

PIANO/VOCAL

"Hunchback of Notre Dame"

1

*Olim*

2/26/15

Alan Menken/  
Stephen Schwartz

V.S.



# Olim

2/26/15

CUE: [TOP OF SHOW]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

*Bells toll*

A single staff of music in G major (one sharp) and 4/4 time. It consists of three measures, each containing a half note G4 with a fermata. Above the first measure is a bell icon and the text 'Bells toll'. Above the second measure is a '2.' with a fermata. Above the third measure is a '3.' with a fermata.

**Moderate chant**

WOM

MEN

MEN

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

Two systems of musical notation. The first system shows measures 4-8. The Women's part (WOM) has rests in measures 4-8. The Men's part (MEN) has a melodic line starting in measure 4. The piano accompaniment (piano) has rests in measures 4-8. The second system shows measures 9-12. The Women's part (WOM) has rests in measures 9-10 and then enters in measure 11. The Men's part (MEN) continues its melodic line. The piano accompaniment (piano) has rests in measures 9-12.

WOM

MEN

WOMEN

*p* O - lim. O - lim

Ac - ce - le - re fi - at ve - ni - re o - lim. O - lim de - us ac - ce -

Two systems of musical notation. The first system shows measures 9-12. The Women's part (WOM) has rests in measures 9-10 and then enters in measure 11 with a melodic line. The Men's part (MEN) continues its melodic line. The piano accompaniment (piano) has rests in measures 9-12. The second system shows measures 13-16. The Women's part (WOM) has rests in measures 13-14 and then enters in measure 15. The Men's part (MEN) continues its melodic line. The piano accompaniment (piano) has rests in measures 13-16.

Musical score for Soprano (Soprano) and Men's voices. The Soprano part (labeled "Soprano") begins at measure 13 with the lyrics "de - us ac - ce - le - re - re -". The Men's part (labeled "MEN") begins at measure 14 with the lyrics "le - re" and "(Sua) -". Both parts continue with "Hoc sae - cu - lum splen - di - dum -". The piano accompaniment consists of sustained chords in the right hand and rests in the left hand.

Musical score for Women's and Men's voices. The Women's part (labeled "WOM") begins at measure 16 with the lyrics "Ac - ce - le - re fi - at ve - ni - re o - lim.". The Men's part (labeled "MEN") begins at measure 17 with the lyrics "Ac - ce - le - re fi - at ve - ni - re o - lim.". The piano accompaniment includes a *loco* marking and a dynamic change from *rall.* to *molto* starting at measure 18. The score ends with a *FIN* marking.

SEGUE AS ONE

CHOIR  
CONGREGATION  
CLOPIN  
PHOEBUS  
ESMERALDA  
(FROLLO)

# Bells Of Notre Dame Part 1

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

2/22/15

[SEGUE AS ONE]

Roughly, con forza

The musical score is arranged in three systems. The first system (measures 1-4) features a piano accompaniment in 4/4 time with a *ff* dynamic. The vocal parts for Women and Men enter with a *f* dynamic, singing "Ah" on a long note. The piano accompaniment consists of chords in the right hand and a single bass note in the left hand. The second system (measures 5-8) continues the vocal parts and piano accompaniment. The piano accompaniment includes a *rall.* marking in measure 7. The score concludes with a double bar line and repeat signs. A sub-octave line is indicated by a dashed line and labeled "Sub" or "(8vb)".

### Charming French waltz (♩=72)

9

10 11 12

*decresc. poco a poco*

*sub. mf*

13 14 15 16

*mp*

17 18 19 20 21 22

**CONGREGANT (CLOPIN)**

Morn - ing in Par - is, the cit - y a - wakes to the bells of No - tre

23 (Clopin) 24 25 26 27 28

CONGREGANT (M1) CONGREGANT (M5) BOTH

Dame. The fish - er - man fish - es, the bak - er - man bakes to the

29 30 31 32 33 34

CONGREGANT (PHOEBUS)

bells of No - tre Dame. To the big bells as loud as the

35 36 37 38 39 40

CONGREGANT (ESMERALDA)

thun - der, And

CONGREGANTS (F1, F3)

to the lit - tle bells soft as a psalm.

41 42 43 44 45 46

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

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

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

ESMERALDA

47 48 49 50 51 52 53 54 55 56 >>

WOMEN The bells of No - tre Dame. \_\_\_\_\_

CHOIR + CONG. *mf* The bells of No - tre Dame. \_\_\_\_\_

MEN The bells of No - tre Dame. \_\_\_\_\_

80 81 82 83 84 85 86 87

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

Ah *pp* Ah

Ah *mp*

88 89 90 91 92 93 94 95

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

Ah

96 97 98 99 100 101 102 103

(F3): – before whom the congregation trembled, (M3): as he stalked beneath the lofty arches of the church.

