

The Hunchback of Notre Dame

Musical Numbers (Vocal Book)

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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

WOMEN: *f*

Ah Ah Ah

MEN: *f*

Ah Ah Ah

ff *rall.* *2 sops only*

Ah Ah Ah Ah

ff

Ah Ah Ah Ah

Charming French waltz (♩.=72)

9

decresc. poco a poco

4

[13-16]

CONGREGANT
(CLOPIN):

17

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

CONGREGANT (M1):

21

bells of No - tre Dame. The

CONGREGANT
(M5):

BOTH:

25

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

CONGREGANTS (M3, 6):

29

bells of No - tre Dame. To the

33

big bells as loud as the thun - der,

CONGREGANTS (F1, F3):

to the

CONGREGANT
(M5):

37

And

lit - tle bells - soft as a psalm.

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 _____

Ah _____

-4-

(F3): - before whom the congregation trembled,

73

Oh...

Oh...

4

[77-80]

81

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

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:

SOLOS (M1, 5):

FROLLO:

JEHAN (M7):

FROLLO,
 JEHAN:

CONGREGATION, *poco rit.*
 FROLLO:

WOMEN:

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

MEN:

no mosso

meno mosso

FROLLO:



Oh dear broth-er, 'neath these arch-es and this sa-cred

CHOIR:

Ky-ri - e e - lei - son.

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:

mf

Ky-ri - e e - lei - son.

T:

B1:

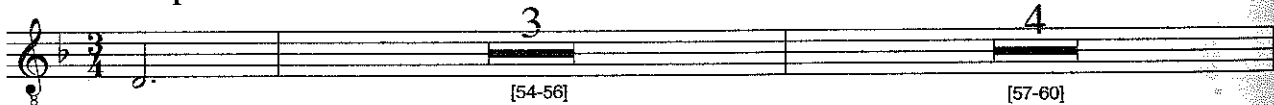
B2:

Ky-ri - e e - lei - son.

53

Tempo 1°

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

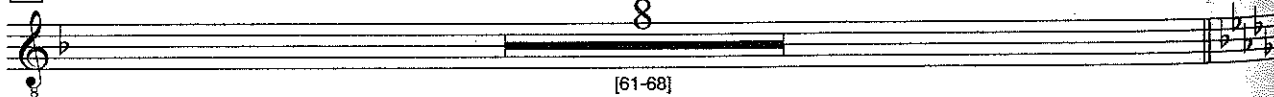


home.

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

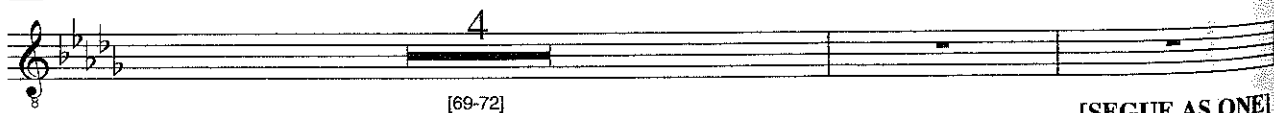
JEHAN: No. You must come with me to the bar.

61



69

FROLLO: I am not going to lie for you again if you stay out late. JEHAN: Yes, you will!



[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. Though as



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



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



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

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

2

[82-85] *poco rit.* [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):

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

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

Ky-ri-e e - lei - son.

FROLLO: Leave? But, Father--
 (DUPIN)

dwelled. 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?

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.

Very slowly, rubato

(DUPIN)

pelled!

Tempo 1°

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

13 CONGREGATION:

[13-18] 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 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. 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. 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. The measure is marked with a '2' above it and '[79-80]' below it. The staff ends with a double bar line and a common time signature.

[SEGUE AS ONE]

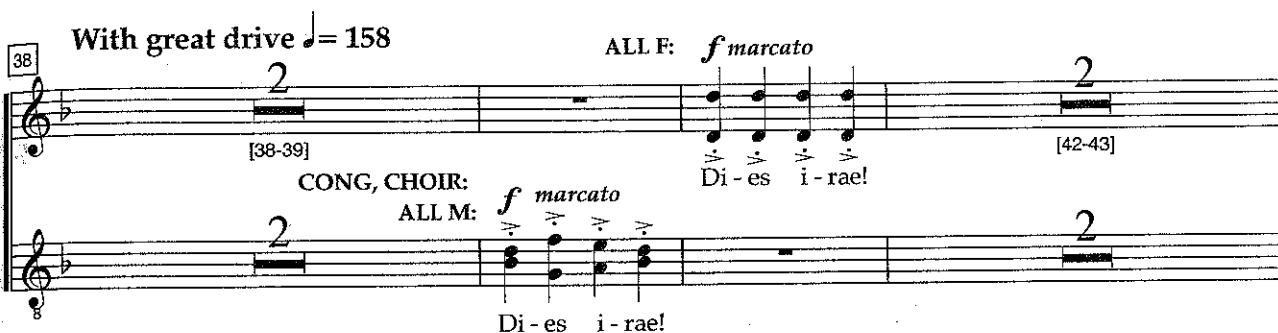
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JEHAN: I should have known. I was a fool to think you would look after him.
 FROLLO: Look after him? Me? JEHAN: He has nobody else.

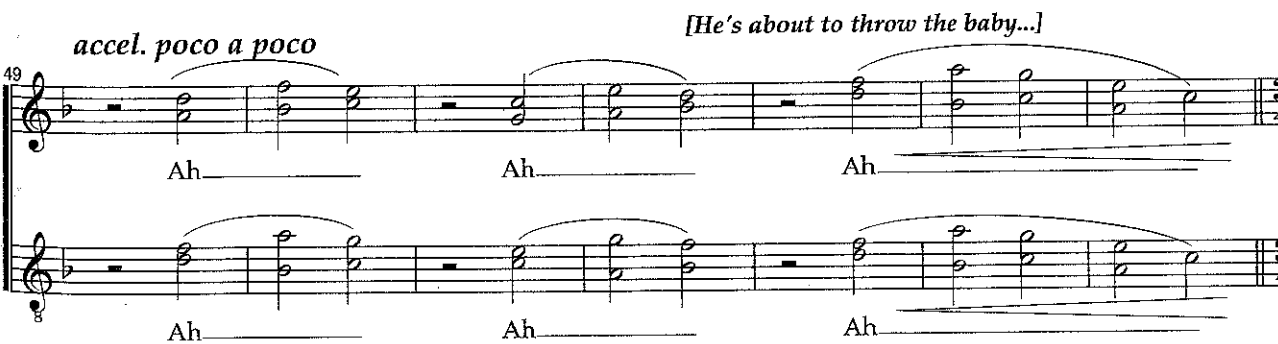
[Vamp] *jump on any beat*
 FROLLO: But he is a Gypsy child!
 JEHAN: And mine. **Take him,**

29 

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

38 **With great drive** $\text{♩} = 158$ **ALL F: *f marcato*** 
 CONG, CHOIR: **ALL M: *f marcato***
 Di-es i-rae!

44 *no accel.* 
 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

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.

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

60

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

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.

A tempo, somewhat heavier

rit.

64

God. [65-66]

God.

Flowing, poco rubato

But a monster like this must be kept hidden.

69

[69-70]

FROLLO:

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

73

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

molto rit.

[SEGUE AS ONE]

#02E

Choir
Congregation
Clopin
Quasimodo
Frollo

The Bells of Notre Dame (Part 6)

CUE: Segue as one from No. 02D "The Bells of Notre Dame (Part 5)"

Tempo I°, ma poco meno mosso

SOLO (F4): And Frollo gave the child a name --

1 (FROLLO):

me

SOLO (M8): A cruel name that means -

CONGREGATION: -"half-formed": FROLLO: Quasimodo.
molto rall. CLOPIN:

Now

13 Tempo I° $\text{♩} = 72$

here is a riddle to guess if you can, sing the bells of No - tre Dame.

21 QUASIMODO:

What makes a mon - ster and what makes a man?

CHOIR, CONG MEN:

What makes a mon - ster and

26

CHOIR, CONG WOMEN:

What makes a mon - ster and what makes a man?

TENORS:

Sing the

BARIS:

Sing the

what makes a man?

#03

Frollo
Quasimodo

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!

Vamp - vocal last X

FROLLO:

Meno mosso

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.

Flowing 4, poco rubato

25 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.

FROLLO:
The world is

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

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

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

FROLLO: Remember what I taught you, Quasimodo--
poco rit. FROLLO:
stay in here, a - way in here? 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.

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

You're my de-fend - er.

[Orchestra]

#02F

Fanfare
TACET

#2F - *Fanfare*

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. 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

62

Più mosso, poco rubato

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

in here. in here. in here. in here. in here.

