Choir Book

The Hunchback of Notre Dame

Music by
Alan Menken

Lyrics by
Stephen Schwartz

Book by
Peter Parnell

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

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(Last Revised – July 2016)

The Hunchback of Notre Dame

Choir Book

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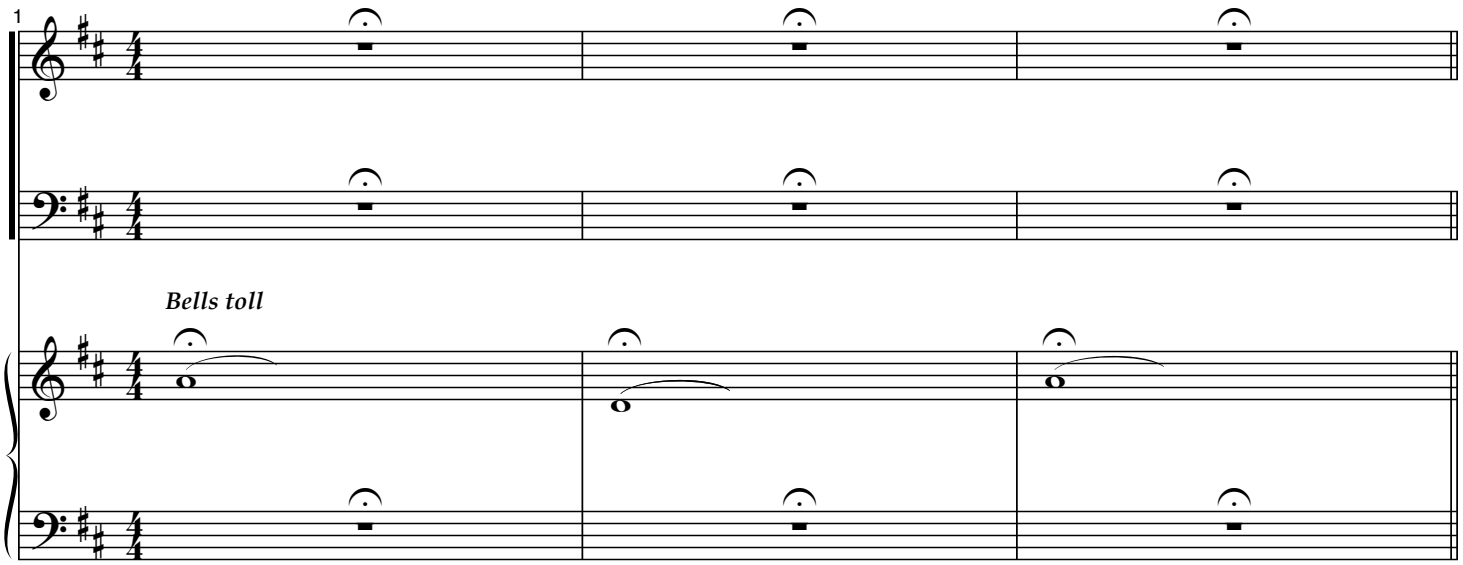
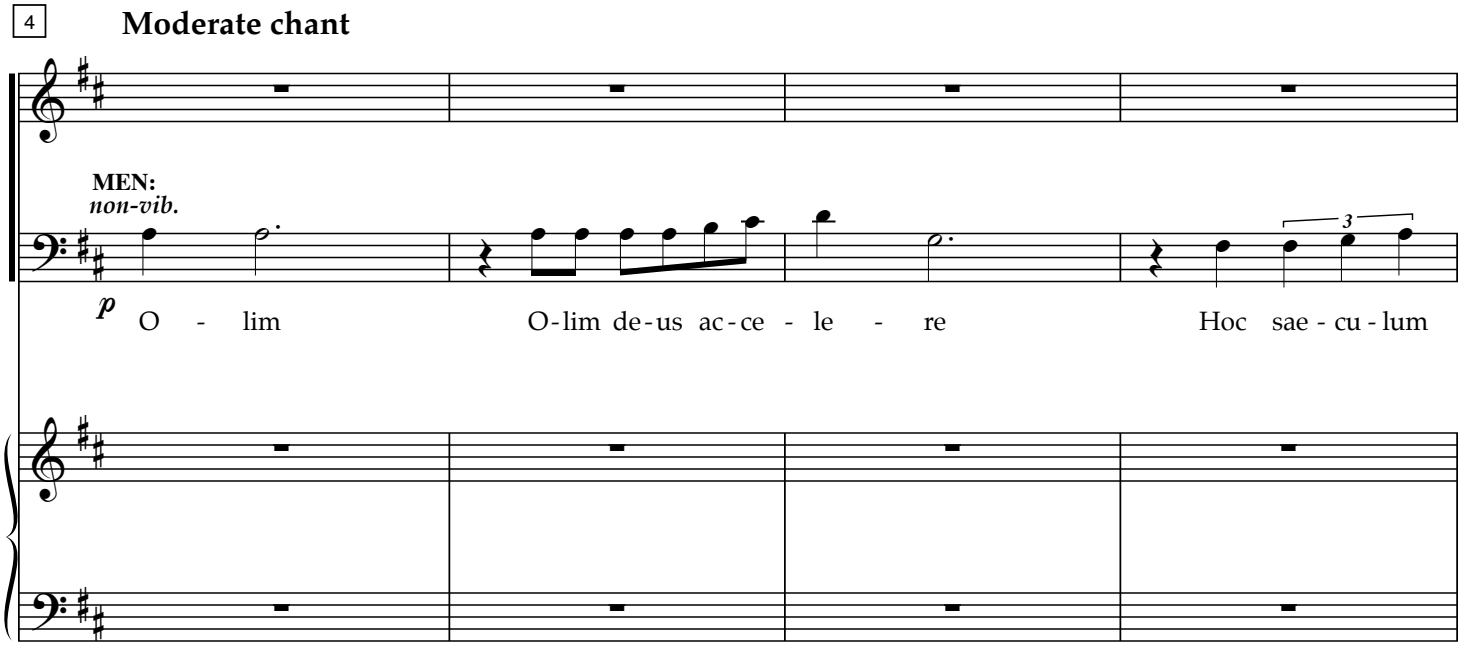
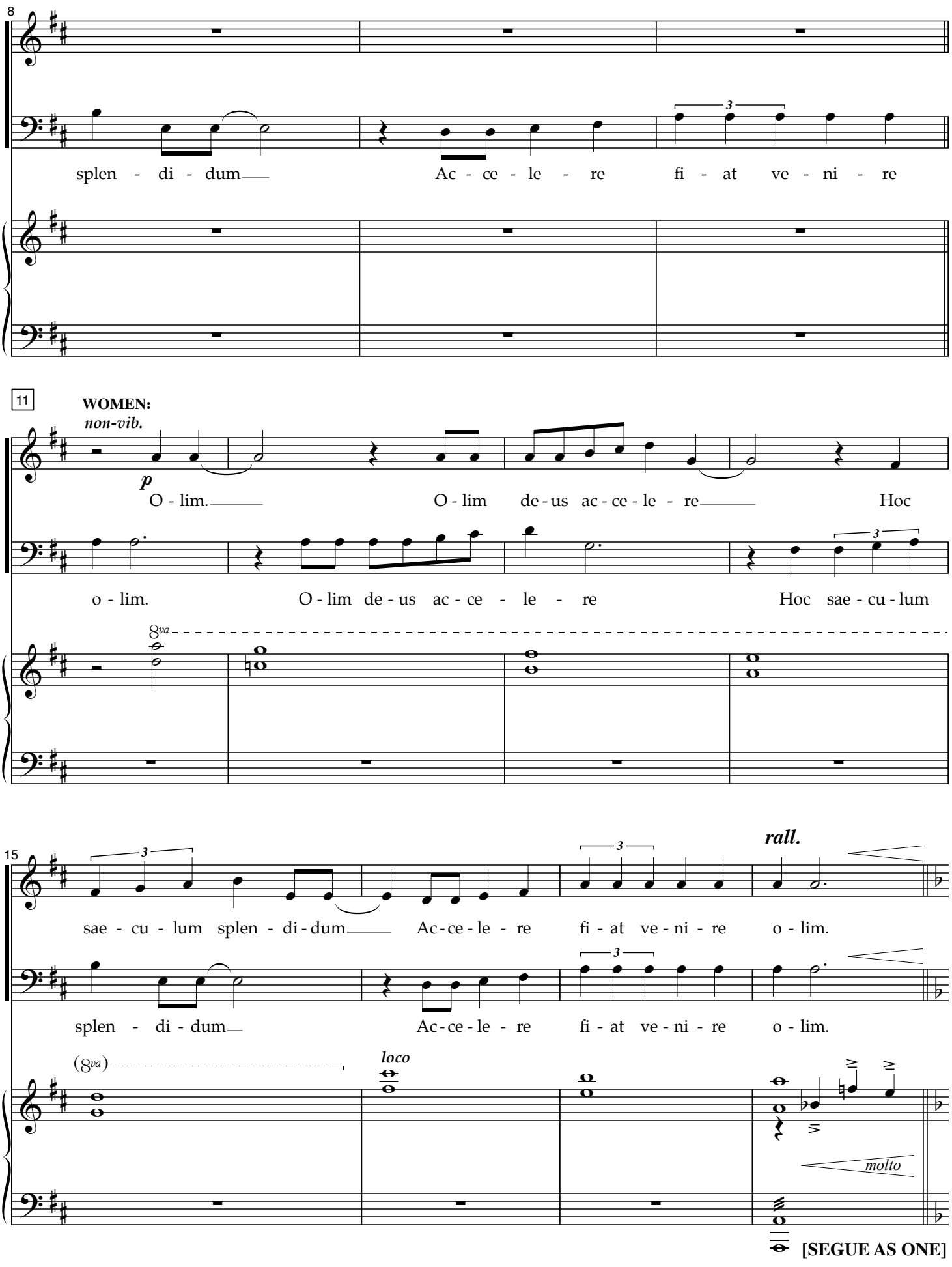
Orchestrations by **Michael Starobin**

#01

Olim


1
Bells toll

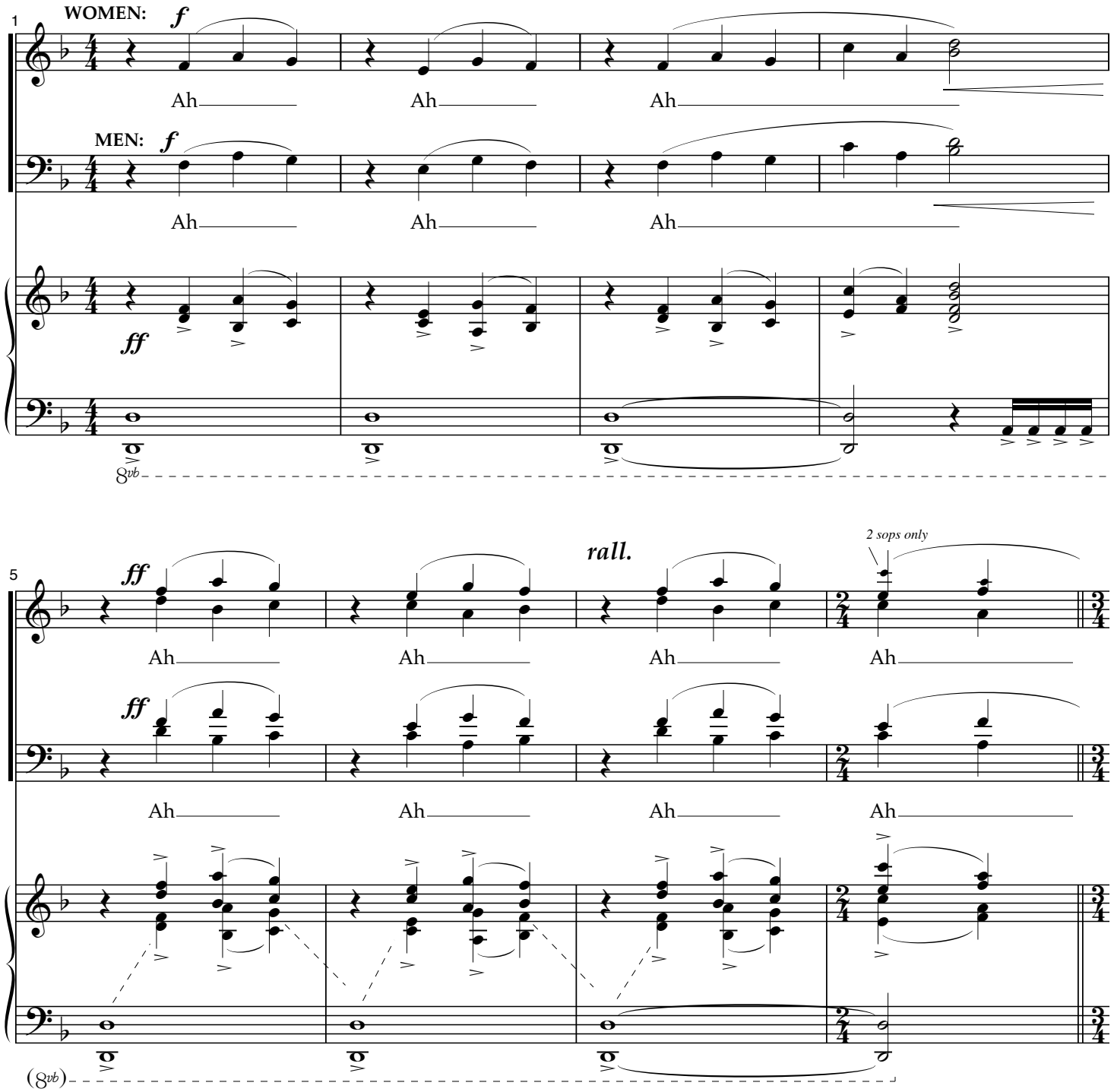

4
Moderate chant
MEN:
non-vib.
p
O - lim
O-lim de-us ac-ce - le - re
Hoc sae - cu - lum
3


8
splen - di - dum
Ac - ce - le - re
fi - at ve - ni - re
11
WOMEN:
non-vib.
p
O - lim.
O - lim de - us ac - ce - le - re
Hoc
o - lim.
O - lim de - us ac - ce - le - re
Hoc sae - cu - lum
8va
15
rall.
sae - cu - lum splen - di - dum
Ac - ce - le - re
fi - at ve - ni - re
o - lim.
splen - di - dum
Ac - ce - le - re
fi - at ve - ni - re
o - lim.
(8va)
loco
molto
[SEGUE AS ONE]

The Bells of Notre Dame (Part 1)

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

Roughly, con forza



Charming French waltz (𝅗𝅥.=72)

9

decresc. poco a poco

sub. ***mf***

[13-16]

17

CONGREGANT (M5):

And

[17-32]

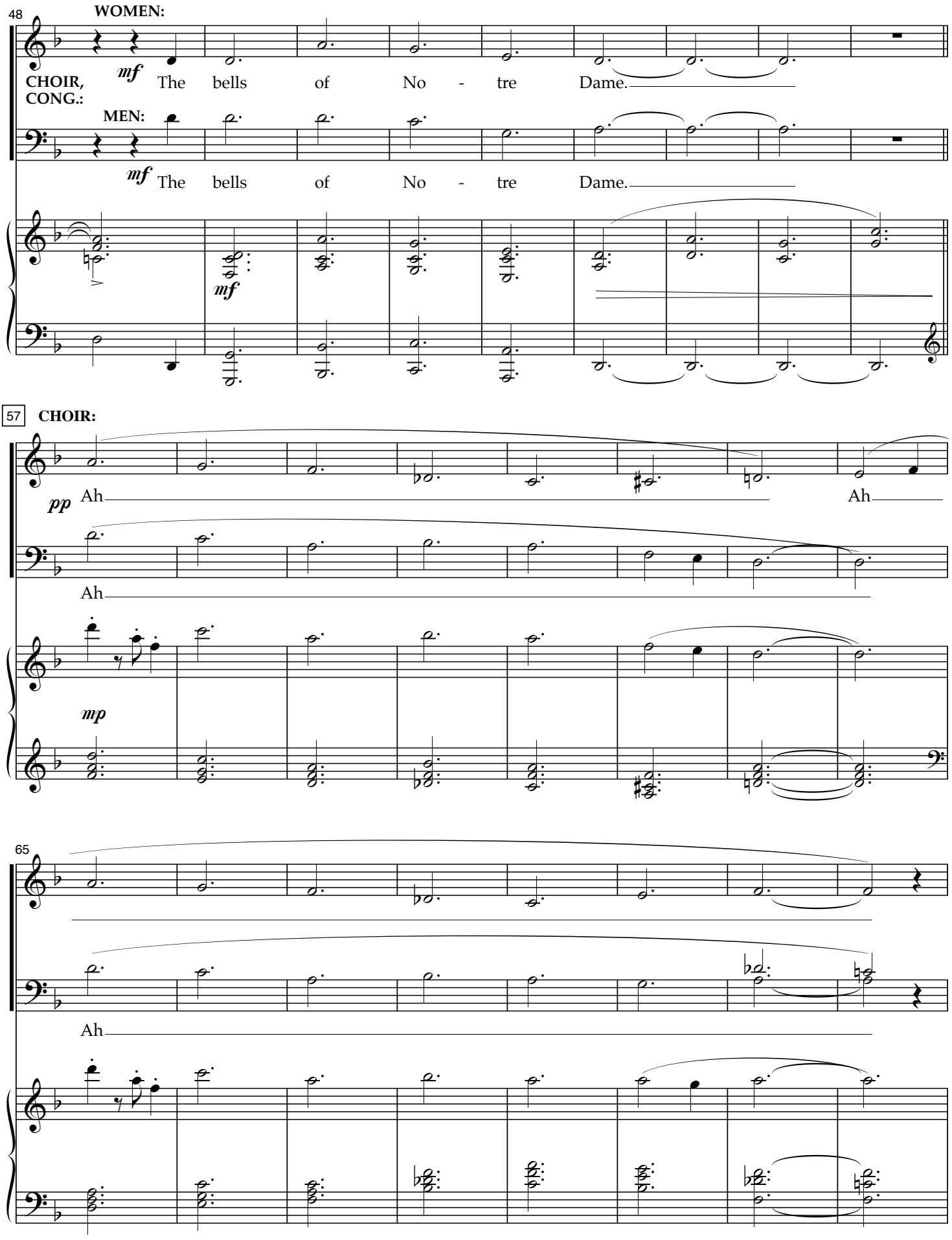
[33-38]

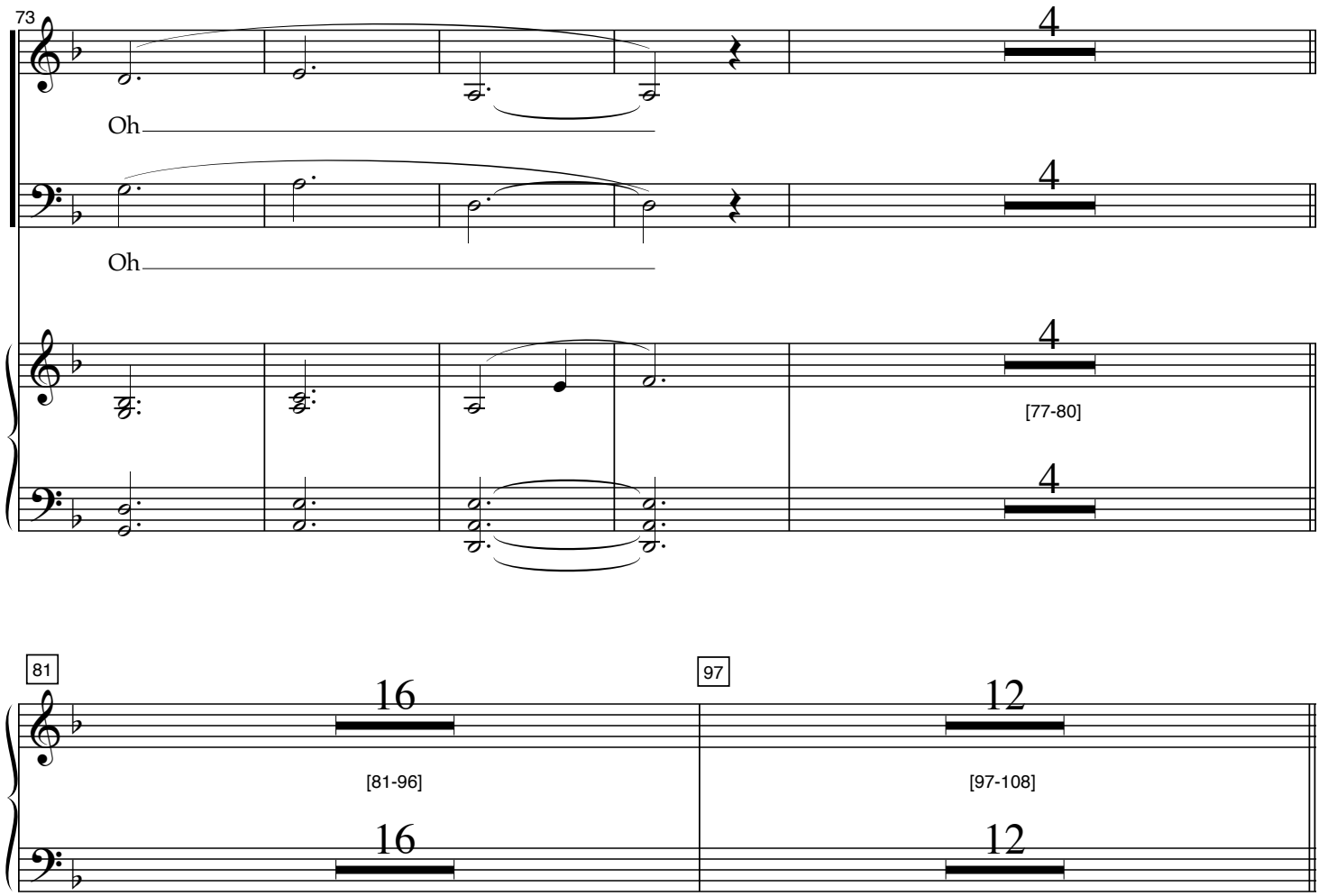
41

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

CONGREGATION: the bells,

the bells,


48
WOMEN:
mf
CHOIR, CONG.:
The bells of No - tre Dame.
MEN:
mf
The bells of No - tre Dame.
mf
57
CHOIR:
pp
Ah
Ah
Ah
mp
65
Ah

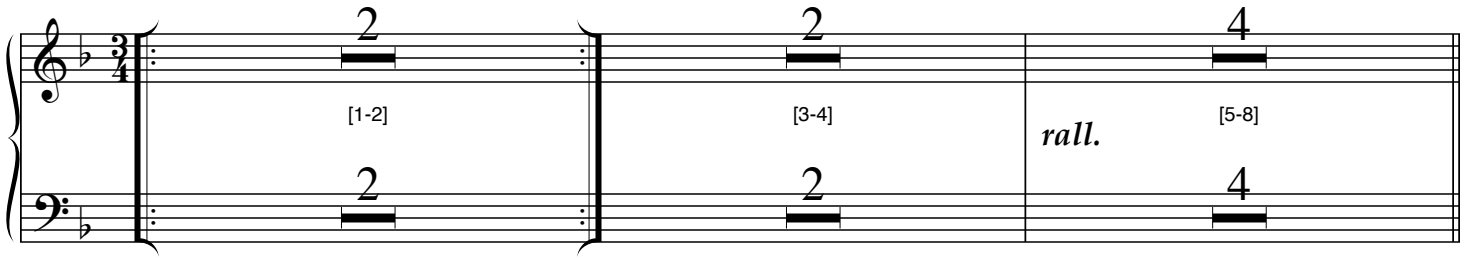


[SEGUE AS ONE]

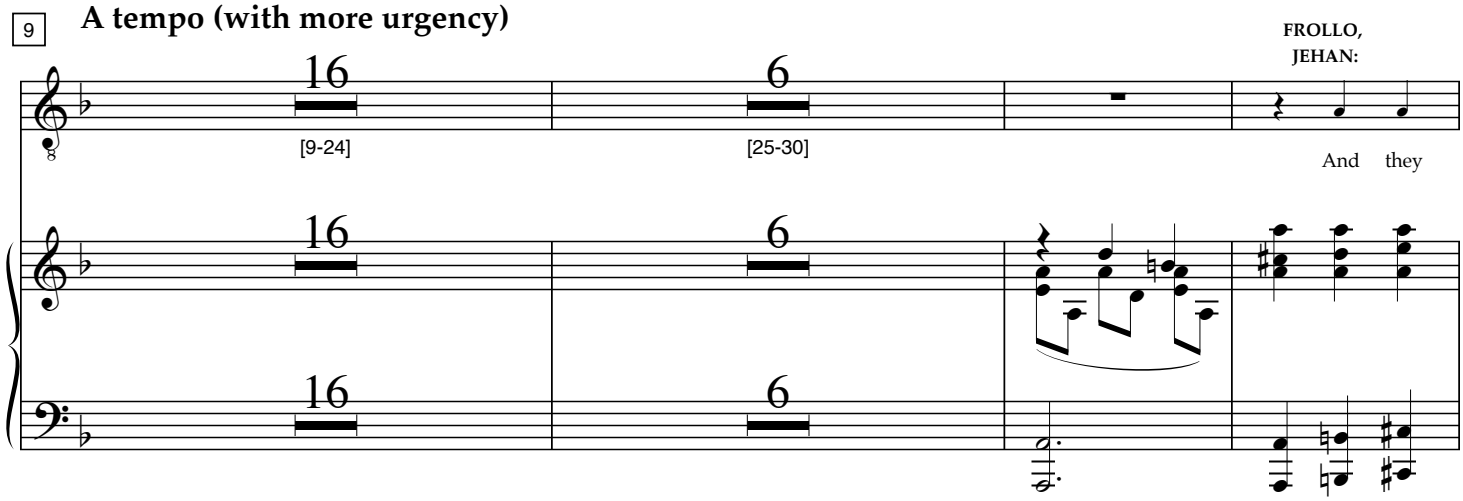
The Bells of Notre Dame (Part 2)

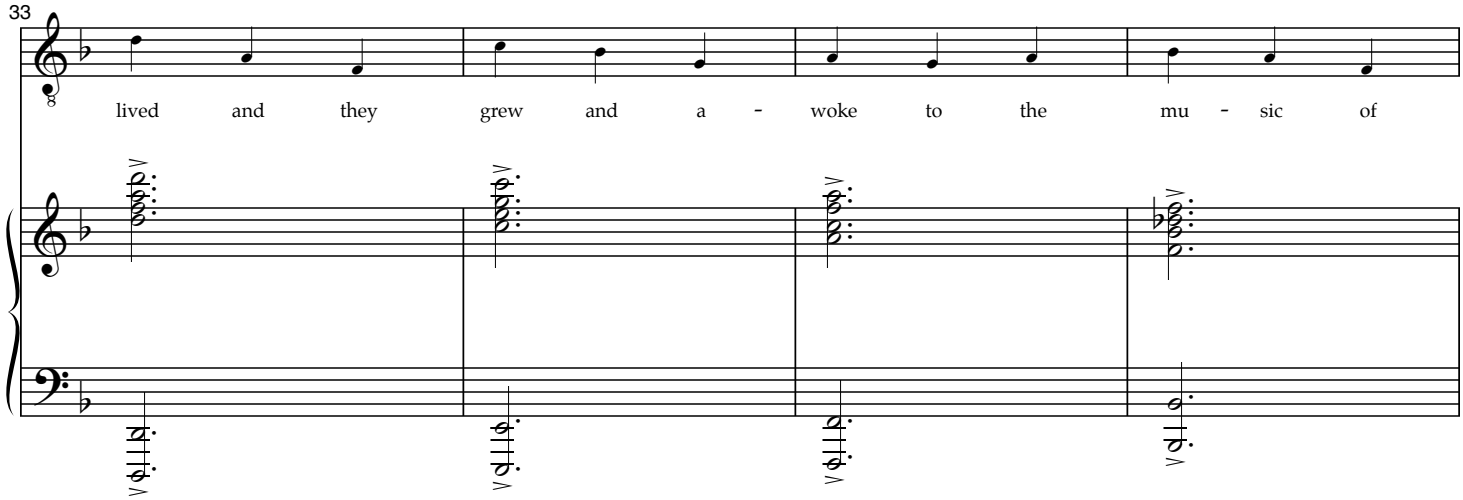
CUE: *Segue as one from* ***No. 02 "The Bells of Notre Dame (Part 1)"***

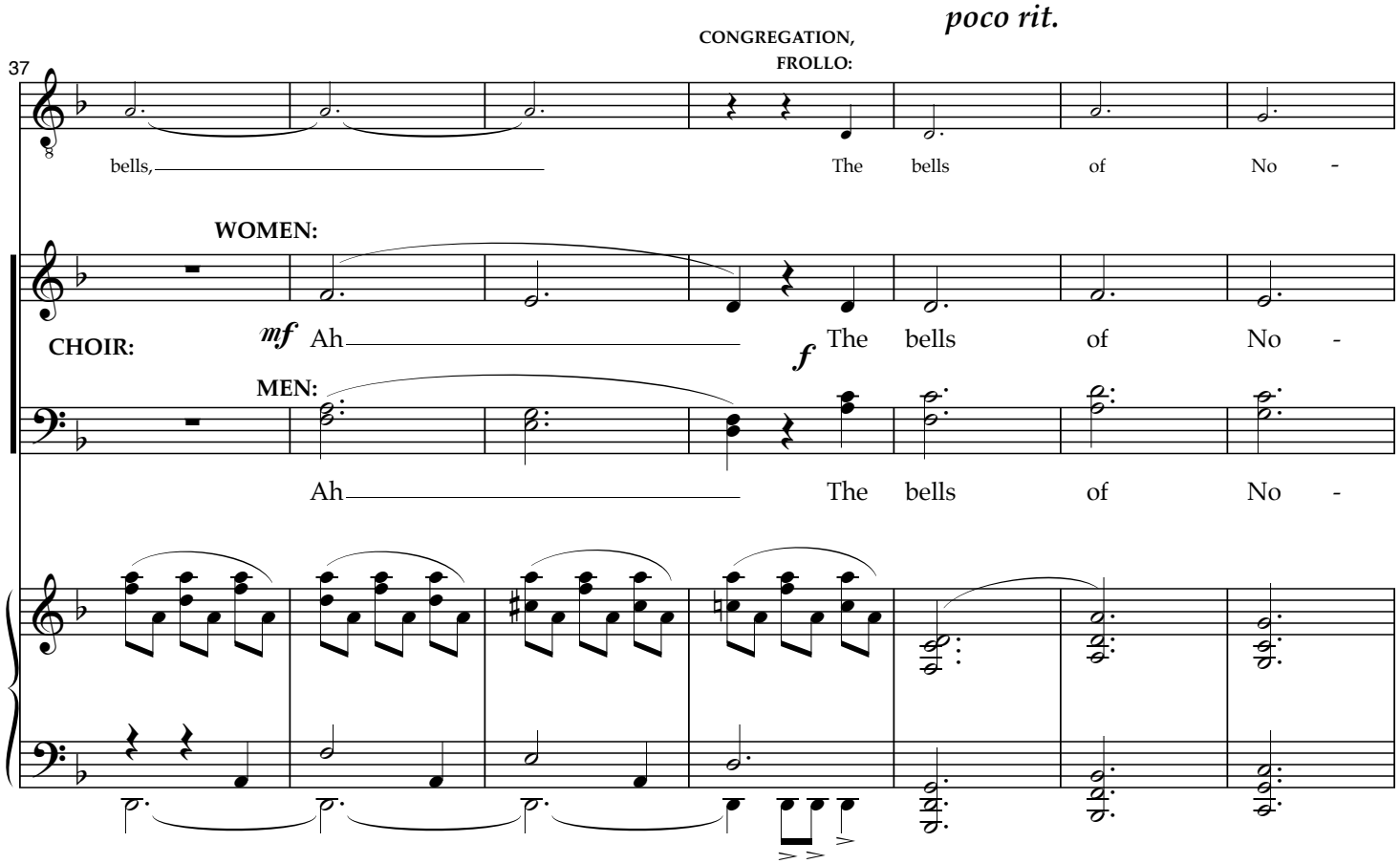
L'istesso tempo
[Safety]

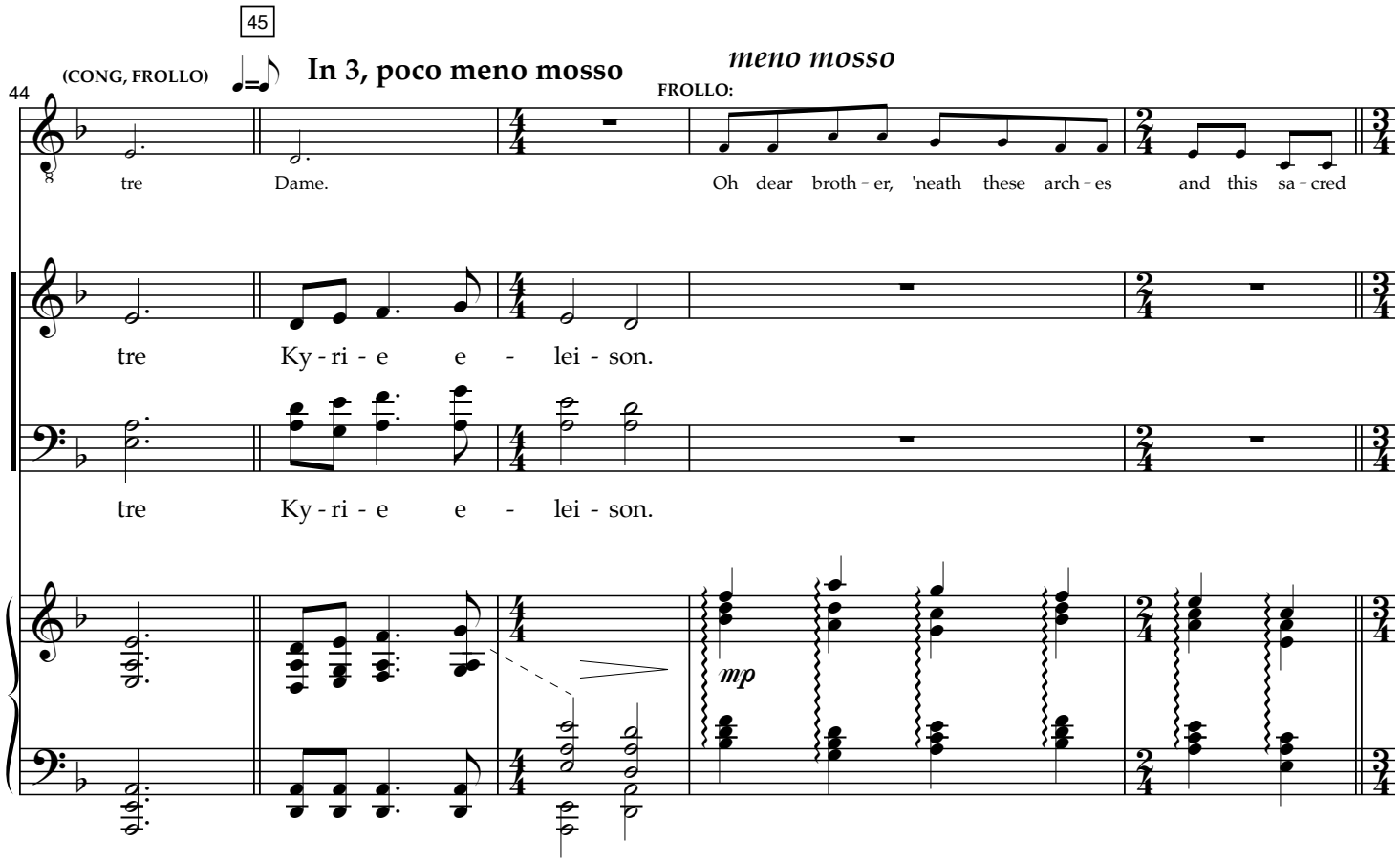


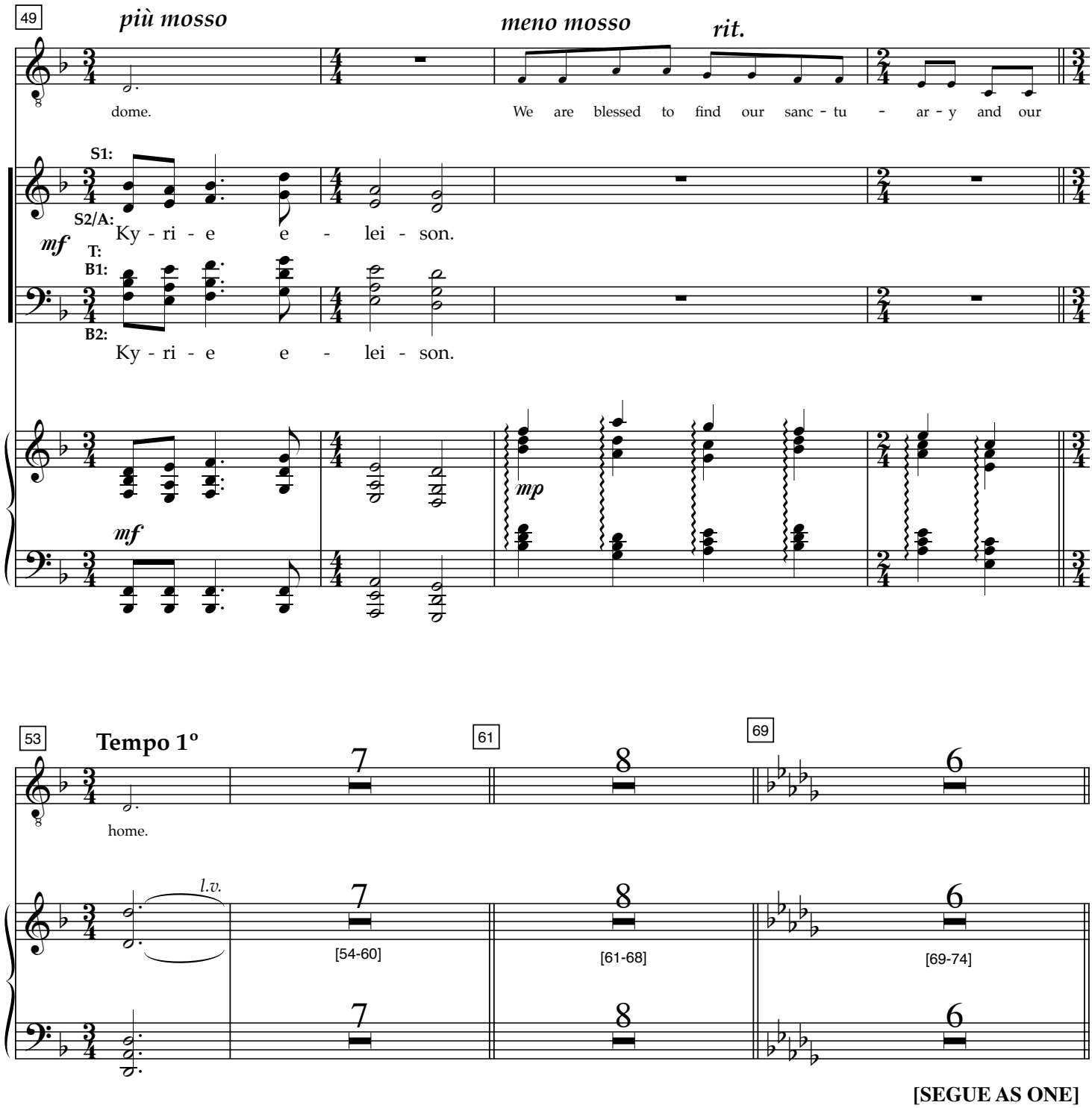
9 **A tempo (with more urgency)**





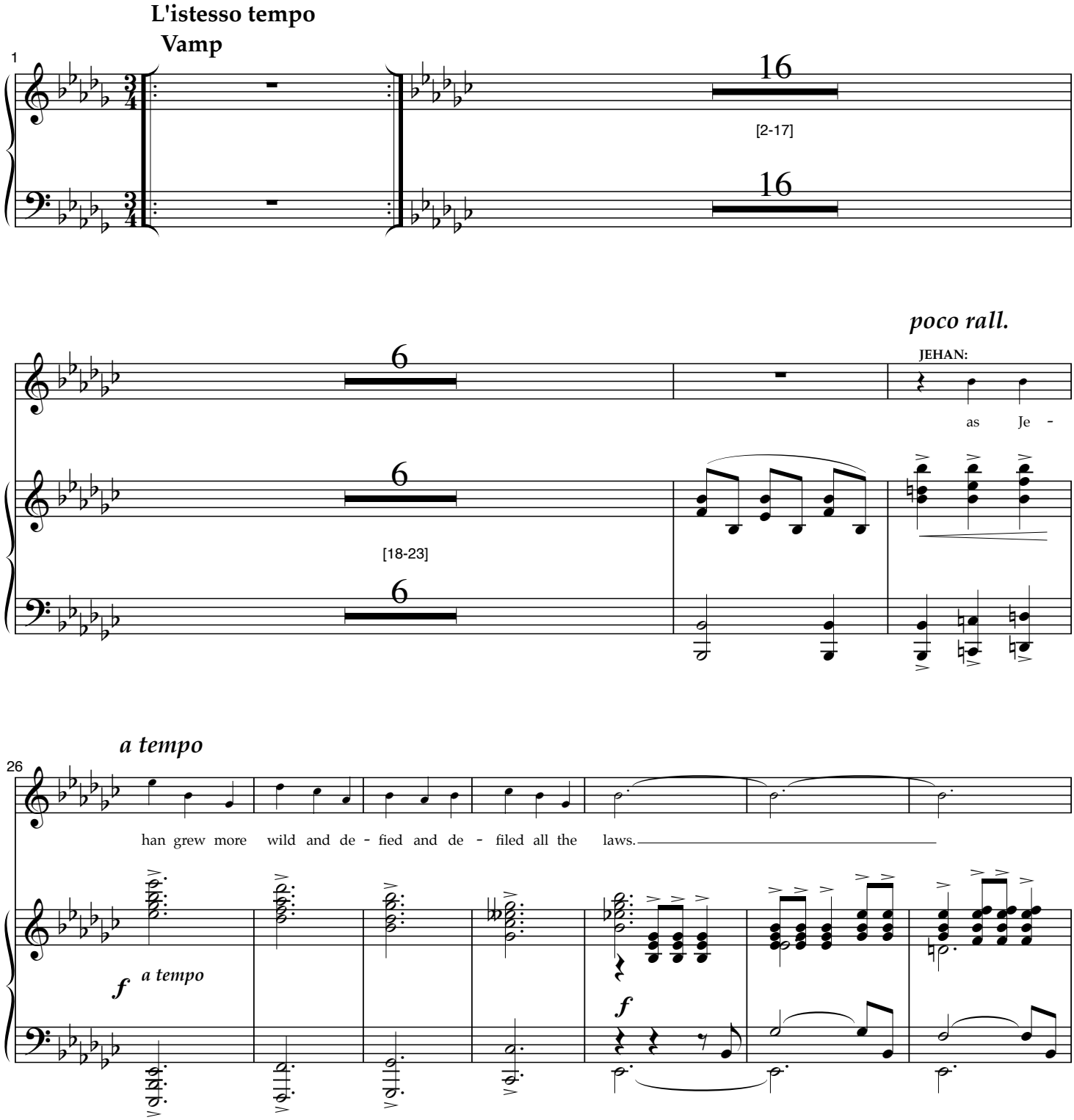

poco rit.
CONGREGATION, FROLLO:
37
bells,
The bells of No -
WOMEN:
CHOIR:
mf Ah
f The bells of No -
MEN:
Ah
The bells of No -

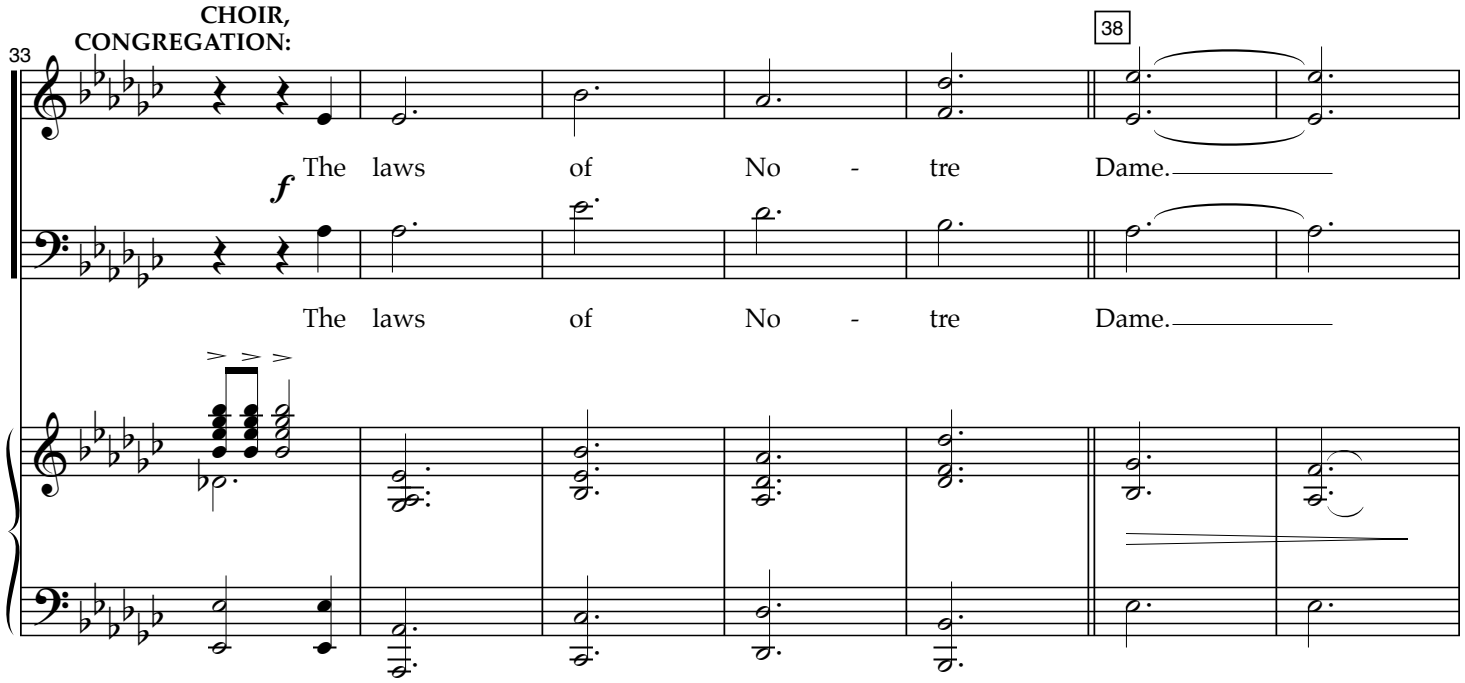

45
(CONG, FROLLO)
In 3, poco meno mosso
meno mosso
FROLLO:
44
tre Dame.
Oh dear broth - er, 'neath these arch - es and this sa - cred
tre Ky - ri - e e - lei - son.
tre Ky - ri - e e - lei - son.
mp

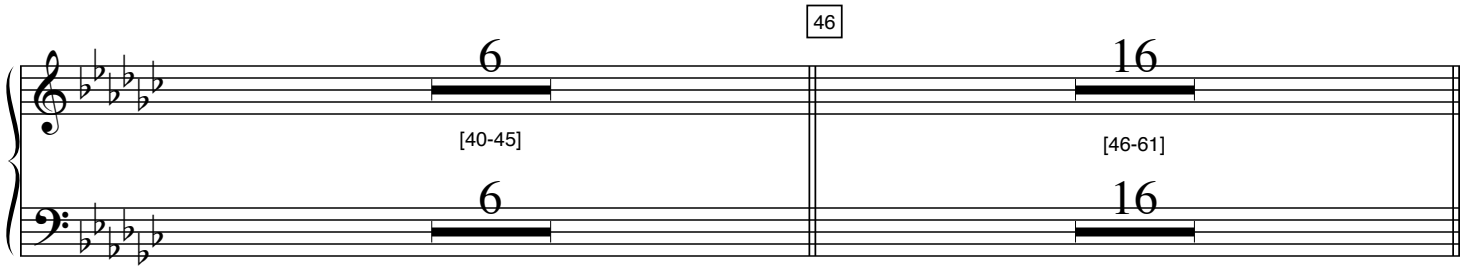

49
più mosso
meno mosso
rit.
dome.
We are blessed to find our sanc - tu - ar - y and our
S1:
S2/A:
Ky - ri - e e - lei - son.
mf
T:
B1:
B2:
Ky - ri - e e - lei - son.
mf
mp
53
Tempo 1º
61
69
home.
l.v.
7
8
6
[54-60]
[61-68]
[69-74]
[SEGUE AS ONE]

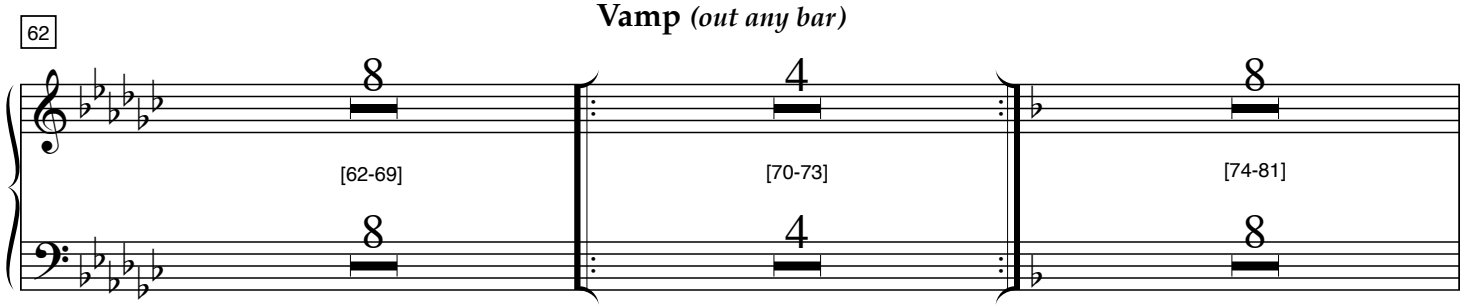
The Bells of Notre Dame (Part 3)

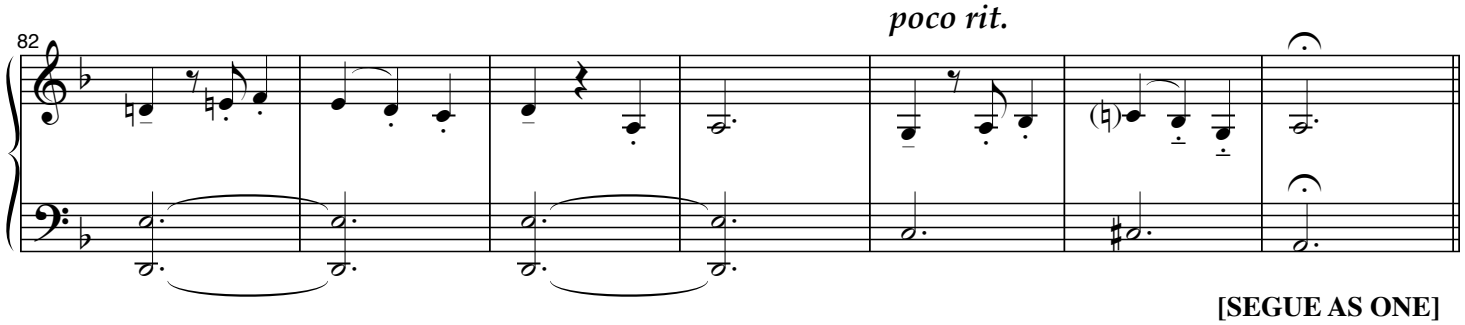
CUE: *Segue as one from* ***No. 02A"The Bells of Notre Dame (Part 2)"***




CHOIR,
CONGREGATION:
33
38
f
The laws of No - tre Dame.
The laws of No - tre Dame.


46
6
[40-45]
16
[46-61]
6
16


Vamp (out any bar)
62
8
[62-69]
4
[70-73]
8
[74-81]
8
4
8

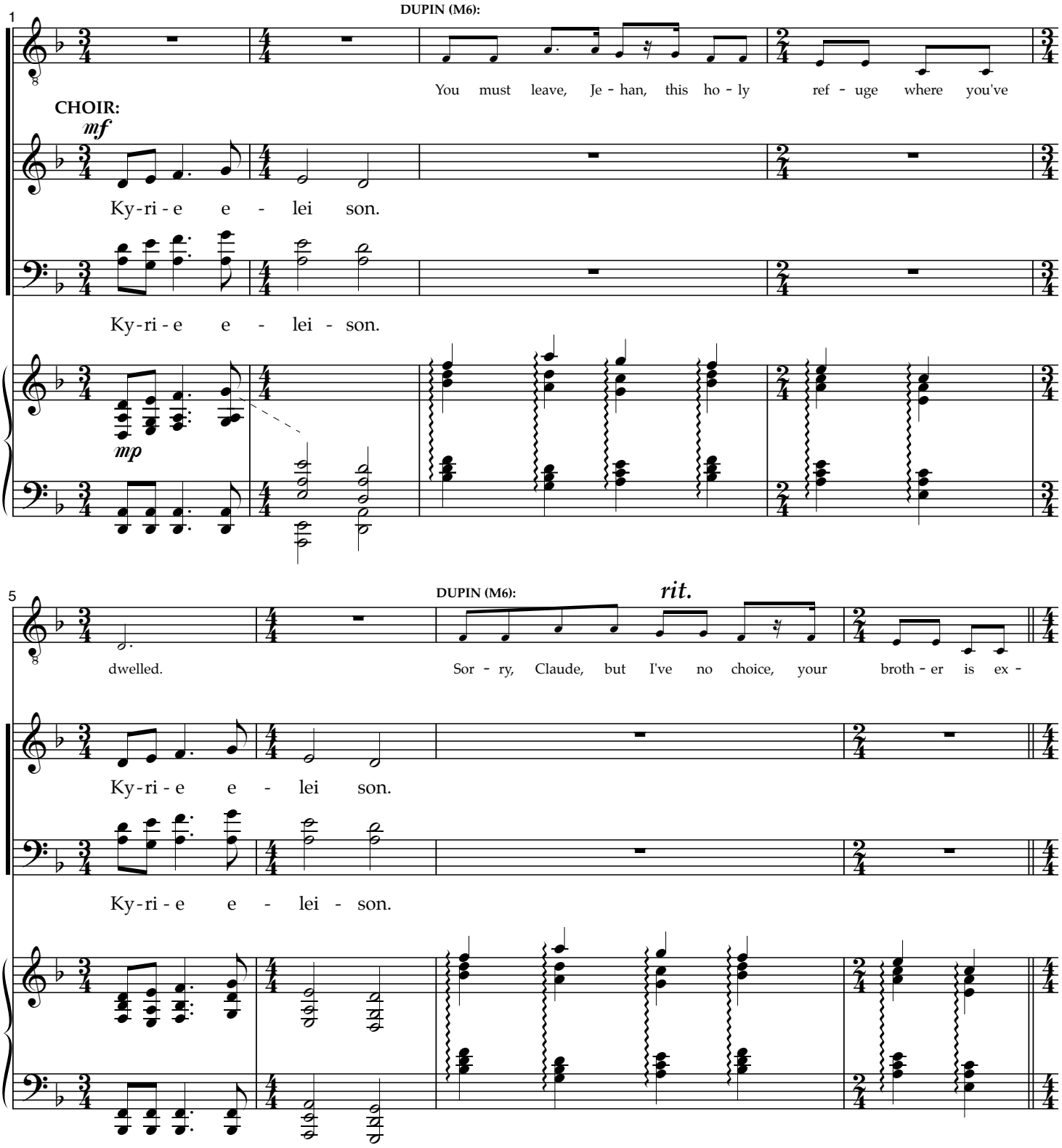

poco rit.
82

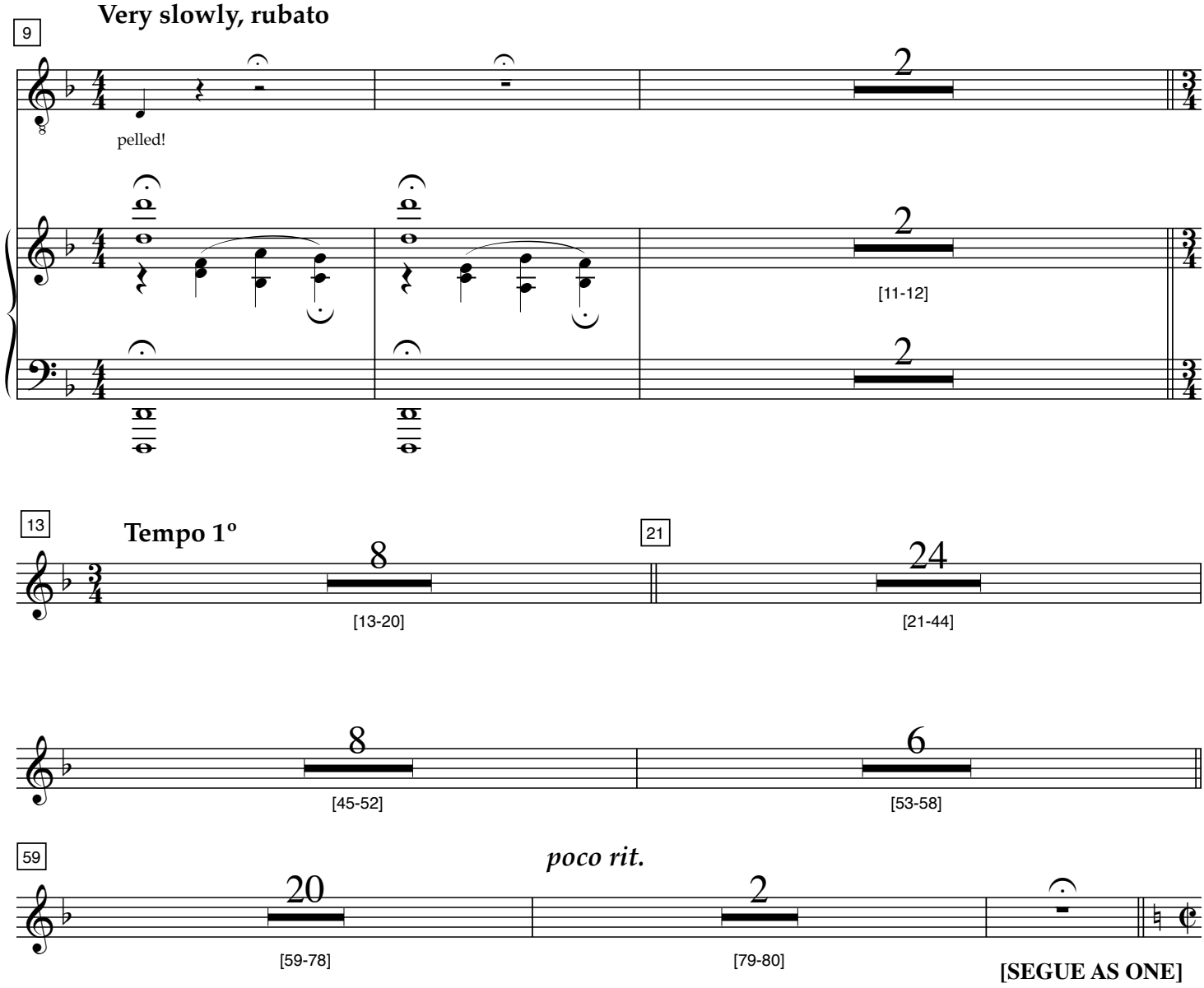
[SEGUE AS ONE]

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

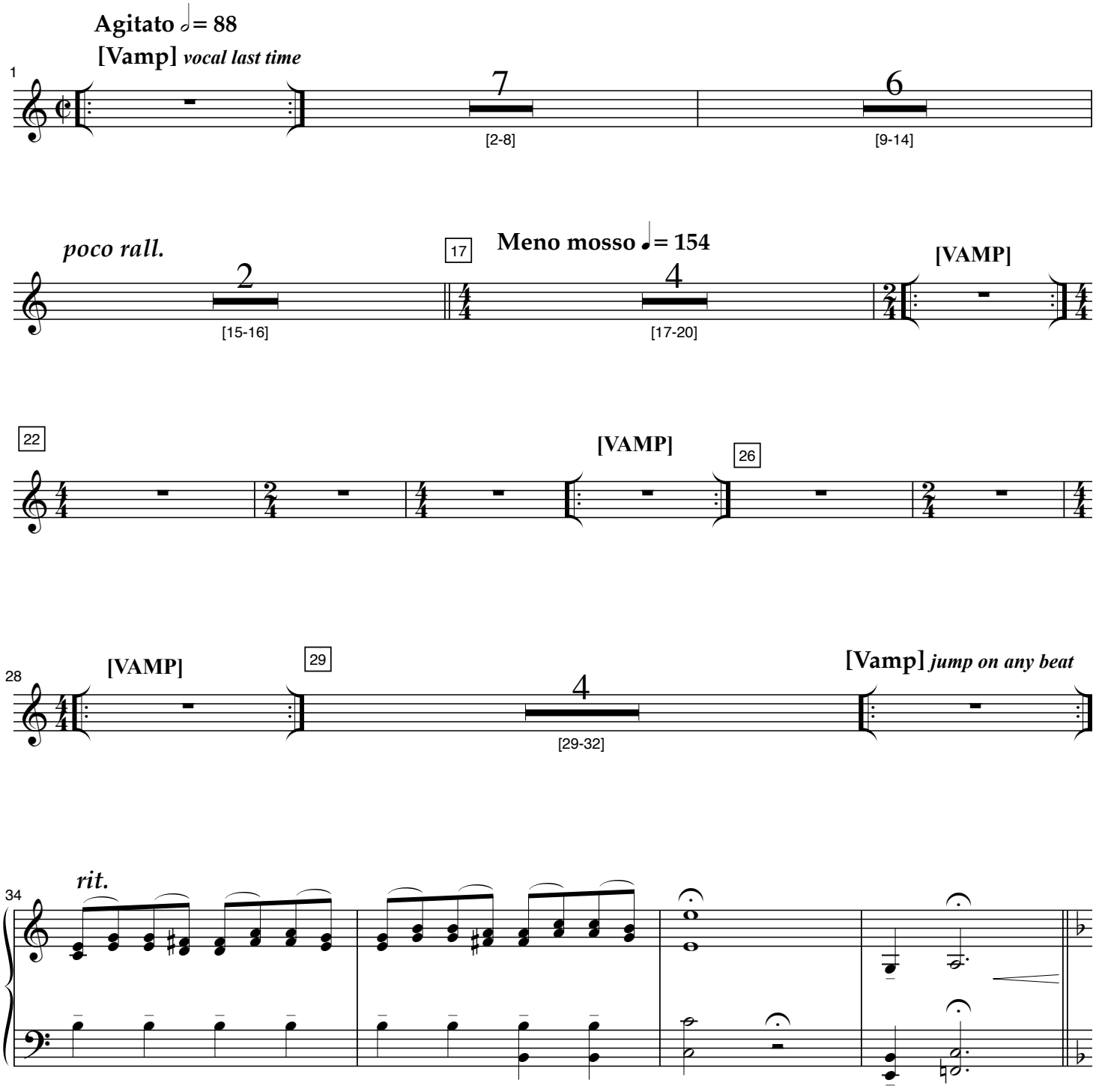


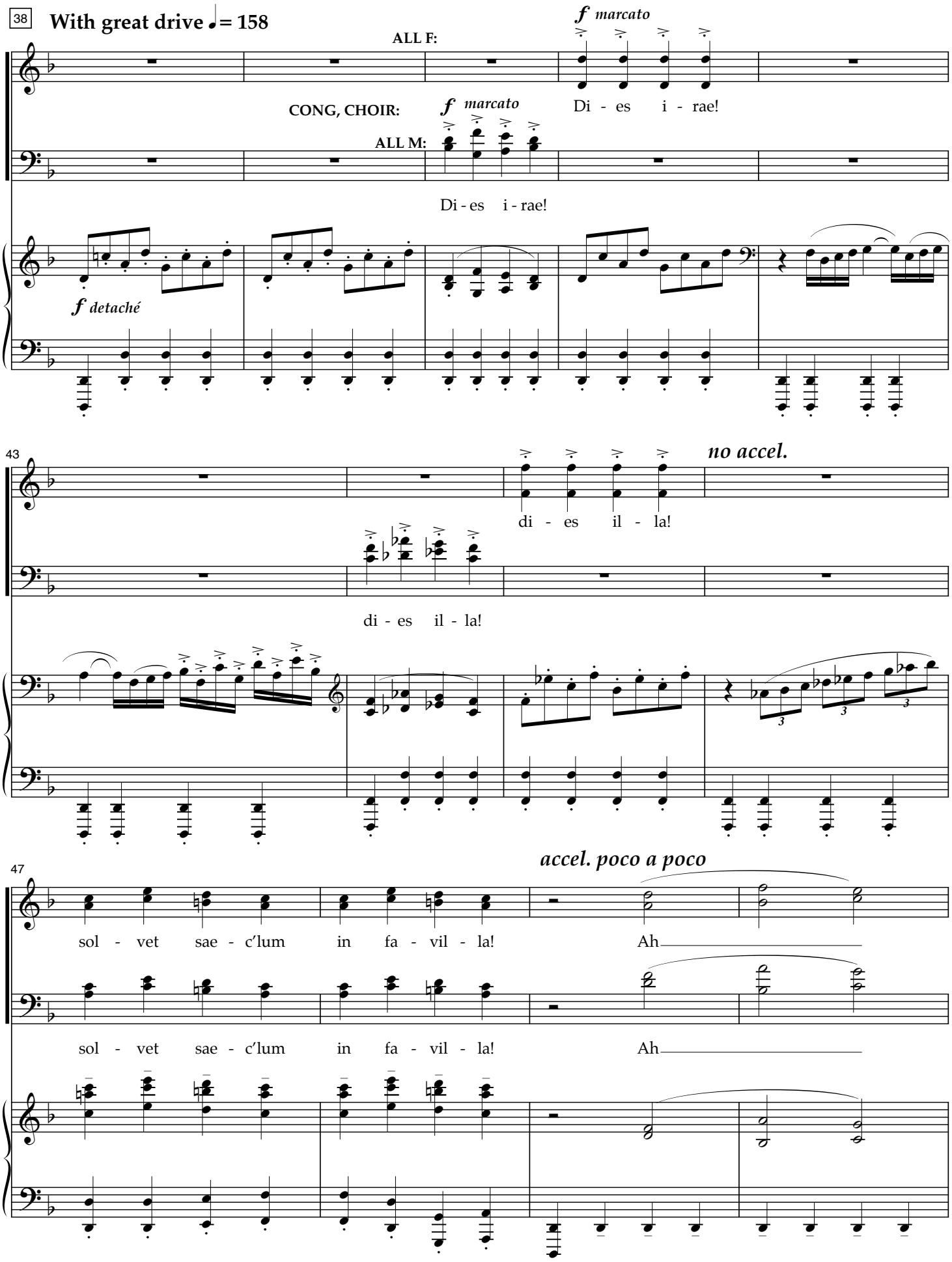

9
Very slowly, rubato
pelled!
2
2
[11-12]
2
13
Tempo 1º
8
[13-20]
21
24
[21-44]
8
[45-52]
6
[53-58]
59
poco rit.
20
[59-78]
2
[79-80]
[SEGUE AS ONE]

