

CHOIR BOOK

# THE HUNCHBACK OF NOTRE DAME

Music by  
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Lyrics by  
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Book by  
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Based on the Victor Hugo novel and songs from the Disney film

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# The Hunchback of Notre Dame

## Choir Book

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# The Hunchback of Notre Dame

## Choir Book

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Orchestrations by Michael Starobin

*Olim*

*Bells toll*

[4] **Moderate chant**

MEN:  
*non-vib.*

*p* O - lim      O-lim de-us ac-ce - le - re      Hoc sae - cu - lum

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  
sae - cu - lum splen - di - dum  
Ac - ce - le - re  
fi - at ve - ni - re  
o - lim.

*loco*

*molto*

[SEGUE AS ONE]

# The Bells of Notre Dame (Part 1)

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

Roughly, con forza

1 WOMEN: *f*

MEN: *f*

Ah Ah Ah

*ff*

$\frac{8}{v_b}$

2 sops only

5 *rall.*

Ah Ah Ah Ah

*ff*

Ah Ah Ah Ah

$\frac{8}{v_b}$

## Charming French waltz (♩ = 72)

9

decresc. poco a poco

10

11

12

13

sub. *mf*

[13-16]

14

15

16

17

CONGREGANT (M5):

18

19

20

21

22

23

24

25

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, \_\_\_\_\_

the bells, \_\_\_\_\_

48 WOMEN:  
CHOIR, CONG.: *mf* The bells of No - tre Dame.

MEN: *p* The bells of No - tre Dame.

*mf* The bells of No - tre Dame.

57 CHOIR:

*pp* Ah Ah

Ah

*mp*

65

Ah

*bz*

Musical score for two voices (Soprano and Bass) and piano, featuring a treble clef and bass clef. The score consists of three systems of music.

**System 1 (Measures 73-76):** The vocal parts sing "Oh" on a sustained note. The piano accompaniment has eighth-note chords. Measure 76 ends with a fermata over the piano part.

**System 2 (Measures 77-80):** The vocal parts sing "Oh" on a sustained note. The piano accompaniment has eighth-note chords. Measure 80 ends with a fermata over the piano part.

**System 3 (Measures 81-96):** The vocal parts sing "Oh" on a sustained note. The piano accompaniment has eighth-note chords. Measure 96 ends with a fermata over the piano part.

**System 4 (Measures 97-108):** The vocal parts sing "Oh" on a sustained note. The piano accompaniment has eighth-note chords. Measure 108 ends with a fermata over the piano part.

Measure numbers 4, 16, 12, [81-96], [97-108], and [77-80] are placed above specific measures. The piano part includes dynamic markings like  $\text{ff}$  and  $\text{f}$ .

[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)

33

*poco rit.*

CONGREGATION,  
FROLLO:

37

The bells of No -

WOMEN:

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

MEN: Ah - The bells of No -

Piano accompaniment with bass line and chords.

45

(CONG, FROLLO) In 3, *poco meno mosso* *meno mosso*

FROLLO:

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.

Piano accompaniment with bass line and chords.

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

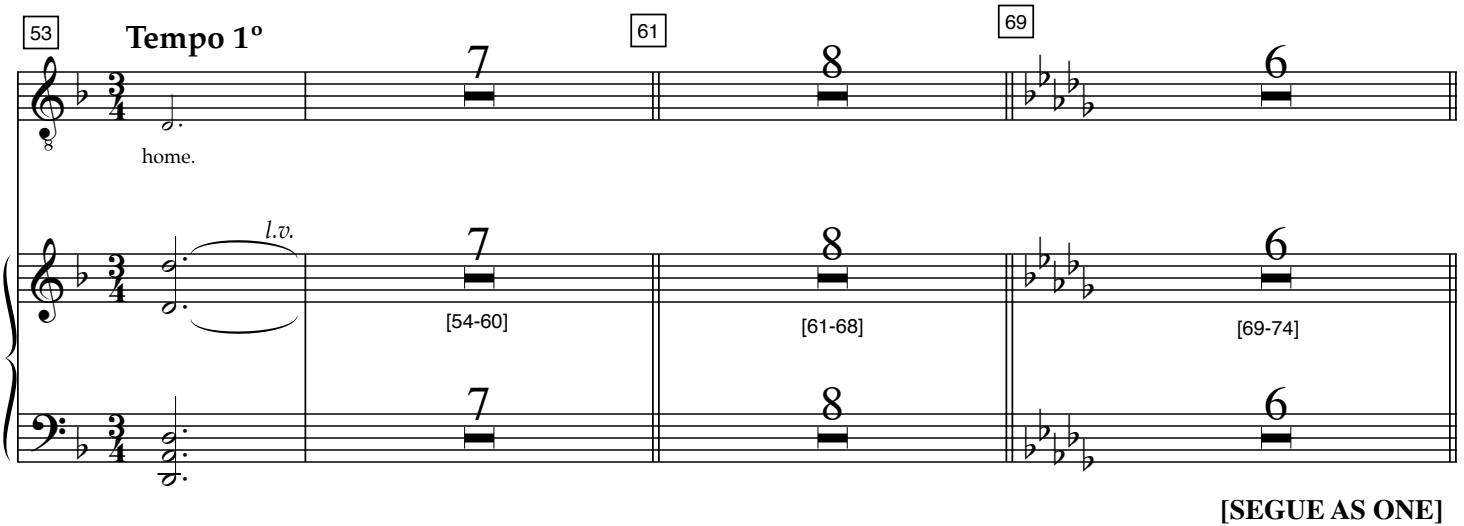


53 *Tempo 1°*      7      61      8      69      6

home.

*l.v.*

[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)"

L'istesso tempo  
Vamp

16 [2-17]

16

*poco rall.*  
JEHAN:  
as Je -

[18-23]

6

6

6

*a tempo*

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

*f* *a tempo*

CHOIR,  
CONGREGATION:

33

*f* The laws of No - tre Dame. \_\_\_\_\_

38

The laws of No - tre Dame. \_\_\_\_\_

> > >

33

38

The laws of No - tre Dame. \_\_\_\_\_

The laws of No - tre Dame. \_\_\_\_\_

> > >

46

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

6 16

46

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

6 16

62

Vamp (*out any bar*)

8 [62-69] 4 [70-73] 8 [74-81]

8 4 8

62

Vamp (*out any bar*)

8 [62-69] 4 [70-73] 8 [74-81]

8 4 8

82

*poco rit.*

82

*poco rit.*

[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**

DUPIN (M6):

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

CHOIR:  
*mf*

Ky-ri - e e - lei son.

Ky-ri - e e - lei - son.

DUPIN (M6):

*rit.*

dwelld. 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.

Very slowly, rubato

9

pelled!

2 3  
2 3  
[11-12]

13 Tempo 1° 8 21 24

[13-20] [21-44]

8 6  
[45-52] [53-58]

59 20 poco rit. 2 79-80 [SEGUE AS ONE]

[59-78] [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)"

**Agitato**  $\text{♩} = 88$   
**[Vamp]** *vocal last time*

*poco rall.*

**Meno mosso**  $\text{♩} = 154$   
**[VAMP]**

**[VAMP]**

**[VAMP]** *jump on any beat*

**rit.**

38 With great drive  $\text{♩} = 158$

ALL F: *f marcato*  
 CONG, CHOIR: *f marcato* Di - es i - rae!  
 ALL M: Di - es i - rae!

*f détaché*

43 *no accel.*  
 di - es il - la!

*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**

$\text{♩} = \text{♩}$  *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:

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

**f**

60

[64] rit. > A tempo, somewhat heavier

cade.

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

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.

66

rit.

[69] Flowing, poco rubato

3

[69-71]

2

[73-74]

2

[75-76]

molto rit.

[SEGUE AS ONE]

3

## 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**

*molto rall.*

Musical score for measures 8-11 of 'The Bells of Notre Dame (Part 6)'. The score consists of three staves: Treble, Bass, and Pedal. Measure 8 starts with a forte dynamic. Measure 9 begins with a piano dynamic, indicated by a bracket [1-8] above the Treble staff. Measure 10 begins with a forte dynamic, indicated by a bracket [9-11] above the Treble staff. Measure 11 concludes with a piano dynamic. The bass staff has a bass clef and a tempo marking of 3/4. The pedal staff has a bass clef and a tempo marking of 3/4. The score ends with a forte dynamic followed by a piano dynamic.

[13] **Tempo I°  $\text{♩} = 72$**

Musical score for measures 13-16 of 'The Bells of Notre Dame (Part 6)'. The score consists of three staves: Treble, Bass, and Pedal. The vocal line begins with a piano dynamic (mf) and includes lyrics: 'here is a riddle to guess if you can, sing the'. The piano accompaniment features sustained notes and chords. Measure 16 concludes with a forte dynamic.

Musical score for measure 17 of 'The Bells of Notre Dame (Part 6)'. The vocal line continues with lyrics: 'bells of No - tre Dame.' The piano accompaniment provides harmonic support.

Musical score for measures 17-18 of 'The Bells of Notre Dame (Part 6)'. The vocal line begins with a piano dynamic (cantabile) and includes lyrics: 'bells of No - tre Dame.' The piano accompaniment features sustained notes and chords.

