
M8: But could not hold them back -

109

some - day come right now?!

o - lim.

o - lim.

-7-

113

SOLDIERS: With one final blow-

CONGREGATION: They knocked down the doors.

[113-116]

117

CHOIR MEN: *marcato*

F3: And Quasimodo ran back and forth - F1: Trying to find a way to stop them!

CONGREGATION: Until -

mp Mors stu - pe - bit et na - tu - ra. Cum re - sur - get

M6: He came upon the great vats of molten lead sitting up on the roof.

120 cre - a - tu - ra. Ju - di - can - ti re - spon - su - ra

CHOIR WOMEN: *mp*

M1: My God! Look! Up there!

Poco piu mosso (♩ = 90)

(M1): He's way up there!

123 Ah

126

QUASIMODO:

Come all you saints of stone. All you guard - i - ans and gar - goyles blaze the

STATUES, GARGOYLES: *mf*

f

Saints of stone. Blaze the

CHOIR: *mf*

f

Saints of stone. Blaze the

mf

f

Saints of stone. Blaze the

-8-

130

fi - re in the night. Raise the fi - re now and light these vats of
 fire. Raise the fi - re Light the
 fire. Raise the fi - re Light the
 fire. Raise the fi - re. Light the

134

138

lead. Steam-ing, boil-ing streams of lead, burn-ing lead, and let the flames grow high-er!
 lead. Streams of lead. Let the flames grow high-er!
 lead. Streams of lead. Let the flames grow high-er!
 lead. Streams of lead. Let the flames grow high-er!

140 (QUASIMODO)

Oh, saints and mon - sters, show your pow - er! Help me to send this rag - ing show - er

144 (QUASI) *poco accel.*

rain - ing fi - re on the stone be -

149 *Poco maestoso* (♩=102) *poco accel.* *poco rall.*

low!

mf

CHOIR, CONG.:

mf

Ah Ah Ah Ah

Ah Ah Ah Ah

153 *Poco piu mosso* (♩ = 108)

ff

ff

rit.

[157-158] [159-160]

[SEGUE AS ONE]

Esmeralda
Choir Women
(Quasimodo)
(Frollo)

#25C

Top Of The World (Reprise)

CUE: Segue as one from No. 25B "Kyrie Eleison"

Calmato, poco rubato

QUASIMODO: We've done it, Esmeralda!

Musical notation for Quasimodo's first line, measures 1-2 and 3-4. The notation shows a treble clef, a key signature of two flats, and a 4/4 time signature. There are two measures of rests, each with a '2' above it, indicating a two-measure rest. The first rest is labeled [1-2] and the second is labeled [3-4].

Beaten them back! Esmeralda-- you are home.

ESMERALDA: Home--

Musical notation for Esmeralda's first line, measures 5-6 and 7-8. The notation shows a treble clef, a key signature of two flats, and a 4/4 time signature. There are two measures of rests, each with a '2' above it, indicating a two-measure rest. The first rest is labeled [5-6] and the second is labeled [7-8].

9 **ESMERALDA:**
(haltingly)

Musical notation for Esmeralda's second line, measures 9-12. The notation shows a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is haltingly.

Here a-gain at the top of the world. Two friends en-joy - ing this beau-ti-ful morn-ing.

Musical notation for Esmeralda's third line, measures 13-16. The notation shows a treble clef, a key signature of two flats, and a 4/4 time signature.

In my eyes, you are beau-ti-ful too, shar-ing the top— of the world.

QUASIMODO: Can stay inside here forever.

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

Musical notation for Quasimodo's second line, measures 17-20. The notation shows a treble clef, a key signature of two flats, and a 4/4 time signature. There is a four-measure rest labeled [17-20] with a '4' above it.

Musical notation for Quasimodo's third line, measures 21-24. The notation shows a treble clef, a key signature of two flats, and a 4/4 time signature. The first two measures are marked *broadening* and *rall.*. The last two measures have a fermata over the notes and are marked *Esmeralda, wake up!*.

Slowly

FROLLO: Is she dead? QUASI: Because of you! FROLLO: It was my duty. QUASIMODO: Duty?
FROLLO: Now we can finally go back to the way things were. QUASIMODO: No. Never go back.