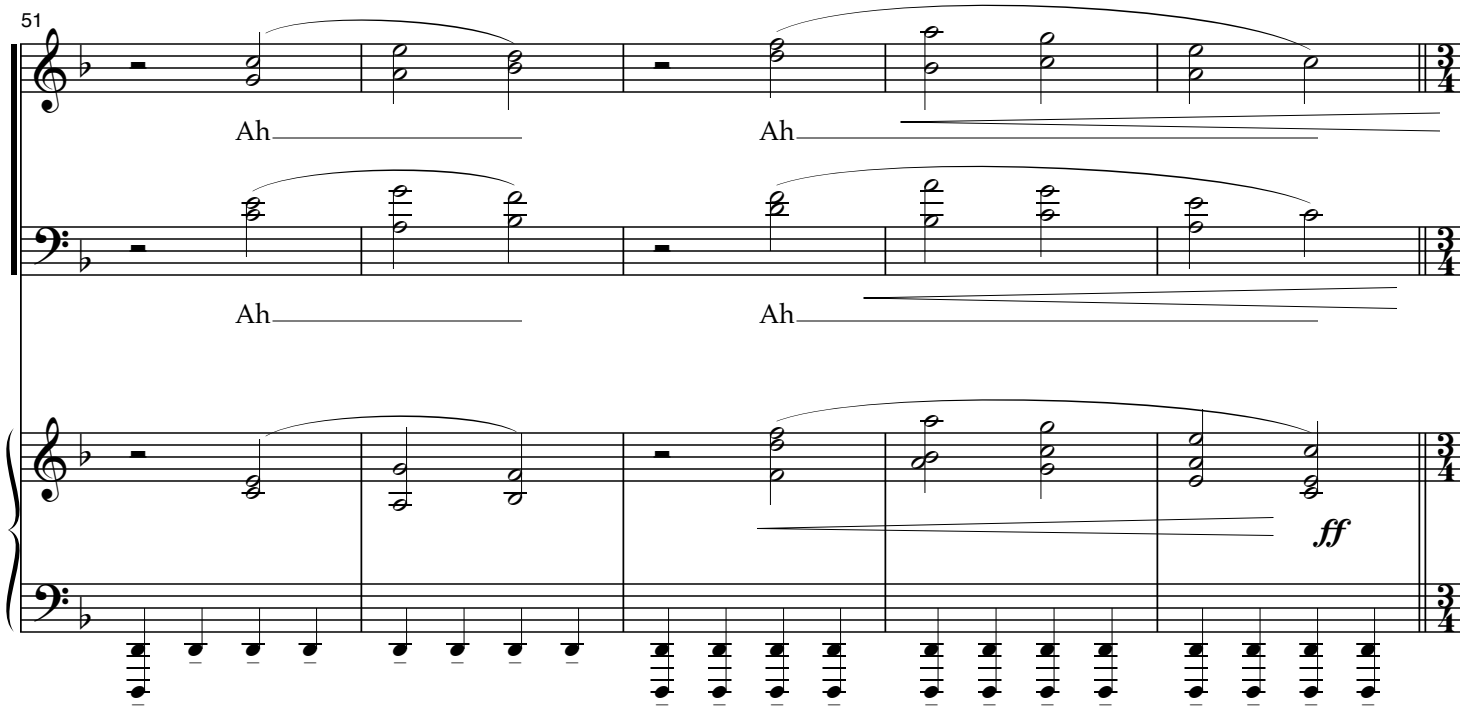
#02D

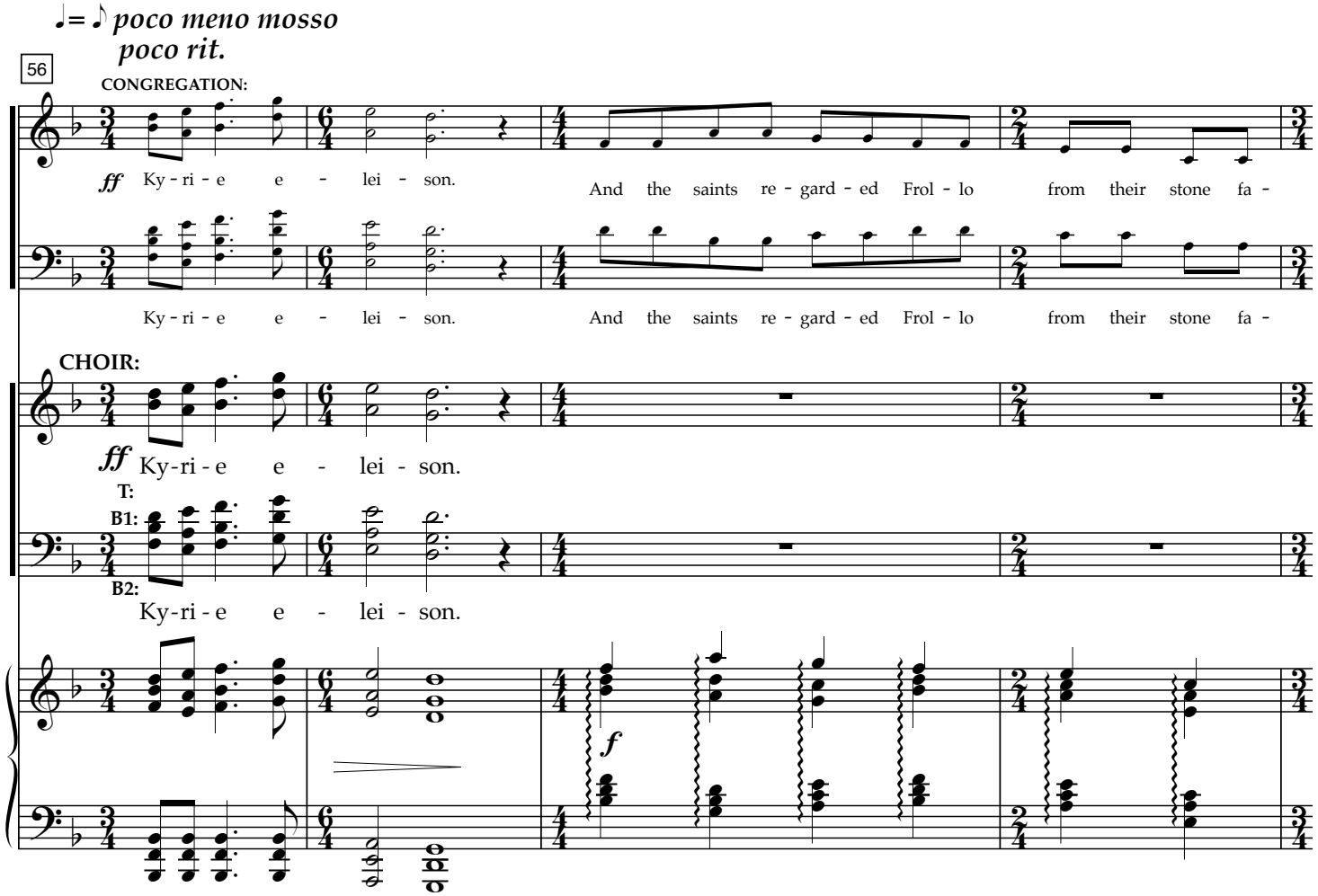
The Bells of Notre Dame (Part 5)

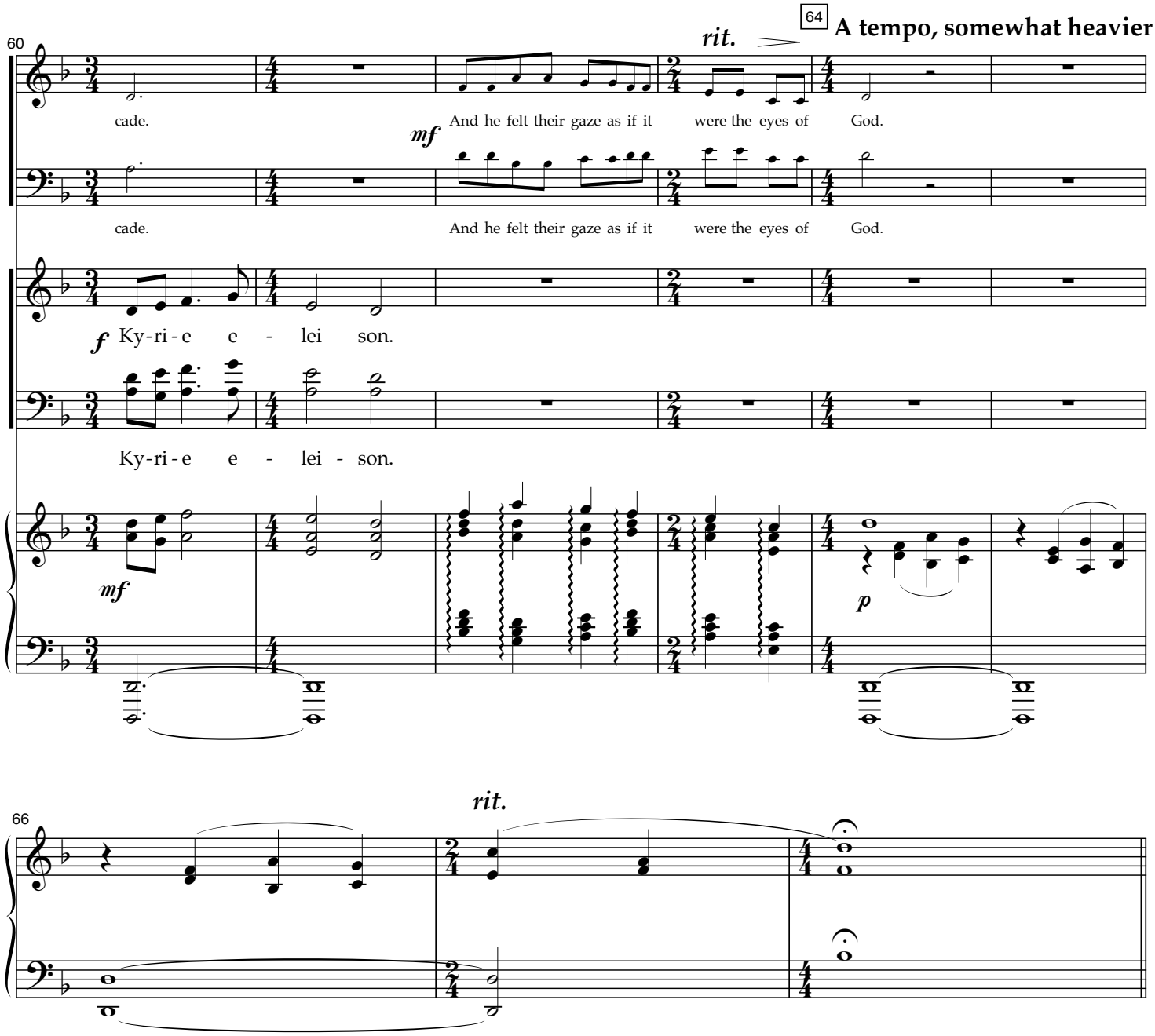
CUE: *Segue as one from* ***No. 02C "The Bells of Notre Dame (Part 4)"***



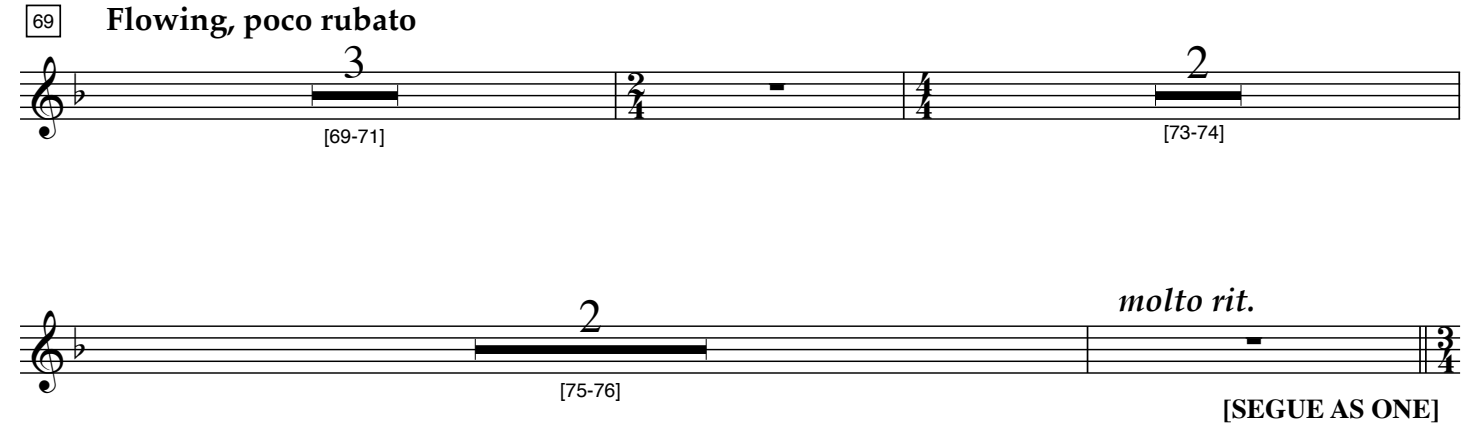

38
With great drive ♩= 158
ALL F:
f marcato
Di - es i - rae!
CONG, CHOIR:
f marcato
ALL M:
Di - es i - rae!
f detaché
43
no accel.
di - es il - la!
di - es il - la!
47
accel. poco a poco
sol - vet sae - c'lum in fa - vil - la! Ah
sol - vet sae - c'lum in fa - vil - la! Ah


51
Ah
Ah
Ah
Ah
ff


♩= ♪ poco meno mosso
poco rit.
56
CONGREGATION:
ff Ky - ri - e e - lei - son.
And the saints re - gard - ed Frol - lo from their stone fa -
Ky - ri - e e - lei - son.
And the saints re - gard - ed Frol - lo from their stone fa -
CHOIR:
ff Ky-ri - e e - lei - son.
T:
B1:
B2:
Ky-ri - e e - lei - son.
f

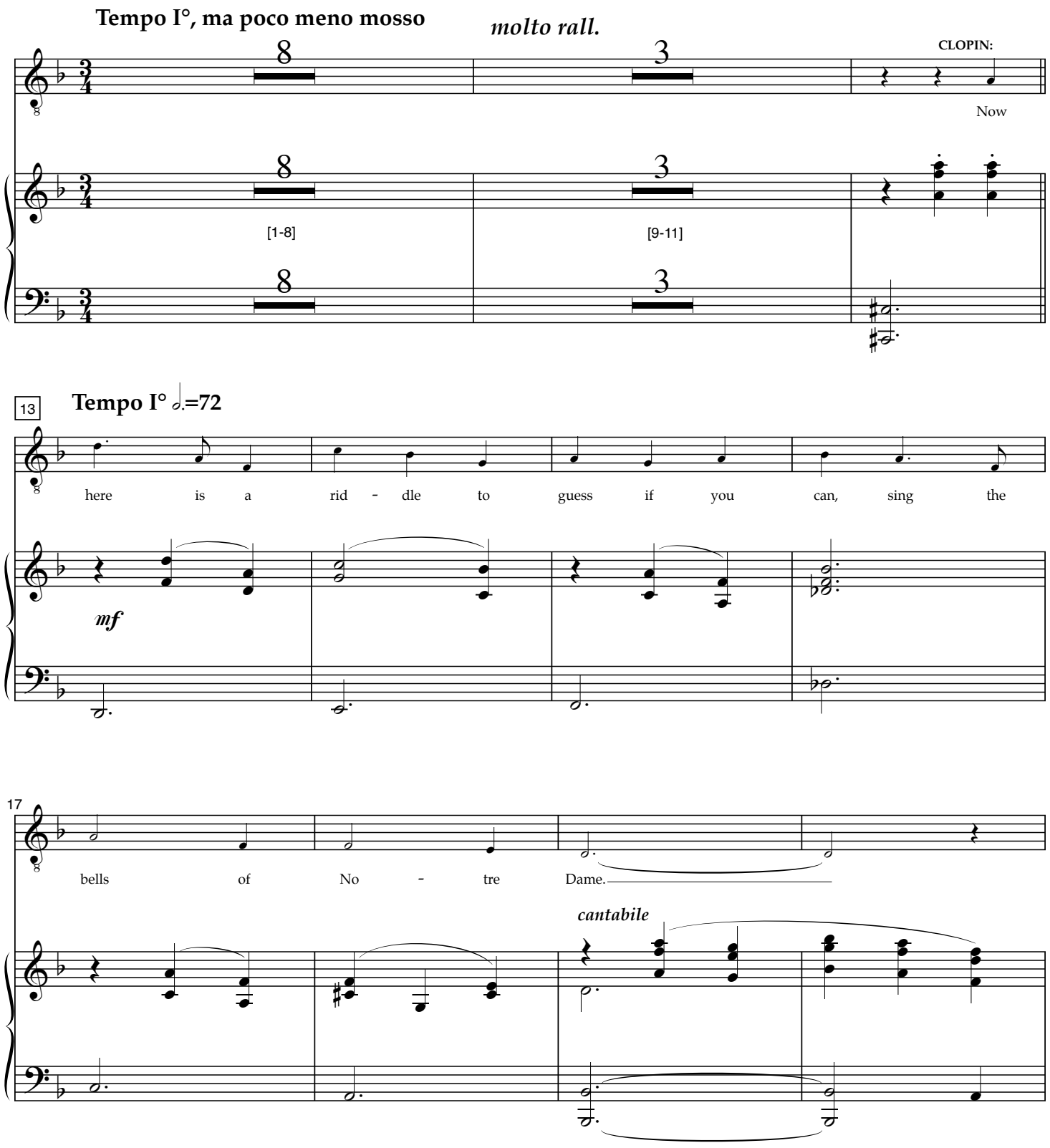

60
rit.
64
A tempo, somewhat heavier
cade.
And he felt their gaze as if it were the eyes of God.
mf
cade.
And he felt their gaze as if it were the eyes of God.
f
Ky-ri-e e - lei son.
Ky-ri-e e - lei - son.
mf
p

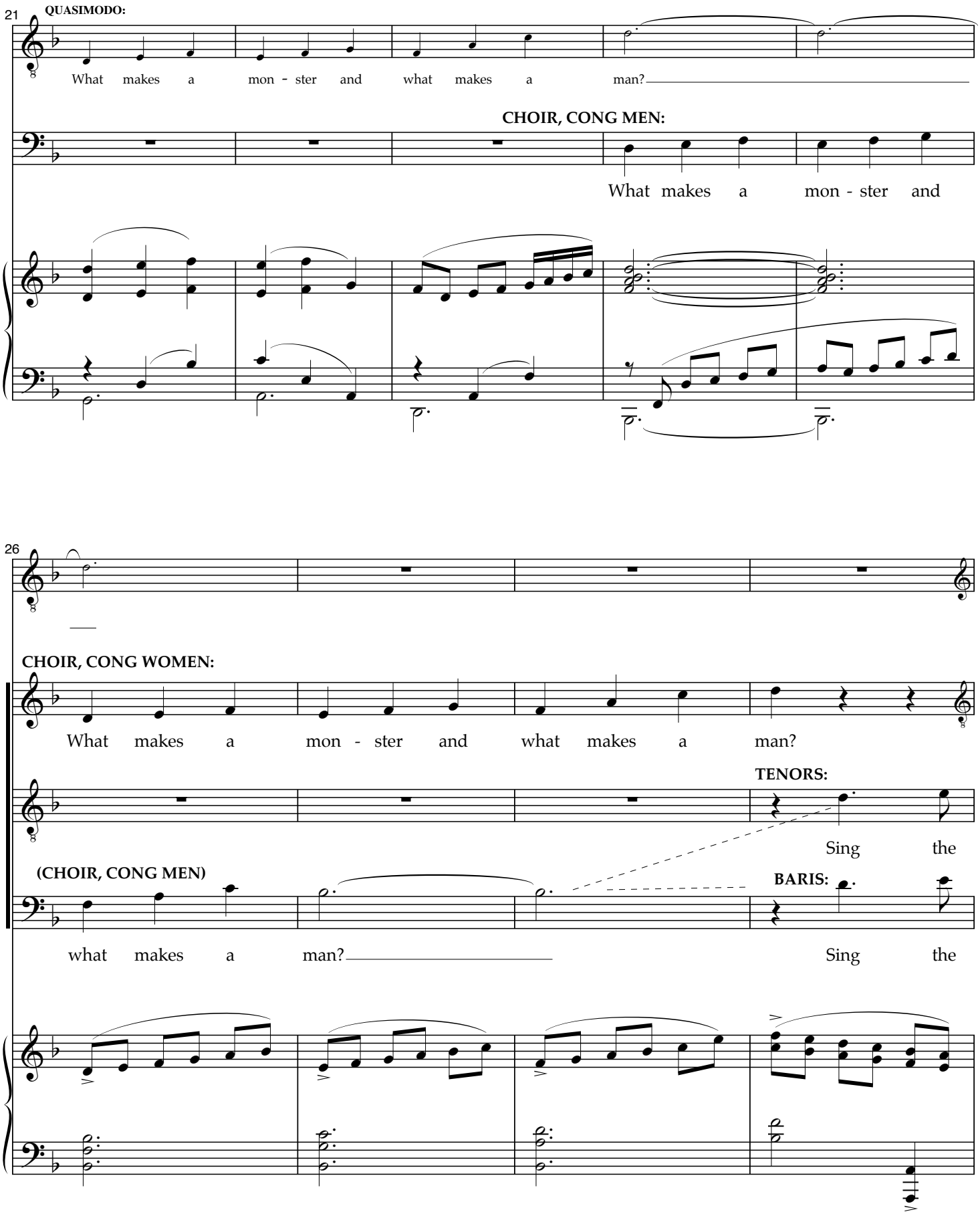
66
rit.


69
Flowing, poco rubato
3
[69-71]
2
[73-74]
2
[75-76]
molto rit.
[SEGUE AS ONE]

The Bells of Notre Dame (Part 6)

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




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
(CHOIR, CONG MEN)
what makes a man?
BARIS:
Sing the

30

(ALL F.)

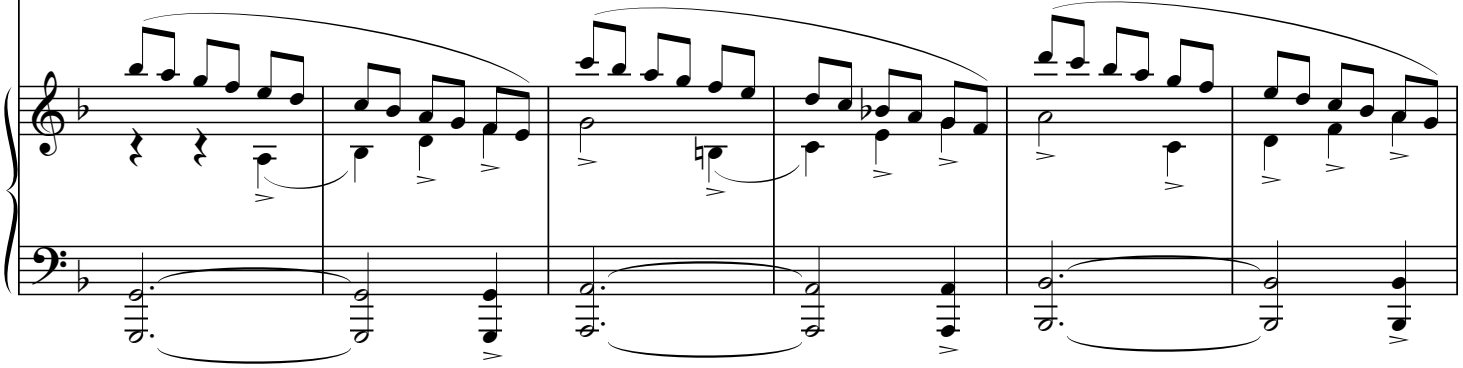
Bells, bells, bells, bells, bells, bells,

(mostly "l" sound)

bells, bells, bells, bells,

(mostly "l" sound)

bells, bells, bells, bells, bells, bells,



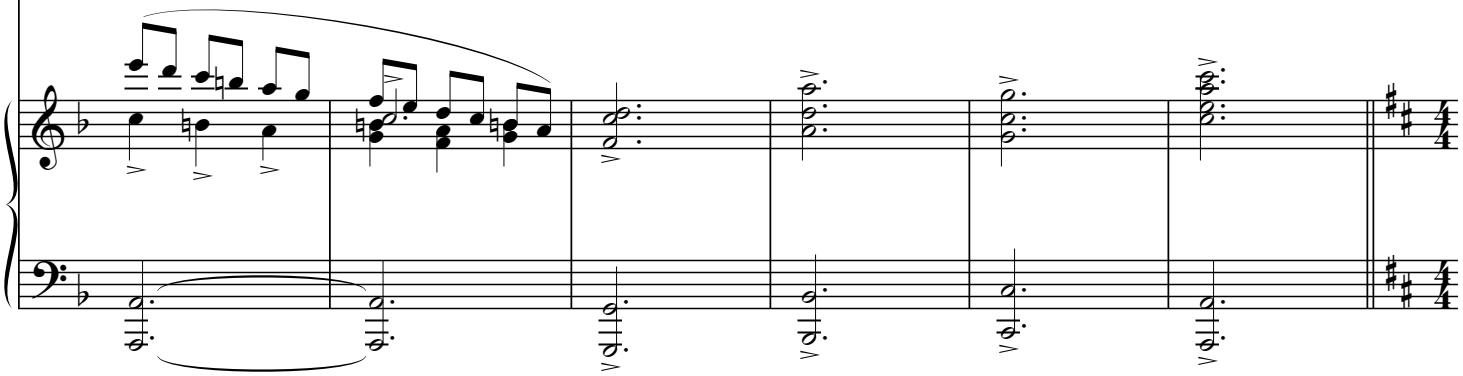
molto rall.

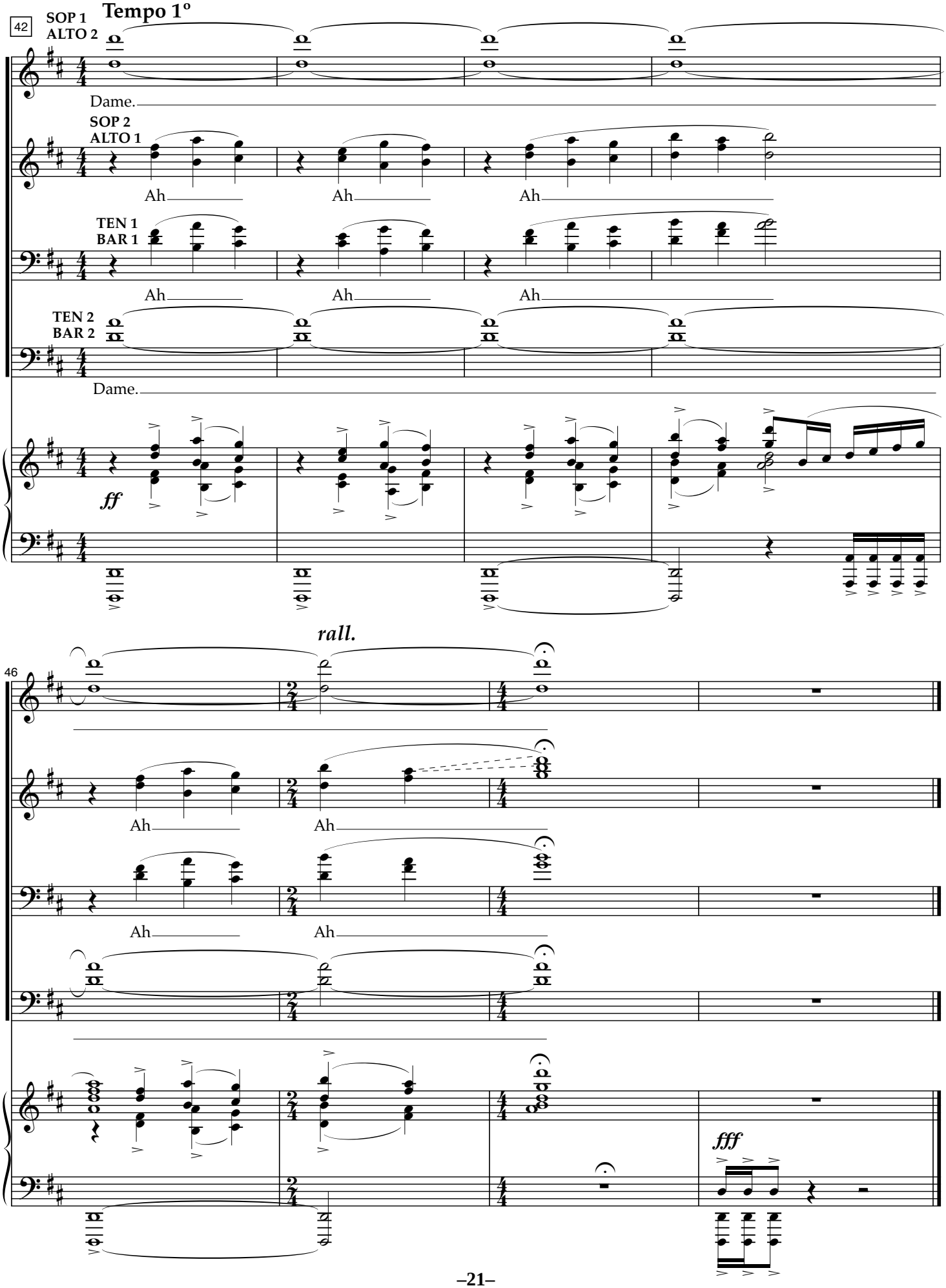
36

bells, bells, bells of No - tre

bells, bells of No - tre

bells, bells, bells of No - tre




42
Tempo 1º
SOP 1
ALTO 2
Dame.
SOP 2
ALTO 1
Ah
Ah
Ah
TEN 1
BAR 1
Ah
Ah
Ah
TEN 2
BAR 2
Dame.
ff
rall.
46
Ah
Ah
Ah
Ah
fff

#02F

Fanfare

Warn: **FROLLO:** Who protected them?

Cue: F**ROLLO**: Aphrodisius. Saint Aphrodisius.
As I have hidden and protected **you**.

TACET

#03

Sanctuary

Warn: **FROLLO:** This will be the last time, if I have anything to say about it.
QUASIMODO: Last time–?

Cue: **FROLLO:** I've petitioned the King to stop next year's **festival.**

TACET

[SEGUE AS ONE]

#04

Out There

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

TACET

Topsy Turvy (Part 1)

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

Powerfully (♩= 112)

1

mf

3

REVELERS, CHOIR:

ALL F:

Come one, come all!

ALL M:

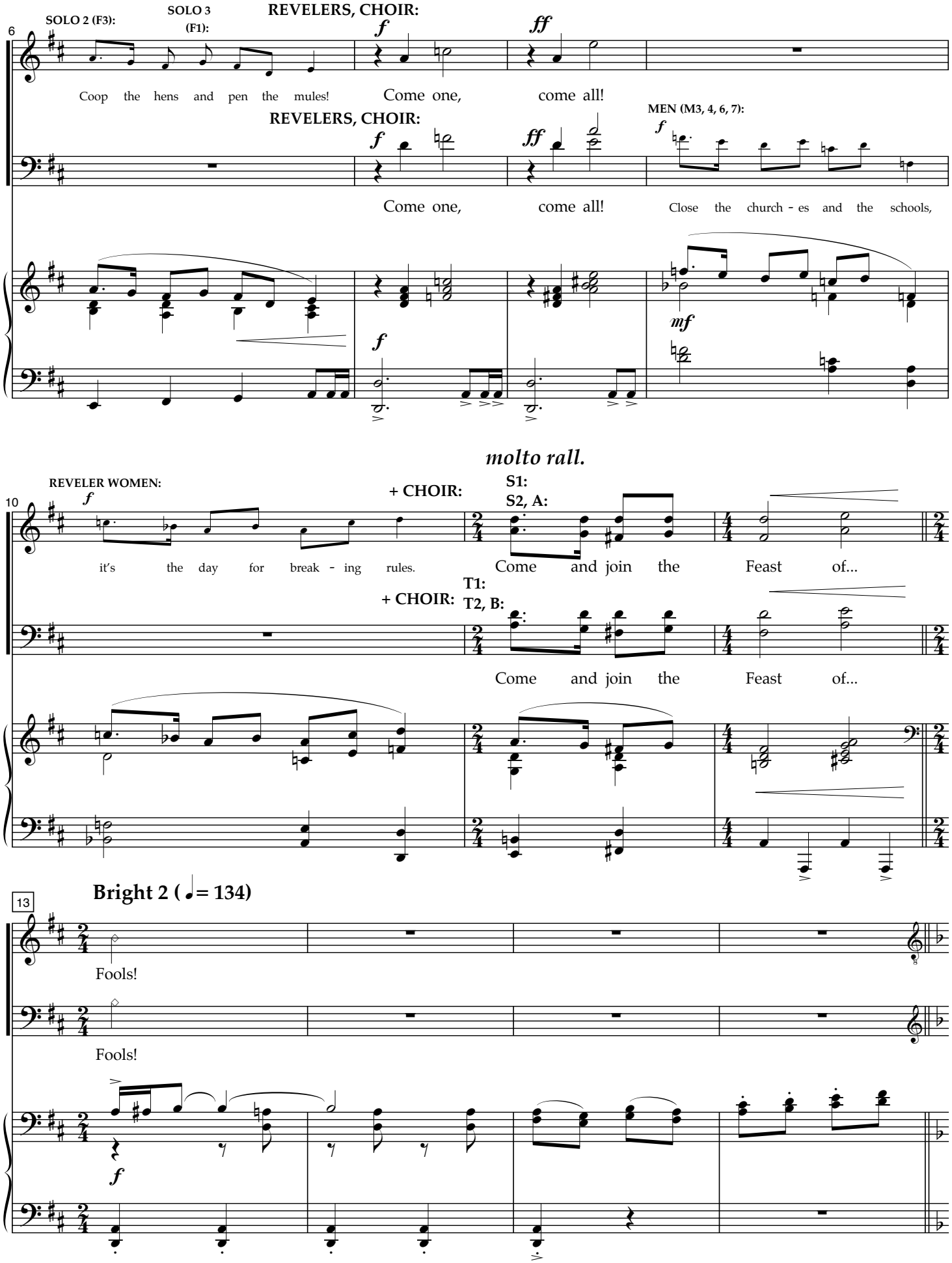
Come one, come all!

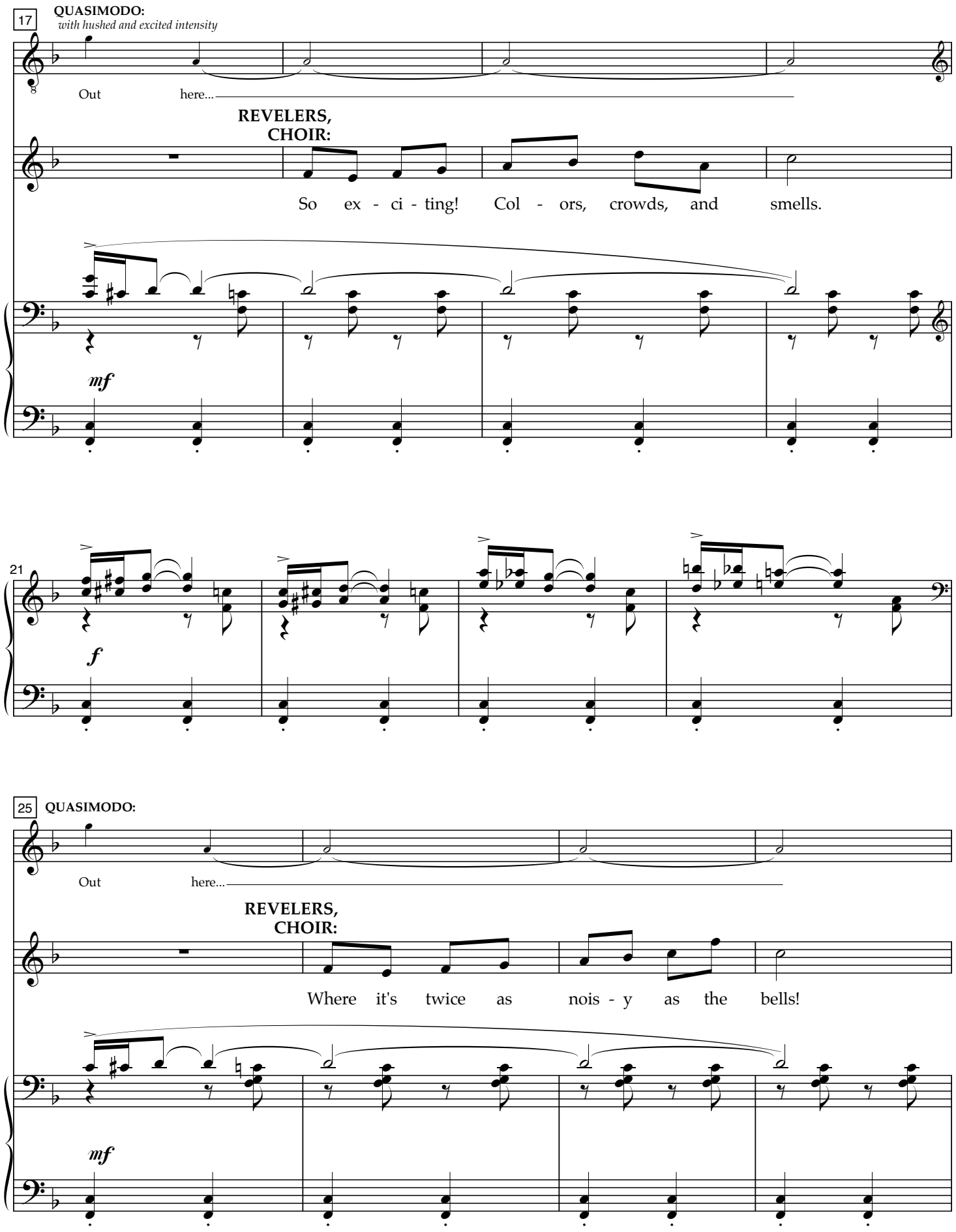
2 MEN (M1, 5):

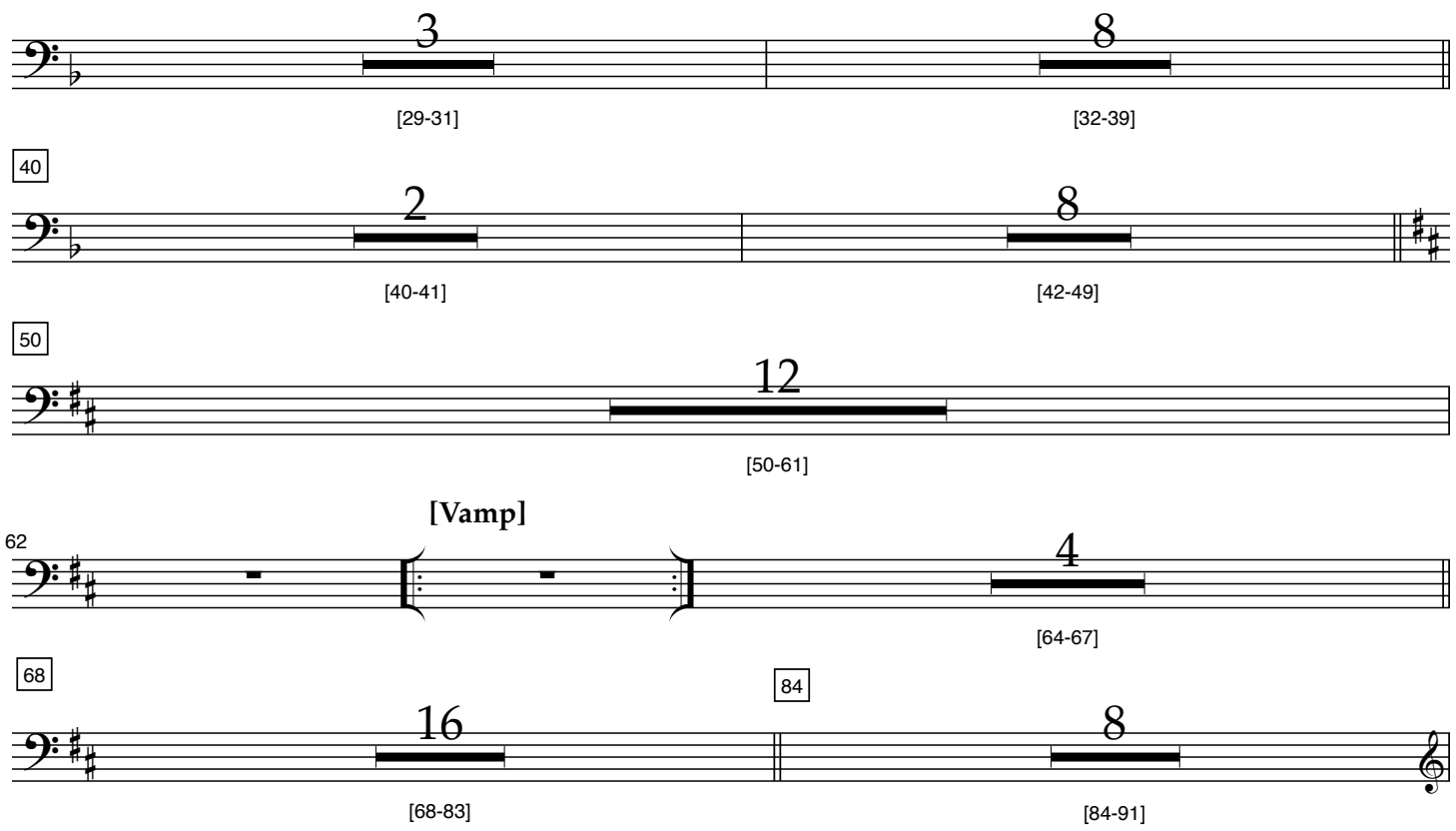
Leave your looms and milk - ing stools!

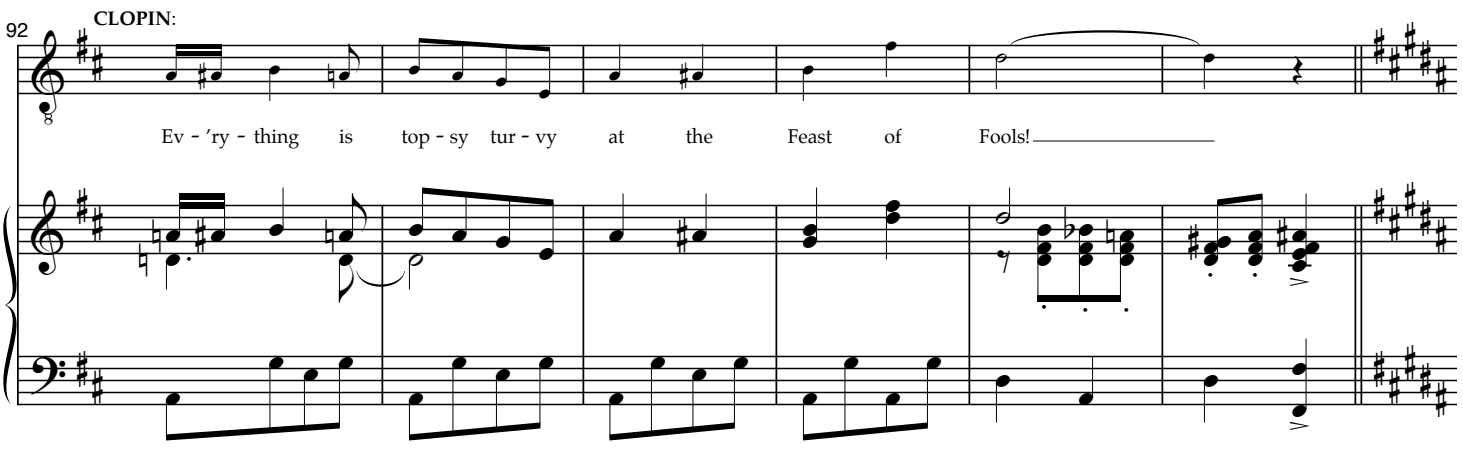
f

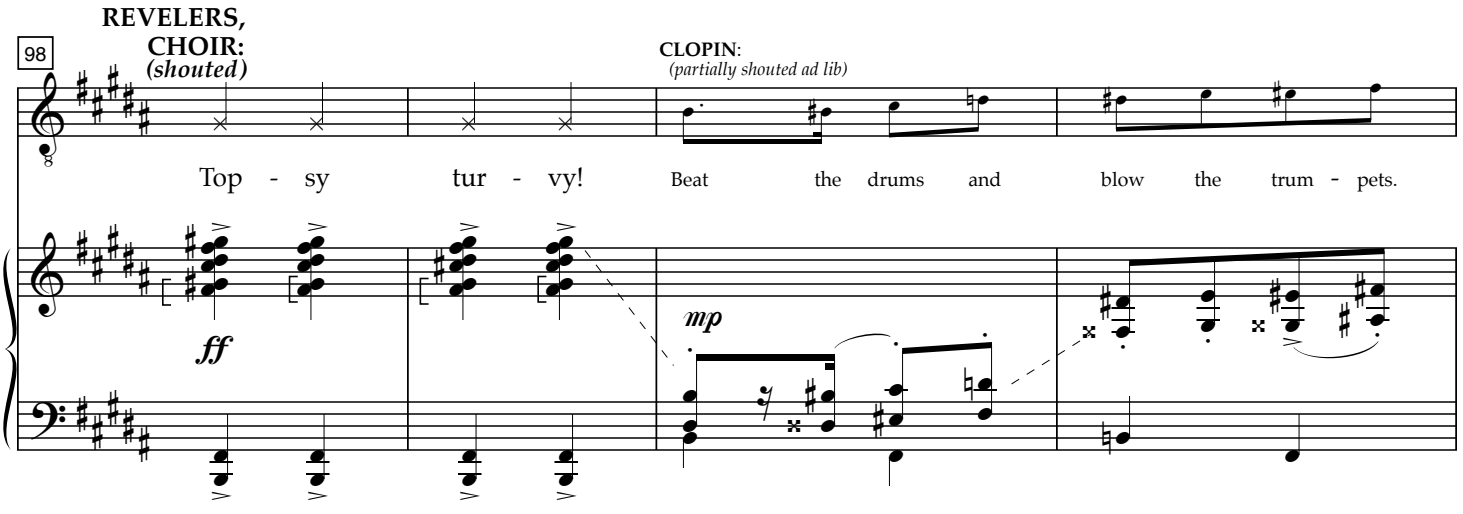
mf

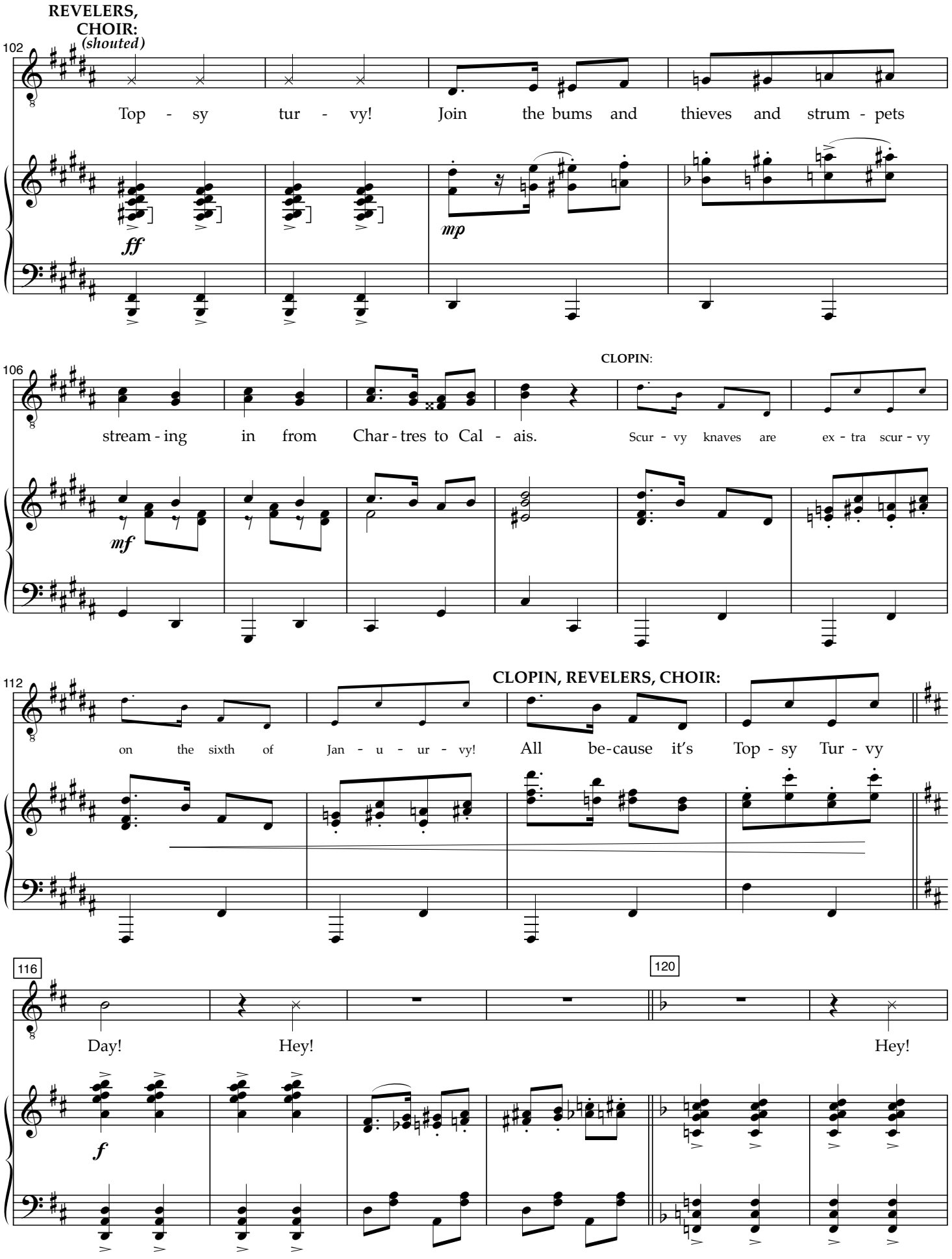

6
SOLO 2 (F3):
SOLO 3 (F1):
REVELERS, CHOIR:
Coop the hens and pen the mules!
Come one, come all!
REVELERS, CHOIR:
Come one, come all!
MEN (M3, 4, 6, 7):
Close the church - es and the schools,
molto rall.
10
REVELER WOMEN:
+ CHOIR:
S1:
S2, A:
it's the day for break - ing rules.
Come and join the Feast of...
+ CHOIR:
T1:
T2, B:
Come and join the Feast of...
13
Bright 2 (= 134)
Fools!
Fools!

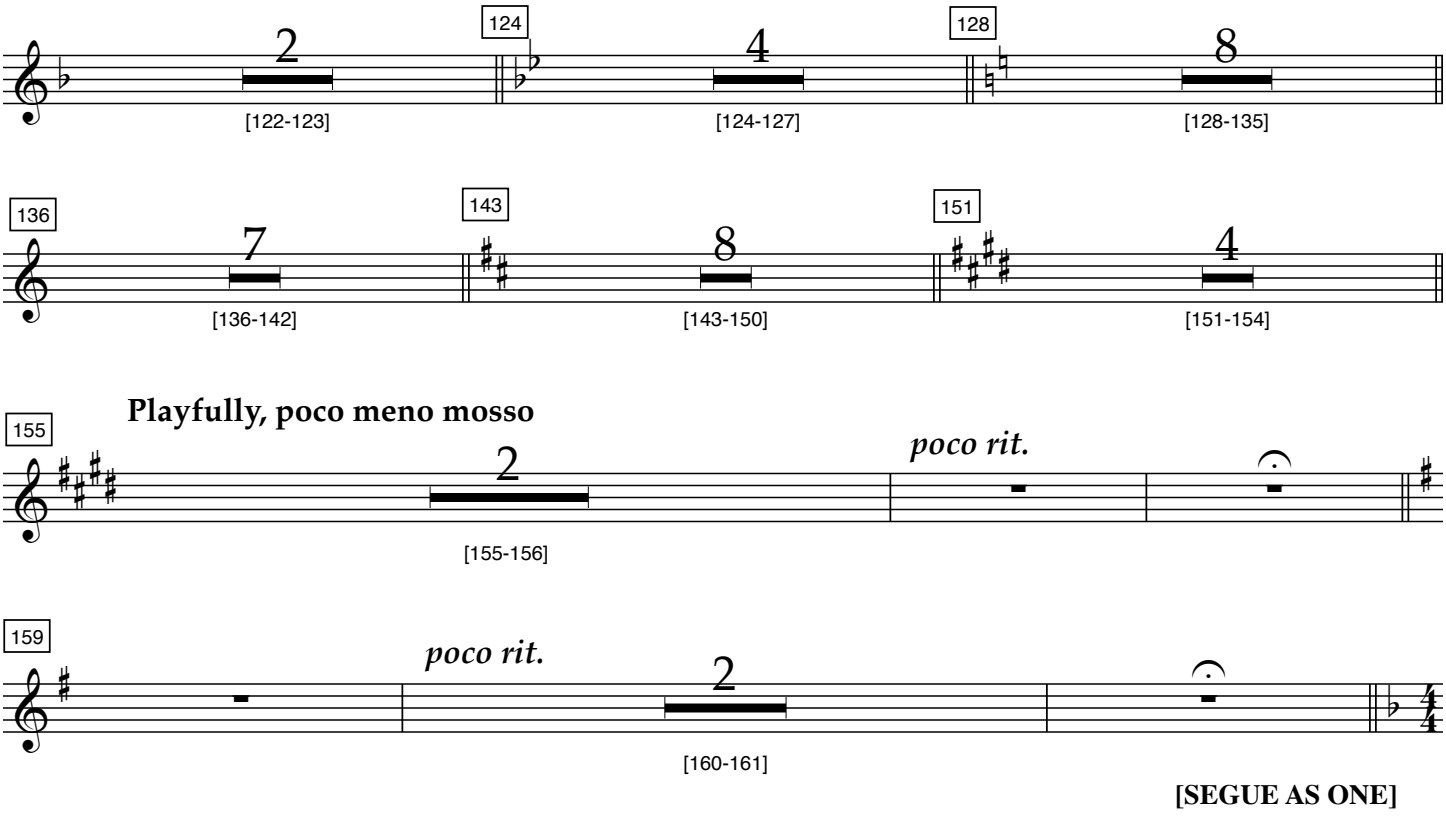

17
QUASIMODO:
with hushed and excited intensity
Out here...
REVELERS, CHOIR:
So ex - ci - ting! Col - ors, crowds, and smells.
mf
21
f
25
QUASIMODO:
Out here...
REVELERS, CHOIR:
Where it's twice as nois - y as the bells!
mf


3
[29-31]
8
[32-39]
40
2
[40-41]
8
[42-49]
50
12
[50-61]
[Vamp]
62
4
[64-67]
68
16
[68-83]
84
8
[84-91]


92
CLOPIN:
Ev - 'ry - thing is top - sy tur - vy at the Feast of Fools!


REVELERS,
CHOIR:
(shouted)
98
CLOPIN:
(partially shouted ad lib)
Top - sy tur - vy!
Beat the drums and blow the trum - pets.
ff
mp


REVELERS, CHOIR:
(shouted)
102
Top - sy tur - vy! Join the bums and thieves and strum - pets
ff
mp
106
CLOPIN:
stream - ing in from Char - tres to Cal - ais. Scur - vy knaves are ex - tra scur - vy
mf
112
CLOPIN, REVELERS, CHOIR:
on the sixth of Jan - u - ur - vy! All be-cause it's Top - sy Tur - vy
116
120
Day! Hey! Hey!
f


2
[122-123]
124
4
[124-127]
128
8
[128-135]
136
7
[136-142]
143
8
[143-150]
151
4
[151-154]
Playfully, poco meno mosso
155
2
[155-156]
poco rit.
159
poco rit.
2
[160-161]

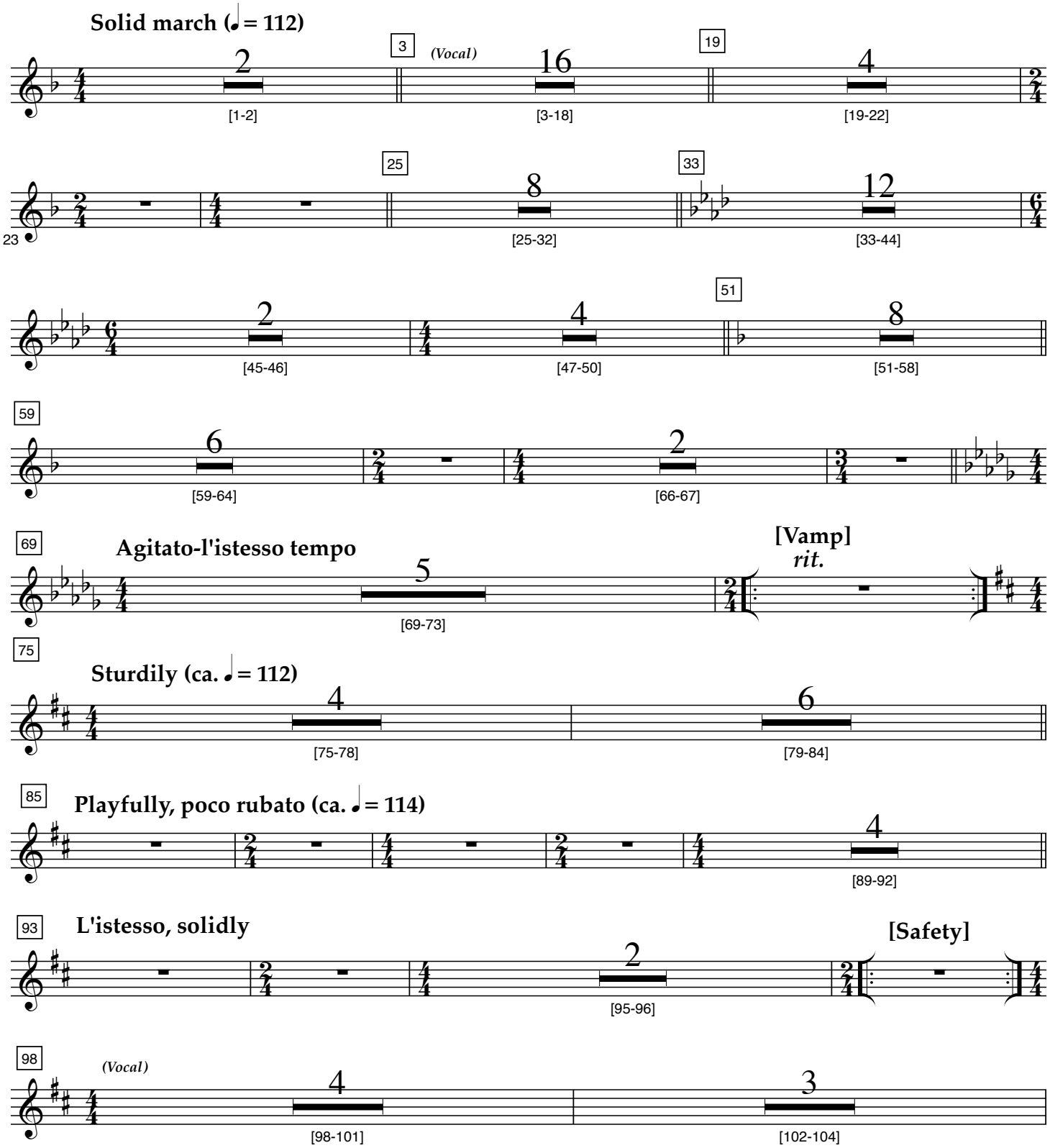
[SEGUE AS ONE]

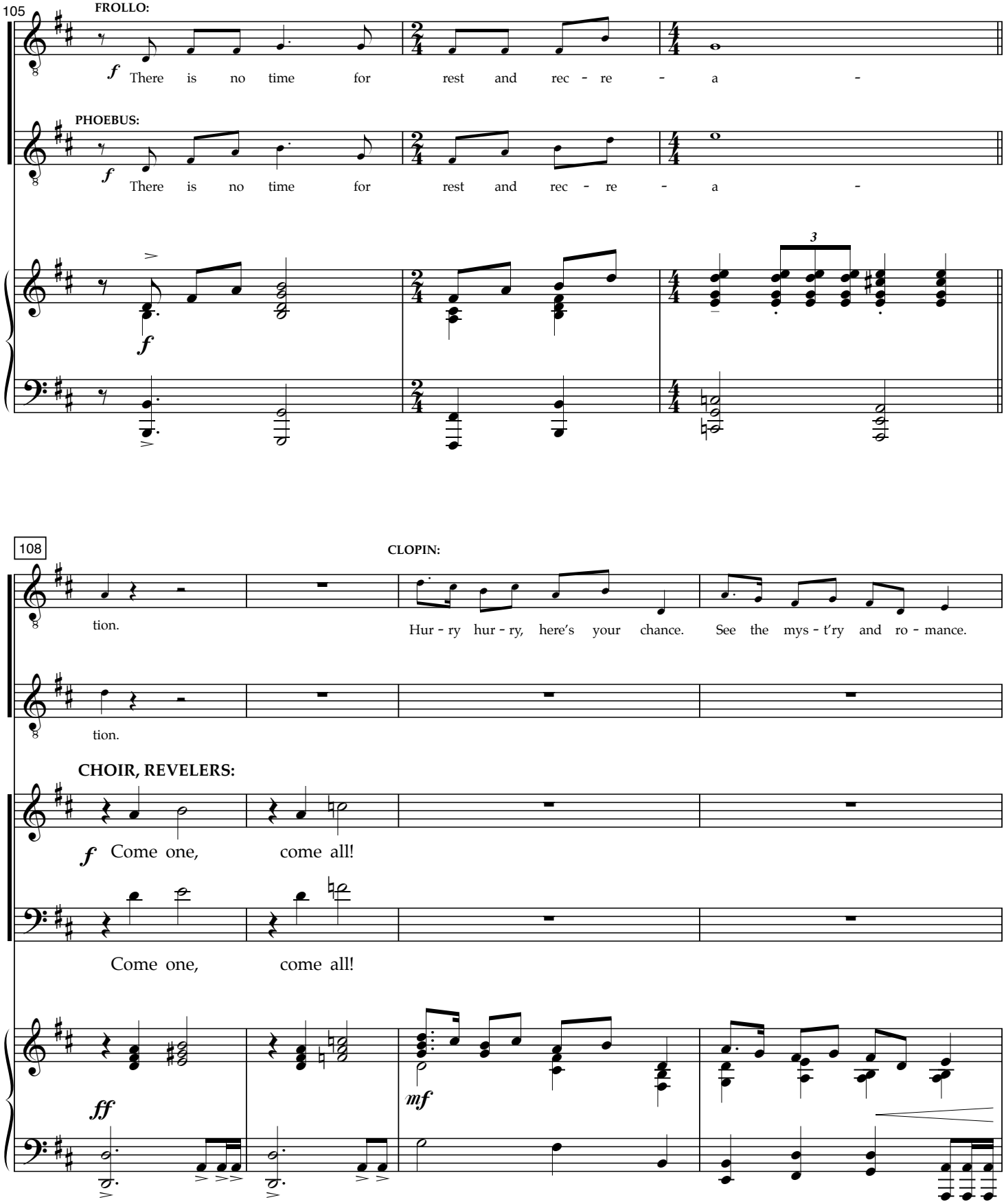
#06

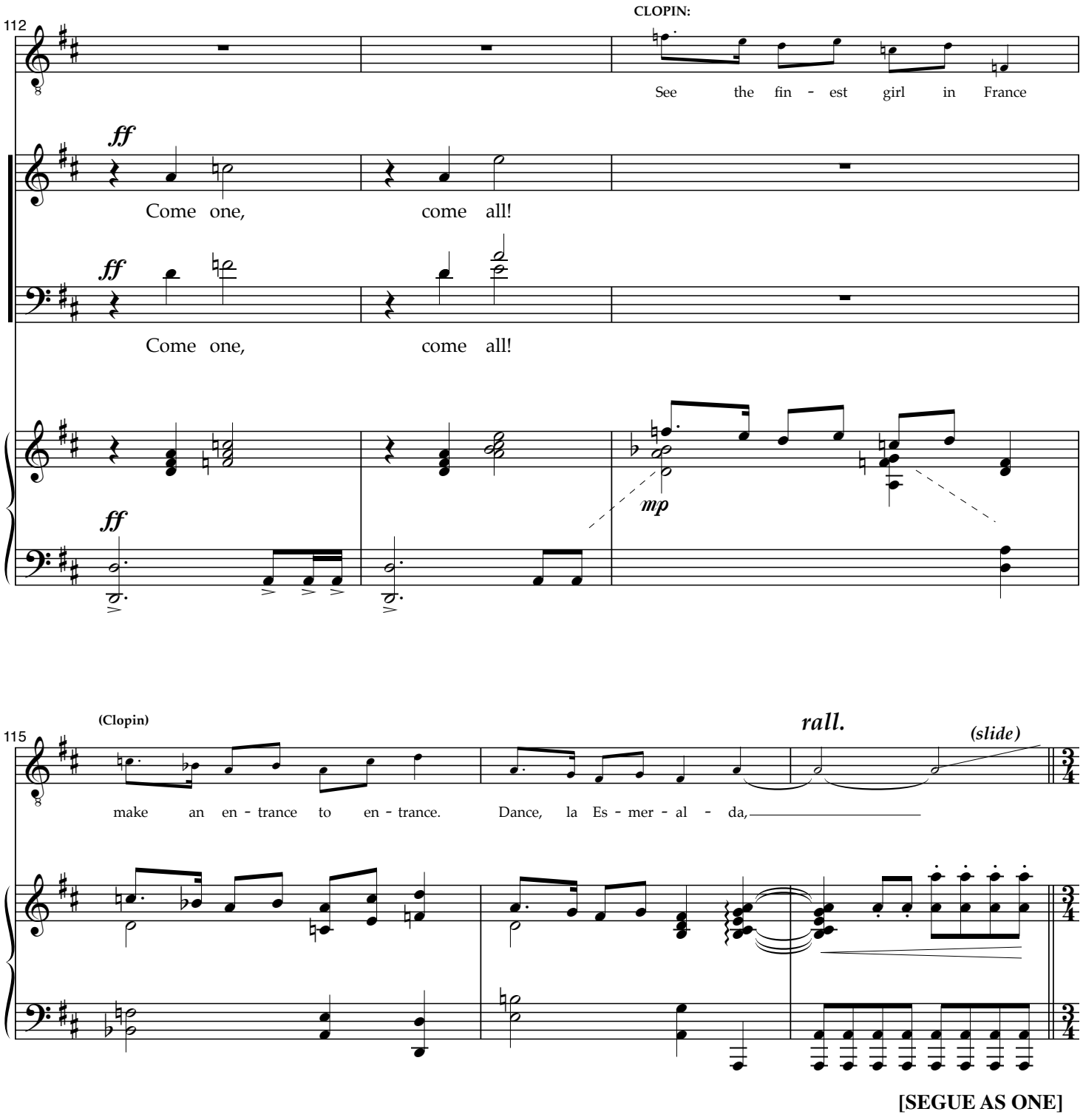
Rest and Recreation

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

F3: Oh, Captain–




105
FROLLO:
f
There is no time for rest and rec - re - a -
PHOEBUS:
f
There is no time for rest and rec - re - a -
3
f
108
CLOPIN:
tion.
Hur - ry hur - ry, here's your chance. See the mys - t'ry and ro - mance.
tion.
CHOIR, REVELERS:
f Come one, come all!
Come one, come all!
ff
mf


112
CLOPIN:
See the fin - est girl in France
ff
Come one, come all!
ff
Come one, come all!
ff
mp
115
(Clopin)
make an en - trance to en - trance.
Dance, la Es - mer - al - da,
rall.
(slide)
[SEGUE AS ONE]

#07

Rhythm of the Tambourine

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

TACET

[SEGUE AS ONE]

Topsy Turvy (Part 2)

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

1 **Raucously (= 134)**

CLOPIN:

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

f

5

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

sim.