[63] [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

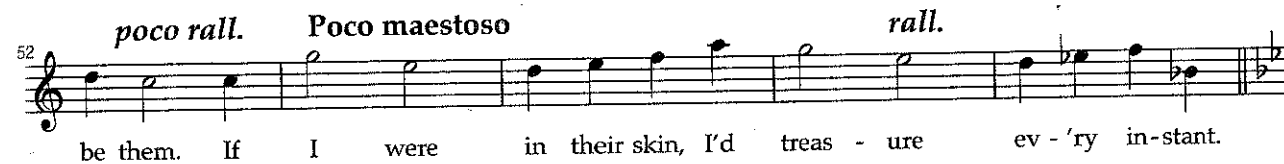
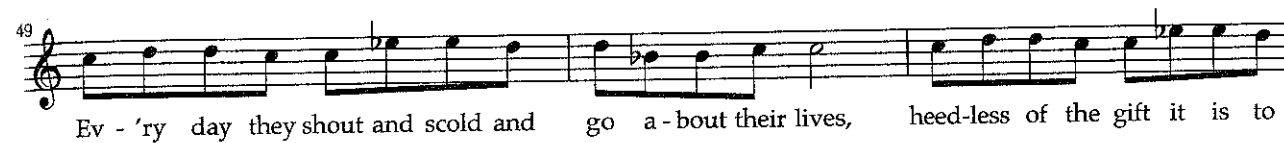
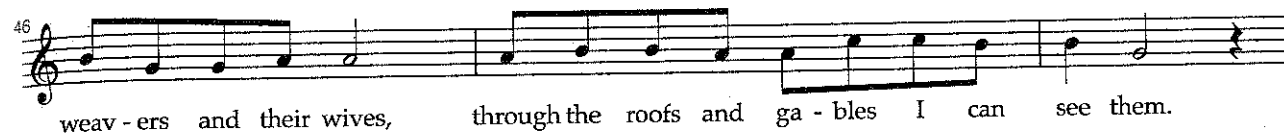
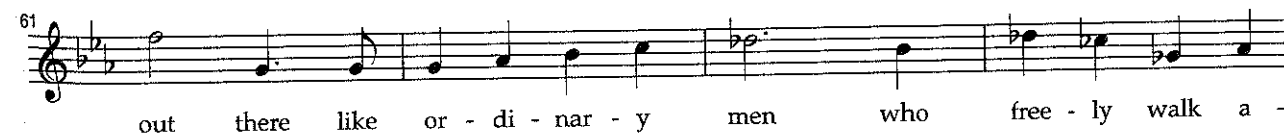
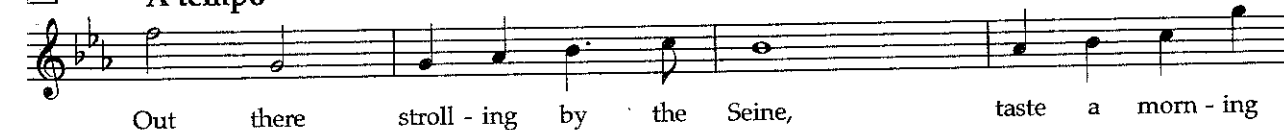
23 A tempo

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

27

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

-2-

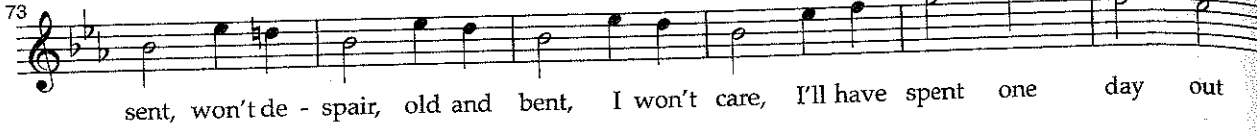
A tempo**Più mosso, pressing forward****A tempo**

-3-

A tempo

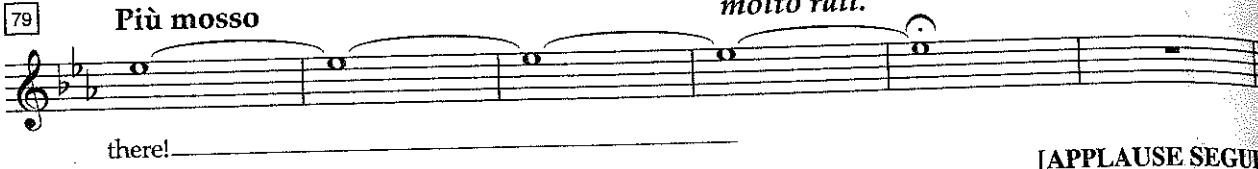
69 

rall. poco a poco

73 

Più mosso

molto rall.

79 

[APPLAUSE SEGUE]

Reve
Choi
Quas
Clop
(Pho

CUE



RE!

3



7



11



Revelers/Congregation
Choir
Quasimodo
Clopin
(Phoebus)

05

Topsy Turvy (Part 1)

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

Powerfully (♩ = 112)

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

Come and join the Feast of...

+ CHOIR: T1: T2, B:

Come and join the Feast of...

13 Bright 2 (♩ = 134)

Fools! [14-16]

Fools!

17 QUASIMODO: with hushed and excited intensity

Out here...

REVELERS,
CHOIR:

So ex - ci - ting! Col - ors, crowds, and smells.

[21-24]

25 QUASIMODO:

Out here...

REVELERS,
CHOIR:

Where it's twice as nois-y as the bells!

[29-31]

QUASIMODO:

32 Some - how I can wan - der through this hel - ter - skel - ter with - out

36 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 -

40 world! [42-45] [46-49]

-3-

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

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

[Vamp]

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

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:

102 (shouted)

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

106

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

CLOPIN:

CLOPIN, REVELERS, CHOIR:

110

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!

[118-119]

120

Hey!

124 CLOPIN: Soyons vilains!

[122-123] [124-127]

128

[128-135]

136

[136-142]

143

PHOEBUS: Into this crowd strode a young cavalier - Captain Phoebus de Martin, at your service -

CONGREGANT: Whose dashing manner -

[143-146] [147-150]

151

(F1): And bold swagger - (M5): Could not quite conceal the haunted look in his eyes.

[151-154]

Playfully, poco meno mosso

155

PHOEBUS: New to Paris, just back from the front.

poco rit.

(F4): One of those handsome fellows

[155-156]

159

to whom all the girls take a liking. PHOEBUS: Thank you, ladies. Might one of you enjoy showing me around?

poco rit.

[160-161]

[SEGUE AS ONE]

Phoebus
Soldiers
Frollo
Clopin
Revelers
Choir
(Congregation)

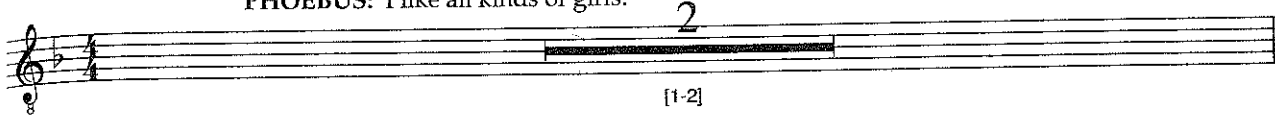
#06

Rest and Recreation

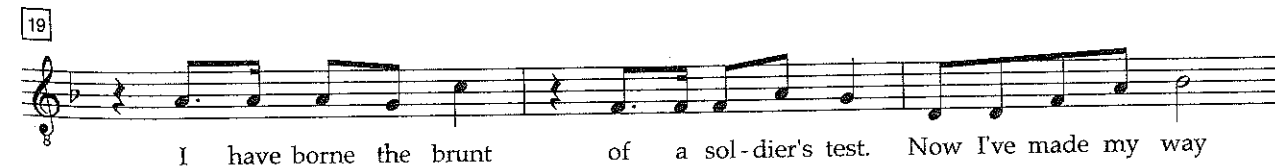
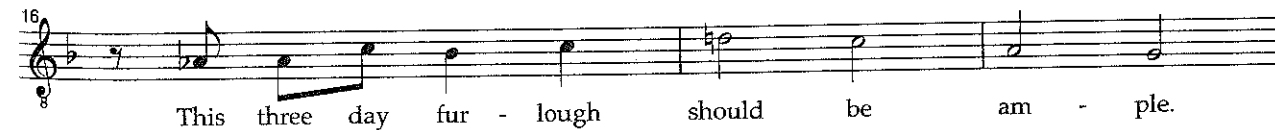
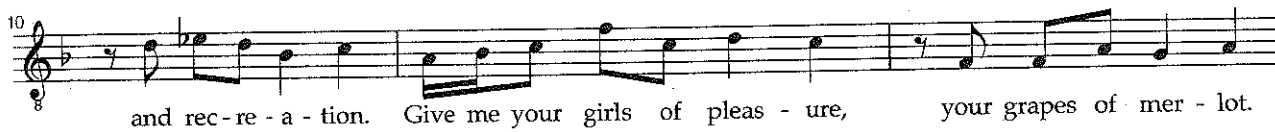
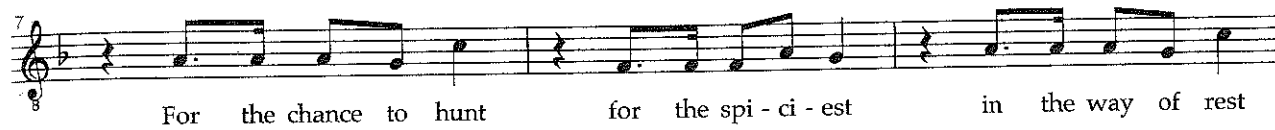
CUE: *Segue as one from No. 05 "Topsy Turvy (Part 1)"*

Solid march (♩ = 112)

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

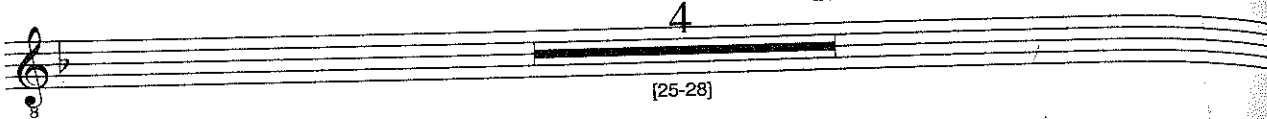


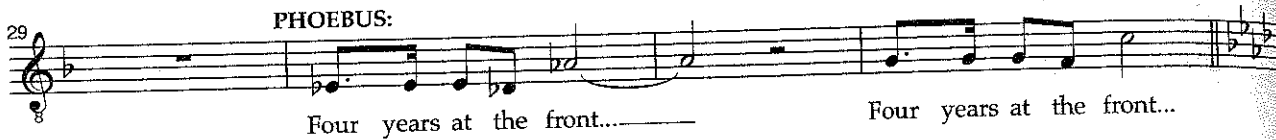
3 PHOEBUS:



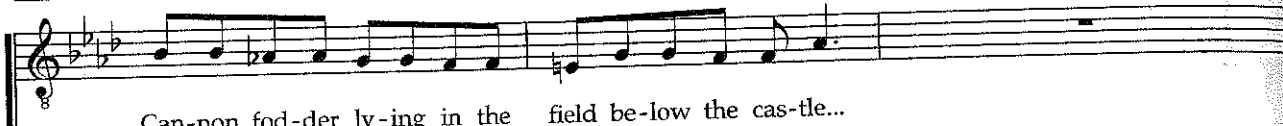
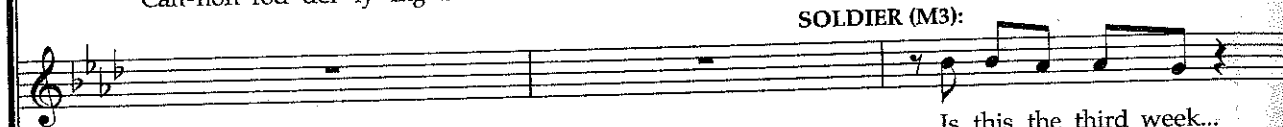
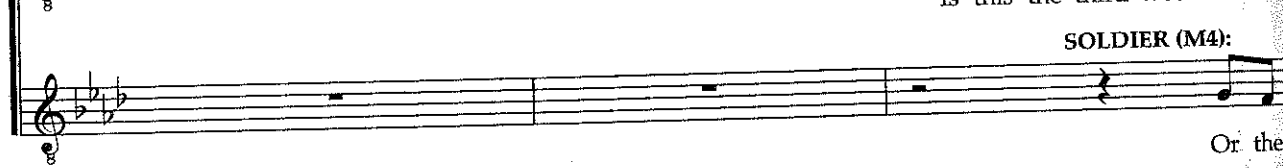
22  where I get to play at rest and rec - re - a...