25 **CHOIR WOMEN:**

sung pure tone, as boys choir

Musical notation for Choir Women's line, measures 25-28. The notation shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The notes are sustained and marked *rit.*

Oo_____ oo_____ oo_____ oo_____

[SEGUE AS ONE]

#25D

Frollo
(Quasimodo)
Florika
Jehan
Congregation
Choir

Esmeralda (Frollo Reprise)

CUE: Segue as one from No. 25C "Top of the World (Reprise)"

Creepy music-box ♩ = 112 [Vamp-vox any beat]
(vocal last x)

1 FROLLO: We will. You'll see. FROLLO:

At last we're free of Es-mer - al - da. Now that she's

4 gone, her poi-son dies with her. Now that we're free of Es - mer -

7 al - da, we can go on, as close as once we were. Here in our

10 sanc - tu - ar - y, sanc - tu - ar - y.

QUASIMODO: No sanctuary without her!
Sanctuary? FROLLO: It was her choice,
Quasimodo.

With tenderness, *molto rubato*

I could have helped her. Even -- loved her -- Who have you ever loved?
15 QUASIMODO: Love - what do you know of love? FROLLO: I loved my brother.

[15-16] [17-18]

I tried to teach him. QUASIMODO: You teach him? But he was wicked! Weak! QUASIMODO: No.
19 FROLLO: Yes, as I have tried to teach you! You are the weak one. You are the wicked one. [cut off]

[19-20]

QUASIMODO: And the wicked shall not go unpunished! 24 Strict 4 ♩ = 120 FLORIKA:

23 JEHAN:

mp The wick-ed shall not go un - pun - ish-ed. The heart of the wick-ed is of

-2-

27 FROLLO: Let go of me, Quasimodo. CONG, CHOIR WOMEN:
lit - tle worth. The wick-ed shall not go un...

CONG, CHOIR TENORS:
The wick-ed shall not go un - pun-ish - ed.

CONG, CHOIR BASSES:
The wick-ed shall not go un - pun - ish - ed.

30 FROLLO: Quasimodo, let go! CHOIR WOMEN:
Quan-tus-tre-mor est fu-tur-us

CONG, CHOIR MEN: CHOIR MEN:
+TENORS:
BARIS: Sol-vet sae-'clum in fa-vil-la tes-te Da-vid cum sy-bil-la Quan-tus-tre-mor est fu-tur-us

33 *ff* quan - do ju - dex est ven - tur - us. QUASIMODO: I told you, master - I am very strong!
FROLLO: You don't want to hurt me.
CONGREGATION: Yes you do!

ff quan - do ju - dex est ven - tur - us.

Molto maestoso

(M6): Quasimodo raised his two huge hands (M2): And with a great bellow threw his master (F3) & (F4): Over the edge of the roof CONG: Into the abyss below!

35 *poco rall.* FROLLO: Damnation!
[body drops to floor!]

Ah Ah Ah

Ah Ah Ah [SEGUE AS ONE]

Company

#26

Finale Ultimo

CUE: *Segue as one from No. 25D "Esmeralda (Frollo Reprise)"*

Freely QUASIMODO: There lie all that I have ever loved. [howl]

PHOEBUS: Esmeralda --

QUASIMODO: Gone. Both -- gone.

[PHOEBUS tries to lift ESMERALDA]

Moderato, poco rubato

[PHOEBUS collapses]

SOLO (M6):

A tempo

SOLO (F4):

SOLO (M1):

mp The world is

cruel. The world is ug-ly. But there are times and there are peo-ple when the world is not.

18 CONGREGATION:

And at its cru-el-est, it's still the on-ly world we've got.

22 *rit.* QUASIMODO:

Light and dark, foul and fair. Out

26 With great feeling, rubato

there.

[27-29]

30 *molto rit.* 32 Calm and steady (♩ = 63)

[32-35]

-2-

36

CHOIR WOMEN:
Pure "boys choir" sound, no vib.

p Oo _____ Oo _____

40

FLORIKA (F1):
mp 2

O - lim De - us ac - ce -

Oo _____ Oo _____

46

(FLORIKA)

le - re _____ Hoc sae - cu - lum _____ splen - di - dum.