9

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

CLOPIN, REVELERS, ESMERALDA, CHOIR:
(shouted)

13

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

16

CLOPIN:

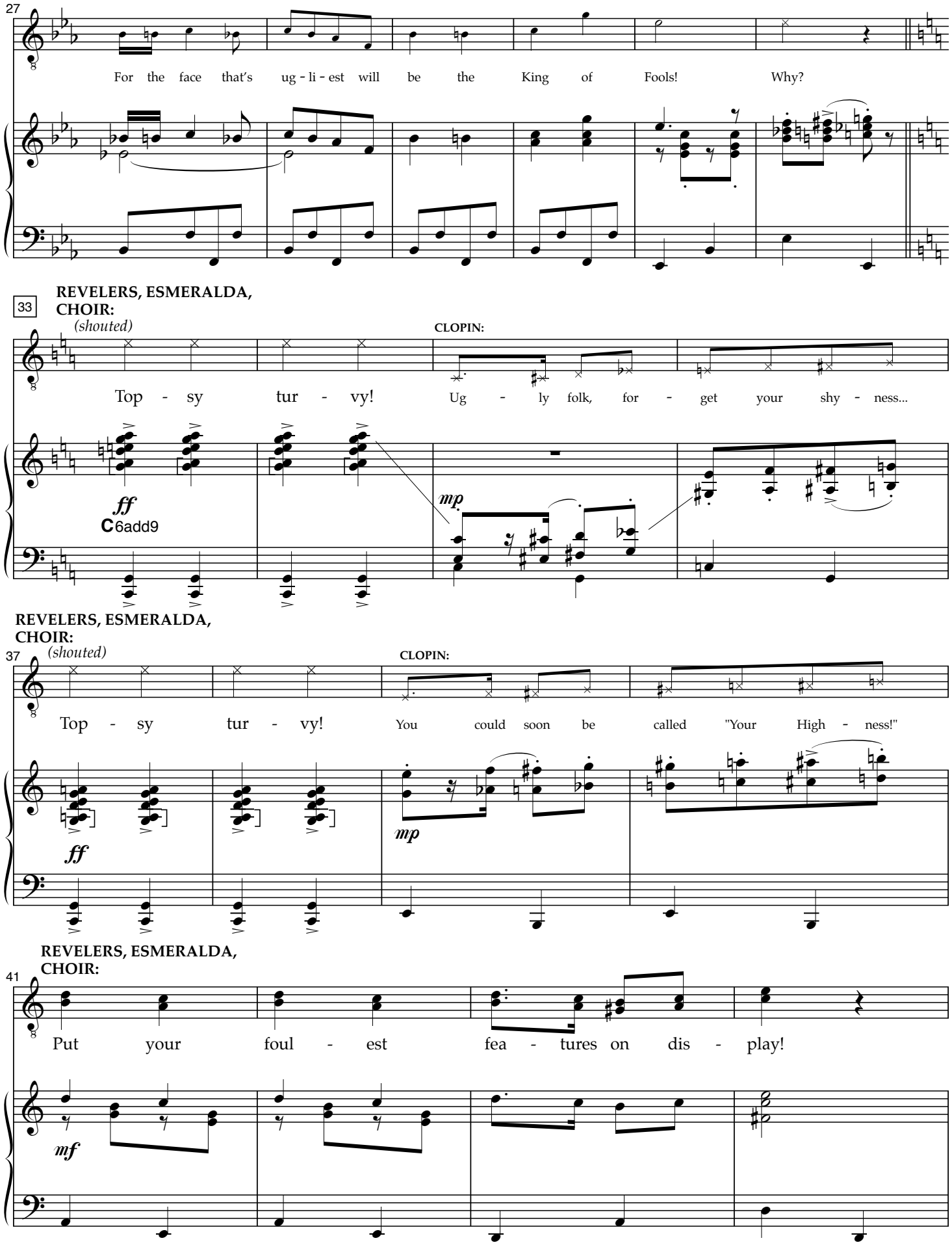
So

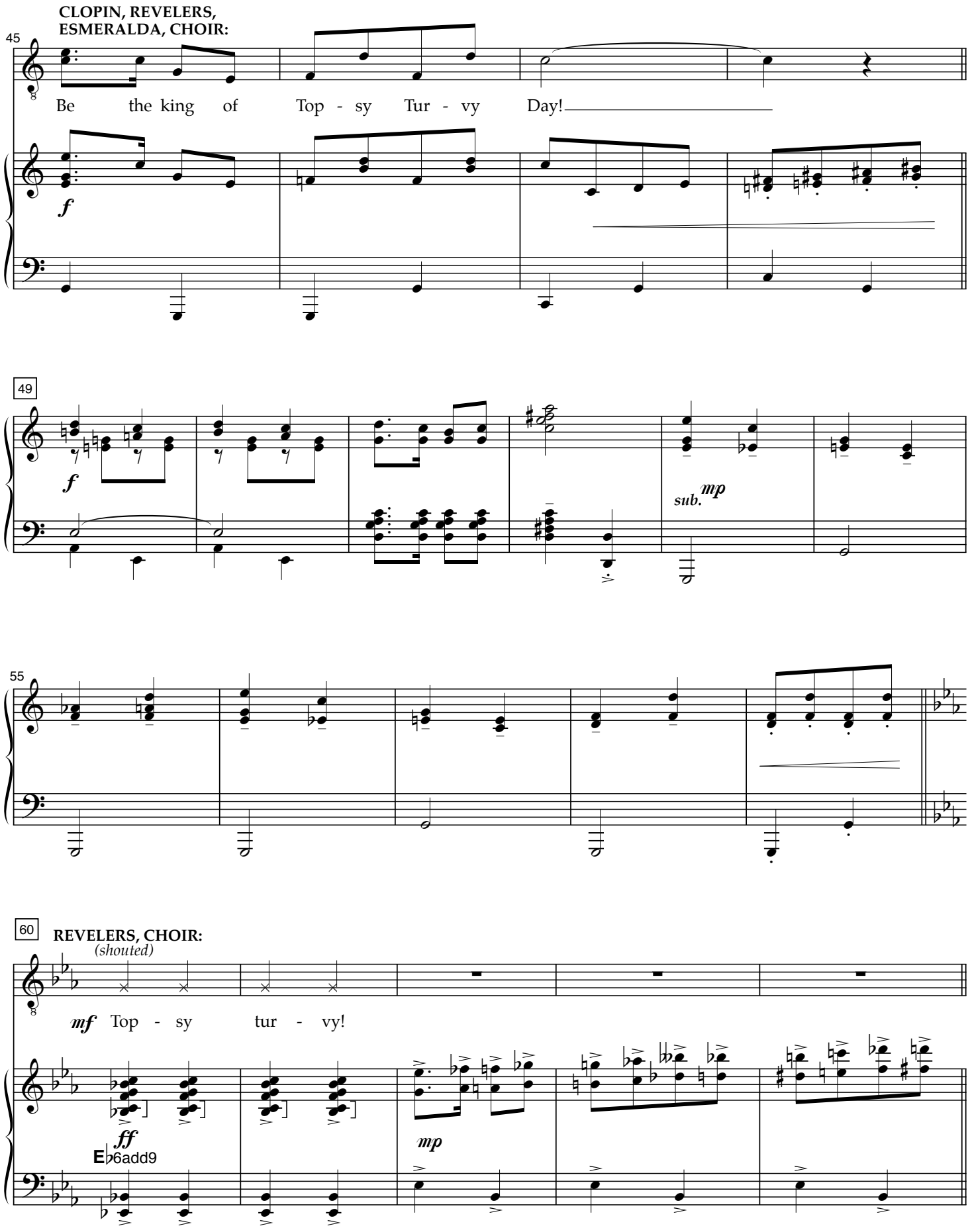
19

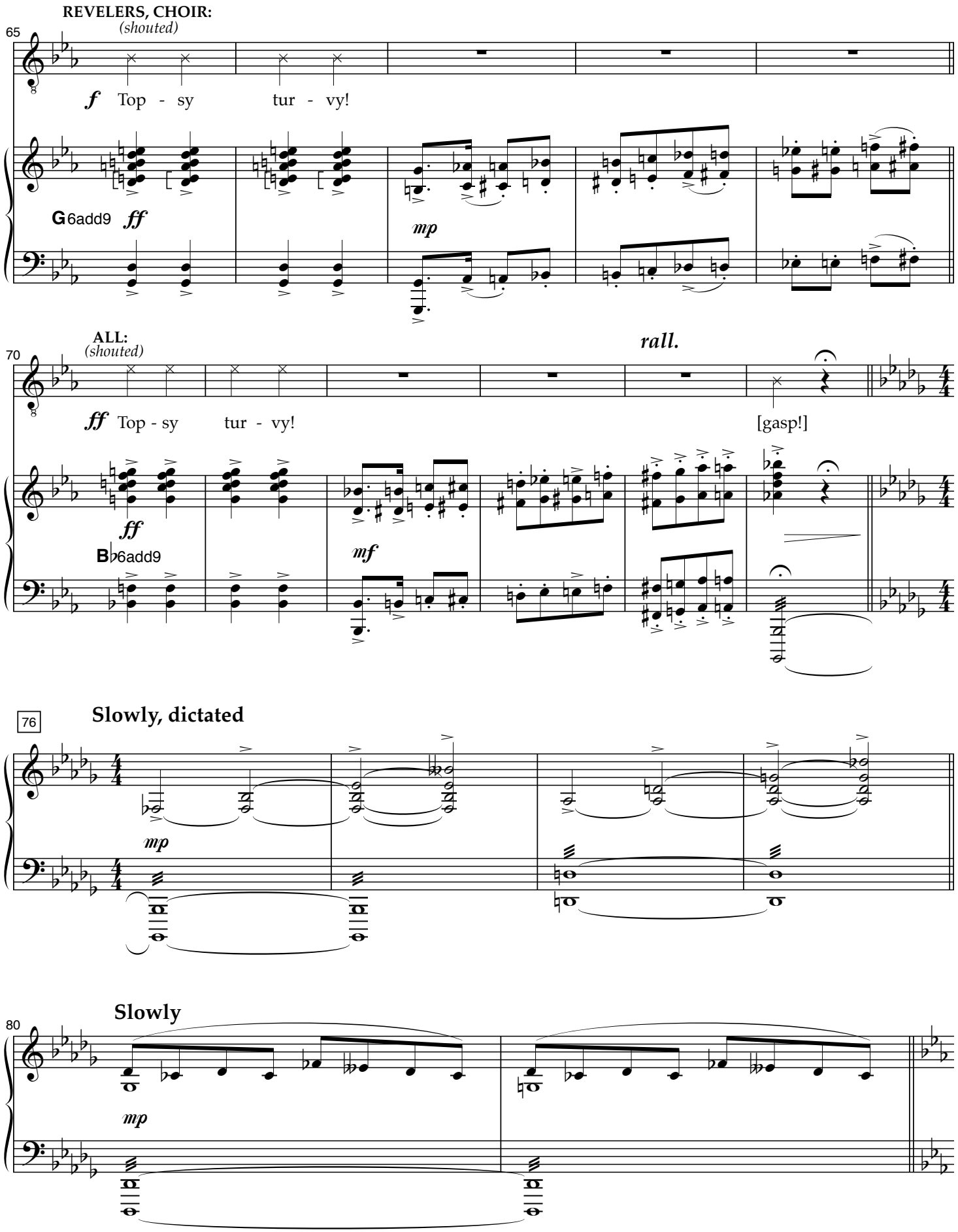
make a face that's hor - ri - ble and fright - en - ing.

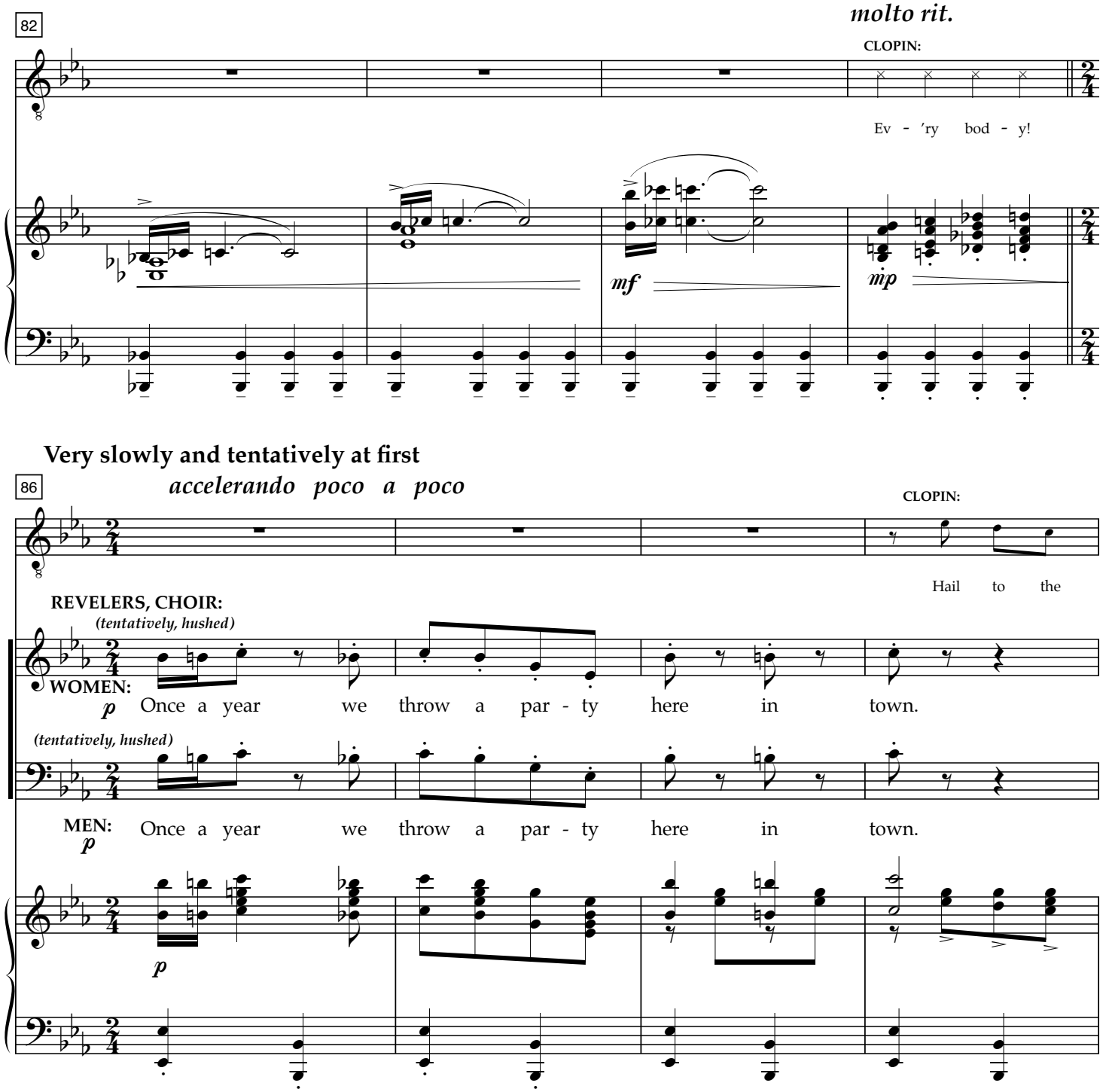
23

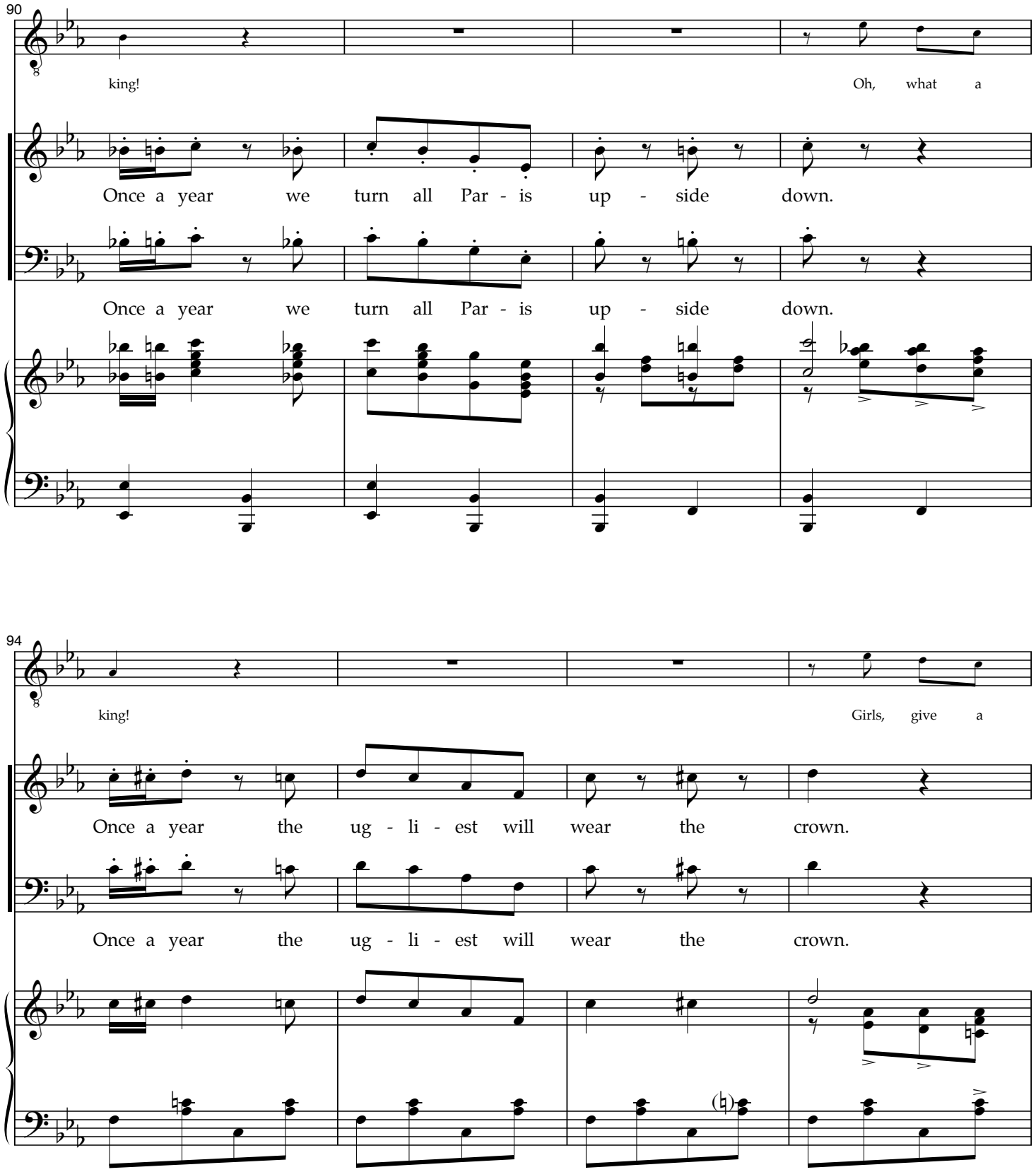
Make a face as grue - some as a gar - goyle's wing.

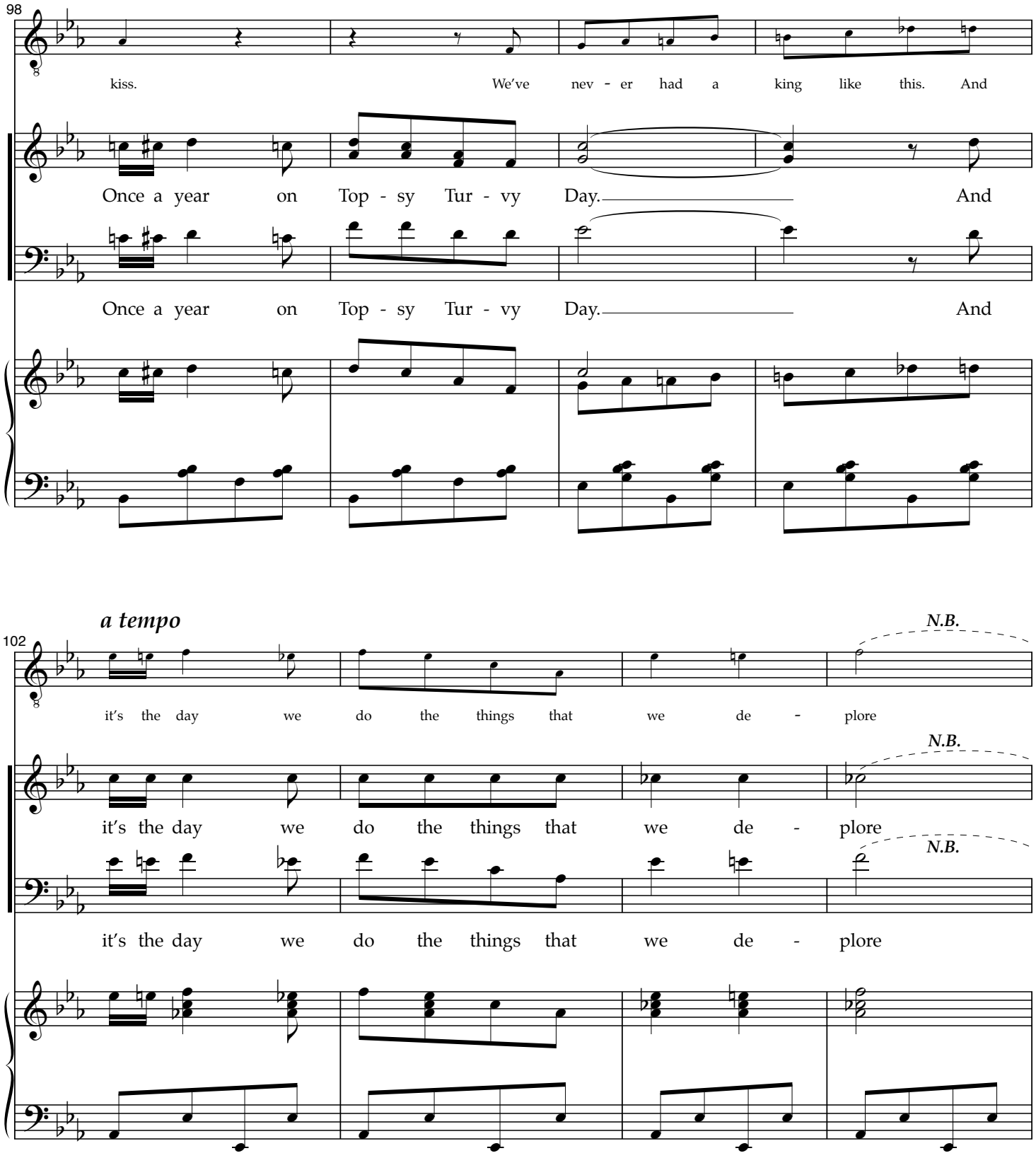

27
For the face that's ug - li - est will be the King of Fools! Why?
33
REVELERS, ESMERALDA, CHOIR:
(shouted)
Top - sy tur - vy!
CLOPIN:
Ug - ly folk, for - get your shy - ness...
ff
C6add9
mp
REVELERS, ESMERALDA, CHOIR:
37
(shouted)
Top - sy tur - vy!
CLOPIN:
You could soon be called "Your High - ness!"
ff
mp
REVELERS, ESMERALDA, CHOIR:
41
Put your foul - est fea - tures on dis - play!
mf


CLOPIN, REVELERS,
ESMERALDA, CHOIR:
45
Be the king of Top - sy Tur - vy Day!
f
49
f
sub. mp
55
60
REVELERS, CHOIR:
(shouted)
mf Top - sy tur - vy!
ff
E♭6add9
mp

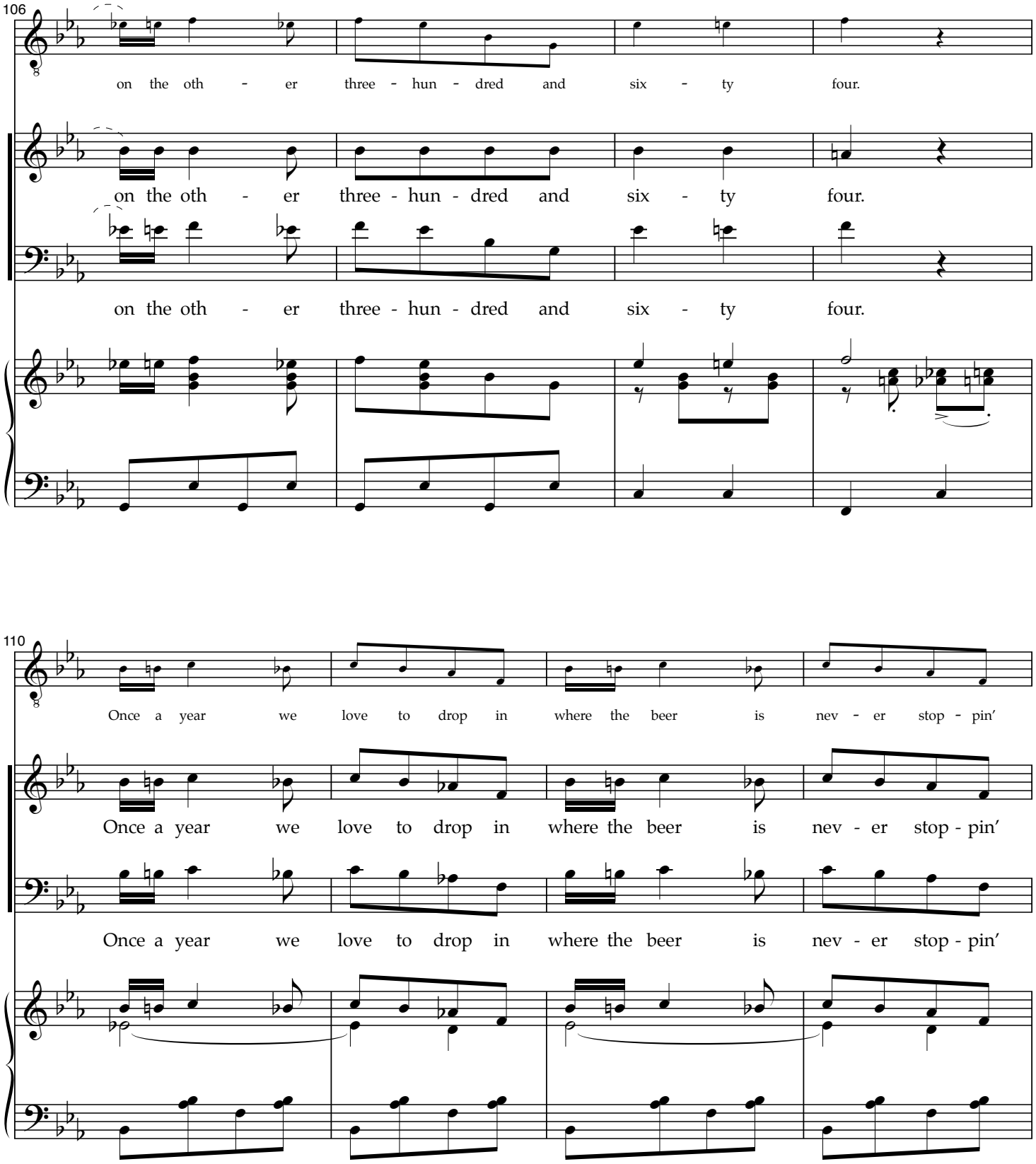

REVELERS, CHOIR:
(shouted)
65
f Top - sy tur - vy!
G6add9 ff
mp
ALL:
(shouted)
70
rall.
ff Top - sy tur - vy!
[gasp!]
ff
B♭6add9
mf
76
Slowly, dictated
mp
80
Slowly
mp

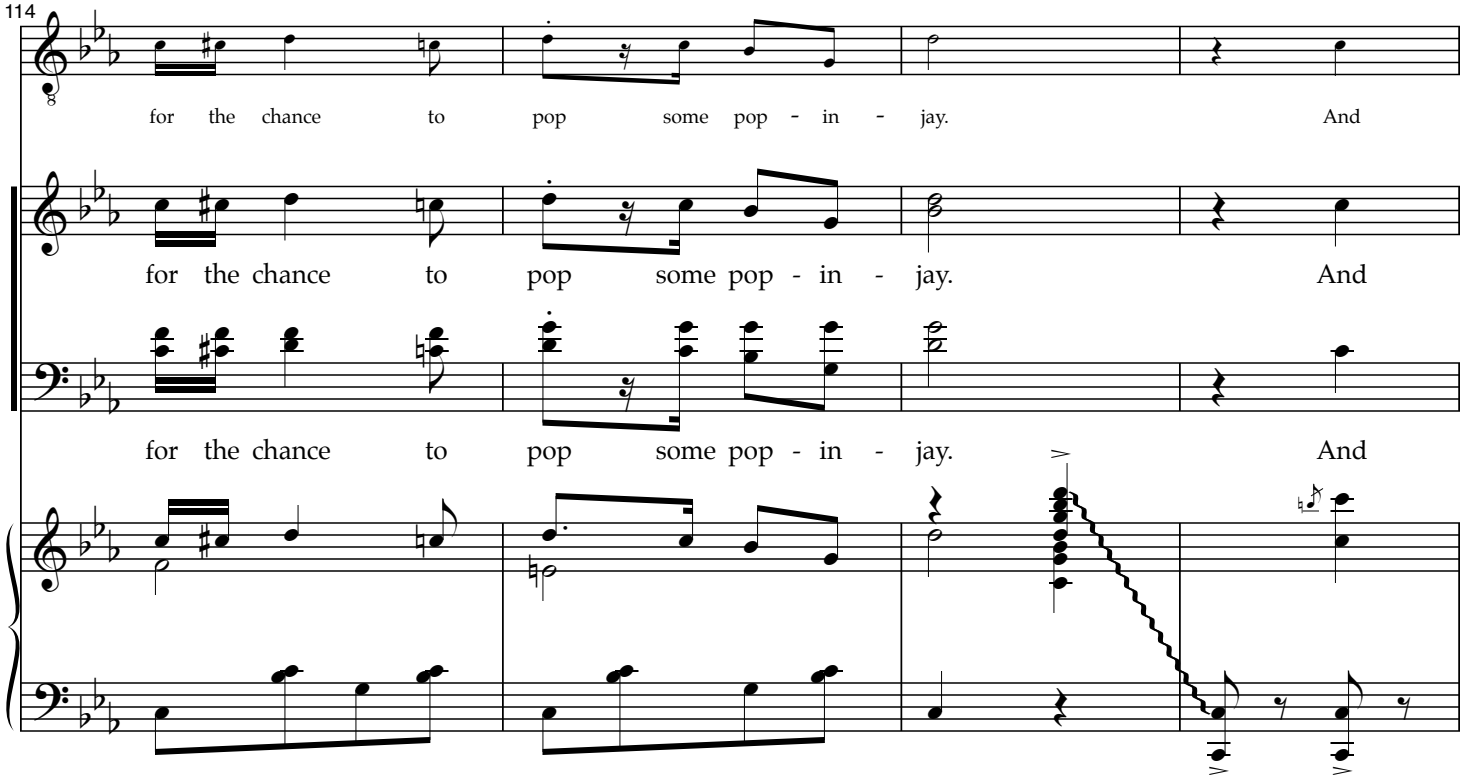

82
molto rit.
CLOPIN:
Ev - 'ry bod - y!
mf
mp
Very slowly and tentatively at first
86
accelerando poco a poco
CLOPIN:
Hail to the
REVELERS, CHOIR:
(tentatively, hushed)
WOMEN:
p
Once a year we throw a par - ty here in town.
(tentatively, hushed)
MEN:
p
Once a year we throw a par - ty here in town.
p

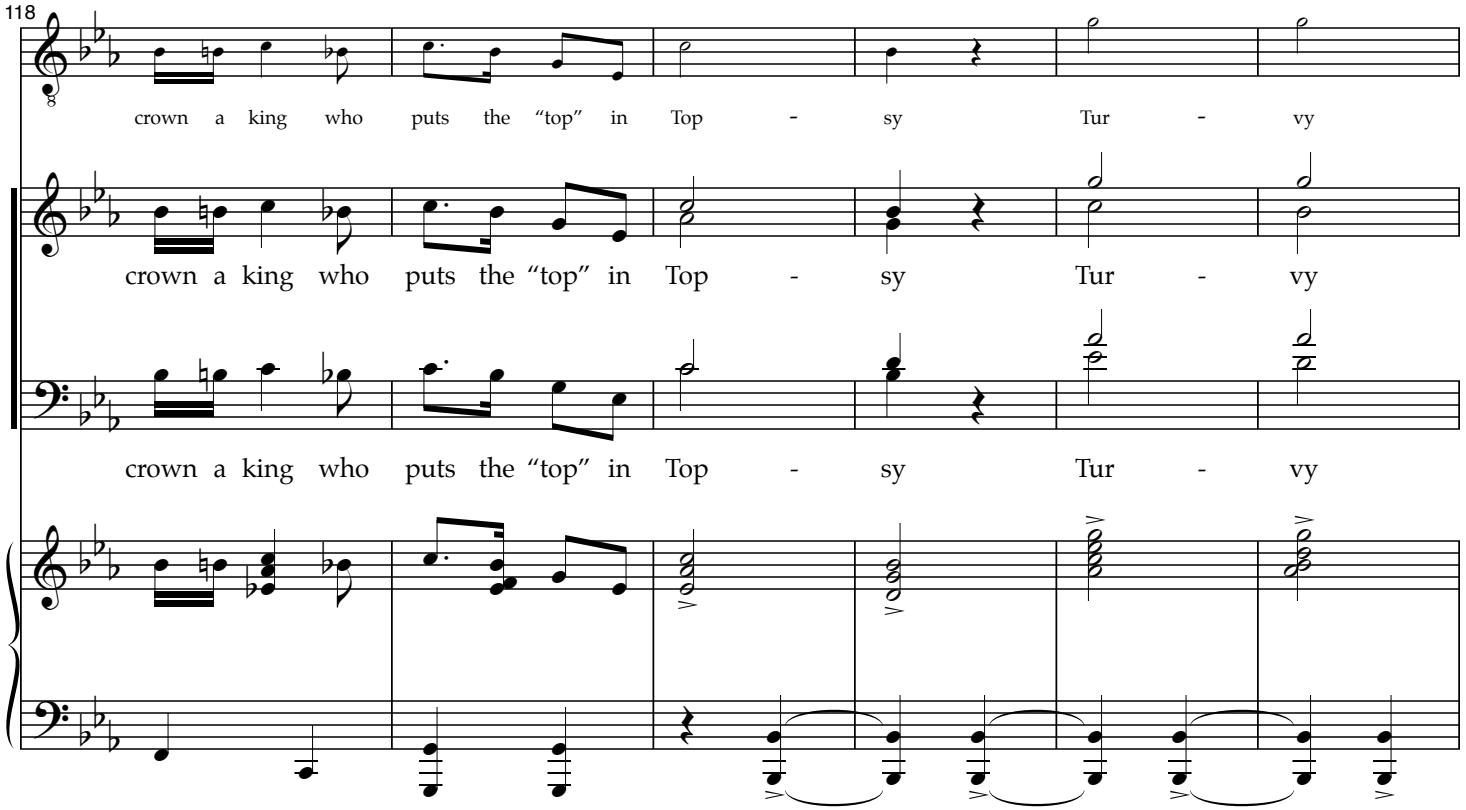

90
king!
Oh, what a
Once a year we turn all Par - is up - side down.
Once a year we turn all Par - is up - side down.
94
king!
Girls, give a
Once a year the ug - li - est will wear the crown.
Once a year the ug - li - est will wear the crown.


98
kiss.
We've nev - er had a king like this. And
Once a year on Top - sy Tur - vy Day.
And
Once a year on Top - sy Tur - vy Day.
And

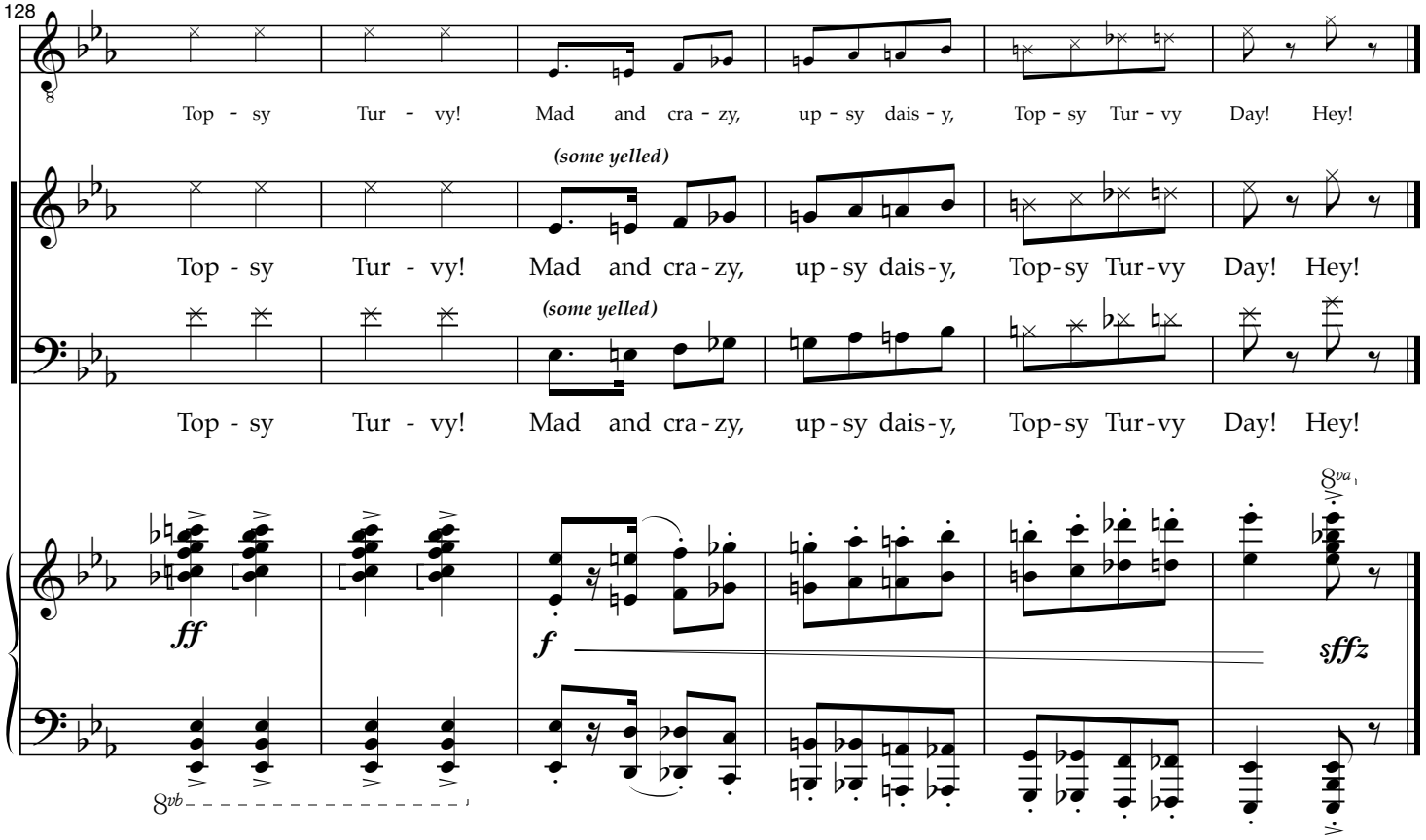
a tempo
102
N.B.
it's the day we do the things that we de - plore
N.B.
it's the day we do the things that we de - plore
N.B.
it's the day we do the things that we de - plore


106
on the oth - er three - hun - dred and six - ty four.
on the oth - er three - hun - dred and six - ty four.
on the oth - er three - hun - dred and six - ty four.
110
Once a year we love to drop in where the beer is nev - er stop - pin'
Once a year we love to drop in where the beer is nev - er stop - pin'
Once a year we love to drop in where the beer is nev - er stop - pin'


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:
(TOP)
Day!
Day!


128
Top - sy Tur - vy! Mad and cra - zy, up - sy dais - y, Top - sy Tur - vy Day! Hey!
(some yelled)
Top - sy Tur - vy! Mad and cra - zy, up - sy dais - y, Top - sy Tur - vy Day! Hey!
(some yelled)
Top - sy Tur - vy! Mad and cra - zy, up - sy dais - y, Top - sy Tur - vy Day! Hey!
ff
f
sffz
8va
8vb

[SLOW SEGUE]

#08A

The Harrowing

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

TACET

#09

Sanctuary II

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

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

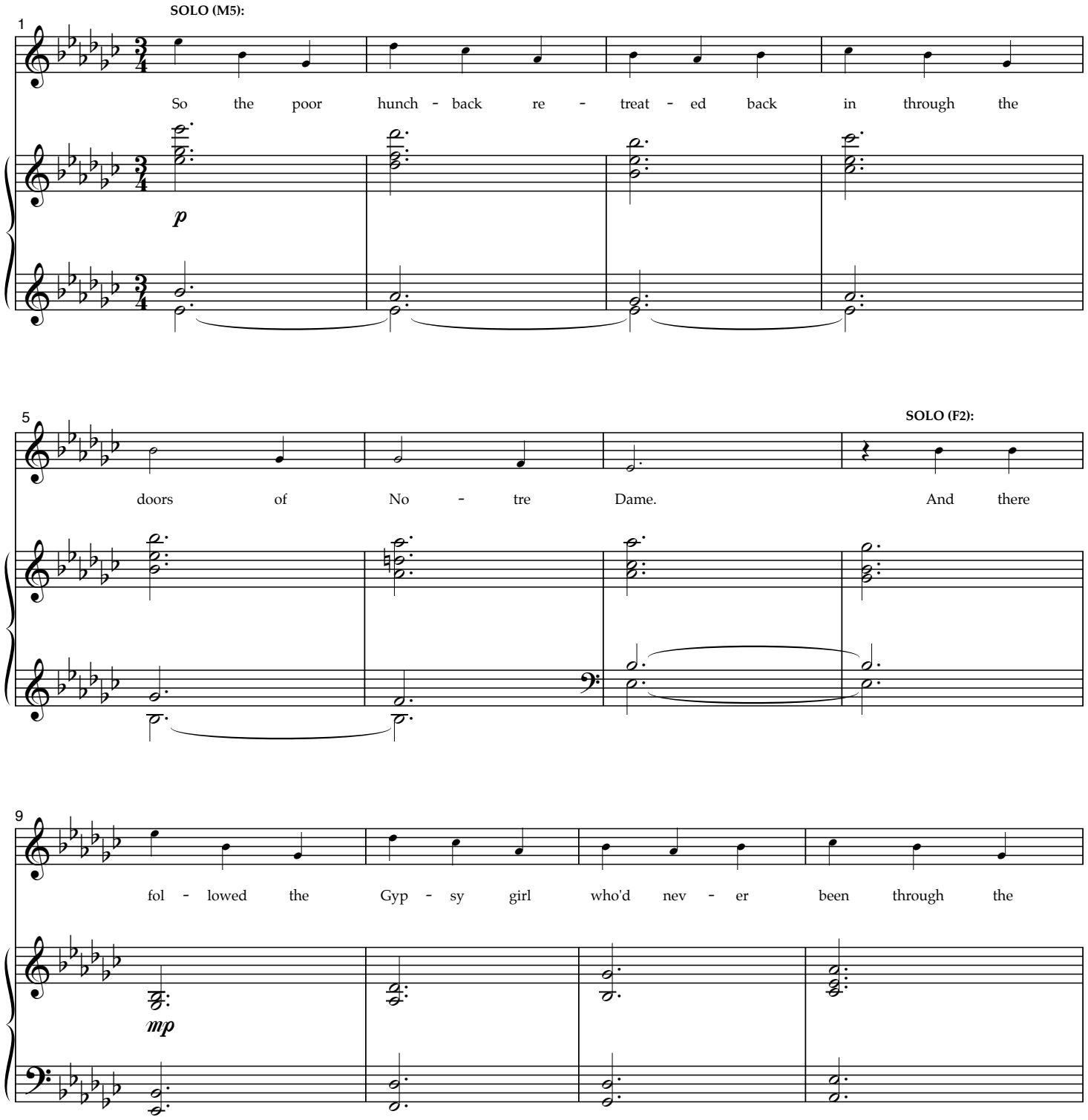
TACET

[SEGUE AS ONE]

The Bells of Notre Dame (Reprise)

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

Swiftly, in 1 𝅗𝅥. = 73



13

SOLO (F1):

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

p

21

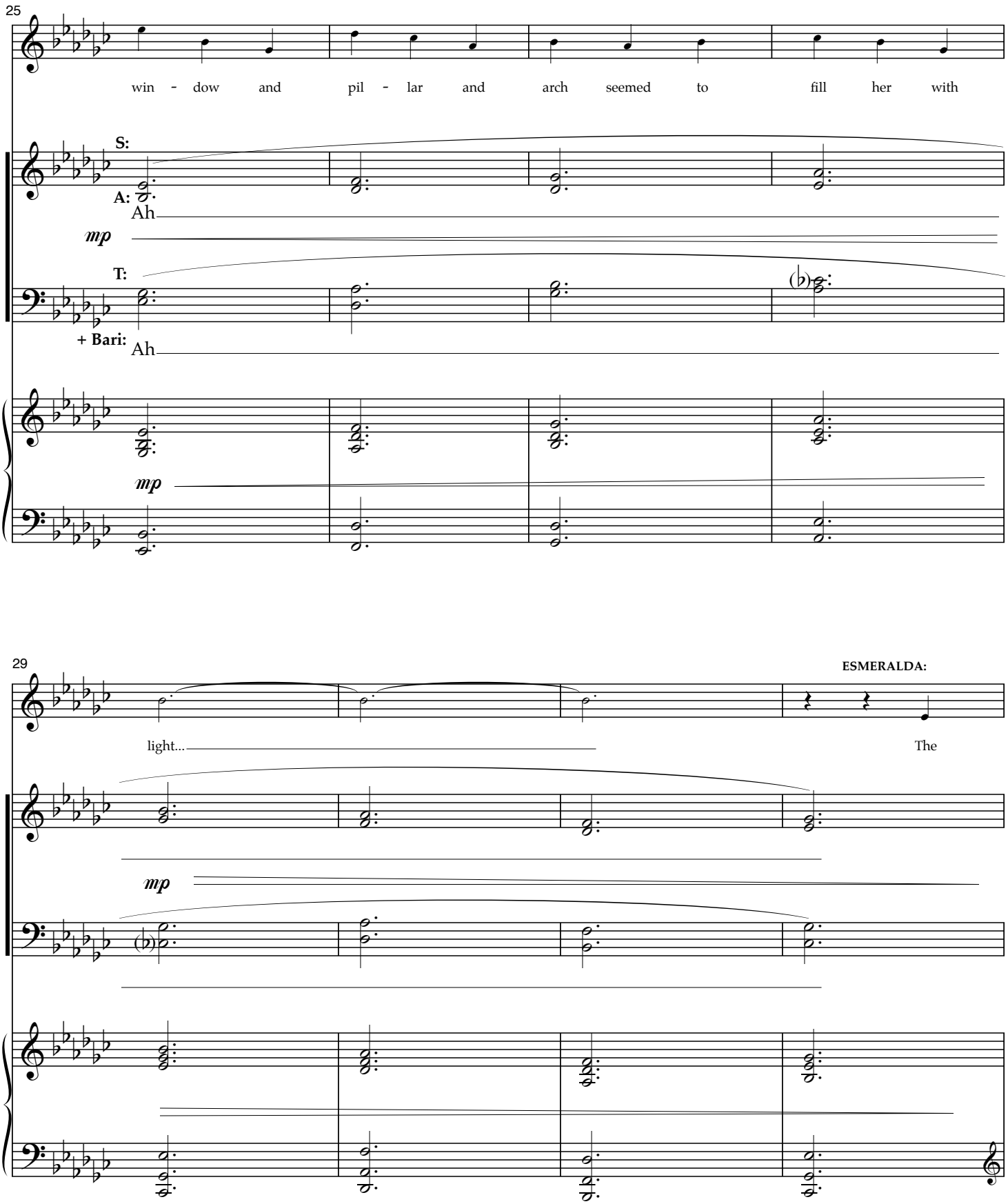
SOLO (M2):

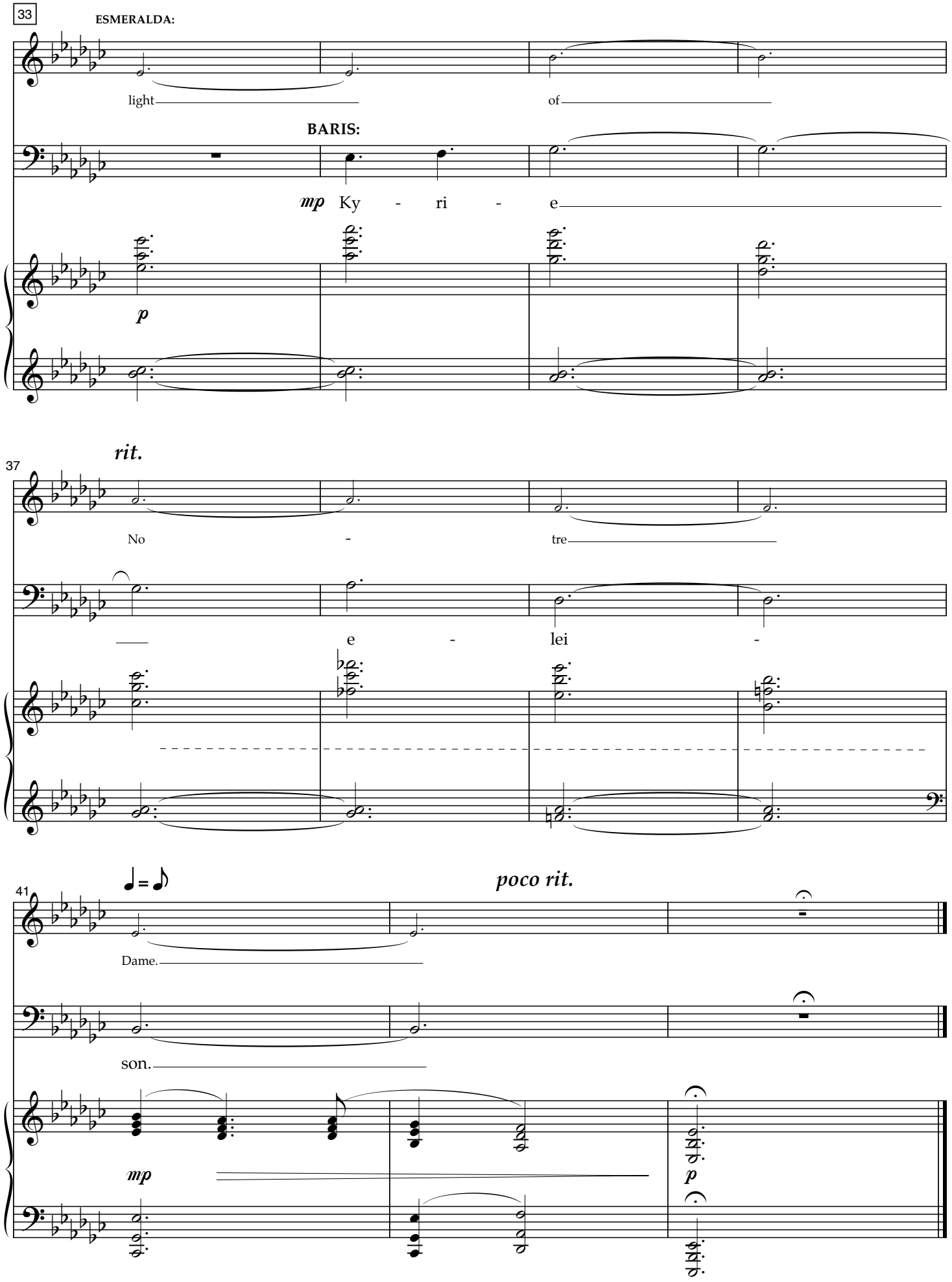
beg - gar re - ceiv - ing an alm. And each

Ah

Ten. only

Ah


25
win - dow and pil - lar and arch seemed to fill her with
S:
A:
Ah
mp
T:
+ Bari:
Ah
mp
29
ESMERALDA:
light...
The
mp

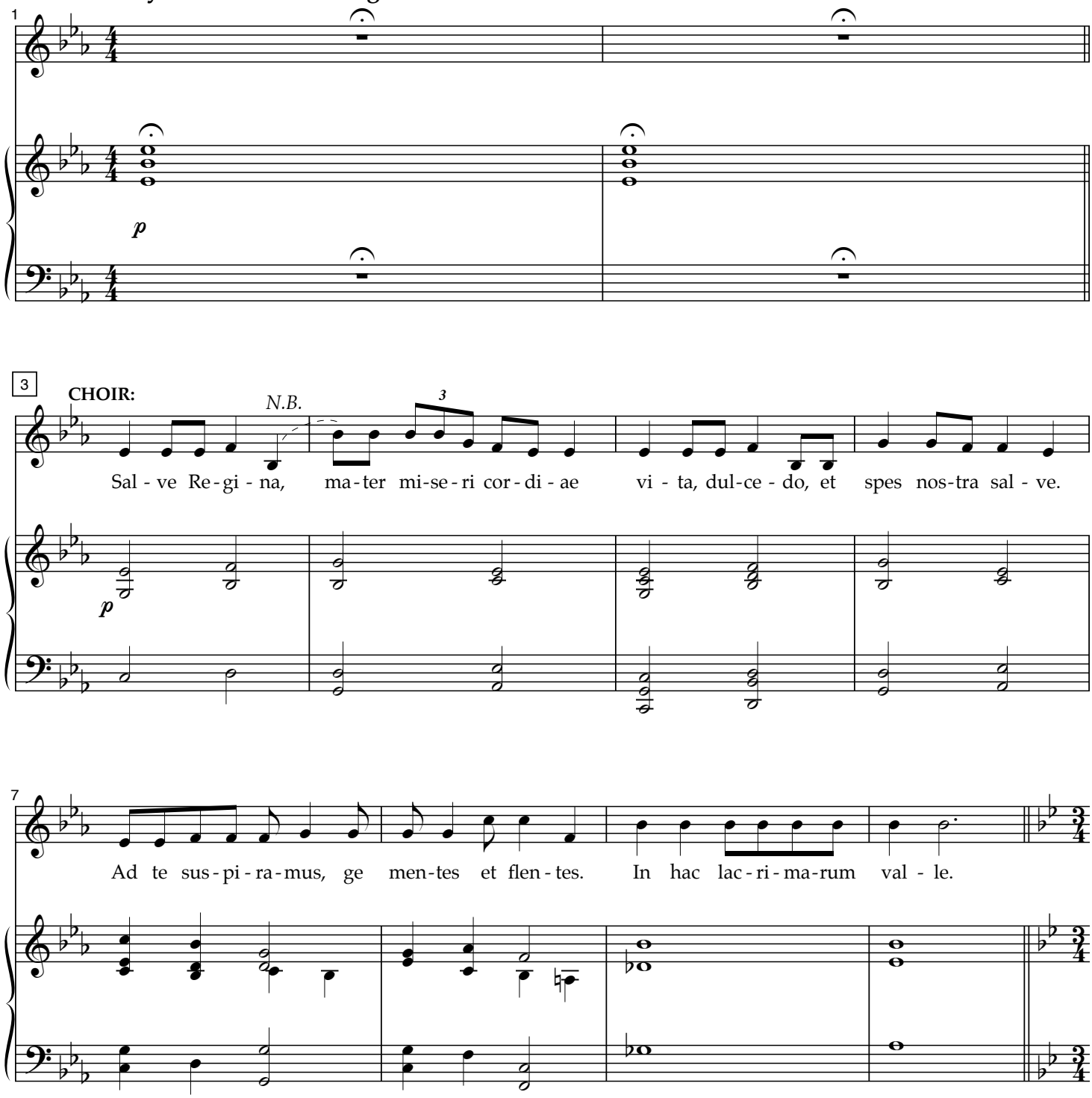

33
ESMERALDA:
light
of
BARIS:
mp Ky - ri - e
p
rit.
37
No - tre
e - lei -
41
poco rit.
Dame.
son.
mp
p

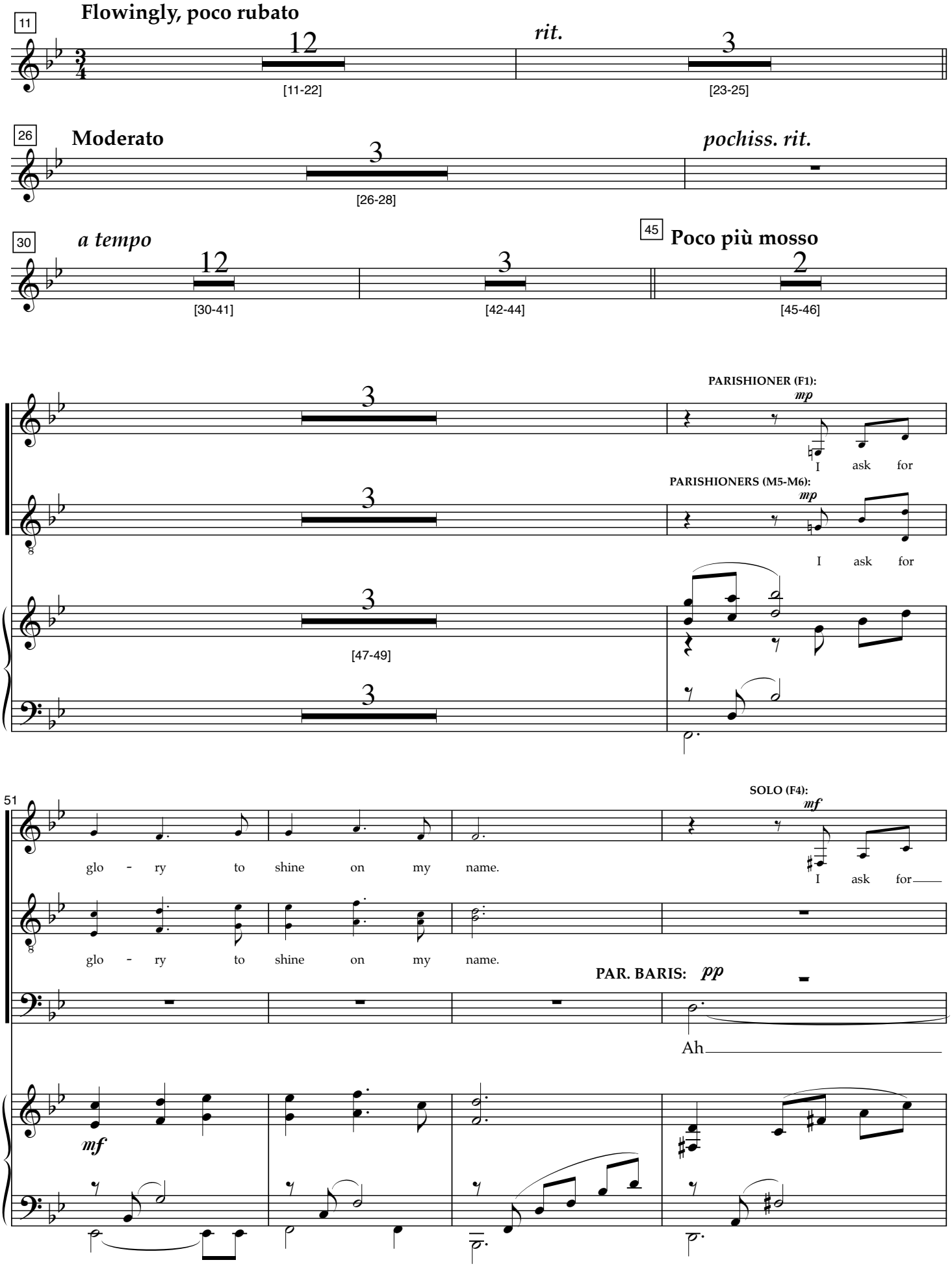
God Help the Outcasts

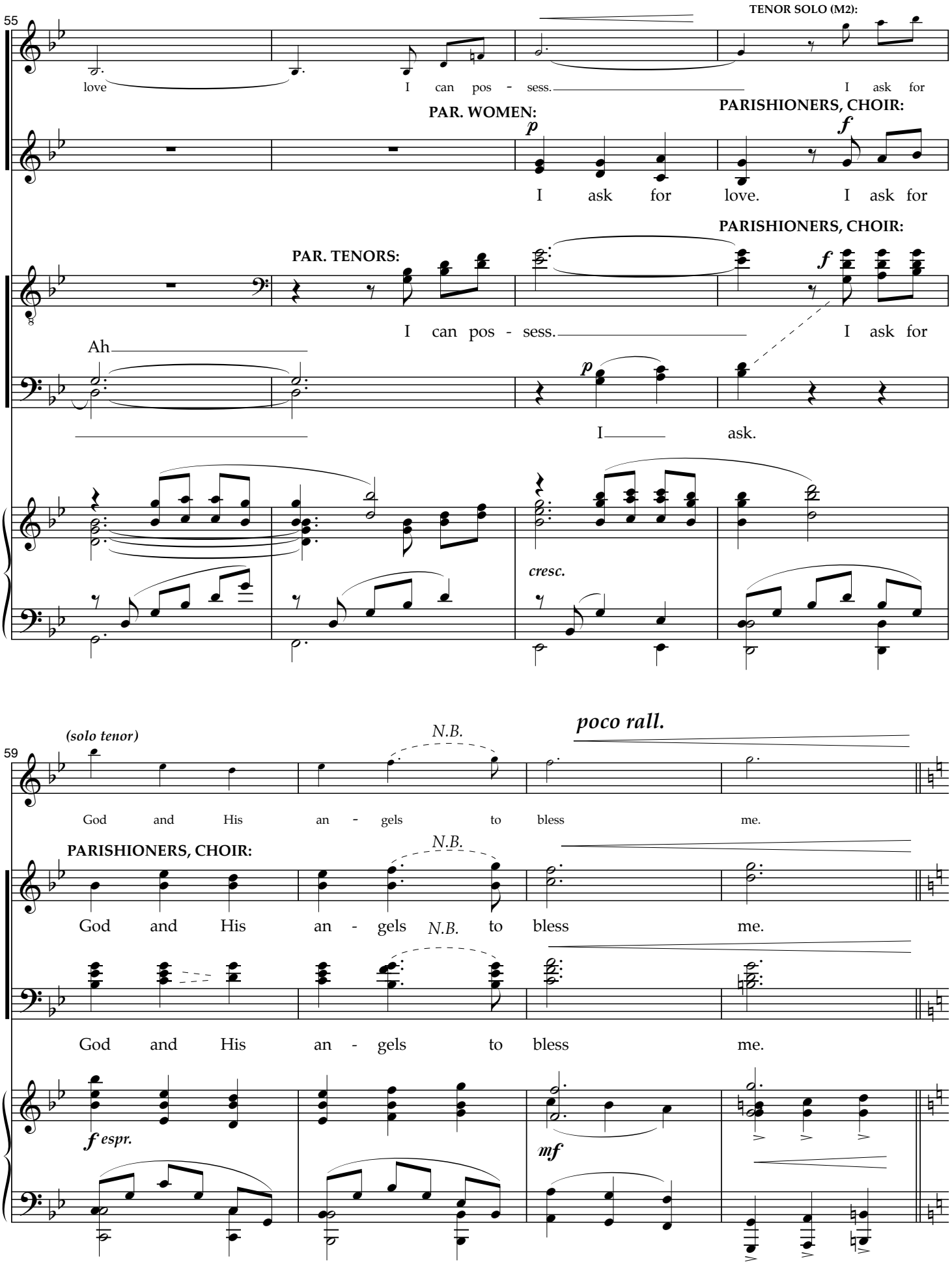
Warn: **ESMERALDA:** How you would wish others to treat you, could you not treat them?

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

Freely intoned over dialogue




11
Flowingly, poco rubato
12
[11-22]
rit.
3
[23-25]
26
Moderato
3
[26-28]
pochiss. rit.
30
a tempo
12
[30-41]
3
[42-44]
45
Poco più mosso
2
[45-46]
PARISHIONER (F1):
mp
I ask for
PARISHIONERS (M5-M6):
mp
I ask for
3
[47-49]
51
SOLO (F4):
mf
glo - ry to shine on my name.
I ask for
glo - ry to shine on my name.
PAR. BARIS: pp
Ah
mf


55
TENOR SOLO (M2):
love
I can pos - sess.
I ask for
PAR. WOMEN:
PARISHIONERS, CHOIR:
p
f
I ask for love. I ask for
PAR. TENORS:
PARISHIONERS, CHOIR:
I can pos - sess.
I ask for
Ah
p
I
ask.
cresc.
59
(solo tenor)
N.B.
poco rall.
God and His an - gels to bless me.
PARISHIONERS, CHOIR:
N.B.
God and His an - gels N.B. to bless me.
God and His an - gels to bless me.
f espr.
mf

63 **More broadly**

ESMERALDA:

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

f

69 71

luck - y than I. Please help my peo - ple, the poor and down - trod.

CHOIR, CONGREGATION:

pp

A - men.

pp

A - men.