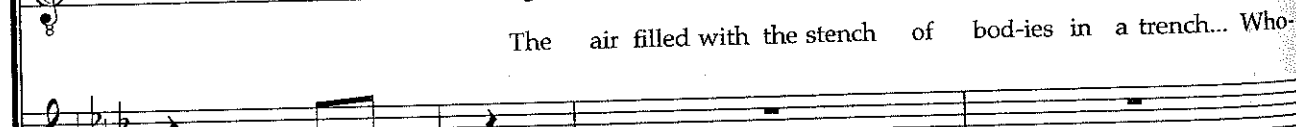
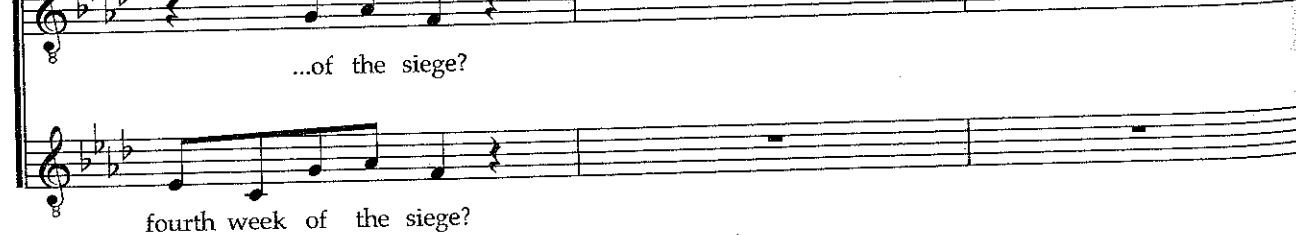
25 **PHOEBUS:** Sorry. You're quick, but I'm quicker. **CLOPIN:** I don't want any trouble!
PHOEBUS: Neither do I, believe me!

 [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-

SOLDIER (M7):

SOLDIERS:

(T1)

39
 ev - er pays the most, I call "My liege." 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

+ PHOEBUS:

PHOEBUS:

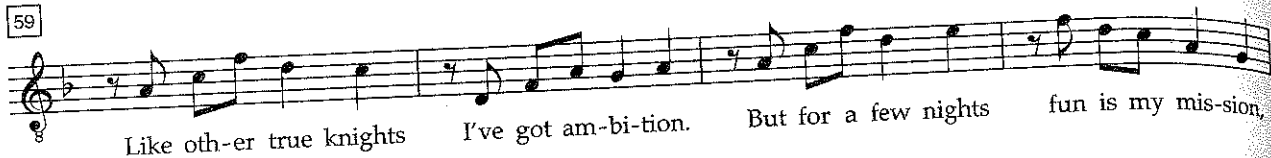
44
 dead and dy-ing men... And what - ev-er I do I'll make sure this is true: I will
 dead and dy-ing men... And what - ev-er I do I'll make sure this is true:

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?

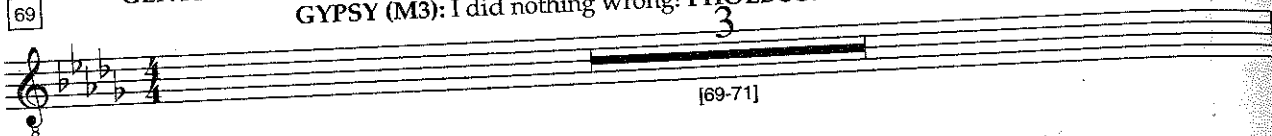
59


63

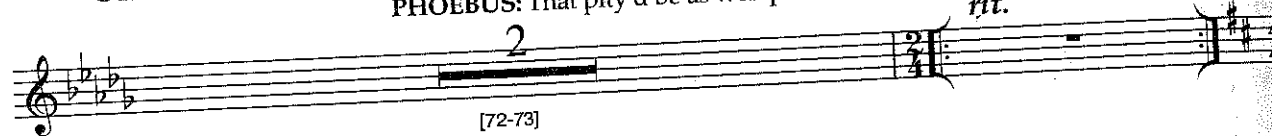

66


Agitato-l'istesso tempo

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?

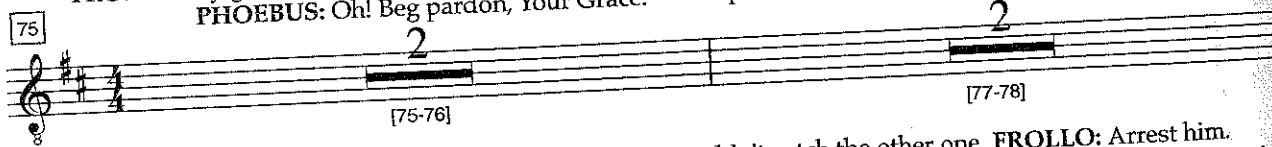
69


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

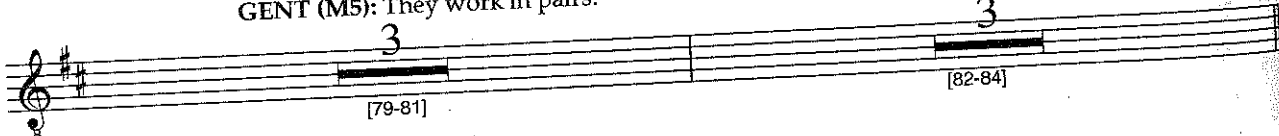
[Vamp]


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.

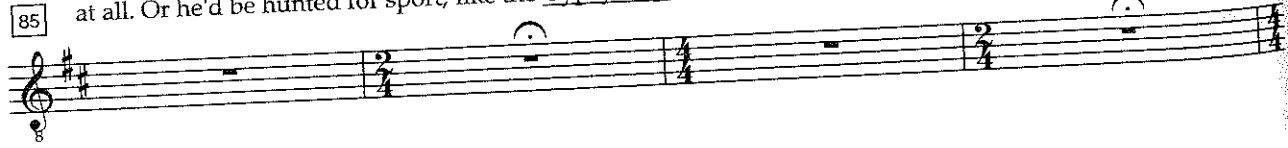
75


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

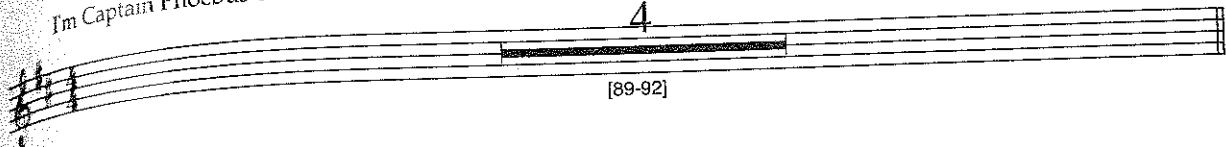


Playfully, poco rubato (ca. ♩ = 114)

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 Frolo?

85


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



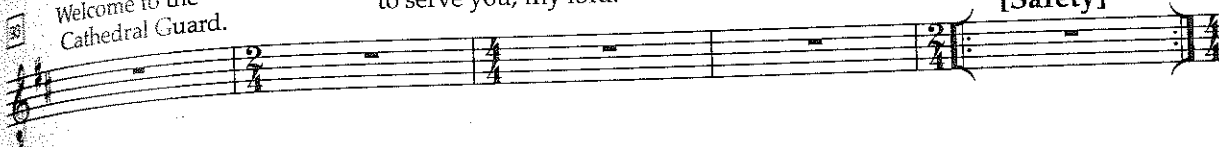
L'istesso, solidly

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]

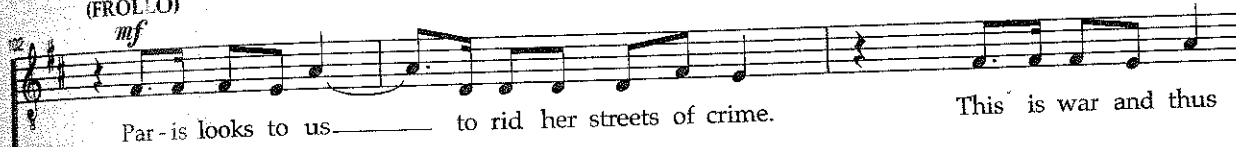


FROLLO:



(FROLLO)

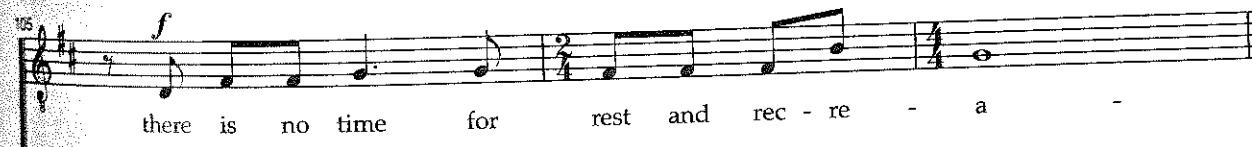
mf



PHOEBUS: *mf*



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



f
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!