21 QUASIMODO:

Musical score for Quasimodo's solo line. The vocal line consists of eighth and sixteenth notes, primarily on the G and A strings. The lyrics are: "What makes a mon - ster and what makes a man?" The measure ends with a fermata over the last note.

CHOIR, CONG MEN:

Musical score for the Choir, Cong Men. The vocal line consists of eighth and sixteenth notes, primarily on the G and A strings. The lyrics are: "What makes a mon - ster and". The measure ends with a fermata over the last note.

26

Musical score for the beginning of the next section. The vocal line consists of eighth and sixteenth notes, primarily on the G and A strings. The measure ends with a fermata over the last note.

CHOIR, CONG WOMEN:

Musical score for the Choir, Cong Women. The vocal line consists of eighth and sixteenth notes, primarily on the G and A strings. The lyrics are: "What makes a mon - ster and what makes a man?". The measure ends with a fermata over the last note.

TENORS:

Musical score for Tenors and Baritones. The vocal line consists of eighth and sixteenth notes, primarily on the G and A strings. The lyrics are: "Sing the". The measure ends with a fermata over the last note.

(CHOIR, CONG MEN)

what makes a man? \_\_\_\_\_ Sing the

BARIS: Sing the

Musical score for the final section. The vocal line consists of eighth and sixteenth notes, primarily on the G and A strings. The measure ends with a fermata over the last note.

30 (ALL F.)

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

The score consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Measure 30 starts with sustained notes. Measure 31 begins with eighth-note patterns. Measure 32 shows sixteenth-note patterns. Measures 33-35 feature eighth-note patterns with dynamic markings like  $p$ ,  $f$ , and  $p$ .

*molto rall.*

36

bell, bell, bell, of No - tre  
bell, bell, of No - tre  
bell, bell, bell, of No - tre

The score continues with three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Measure 36 begins with sustained notes. Measures 37-41 feature eighth-note patterns with dynamic markings like  $p$ ,  $f$ , and  $p$ . Measure 41 ends with a final sustained note.

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

46   
   
Ah Ah  
   
Ah Ah

#02F

## *Fanfare*

*Warn:* FROLLO: Who protected them?

*Cue:* FROLLO: 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 ( $\text{♩} = 112$ )

REVELERS, CHOIR:

3 ALL F:

Come one,  
come all!

2 MEN (M1, 5):

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

f  
 $\text{mf}$

6 SOLO 2 (F3): SOLO 3 (F1): REVELERS, CHOIR: *f* *ff*

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

REVELERS, CHOIR: *f* *ff* *f*

Come one, come all! MEN (M3, 4, 6, 7): *f*

Close the church - es and the schools,

*molto rall.*

REVELER WOMEN: *f*

+ CHOIR: S1:  
S2, A:

it's the day for break - ing rules. Come and join the Feast of...

T1:  
+ CHOIR: T2, B:

Come and join the Feast of...

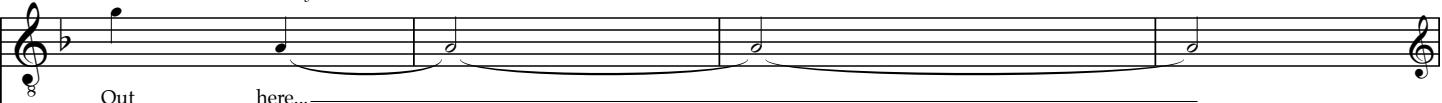
Bright 2 ( $\text{♩} = 134$ )

13 Fools!

Fools!

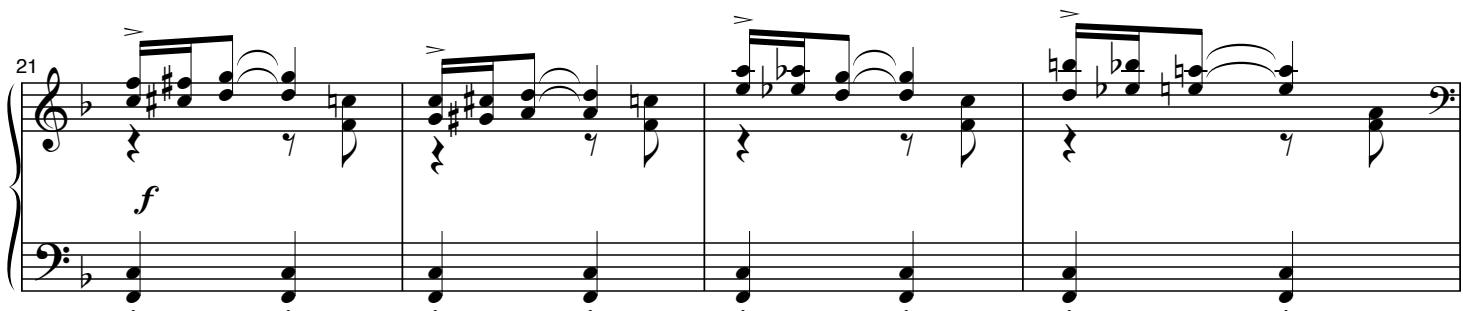
*f*

17 QUASIMODO:  
*with hushed and excited intensity*



REVELERS,  
CHOIR:

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

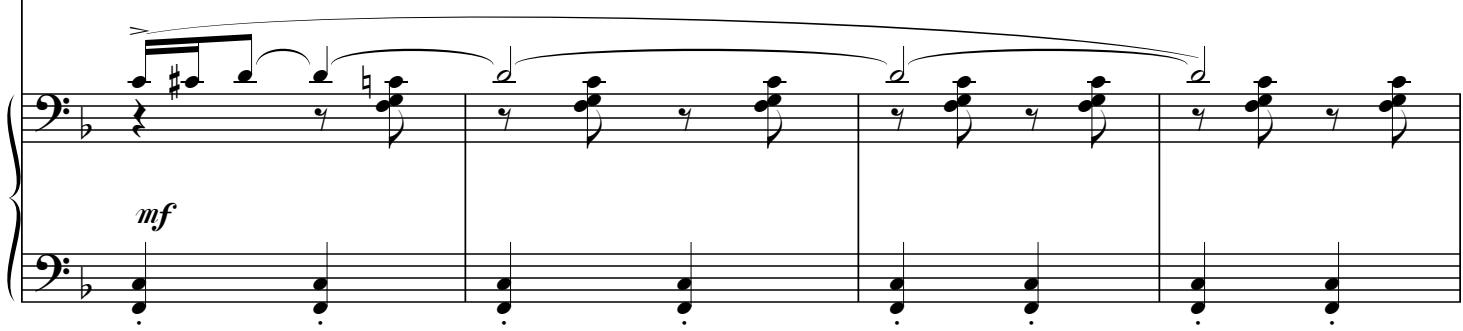


25 QUASIMODO:



REVELERS,  
CHOIR:

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



Musical score showing measures 3 through 16. The score consists of three staves. The top staff (Bass clef) has measure 3 [29-31] with a single note, measure 8 [32-39] with a single note, measure 2 [40-41] with a single note, and measure 8 [42-49] with a single note. The middle staff (Bass clef) has measure 12 [50-61] with a single note. The bottom staff (Bass clef) has a 'Vamp' section from measure 62 to 84, followed by measure 4 [64-67], measure 16 [68-83], and measure 8 [84-91]. Measure numbers are placed above the notes, and performance ranges are indicated in brackets below the notes.

Musical score for measures 92-97. The vocal part 'CLOPIN:' begins at measure 92 with lyrics: 'Ev - 'ry - thing is top - sy tur - vy at the Feast of Fools!'. The piano accompaniment provides harmonic support throughout the measure. The vocal part continues into measure 97.

Musical score for measures 98-100. The vocal parts 'REVELERS,' 'CHOIR: (shouted)', and 'CLOPIN: (partially shouted ad lib)' sing together. The piano accompaniment includes dynamic markings 'ff' (fortissimo) and 'mp' (mezzo-forte). The vocal part 'CLOPIN:' continues from the previous measure.

**REVELERS,  
CHOIR:  
(shouted)**

102

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

106

CLOPIN:

stream - ing in from Char - tres to Cal - ais. Scur - vy knaves are ex - tra scur - vy

112

CLOPIN, REVELERS, CHOIR:

on the sixth of Jan - u - ur - vy! All be-cause it's Top - sy Tur - vy

116

Day!

120

Hey!

f

Musical score for measures 2, 4, and 8. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo of 124. The bottom staff has a treble clef, a key signature of one sharp, and a tempo of 128. Measure 2 starts at [122-123] with a single note. Measure 4 starts at [124-127] with a single note. Measure 8 starts at [128-135] with a single note.

Musical score for measures 7, 8, and 4. The top staff has a treble clef, a key signature of one sharp, and a tempo of 143. The bottom staff has a treble clef, a key signature of two sharps, and a tempo of 151. Measure 7 starts at [136-142] with a single note. Measure 8 starts at [143-150] with a single note. Measure 4 starts at [151-154] with a single note.

**Playfully, poco meno mosso**

Musical score for measure 2. The tempo is 155. The dynamic instruction is *poco rit.*. The measure starts at [155-156] with a single note.

*poco rit.*

Musical score for measure 2. The tempo is 159. The dynamic instruction is *poco rit.*. The measure starts at [160-161] with a single note.