75 ***poco meno mosso*** ***poco rit.*** ***meno mosso*** ***rit.***

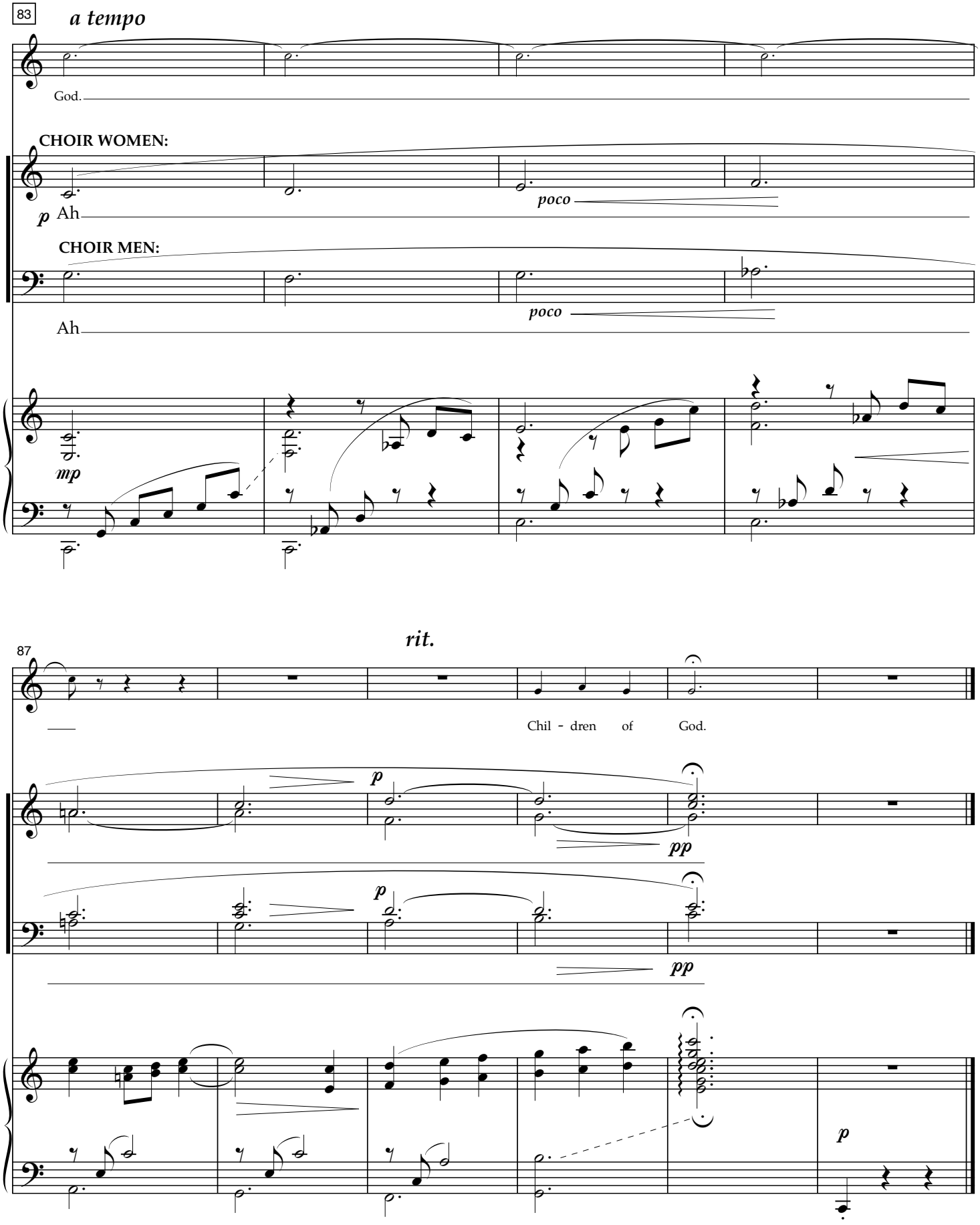
I thought we all were the chil - dren of God. God help the out - casts, chil - dren of

CHOIR MEN:

poco

p Ah

mp


83
a tempo
God.
CHOIR WOMEN:
p Ah
poco
CHOIR MEN:
poco
Ah
mp
87
rit.
Chil - dren of God.
p
pp
p
pp
p

#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 <u>noise</u>*]

TACET

#12

Top of the World

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

Cue: **QUASIMODO:** Yes. But. In winter – **<u>cold.</u>**

TACET

#12A

How Dare You

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

Cue: **FROLLO:** How dare **<u>you!</u>**

TACET

#13

Tavern Song

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

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

TACET

[SEGUE AS ONE]

#14

Heaven's Light

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

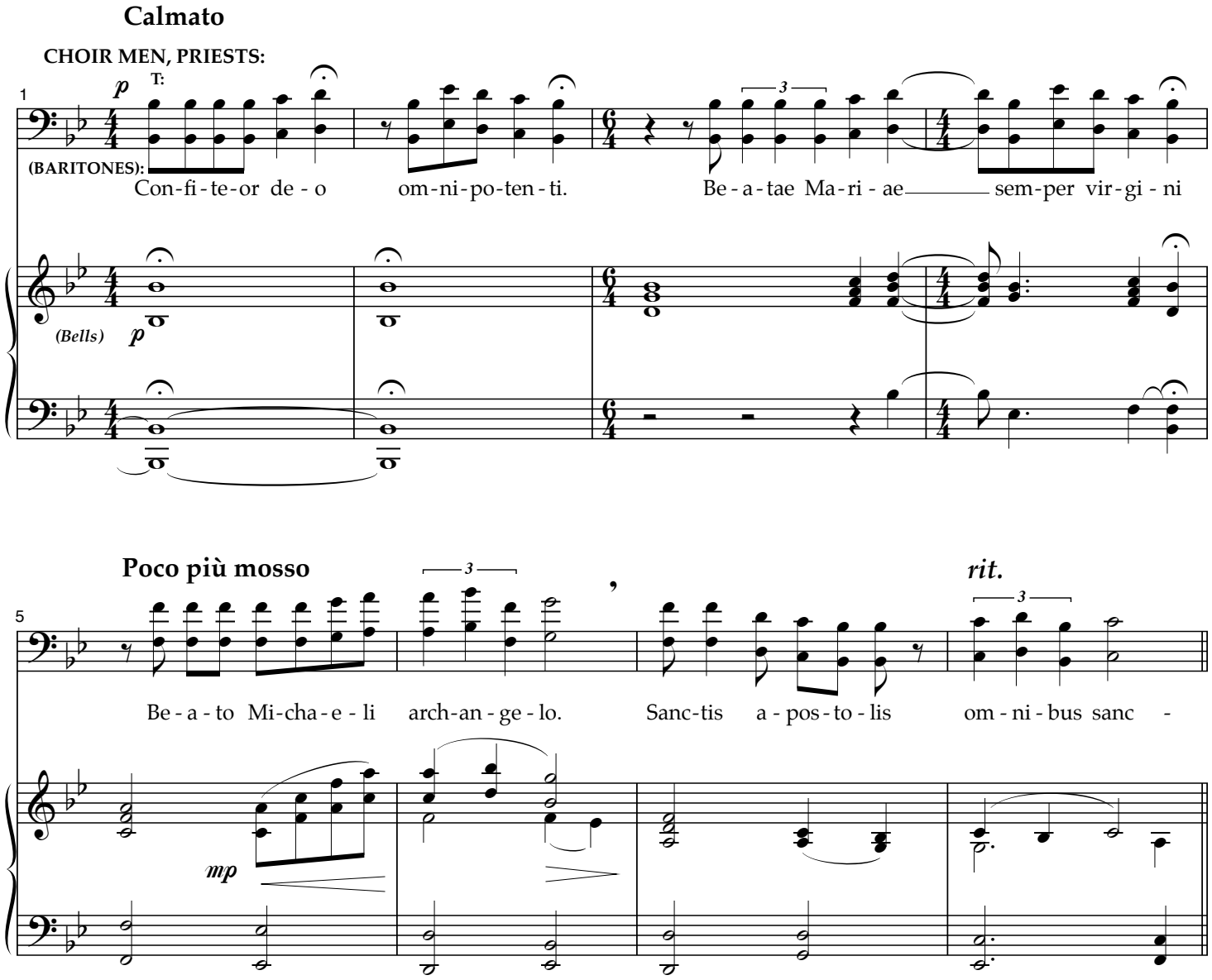
TACET

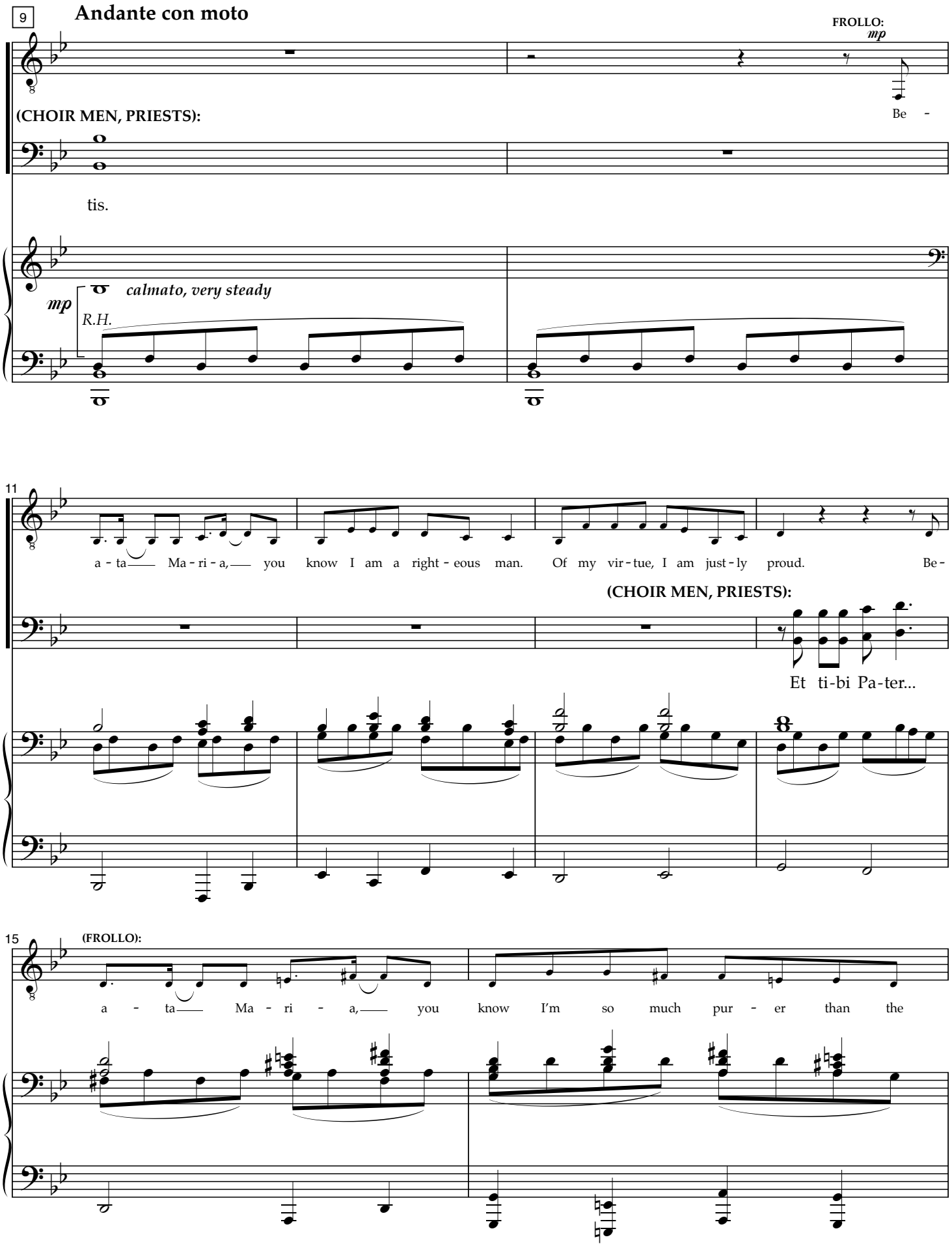
[SEGUE AS ONE]

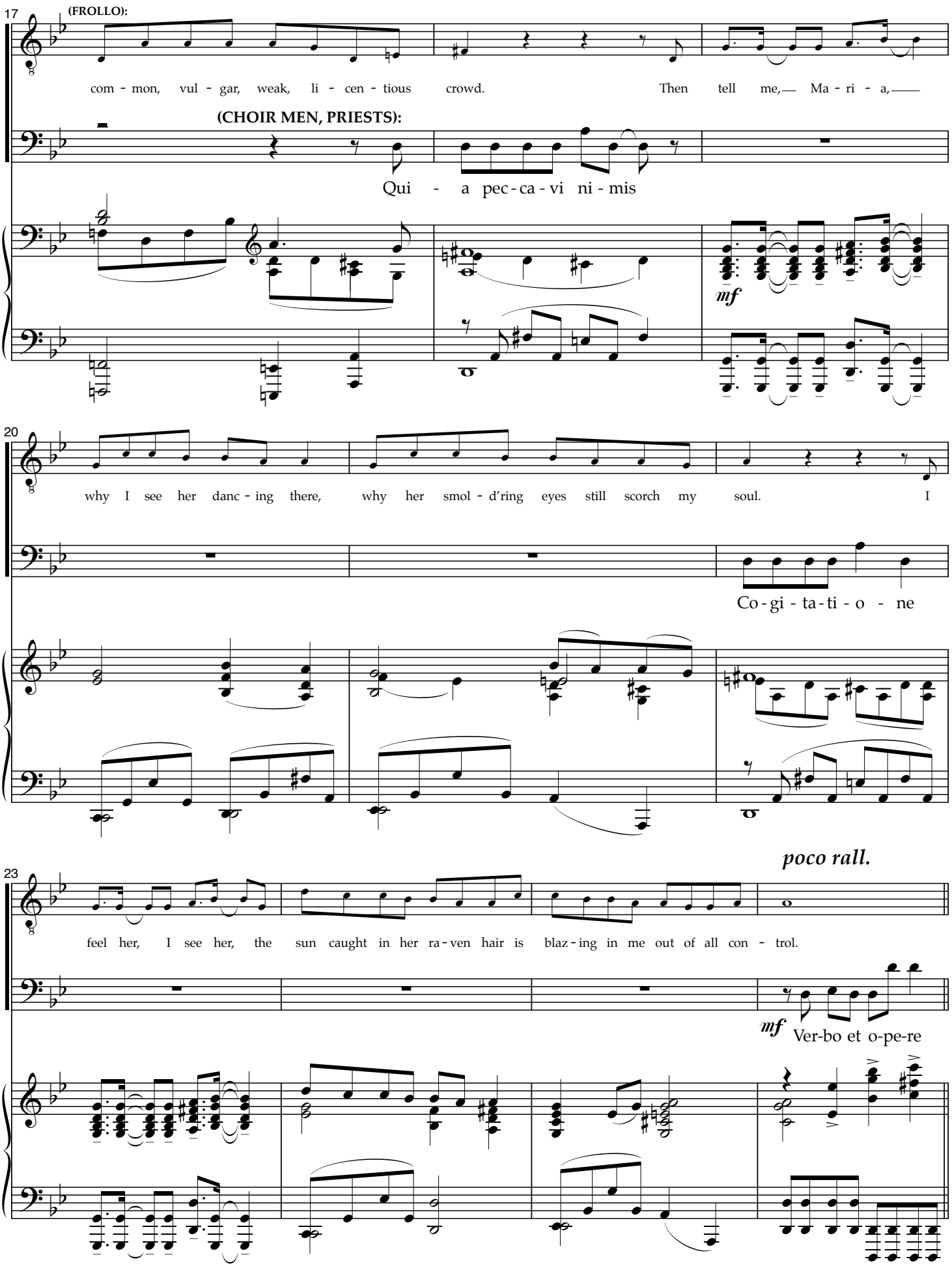
#15

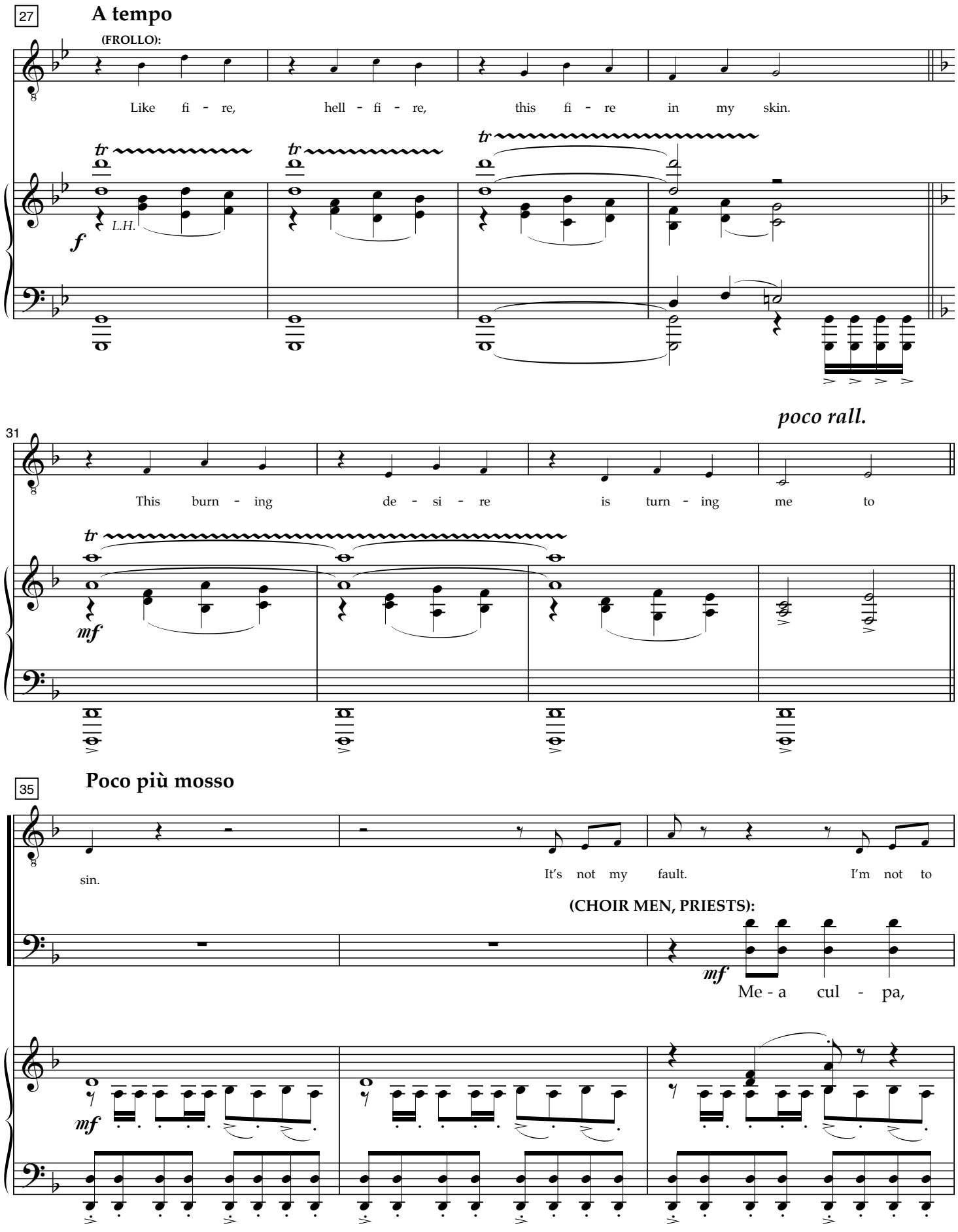
Hellfire

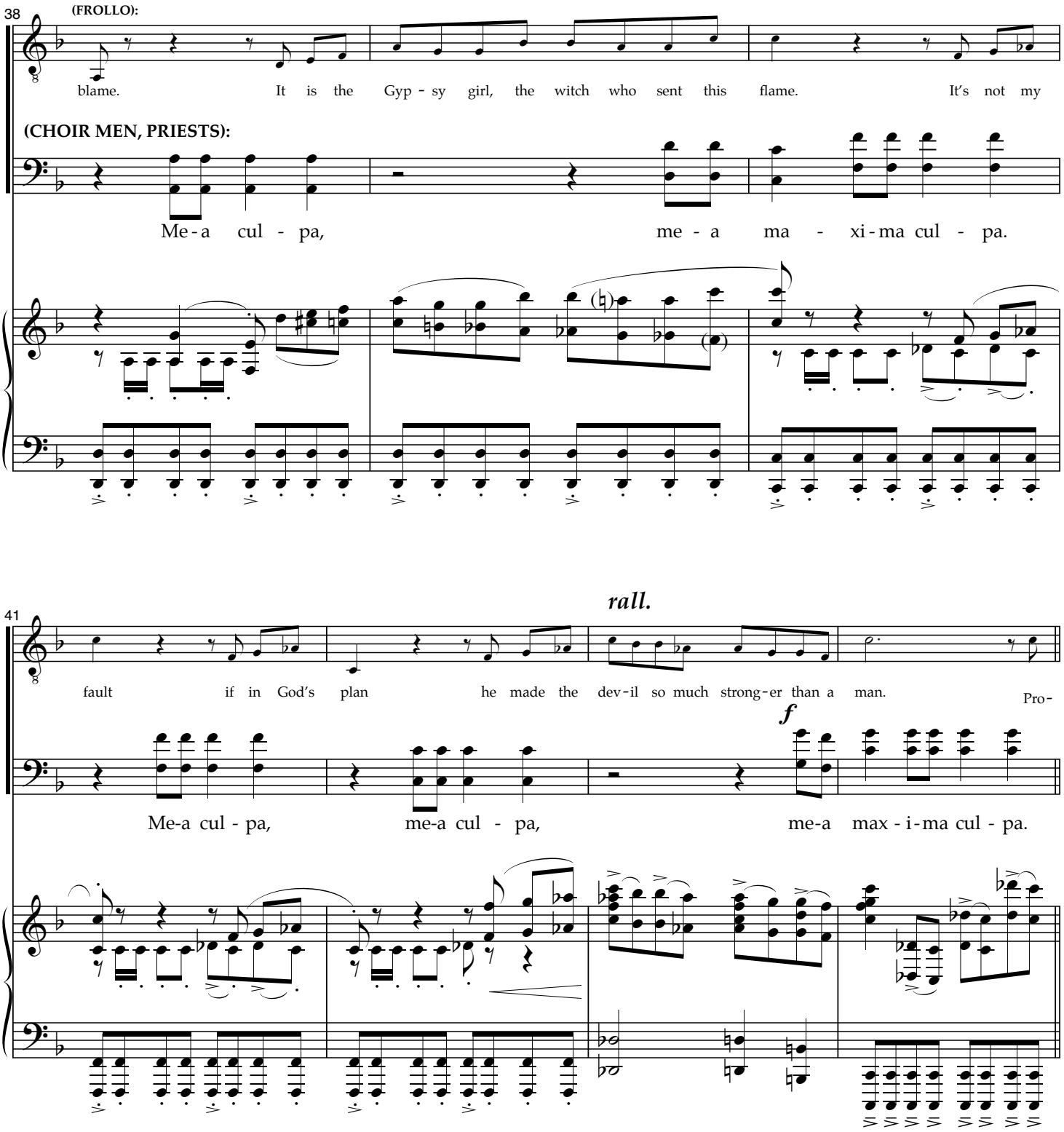
CUE: *Segue as one from* ***No. 14 "Heaven's Light"***

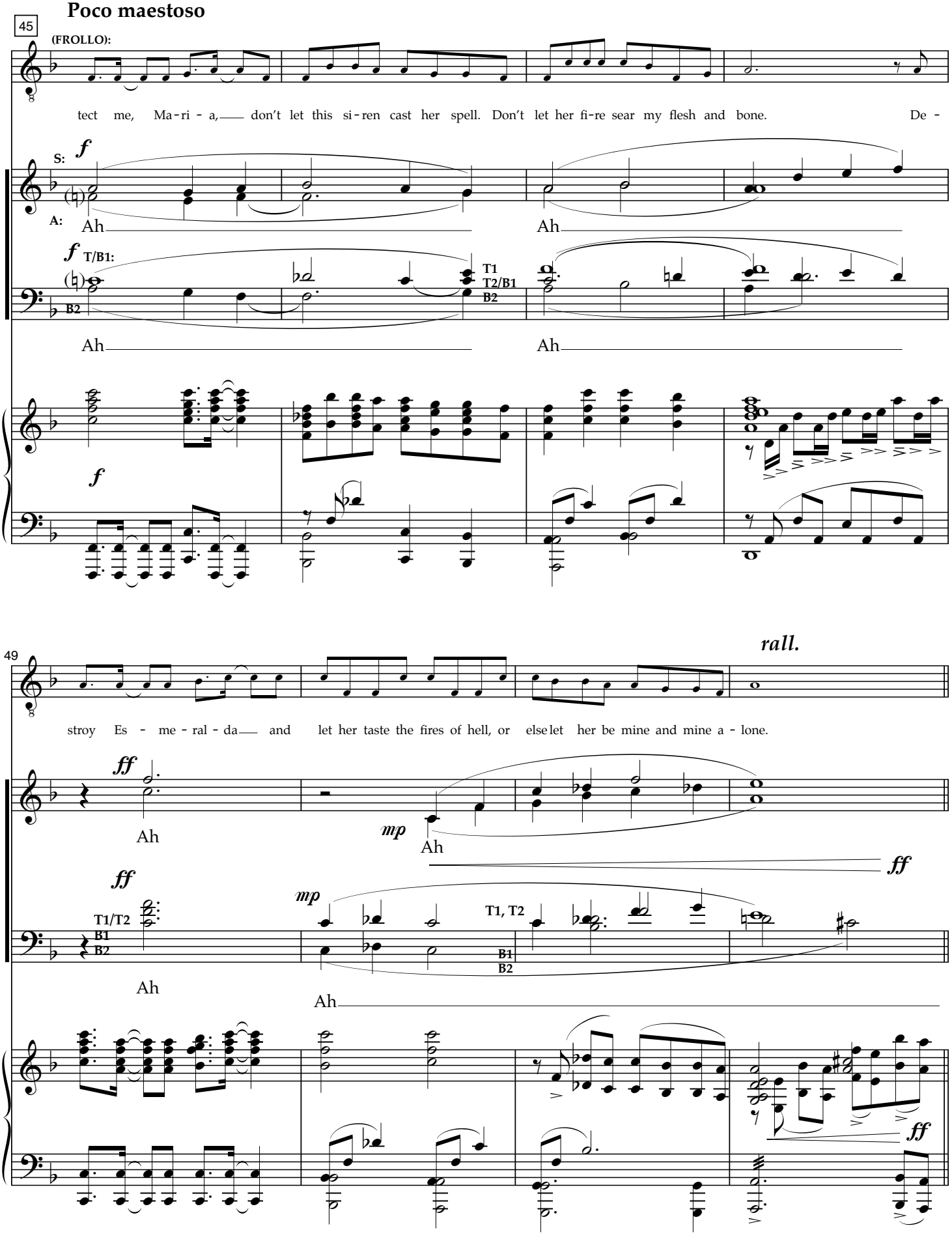


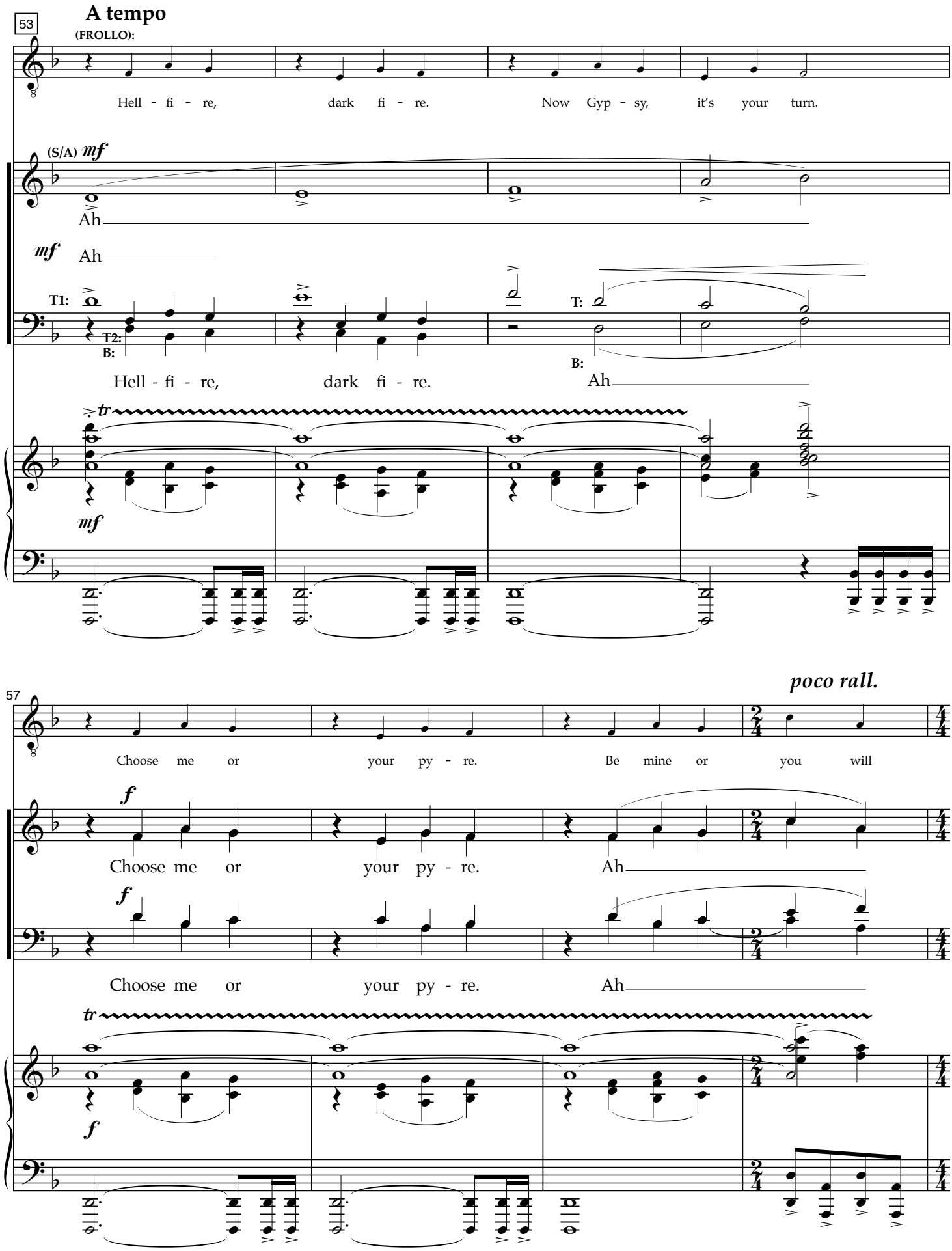

9
Andante con moto
FROLLO:
mp
Be -
(CHOIR MEN, PRIESTS):
tis.
mp
calmato, very steady
R.H.
11
a - ta Ma - ri - a, you know I am a right - eous man. Of my vir - tue, I am just - ly proud. Be -
(CHOIR MEN, PRIESTS):
Et ti-bi Pa-ter...
15
(FROLLO):
a - ta Ma - ri - a, you know I'm so much pur - er than the

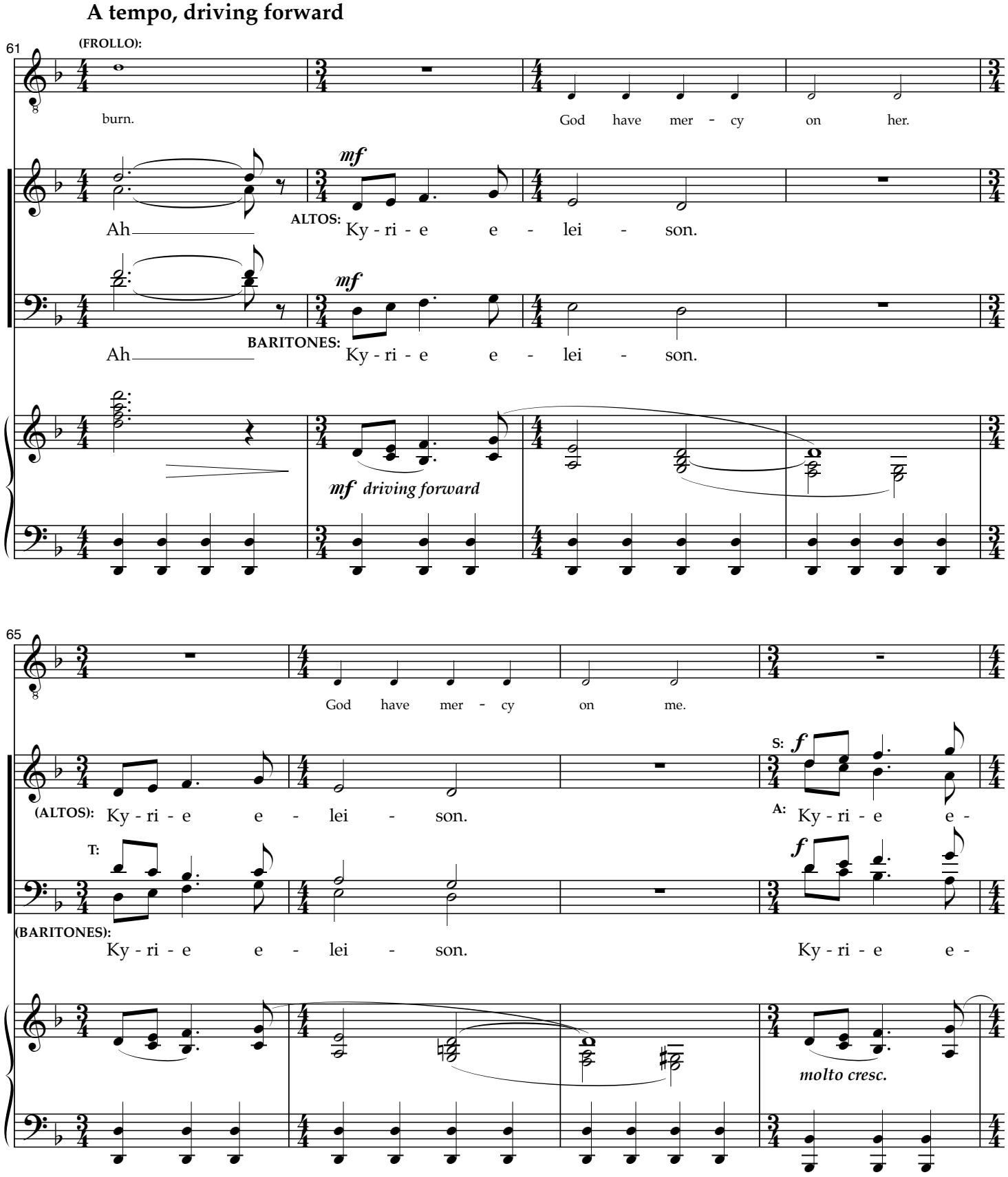

17
(FROLLO):
com - mon, vul - gar, weak, li - cen - tious crowd. Then tell me, Ma - ri - a,
(CHOIR MEN, PRIESTS):
Qui - a pec - ca - vi ni - mis
mf
20
why I see her danc - ing there, why her smol - d'ring eyes still scorch my soul. I
Co - gi - ta - ti - o - ne
poco rall.
23
feel her, I see her, the sun caught in her ra - ven hair is blaz - ing in me out of all con - trol.
mf
Ver-bo et o-pe-re

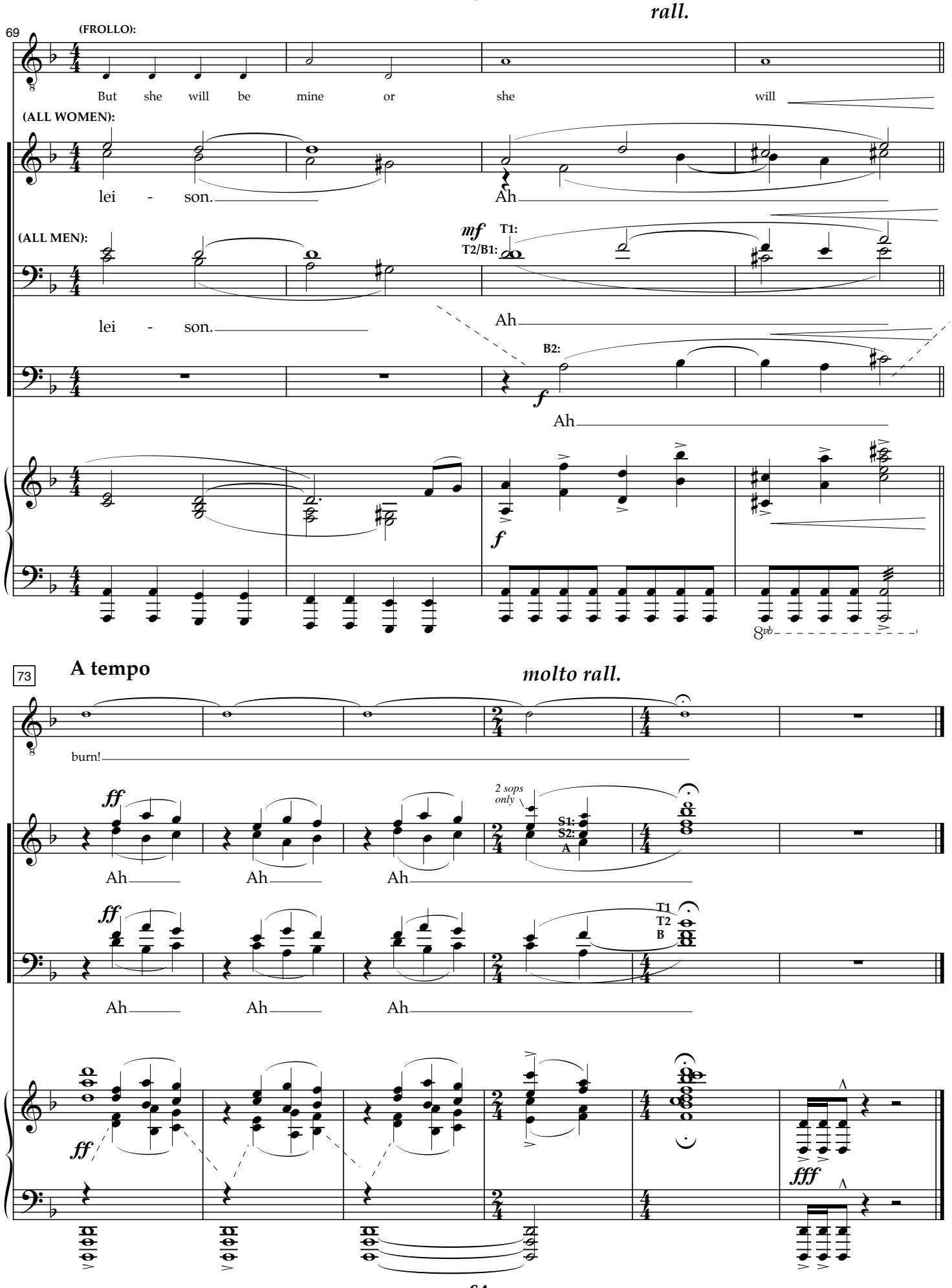

27
A tempo
(FROLLO):
Like fi - re, hell - fi - re, this fi - re in my skin.
tr
tr
tr
f
L.H.
poco rall.
31
This burn - ing de - si - re is turn - ing me to
tr
mf
35
Poco più mosso
sin.
It's not my fault. I'm not to
(CHOIR MEN, PRIESTS):
mf
Me - a cul - pa,
mf


38
(FROLLO):
blame. It is the Gyp - sy girl, the witch who sent this flame. It's not my
(CHOIR MEN, PRIESTS):
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 -
f
Me - a cul - pa, me - a cul - pa, me - a max - i - ma cul - pa.


Poco maestoso
45
(FROLLO):
tect me, Ma-ri-a, don't let this si-ren cast her spell. Don't let her fi-re sear my flesh and bone. De-
S:
A:
Ah
Ah
T/B1:
T1
T2/B1
B2
Ah
Ah
49
rall.
stroy Es-me-ral-da and let her taste the fires of hell, or else let her be mine and mine a-lone.
Ah
Ah
T1/T2
B1
B2
T1, T2
B1
B2
Ah
Ah


53
A tempo
(FROLLO):
Hell - fi - re, dark fi - re. Now Gyp - sy, it's your turn.
(S/A) mf
Ah
mf
Ah
T1:
T2:
B:
T:
B:
Hell - fi - re, dark fi - re. Ah
tr
mf
57
poco rall.
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
tr
f


A tempo, driving forward
61
(FROLLO):
burn.
God have mer - cy on her.
mf
ALTOS:
Ah
Ky - ri - e e - lei - son.
mf
BARITONES:
Ah
Ky - ri - e e - lei - son.
mf driving forward
65
God have mer - cy on me.
(ALTOS):
Ky - ri - e e - lei - son.
S:
f
A:
Ky - ri - e e -
T:
f
(BARITONES):
Ky - ri - e e - lei - son.
Ky - ri - e e -
molto cresc.

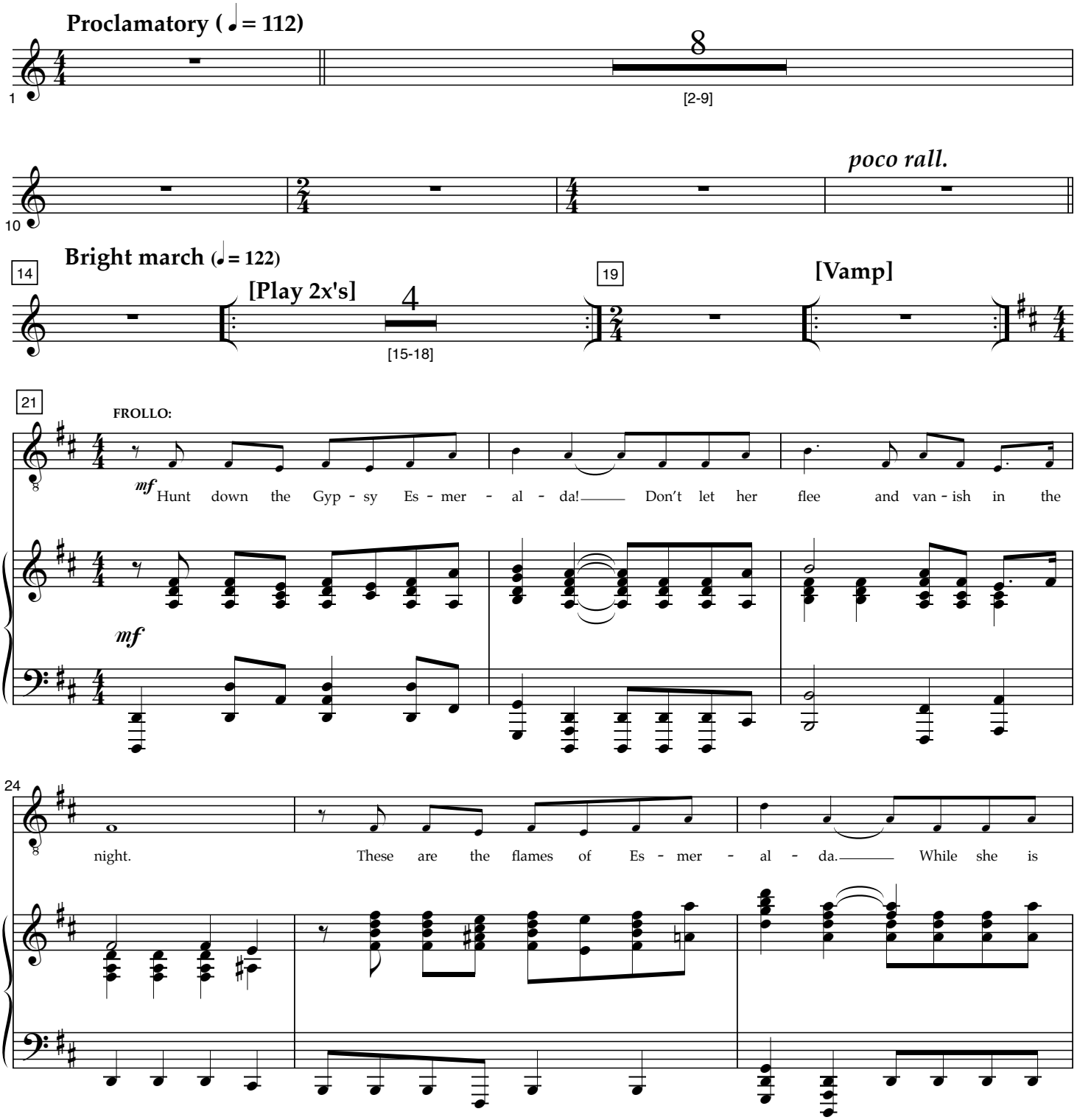

rall.
69
(FROLLO):
But she will be mine or she will
(ALL WOMEN):
lei - son.
Ah
(ALL MEN):
mf
T1:
T2/B1:
lei - son.
Ah
B2:
f
Ah
f
8vb
73
A tempo
molto rall.
burn!
ff
2 sops only
S1:
S2:
A
Ah Ah Ah
ff
T1
T2
B
Ah Ah Ah
ff
fff

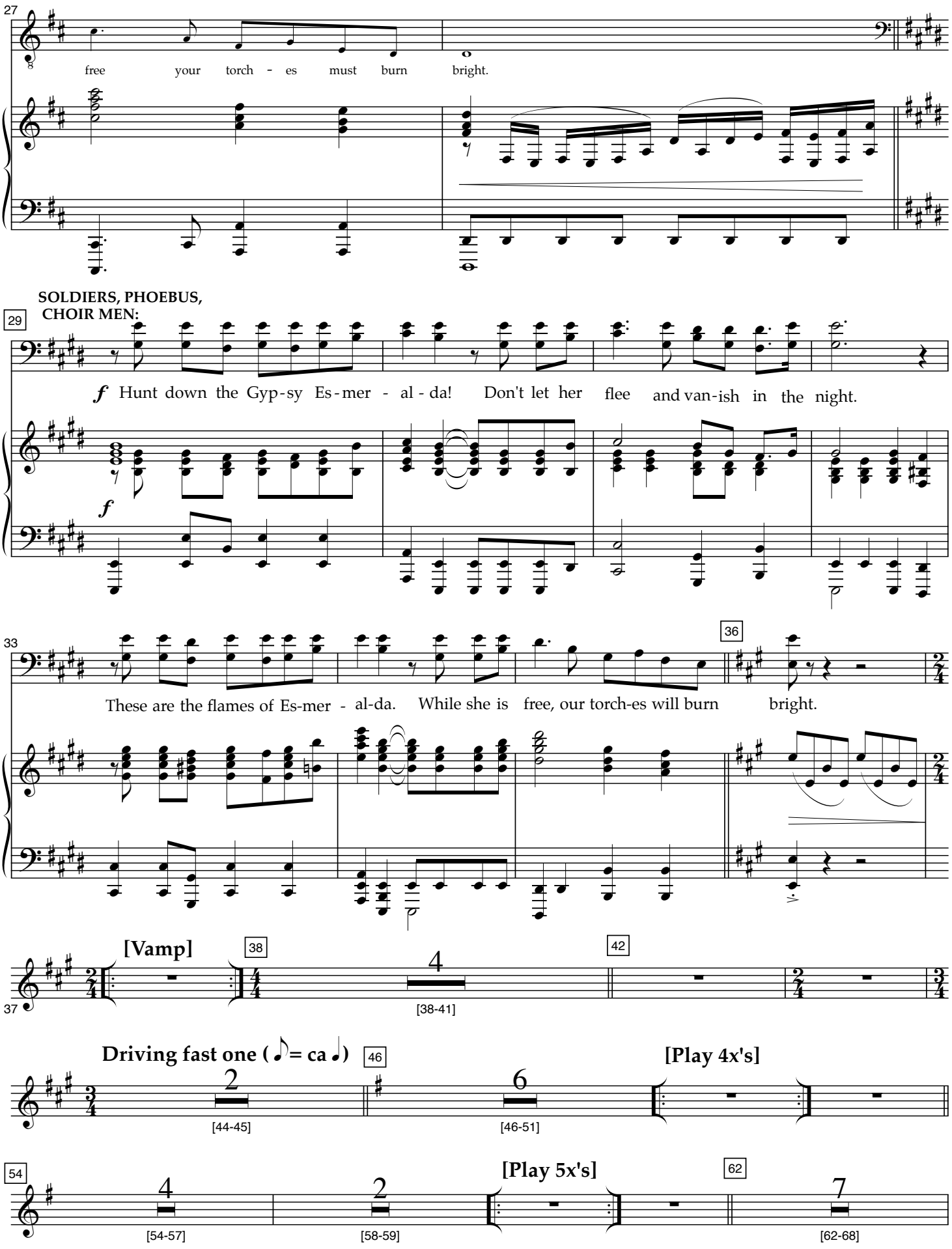
[SLOW SEGUE]

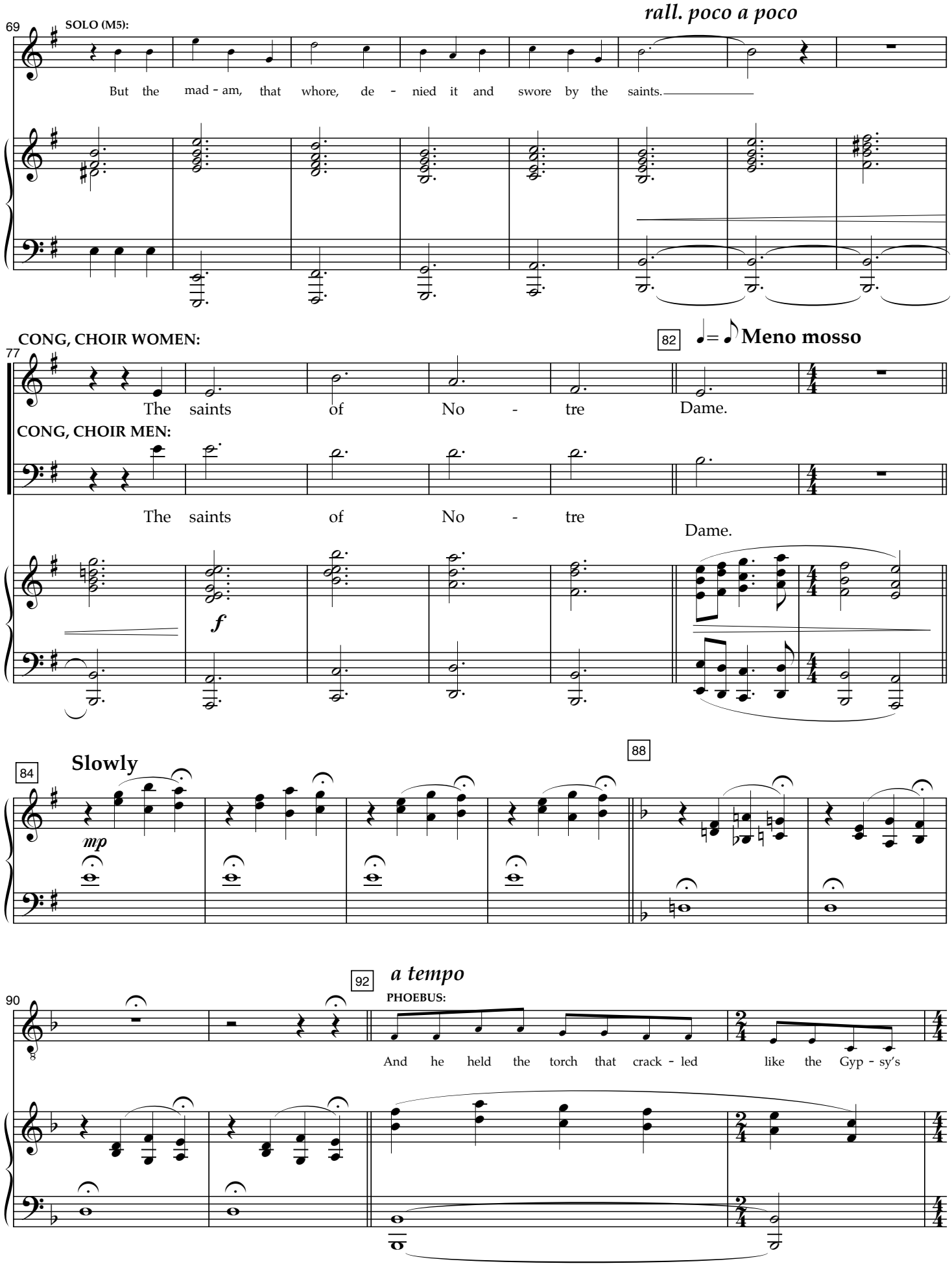
Esmeralda/Act 1 Finale (Part 1)

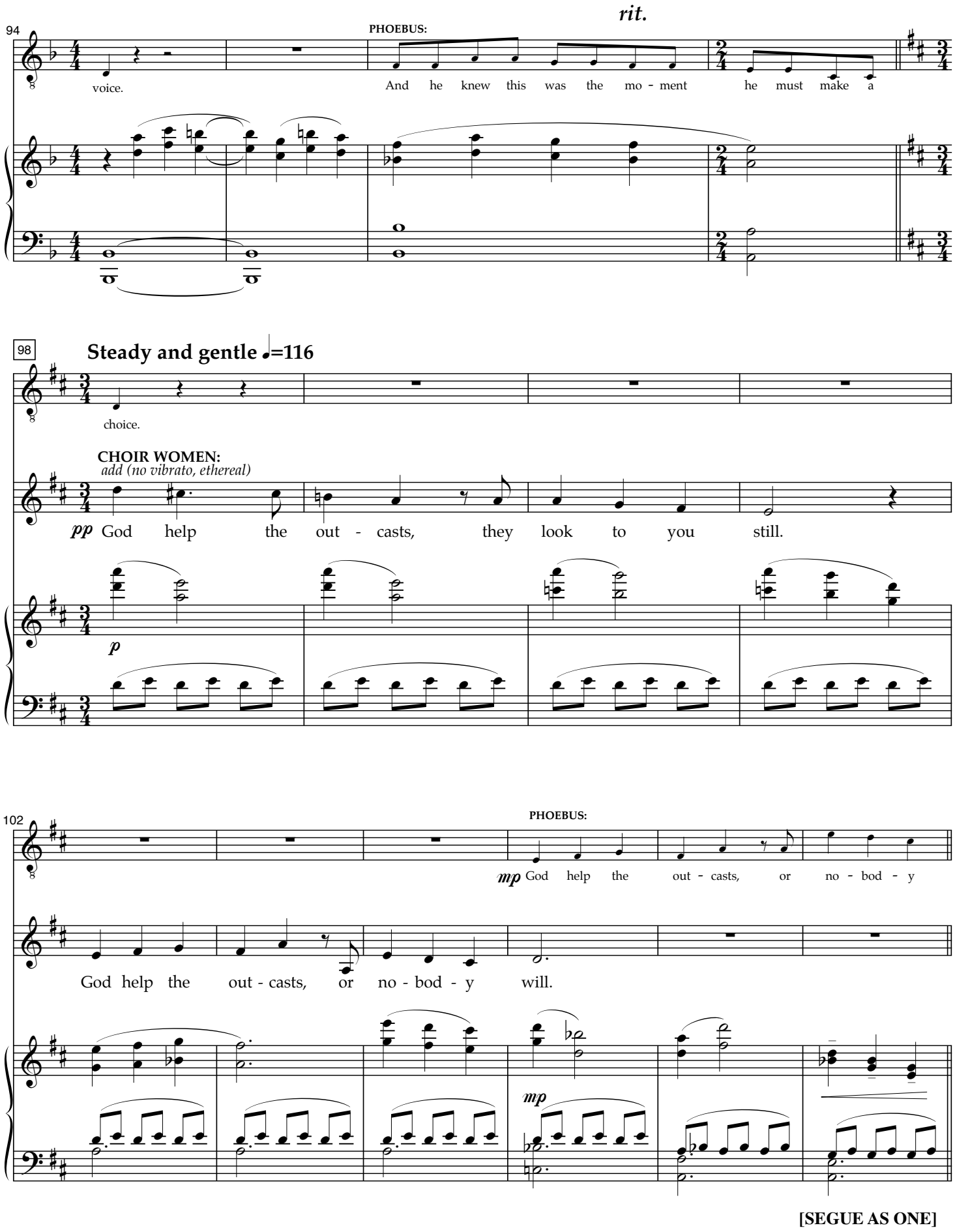
Warn: **KING LOUIS XI:** Very well.
Do what you feel you must. But be, well,
LOUIS/FROLLO: Prudent?

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



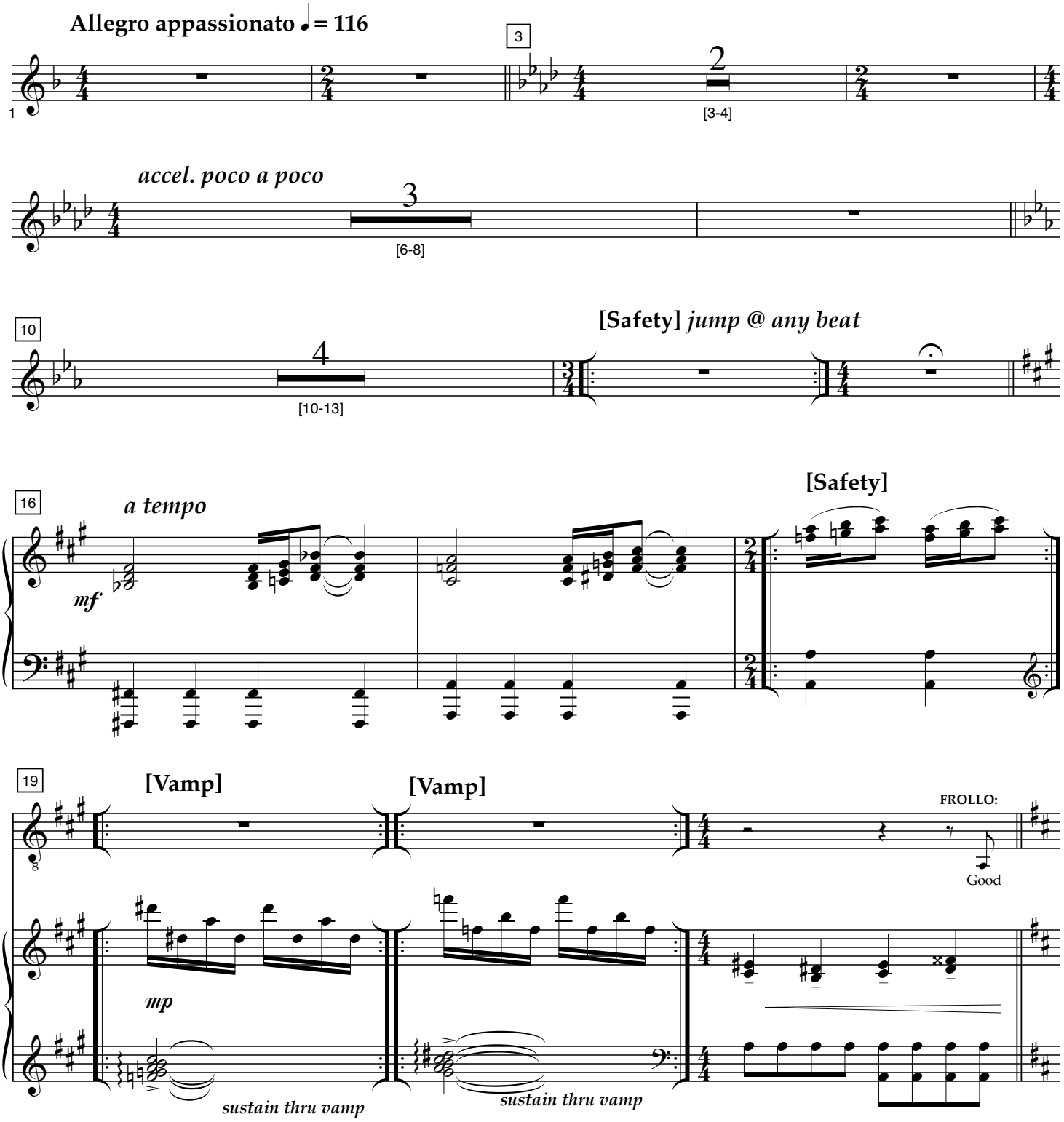

27
free your torch - es must burn bright.
SOLDIERS, PHOEBUS, CHOIR MEN:
29
f Hunt down the Gyp-sy Es-mer - al - da! Don't let her flee and van-ish in the night.
f
33
36
These are the flames of Es-mer - al-da. While she is free, our torch-es will burn bright.
37
[Vamp]
38
4
[38-41]
42
Driving fast one (= ca)
46
2
[44-45]
6
[46-51]
[Play 4x's]
54
4
[54-57]
2
[58-59]
[Play 5x's]
62
7
[62-68]

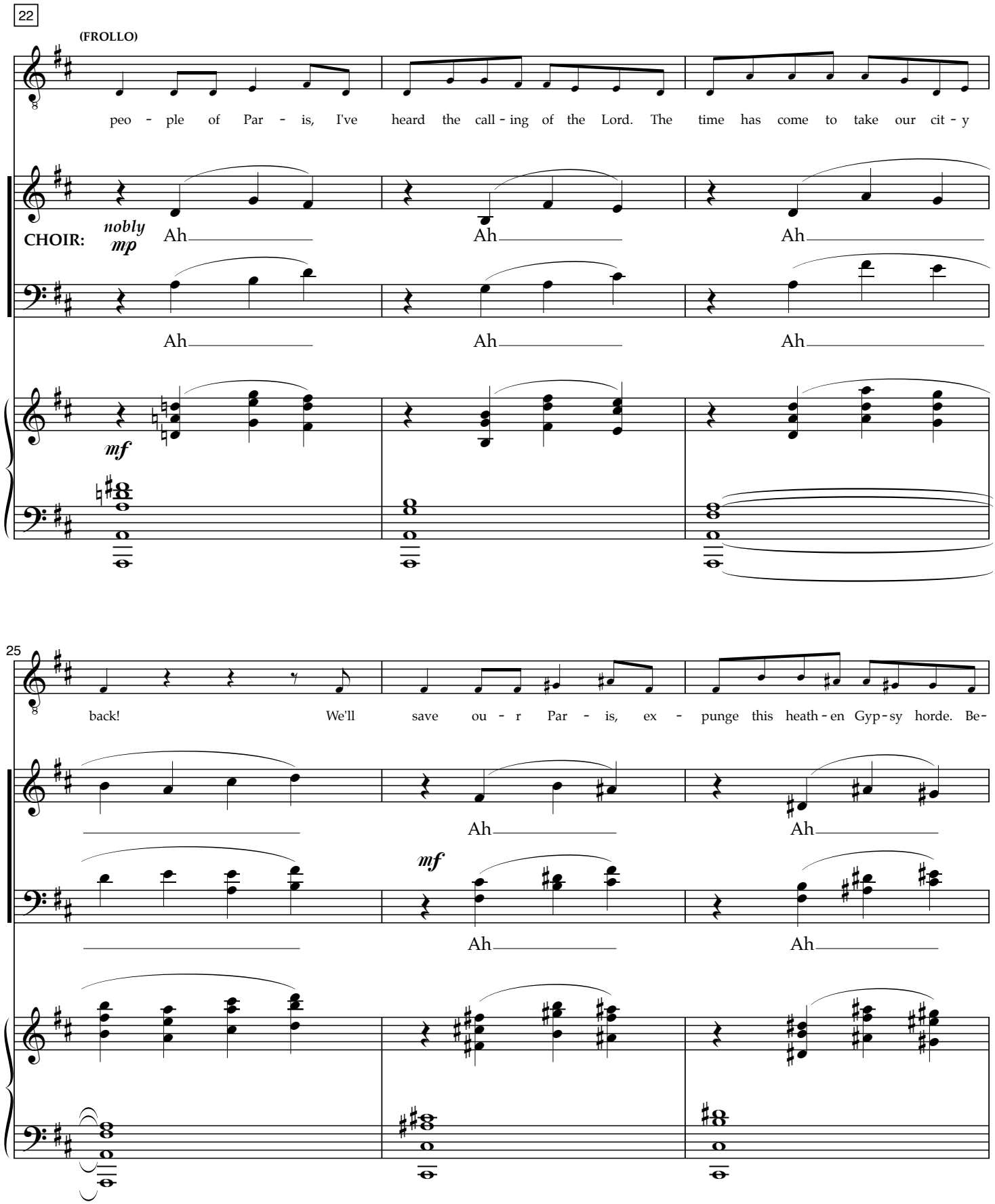

69
SOLO (M5):
rall. poco a poco
But the mad - am, that whore, de - nied it and swore by the saints.
CONG, CHOIR WOMEN:
82
Meno mosso
77
The saints of No - tre Dame.
CONG, CHOIR MEN:
The saints of No - tre Dame.
f
84
Slowly
mp
88
90
92
a tempo
PHOEBUS:
And he held the torch that crack - led like the Gyp - sy's

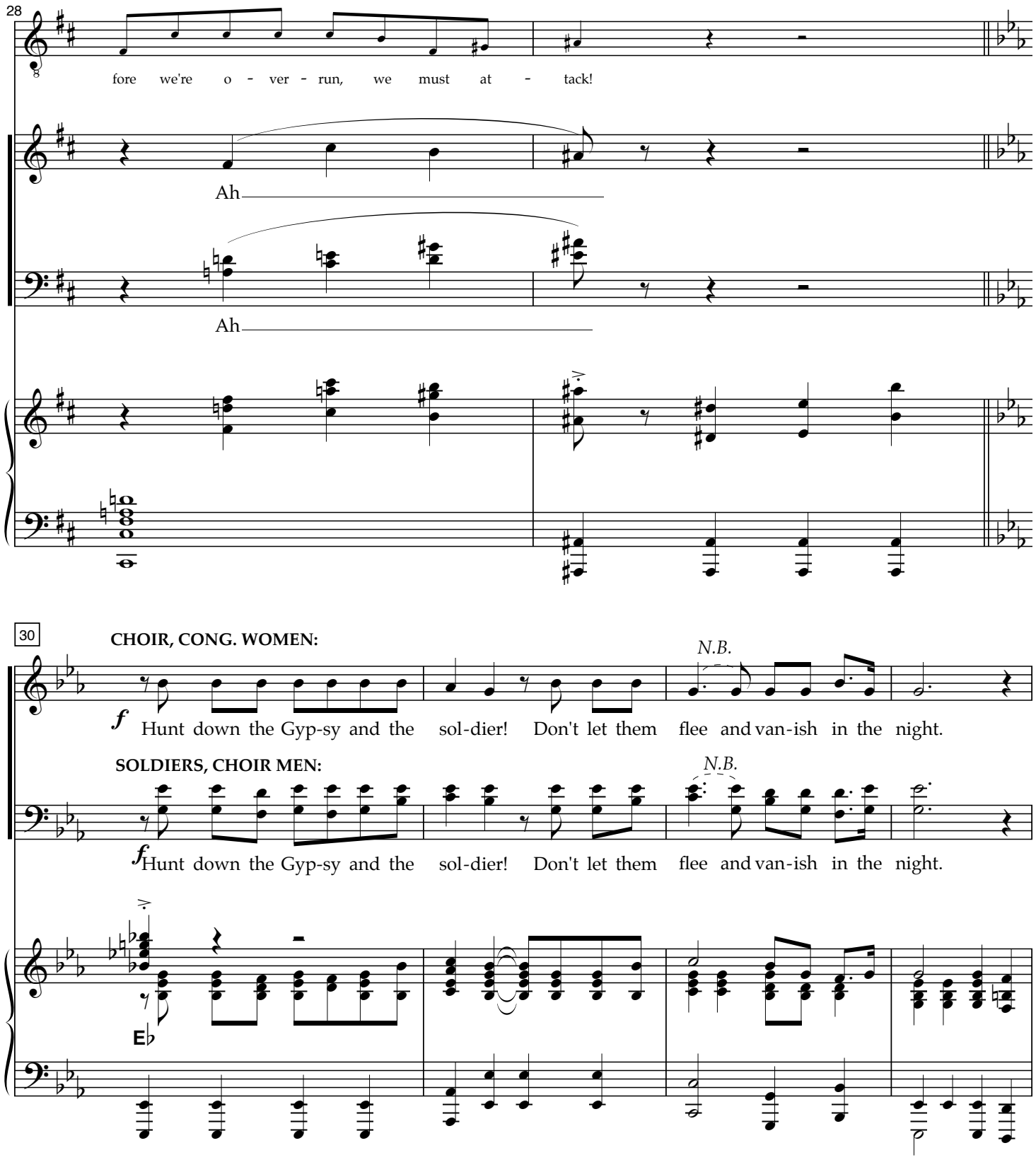

rit.
94
PHOEBUS:
voice.
And he knew this was the mo - ment he must make a
98
Steady and gentle ♩=116
choice.
CHOIR WOMEN:
add (no vibrato, ethereal)
pp God help the out - casts, they look to you still.
p
102
PHOEBUS:
mp God help the out - casts, or no - bod - y
God help the out - casts, or no - bod - y will.
mp
[SEGUE AS ONE]

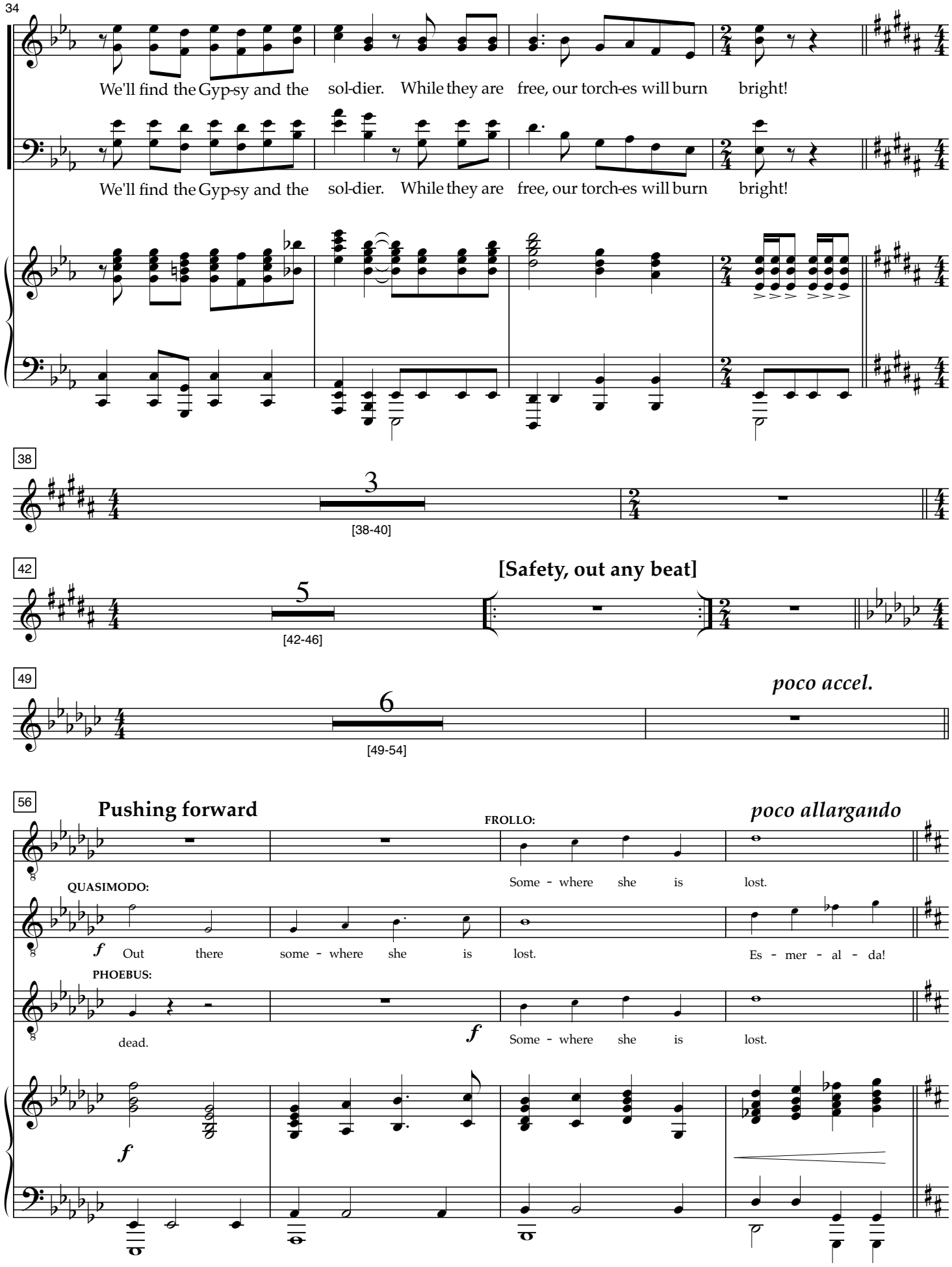
Esmeralda/Act 1 Finale (Part 2)