CLOPIN:

112

See the fin-est girl in France make an en-trance to en-trance

ff
Come one, come all!

ff
Come one, come all!

rall.

(slide)

Dance, la Es - mer - al - da,

[SEGUE AS ONE]

#07

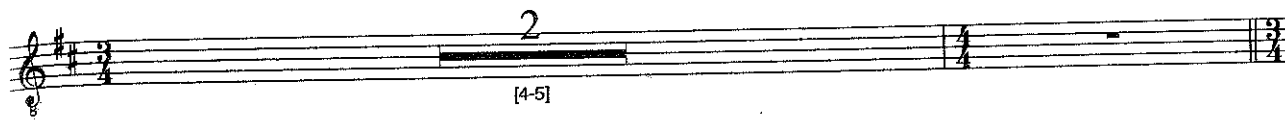
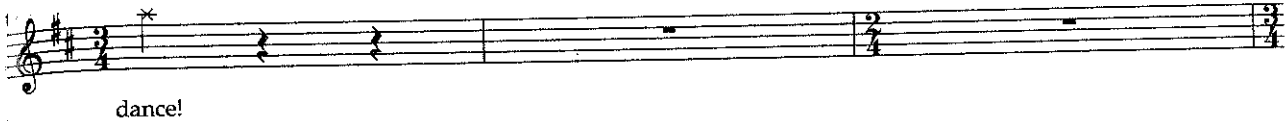
Esmeralda
Frollo
Phoebus
Quasimodo
Clopin

Rhythm of the Tambourine

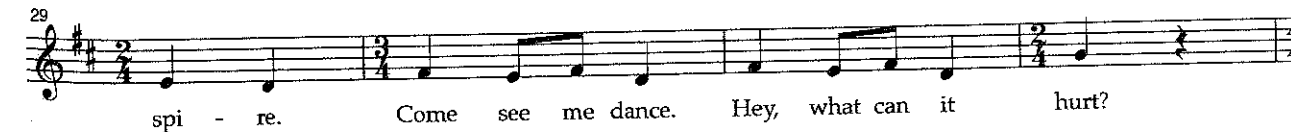
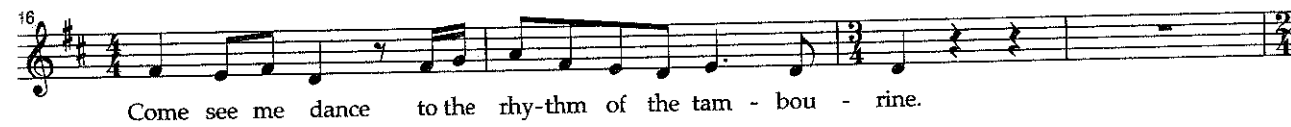
CUE: Segue as one from No. 06 "Rest and Recreation"

With fiery gusto (♩ = 136)

(Clopin)



7 **ESMERALDA:**



-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* **2**
 [46-47]

48 **Faster** ♩ = 140 **7**
 [48-54]

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

-3-

58 (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,

(ESMERALDA)
75 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.

#7 - Rhythm of the Tambourine

THE HUNCHBACK OF NOTRE DAME

-4-

86
 When I dance to the rhythm of the tam - bou - rine.

92
 [92-93] **2** [95] *poco rit.*

98 **Poco meno mosso**
CLOPIN:
 Wel-come to Par-is, Es-mer - al - da. As I was told, you come with use - ful tools.

102 *poco rit.* **ESM: I'm afraid I've never a tempo**
 You'll thrive in Par-is, Es-mer - al - da, long as you learn to fol-low our rules.

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.

2
 [106-107]

109 **With energy ♩=134 (Topsy-Turvy tempo)**
CLOPIN: Make yourself useful. Line up the men!

4
 [109-112]

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

[SEGUE AS ONE]

Clopin
Esmeralda
Revelers
Choir

#08

Topsy Turvy (Part 2)

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

Raucously (♩ = 134)

CLOPIN:

1 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!

Now's the time we crown the King of Fools!...

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

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

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

REVELERS, ESMERALDA, CHOIR: (shouted)

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

-3-

Slowly

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

[80-81]

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

[82-84] *molto rit.*
 CLOPIN:

Ev - 'ry bod - y!

Very slowly and tentatively at first
accelerando poco a poco

[86] CLOPIN:

Hail to the

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.

king!

Oh, what a

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

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

-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 SOPS:
 Day!
 Day!

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]

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

Esmeralda
Choir
Parishioners

#10

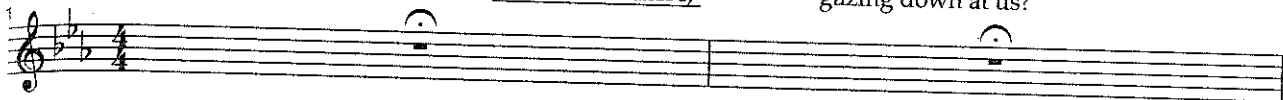
God Help the Outcasts

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. 3

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

7 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.

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

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

23 *rit.*

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

TENOR SOLO (M2):

N.B.

poco rall.

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

PAR. WOM:

PARISHIONERS, CHOIR:

N.B.

p I ask for love. *f* 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

CHOIR MEN:
Ah

poco

87 *rit.*

Chil-dren of God.

p *pp*

p *pp*

(E
(P
(C
G.
St

Wa
Cu

11
5

1

(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?

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

QUASIMODO: M7, M8:
No! Mustn't!

find you! Find a place, and quick-ly, so she can't see where you've gone!

SOLO (F1): SOLO (M6): QUASIMODO: Have to hide!

Here she comes, I think she's right be-hind you!

6 STATUES, GARGOYLES: SOLO (F1): SOLO (M4): **ESMERALDA:** Hello?

This way! O-ver there! Climb up here!

STATUES, GARGOYLES: SOLO (M1): STATUES, GARGOYLES:

This way! Find a place! Too late!

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

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

M2, M7, M8:

no breath

no breath

M2

M7,8


w'e'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.

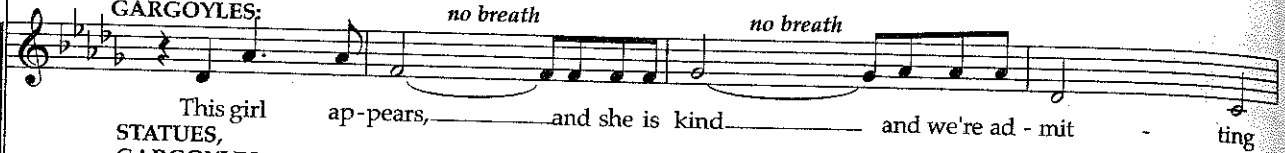
61 ESMERALDA:



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

STATUES,
GARGOYLES:

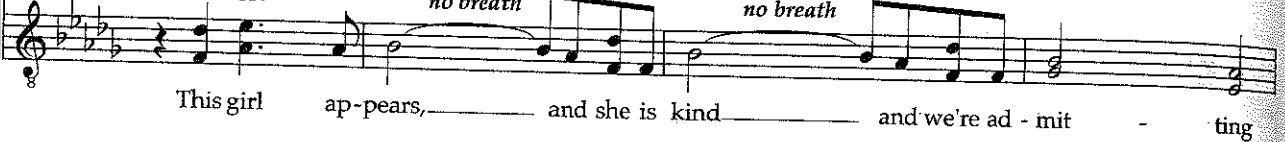
no breath *no breath*



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

STATUES,
GARGOYLES:

no breath *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 *no breath*



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

no breath *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

M4, M6:

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

77

F3, F4: ALL:

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

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

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

81

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

Es - me - ral - da...

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,

QUASIMODO:

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.

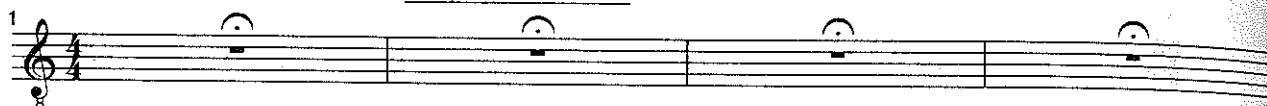
Cue: QUASIMODO: Goodnight, Master.

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):

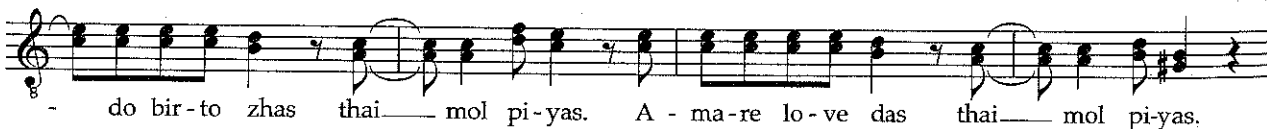
M8: Until one night, walking down an unknown alley -



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

GYPSY WOMEN:

17

GYPSY MEN:

21

25

29

31

41

[41-47]

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

[53-56]

57 (claps/tambourine)

ESMERALDA:

With the

61

+ WOMEN:

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

65 **ESMERALDA:**
 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? But I'm afraid she's already spoken for. **ESMERALDA:** Oh, really, Clopin? Nobody speaks for me.

4
 [79-82]

-5-

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

ESMERALDA: I can look out for myself.

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

87

PHOEBUS: You lose friends easily, don't you? ESMERALDA: I have that way about me.

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

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 treble clef, a 4-measure rest, and a bracketed measure number [91-94] below it.

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 treble clef, a 4-measure rest, and a bracketed measure number [95-98] below it.

[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 treble clef, a 4-measure rest, and a bracketed measure number [99-102] below it.