[SEGUE AS ONE]

#06

# *Rest and Recreation*

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

F3: Oh, Captain-

**Solid march ( $\text{♩} = 112$ )**

The musical score consists of six staves of music, each with a different time signature and dynamic marking. The first staff is in 4/4 time, marked 'Solid march ( $\text{♩} = 112$ )'. It features dynamics 2, 3 (Vocal), 16, 19, 4, 25, 8, 33, 12, 2, 4, 8, 6, 2, 3, 59, 6, 2, 3, 4, 51, 6, 2, 3, 4, 59, 64, 2, 3, 4, 66, 67, 6, 2, 3, 4, 5, 69, 73, 2, 3, 4, 75, 78, 6, 79, 84, 85, 89, 92, 93, 95, 96, 98, 99, 100, 102, 104.

**Agitato-l'istesso tempo** [69-73] **[Vamp] rit.**

**Sturdily (ca.  $\text{♩} = 112$ )** [75-78] [79-84]

**Playfully, poco rubato (ca.  $\text{♩} = 114$ )** [89-92]

**L'istesso, solidly** [95-96] **[Safety]**

**(Vocal)** [98-101] [102-104]

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 -

*f* >

3

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!

112

CLOPIN:

See the fin - est girl in France

Come one, come all!

Come one, come all!

ff

ff

ff

mp

115 (Clopin) *rall.* (slide)

make an en - trance to en - trance. Dance, la Es - mer - al - da,

3

3

3

[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.

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.

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 goyle's wing.

27

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...

**ff**  
C6add9

REVELERS, ESMERALDA,  
CHOIR:

(shouted)

CLOPIN:

Top - sy tur - vy!

You could soon be called "Your High - ness!"

**ff**

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!

49

f sub. *mp*

55

E♭ add9

60 REVELERS, CHOIR:  
(shouted)

*mf* Top - sy tur - vy!

*ff* E♭ add9

*mp*

REVELERS, CHOIR:  
(shouted)

65

*f* Top - sy tur - vy!

G6add9 *ff*

*mp*

*rall.*

70

*ff* Top - sy tur - vy! [gasp!]

*ff*

Bb6add9

*mf*

76 Slowly, dictated

80 Slowly

82

*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.

90

king!

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

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The lyrics are: "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". The music features eighth and sixteenth note patterns.

102 *a tempo*

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. All staves have a key signature of one flat. The lyrics are: "it's the day we do the things that we de - plore". This line is repeated twice. After the second repeat, there is a dashed line with "N.B." written above it. The bass staff continues with a sustained note. The music includes eighth and sixteenth note patterns.

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.

The musical score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). Measure 106 starts with a half note on the G string of the treble clef staff, followed by eighth-note pairs on the A and C strings. The middle staff has a sustained note on the D string. The bass staff has eighth-note pairs on the G and B strings. Measures 107-108 show eighth-note pairs on the treble staff's A and C strings, sustained notes on the alto staff's D and E strings, and eighth-note pairs on the bass staff's G and B strings. Measures 109-110 show eighth-note pairs on the treble staff's A and C strings, sustained notes on the alto staff's D and E strings, and eighth-note pairs on the bass staff's G and B strings.

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'

The musical score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). Measure 110 starts with eighth-note pairs on the treble staff's A and C strings. The middle staff has eighth-note pairs on the alto staff's D and E strings. The bass staff has eighth-note pairs on the bass staff's G and B strings. Measures 111-112 show eighth-note pairs on the treble staff's A and C strings, sustained notes on the alto staff's D and E strings, and eighth-note pairs on the bass staff's G and B strings. Measures 113-114 show eighth-note pairs on the treble staff's A and C strings, sustained notes on the alto staff's D and E strings, and eighth-note pairs on the bass staff's G and B strings.

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

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat. The time signature is common time. The lyrics "for the chance to pop some pop - in - jay. And" are repeated three times. The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes several bass clef changes.

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

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat. The time signature is common time. The lyrics "crown a king who puts the "top" in Top - sy Tur - vy" are repeated three times. The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes several bass clef changes.

124 alt.

2 SOPS:  
(TOP)

Day!

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  $\text{d}.$  = 73

SOLO (M5):

1

So the poor hunch - back re - treat - ed back in through the

*p*

SOLO (F2):

5

doors of No - tre Dame. And there

*p.*

9

fol - lowed the Gyp - sy girl who'd nev - er been through the

*mp*

13

SOLO (F1):

doors of No - tre Dame. And she

17

CHOIR: S1: *delicato, legere*  
S2:  
A:  
p Ah

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

21

SOLO (M2):

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

Ah

Ten. only Ah

25

Musical score for measures 25-26. The score consists of five staves: Soprano (S:), Alto (A:), Tenor (T:), Bass (Bari:), and Bassoon (Bassoon). The vocal parts sing sustained notes, while the bassoon provides harmonic support. The vocal entries are labeled with 'Ah' and 'mp' dynamics.

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

S:

A:

Ah

*mp*

T:

+ Bari: Ah

(b)B:

Continuation of the musical score for measures 25-26. The vocal parts continue their sustained notes, and the bassoon part is present. The vocal entries are labeled with 'Ah' and 'mp' dynamics.

29

ESMERALDA:

light...

The

*mp*

Continuation of the musical score for measures 29-30. The vocal parts continue their sustained notes, and the bassoon part is present. The vocal entries are labeled with 'Ah' and 'mp' dynamics.

33

ESMERALDA:

Musical score for measures 33-36. The score consists of four staves. The top staff (treble clef) has lyrics "light \_\_\_\_\_ of \_\_\_\_\_". The second staff (bass clef) has "BARIS:" above it, followed by "mp Ky - ri - e \_\_\_\_\_". The third staff (treble clef) has "p" above it. The bottom staff (treble clef) has sustained notes with slurs. Measure 36 begins with "rit." above the first staff.

37

*rit.*

Musical score for measures 37-40. The top staff has lyrics "No - tre \_\_\_\_\_". The second staff has "lei" above it. The third staff has a dashed line indicating a repeat. The bottom staff has sustained notes with slurs.

41

$\text{J} = \text{D}$

*poco rit.*

Musical score for measures 41-44. The top staff has "Dame. \_\_\_\_\_". The second staff has "son. \_\_\_\_\_". The third staff has "mp" above it. The bottom staff has sustained notes with slurs and dynamics "p" and "c."

# *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

3 CHOIR: N.B.

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

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

11 Flowingly, poco rubato

12 rit.

[11-22] [23-25]

3

26 Moderato

3 pochiss. rit.

[26-28]

30 a tempo

12 3 [30-41] [42-44]

45 Poco più mosso 2 [45-46]

3 PARISHIONER (F1): *mp*

I ask for

3 PARISHIONERS (M5-M6): *mp*

I ask for

3 [47-49]

3

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*

TENOR SOLO (M2):

55

love I can pos - sess. I ask for  
PAR. WOMEN: *p* PARISHIONERS, CHOIR: *f*

I ask for love. I ask for  
PARISHIONERS, CHOIR:

PAR. TENORS: *p* *f*

Ah I can pos - sess. I ask for  
I ask.

(*solo tenor*) N.B. *poco rall.*

59 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 espres.* *mf*

63 More broadly  
ESMERALDA:

I ask for nothing, I can get by. But I know so many less.

69 71

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

CHOIR, CONGREGATION:

*pp*

A

men.

A

men.

*poco meno mosso*

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

*poco rit.*

God help the out - casts,

*meno mosso*

chil - dren of

CHOIR MEN:

*poco*

*p* Ah

83 *a tempo*

God.

CHOIR WOMEN:

p Ah

CHOIR MEN:

Ah

poco

poco

mp

pp

rit.

87

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 noise]

TACET

---

#12

## *Top of the World*

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

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

TACET

---

#12A

## *How Dare You*

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

*Cue:* FROLLO: How dare you!

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

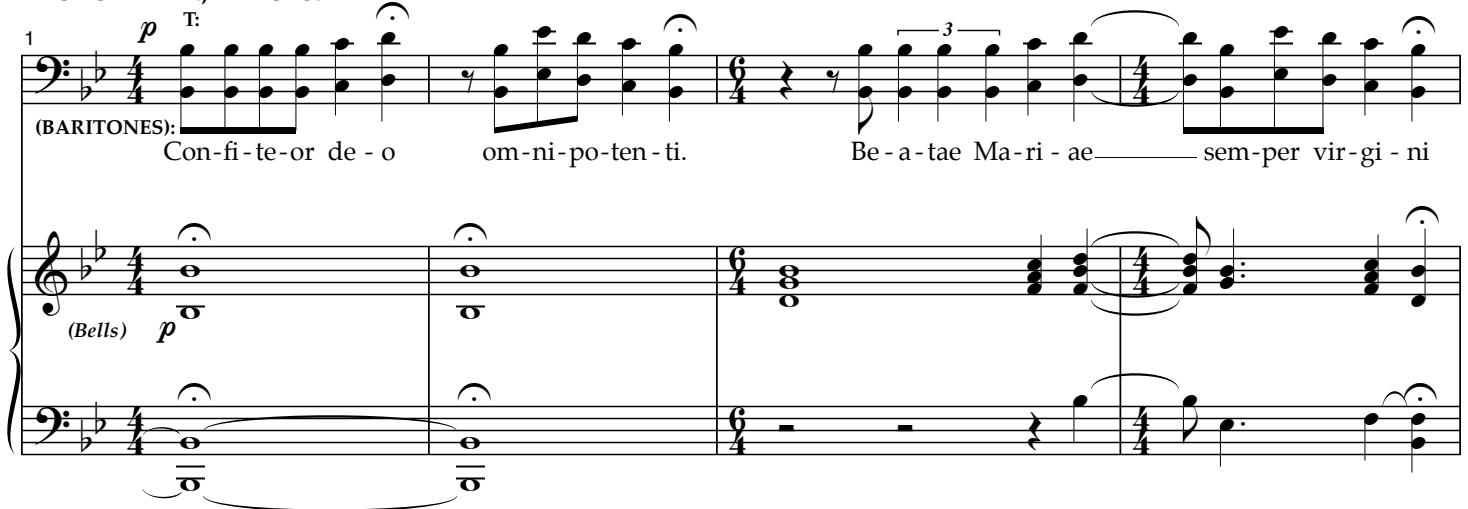
[SEGUE AS ONE]