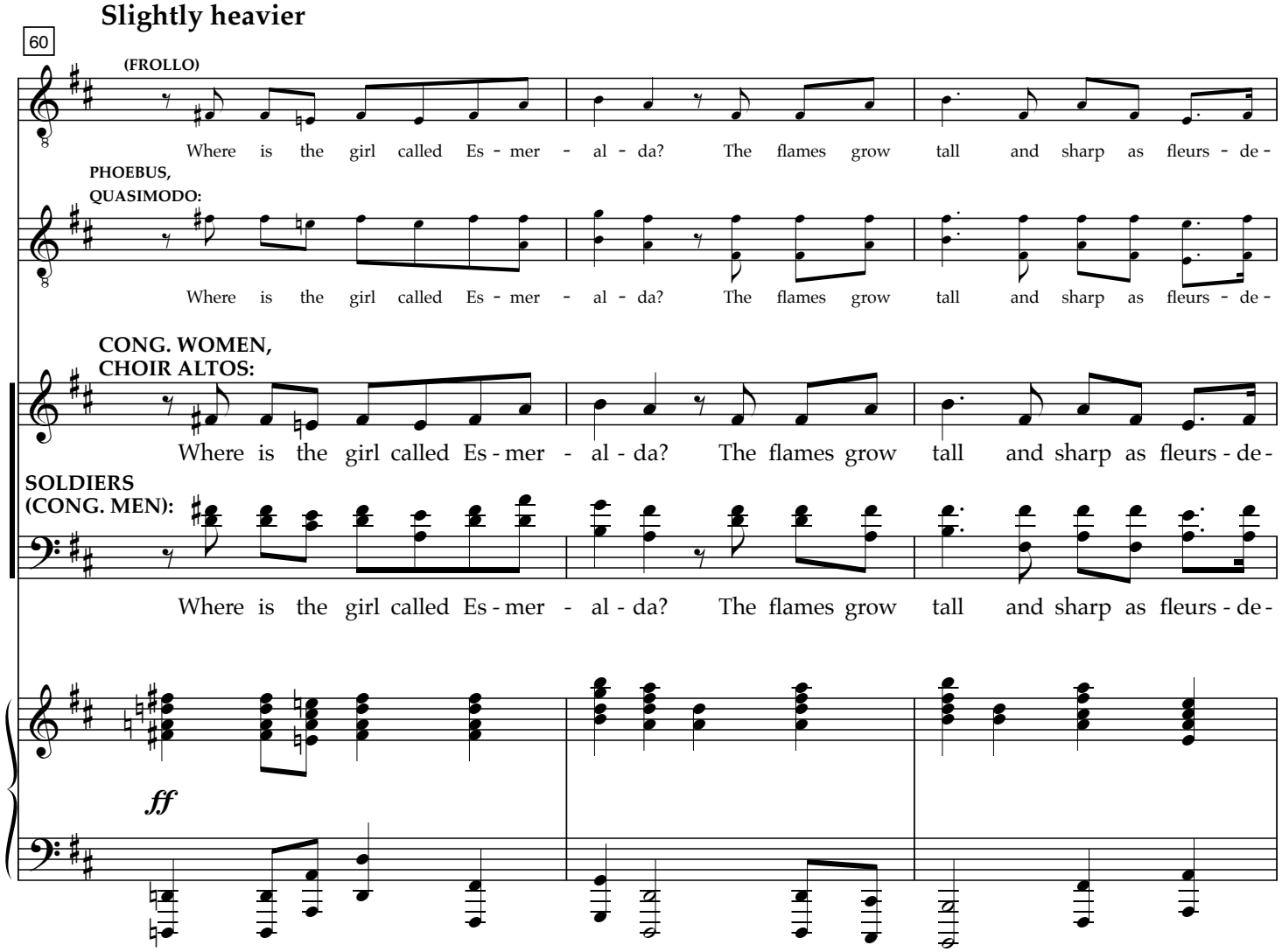
CUE: *Segue as one from* ***No. 16 "Esmeralda/Act I Finale (Part 1)"***

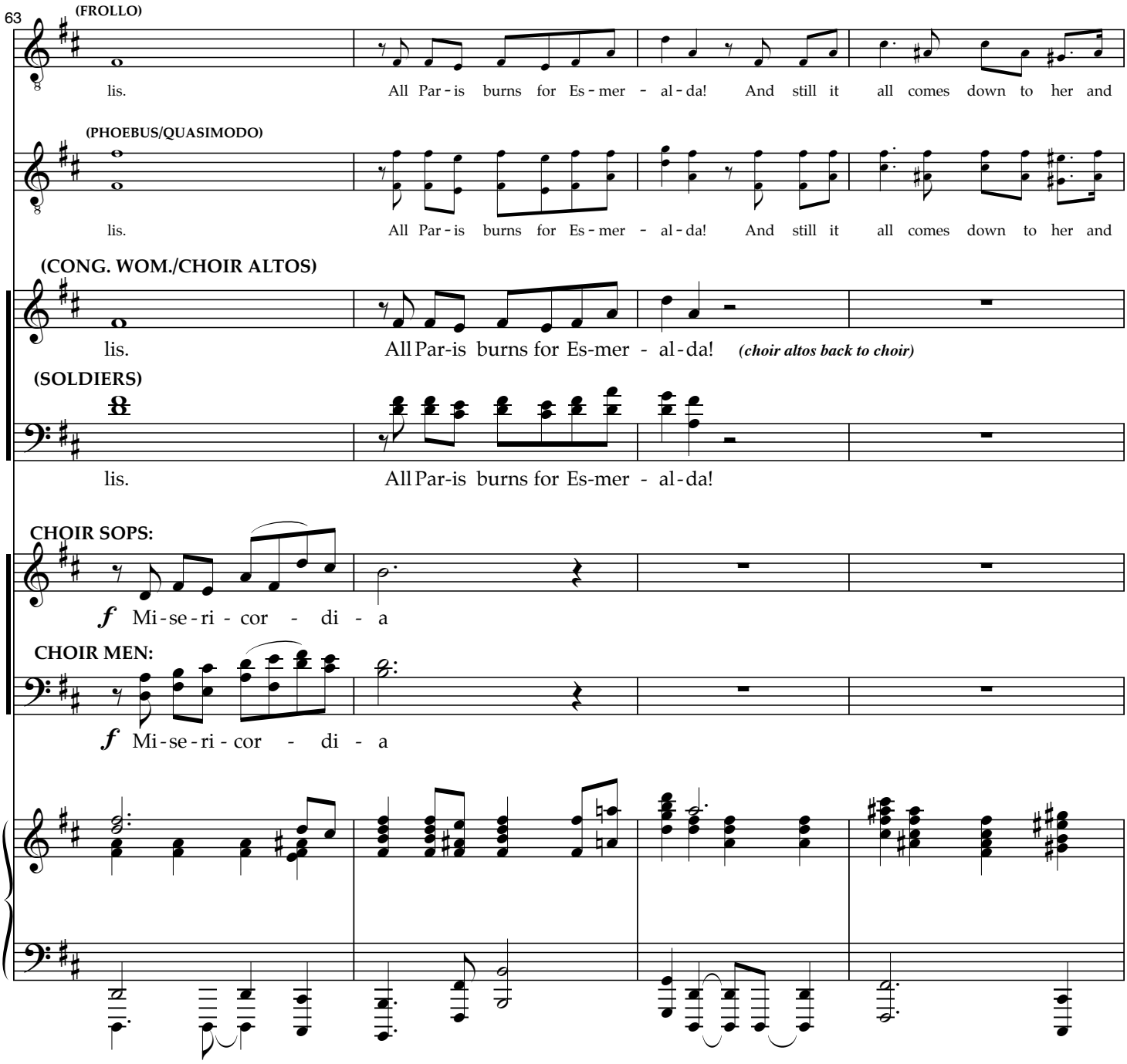


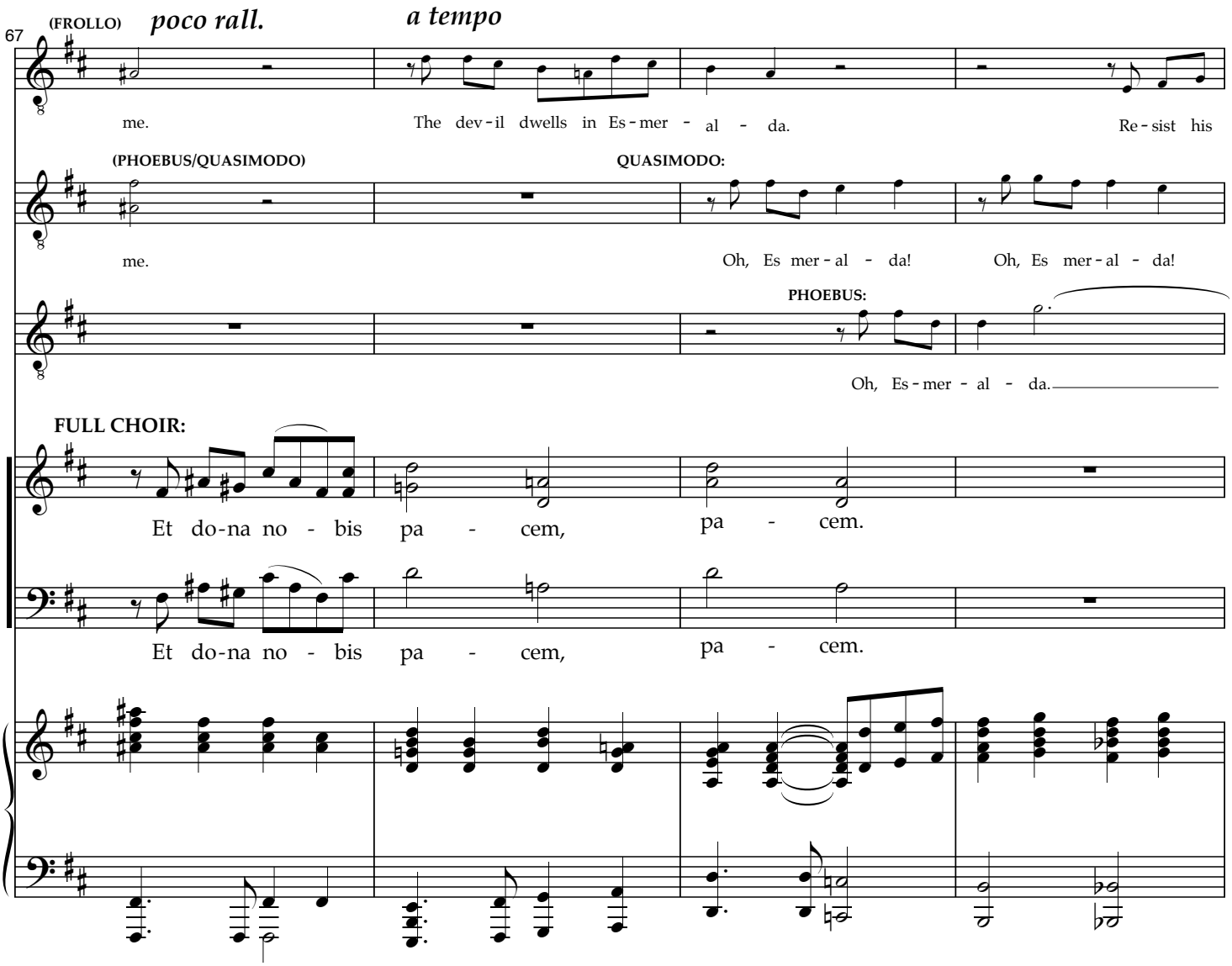

22
(FROLLO)
peo - ple of Par - is, I've heard the call - ing of the Lord. The time has come to take our cit - y
CHOIR:
nobly
mp
Ah
Ah
Ah
Ah
Ah
Ah
mf
25
back! We'll save ou - r Par - is, ex - punge this heath - en Gyp - sy horde. Be -
Ah
Ah
mf
Ah
Ah


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.
E♭

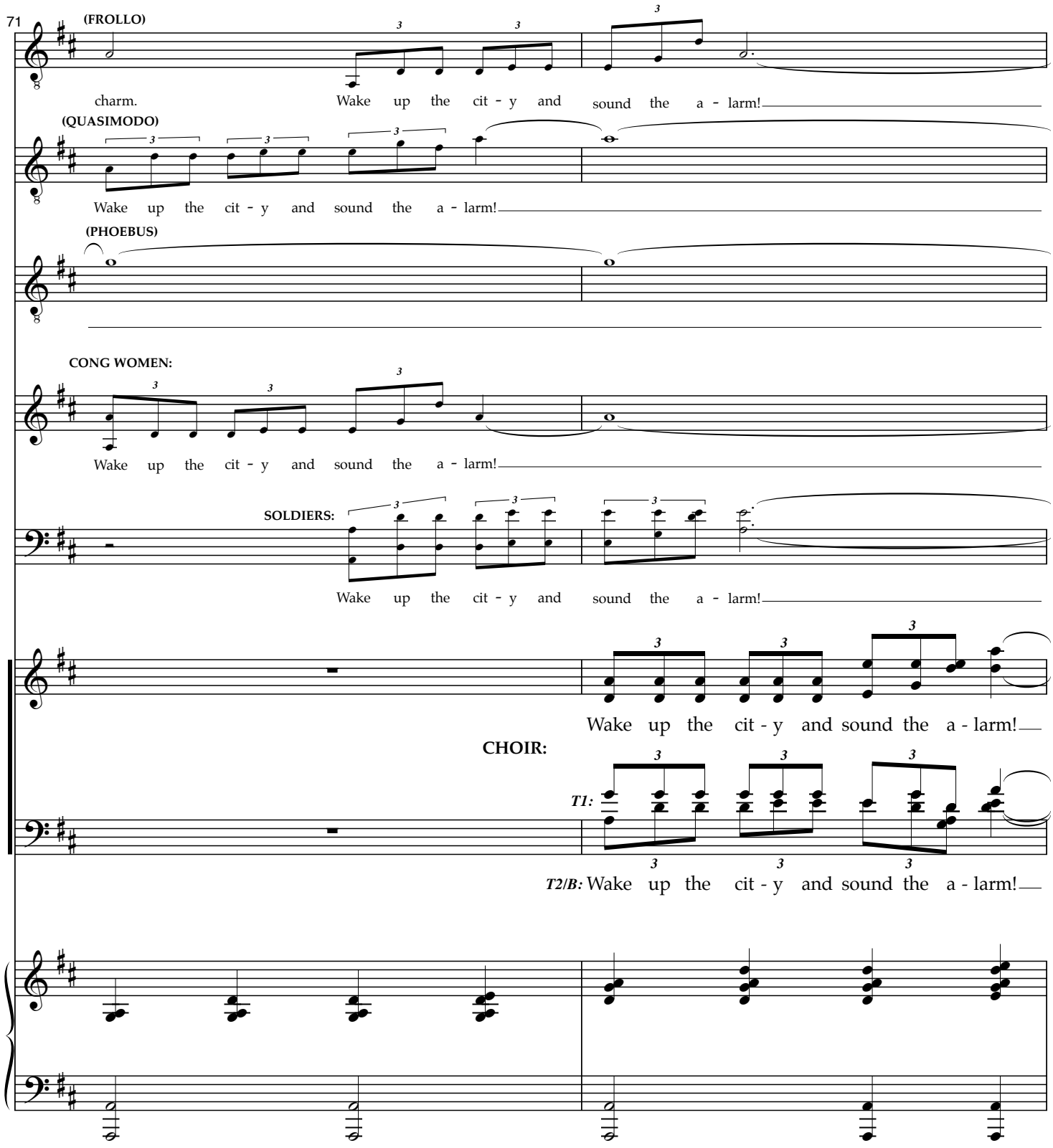

34
We'll find the Gyp-sy and the sol-dier. While they are free, our torch-es will burn bright!
We'll find the Gyp-sy and the sol-dier. While they are free, our torch-es will burn bright!
38
3
[38-40]
42
5
[42-46]
[Safety, out any beat]
49
6
[49-54]
poco accel.
56
Pushing forward
FROLLO:
poco allargando
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.
f

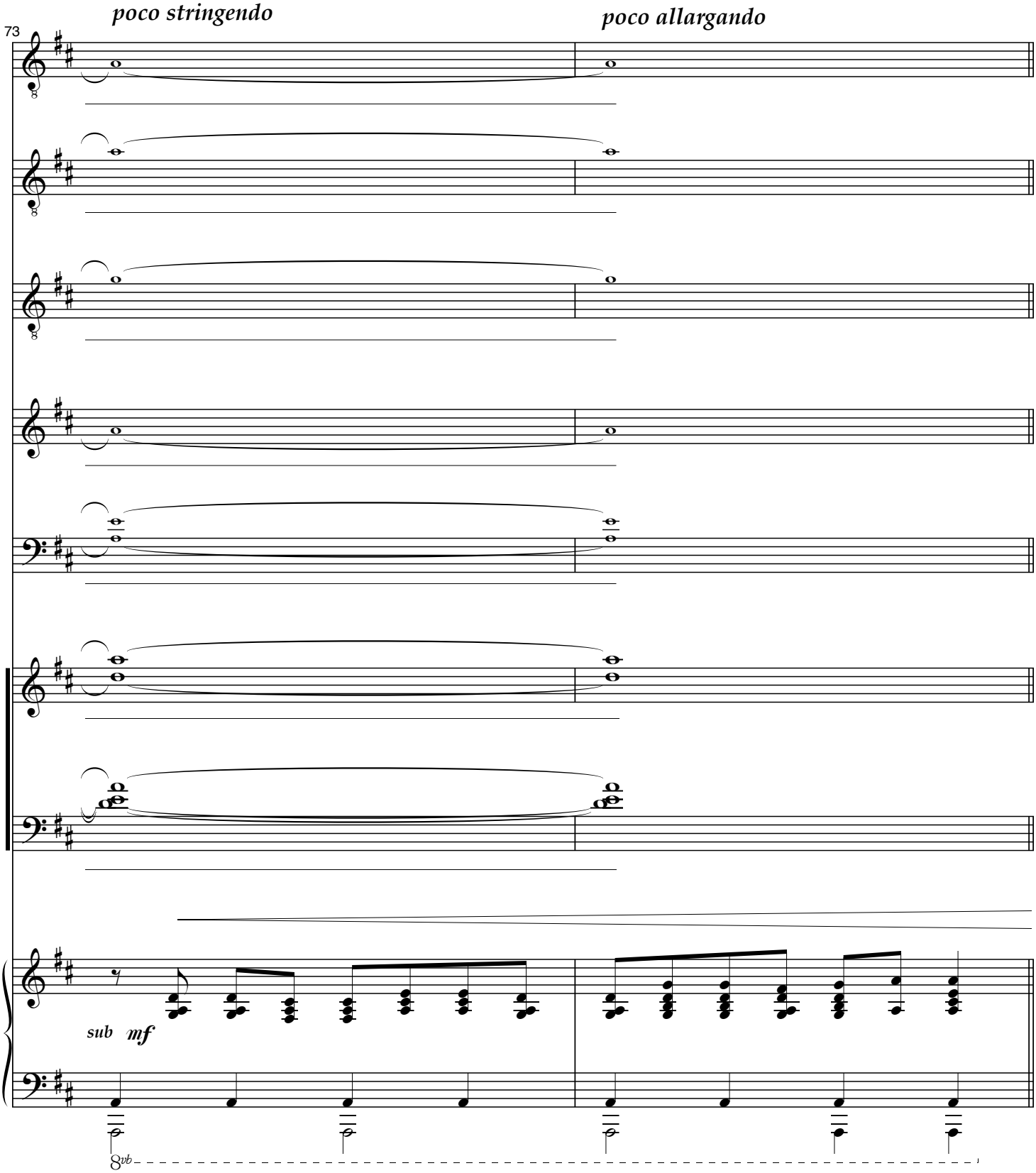

Slightly heavier
60
(FROLLO)
Where is the girl called Es - mer - al - da? The flames grow tall and sharp as fleurs - de -
PHOEBUS,
QUASIMODO:
Where is the girl called Es - mer - al - da? The flames grow tall and sharp as fleurs - de -
CONG. WOMEN,
CHOIR ALTOS:
Where is the girl called Es - mer - al - 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 -
ff

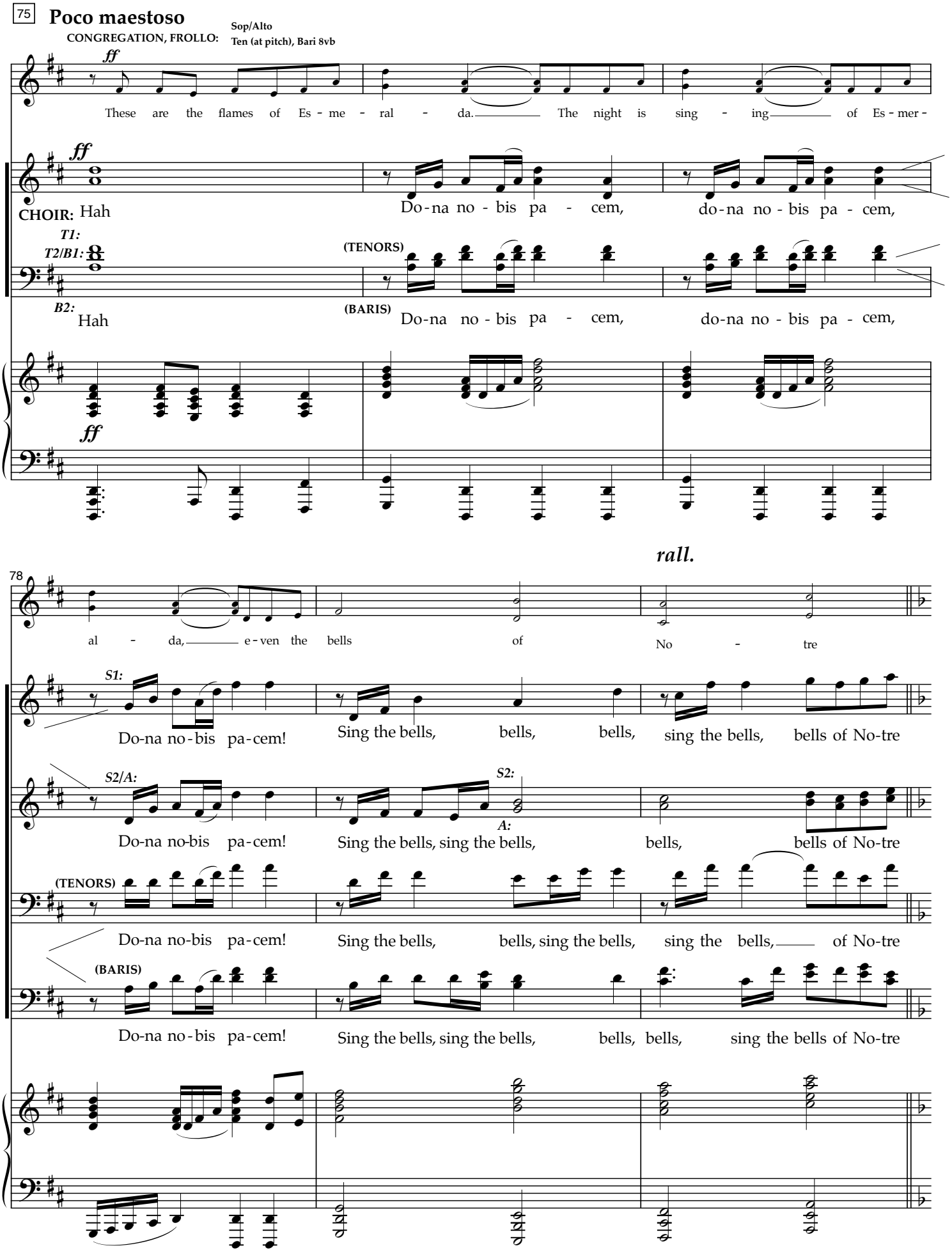

63
(FROLLO)
lis. All Par - is burns for Es - mer - al - da! And still it all comes down to her and
(PHOEBUS/QUASIMODO)
lis. All Par - is burns for Es - mer - al - da! And still it all comes down to her and
(CONG. WOM./CHOIR ALTOS)
lis. All Par-is burns for Es-mer - al-da! (choir altos back to choir)
(SOLDIERS)
lis. All Par-is burns for Es-mer - al-da!
CHOIR SOPS:
f Mi-se-ri-cor - di - a
CHOIR MEN:
f Mi-se-ri-cor - di - a

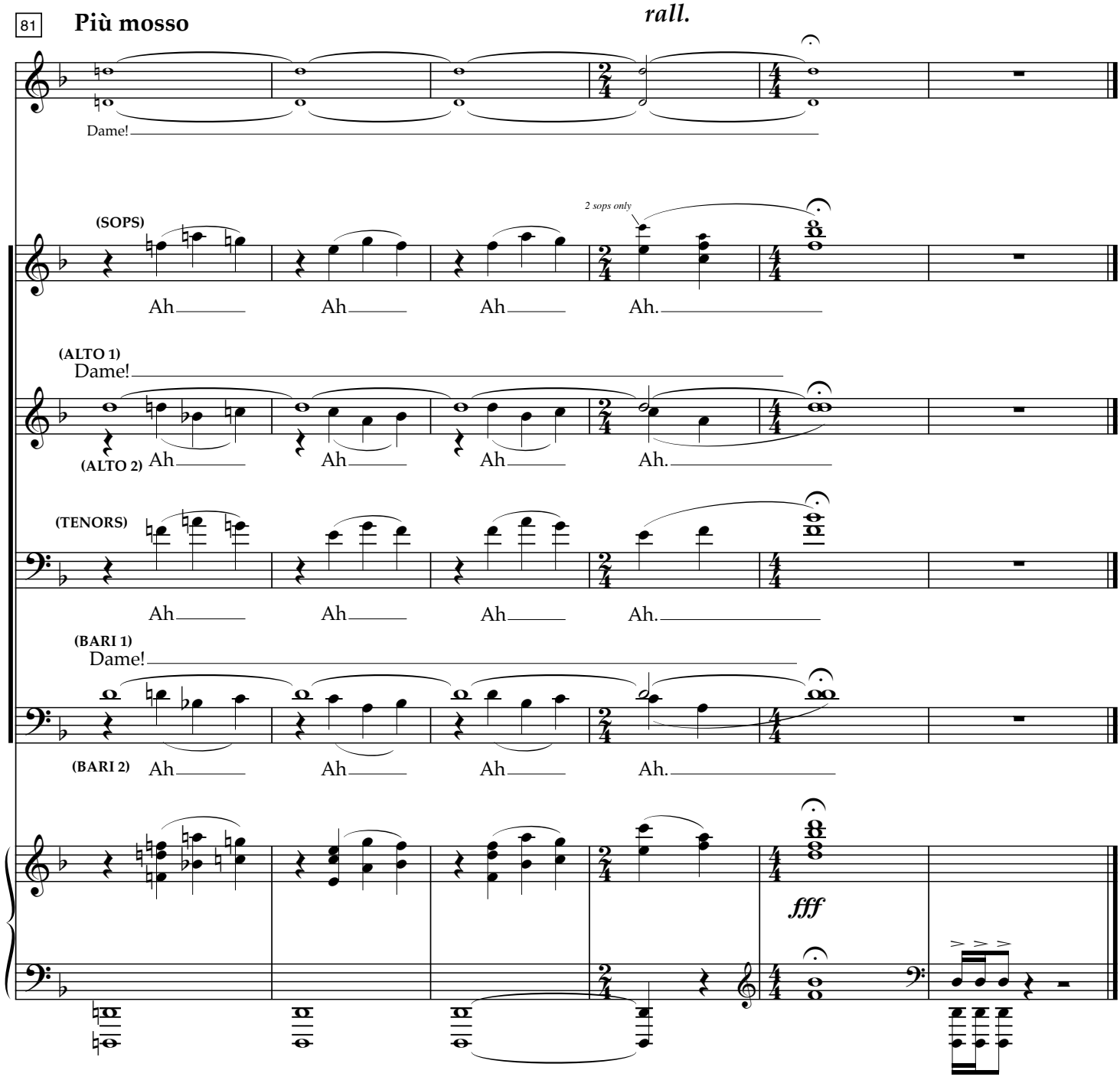

67
(FROLLO)
poco rall.
a tempo
me.
The dev-il dwells in Es-mer-al-da.
Re-sist his
(PHOEBUS/QUASIMODO)
QUASIMODO:
me.
Oh, Es mer-al-da!
Oh, Es mer-al-da!
PHOEBUS:
Oh, Es-mer-al-da.
FULL CHOIR:
Et do-na no-bis pa-cem,
pa-cem.
Et do-na no-bis pa-cem,
pa-cem.

Slightly heavier




poco stringendo
poco allargando
73
sub mf
8vb

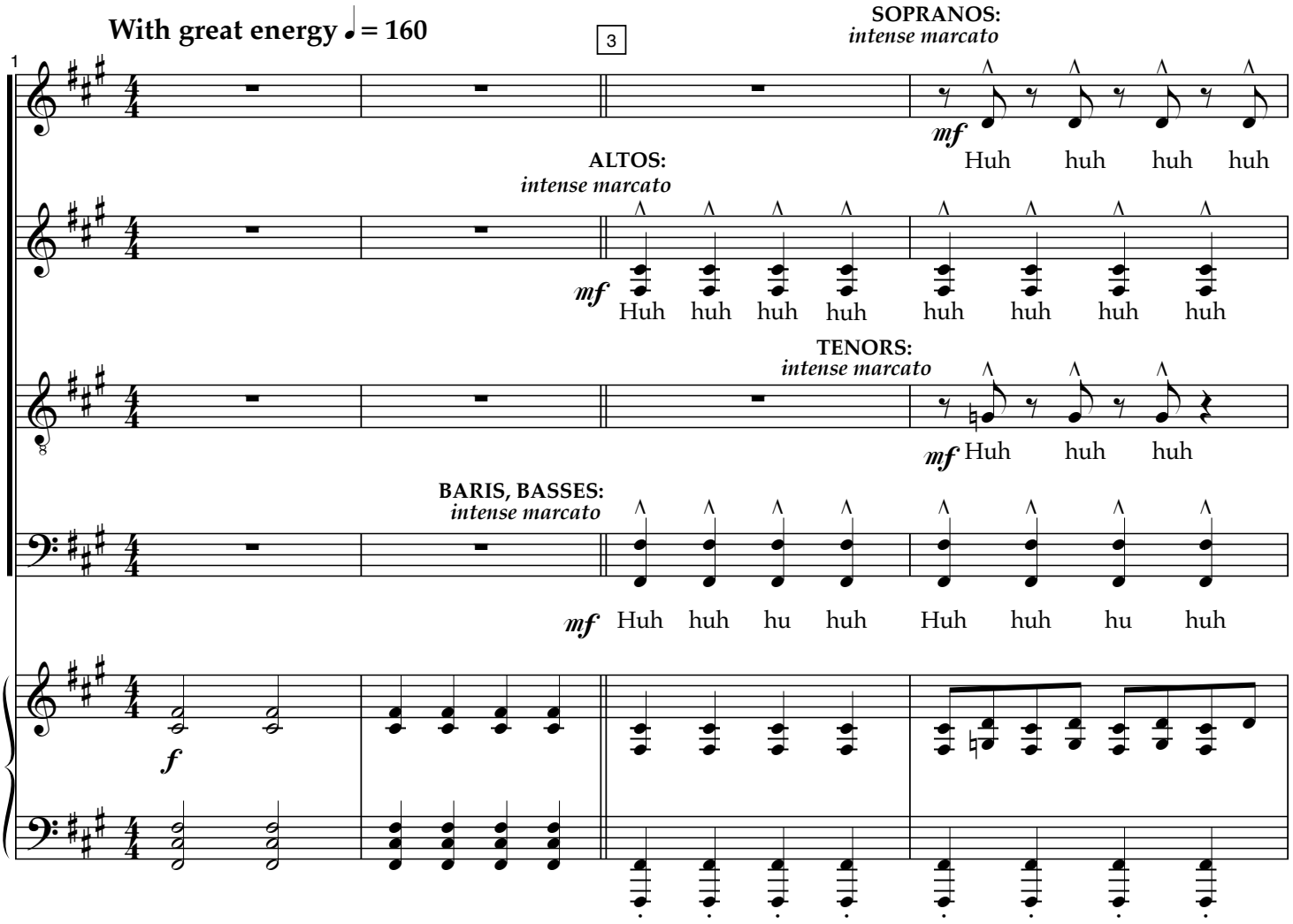

75
Poco maestoso
CONGREGATION, FROLLO:
Sop/Alto
Ten (at pitch), Bari 8vb
ff
These are the flames of Es - me - ral - da. The night is sing - ing of Es - mer -
CHOIR: Hah
Do-na no - bis pa - cem, do-na no - bis pa - cem,
T1:
T2/B1:
B2:
Hah
(TENORS)
(BARIS)
Do-na no - bis pa - cem, do-na no - bis pa - cem,
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:
S2:
A:
Do-na no-bis pa-cem!
Sing the bells, sing the bells,
bells, bells of No-tre
(TENORS)
Do-na no-bis pa-cem!
Sing the bells, bells, sing the bells, sing the bells, of No-tre
(BARIS)
Do-na no-bis pa-cem!
Sing the bells, sing the bells, bells, bells, sing the bells of No-tre

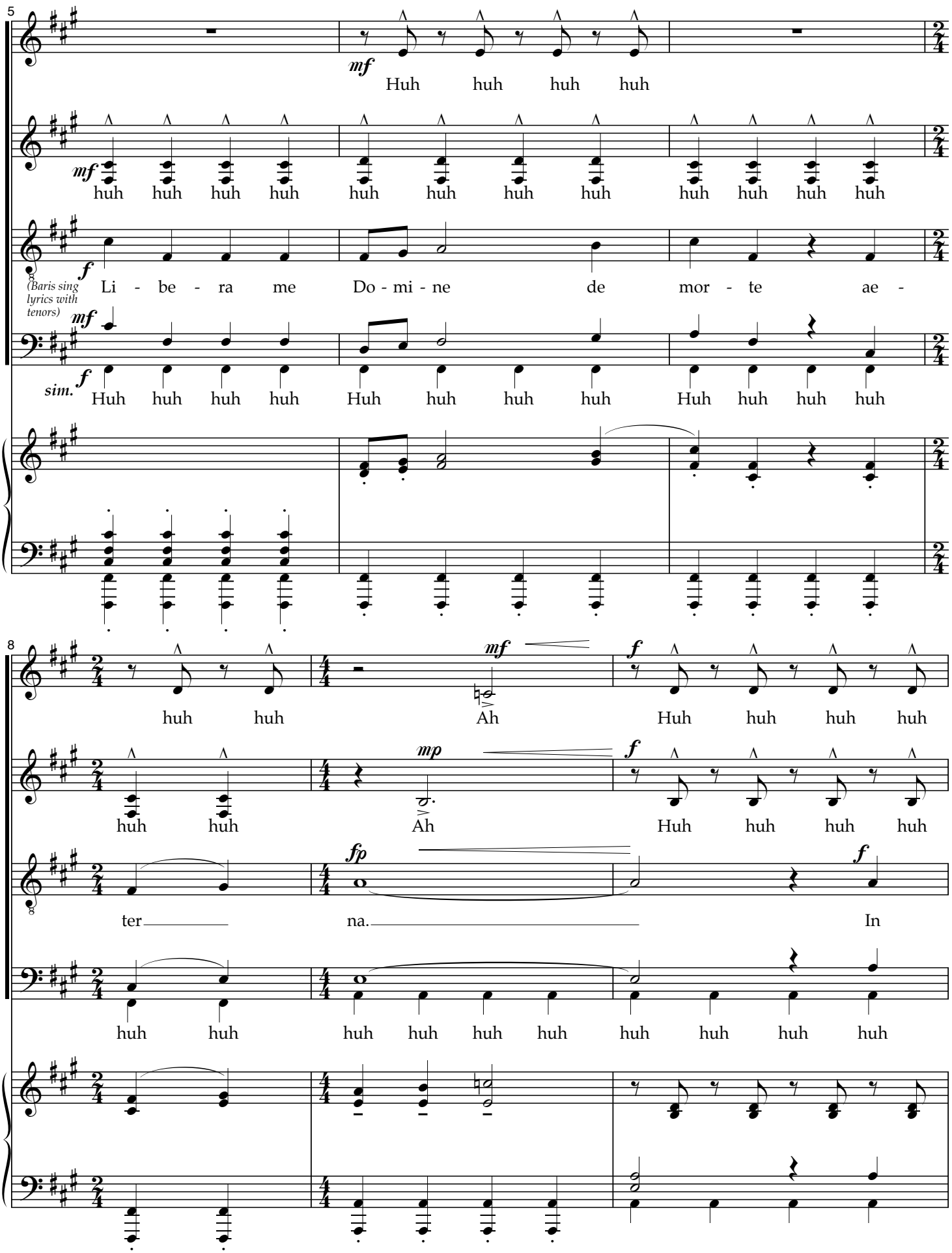

81
Più mosso
rall.
Dame!
(SOPS)
2 sops only
Ah
Ah
Ah
Ah.
(ALTO 1)
Dame!
(ALTO 2)
Ah
Ah
Ah
Ah.
(TENORS)
Ah
Ah
Ah
Ah.
(BARI 1)
Dame!
(BARI 2)
Ah
Ah
Ah
Ah.
fff

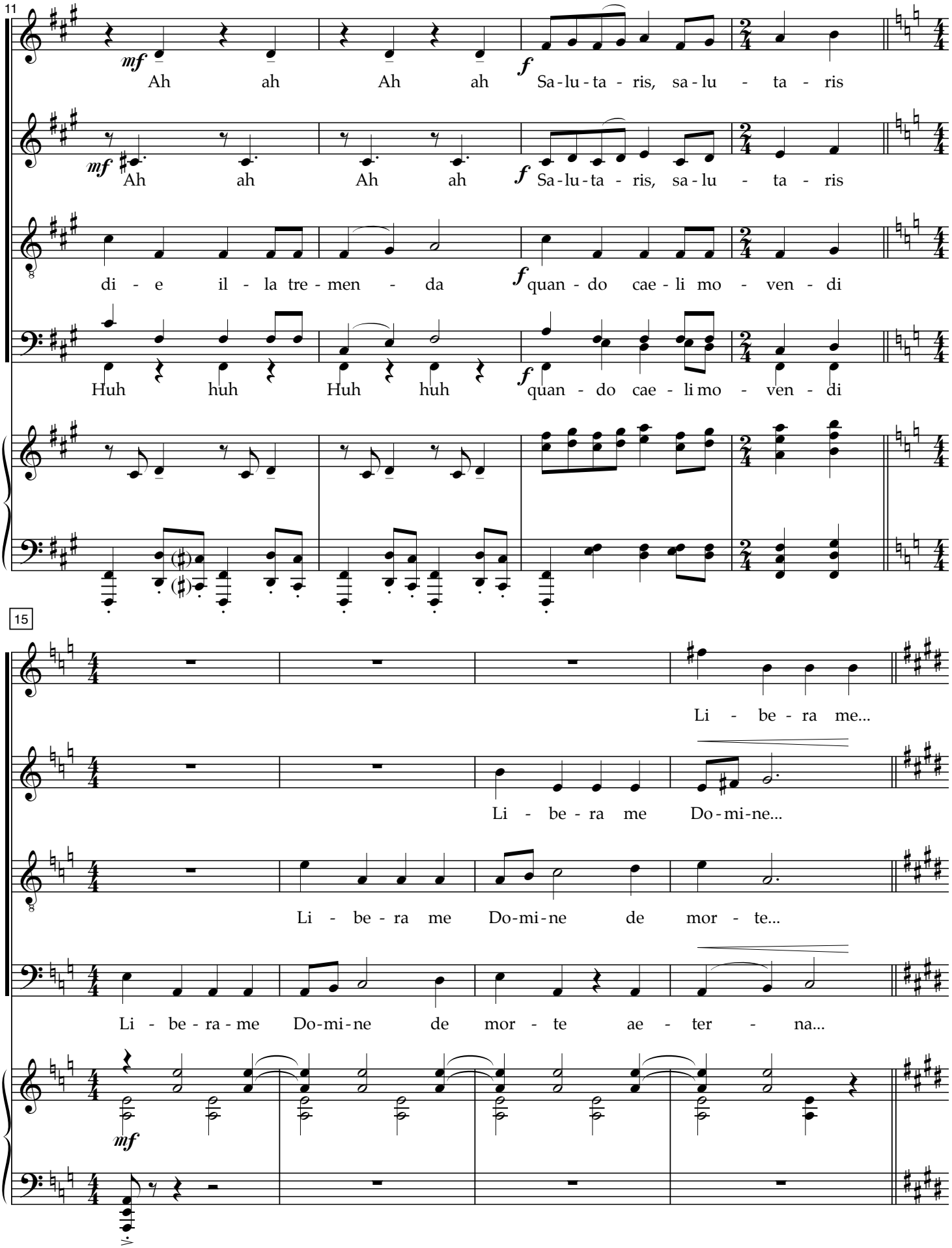
[END OF ACT I]

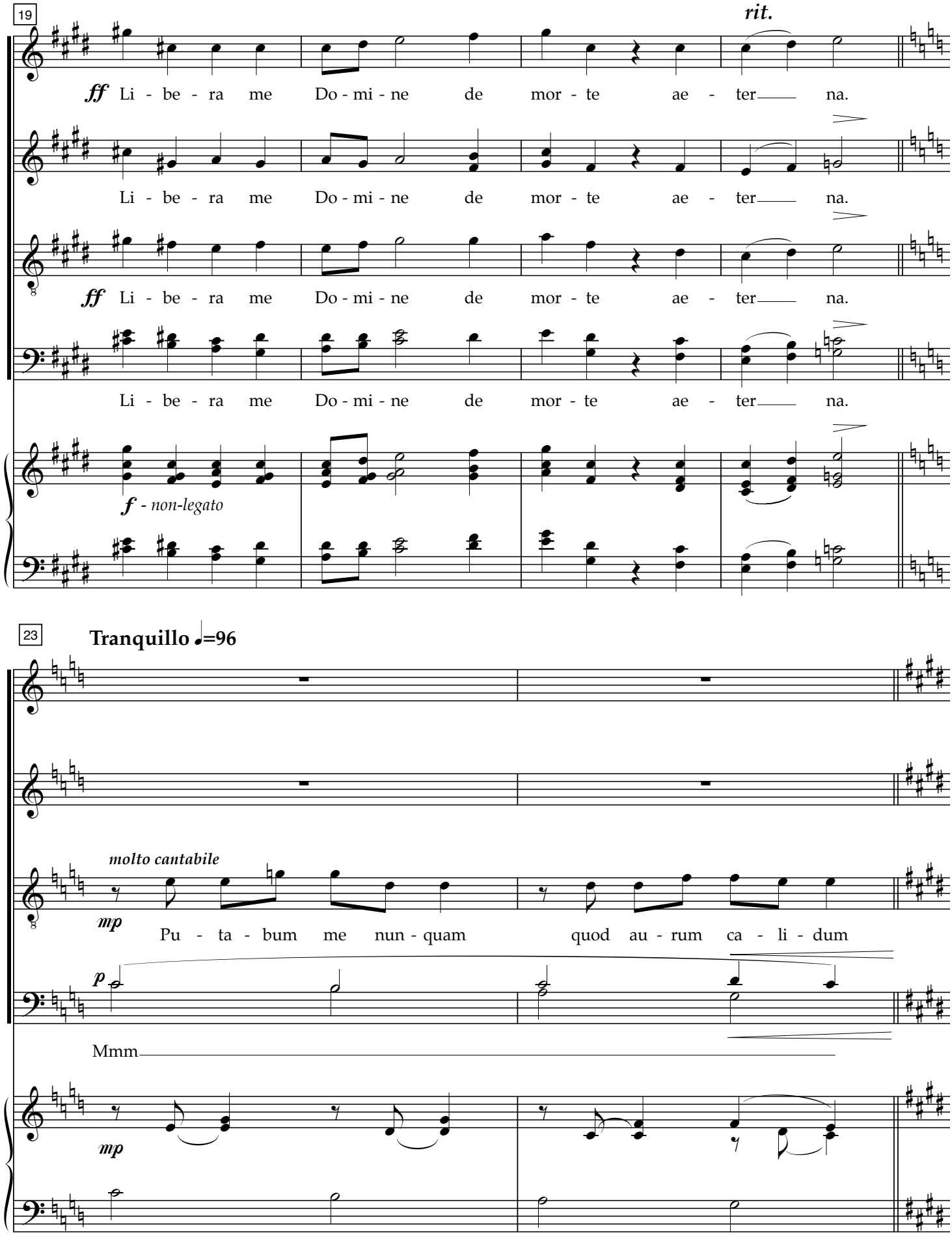
#17

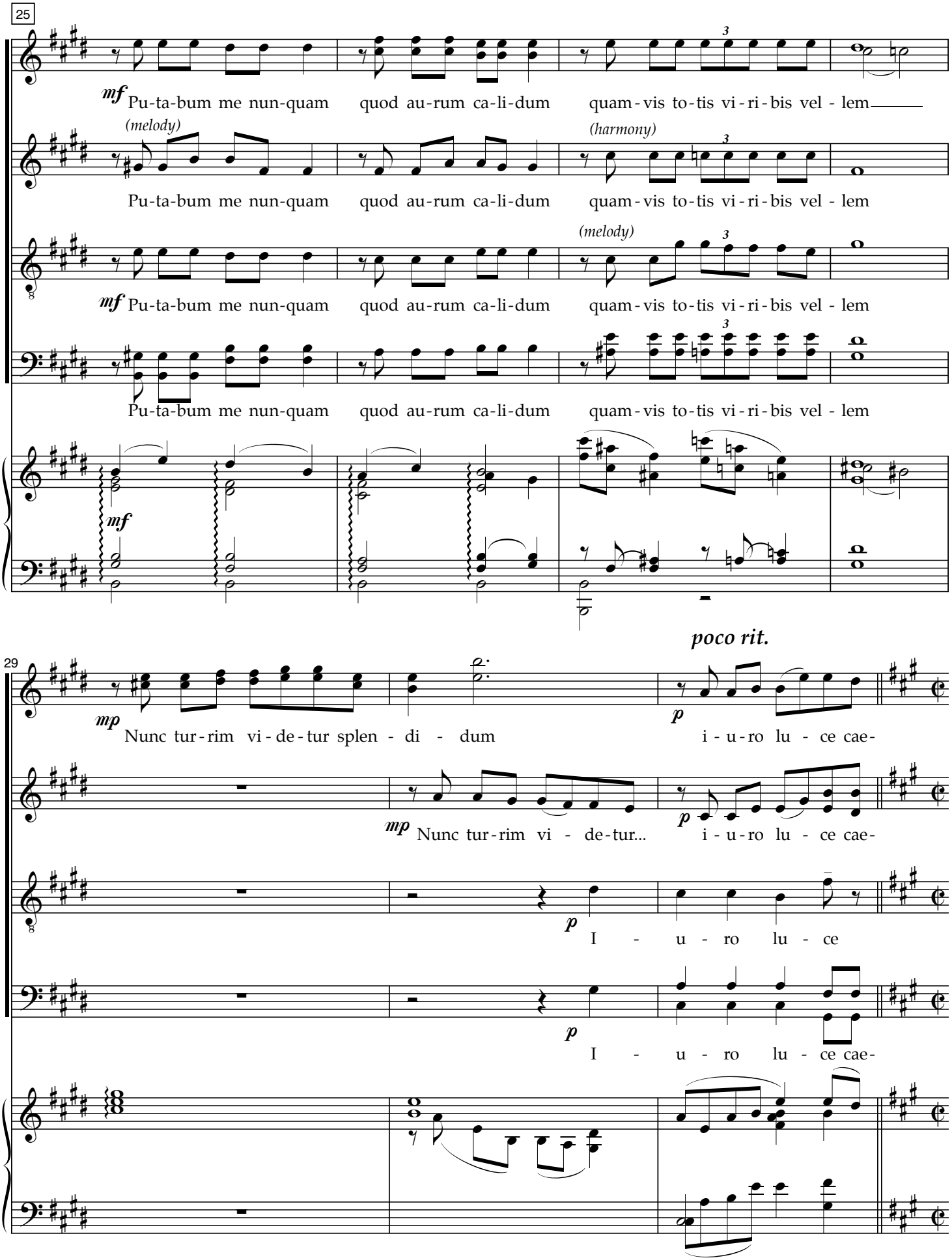
Entr'acte

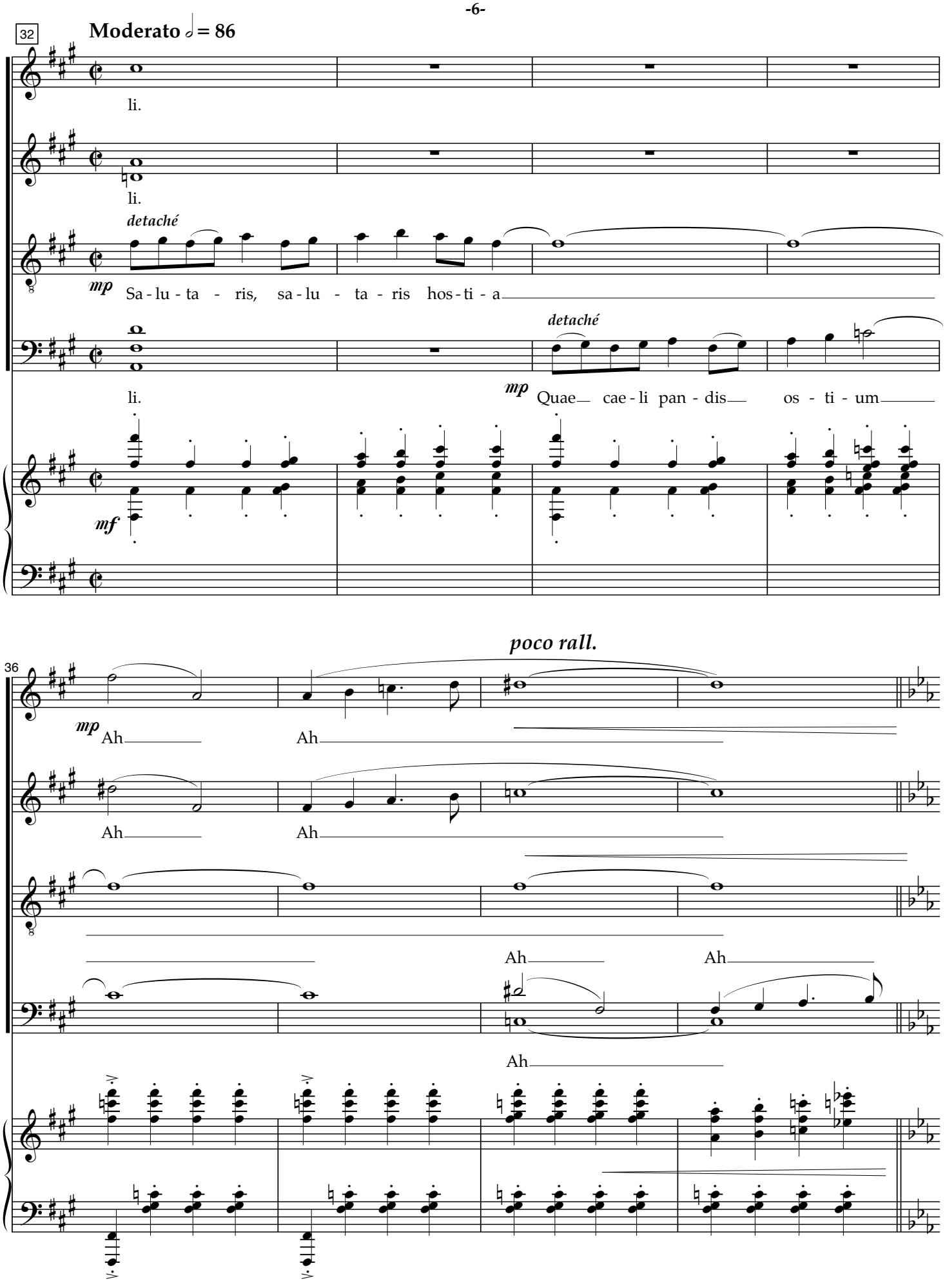

With great energy ♩ = 160
3
SOPRANOS:
intense marcato
mf
Huh huh huh huh
ALTOS:
intense marcato
mf
Huh huh huh huh huh huh huh huh
TENORS:
intense marcato
mf Huh huh huh
BARIS, BASSES:
intense marcato
mf Huh huh hu huh Huh huh hu huh
f

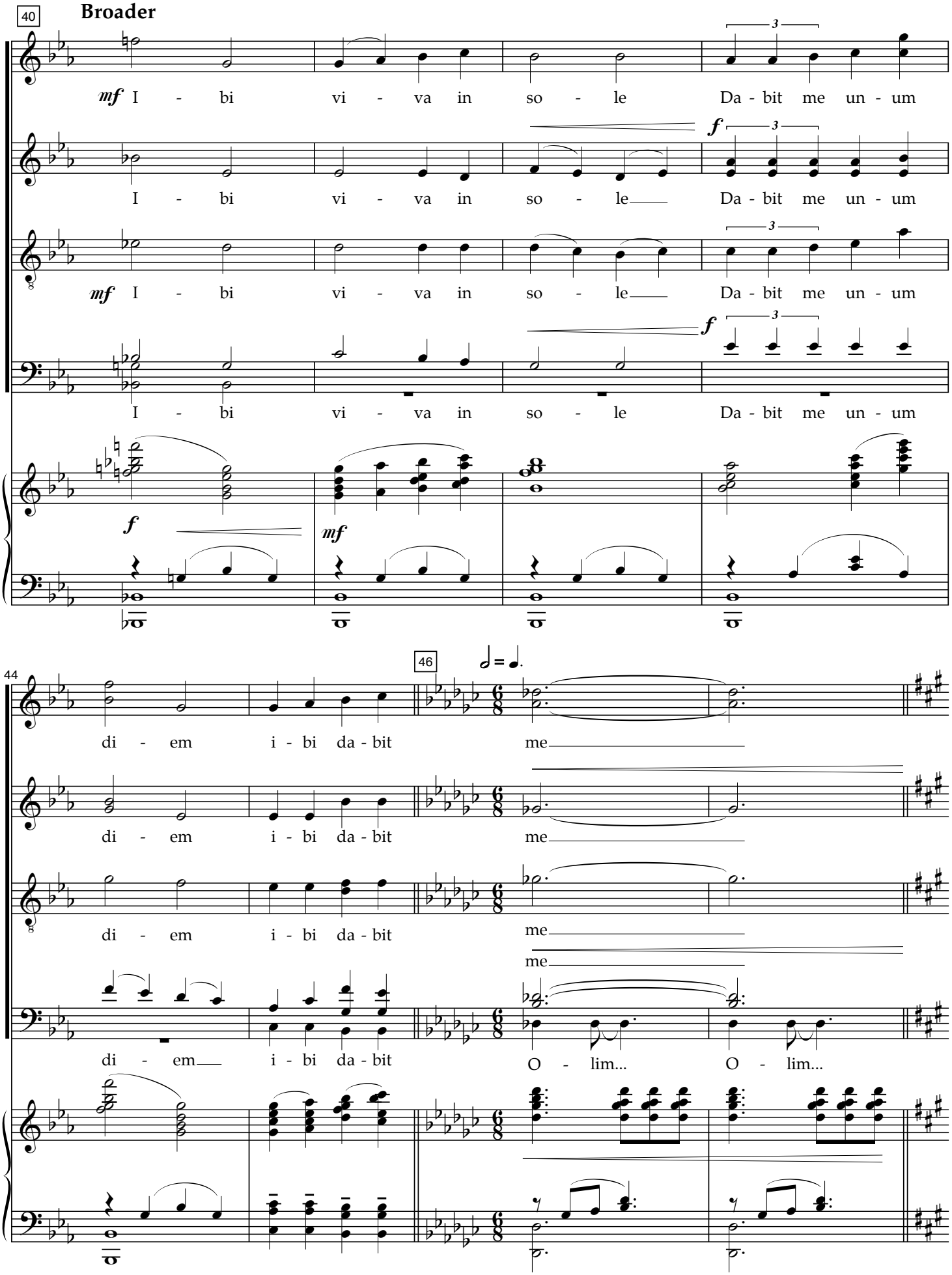

5
mf
Huh huh huh huh
mf
huh huh huh huh huh huh huh huh huh huh huh huh
f
(Baris sing lyrics with tenors)
Li - be - ra me Do - mi - ne de mor - te ae -
mf
sim. f
Huh huh huh huh Huh huh huh huh Huh huh huh huh
8
huh huh
mf
Ah
f
Huh huh huh huh
huh huh
mp
Ah
f
Huh huh huh huh
fp
f
ter na. In
huh huh huh huh huh huh huh huh huh huh

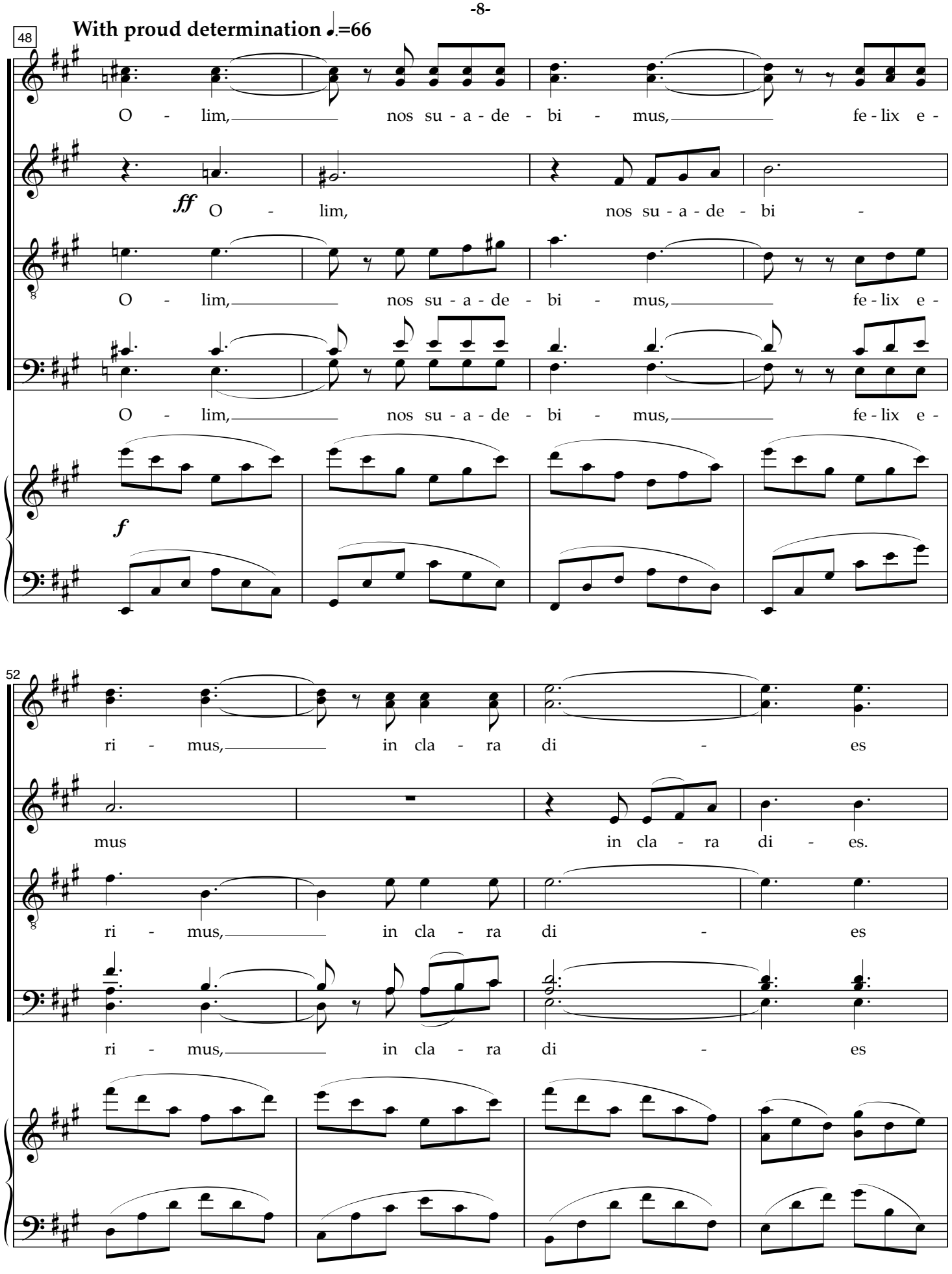

11
mf
Ah ah Ah ah
f
Sa-lu-ta-ris, sa-lu-ta-ris
mf
Ah ah Ah ah
f
Sa-lu-ta-ris, sa-lu-ta-ris
di-e il-la tre-men-da
f
quan-do cae-li mo-ven-di
Huh huh Huh huh
f
quan-do cae-li mo-ven-di
15
Li-be-ra me...
Li-be-ra me Do-mi-ne...
Li-be-ra me Do-mi-ne de mor-te...
Li-be-ra-me Do-mi-ne de mor-te ae-ter-na...
mf

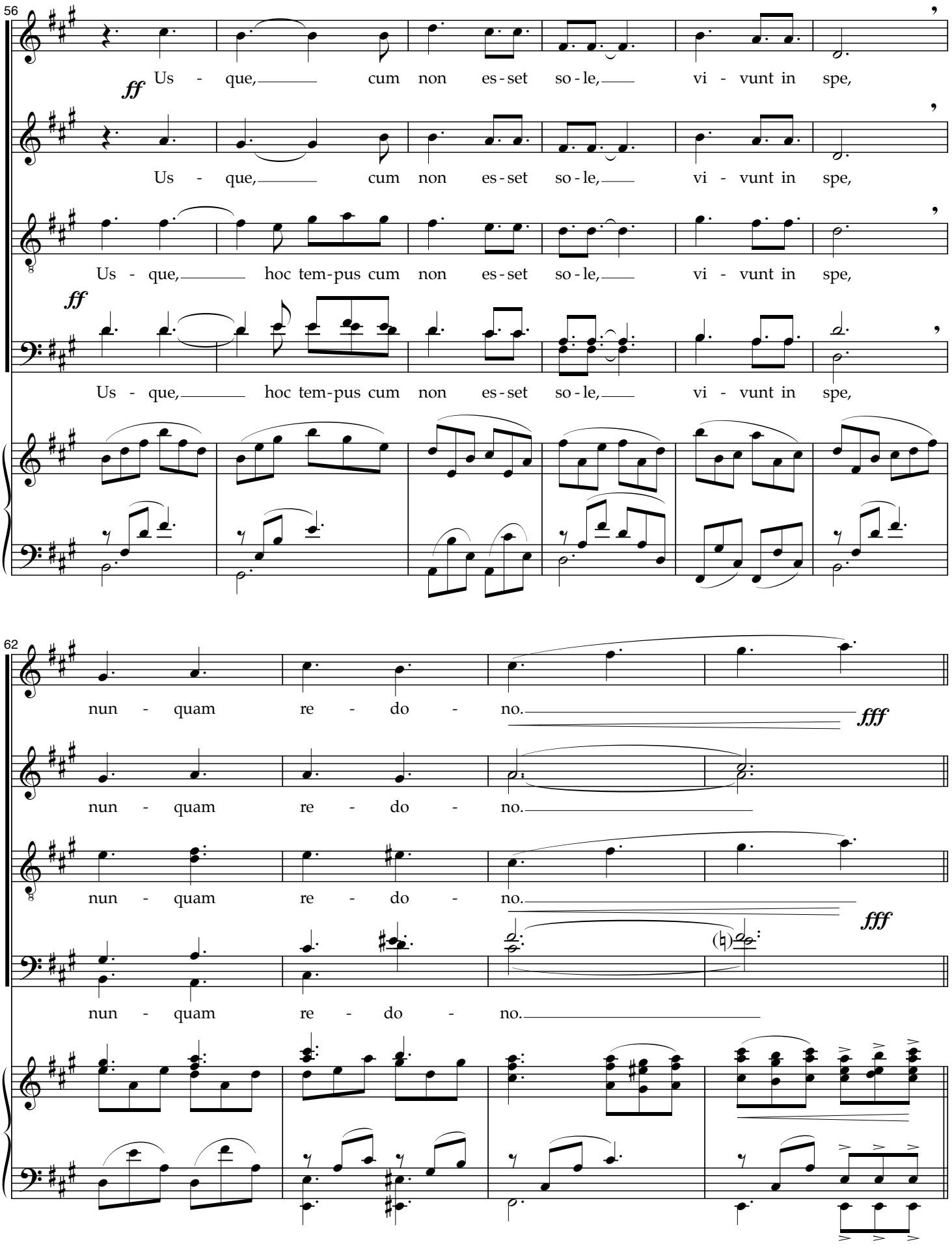

19
rit.
ff Li - be - ra me Do - mi - ne de mor - te ae - ter na.
Li - be - ra me Do - mi - ne de mor - te ae - ter na.
ff Li - be - ra me Do - mi - ne de mor - te ae - ter na.
Li - be - ra me Do - mi - ne de mor - te ae - ter na.
f - non-legato
23
Tranquillo ♩=96
molto cantabile
mp
Pu - ta - bum me nun - quam quod au - rum ca - li - dum
p
Mmm
mp

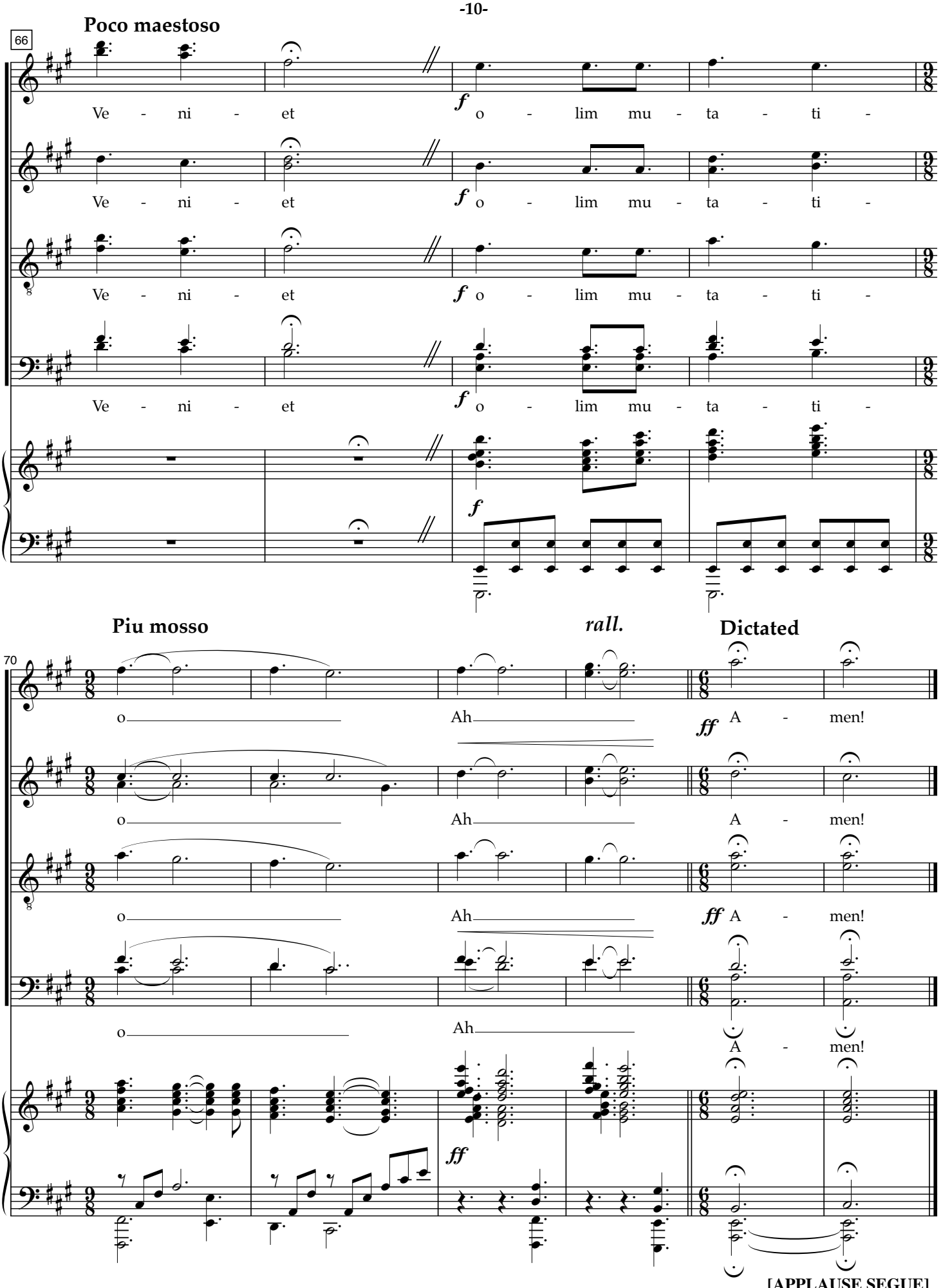

25
mf Pu-ta-bum me nun-quam quod au-rum ca-li-dum quam-vis to-tis vi-ri-bis vel-lem
(melody)
(harmony)
Pu-ta-bum me nun-quam quod au-rum ca-li-dum quam-vis to-tis vi-ri-bis vel-lem
(melody)
mf Pu-ta-bum me nun-quam quod au-rum ca-li-dum quam-vis to-tis vi-ri-bis vel-lem
Pu-ta-bum me nun-quam quod au-rum ca-li-dum quam-vis to-tis vi-ri-bis vel-lem
mf
poco rit.
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 𝅗𝅥 = 86
li.
li.
detaché
mp
Sa - lu - ta - ris, sa - lu - ta - ris hos - ti - a
li.
detaché
mp
Quae cae - li pan - dis os - ti - um
mf
36
poco rall.
mp
Ah
Ah
Ah
Ah
Ah
Ah
Ah


40
Broader
mf I - bi vi - va in so - le Da - bit me un - um
f
I - bi vi - va in so - le Da - bit me un - um
mf I - bi vi - va in so - le Da - bit me un - um
f
I - bi vi - va in so - le Da - bit me un - um
f
mf
44
di - em i - bi da - bit
46
me
di - em i - bi da - bit
me
di - em i - bi da - bit
me
me
di - em i - bi da - bit
O - lim... O - lim...