In the dark of the night,

103 FROLLO:

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

Musical staff with treble clef, a 4-measure rest, and a bracketed measure number [103-106] below it.

in the dead of the win - ter,

Musical staff with treble clef, a 4-measure rest, and a bracketed measure number [107-110] below it.

in the dead of the win - ter,

Musical staff with treble clef, a 4-measure rest, and a bracketed measure number [111-114] below it.

-6-

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.

PHOEBUS: Well, that was pleasant. For you, too?

ESMERALDA: I have to go.

PHOEBUS: Why?

ESMERALDA: You're not the only one who needs to

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. Tha

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:

So man-y times out there I've watched a hap-py pair— of lov-ers walk-ing in the night.

They had a kind of glow a - round them. It al-most looked like heav-en's light.

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

No face as hid-e-ous as my face was ev - er meant for heav-en's light. But

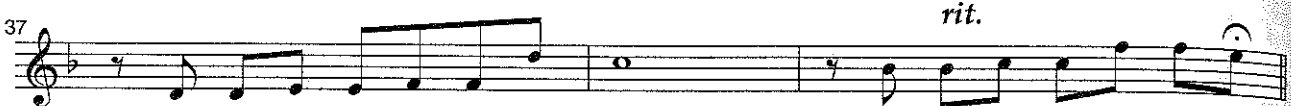
29 Poco più mosso



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

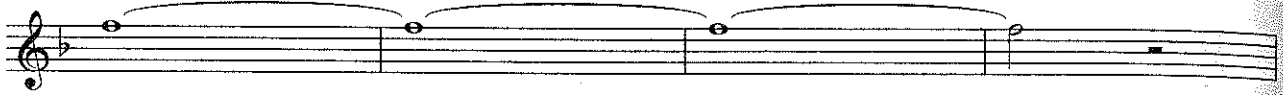


I dare to dream that she might e-ven care for me, and as I ring the bells to-night,



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*
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)

fect 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*

A: Ah Ah Ah

f T1 T2/B1 B2

B2 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.

ff Ah *mp* Ah *ff*

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

53 **A tempo**

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

(S/A) *mf* Ah *mf* Ah

T1: T2: B: Hell - fi - re, dark fi - re. Ah

poco rall.

57

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

f Choose me or your py - re. Ah

f Choose me or your py - re. Ah

-5-

A tempo, driving forward

61

burn. God have mer - cy on her.

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

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

65

God have mer - cy on me.

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

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

molto rall.

2 sops only

S1
S2
A

T1
T2
B

[SLOW SEGUE]

Male S
Frollo
Quasin
Congre
Choir
Phoebr
Soldier

Warn:
Do wh
LOUIS

Cue: F
I will

14

19

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.

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...

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):

58 might of No - tre Dame. 'Til at

62

CONGREGATION:

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

SOLO (M5):

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

rall. poco a poco

CONG., CHOIR WOMEN:

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

CONG., CHOIR MEN:

The

82 *Meno mosso*

78 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

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

1 FROLLO:
Co - ward! Trai - tor! Gyp - sy's pawn, you're re - lieved of your pa -
(PHOEBUS)
will!

3 PHOEBUS: Consider it
(FROLLO) my highest honor.
trol. Ky - ri - e e - le - i - son, God have mer - cy on your

6 FROLLO: Lieutenant, you are now in charge. Arrest Captain Phoebus. ESMERALDA: No!
accel. poco a poco FROLLO: You see?! There she is!
soul. [7-9]

10 [10-13]

[Safety] jump @ any beat [Visual cue: Stab!] ESMERALDA: Phoebus!!! [Visual cue: Frollo drops knife]

A tempo

[Safety]

FROLLO: The Gypsy has stabbed the Captain!

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

16

[Vamp]

[Vamp]

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

FROLLO:

19

22

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

CHOIR: nobly mp Ah Ah Ah

25

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

mf Ah Ah

-3-

28

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

Ah

Ah

30

CHOIR, CONG. WOMEN: N.B.

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

SOLDIERS, CHOIR MEN: N.B.

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

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

42 PHOEBUS: Esmeralda?
 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 -

(FROLLO)

63

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

poco rall.

66 (FROLLO)
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

A tempo

68 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!

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

(PHOEBUS)

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

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

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

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

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:
BARI: Do-na no-bis pa - cem, do-na no-bis pa - cem,

rall.

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

A: 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

BARI: 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

2 sops only

(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): Treble clef, 4/4 time, key signature of two sharps. Rest for 2 measures. [1-2]

Alto (A): Treble clef, 4/4 time, key signature of two sharps. Rest for 2 measures.

Tenor (T): Treble clef, 4/4 time, key signature of two sharps. Rest for 2 measures.

Bass (B): Bass clef, 4/4 time, key signature of two sharps. Rest for 2 measures.

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

7

mf huh huh *f* Ah Huh huh huh huh

mp huh huh huh huh huh huh Ah Huh huh huh huh

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

mor - te ae - ter na. In

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.

23 **Tranquillo** ♩=96

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

Mmm.....

25

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

29

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 -

32 Moderato $\text{♩} = 86$

S li.

A li.

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

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

poco rall.

S 36 *mp* Ah Ah

A Ah Ah

T Ah Ah

B Ah Ah

40 Broader

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

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

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

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

-6-

44 46 $\text{♩} = \text{♩}$

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
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
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

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

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

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

Piu mosso

rall.

Dictated

68

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

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

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

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

[APPLAUSE SEQUE]

#17A

Choir
(Quasimodo)
(Esmeralda)
(Congregation)

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.

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

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

Not Too Slowly

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?

[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.

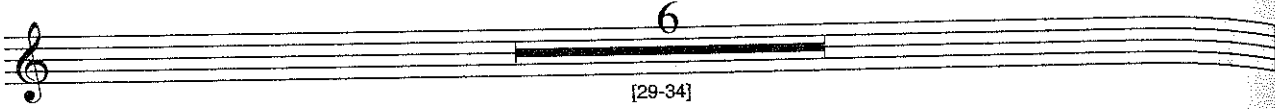
[17-22]

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?

[23-28]

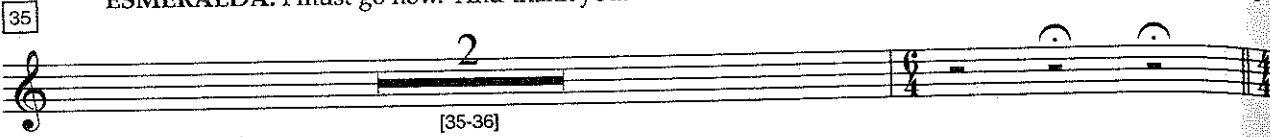
-2-

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!



ESMERALDA: I must go now. And thank you.

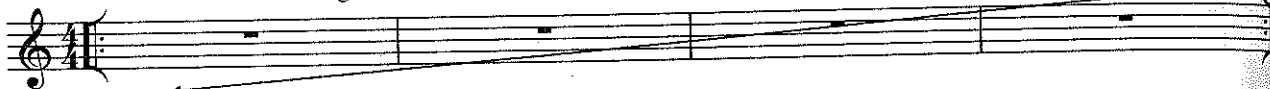
[ESMERALDA leaves]



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!

M7: You have to save her!

QUASI: Save her? Me?

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

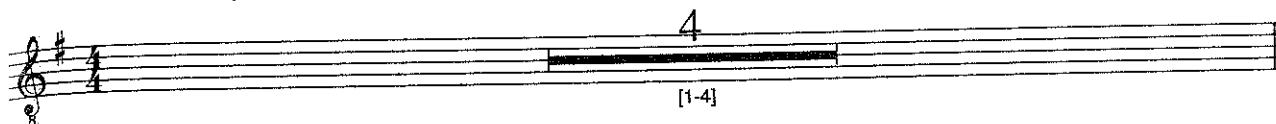
#18

Flight Into Egypt

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

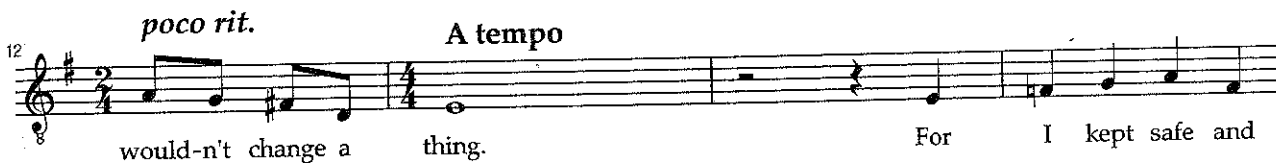
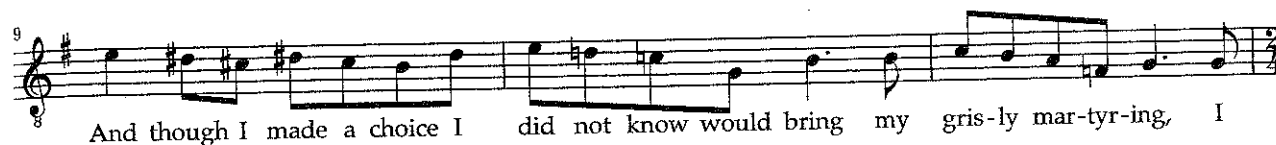
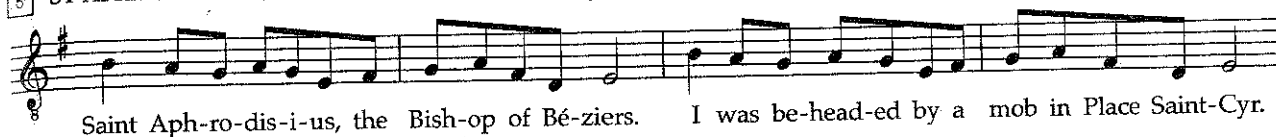
Moderately, poco rubato (ca. ♩=120)

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

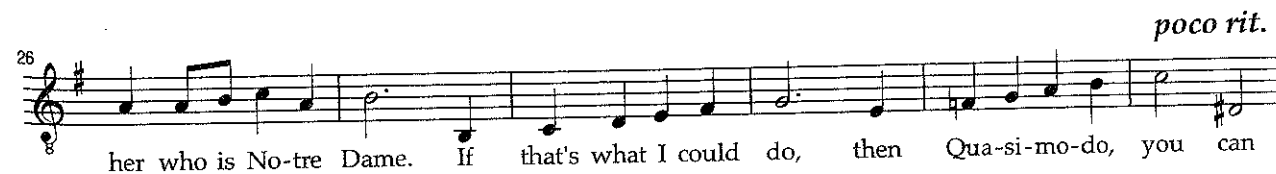
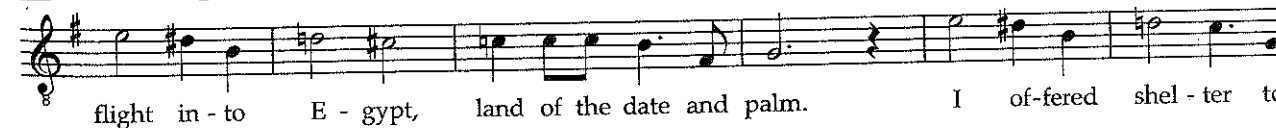


5 ST APHRODISIUS (M5):

("Bay-zeer")



20 *A tempo*



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

32 Poco rubato

too.