# Hellfire

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

**Calmato**

**CHOIR MEN, PRIESTS:**

1      *p*      T:  

  
 (BARITONES): Con-fi-te-or de - o      om-ni-po-tent - ti.      Be - a - tae Ma - ri - ae      sem-per vir - gi - ni

**Poco più mosso**

5      
  
 Be - a - to Mi - cha - e - li      arch-an - ge - lo.      Sanc - tis      a - pos - to - lis      om - ni - bus sanc -  
*rit.*

## Andante con moto

9

FROLLO:  
*mp*

(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...

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

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

This musical score page contains three staves of music. The top staff is for Frollo, featuring a treble clef and a key signature of one flat. The middle staff is for the Choir Men and Priests, also in treble clef. The bottom staff is a basso continuo part, indicated by a bass clef and a bass staff. The music consists of several measures of notes and rests, with lyrics written below the notes. The lyrics include "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", "why I see her danc - ing there, why her smol - d'ring eyes still scorch my soul. I", "Co - gi - ta - ti - o - ne", and "feel her, I see her, the sun caught in her ra - ven hair is blaz - ing in me out of all con - trol.". There are various dynamic markings such as 'mf' (mezzo-forte) and 'poco rall.' (poco rallentando). The basso continuo part features sustained notes and chords throughout the page.

27 A tempo

(FROLLO):

Musical score for Frollo's aria 'A tempo'. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained notes and chords. Dynamic markings include *f*, *tr* (trill), and *L.H.* (left hand). The vocal part includes lyrics: 'Like fi - re, hell - fi - re, this fi - re in my skin.'

*poco rall.*

31

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment includes dynamic changes from *mf* to *v*. The vocal part includes lyrics: 'This burn - ing de - si - re is turn - ing me to'

Poco più mosso

Change in tempo to 'Poco più mosso'. The vocal line includes lyrics: 'sin. It's not my fault. I'm not to'. The piano accompaniment features sustained notes and chords. Dynamic marking *mf* appears. The vocal part includes lyrics: '(CHOIR MEN, PRIESTS): Me - a cul - pa,'

Final section of the musical score. The piano accompaniment features sustained notes and chords. The basso continuo line is present at the bottom. The vocal part includes lyrics: 'Me - a cul - pa,'

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: *f*  
A: Ah  
T<sub>1</sub>/B<sub>1</sub>: *f*  
T<sub>2</sub>/B<sub>2</sub>: Ah  
B<sub>1</sub>: Ah  
B<sub>2</sub>: Ah

49

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

rall.

Ah

mp Ah

ff T<sub>1</sub>/T<sub>2</sub>: Ah ff

mp T<sub>1</sub>, T<sub>2</sub>: Ah ff

ff ff

**A tempo**

(FROLLO):

53

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

(S/A) *mf*  
Ah

*mf* Ah

T1: *tr* Ah  
T2: B:  
B:

Hell - fi - re, dark fi - re. Ah

*mf*

*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

*tr*

*f*

**A tempo, driving forward**

61 (FROLLO):

burn. God have mer - cy on her.

Ah ALTOS: Ky - ri - e e - lei - son.

Ah BARITONES: Ky - ri - e e - lei - son.

*mf* driving forward

The score consists of four staves. The top staff is soprano (FROLLO), the second is alto (ALTOS), the third is bass (BARITONES), and the bottom is basso continuo. Measure 61 starts with a single eighth note in soprano, followed by a fermata in alto, a sustained note in bass, and a sustained note in continuo. Measures 62-63 show vocal entries with dynamic markings *mf*. Measure 64 concludes with a dynamic instruction *mf driving forward*.

65

God have mer - cy on me.

(ALTOS): Ky - ri - e e - lei - son.

T: Ky - ri - e e -

(BARITONES): Ky - ri - e e - lei - son.

A: Ky - ri - e e -

*f*

*molto cresc.*

The score continues with four staves. Measures 65-66 show vocal entries from alto and tenor. Measures 67-68 show bass entries from bass and basso continuo. The basso continuo part features a prominent eighth-note pattern. A dynamic instruction *molto cresc.* is placed over the bassoon line in measure 68.

*rall.*

69 (FROLLO):

But she will be mine or she will

(ALL WOMEN): lei - son. Ah

(ALL MEN): T1:  
T2/B1: Ah

lei - son. Ah B2:

Ah

73 A tempo molto rall.

burn!

ff 2 sops only S1: S2: A Ah Ah Ah

ff T1 T2 B Ah Ah Ah

ff ff fff

# *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 ( $\text{♩} = 112$ )

8

[2-9]

poco rall.

Bright march ( $\text{♩} = 122$ )

14 [Play 2x's] 4 19 [Vamp]

[15-18]

21 FROLLO:

*mf* Hunt down the Gyp - sy Es - mer - al - da! — Don't let her flee and van - ish in the

*mf*

24 night. These are the flames of Es - mer - al - da! — While she is

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.

[Vamp]

37

38

42

[38-41]

Driving fast one ( $\text{♪} = \text{ca} \text{ ♪}$ )

46

2

6

[44-45]

[46-51]

[Play 4x's]

54

4

2

[54-57]

[58-59]

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.

A musical score for piano featuring two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp. The music consists of eighth-note chords and sustained notes.

CONG, CHOIR WOMEN:

[82]  $\text{♩} = \text{♪}$  **Meno mosso**

A musical score for choir women featuring two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp. The lyrics "The saints of No - tre Dame." are written below the notes.

CONG, CHOIR MEN:

A musical score for choir men featuring two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp. The lyrics "The saints of No - tre Dame." are written below the notes. A dynamic marking "f" is present in the bass staff.

**Slowly**

[88]

A musical score for piano featuring two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one flat. The music consists of eighth-note chords and sustained notes.

**a tempo**

[92] PHOEBUS:

A musical score for Phoebus featuring two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one flat. The lyrics "And he held the torch that crack - led like the Gyp - sy's" are written below the notes.

A musical score for piano featuring two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one flat. The music consists of eighth-note chords and sustained notes.

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.

102

PHOEBUS:

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

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

[SEGUE AS ONE]

# *Esmeralda/Act 1 Finale (Part 2)*

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

Allegro appassionato  $\text{♩} = 116$

accel. poco a poco

[Safety] jump @ any beat

[Safety]

a tempo

[Vamp] [Vamp]

FROLLO:  
Good

sustain thru vamp sustain thru vamp

22

(FROLLO)

Musical score for Frollo's aria "Peuple de Paris". The score consists of four staves. The top staff is for Frollo (Soprano), the second for the Choir (mezzo-soprano/bass), the third for the Bassoon, and the bottom for the Piano. The key signature is A major (two sharps). The vocal parts sing in unison. The piano accompaniment features sustained chords. The choir part includes dynamic markings "nobly" and "mp". The vocal line continues from the previous page, starting with "peo - ple of Par - is, I've heard the call - ing of the Lord. The time has come to take our cit - y". The piano part ends with a sustained note.

25

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

Continuation of the musical score for Frollo's aria. The vocal parts continue their unison line, with lyrics including "back!", "We'll save ou - r Par - is, ex - punge this heath - en Gyp - sy horde. Be-", and three "Ah"s. The piano accompaniment maintains its harmonic support with sustained chords. The key signature changes to A major (two sharps) at the end of the page.

28

8 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.

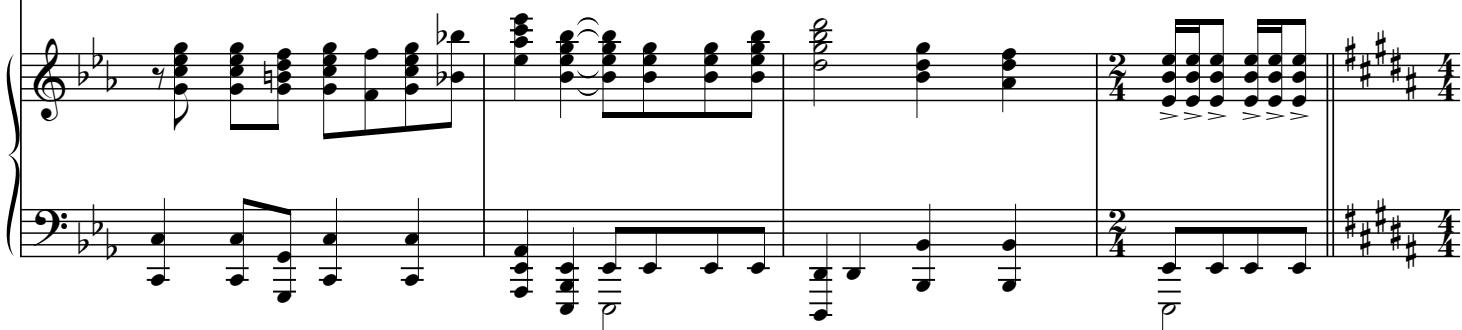
SOLDIERS, CHOIR MEN:

N.B.