48
With proud determination ♩.=66
O - lim, nos su - a - de - bi - mus, fe - lix e -
ff O - lim, nos su - a - de - bi -
O - lim, nos su - a - de - bi - mus, fe - lix e -
O - lim, nos su - a - de - bi - mus, fe - lix e -
f
52
ri - mus, in cla - ra di - es
mus in cla - ra di - es.
ri - mus, in cla - ra di - es
ri - mus, in cla - ra di - es


56
ff
Us - que, cum non es-set so-le, vi - vunt in spe,
Us - que, cum non es-set so-le, vi - vunt in spe,
Us - que, hoc tem-pus cum non es-set so-le, vi - vunt in spe,
ff
Us - que, hoc tem-pus cum non es-set so-le, vi - vunt in spe,
62
nun - quam re - do - no.
fff
nun - quam re - do - no.
nun - quam re - do - no.
fff
nun - quam re - do - no.


Poco maestoso
66
Ve - ni - et
f
o - lim mu - ta - ti -
Piu mosso
rall.
Dictated
70
o
Ah
ff
A - men!
[APPLAUSE SEGUE]

Agnus Dei

Cue: ***[Bells ring offstage]***

With drive ♩ **= 134**

3 **CHOIR WOMEN:**

1

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

CHOIR MEN:

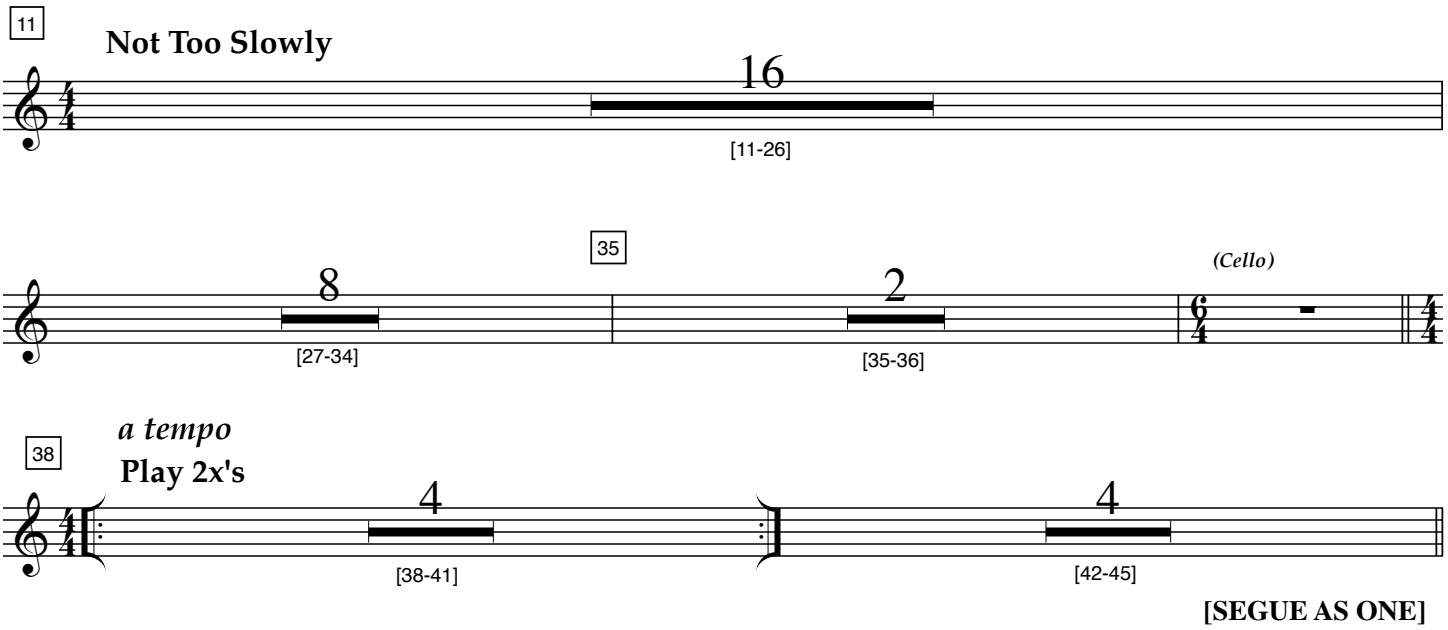
Ag - nus De - i qui tol - lis pec - ca - ta mun - di.

f

7

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

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


11
Not Too Slowly
16
[11-26]
35
8
[27-34]
2
[35-36]
(Cello)
38
a tempo
Play 2x's
4
[38-41]
4
[42-45]

[SEGUE AS ONE]

Flight Into Egypt

#18

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

Moderately, poco rubato (ca. ♩=120)

4 [1-4]

5 *(Vocal)* 7 [5-11] *poco rit.*

a tempo 4 [13-16] 2 [17-18] *poco rall.*

20 *a tempo* 8 [20-27] 3 [28-30] *poco rit.*

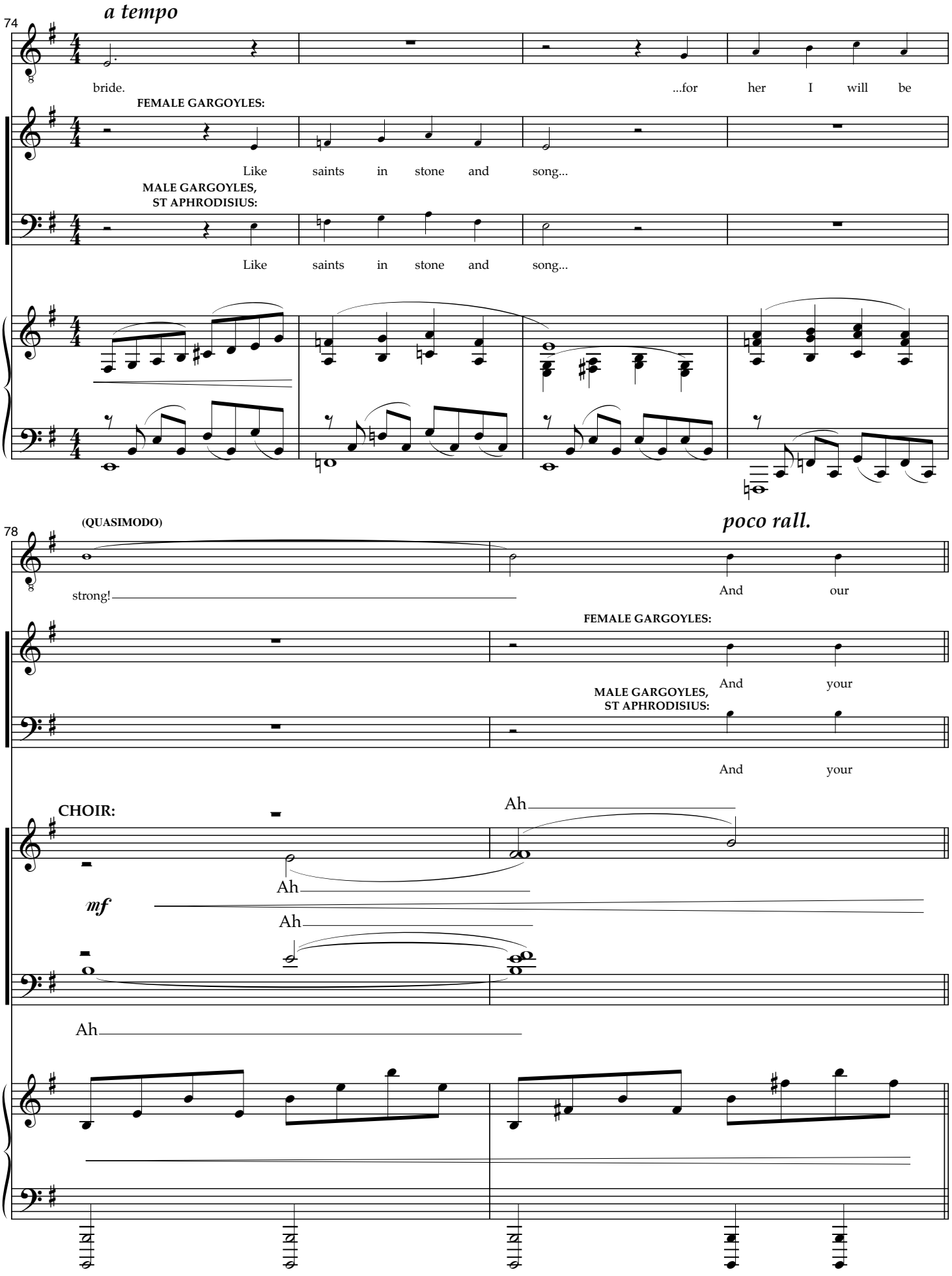
32 **Poco rubato** 4 [32-35] *a tempo* 4 [36-39] 40 4 [40-43]

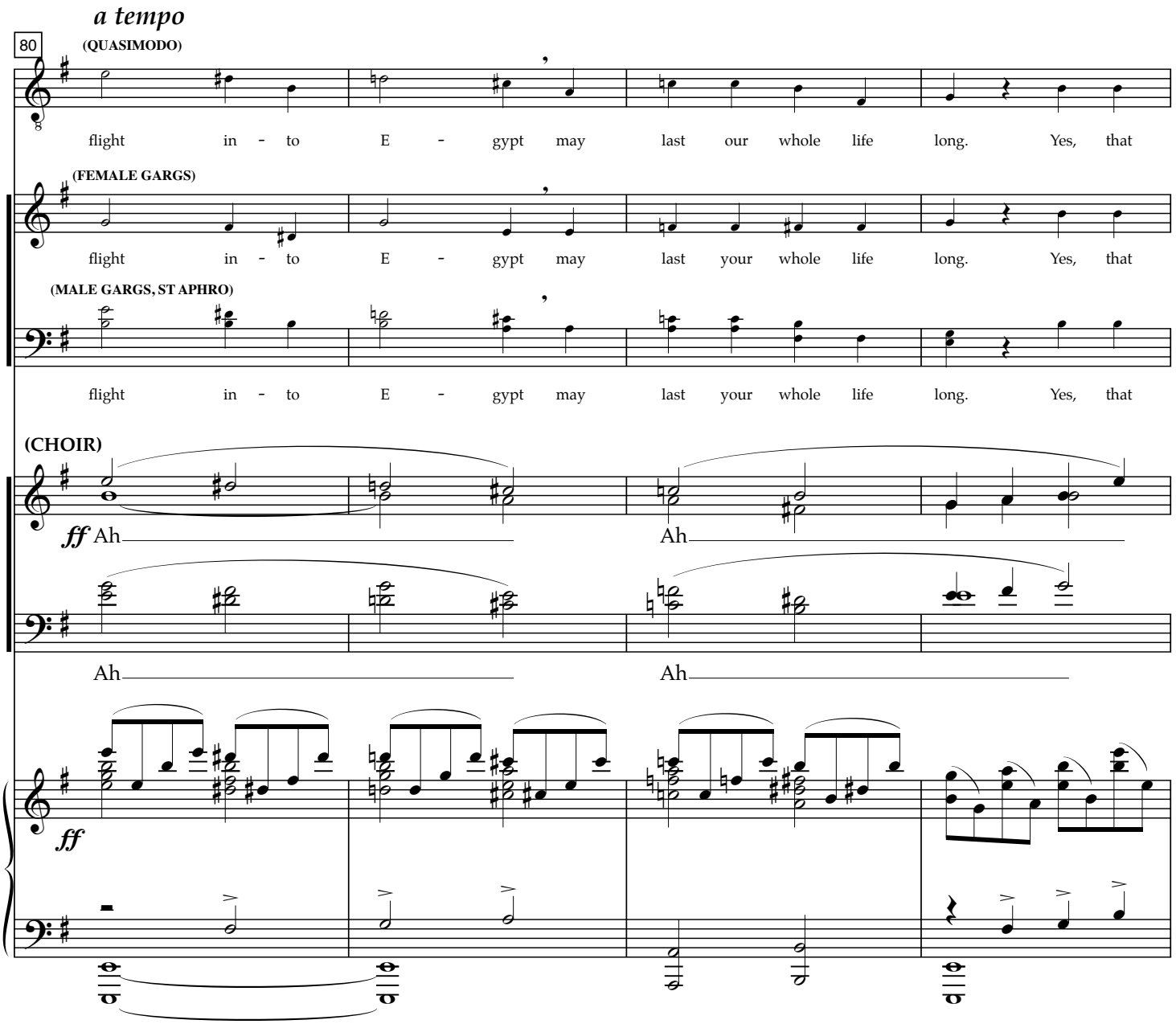
50 6 [44-49] 6 [50-55] 2 [56-57]

8 [58-65] 66 **Più mosso** 4 [66-69]

70 **(QUASIMODO)** *poco rit.*

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


74
a tempo
bride.
...for her I will be
FEMALE GARGOYLES:
Like saints in stone and song...
MALE GARGOYLES,
ST APHRODISIUS:
Like saints in stone and song...
78
(QUASIMODO)
poco rall.
strong!
And our
FEMALE GARGOYLES:
And your
MALE GARGOYLES,
ST APHRODISIUS:
And your
CHOIR:
Ah
Ah
mf
Ah
Ah


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
ff

84

poco rall.

(QUASIMODO)

flight in - to E - gypt will last

mp

our

(FEMALE GARGS)

flight in - to E - gypt will last

(MALE GARGS, ST APHRO)

flight in - to E - gypt will last

(CHOIR)

Ah

Ah

sfffz

88

Gently

poco rit.

(QUASIMODO)

whole life long.

mp

pp

mp

#18A

Esmeralda (Reprise)

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

TACET

#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?!**

TACET
[SEGUE AS ONE]

#20

The Court of Miracles

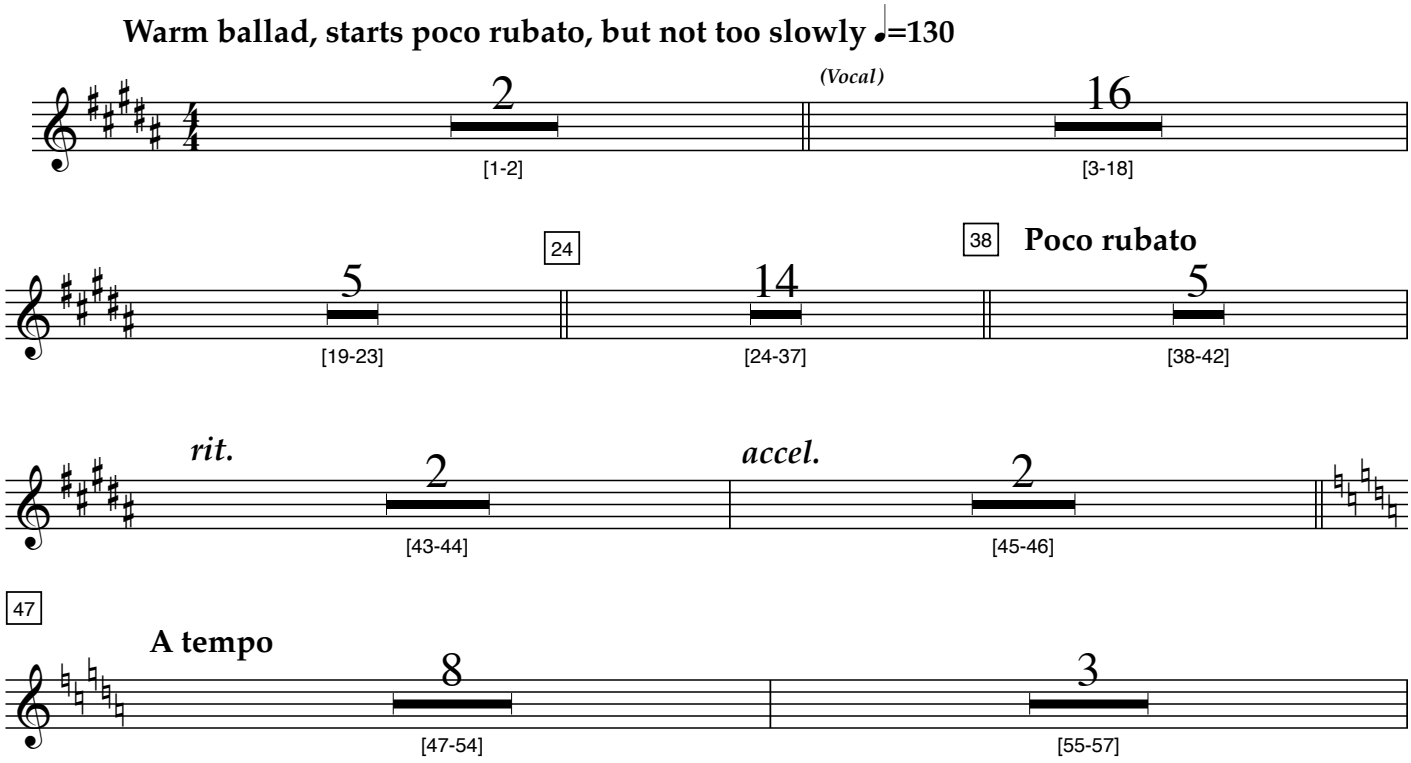
CUE: *Segue as one from* ***No. 19 "Rest and Recreation (Reprise)"***

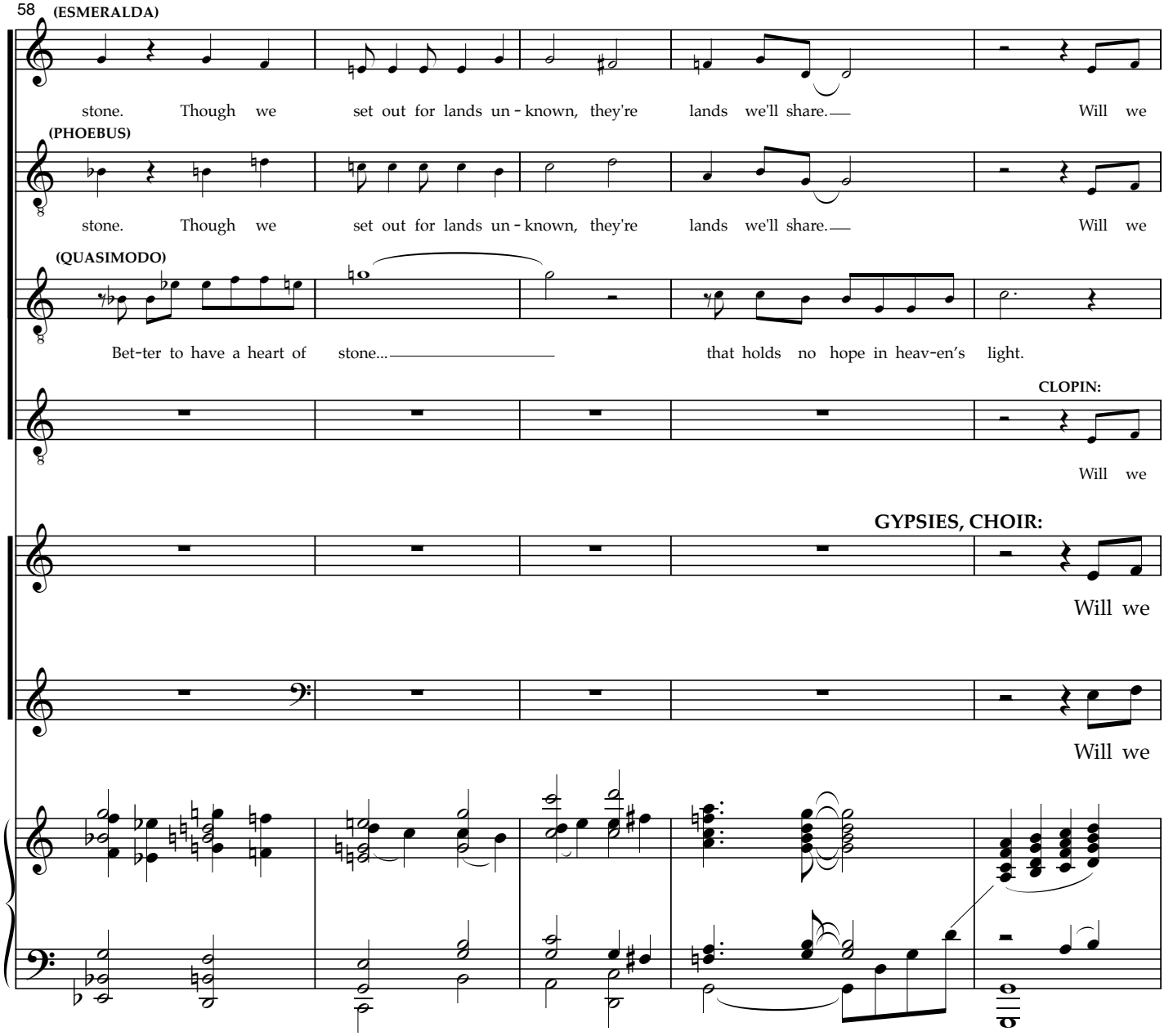
TACET

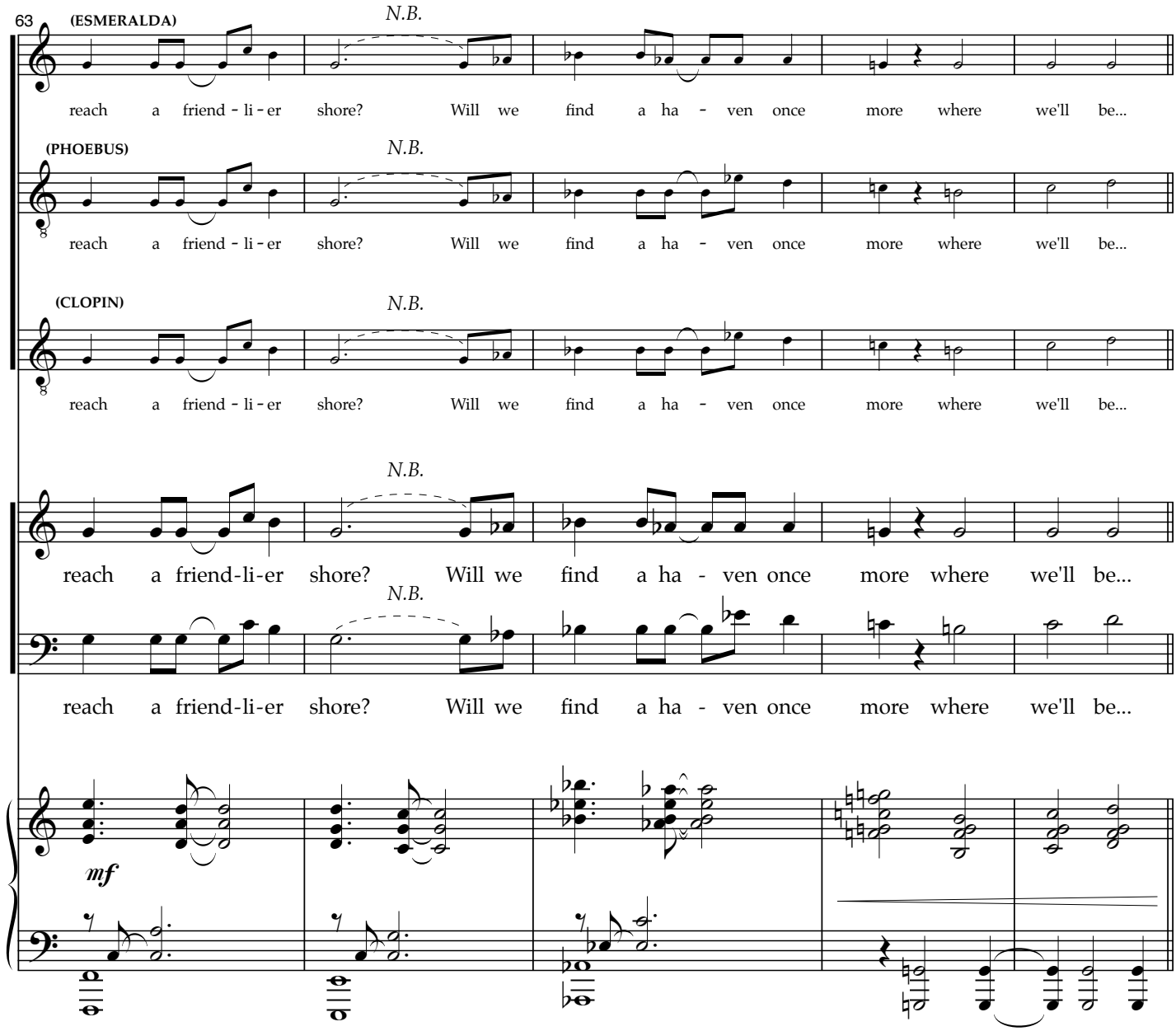
In a Place of Miracles

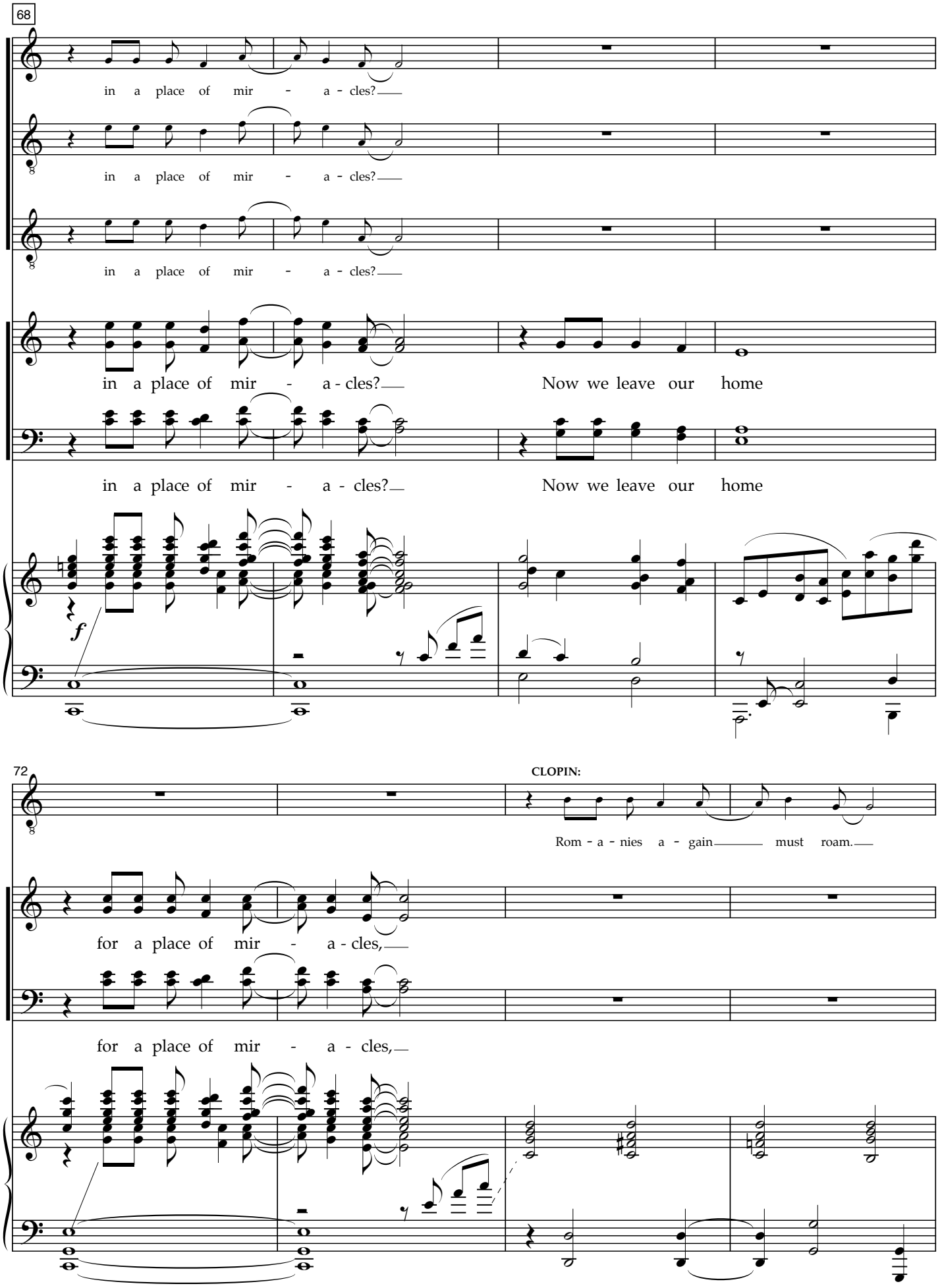
Warn: **CLOPIN:** Are you crazy? You don't know what you'd be facing.

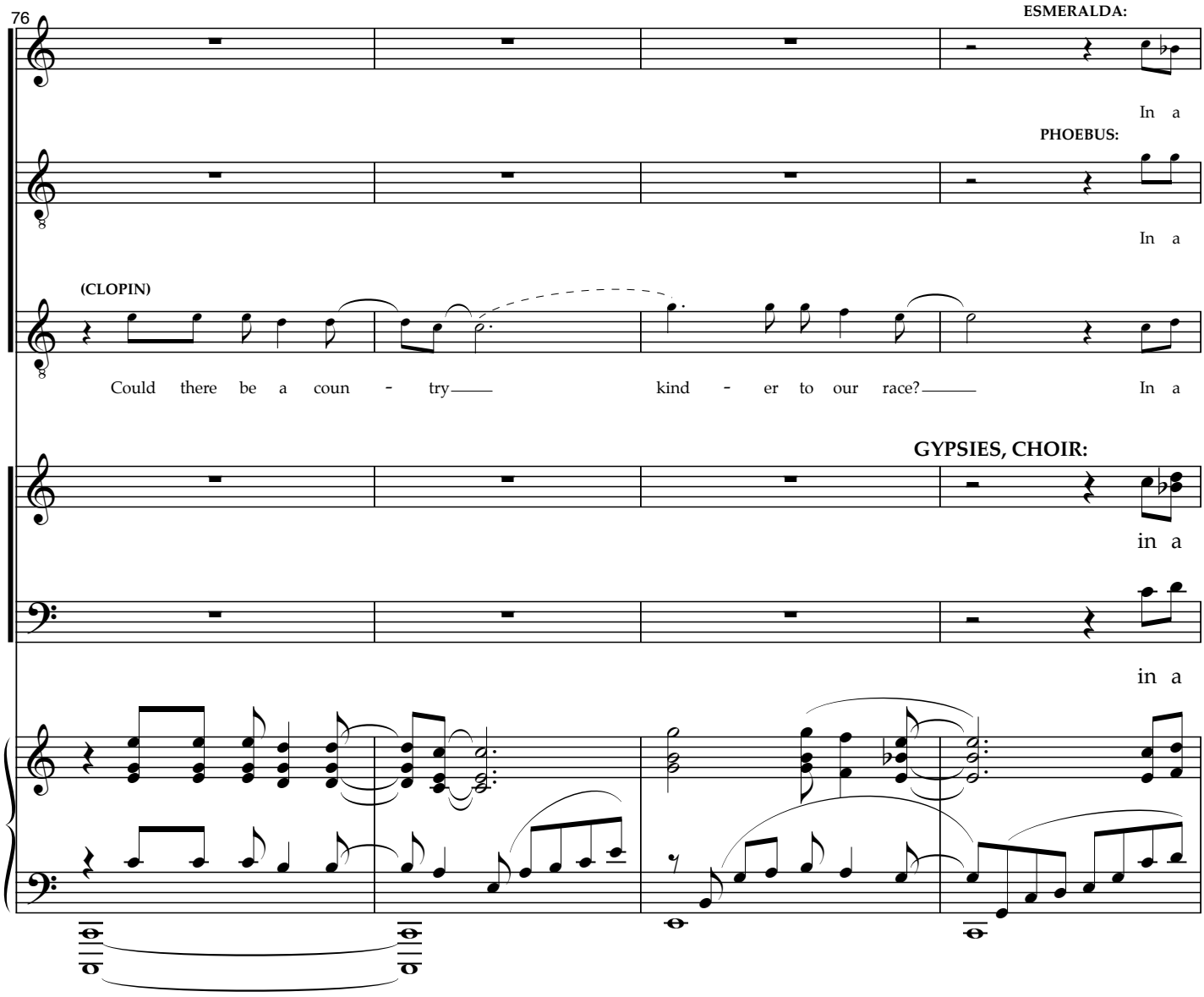
Cue: **PHOEBUS:** Actually, I think I've gotten a pretty good idea over the last few **weeks.**

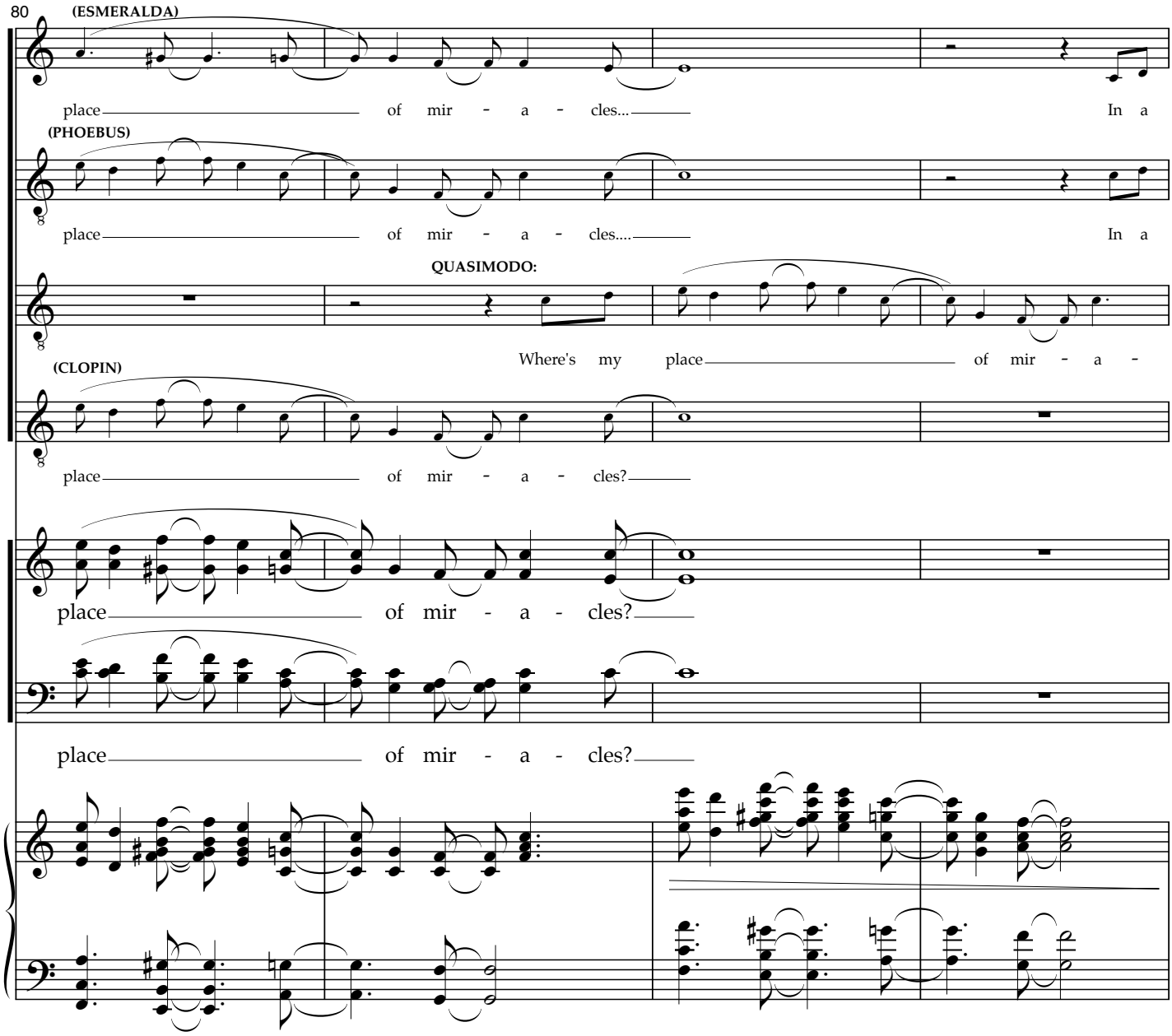


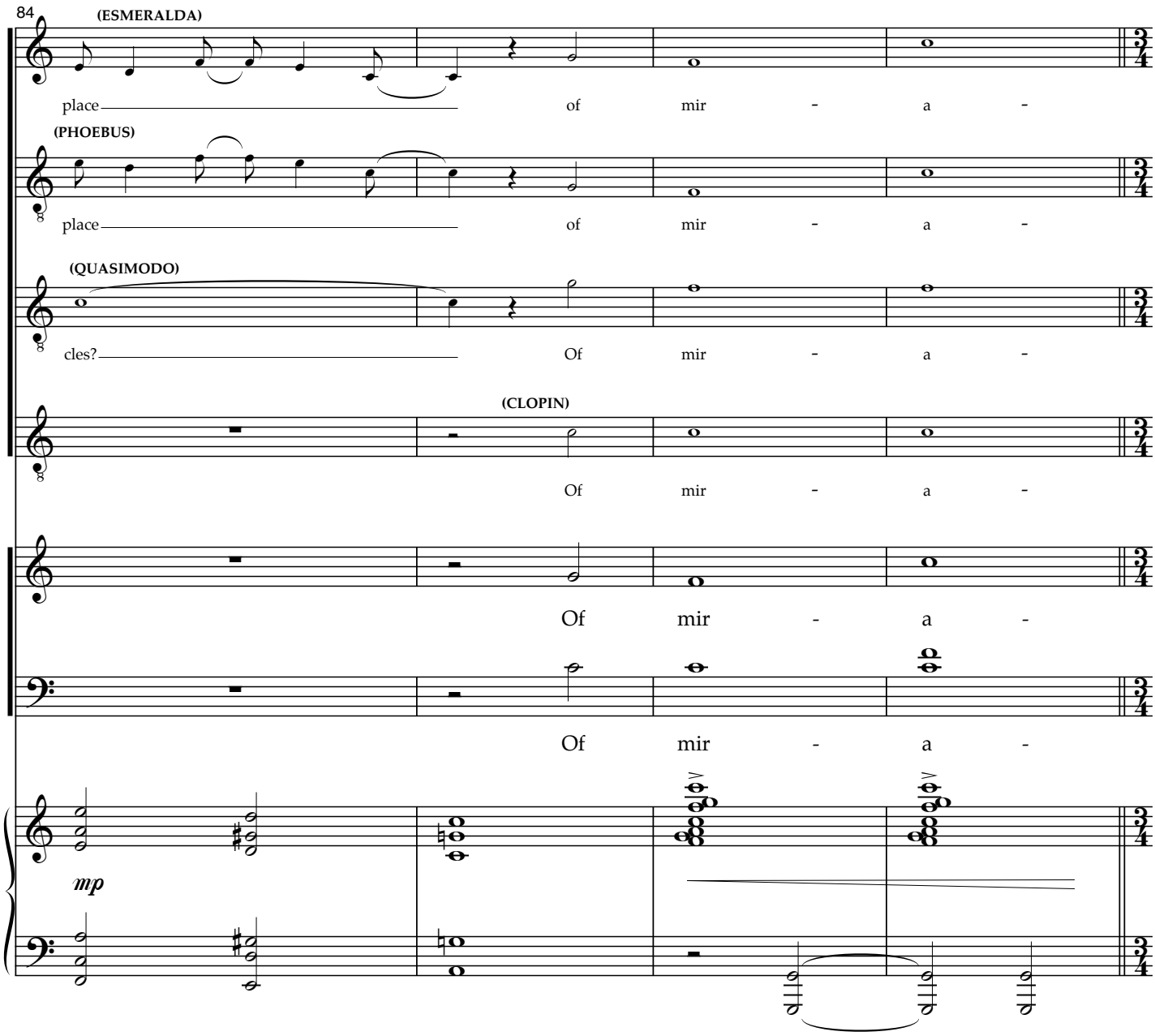

58
(ESMERALDA)
stone. Though we set out for lands un - known, they're lands we'll share. Will we
(PHOEBUS)
stone. Though we set out for lands un - known, they're lands we'll share. Will we
(QUASIMODO)
Bet-ter to have a heart of stone... that holds no hope in heav-en's light.
CLOPIN:
Will we
GYPSIES, CHOIR:
Will we
Will we


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...
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...
mf


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
f
72
CLOPIN:
Rom - a - nies a - gain must roam.
for a place of mir - a - cles,
for a place of mir - a - cles,


76
ESMERALDA:
In a
PHOEBUS:
In a
(CLOPIN)
Could there be a coun - try kind - er to our race?
In a
GYPSIES, CHOIR:
in a
in a

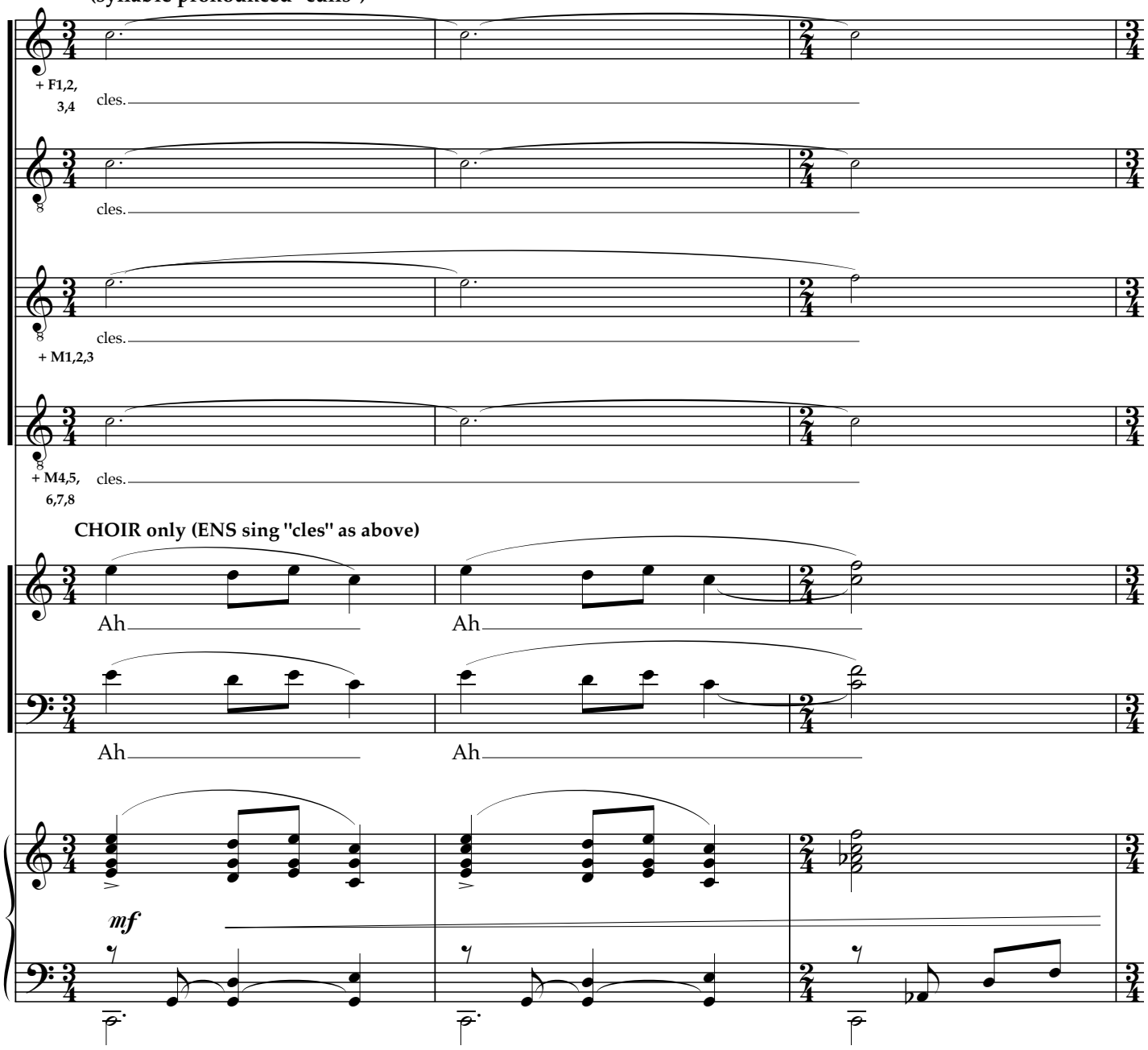

80
(ESMERALDA)
place of mir - a - cles... In a
(PHOEBUS)
place of mir - a - cles.... In a
QUASIMODO:
Where's my place of mir - a -
(CLOPIN)
place of mir - a - cles?
place of mir - a - cles?
place of mir - a - cles?

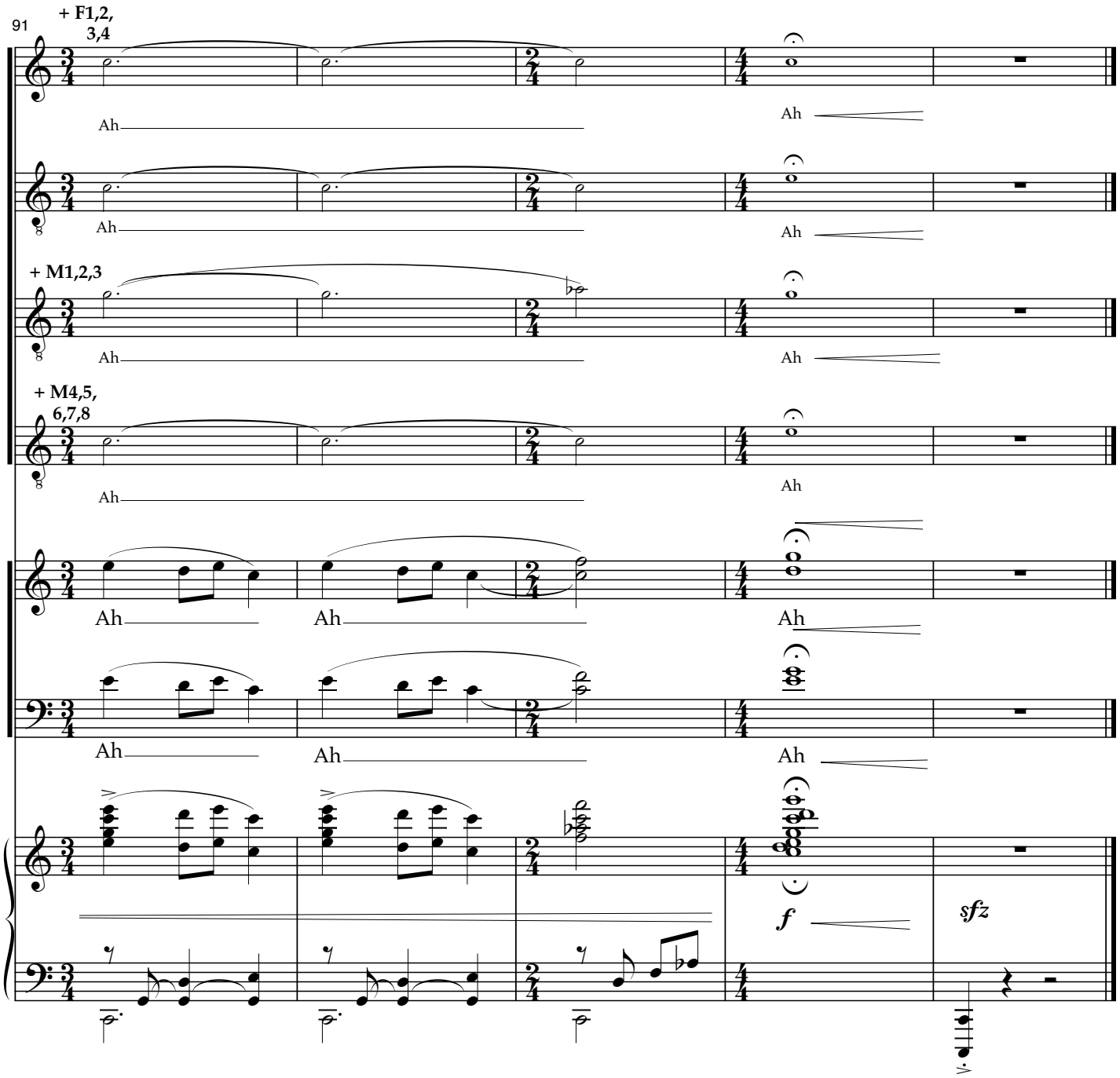

84
(ESMERALDA)
place of mir - a -
(PHOEBUS)
place of mir - a -
(QUASIMODO)
cles? Of mir - a -
(CLOPIN)
Of mir - a -
Of mir - a -
Of mir - a -
mp

88

Moving forward

(syllable pronounced "culls")

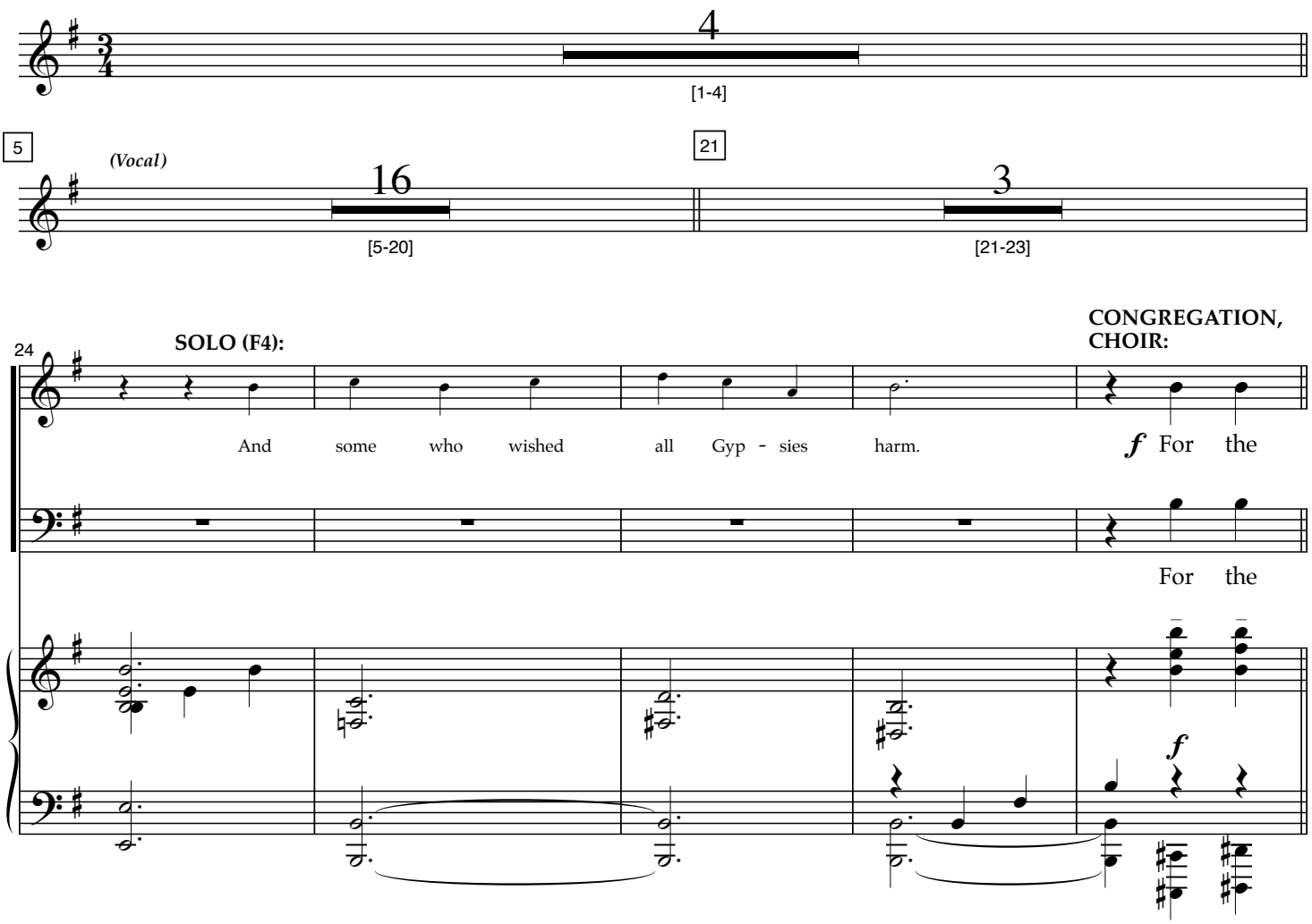


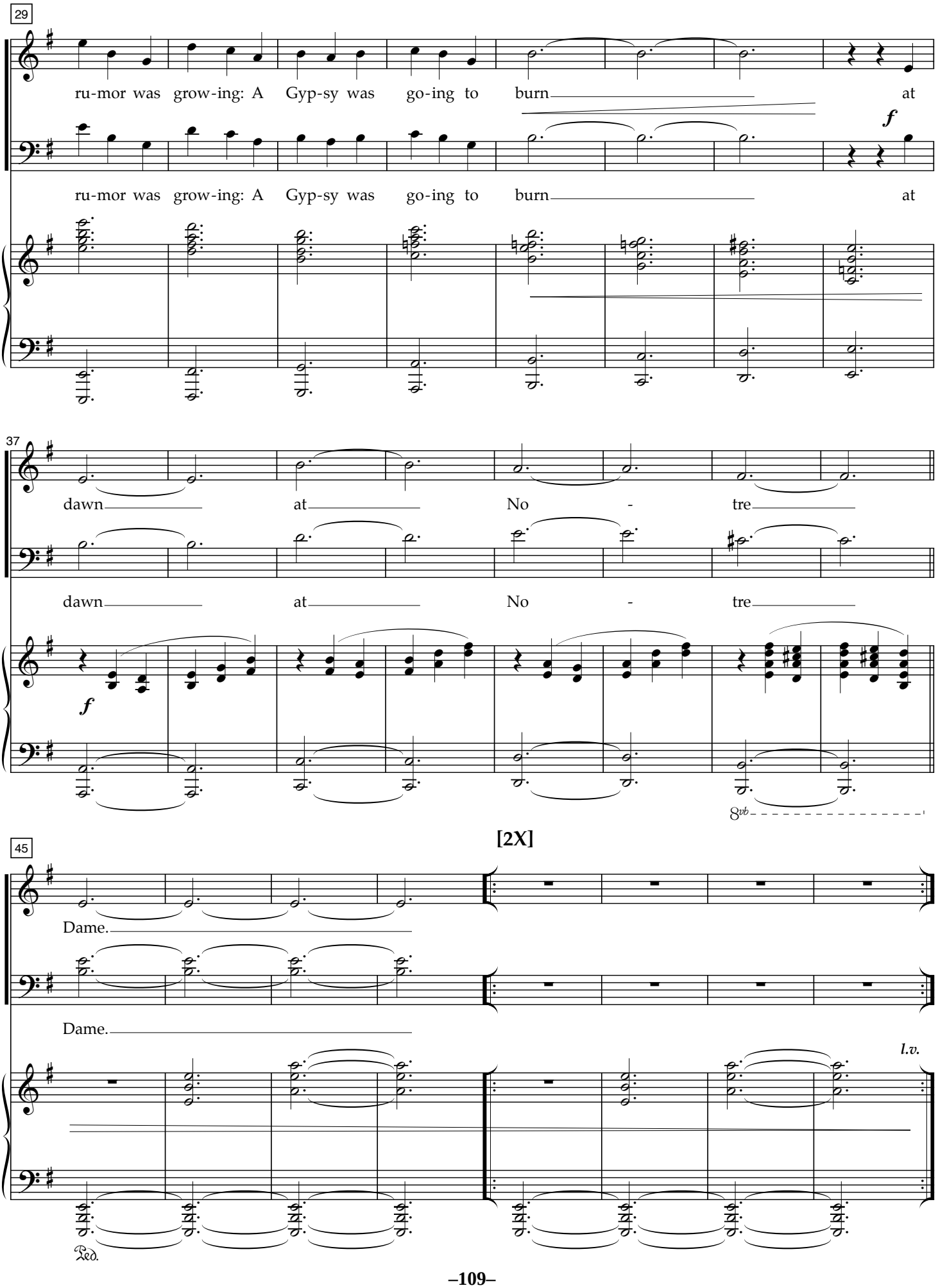

91
+ F1,2,
3,4
Ah
Ah
Ah
Ah
+ M1,2,3
Ah
Ah
+ M4,5,
6,7,8
Ah
Ah
Ah
Ah
Ah
Ah
Ah
Ah
f
sfz

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 𝅗𝅥. **= 76**




29
ru-mor was grow-ing: A Gyp-sy was go-ing to burn at
f
ru-mor was grow-ing: A Gyp-sy was go-ing to burn at
37
dawn at No - tre
dawn at No - tre
f
8vb
[2X]
45
Dame.
Dame.
l.v.
Ped.

#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.

TACET

#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--

TACET

[SEGUE AS ONE]

While the City Slumbered

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

Agitato moderato ♩ = 130

1

CHOIR:

mf

Ky - ri - e e - lei son.

Ky - ri - e e - lei - son.

mp

4

CONGREGANTS F4:

M5:

CONGREGANTS F3:

M6:

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.