A tempo

wear this woven band --" QUASI: "You hold the city --"

Just a web and a jewel -
F4: It doesn't mean anything!

M2: But what is it?

ST APHRODISIUS:
No, it

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!

[48-49]

50

QUASIMODO:

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

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

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.

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

-5-

A tempo

80

(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 _____

Ah _____ Ah _____

poco rall.

84 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 _____

Gently

88

(QUASIMODO)

whole life long. _____ *poco rit.*

#18A

Frollo
Congregation
(Quasimodo)

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?

Dictated

SOLO
, (F1):

9 Steadily (♩ = 120)

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 *poco rit.*

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

1 PHOEBUS: Don't be ridiculous! PHOEBUS: 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— (F2): Furtively made their way through the darkening streets of Paris—
PHOEBUS: And Phoebus— (M5): Though the hunchback felt a thrill of fear at once more setting
foot outside Notre Dame.

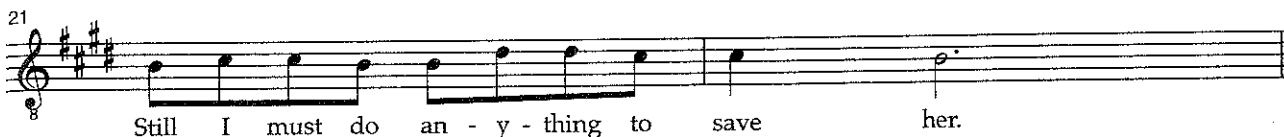
10 [10-11] [12-14]

15 [Vamp] (voc last x) QUASIMODO: 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-

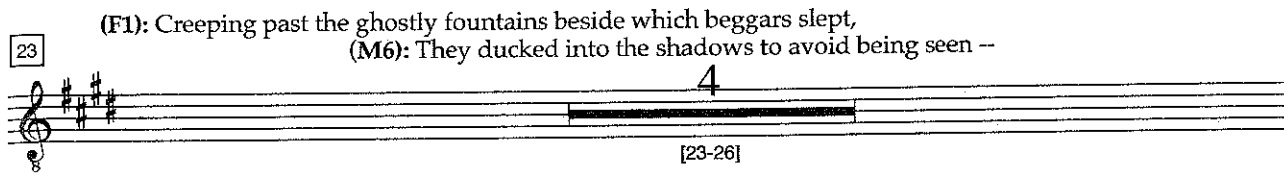
21



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

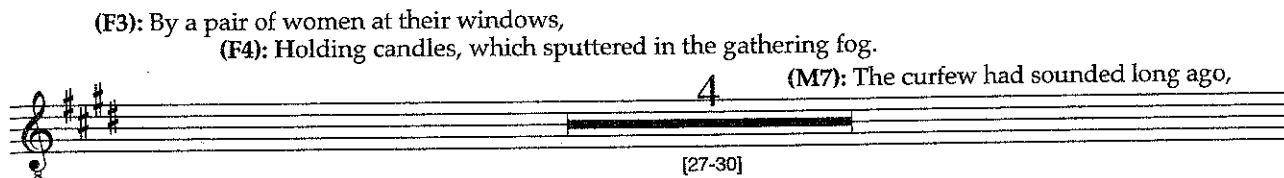
23

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



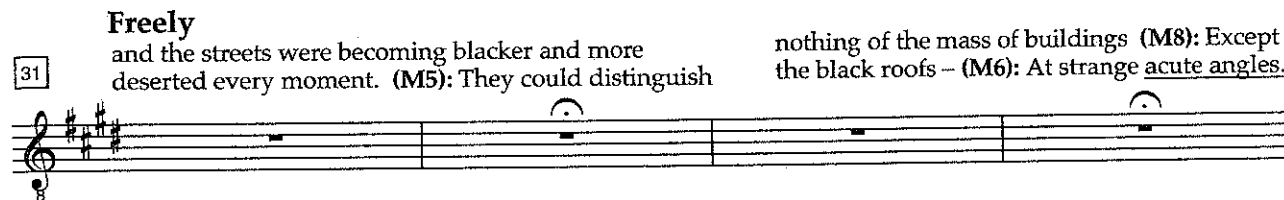
[23-26]

(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,

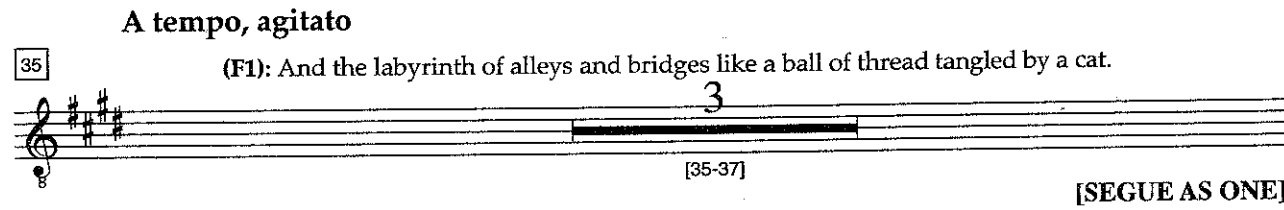


[27-30]

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



[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.

A musical staff in treble clef with a key signature of two flats and a common time signature. A thick black bar covers the staff for four measures, with the number '4' above it and '[1-4]' below it.

Play 2Xs

PHOEBUS: Where the hell are we?

QUASIMODO: Looks like cemetery.
PHOEBUS: Good God. You've taken us
in the completely wrong direction.

A musical staff in treble clef with a key signature of two flats and a common time signature. It features two thick black rest bars. The first bar is 2 measures long, labeled '2' above and '[5-6]' below. The second bar is 4 measures long, labeled '4' above and '[7-10]' below.

[Safety]

QUASIMODO: What's that?

PHOEBUS:
I don't hear anything.

A musical staff in treble clef with a key signature of two flats and a common time signature. It features three thick black rest bars. The first is 2 measures long, labeled '2' above and '[11-12]' below. The second is 3 measures long, labeled '3' above and '[13-15]' below. The staff ends with a musical phrase consisting of a quarter note followed by a quarter rest.

Con forza

Slower

PHOEBUS/QUASI: Agggghh!
CLOPIN: Welcome to the Court of Miracles!

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

A musical staff in treble clef with a key signature of two flats and a common time signature. A box containing the number '17' is at the start. The staff contains a series of rests: a quarter rest, a quarter rest, a half rest, a quarter rest, a quarter rest, and a half rest.

Moderato ♩ ≈ 94

19 to talk about it. Get them inside!

A musical staff in treble clef with a key signature of two flats and a common time signature. A thick black bar covers the staff for four measures, with the number '4' above it and '[19-22]' below it.

-2-

CLOPIN:



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



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

WOMEN:



f The

MEN:

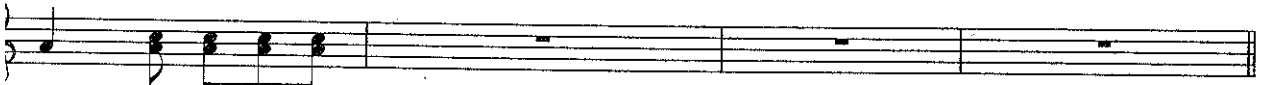


The

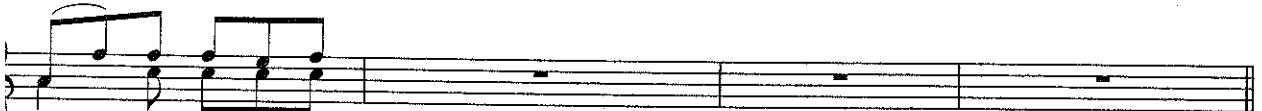


Bro-ther, you're there!

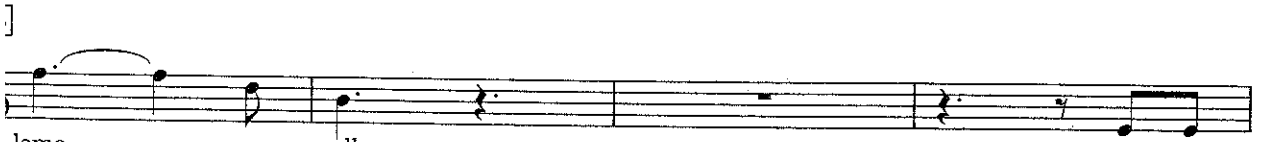
Where the



Court of Mir-a-cles!

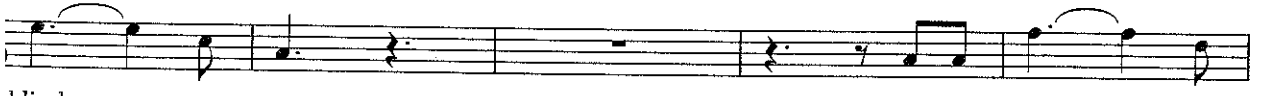


Court— of Mir-a-cles!



lame— can walk...