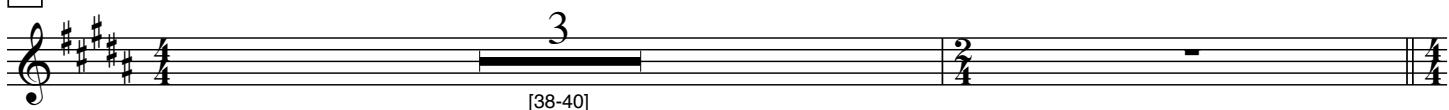
*f* Hunt down the Gyp-sy and the sol-dier! Don't let them flee and van-ish in the night.

E♭

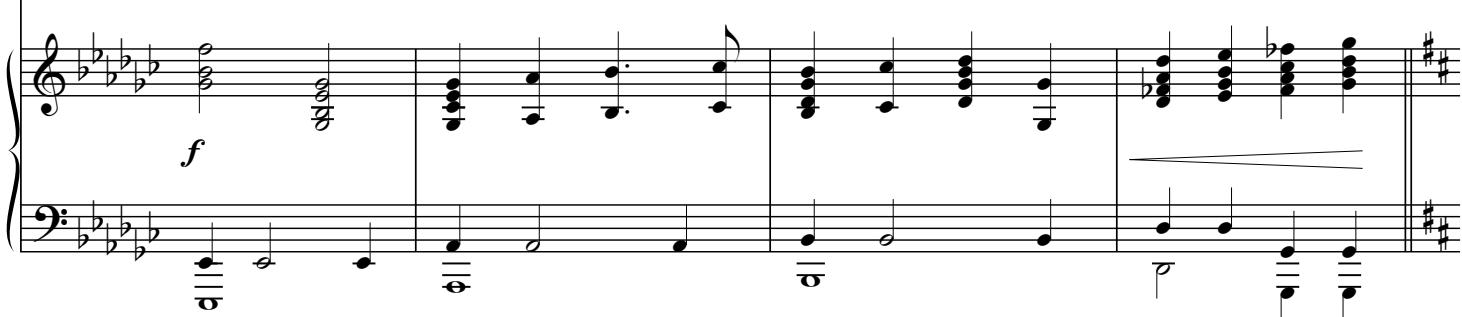
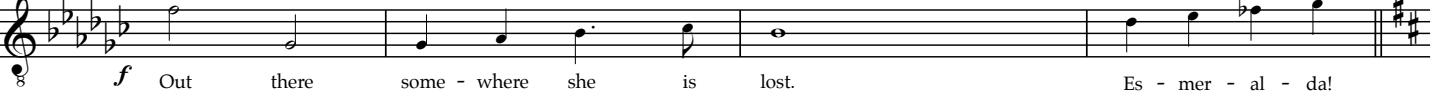
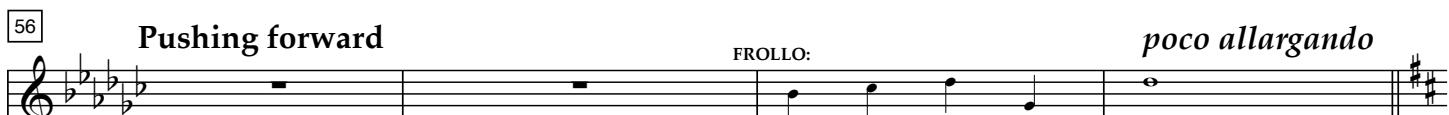
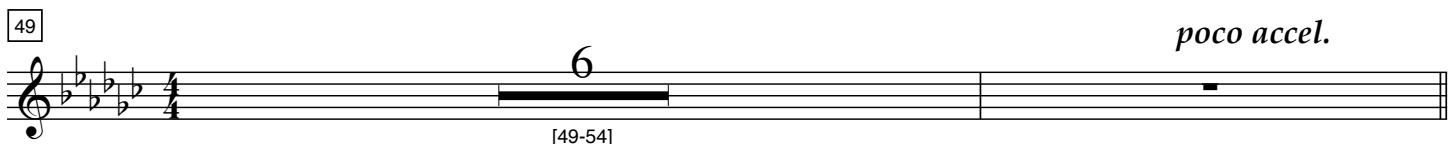
34



38



[Safety, out any beat]



**Slightly heavier**

60

(FROLLO)



PHOEBUS,

QUASIMODO:



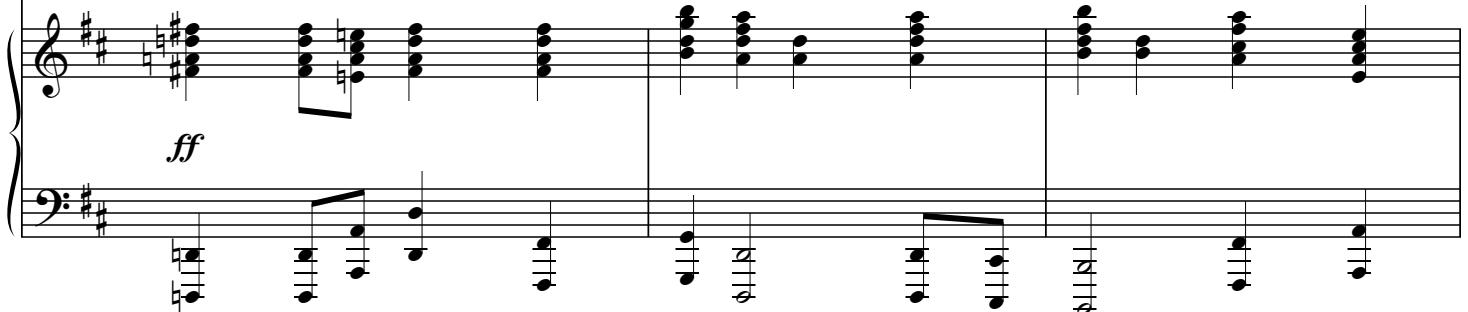
CONG. WOMEN,  
CHOIR ALTOS:



SOLDIERS



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



63 (FROLLO)

All Par-is burns for Es - mer - al - da! And still it all comes down to her and

(PHOEBUS/QUASIMODO)

All Par-is burns for Es - mer - al - da! And still it all comes down to her and

(CONG. WOM./CHOIR ALTOS)

All Par-is burns for Es-mer - al-da! (*choir altos back to choir*)

(SOLDIERS)

All Par-is burns for Es-mer - al-da!

CHOIR SOPHS:

*f* Mi-se-ri - cor - di - a

CHOIR MEN:

*f* Mi-se-ri - cor - di - a

The score is in common time, key signature of two sharps (D major), and includes lyrics in English and French.

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.

Et do-na no - bis pa - cem, pa - cem.

Slightly heavier

71 (FROLLO) 3 3 3  
charm. Wake up the cit - y and sound the a - larm!

(QUASIMODO) 3 3 3  
Wake up the cit - y and sound the a - larm!

(PHOEBUS)  
CONG WOMEN:  
3 3 3  
Wake up the cit - y and sound the a - larm!

SOLDIERS: 3 3 3  
Wake up the cit - y and sound the a - larm!

CHOIR:  
T1: 3 3 3  
T2/B: Wake up the cit - y and sound the a - larm!

3 3 3  
3 3 3  
3 3 3

*poco stringendo*

*poco allargando*

73

The musical score consists of seven staves. The top six staves are for voices, each starting with a treble clef and a key signature of two sharps. The first five staves begin with a dynamic of *poco stringendo*, indicated by a downward arrow over the first measure. The sixth staff begins with *poco allargando*, indicated by a downward arrow over the first measure. The bottom staff is for basso continuo, indicated by a bass clef and a key signature of one sharp. It features a dynamic marking *sub mf* and a bassoon part marked *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-

*ff*

CHOIR: Hah

Do-na no-bis pa-cem,

do-na no-bis pa-cem,

*T1:*  
*T2/B1: 8*

(TENORS)

*B2:*  
Hah

*(BARIS)*

Do-na no-bis pa-cem,

do-na no-bis pa-cem,

*ff*

Do-na no-bis pa-cem,

do-na no-bis pa-cem,

*rall.*

78

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

Do-na no-bis pa-cem!

Sing the bells, bells, bells, sing the bells, bells of No-tre

*S1:*

Do-na no-bis pa-cem!

Sing the bells, sing the bells, bells, sing the bells, bells of No-tre

*S2/A:*

*A:*

Do-na no-bis pa-cem!

Sing the bells, sing the bells, bells, sing the bells, sing the bells, of No-tre

*(TENORS)*

Do-na no-bis pa-cem!

Sing the bells, 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, sing the bells, sing the bells, of No-tre

81 **Più mosso** *rall.*

Dame!