8

CONGREGANTS F1:

M8:

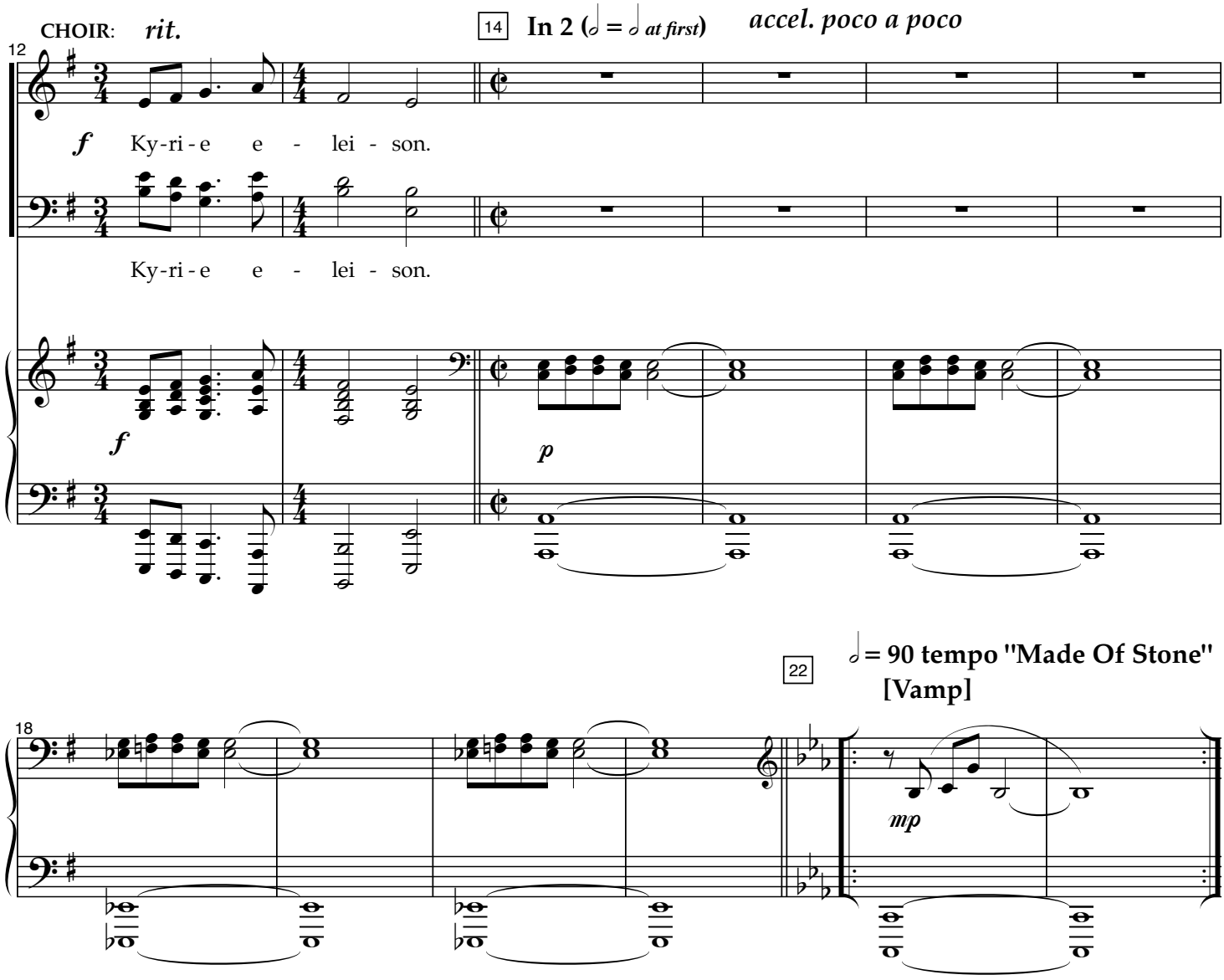
CONGREGATION:

mf

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

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

mf


CHOIR:
rit.
14
In 2 (𝅗𝅥 = 𝅗𝅥 at first)
accel. poco a poco
12
f
Ky-ri-e e - lei - son.
Ky-ri-e e - lei - son.
f
p
22
𝅗𝅥 = 90 tempo "Made Of Stone"
[Vamp]
18
mp

[SEGUE AS ONE]

#25

Made of Stone

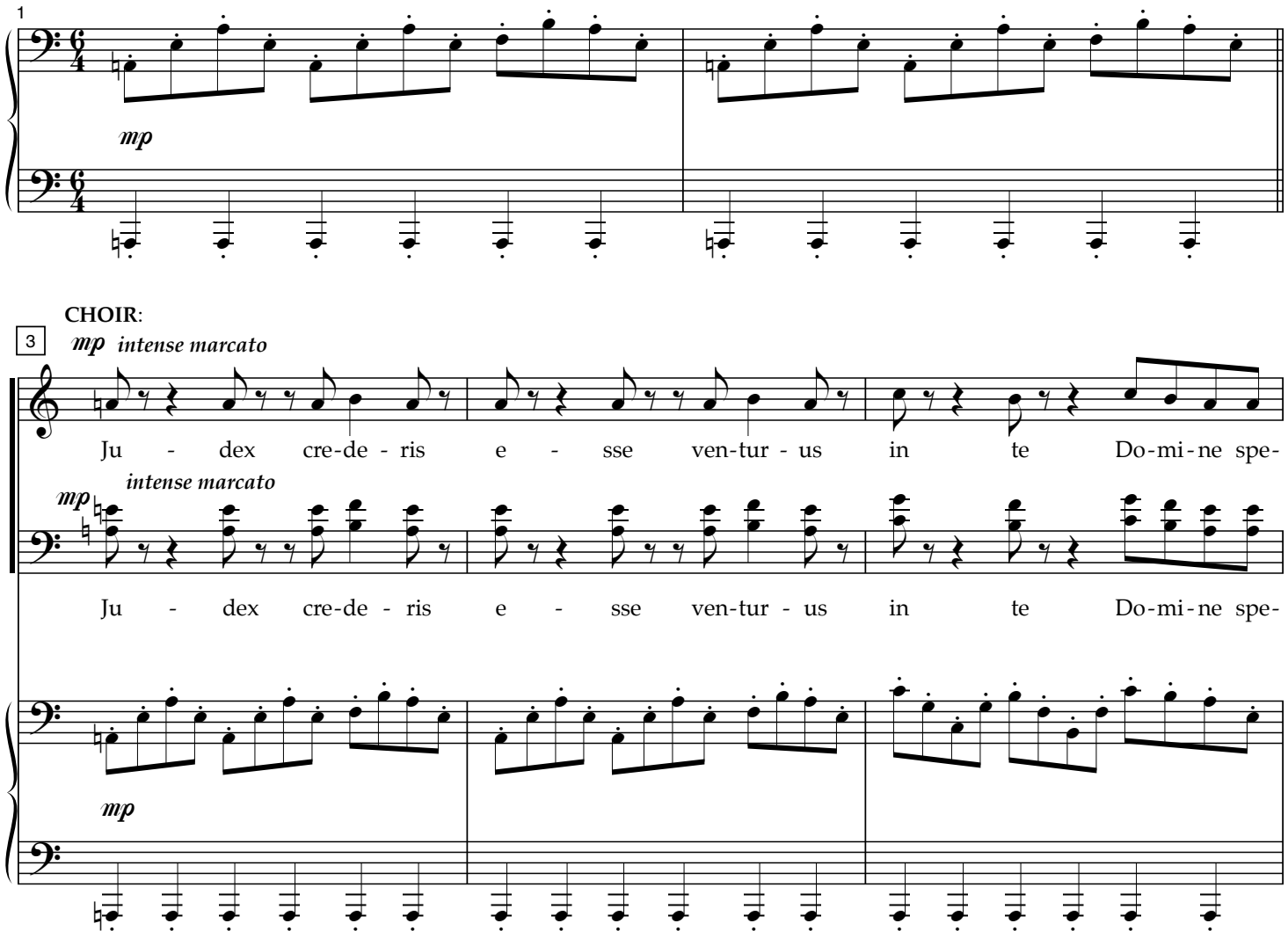
CUE: *Segue as one from* ***No. 24A "While The City Slumbered"***

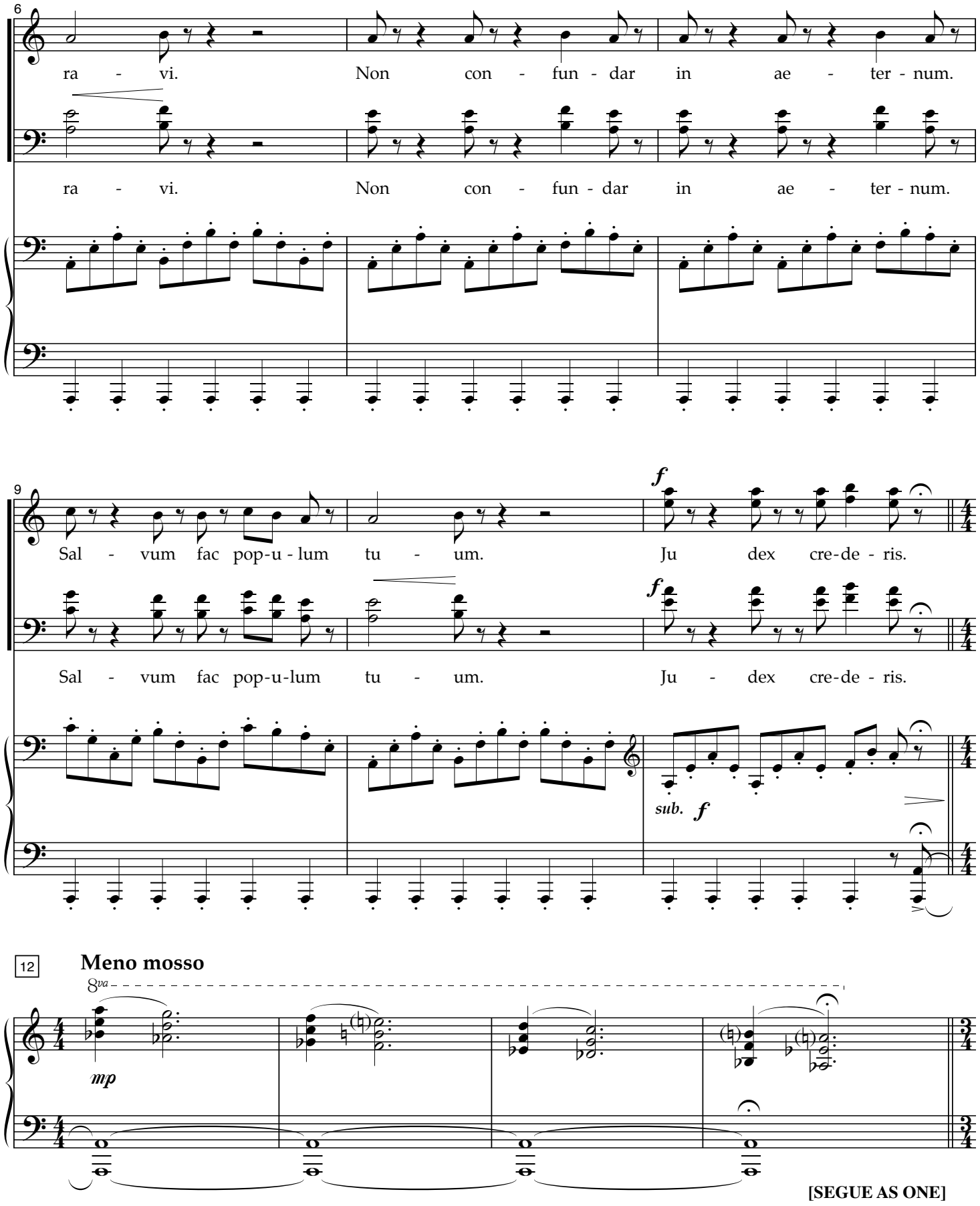
TACET

Judex Crederis

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

Allegro giusto (ca. ♩ = 120)

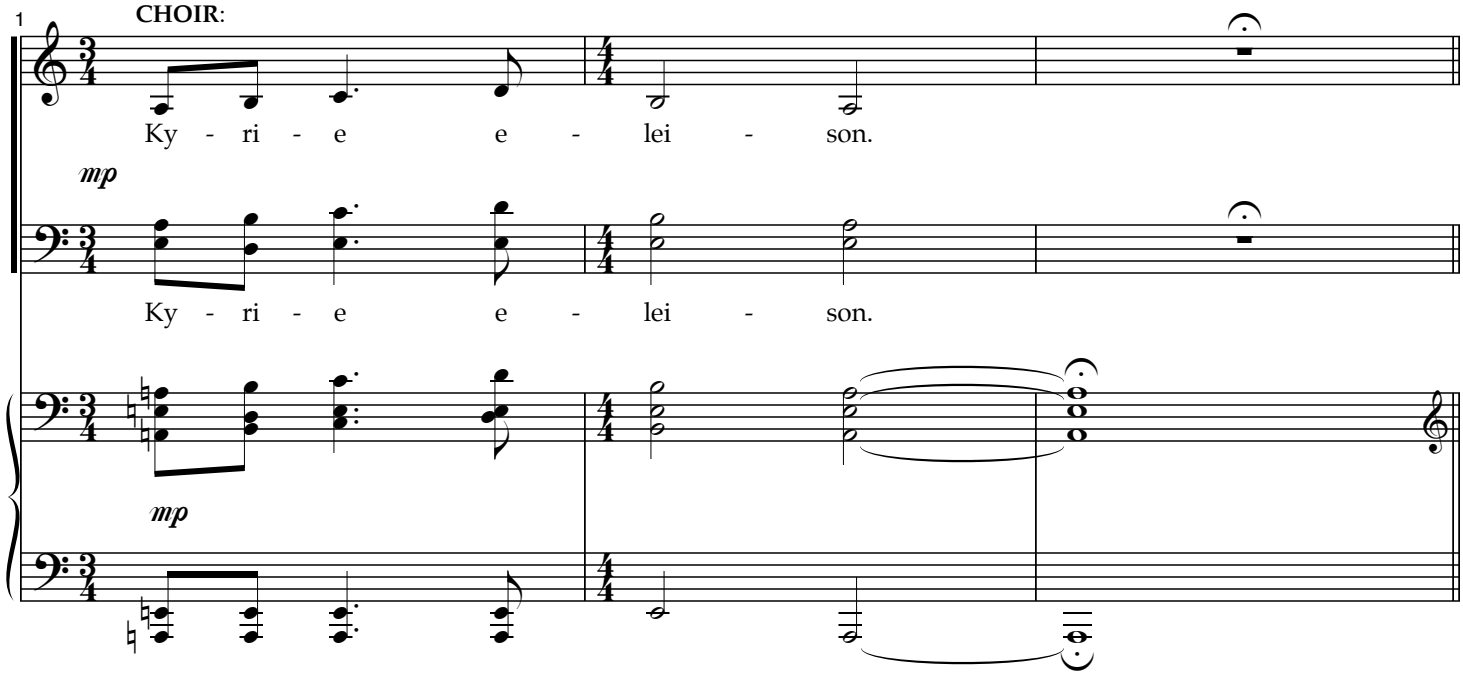



6
ra - vi. Non con - fun - dar in ae - ter - num.
ra - vi. Non con - fun - dar in ae - ter - num.
9
Sal - vum fac pop-u - lum tu - um. Ju dex cre-de - ris.
Sal - vum fac pop-u-lum tu - um. Ju - dex cre-de - ris.
f
f
sub. f
12
Meno mosso
8va
mp
[SEGUE AS ONE]

Kyrie Eleison

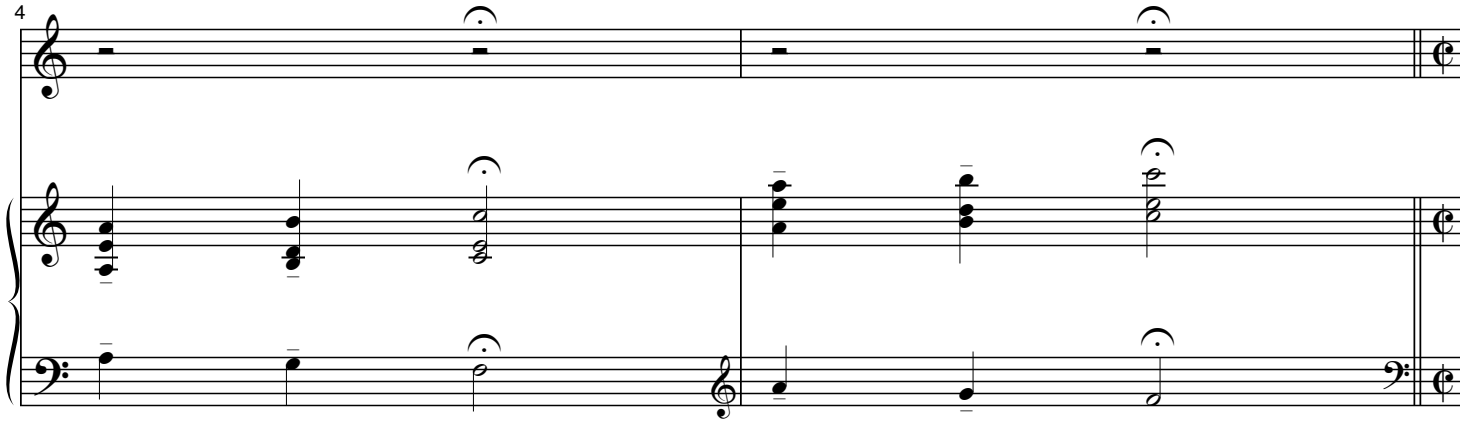
CUE: *Segue as one from* ***No. 25A "Judex Crederis"***

Ominously, rubato



Slower

rit.



V.S.

6 **With great power (𝅗𝅥 = 84)**

CHOIR:

ff

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

ff

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

sfz p

f

11

sub. mp

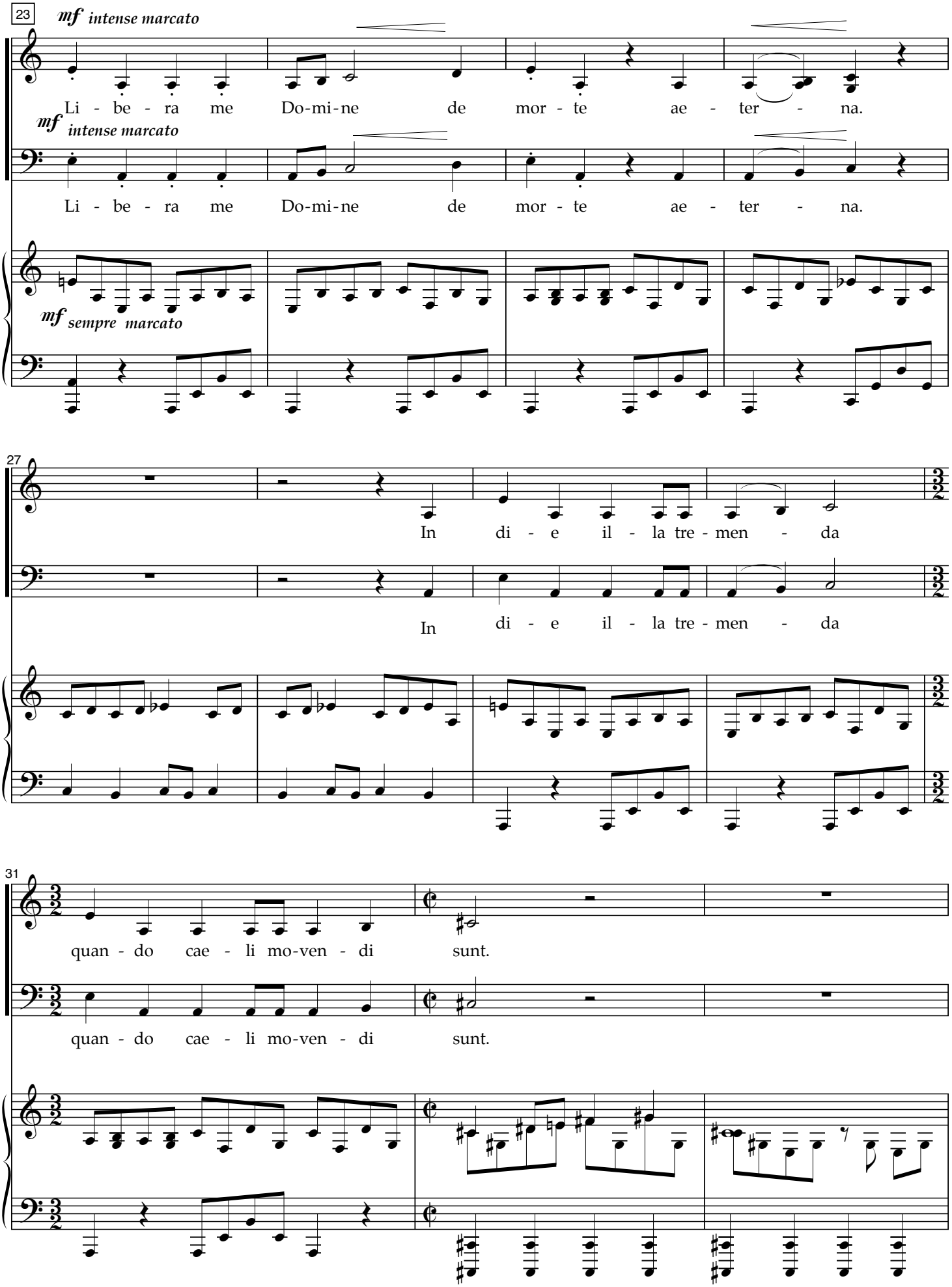
15

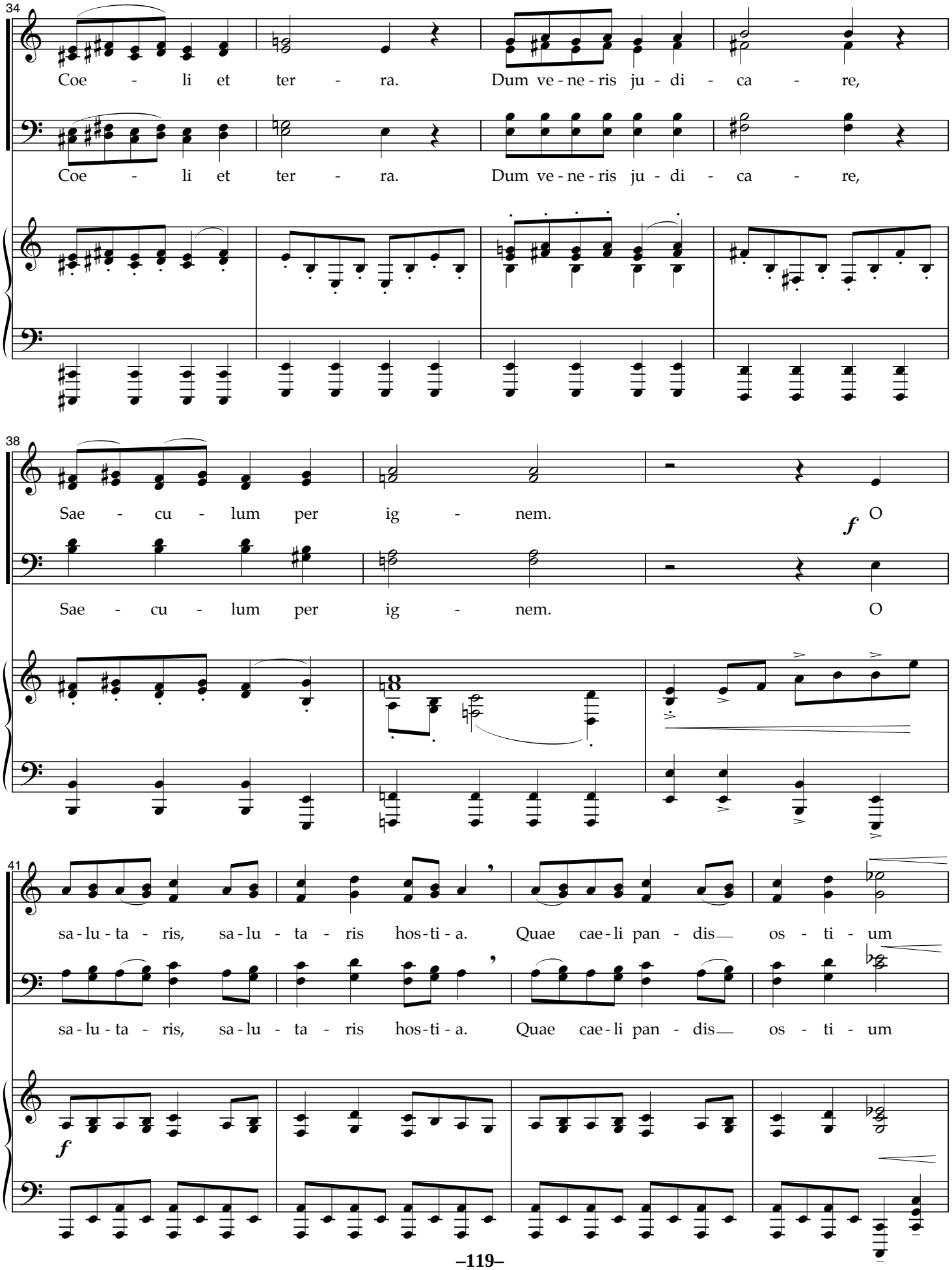
Vamp

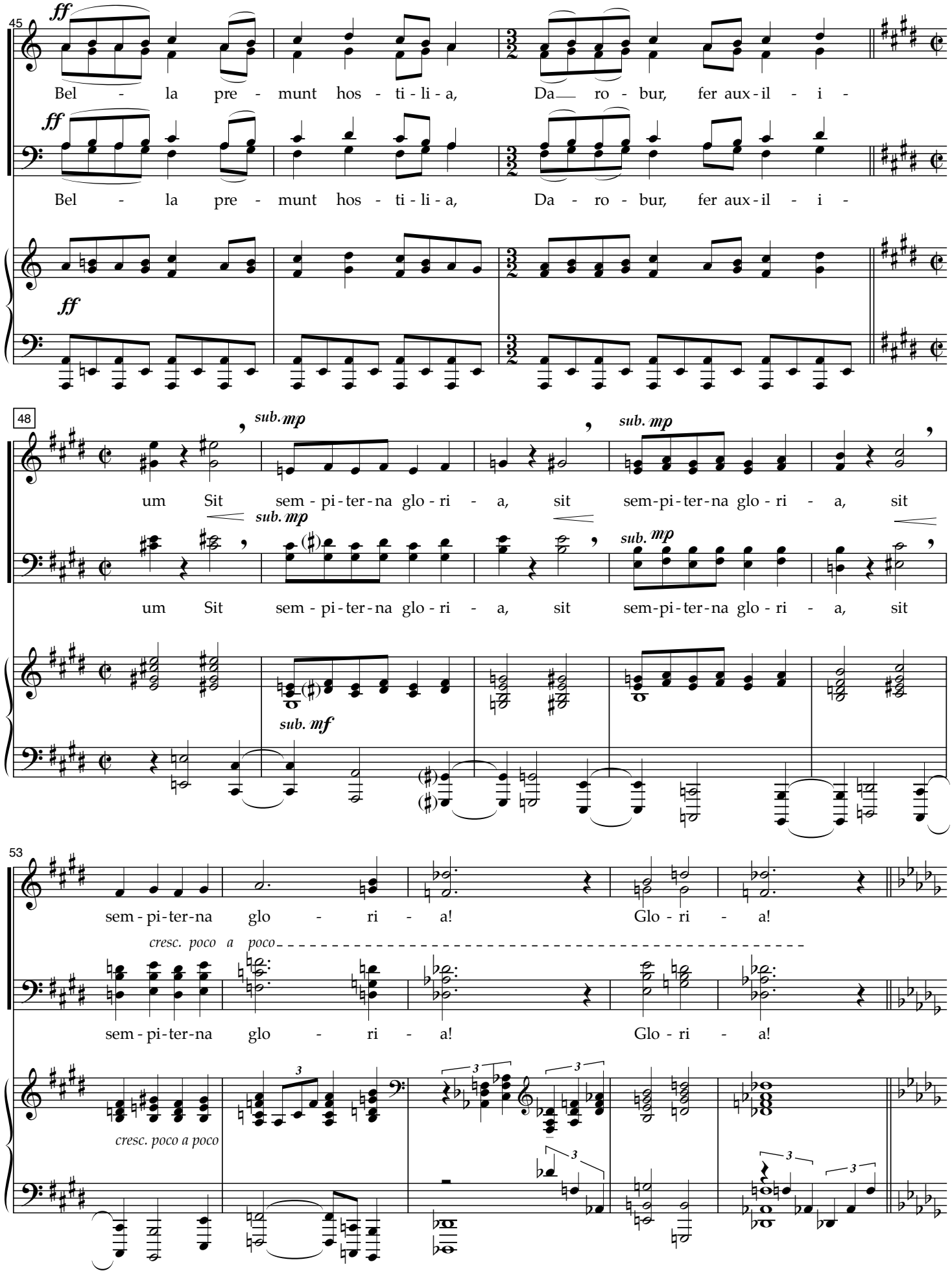
Vamp-*jump from either bar*

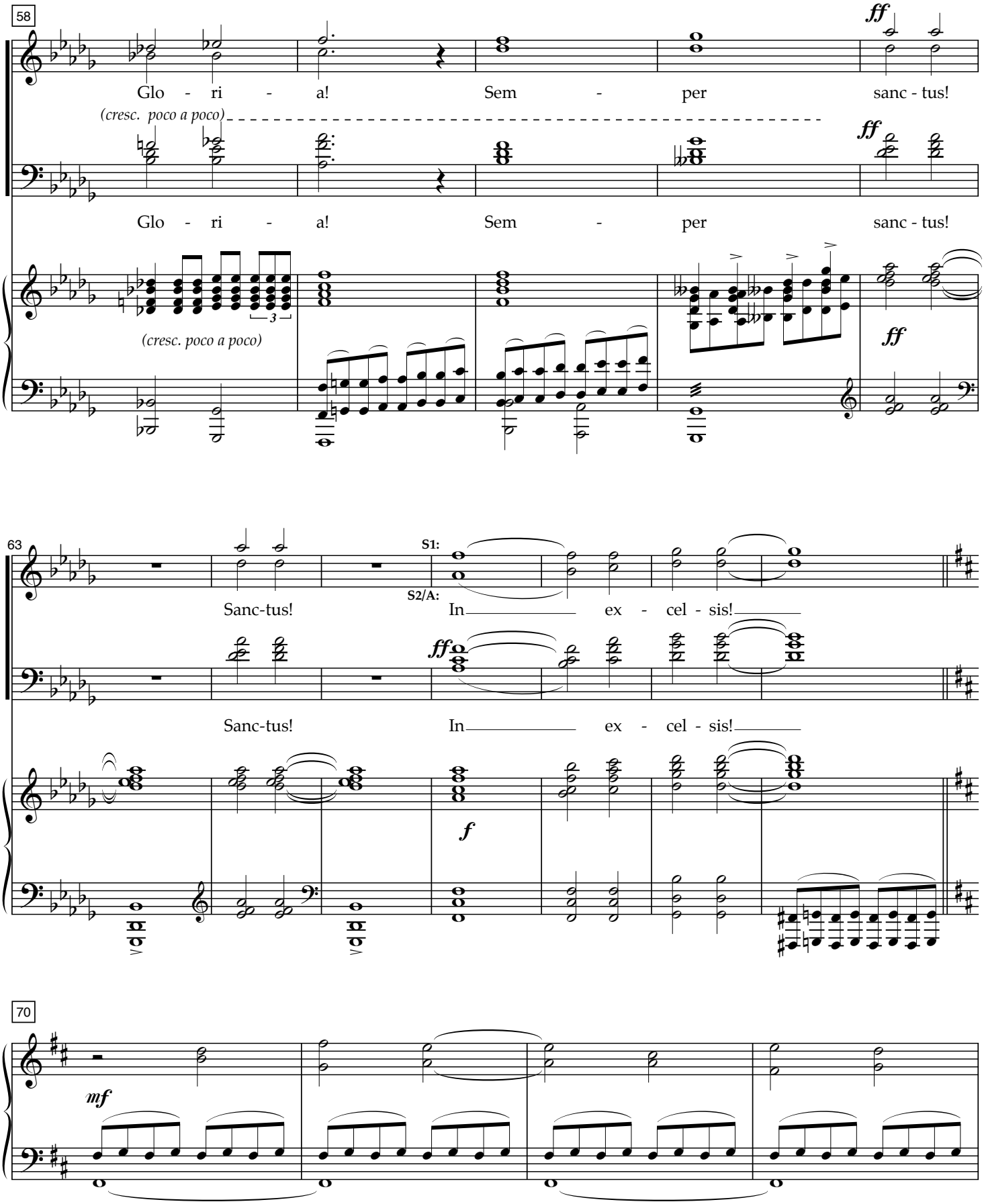
18

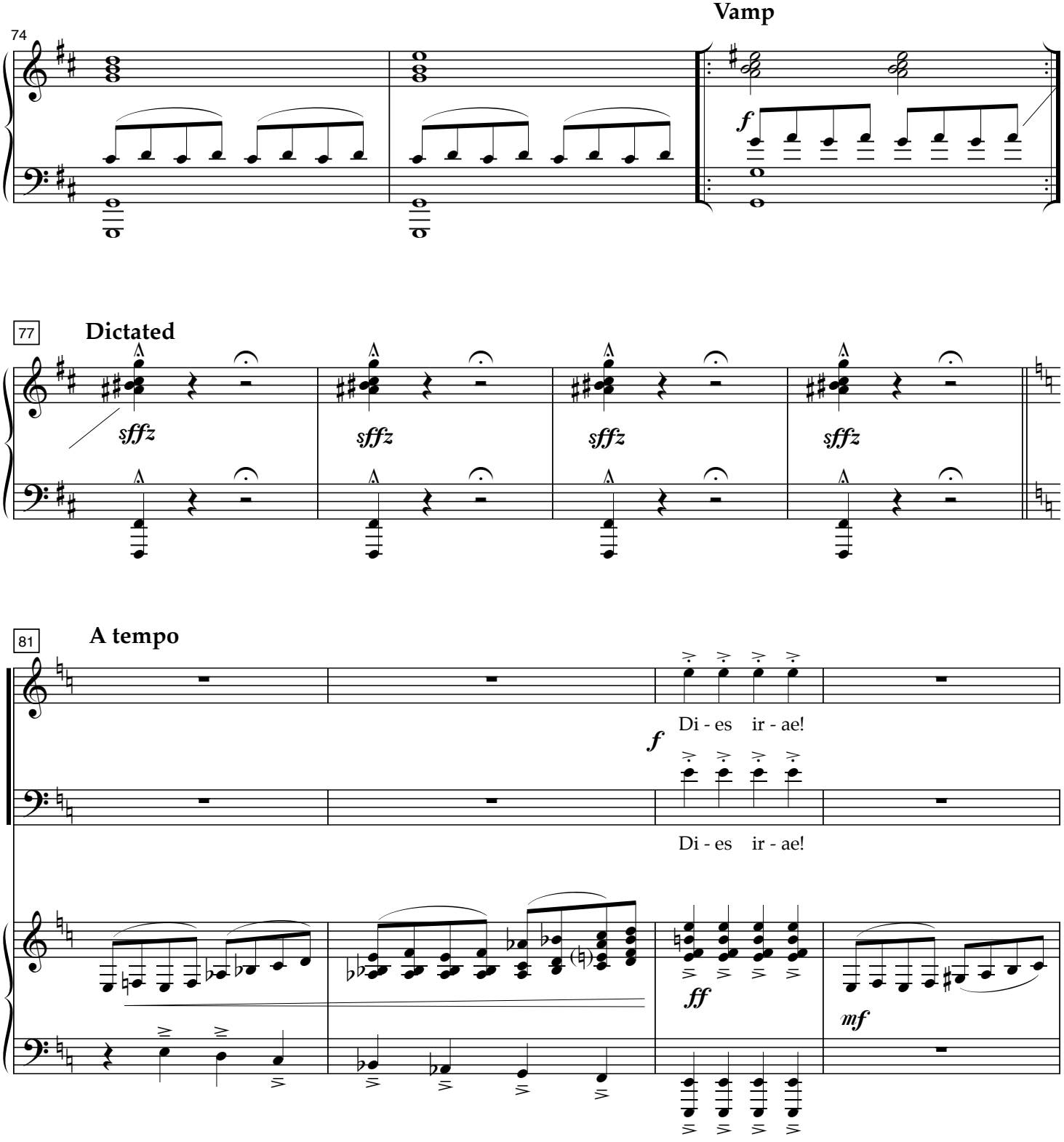
f

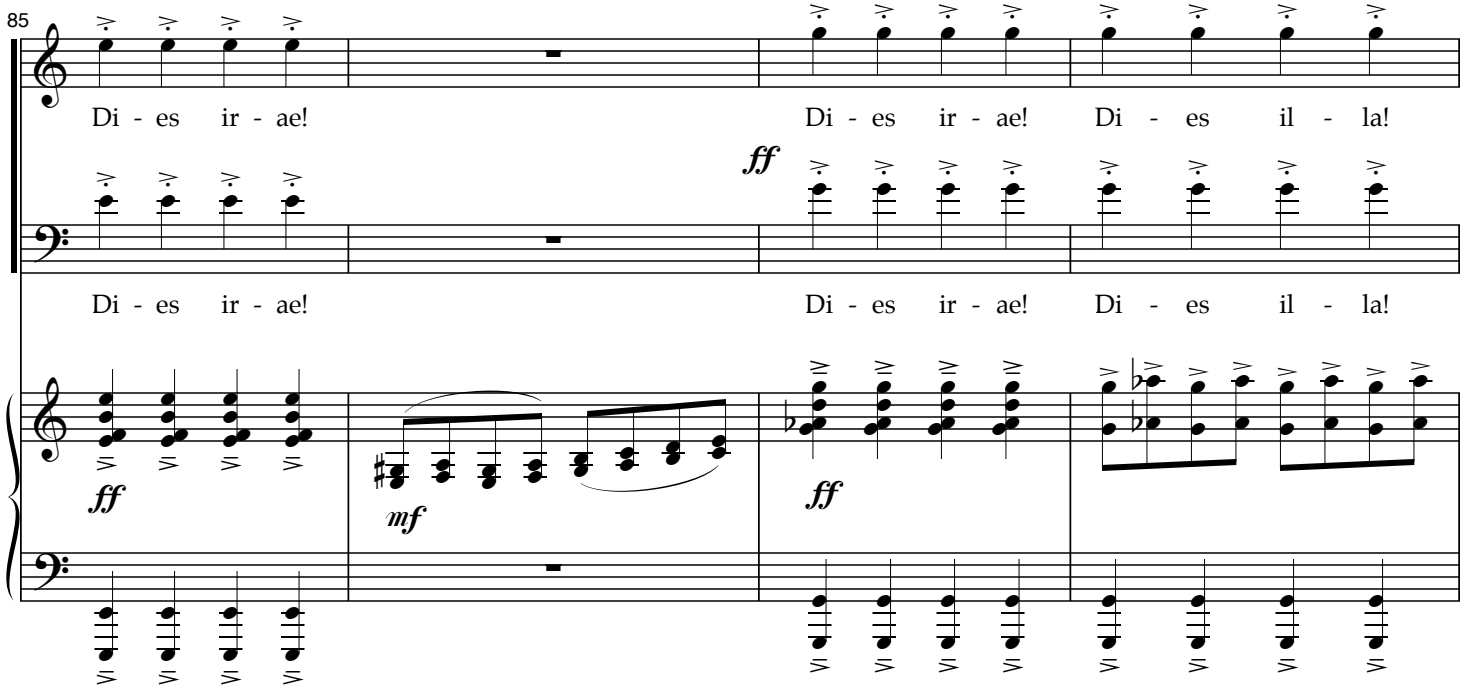

23
mf intense marcato
Li - be - ra me Do-mi-ne de mor - te ae - ter - na.
mf intense marcato
Li - be - ra me Do-mi-ne de mor - te ae - ter - na.
mf sempre marcato
27
In di - e il - la tre - men - da
In di - e il - la tre - men - da
31
quan - do cae - li mo-ven - di sunt.
quan - do cae - li mo-ven - di sunt.

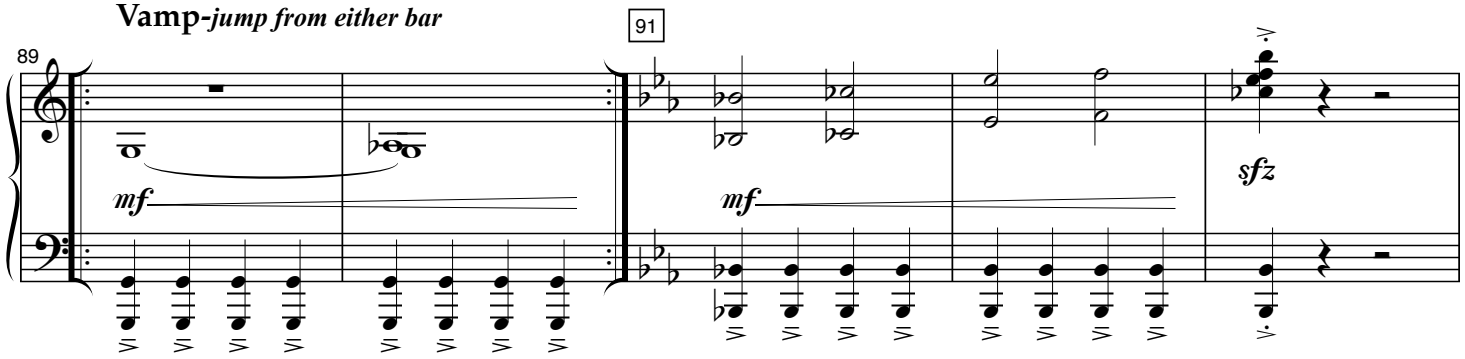

34
Coe - li et ter - ra. Dum ve - ne - ris ju - di - ca - re,
Coe - li et ter - ra. Dum ve - ne - ris ju - di - ca - re,
38
Sae - cu - lum per ig - nem.
f
O
Sae - cu - lum per ig - nem.
O
41
sa - lu - ta - ris, sa - lu - ta - ris hos - ti - a. Quae cae - li pan - dis os - ti - um
sa - lu - ta - ris, sa - lu - ta - ris hos - ti - a. Quae cae - li pan - dis os - ti - um
f

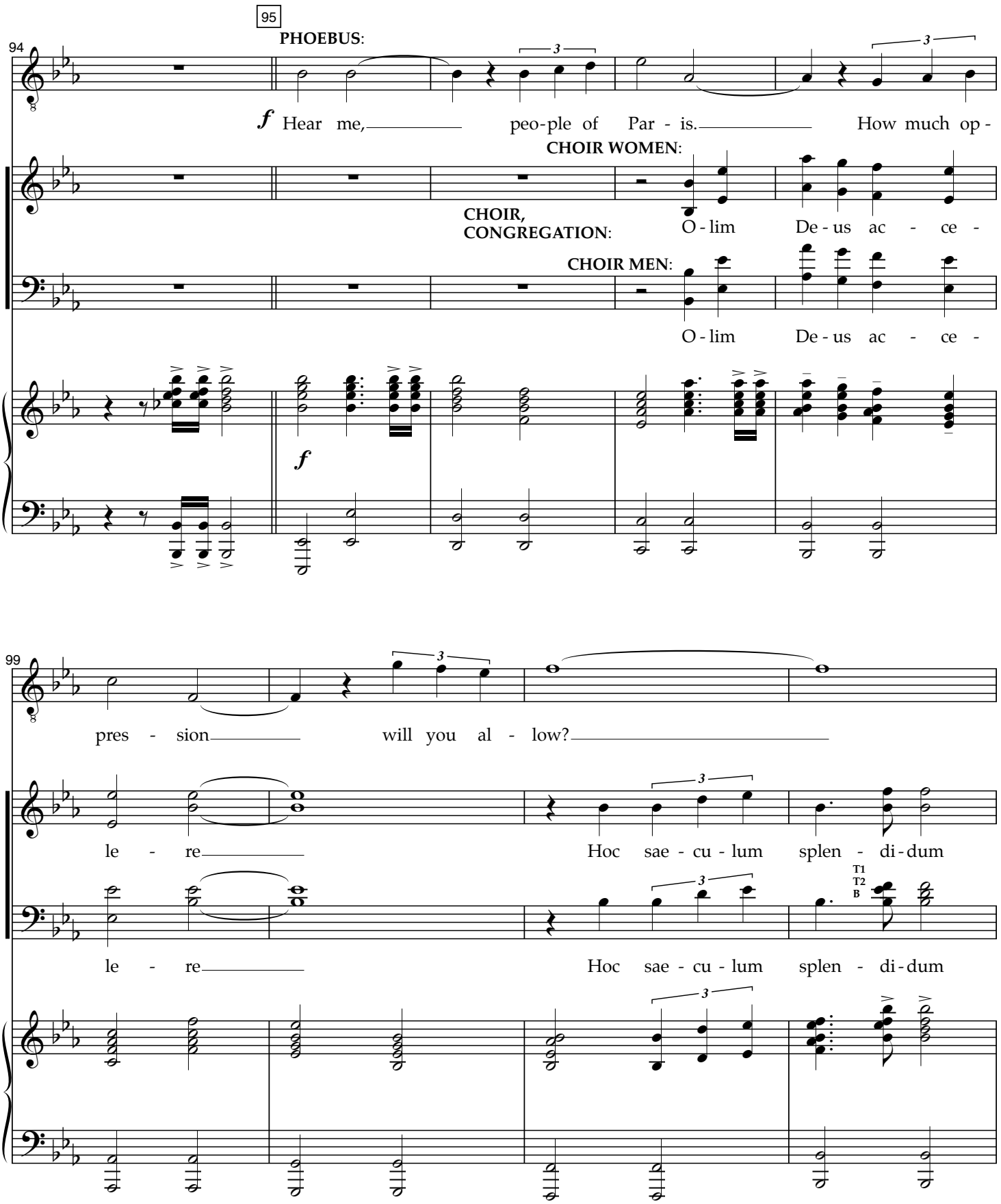

45
ff
Bel - la pre - munt hos - ti - li - a, Da ro - bur, fer aux - il - i -
ff
Bel - la pre - munt hos - ti - li - a, Da - ro - bur, fer aux - il - i -
ff
48
sub. mp
um Sit sem - pi - ter - na glo - ri - a, sit
sub. mp
sem-pi-ter-na glo - ri - a, sit
sub. mp
um Sit sem - pi - ter - na glo - ri - a, sit
sub. mp
sub. mf
53
sem - pi - ter - na glo - ri - a! Glo - ri - a!
cresc. poco a poco
sem - pi - ter - na glo - ri - a! Glo - ri - a!
cresc. poco a poco
3
3
3
3
3
3

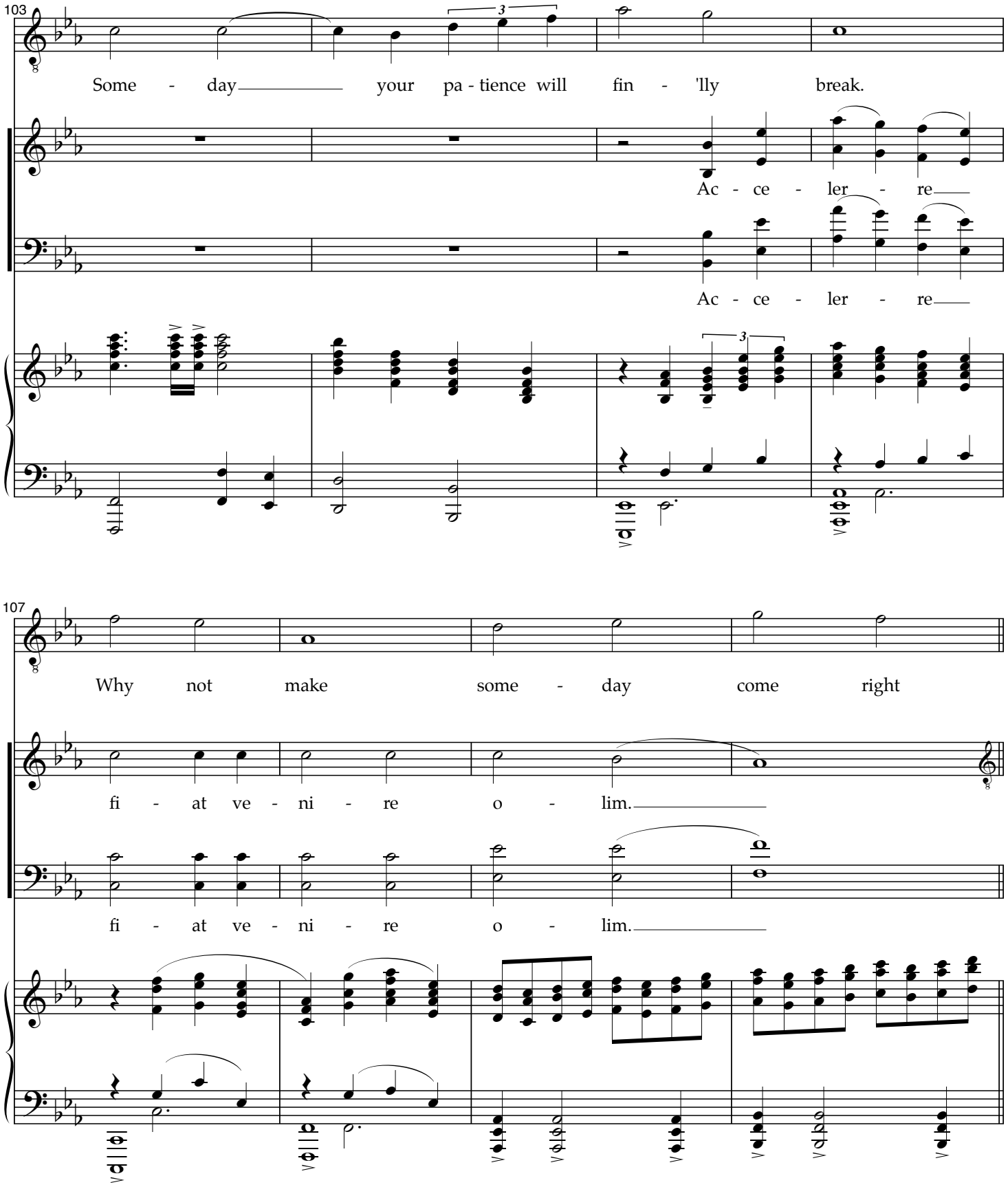

58
ff
Glo - ri - a! Sem - per sanc - tus!
(cresc. poco a poco)
ff
Glo - ri - a! Sem - per sanc - tus!
3
(cresc. poco a poco)
ff
63
S1:
S2/A:
Sanc-tus! In ex - cel - sis!
ff
Sanc-tus! In ex - cel - sis!
f
70
mf

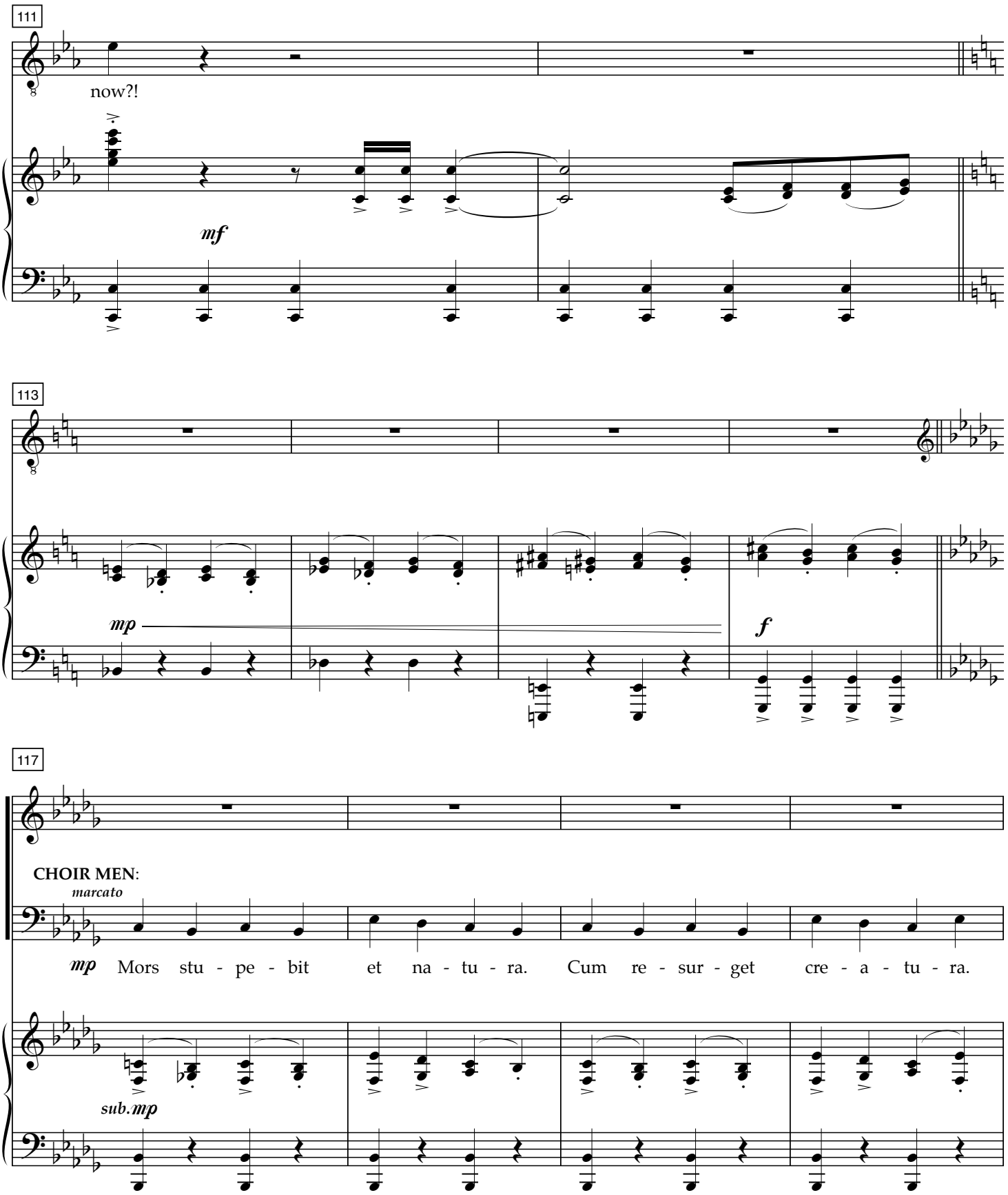

Vamp
74
f
77
Dictated
sffz
sffz
sffz
sffz
81
A tempo
Di - es ir - ae!
f
Di - es ir - ae!
ff
mf

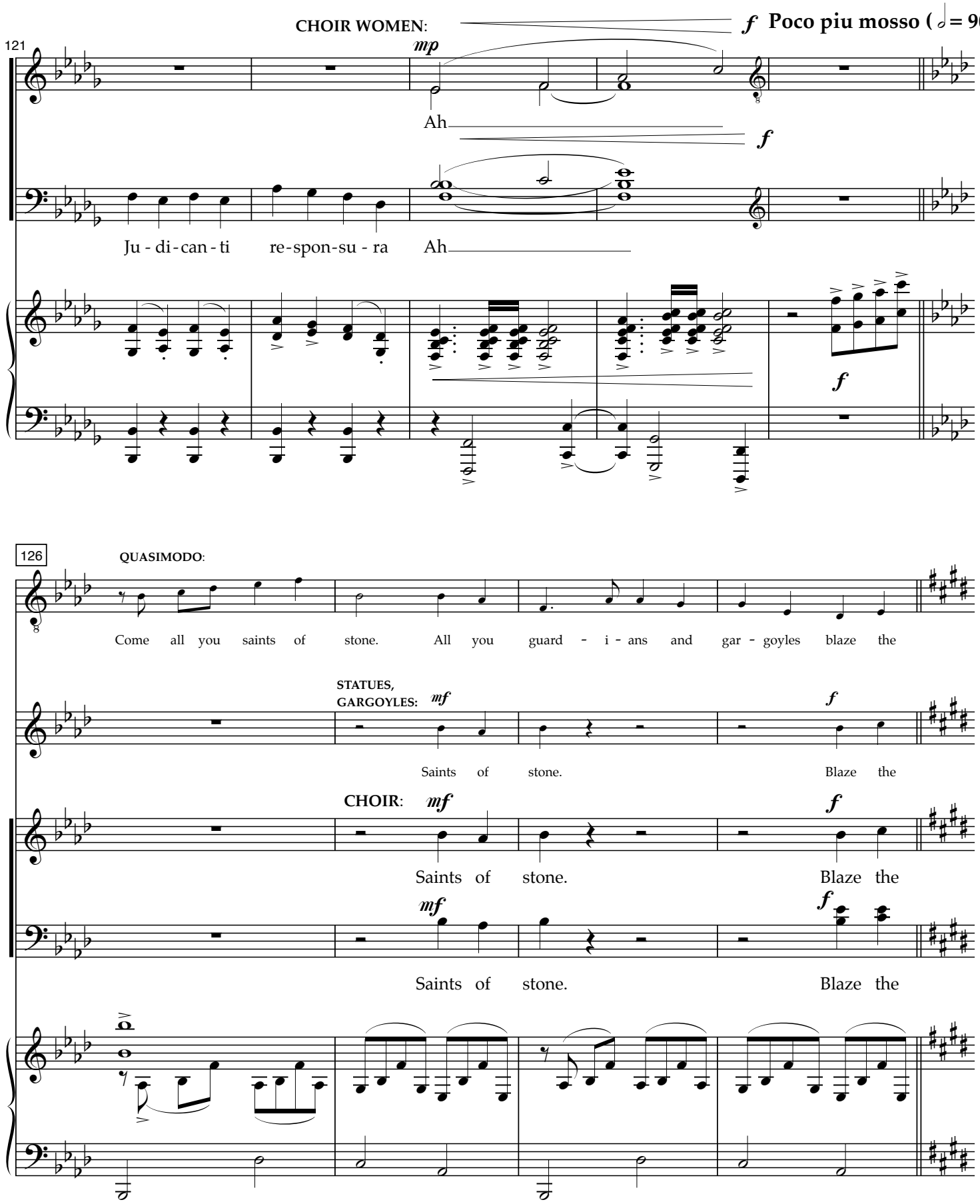

85
Di - es ir - ae!
Di - es ir - ae! Di - es il - la!
ff
Di - es ir - ae!
Di - es ir - ae! Di - es il - la!
ff
mf
ff

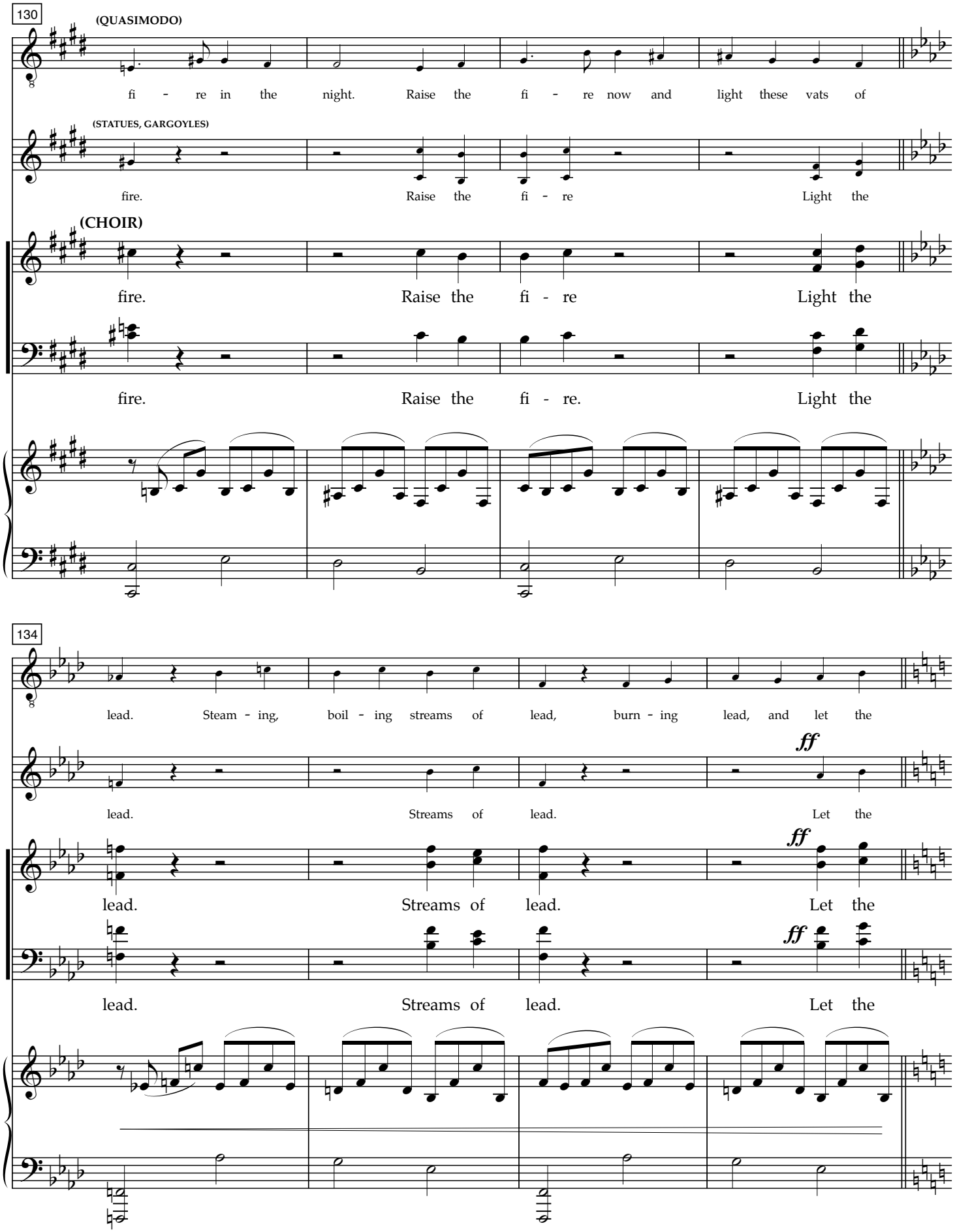

Vamp-jump from either bar
89
91
mf
mf
sfz

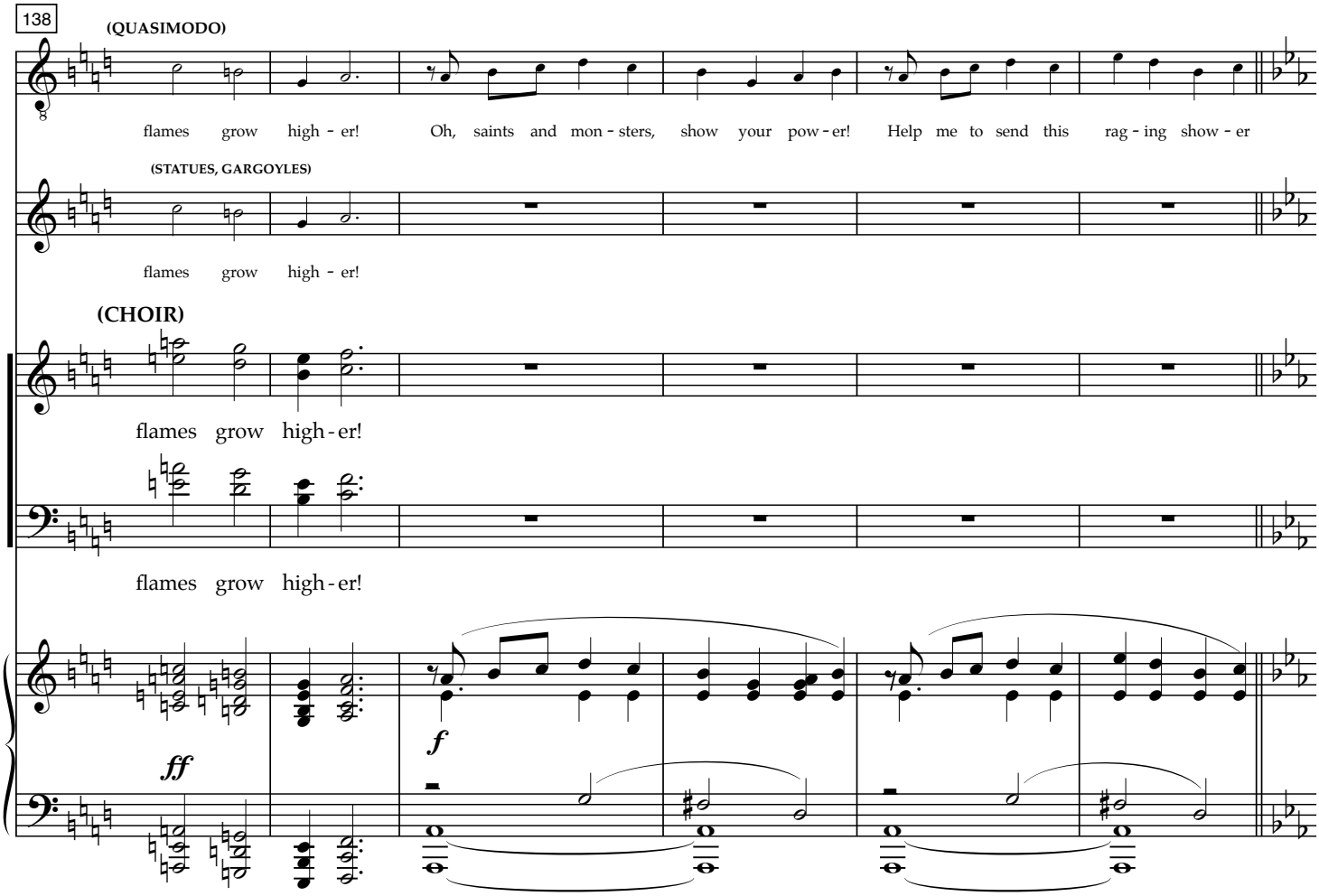

95
94
PHOEBUS:
f Hear me, peo-ple of Par - is. How much op -
CHOIR WOMEN:
CHOIR, CONGREGATION:
O - lim De - us ac - ce -
CHOIR MEN:
O - lim De - us ac - ce -
f
99
pres - sion will you al - low?
le - re Hoc sae - cu - lum splen - di - dum
T1
T2
B
le - re Hoc sae - cu - lum splen - di - dum

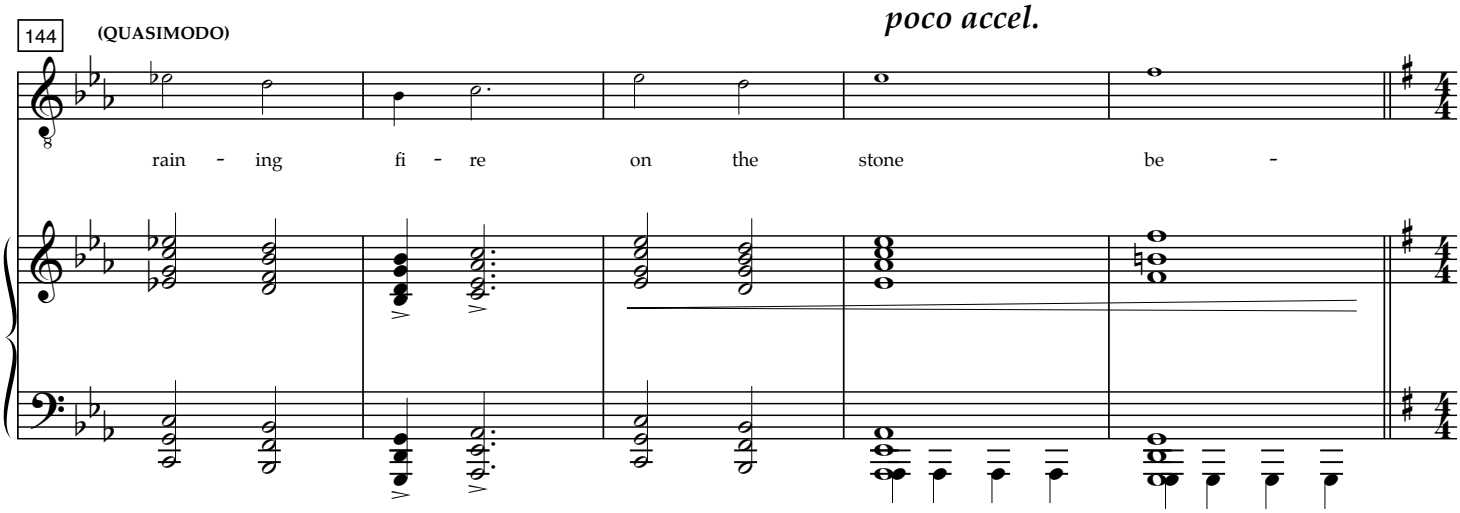

103
Some - day your pa - tience will fin - 'lly break.
Ac - ce - ler - re
Ac - ce - ler - re
107
Why not make some - day come right
fi - at ve - ni - re o - lim.
fi - at ve - ni - re o - lim.