And the

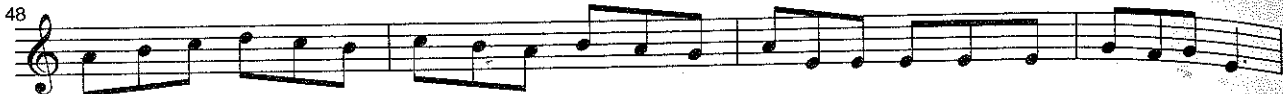



blind— can see.

But the dead— don't

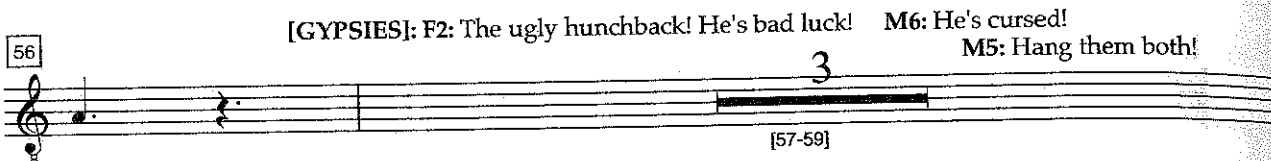


talk... So you won't be a-round to re-veal what you've found.

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

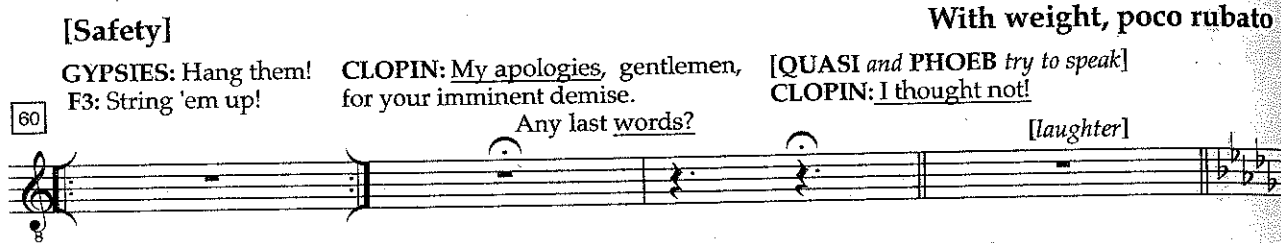
52 
 Here in the Court of Mir-a-cles, where it's a mir-a-cle if you get out a -


poco rall. **A tempo**

56 
 live. [57-59]

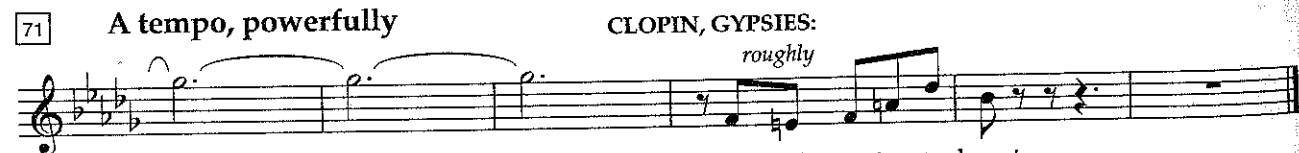
[GYPSIES]: F2: The ugly hunchback! He's bad luck! M6: He's cursed!
 M5: Hang them both!

[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

(PHOEBUS) -- But I don't care.

PHOEBUS:

Here we are,

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

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

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

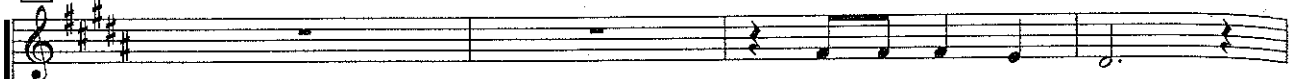
ask-ing if you will let me come with you.— Though our

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)

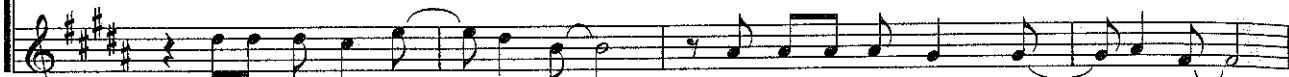


in a place of mir - a - cles.....

28



In a place of mir - a - cles.....

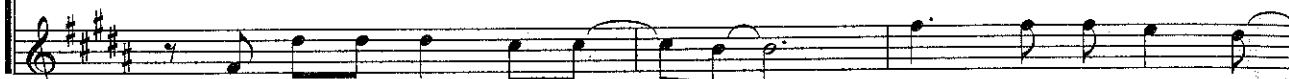


In a place of mir - a - cles... A mir - a - cle you've brought — to me. —

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



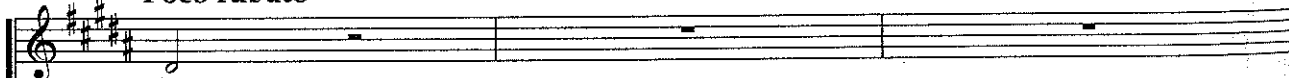
— in a place — of mir - a - cles. —



— 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?

-7-

82 (ESMERALDA)

Musical staff for Esmeralda, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

(PHOEBUS) In a place of mir - a -

Musical staff for Phoebus, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

(QUASIMODO) In a place of mir - a -

Musical staff for Quasimodo, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

place of mir - a - cles? Of mir - a -

Musical staff for Clopin, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

(GYPSIES, CHOIR) Of mir - a -

Musical staff for Gypsies/Choir, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Of mir - a -

Musical staff for Gypsies/Choir, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Of mir - a -

Musical staff for Gypsies/Choir, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Moving forward

(syllable pronounced "culls")

88 + F1,2, 3,4:

Musical staff for F1,2, 3,4, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Musical staff for F1,2, 3,4, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

+ M1,2,3:

Musical staff for M1,2,3, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

+ M4,5, 6,7,8:

Musical staff for M4,5, 6,7,8, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

CHOIR only (ENS sing "cles" as above)

Musical staff for Choir, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Musical staff for Choir, starting with a treble clef and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

91

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.

5

SOLO (M1):

Jus - tice in Par - is was of - ten dis - played in the square at No - tre

11 SOLO (M8):

Dame. Now as the wood for a py - re was laid in the

17 SOLO (F1):

square at No - tre Dame, there came

21

SOLO (F4):

some there who sought en - ter - tain - ment. And

25 CONGREGATION,
CHOIR:

some who wished all Gyp - sies harm. *f* For the

For the

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 _____
f

39

at _____ No - tre _____
at _____ No - tre _____

45

Dame. _____ [2X] 4 [49-52]
Dame. _____ 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 ($\text{♩} = 104$)

(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.

[1-4]

[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.*

[21-24] [25-26]

27 [Vamp] (2 orch. cutoffs)

(no cresc.)

[27-28]

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

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

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

rit.

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 pay.

PHOEBUS:

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

47

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.

Some - day these dreams will all be real.

69

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

'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

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 ($\text{♩} = \text{♩}$ at first) *accel. poco a poco*

[14-17]

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

[18-19] [20-21]

$\text{♩} = 90$ 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.

[22-23]

[SEGUE AS ONE]

Quasimodo
Gargoyles
Statues

#25

Made of Stone

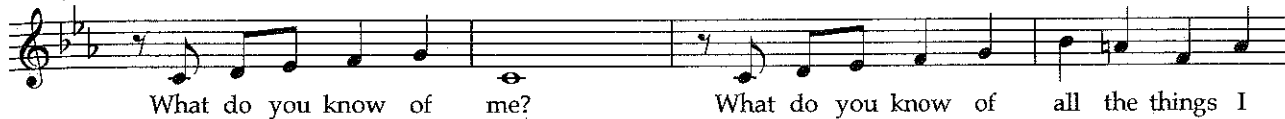
CUE: Segue as one from No. 24A "While The City Slumbered"

Seething, with power and anger ($\text{♩} = 90$)

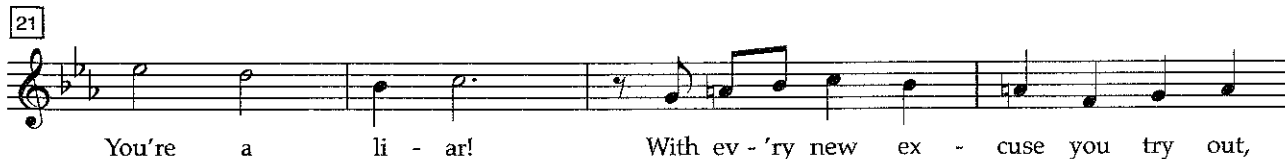
M2, M3, M4: You don't believe that. QUASI: How do you know what I believe?



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

37

said _____ been an - y help at all?

M7, F4: Quasimodo -

41

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

45

head, the far - ther that I fall. _____

49

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

53

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

57

to the stones be - low! _____

61

Oh... _____ I've

65

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 Crederis*CUE: *Applause Segue from No. 25 "Made of Stone"*

Allegro giusto (ca. ♩ = 120)

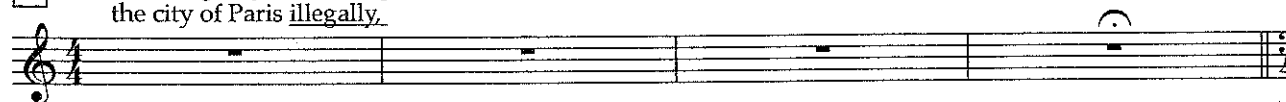


3 CHOIR:

mp intense marcato*mp intense marcato*

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]

Choir
Phoebus
Quasimodo
Frollo
Congregation

#25B

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.

Ky - ri - e e - lei - son.

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

4 Slower

rit.

6 With great power (♩ = 84)

ff

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

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

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

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

27

SOLO (F4): And at that moment Quasimodo decided-

In di - e il - la tre - men - da

In di - e il - la tre - men - da

31

quan - do cae - li mo - ven - di sunt.