Ah _____

TENORS: Ah
p

BARIS: Ah _____

52

O - lim De - us ac - cel - le - re _____

+ CONGREGATION:
mp Some day, life will be kind - er, love will be blind - er, some new af - ter -

Some - day, life will be kind - er, love will be blind - er, some new af - ter -

58

Hoc sae-cu-lum splen-di-dum Ac - ce - le - re -

noon. God-speed this bright mil - len - ni -

noon. God-speed this bright mil - len - ni - um.

64

rall.

fi - at ve - ni - re o - lim.

um. Wish up - on the moon.

Hope lives on, wish up - on the moon.

70

Maestoso *molto rit.* **QUASIMODO:**

Some - day

f Let it come one day

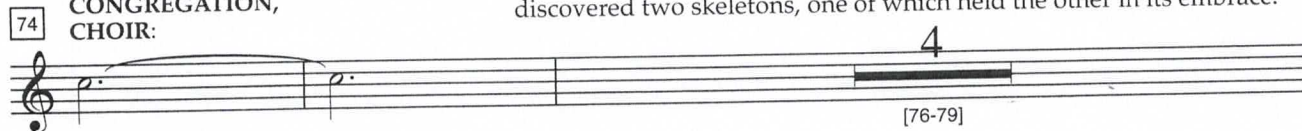
Let it come one day

-4-

A tempo

**CONGREGATION,
CHOIR:**

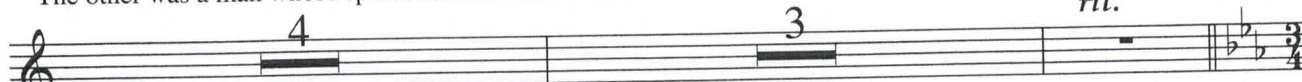
QUASIMODO: Years later, in the crypts below Notre Dame, there were discovered two skeletons, one of which held the other in its embrace.

74  [76-79]

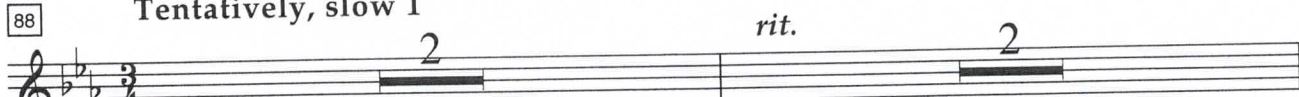
pp soon.

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.

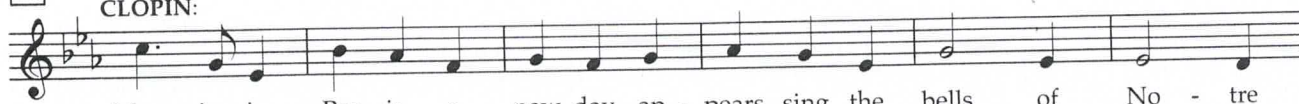
 [80-83] [84-86] *rit.*


Tentatively, slow 1

88  [88-89] [90-91] *rit.*

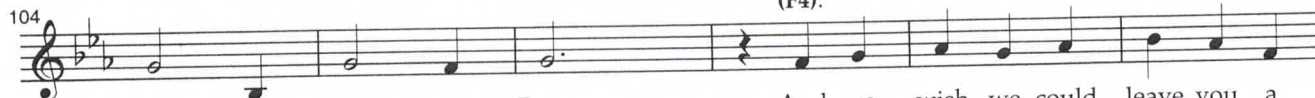
Gently and tentatively at first, building to tempo $\text{♩} = 63$

CLOPIN:

92  Morn - ing in Par - is, a new day ap - pears, sing the bells of No - tre

98  Dame... End - ing the tale of your poor bal - la - deers and the

**SOLO
(F4):**

104  bells of No - tre Dame. And we wish we could leave you a

**SOLO
(M4):**

**CLOPIN, QUASIMODO,
CONGREGATION:**

110  mor - al, Like a trink - et you hold in your palm. But

116 A tempo
(CLOP, QUASI, CONG)

here is a rid - dle to guess if you can, sing the

CHOIR: *p*

T2: Ah

BARIS: Ah

120 bells of No - tre Dame. *f* What makes a mon - ster and

SOPS: Ah *mf*

ALTOS: *mp* Ah *f* What makes a mon - ster and

T1: *mp* T2: Ah *f* What makes a mon - ster and

mp Ah *f* What makes a mon - ster and

126 what makes a man?

what makes a man?

what makes a man?

what makes a man?