(SOPHS)

(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]



*Entr'acte*

With great energy  $\text{♩} = 160$

3

SOPRANOS:  
*intense marcato*

ALTOS:  
*intense marcato*

TENORS:  
*intense marcato*

BARIS, BASSES:  
*intense marcato*

**1**

**8**

**f**

5

*mf* Huh huh huh huh

*mf* huh huh

*f* (Baris sing lyrics with tenors) Li - be - ra me Do - mi - ne de mor - te ae -

*sim. f* Huh huh

8

*mf* — *f* *ah* Huh huh huh huh

*mp* *ah* *f* *ah* Huh huh huh huh

*fp* *na.* *f* *In*

ter \_\_\_\_\_ na. \_\_\_\_\_ In

huh huh huh huh huh huh huh 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

*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**  $\text{♩}=96$

*molto cantabile*

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

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  
 (melody)

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

*poco rit.*

29

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

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

*p* I - u - ro lu - ce

*p* I - u - ro lu - ce cae -

{ 8

32 **Moderato**  $\text{♩} = 86$ 

li.

*detaché*

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

*detaché*

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

*mf*

*poco rall.*

36 *mp* Ah \_\_\_\_\_ Ah \_\_\_\_\_

Ah \_\_\_\_\_ Ah \_\_\_\_\_

Ah \_\_\_\_\_ Ah \_\_\_\_\_

Ah \_\_\_\_\_ Ah \_\_\_\_\_

V. V.

## Broader

40

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

*f*

*f*

44

46

di - em i - bi da - bit me

di - em i - bi da - bit me

di - em i - bi da - bit me

di - em i - bi da - bit me

O - lim... O - lim...

With proud determination ♩.=66

48

O - lim,  
nos su - a - de - bi - mus,  
fe - lim  
nos su - a - de - bi -  
O - lim,  
nos su - a - de - bi - mus,  
fe - lim  
O - lim,  
nos su - a - de - bi - mus,  
fe - lim  
ff O - lim,  
nos su - a - de - bi -  
O - lim,  
nos su - a - de - bi - mus,  
fe - lim  
nos su - a - de - bi - mus,  
fe - lim

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  
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,

The musical score consists of two staves. The top staff is for voices (Soprano and Alto) and the bottom staff is for piano. The key signature is A major (two sharps). Measure 56 starts with a forte dynamic (ff). The vocal parts sing "Us - que,\_\_\_\_ cum non es-set so-le,\_\_\_\_ vi - vunt in spe," followed by a repeat of the first line. Then it continues with "Us - que,\_\_\_\_ hoc tem-pus cum non es-set so-le,\_\_\_\_ vi - vunt in spe," also followed by a repeat. The piano part provides harmonic support with eighth-note chords. Measures 57-61 follow a similar pattern, with the vocal parts repeating the lyrics and the piano providing harmonic support.

62

nun - quam re - do - no. fff  
nun - quam re - do - no.  
nun - quam re - do - no.  
nun - quam re - do - no. fff

The musical score continues on page 9, starting at measure 62. The vocal parts sing "nun - quam re - do - no." three times, each time with a crescendo (ff) and a fermata over the last note. The piano part provides harmonic support with eighth-note chords. Measures 63-67 follow a similar pattern, with the vocal parts repeating the lyrics and the piano providing harmonic support.

## Poco maestoso

66

Ve - ni - et      *f* o - lim mu - ta - ti

Ve - ni - et      *f* o - lim mu - ta - ti

Ve - ni - et      *f* o - lim mu - ta - ti

Ve - ni - et      *f* o - lim mu - ta - ti

Ve - ni - et      *f* o - lim mu - ta - ti

Ve - ni - et      *f* o - lim mu - ta - ti

Ve - ni - et      *f* o - lim mu - ta - ti

Ve - ni - et      *f* o - lim mu - ta - ti

Piu mosso

rall.

Dictated

70

o----- Ah ----- *ff* A - men!

o----- Ah ----- A - men!

o----- Ah ----- *ff* A - men!

o----- Ah ----- A - men!

ff

[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.

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]

8

[27-34]

35

2

[35-36]

(Cello)

38 *a tempo*  
Play 2x's

4

[38-41]

4

[42-45]

[SEGUE AS ONE]

# Flight Into Egypt

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

Moderately, poco rubato (ca.  $\text{♩}=120$ )

4 [1-4] 5 (Vocal) 7 [5-11] 2 4

*a tempo*

4 [13-16] 2 [17-18] 4 2

20 *a tempo* 8 3 *poco rit.*

8 [20-27] 3 [28-30] 4 3

32 **Poco rubato** 4 *a tempo* 4 40 4

4 [32-35] 4 [36-39] 4 [40-43] 4

50 6 6 2

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

58-65 8 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

*a tempo*

74

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) strong! And our  
FEMALE GARGOYLES:  
MALE GARGOYLES, ST APHRODISIUS: And your  
And your  
CHOIR: Ah

Ah

*a tempo*

(QUASIMODO)

80

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

This staff contains four measures of music for Quasimodo. The vocal line consists of eighth and sixteenth notes. The lyrics are: "flight in - to E - gypt may last our whole life long. Yes, that". The key signature is one sharp.

(FEMALE GARGS)

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

This staff contains four measures of music for the Female Gargs. The vocal line follows the same pattern as the first staff. The lyrics are: "flight in - to E - gypt may last your whole life long. Yes, that". The key signature is one sharp.

(MALE GARGS, ST APHRO)

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

This staff contains four measures of music for the Male Gargs and St Aphro. The vocal line follows the same pattern. The lyrics are: "flight in - to E - gypt may last your whole life long. Yes, that". The key signature is one sharp.

(CHOIR)

*ff* Ah Ah Ah Ah

This staff contains four measures of music for the Choir. The vocal line consists of sustained notes with fermatas. The dynamics are marked *ff*. The lyrics are: "Ah Ah Ah Ah". The key signature is one sharp.

*ff*

This staff contains four measures of music for the Choir. The vocal line consists of eighth and sixteenth notes. The dynamics are marked *ff*. The lyrics are: "Ah Ah Ah Ah". The key signature is one sharp.

(QUASIMODO)

84

poco rall.

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 8

Ah

ffz

88

Gently

(QUASIMODO)

poco rit.

whole life long. —

mp pp mp

—96—

#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.

Warm ballad, starts poco rubato, but not too slowly  $\bullet=130$

The musical score consists of five staves of music in 4/4 time, primarily in G major (one sharp) throughout. The first staff begins with a dynamic marking of "poco rubato". Measure numbers 2, 16, 5, 14, and 5 are indicated above the staff. Measure 2 is labeled "(Vocal)". Measure ranges [1-2] and [3-18] are shown below the staff. The second staff begins at measure 24, with a dynamic of "Poco rubato". Measure numbers 5, 14, and 5 are indicated above the staff. Measure ranges [19-23], [24-37], and [38-42] are shown below the staff. The third staff begins with a dynamic of "rit." (ritardando). Measure numbers 2 and 2 are indicated above the staff. Measure ranges [43-44] and [45-46] are shown below the staff. The fourth staff begins at measure 47, with a dynamic of "A tempo". Measure numbers 8 and 3 are indicated above the staff. Measure ranges [47-54] and [55-57] are shown below the staff. The fifth staff concludes the section.

58 (ESMERALDA)

Musical score for orchestra and choir, page 58. The score consists of five staves. The top three staves are vocal parts: (PHOEBUS) in soprano, (QUASIMODO) in alto, and CLOPIN: in bass. The bottom two staves are for the orchestra: strings in treble and bass clef. The vocal parts sing in unison. The lyrics are:

stone. Though we set out for lands un - known, they're lands we'll share.— Will we  
stone. Though we set out for lands un - known, they're lands we'll share.— Will we  
Bet-ter to have a heart of stone... that holds no hope in heav-en's light.  
Will we

**GYPSIES, CHOIR:**  
Will we

Will we

The score includes various musical markings such as dynamic changes, articulations, and rests.

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.

*mf*

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

68

Musical score for piano and voice, page 68. The vocal line consists of three staves of lyrics: "in a place of mir - a - cles?—", "in a place of mir - a - cles?—", and "in a place of mir - a - cles?—". The piano accompaniment features a bass line with sustained notes and chords, and a treble line with eighth-note patterns. The dynamic marking *f* is present in the piano part.

72

Musical score for piano and voice, page 72. The vocal line begins with "CLOPIN:" followed by "Rom - a - nies a - gain—— must roam.—", "for a place of mir - a - cles,—", and "for a place of mir - a - cles,—". The piano accompaniment includes a bass line with sustained notes and chords, and a treble line with eighth-note patterns. The dynamic marking *f* is present in the piano part.

76

ESMERALDA:

In a

PHOEBUS:

In a

(CLOPIN)

In a

Could there be a coun - try \_\_\_\_\_ kind - er to our race? \_\_\_\_\_ In a

GYPSIES, CHOIR:

in a

in a

The musical score consists of six staves. The top two staves are for voices: 'ESMERALDA' (soprano) and 'PHOEBUS' (alto). The third staff is for '(CLOPIN)' (bass). The fourth and fifth staves are for the 'GYPSIES, CHOIR' (two bass staves). The bottom staff is for the orchestra. The vocal parts sing in unison, with 'ESMERALDA' and 'PHOEBUS' entering later. The instrumental parts provide harmonic support with chords and rhythmic patterns. The score is set in common time with various key signatures.