CONGREGATION: He could remain stone no longer.

quan - do cae - li mo - ven - di sunt.

34

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

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

Coe - li et ter - ra. Dum ve - ne - ris ju - di - ca - re,

Coe - li et ter - ra. Dum ve - ne - ris ju - di - ca - re,

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

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

ff 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

62 *ff*

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

sanc - tus! Sanc - tus!

66 *S1:* *S2/A:*

In - excel - sis!

In - excel - sis!

70 **FROLLO:** Captain! Seize the Cathedral. **FREDERIC:** But sir, the laws of sanctuary -

4

[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!

2

[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

SOLDIER (M6): [81-82] *f* Di - es ir - ae! SOLDIERS: Watch out!

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: O - lim De - us ac - ce -

CHOIR MEN:

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 -

111

109

some - day come right now?!

o - lim.

o - lim.

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

123 CHOIR WOMEN: *mp* M1: My God! Look! Up there! *f* Poco piu mosso ($\text{♩} = 90$) (M1): He's way up there!

Ah

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-

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

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!

(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)

[155-156]

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 and bracketed measure numbers below: [1-2] and [3-4].

Beaten them back! Esmeralda-- you are home.

ESMERALDA: Home--

Musical notation for Esmeralda's first line, measures 5-6 and 7-8. Similar to the previous block, it shows a treble clef, two flats key signature, and 4/4 time. Two measures of rests are shown with '2' above and bracketed measure numbers below: [5-6] and [7-8].

9 **ESMERALDA:**
(haltingly)

Musical notation for Esmeralda's second line, measures 9-12. The notation shows a treble clef, two flats key signature, and 4/4 time. The melody is written in a haltingly style.

Here a-gain at the top of the world. Two friends en-joy - ing this beau-ti-ful morn-ing.

13

Musical notation for Esmeralda's third line, measures 13-16. The notation shows a treble clef, two flats key signature, and 4/4 time.

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.

17

Musical notation for Quasimodo's second line, measures 17-20. It shows a treble clef, two flats key signature, and 4/4 time. A four-measure rest is indicated with a '4' above and '[17-20]' below.

21 *broadening* **QUASIMODO:** Yes. Your friend.-- Esmeralda. *rall.* Esmeralda, wake up!

Musical notation for Quasimodo's third line, measures 21-24. The notation shows a treble clef, two flats key signature, and 4/4 time. It includes a 'broadening' instruction, a 'rall.' instruction, and a fermata over the final note. The key signature changes to two sharps at the end.

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, two sharps key signature, and 4/4 time. The notes are sustained, with 'oo' written below each note. A 'rit.' instruction is at the end.

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)

FROLLO:
We will. You'll see.

FROLLO:
At last we're free of Es-mer - al - da. Now that she's
gone, her poi - son dies with her. Now that we're free of Es - mer -
al - da, we can go on, as close as once we were. Here in our

QUASIMODO: No sanctuary without her!
Sanctuary? **FROLLO:** It was her choice,
Quasimodo.

sanc - tu - ar - y, sanc - tu - ar - y.

With tenderness, molto rubato

I could have helped her. Even - loved her - Who have you ever loved?
QUASIMODO: Love - what do you know of love? **FROLLO:** I loved my brother.

[15] [17-18]

I tried to teach him. **QUASIMODO:** You teach him? But he was wicked! Weak! **QUASIMODO:** No.
FROLLO: Yes, as I have tried to teach you! You are the weak one. You are the wicked one. [cut off]

[19] [19-20]

QUASIMODO: And the wicked shall not go unpunished! [24] Strict 4 ♩ = 120

JEHAN: **FLORIKA:**

mp The wick-ed shall not go un - pun - ish-ed. The heart of the wick-ed is of

-2-

FROLLO: Let go of me, Quasimodo.

CONG, CHOIR
WOMEN:

27

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.

CHOIR WOMEN:

30

FROLLO: Quasimodo, let go!

Quan-tus-tre-mor est fu-tur-us

CONG, CHOIR MEN:

CHOIR MEN:

BARIS: Sol-vet sae-'clum in fa-vil-la tes-te Da-vid cum sy-bil-la

+TENORS: Quan-tus-tre-mor est fu-tur-us

ff

33

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.

ff

CONGREGATION: Yes you do!

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.

Ah Ah Ah

FROLLO: Damnation!

[body drops to floor]

Ah Ah Ah

[SEGUE AS ONE]

Company

#26

Finale Ultimo

CUE: Segue as one from No. 25D "Esmeralda (Frollo Reprise)"

1 Freely QUASIMODO: There lie all that I have ever loved. [howl]

6 PHOEBUS: Esmeralda -- QUASIMODO: Gone. Both -- gone. [PHOEBUS tries to lift ESMERALDA]

10 Moderato, poco rubato [PHOEBUS collapses] SOLO (M6): mp The world is

14 A tempo SOLO (F4): SOLO (M1): 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. 3 [27-29]

30 molto rit. 32 Calm and steady (♩ = 63) 4 [32-35]

-2-

36

CHOIR WOMEN:
Pure "boys choir" sound, no vib.

p Oo

40

FLORIKA (F1):
mp 2

O - lim De - us ac - ce -

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

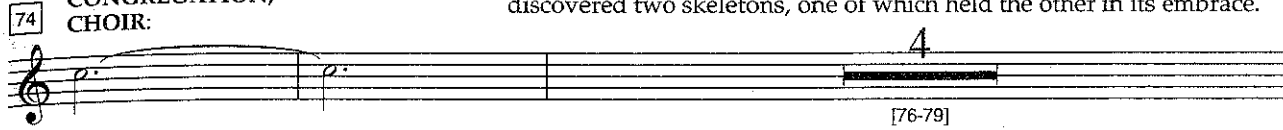
f Let it come one day (NB)

Let it come one day (NB)

-4-

A tempo
CONGREGATION,
CHOIR:

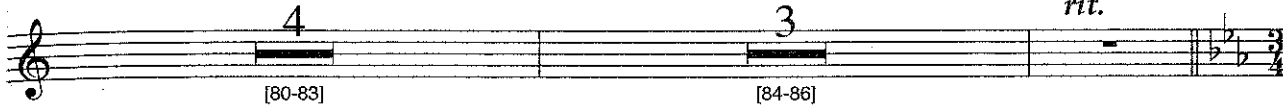
QUASIMODO: Years later, in the crypts below Notre Dame, there were discovered two skeletons, one of which held the other in its embrace.

74 

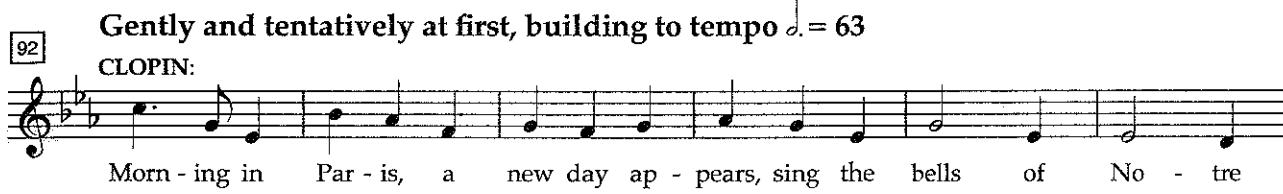
pp soon.....

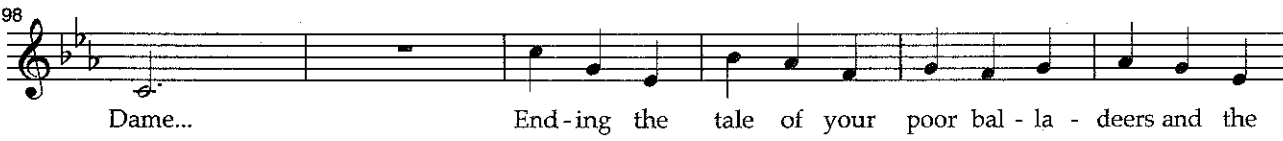
The first was a woman with a woven band around her neck.
The other was a man whose spinal column was crooked.

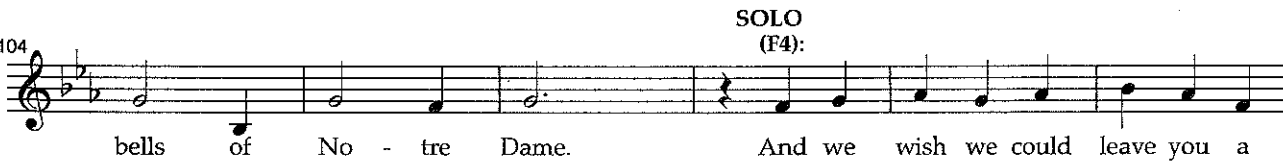
When they tried to detach the skeleton
which he held in his arms, he crumbled to dust.

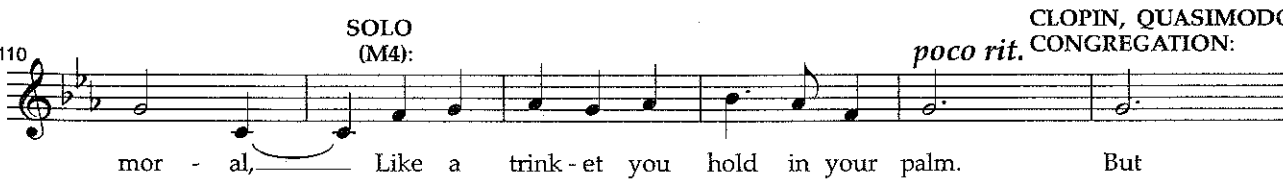


88 **Tentatively, slow 1** 

92 **Gently and tentatively at first, building to tempo $\text{♩} = 63$**
CLOPIN:


98 

104 **SOLO (F4):** 

110 **SOLO (M4):**  **poco rit.** CLOPIN, QUASIMODO,
CONGREGATION:

116

A tempo
(CLOP, QUASI, CONG)

here is a rid - dle to guess if you can, sing the

p

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* Ah *f* What makes a mon-ster and

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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