PRINCIPALS,
F2-3, M2-8:

130

What - ev - er their pitch, you can

SOP 1: Sing the bells _____ bells _____ bells _____

S2,ALTO,
M1,F1,F4: Sing the bells, _____ bells, _____ bells, _____ bells, _____ bells, _____ bells,

Sing the bells, _____ bells, _____ bells, _____

Sing the bells, _____ bells, _____ bells, _____ bells, _____ bells, _____ bells,

137

feel them be - witch you, the rich and the rit - u - al knells _____ of the

bells _____ bells _____ SOPS:

bells, _____ bells, _____ bells, _____ bells, _____ ALTOS: bells, _____ bells,

bells, _____ bells, _____ bells, _____ bells,

bells, _____ bells, _____ bells, _____ bells, _____ bells, _____ bells,

molto rall.

143 (+PRINCIPALS)

bells of No - tre

bells of No - tre

bells of No - tre

147

With great vigor and exuberance ♩ = 134

rall.

ff S1,A1: Dame.

S2,A2: Ah Ah Ah Ah

ff T1,B1: Dame.

ff T2,B2: Ah Ah Ah Ah

*There is intentionally no musical underscoring
during the bows.*

[Orchestra]

#27

Exit Music

CUE: *Play on cue after silent bows.*

TACET

The Hunchback of Notre Dame

Music Credits and Copyrights

Music by Alan Menken
Lyrics by Stephen Schwartz

- | | | | |
|------|-----------------------------------|------|--------------------------------------|
| 1. | Olim | 17. | Entr'acte |
| 2. | The Bells of Notre Dame (Part 1) | 17A. | Agnus Dei |
| 2A. | The Bells of Notre Dame (Part 2) | 18. | Flight Into Egypt |
| 2B. | The Bells of Notre Dame (Part 3) | 18A. | Esmeralda (Reprise) |
| 2C. | The Bells of Notre Dame (Part 4) | 19. | Rest and Recreation (Reprise) |
| 2D. | The Bells of Notre Dame (Part 5) | 20. | The Court of Miracles |
| 2E. | The Bells of Notre Dame (Part 6) | 21. | In a Place of Miracles |
| 2F. | Fanfare | 22. | The Bells of Notre Dame (Reprise II) |
| 3. | Sanctuary | 23. | The Assault |
| 4. | Out There [^] | 24. | Someday* |
| 5. | Topsy Turvy (Part 1) | 24A. | While the City Slumbered |
| 6. | Rest and Recreation | 25. | Made of Stone |
| 7. | Rhythm of the Tambourine | 25A. | Judex Crederis* |
| 8. | Topsy Turvy (Part 2) [^] | 25B. | Kyrie Eleison* |
| 8A. | The Harrowing | 25C. | Top of the World (Reprise)* |
| 9. | Sanctuary II | 25D. | Esmeralda (Frollo Reprise)* |
| 9A. | The Bells of Notre Dame (Reprise) | 26. | Finale Ultimo* |
| 10. | God Help the Outcasts | 27. | Exit Music [^] |
| 11. | Transition to the Bell Tower | | |
| 12. | Top of the World | | |
| 12A. | How Dare You | | |
| 13. | Tavern Song (Thai Mol Piyas) | | |
| 14. | Heaven's Light [^] | | |
| 15. | Hellfire [^] | | |
| 16. | Esmeralda/ Act 1 Finale (Part 1) | | |
| 16A. | Esmeralda/ Act 1 Finale (Part 2) | | |

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Orchestrations by Michael Starobin, with the exception of
#18 "Flight Into Egypt" and #21 "In a Place of Miracles" – Orchestrations by Larry Blank

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