80 (ESMERALDA)

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

(PHOEBUS)

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

QUASIMODO:

(CLOPIN)

Where's my place of mir - a -

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)

8 cles? \_\_\_\_\_ Of mir - a -

(CLOPIN)

8 Of mir - a -

Of mir - a -

Of mir - a -

*mp*

**Moving forward**

(syllable pronounced "culls")

88

+ F1,2,  
3,4 cles.

cles.

cles.  
+ M1,2,3

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

CHOIR only (ENS sing "cles" as above)

Ah Ah

Ah Ah

*mf*

91 + F1,2,  
3,4

Ah Ah

+ M1,2,3

Ah Ah

+ M4,5,  
6,7,8

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  $\text{d} = 76$

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. Measure 4 starts with a long black bar followed by a measure of rest. Measure 5 begins with a vocal entry labeled '(Vocal)' in a box, with the number '16' above it and '[5-20]' below it. Measure 21 follows with the number '3' above it and '[21-23]' below it. The bottom staff is for the voice, also in common time with a treble clef. Measure 24 starts with a vocal line: 'And some who wished all Gyp - sies harm.' This is followed by a dynamic instruction '**f**' and the text 'For the'. The piano part continues with a harmonic progression, indicated by a brace and a bass clef.

4

[1-4]

5 (Vocal) 16 [5-20] 21 3 [21-23]

CONGREGATION,  
CHOIR:

SOLO (F4):

24 And 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 burn \_\_\_\_\_ at

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.*

*Red.*

#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

CHOIR:

1

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

Musical score for choir and piano. The choir part consists of two staves: soprano and alto. The piano part has two staves: treble and bass. Measure 12 starts with a piano introduction. Measure 13 begins with the choir singing "Ky-ri-e e - lei - son." in forte dynamic. Measure 14 continues with the choir singing the same phrase in a faster tempo, indicated by the instruction "accel. poco a poco". The piano accompaniment features eighth-note chords in the treble staff and sustained notes in the bass staff.

Musical score for choir and piano. The choir sings the same phrase "Ky-ri-e e - lei - son." in measure 15. In measure 16, the piano accompaniment changes to a sustained note pattern. Measures 17 and 18 show the piano playing eighth-note chords in the treble staff, with the bass staff providing harmonic support. The piano dynamic is marked "f" (forte) in measure 15 and "p" (piano) in measure 17.

[22]  $\text{♩} = 90$  tempo "Made Of Stone"  
[Vamp]

Musical score for piano, continuing from measure 18. The piano plays a repetitive eighth-note chord pattern in the treble staff, with sustained notes in the bass staff. The dynamic is marked "mp" (mezzo-forte) in measure 21. The piano part ends with a fermata over the last measure of the vamp.

[SEGUE AS ONE]

## *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.  $\text{♩} = 120$ )**

1

*mp*

**CHOIR:**

[3] *mp intense marcato*

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

*intense marcato*

*mp*

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

*mp*

Musical score for measures 6-8. The vocal line consists of eighth-note patterns: measure 6 (ra - vi.), measure 7 (Non con - fun - dar in ae - ter - num), and measure 8 (ra - vi., Non con - fun - dar in ae - ter - num). The piano accompaniment features sustained chords in the bass and eighth-note patterns in the treble. Measure 8 concludes with a repeat sign.

Musical score for measures 9-11. The vocal line continues with eighth-note patterns: measure 9 (Sal - vum fac pop-u - lum tu - um. Ju dex cre-de - ris), measure 10 (Sal - vum fac pop-u - lum tu - um. Ju - dex cre-de - ris), and measure 11 (Sal - vum fac pop-u - lum tu - um. Ju - dex cre-de - ris). The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. Measure 11 includes dynamic markings *f* and *sub. f*.

Musical score for measure 12, marked **Meno mosso**. The vocal line begins with a sustained note (G) followed by eighth-note patterns. The piano accompaniment features sustained chords in the bass and eighth-note patterns in the treble. Measure 12 concludes with a repeat sign. The instruction [SEGUE AS ONE] appears at the end of the page.

# *Kyrie Eleison*

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

Ominously, rubato

CHOIR:

1

Ky - ri - e      e - lei - son.

*mp*

Ky - ri - e      e - lei - son.

*mp*

Ky - ri - e      e - lei - son.

Slower

*rit.*

4

V.S.

6 With great power ( $\text{♩} = 84$ )

CHOIR: *ff*

Musical score for choir and piano. The choir part consists of two staves: soprano (treble clef) and bass (bass clef). The piano part has two staves: treble and bass. The vocal parts sing "Li - be - ra me" and "Do - mi - ne!" in a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment features eighth-note chords and sixteenth-note patterns. Dynamics include *ff* for the choir and *f* for the piano.

Musical score for piano, measures 11-14. The piano part consists of two staves: treble and bass. The treble staff shows eighth-note chords with dynamic *sub. mp*. The bass staff has sustained notes. Measure 14 ends with a fermata over the bass note.

Musical score for piano, measures 15-18. The piano part consists of two staves: treble and bass. The treble staff shows eighth-note chords. The bass staff has sustained notes. Measure 18 ends with a fermata over the bass note. The section is labeled "Vamp".

Vamp-jump from either bar

Musical score for piano, measures 18-21. The piano part consists of two staves: treble and bass. The treble staff shows eighth-note chords with dynamic *f*. The bass staff shows eighth-note chords. Measures 18 and 19 end with fermatas over the bass note. The section is labeled "Vamp-jump from either bar".

23 *mf intense marcato*

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

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* , *sub. mp* , *sub. mp*

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

*sub. mp* , *sub. mp* , *sub. mp* , *sub. mp*

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

*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*

58

Glo - ri - a!  
(cresc. poco a poco)

Sem - per

sanc - tus!

Glo - ri - a!

Sem - per

sanc - tus!

(cresc. poco a poco)

63

Sanc-tus!

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

Sanc-tus!

In - ex - cel - sis!

f

70

mf

mf

mf

Vamp

74

This section starts with a treble clef, a key signature of two sharps, and a common time signature. It consists of three measures of eighth-note chords in the right hand and sustained notes in the bass. The right hand chords are G major (B-D-G), C major (E-G-C), and D major (F#-A-C). The bass notes are D, G, and C respectively. The dynamic is forte (f).

Dictated

77

This section starts with a treble clef, a key signature of four sharps, and a common time signature. It consists of four measures of eighth-note chords in the right hand and sustained notes in the bass. The right hand chords are F# major (A-C#-F#), G major (B-D-G), A major (C#-E-G), and B major (D-F#-A). The bass notes are F#, G, A, and B respectively. The dynamic is sforzando (sfz). The bass line features eighth-note patterns: A, G, A, G.

A tempo

81

This section starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures of rests followed by a vocal line. The lyrics are "Di - es ir - ae!" The dynamic is forte (f). The vocal line is supported by eighth-note chords in the right hand and sustained notes in the bass. The dynamic changes to ff in the middle of the second measure. The bass line features eighth-note patterns: E, D, C, B, A, G, F#.

Di - es ir - ae!

ff

mf

85

Di - es ir - ae!

Di - es ir - ae!

Di - es il - la!

Di - es ir - ae!

Di - es ir - ae!

Di - es il - la!

*ff*

*mf*

*ff*

*sfz*

Vamp-jump from either bar

91

*mf*

*mf*

*sfz*

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 -

*f*

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

T1  
T2  
B

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:

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

*f*

127

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

The musical score consists of four staves. The top staff is for Quasimodo, featuring a treble clef and a key signature of three sharps. The second staff is for Statues and Gargoyles, also with a treble clef and three sharps. The third staff is for the Choir, with a treble clef and three sharps. The bottom staff is for the Bassoon, indicated by a bass clef. The vocal parts sing in unison, while the Bassoon provides harmonic support.

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

The musical score consists of four staves. The top staff is for the Bassoon, indicated by a bass clef. The vocal parts sing in unison, providing harmonic support. The dynamic **ff** (fortissimo) is marked above the vocal lines in the middle section.

138 (QUASIMODO)

(STATUES, GARGOYLES)

(CHOIR)

*poco accel.*

144 (QUASIMODO)

#

4

#

4

#

4

*Poco maestoso* ( $\text{♩} = 102$ )

(QUASIMODO)

*poco accel.*

*poco rall.*

149

Musical score for piano and choir. The piano part consists of two staves: treble and bass. The choir part is labeled "CHOIR, CONG.". The score includes dynamic markings like *mf*, *ff sub. mf*, and *cresc. poco a poco*. The tempo is  $\text{♩} = 102$ . The piano accompaniment features sustained notes and chords, while the choir sings "Ah" on each beat. Measure numbers 149 and 153 are indicated.

*Poco piu mosso* ( $\text{♩} = 108$ )

153

Musical score for piano and choir. The piano part consists of two staves: treble and bass. The choir part is implied by the vocal entries in the piano line. The piano accompaniment features eighth-note patterns and sustained notes. Measure number 153 is indicated.