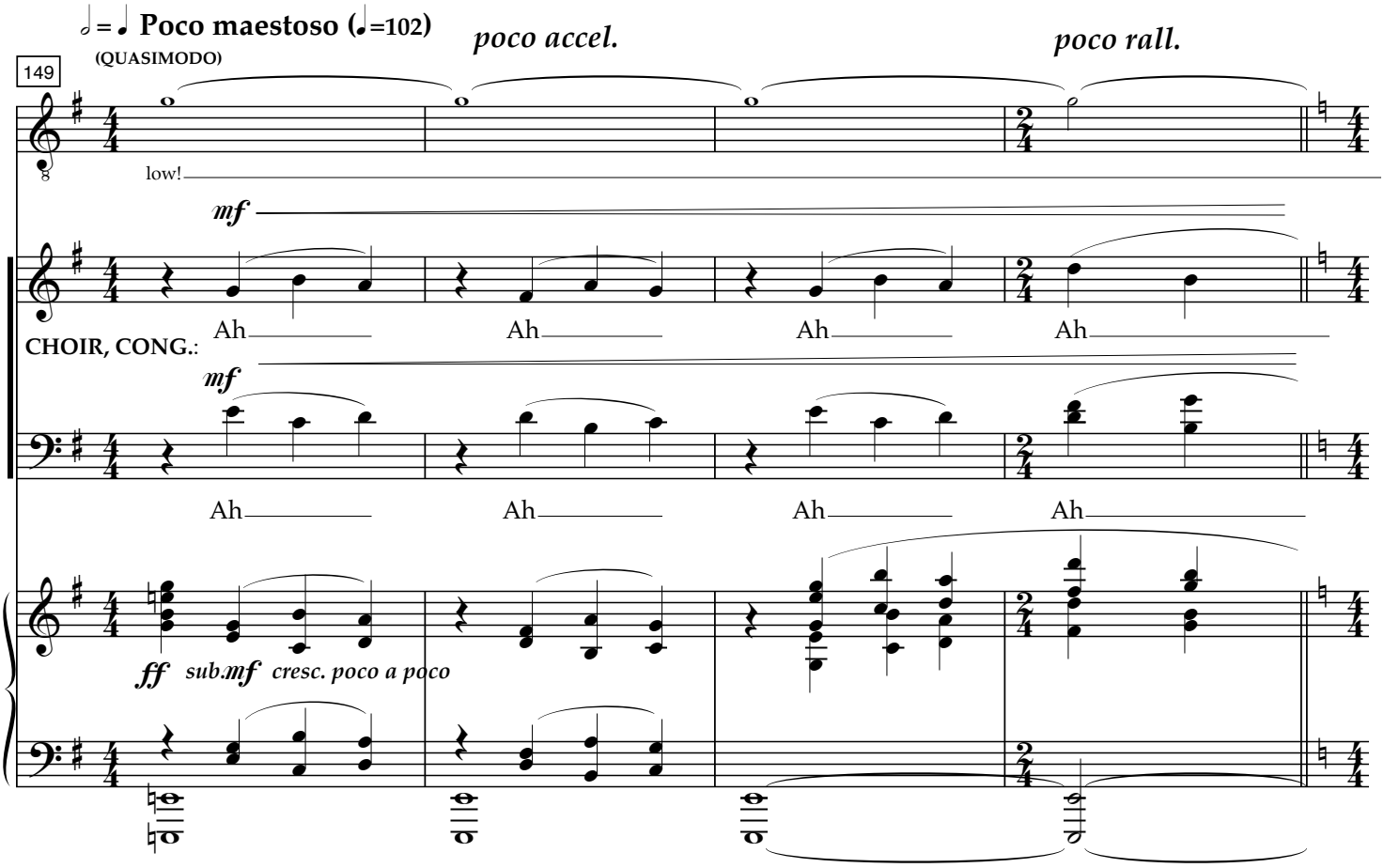

111
now?!
mf
113
mp
f
117
CHOIR MEN:
marcato
mp Mors stu - pe - bit et na - tu - ra. Cum re - sur - get cre - a - tu - ra.
sub.mp

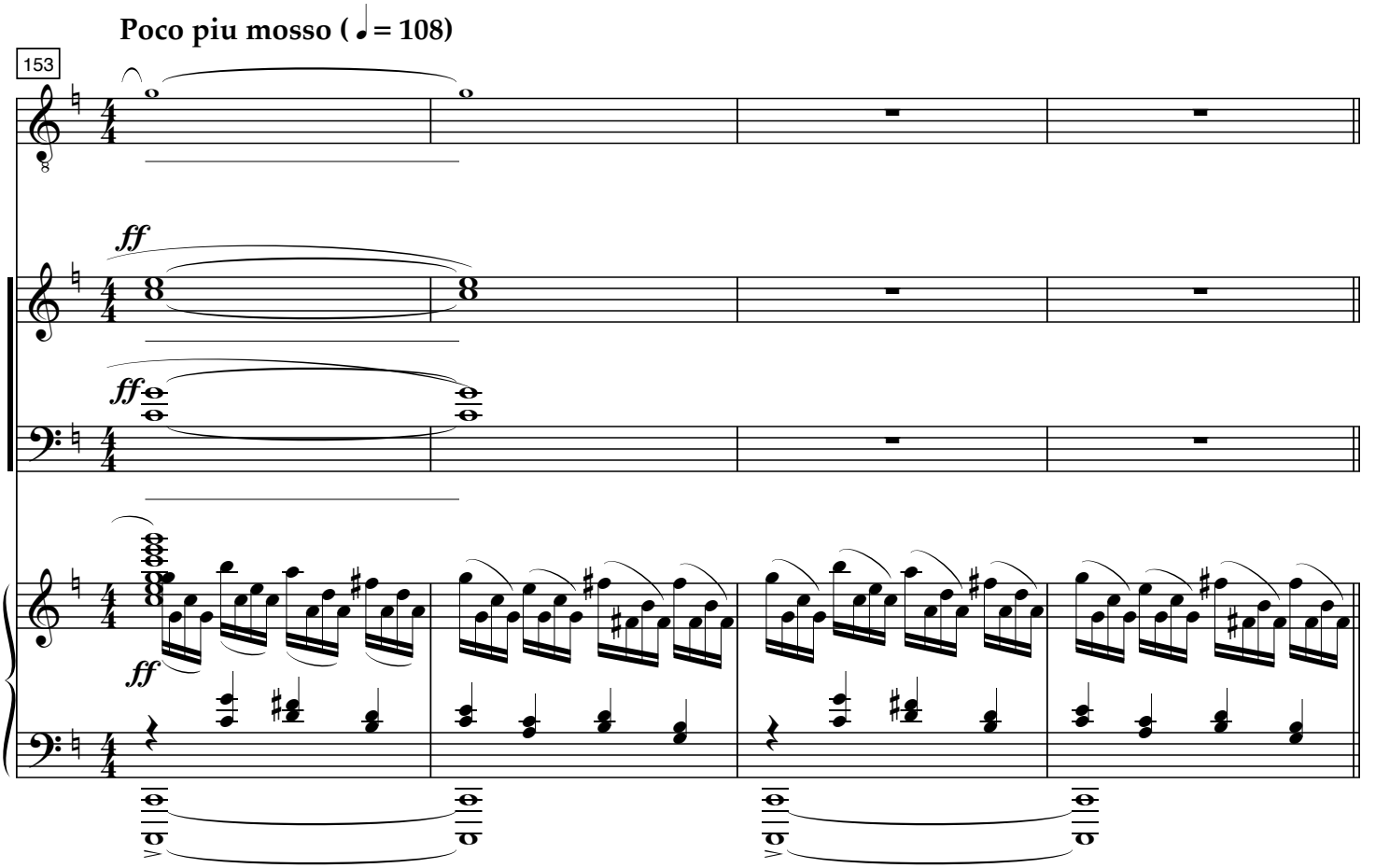

CHOIR WOMEN:
f Poco piu mosso (= 90)
121
mp
Ah
f
Ju - di - can - ti re - spon - su - ra Ah
f
126
QUASIMODO:
Come all you saints of stone. All you guard - i - ans and gar - goyles blaze the
STATUES, GARGOYLES:
mf
f
Saints of stone. Blaze the
CHOIR:
mf
f
Saints of stone. Blaze the
mf
f
Saints of stone. Blaze the

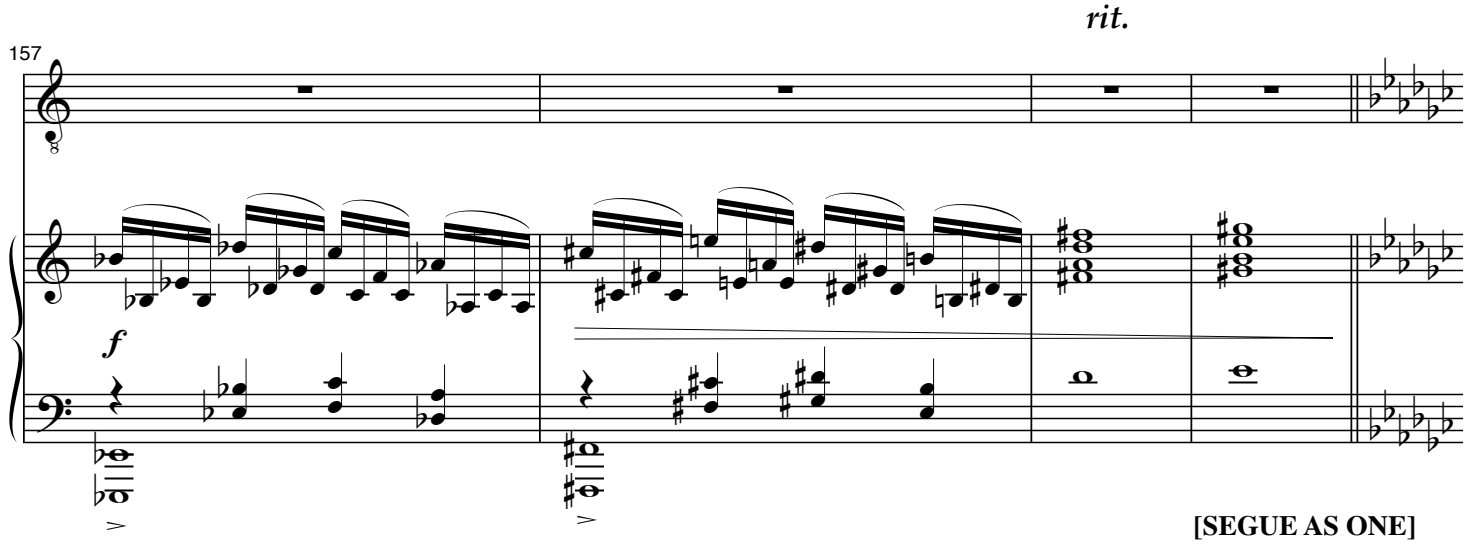

130
(QUASIMODO)
fi - re in the night. Raise the fi - re now and light these vats of
(STATUES, GARGOYLES)
fire. Raise the fi - re Light the
(CHOIR)
fire. Raise the fi - re Light the
fire. Raise the fi - re. Light the
134
lead. Steam - ing, boil - ing streams of lead, burn - ing lead, and let the
ff
lead. Streams of lead. Let the
ff
lead. Streams of lead. Let the
ff
lead. Streams of lead. Let the


138
(QUASIMODO)
flames grow high - er! Oh, saints and mon - sters, show your pow - er! Help me to send this rag - ing show - er
(STATUES, GARGOYLES)
flames grow high - er!
(CHOIR)
flames grow high - er!
flames grow high - er!
ff
f


144
(QUASIMODO)
poco accel.
rain - ing fi - re on the stone be -


Poco maestoso (=102)
(QUASIMODO)
poco accel.
poco rall.
149
low!
mf
CHOIR, CONG.:
Ah
Ah
Ah
Ah
mf
Ah
Ah
Ah
Ah
ff
sub.mf
cresc. poco a poco

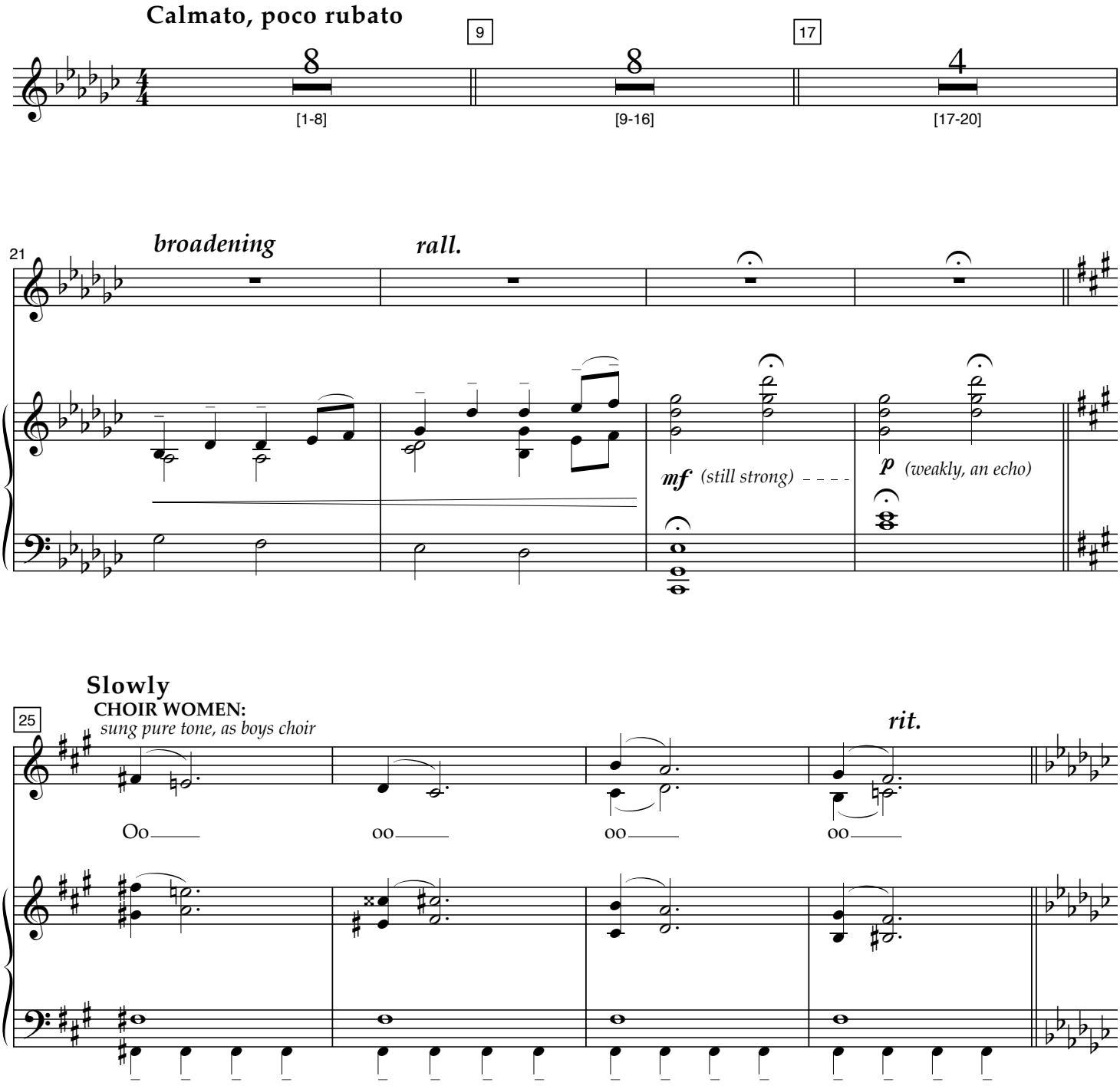

Poco piu mosso (= 108)
153
ff
ff
ff



[SEGUE AS ONE]

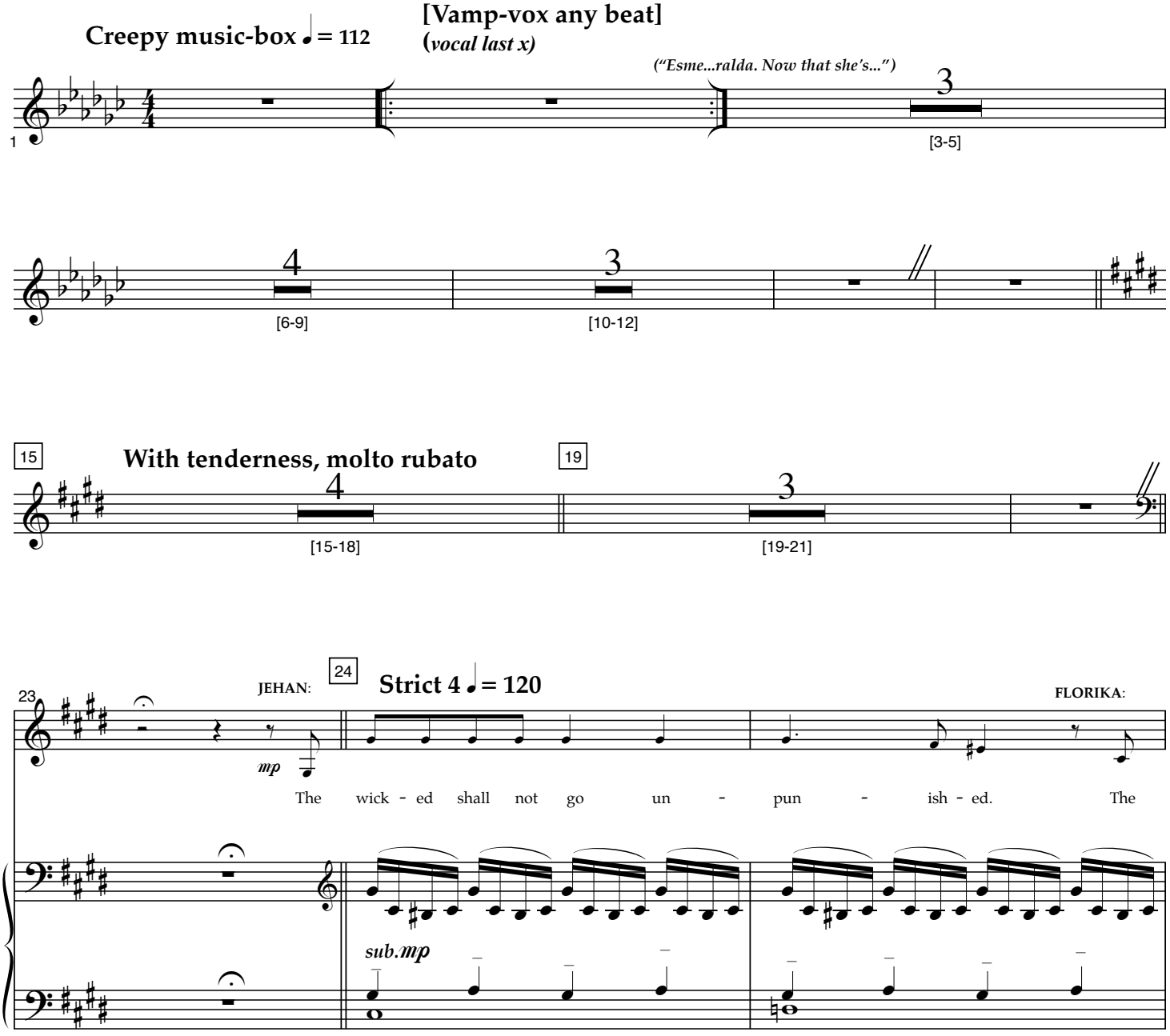
Top Of The World (Reprise)

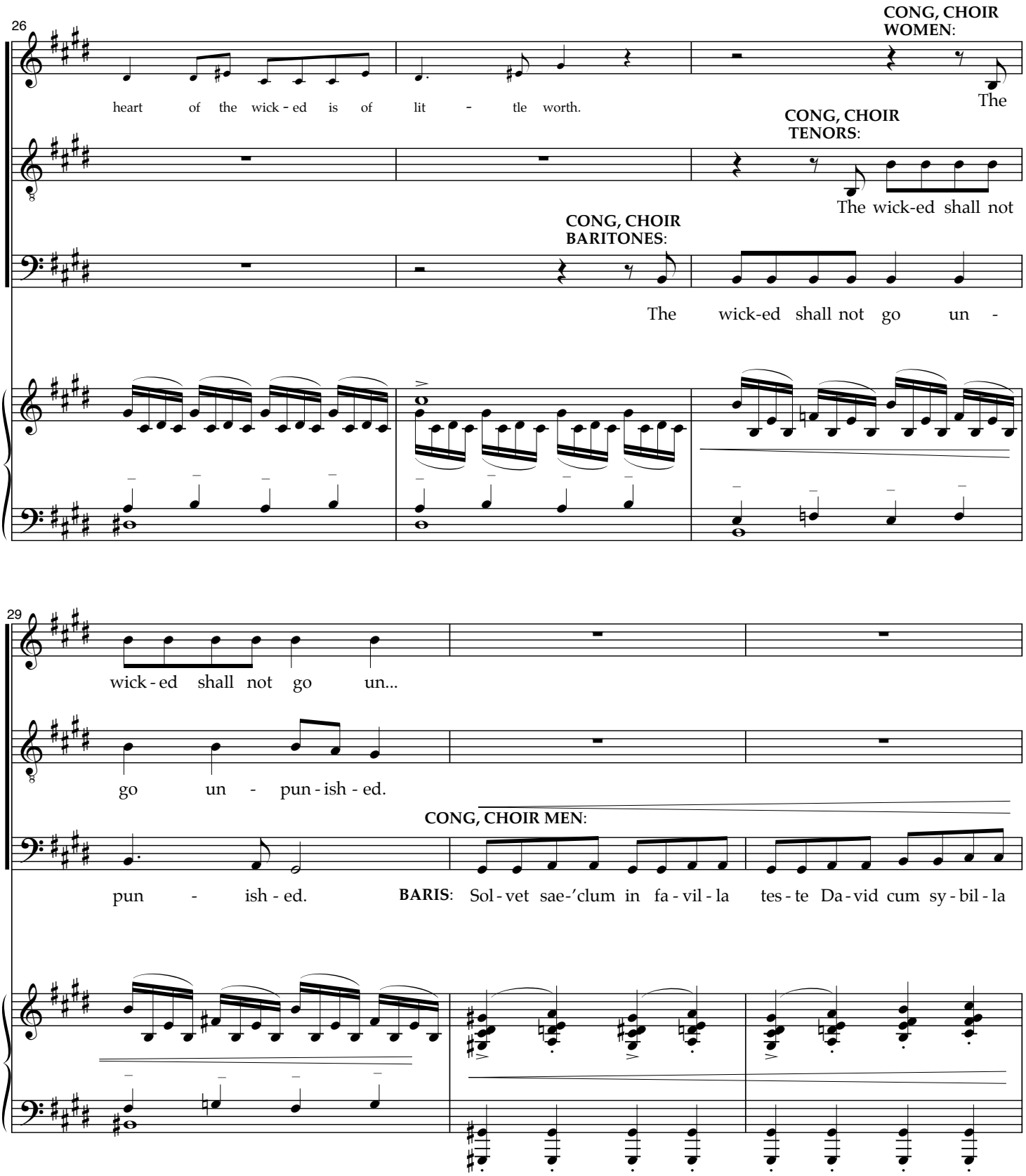
CUE: *Segue as one from* ***No. 25B "Kyrie Eleison"***

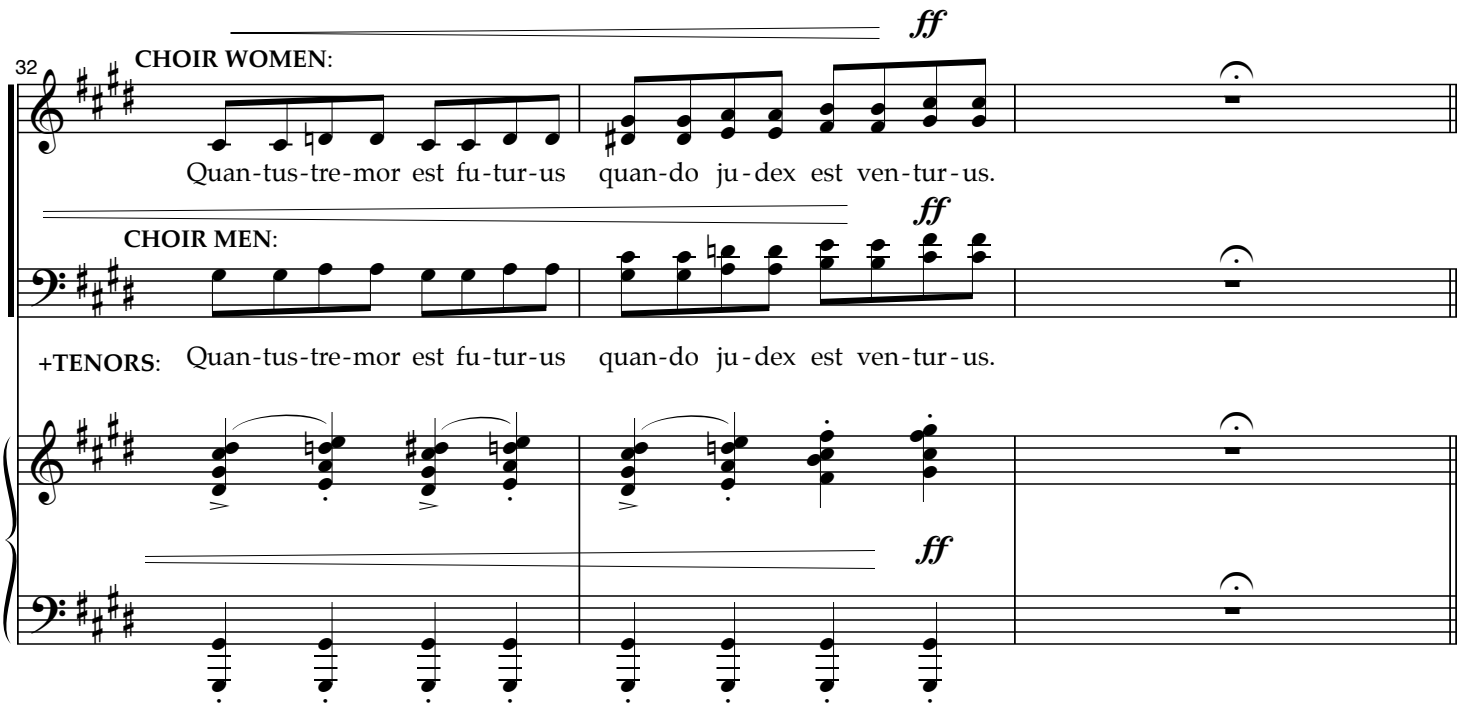


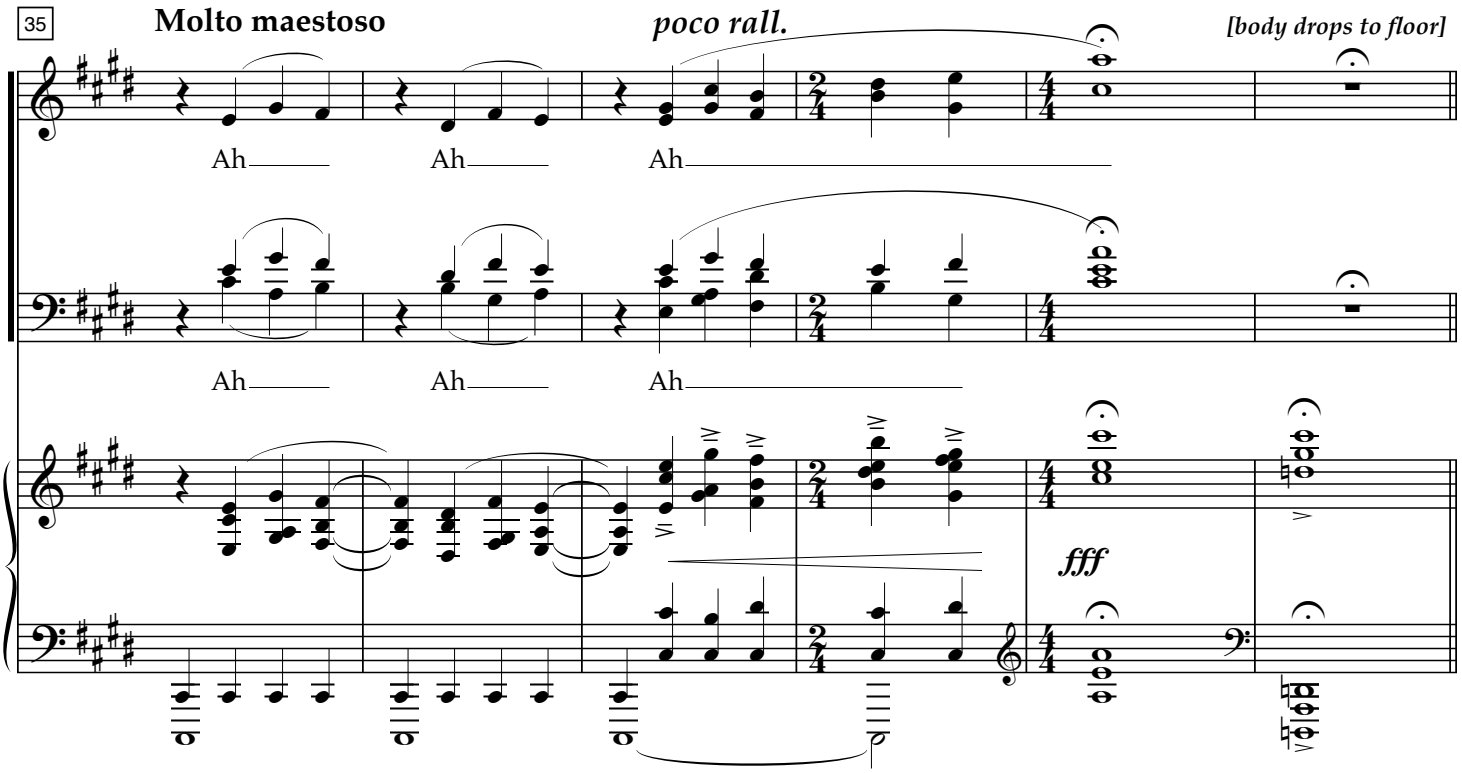
[SEGUE AS ONE]

Esmeralda (Frollo Reprise)




26
CONG, CHOIR WOMEN:
heart of the wick - ed is of lit - tle worth.
The
CONG, CHOIR TENORS:
The wick-ed shall not
CONG, CHOIR BARITONES:
The wick-ed shall not go un -
29
wick - ed shall not go un...
go un - pun - ish - ed.
CONG, CHOIR MEN:
pun - ish - ed.
BARIS: Sol - vet sae-'clum in fa - vil - la tes - te Da - vid cum sy - bil - la

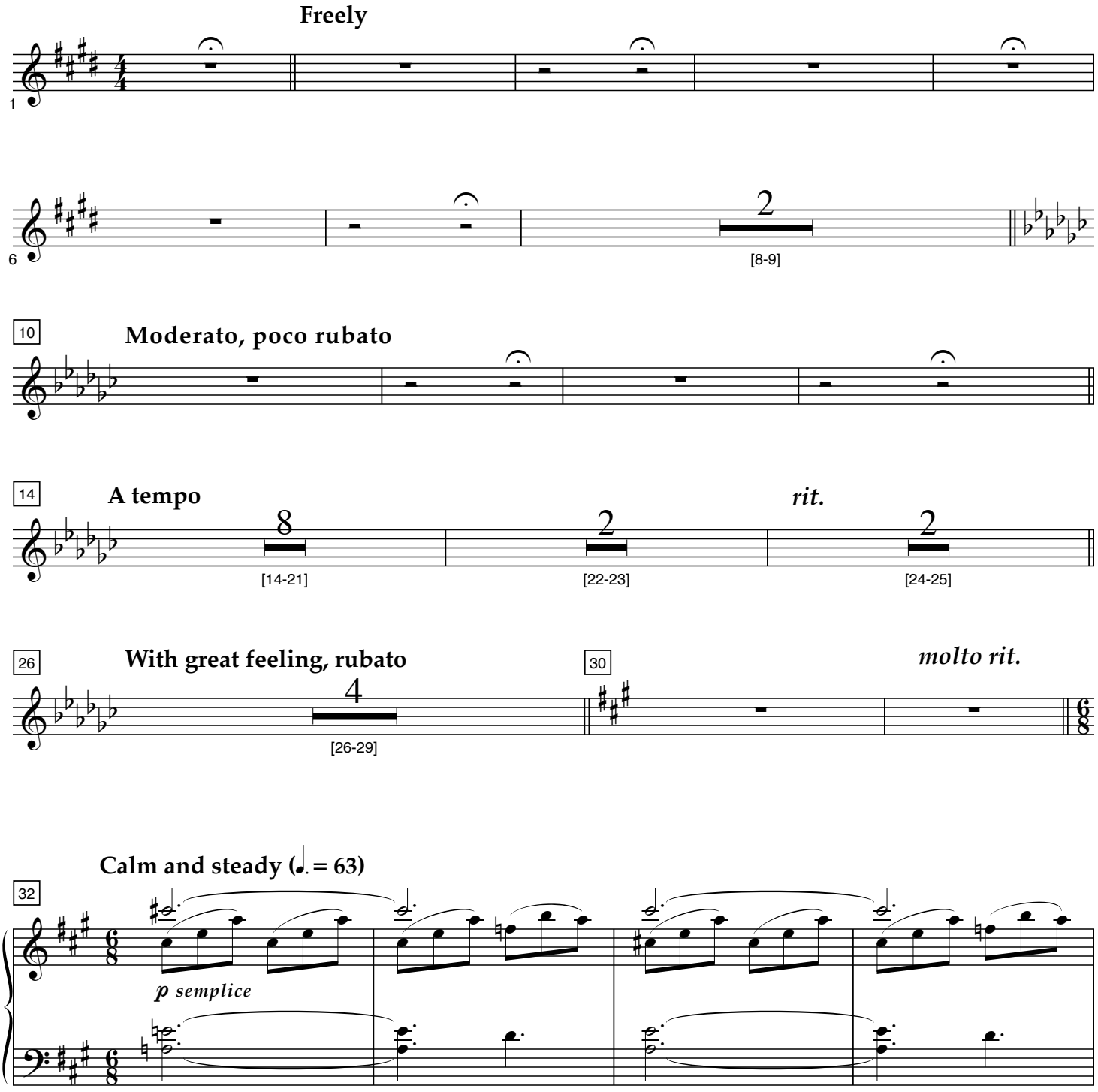

32
CHOIR WOMEN:
ff
Quan-tus-tre-mor est fu-tur-us quan-do ju-dex est ven-tur-us.
CHOIR MEN:
ff
+TENORS: Quan-tus-tre-mor est fu-tur-us quan-do ju-dex est ven-tur-us.
ff

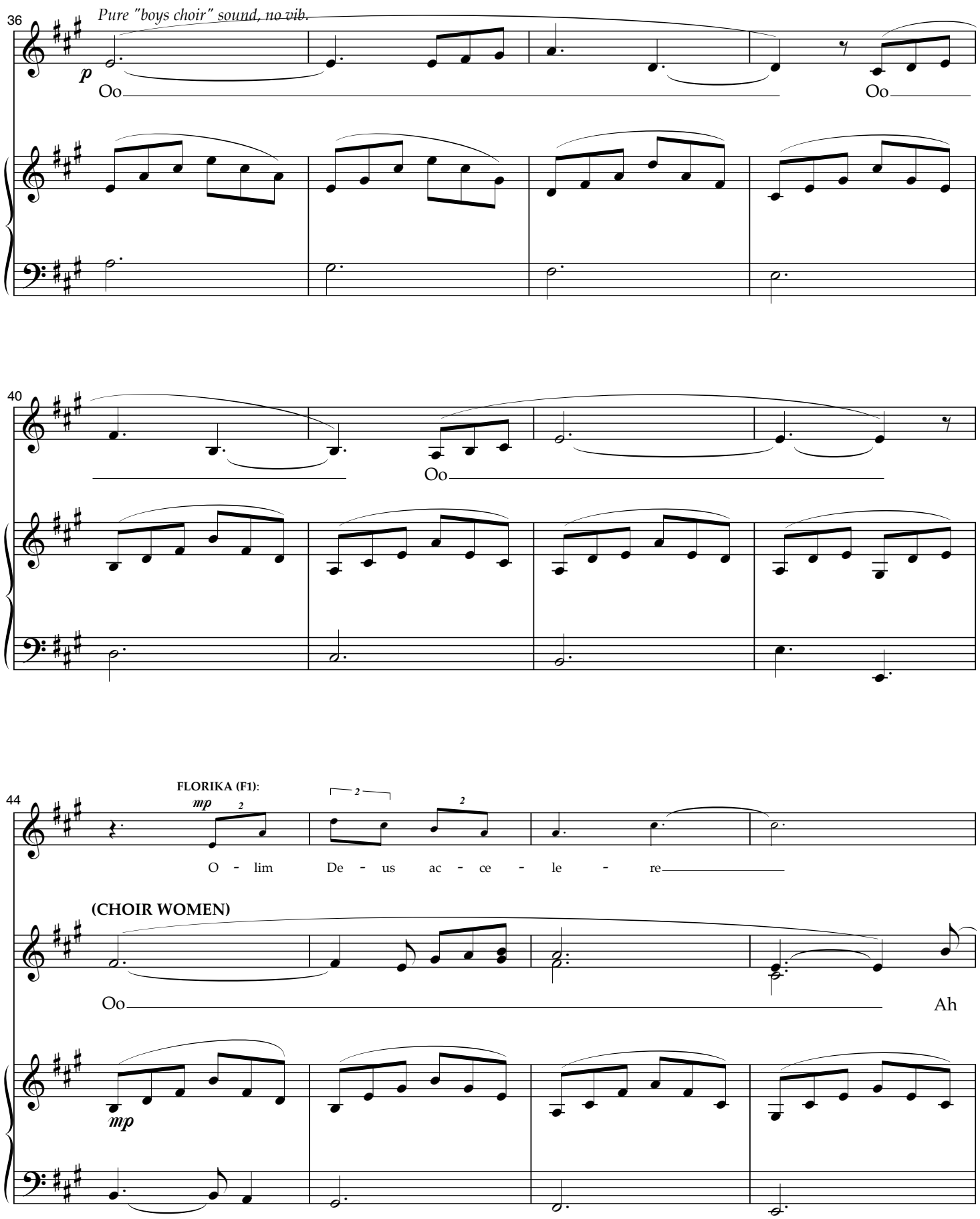

35
Molto maestoso
poco rall.
[body drops to floor]
Ah Ah Ah
Ah Ah Ah
fff

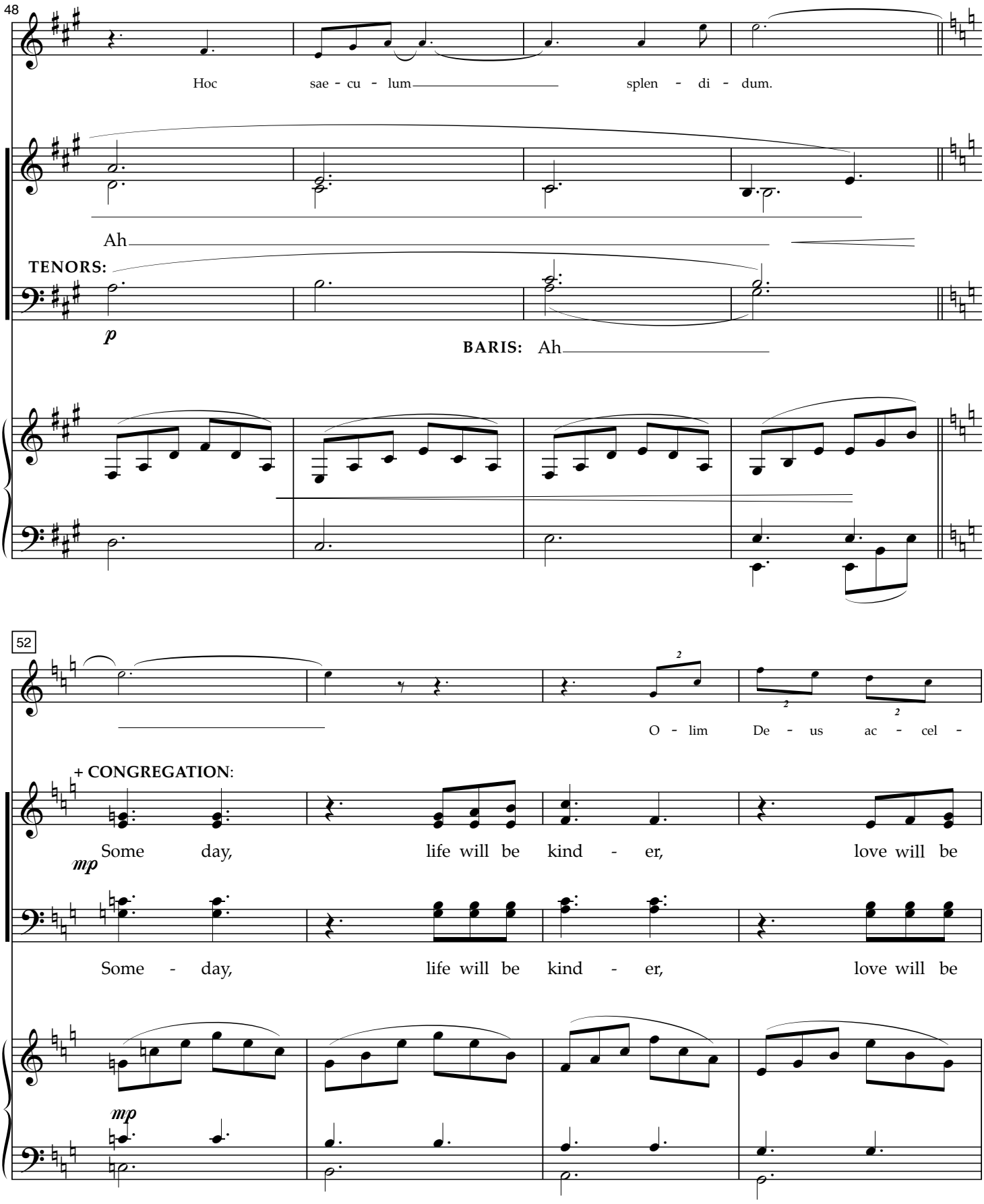
[SEGUE AS ONE]

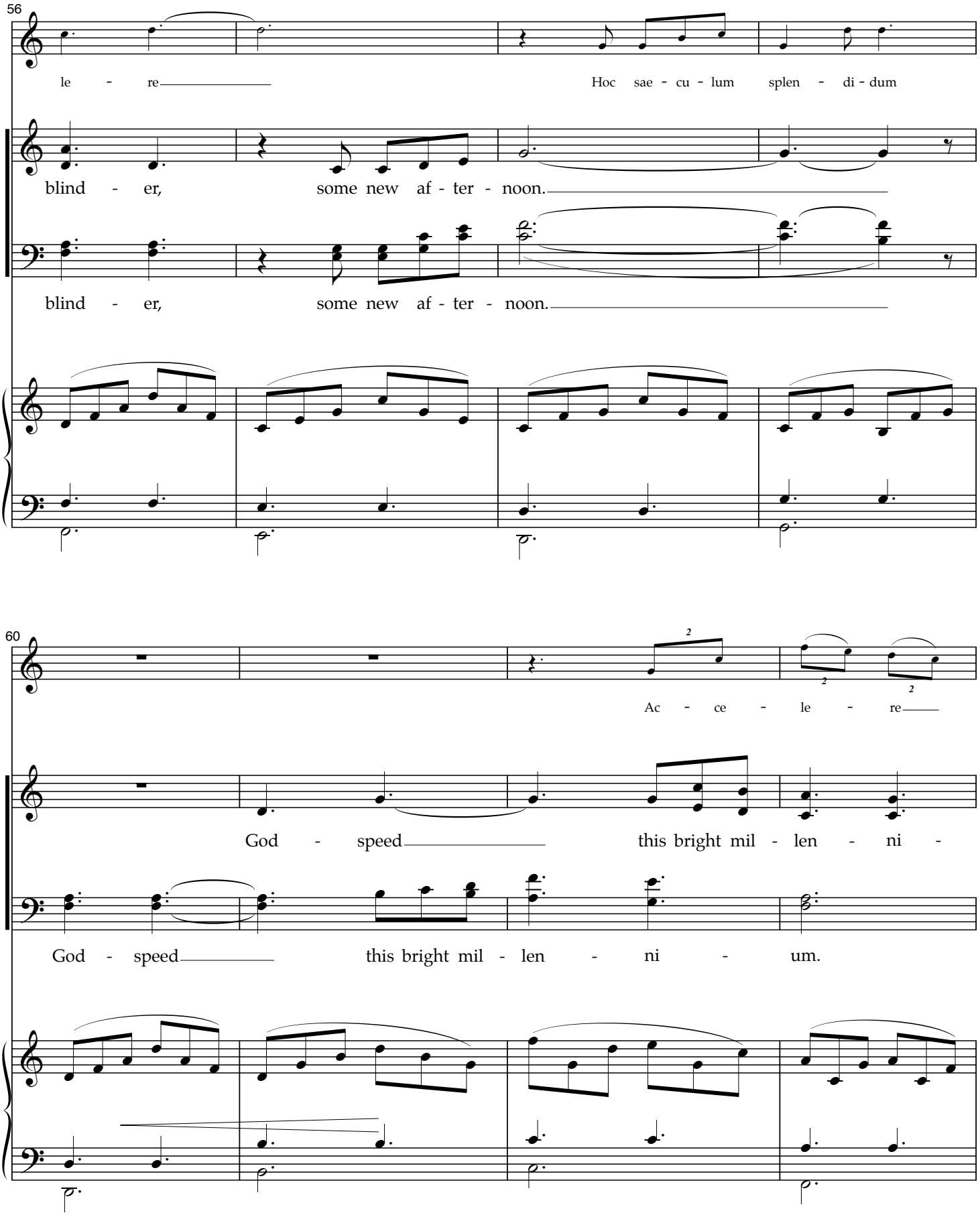
#26

Finale Ultimo




CHOIR WOMEN:
36
Pure "boys choir" sound, no vib.
p
Oo
Oo
40
Oo
44
FLORIKA (F1):
mp
O - lim De - us ac - ce - le - re
(CHOIR WOMEN)
Oo
Ah
mp


48
Hoc sae - cu - lum splen - di - dum.
Ah
TENORS:
p
BARIS: Ah
52
O - lim De - us ac - cel -
+ CONGREGATION:
mp
Some day, life will be kind - er, love will be
Some - day, life will be kind - er, love will be
mp


56
le - re
Hoc sae - cu - lum splen - di - dum
blind - er, some new af - ter - noon.
blind - er, some new af - ter - noon.
60
Ac - ce - le - re
God - speed this bright mil - len - ni -
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.

Maestoso

70

molto rit.

QUASIMODO:

some - day

Let it come one day

f

(NB)

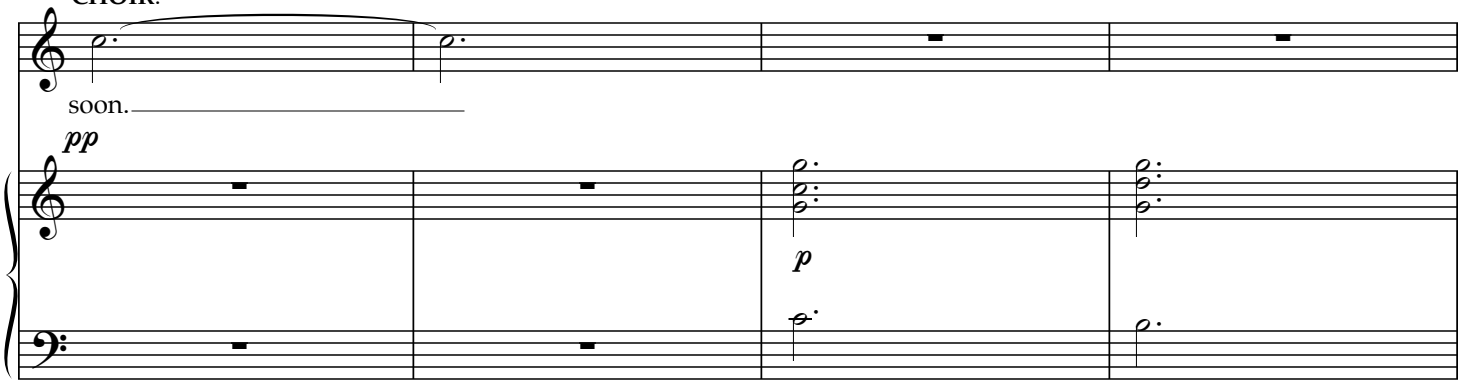
Let it come one day

f

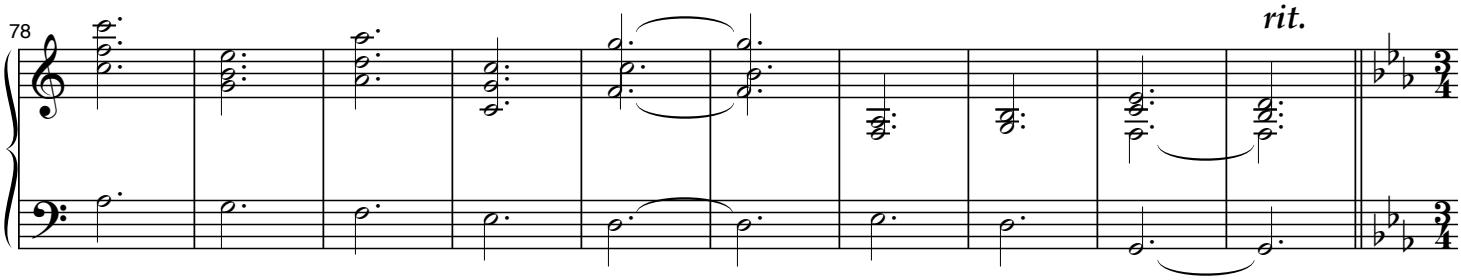
A tempo

(QUASIMODO)

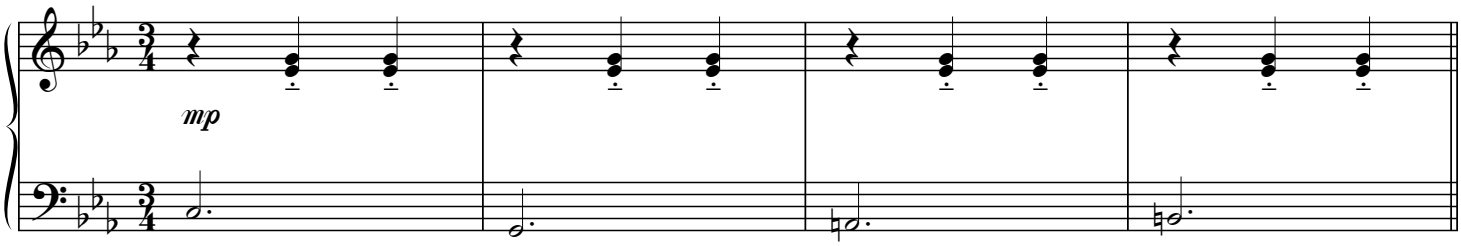
74 **+CONGREGATION, CHOIR:**



78

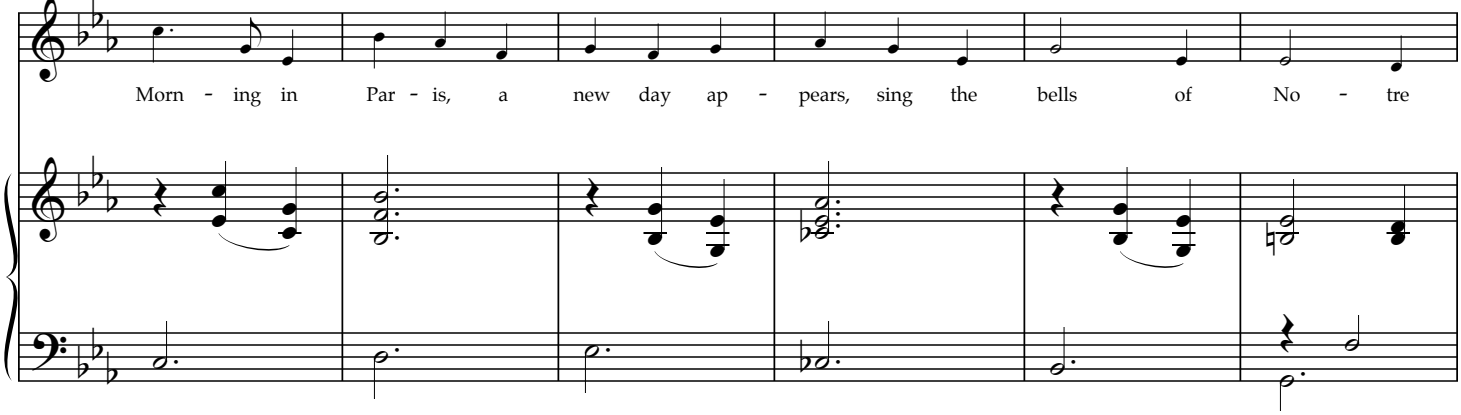


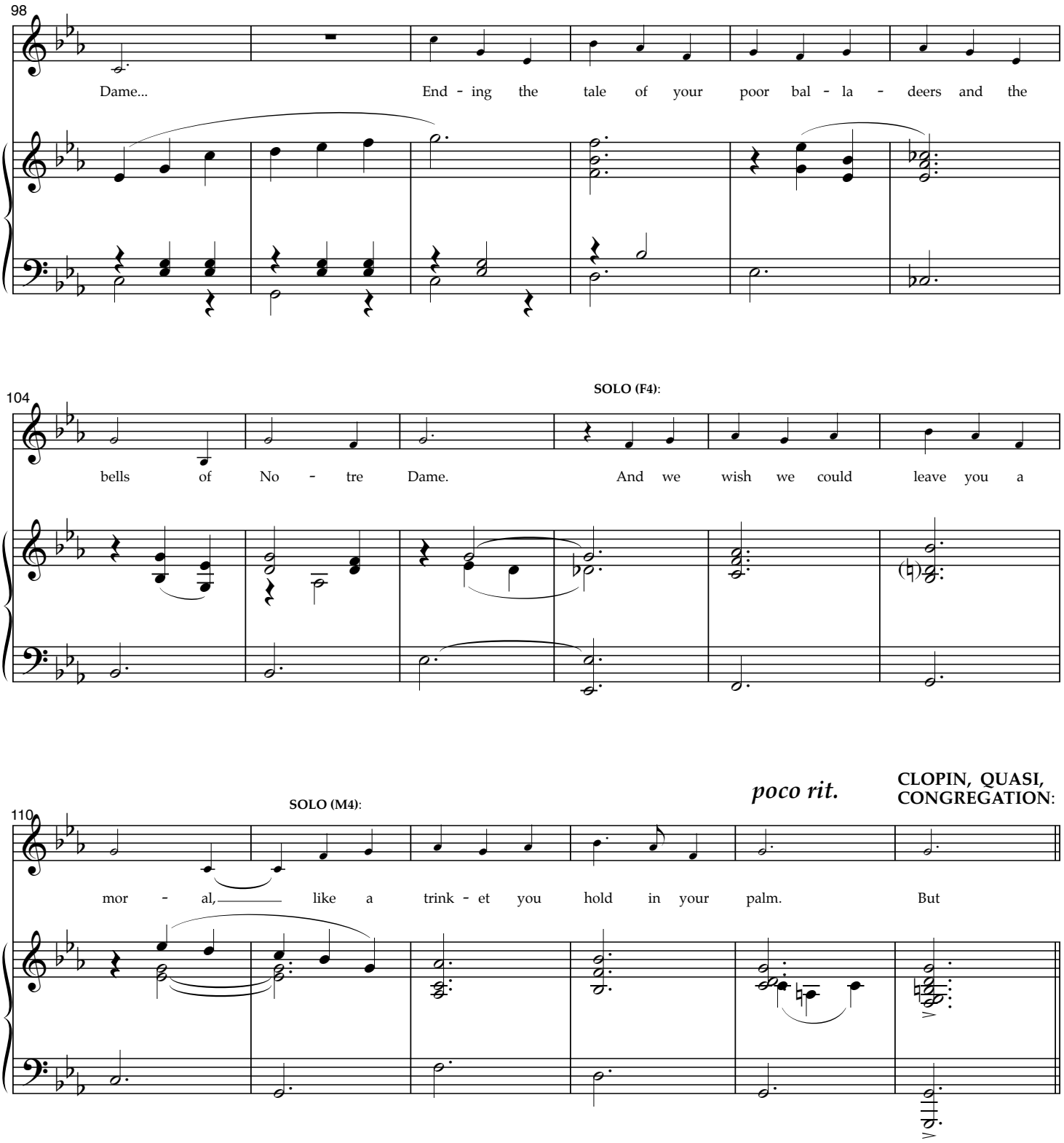
88 **Tentatively, slow 1**



Gently and tentatively at first, building to tempo ♩. = 63

92 **CLOPIN:**




98
Dame... End - ing the tale of your poor bal - la - deers and the
104
SOLO (F4):
bells of No - tre Dame. And we wish we could leave you a
110
SOLO (M4):
poco rit.
CLOPIN, QUASI, CONGREGATION:
mor - al, like a trink - et you hold in your palm. But

116

A tempo
(CLOP, QUASI, CONG)

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

CHOIR:

T2: *p*

Ah

p

BARIS: Ah

mp

bring out ♪s

120

bells of No - tre Dame.

mf
SOPS: Ah

mp
ALTOS: Ah

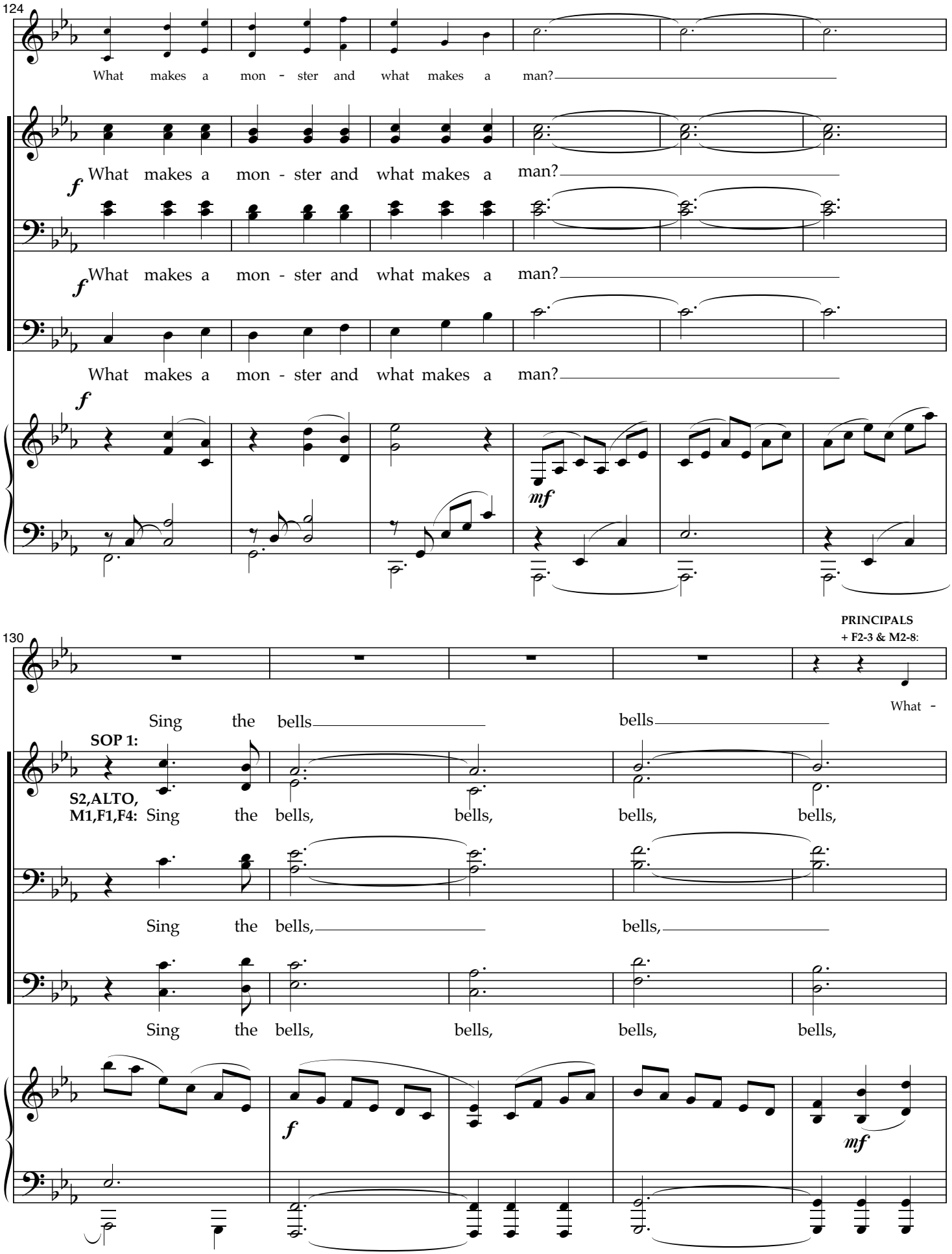
T1:
mp

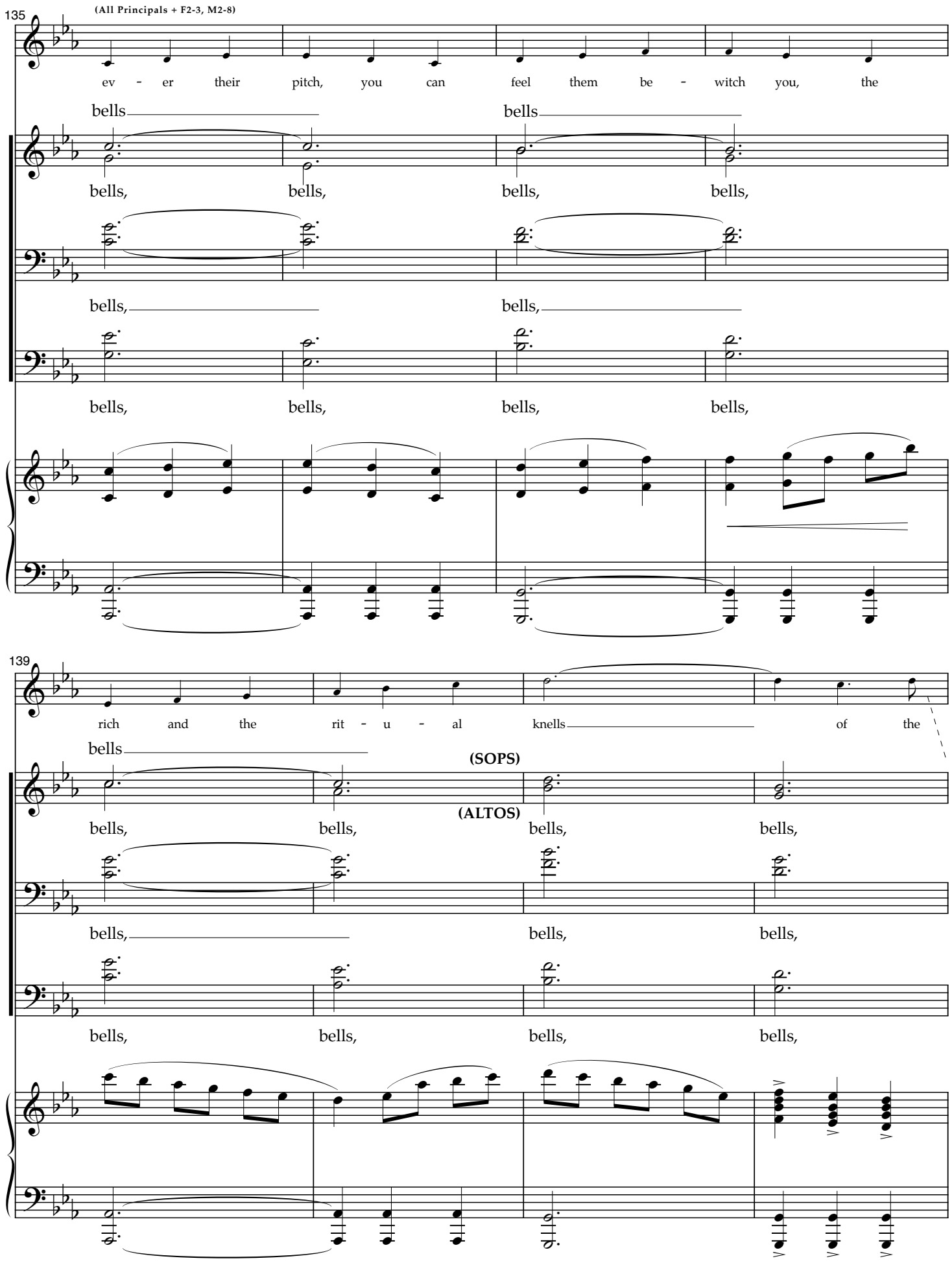
T2: Ah

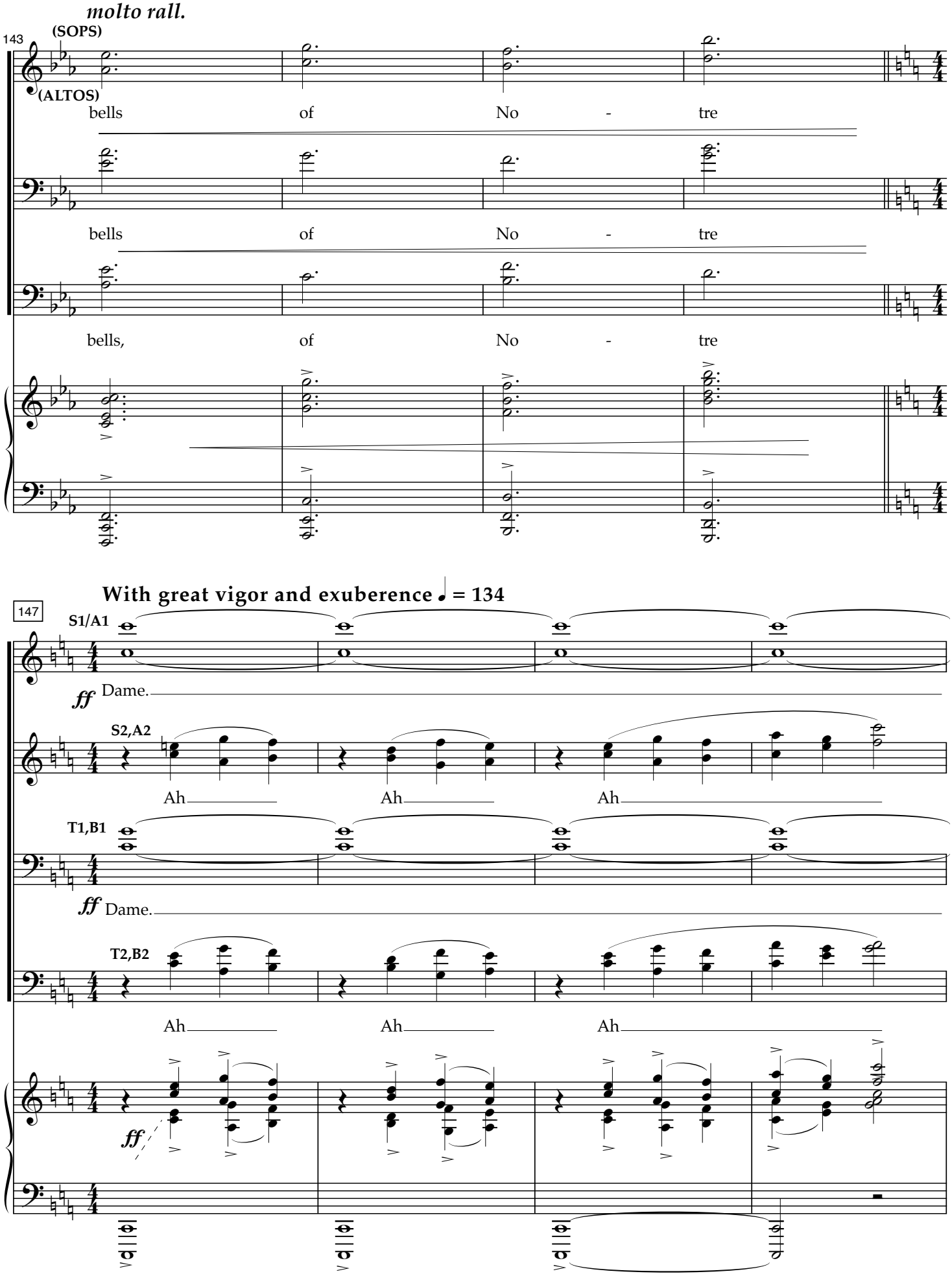
mp

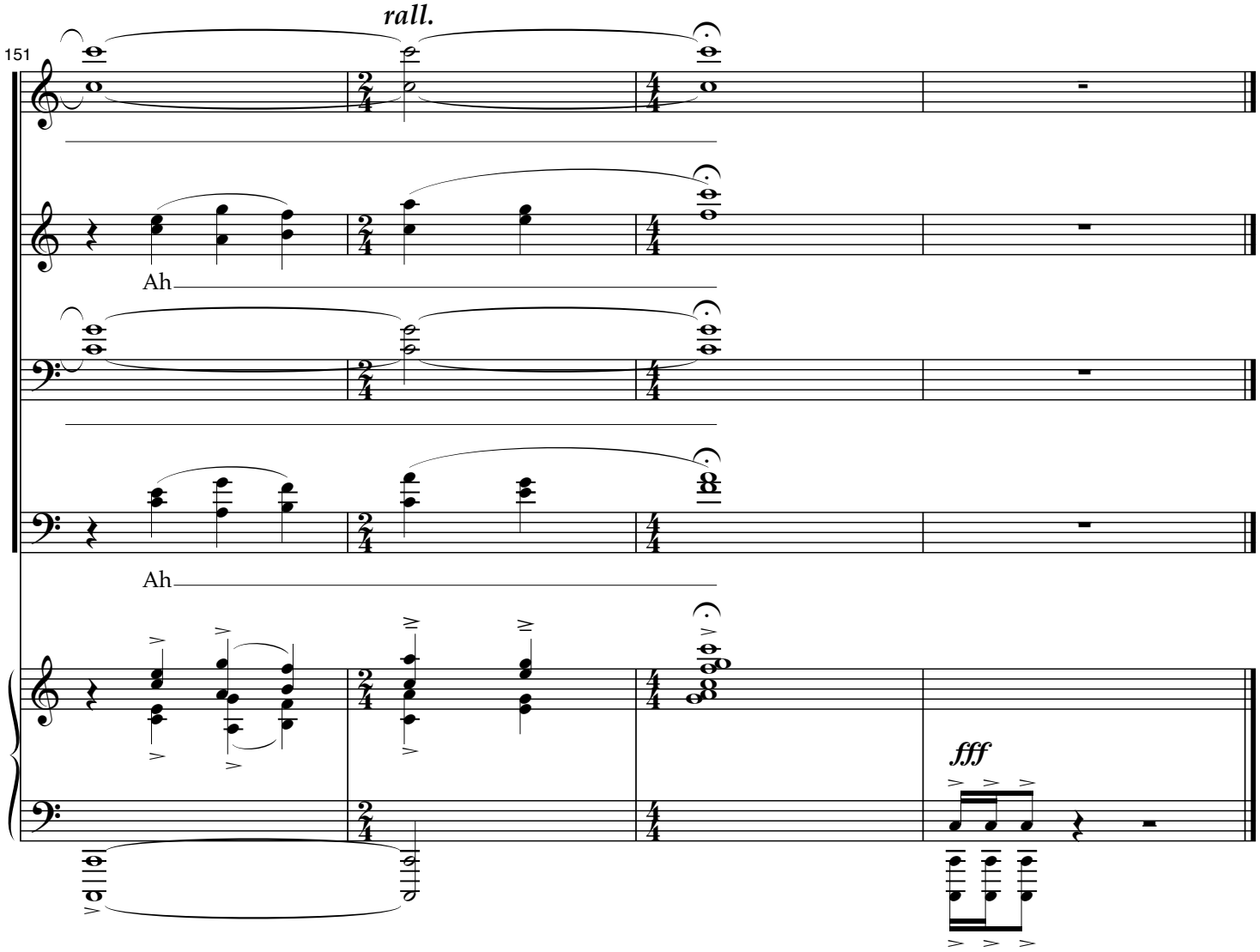
Ah

cantabile


124
What makes a mon - ster and what makes a man?
f
What makes a mon - ster and what makes a man?
f
What makes a mon - ster and what makes a man?
f
mf
130
PRINCIPALS
+ F2-3 & M2-8:
What -
Sing the bells bells
SOP 1:
S2,ALTO,
M1,F1,F4: Sing the bells, bells, bells, bells,
Sing the bells, bells,
Sing the bells, bells, bells, bells,
f
mf


135
(All Principals + F2-3, M2-8)
ev - er their pitch, you can feel them be - witch you, the
bells
bells,
139
rich and the rit - u - al knells of the
(SOPS)
(ALTOS)


molto rall.
143
(SOPS)
(ALTOS)
bells of No - tre
bells of No - tre
bells, of No - tre
With great vigor and exuberence ♩ = 134
147
S1/A1
ff Dame.
S2,A2
Ah Ah Ah
T1,B1
ff Dame.
T2,B2
Ah Ah Ah
ff


rall.
151
Ah
Ah
fff

There is intentionally no musical underscoring during the bows.

#27

Exit Music

TACET

The Hunchback of Notre Dame
Music Credits and Copyrights

Music by Alan Menken
Lyrics by Stephen Schwartz

1. Olim
2. The Bells of Notre Dame (Part 1)
2A. The Bells of Notre Dame (Part 2)
2B. The Bells of Notre Dame (Part 3)
2C. The Bells of Notre Dame (Part 4)
2D. The Bells of Notre Dame (Part 5)
2E. The Bells of Notre Dame (Part 6)
2F. Fanfare
3. Sanctuary
4. Out There^
5. Topsy Turvy (Part 1)
6. Rest and Recreation
7. Rhythm of the Tambourine
8. Topsy Turvy (Part 2)^
8A. The Harrowing
9. Sanctuary II
9A. The Bells of Notre Dame (Reprise)
10. God Help the Outcasts
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)
17. Entr'acte
17A. Agnus Dei
18. Flight Into Egypt
18A. Esmeralda (Reprise)
19. Rest and Recreation (Reprise)
20. The Court of Miracles
21. In a Place of Miracles
22. The Bells of Notre Dame (Reprise II)
23. The Assault
24. Someday*
24A. While the City Slumbered
25. Made of Stone
25A. Judex Crederis*
25B. Kyrie Eleison*
25C. Top of the World (Reprise)*
25D. Esmeralda (Frollo Reprise)*
26. Finale Ultimo*
27. Exit Music^

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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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