*rit.*

157

*f*

[SEGUE AS ONE]

# Top Of The World (Reprise)

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

**Calmato, poco rubato**

Musical score showing measures 9 through 17. The key signature is B-flat major (two flats). Measure 9 starts with a 8th note followed by a bar line. Measure 10 starts with a 8th note followed by a bar line. Measure 11 starts with a 4th note followed by a bar line.

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16, 17.

Time signature: 4/4 throughout.

Musical score showing measures 21 through 25. The key signature changes to A-flat major (one flat) at measure 21. Measure 21 starts with a 4th note followed by a bar line. Measure 22 starts with a 4th note followed by a bar line. Measure 23 starts with a 4th note followed by a bar line. Measure 24 starts with a 4th note followed by a bar line. Measure 25 starts with a 4th note followed by a bar line.

Measure numbers: 21, 22, 23, 24, 25.

Time signature: 4/4 throughout.

Performance instructions: broadening, rall., mf (still strong), p (weakly, an echo).

**Slowly**

**CHOIR WOMEN:**

sung pure tone, as boys choir

Musical score showing measures 25 through 29. The key signature changes to G major (no sharps or flats) at measure 25. Measure 25 starts with a 4th note followed by a bar line. Measure 26 starts with a 4th note followed by a bar line. Measure 27 starts with a 4th note followed by a bar line. Measure 28 starts with a 4th note followed by a bar line. Measure 29 starts with a 4th note followed by a bar line.

Measure numbers: 25, 26, 27, 28, 29.

Time signature: 4/4 throughout.

Performance instruction: rit.

[SEGUE AS ONE]

*Esmeralda (Frollo Reprise)*

Creepy music-box  $\text{♩} = 112$  [Vamp-vox any beat]  
*(vocal last x)* ("Esme...ralda. Now that she's...") [3-5]

With tenderness, molto rubato [15] 4 [19] 3 [15-18] [19-21]

JEHAN: Strict 4  $\text{♩} = 120$  FLORIKA:  
 The wick - ed shall not go un - pun - ish - ed. The  
 sub.  $\text{mp}$

26

CONG, CHOIR WOMEN:

heart of the wick - ed is of lit - tle worth.

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

*ff*

32 CHOIR WOMEN:

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\_\_\_\_\_

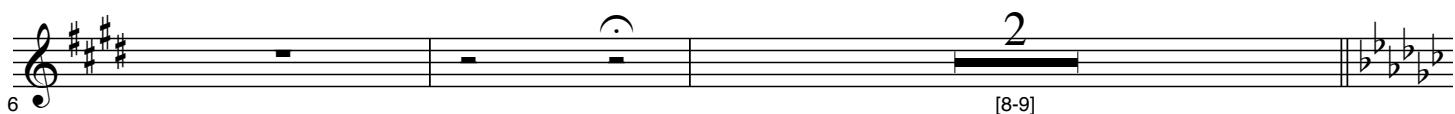
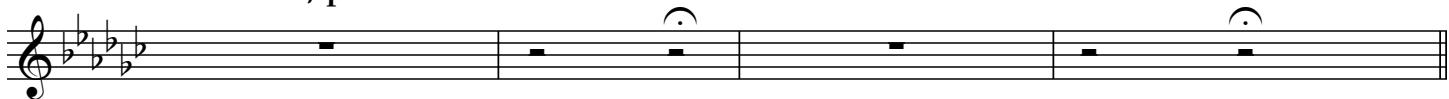
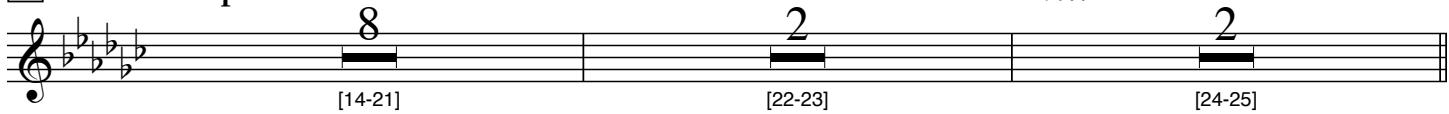
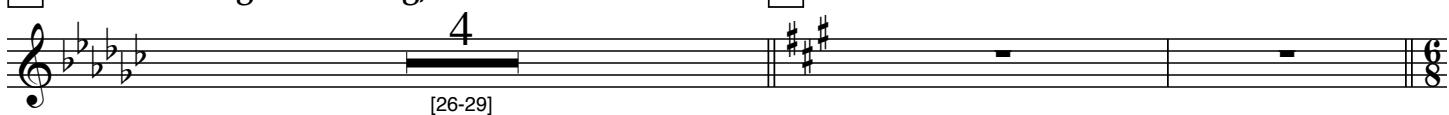
Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

*ffff*

[SEGUE AS ONE]

*Finale Ultimo*

Freely

[10] **Moderato, poco rubato**[14] **A tempo**[26] **With great feeling, rubato****Calm and steady (♩ = 63)**

CHOIR WOMEN:

Pure "boys choir" sound, no vib.

36

*p* Oo Oo

Oo

40

Oo

Oo

44

FLORIKA (Fl):

O - lim De - us ac - ce - le - re

(CHOIR WOMEN)

Oo Ah

*mp*

48

Hoc sae - cu - lum splen - di - dum.

Ah.

TENORS: Ah.

BARIS: Ah.

52

O - lim De - us ac - cel -

+ CONGREGATION:

Some day, life will be kind - er, love will be

Some - day, life will be kind - er, love will be

mp

56

le - re  
blind - er,

Hoc sae - cu - lum splen - di - dum  
some new af - ter - noon.

blind - er,  
some new af - ter - noon.

60

Ac - ce - le - re  
God - speed

this bright mil - len - ni - um.

God - speed  
this bright mil - len - ni - um.

*rall.*

64

fi - at ve - ni - re o - lim.  
um. Wish up - on the moon.  
Hope lives on, wish up - on the moon.

**Maestoso**

*molto rit.*

QUASIMODO:

70

some - day  
Let it come one day  
Let it come one day

**A tempo**

(QUASIMODO)

[74] +CONGREGATION,  
CHOIR:

Musical score for piano and choir. The piano part consists of three staves: treble, middle, and bass. The choir part is indicated by a bracket below the piano staves. Measure 74 starts with a piano dynamic *p*. Measures 75-76 are rests. Measure 77 begins with a piano dynamic *p*, followed by a piano dynamic *p*. The choir part enters with a sustained note on the first beat of measure 77.

Musical score for piano and choir. The piano part consists of three staves: treble, middle, and bass. The choir part is indicated by a bracket below the piano staves. Measure 78 starts with a piano dynamic *p*. Measures 79-80 are rests. Measure 81 begins with a piano dynamic *p*, followed by a piano dynamic *p*. The choir part enters with a sustained note on the first beat of measure 81. The score ends with a piano dynamic *p*.

[88] Tentatively, slow 1

*rit.*

Musical score for piano and choir. The piano part consists of three staves: treble, middle, and bass. The choir part is indicated by a bracket below the piano staves. Measure 88 starts with a piano dynamic *mp*. Measures 89-90 are rests. Measure 91 begins with a piano dynamic *p*, followed by a piano dynamic *p*. The choir part enters with a sustained note on the first beat of measure 91. The score ends with a piano dynamic *p*.

Gently and tentatively at first, building to tempo  $\text{d} = 63$

[92] CLOPIN:

Musical score for piano and choir. The piano part consists of three staves: treble, middle, and bass. The choir part is indicated by a bracket below the piano staves. Measure 92 starts with a piano dynamic *p*. Measures 93-94 are rests. Measure 95 begins with a piano dynamic *p*, followed by a piano dynamic *p*. The choir part enters with a sustained note on the first beat of measure 95. The score ends with a piano dynamic *p*.

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

SOLO (M4):

poco rit. CLOPIN, QUASI,  
CONGREGATION:

110 mor - al, like a trink - et you hold in your palm. But

116 **A tempo**  
(CLOP, QUASI, CONG)

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

**CHOIR:** *T2: p*

**BARIS:** Ah

*mp*  
*bring out 8s*

120 bells of No - tre Dame.

**SOPHS:** *mf* Ah

**ALTOS:** Ah

**T1:** *mp* Ah

**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? \_\_\_\_\_

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

*f*

mf

PRINCIPALS  
+ F2-3 & M2-8:

130

Sing the bells \_\_\_\_\_ bells \_\_\_\_\_ What -

SOP 1: Sing the bells, bells, bells, bells,

S2, ALTO, M1, F1, F4: Sing the bells, bells, bells, bells,

Sing the bells, bells, 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 bells bells  
bells, bells, bells, bells,  
bells, bells, bells, bells,  
bells, bells, bells, bells,  
bells, bells, bells, bells,

139

rich and the rit - u - al knells of the  
bells bells (SOPHS) bells bells  
bells, bells, bells, bells,  
bells, bells, bells, bells,  
bells, bells, bells, bells,

*molto rall.*

143 (SOPHS)  
(ALTOS)

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

147 With great vigor and exuberence  $\text{♩} = 134$

S1/A1

*ff* Dame.

S2,A2

Ah Ah Ah

T1,B1

*ff* Dame.

T2,B2

Ah Ah Ah

*ff*

v v v v

151

*rall.*

Ah

v v v v

*fff*

v v v

*There is intentionally no musical underscoring  
during the bows.*

*Exit Music*

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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