Oh

Oh

103A 103B 103D >>

**SIT**  
With actors on "We gather here"

**FROLLO:** Congregants. We gather here,

*p*

103E 103F 103G 103H

**FROLLO:** in this vast symphony of stone,

>> 103I 103J 103K 103L

on the morning of the Feast of Fools.

103M 103N 103O 103P >>

**FROLLO:** Our streets will soon be filled

104 105 106 107 108 109

with those unsavory elements – criminals, foreigners, and gypsies – who have

110 111 112 113 114 115

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

SEGUE AS ONE

CHOIR  
CONGREGATION  
FROLLO

2A

# Bells Of Notre Dame Part 2

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

2/21/15

[SEGUE AS ONE]

[SAFETY]

1 2 3 4

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

5 6 7 8

for remember, we are all born sinners.

*rall. e molto cresc.*

A tempo (with more urgency)

CONGREGATION

9 10 11 12

Long years a - go, did this sto - ry be - gin in this

*f sub. mf*

13 14 15 16

place called No - tre Dame.

R.H.

**SOLOS (M1, 5)**

17 18 19 20

Two or - phaned broth - ers were both tak - en in by the

21 22 23 24 **FROLLO**

Claude the

grace of No - tre Dame.

25 26 27 28 **JEHAN (M7)** 29 30

ol - der, who cared for his broth - er. Young Je - han, full of beau - ty and

31 32 **FROLLO & JEHAN** 33 34 35 36

charm. And they lived and they grew and a - woke to the mus - ic of

37 38 39 40 **CONGREGATION, FROLLO**

bells, \_\_\_\_\_ The

Wom: \_\_\_\_\_

**CHOIR** *mf* Ah \_\_\_\_\_ *f* The

Men: \_\_\_\_\_

Ah \_\_\_\_\_ The

41 [Cong, Frollo] 42 43 44

bells of No - tre

[Choir] bells of No - tre

bells of No - tre

*poco rit.*

In 3 (♩ = ♩)  
Poco meno mosso

45 46

Dame.

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

Ky - ri - e E - lei - son.

Meno mosso

**FROLLO**

47 48

Oh dear broth - er, 'neath these arch - es and this sac - red

*mp*

Più mosso

Meno mosso

49 50 51 52

dome. We are blessed to find our sanc - tu - a - ry and our

**CHOIR** *mf* Ky - ri - e E - lei - son.

S1:  
S2/A:  
B1:  
B2: Ky - ri - e E - lei - son.

*mp* *rit.*

Tempo 1°

53 54 55 56 57 58 59 60

home. [hug] **JEHAN:** Come with me, brother. I'm heading into town for a little fun!

*l.v.*

61 62 63 64 65 66 67 68

**FROLLO:** Jehan, please, you must stay home and write out your catechism.  
**JEHAN:** No. YOU must come with me to the bar. **FROLLO:** I'm not going to lie for you again  
*l.v.*

69 70 71 72 73 74 75 76

if you stay out late. **JEHAN:** Yes, you will! Brother, dear, you're so good to me!

SEGUE AS ONE

CHOIR  
CONGREGATION  
CLOPIN  
(FROLLO)

2B

# Bells Of Notre Dame Part 3

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

2/8/15

[SEGUE AS ONE]

[VAMP] SOLOS (M2, 3)

The musical score is written for piano and voice. It begins with a vamp section (measures 1-5) where the piano accompaniment features a rhythmic pattern of eighth notes. The vocal line is silent during this section. At measure 6, the lyrics begin with 'son to No-tre Dame.' The piano accompaniment continues with a similar rhythmic pattern. At measure 10, a section labeled 'JEHAN' begins, with the lyrics 'Not like his prof-li-gate broth-er, Je-han, who'd have'. The piano accompaniment continues with the same rhythmic pattern. The score includes dynamic markings such as 'mf' and 'p', and performance instructions like 'sustain thru vamp' and '[JEHAN runs out.]'. Measure numbers 1 through 13 are indicated above the vocal line.

1 [JEHAN runs out.] Right-ous Claude Fro-lo was ev-er more drawn like a  
2 3 4 5  
6 son to No-tre Dame.  
7 8 9  
10 [JEHAN] Not like his prof-li-gate broth-er, Je-han, who'd have  
11 12 13

*sustain thru vamp*

*mf*

*p*

MALE SOLO

14 none of No - tre Dame. 15 16 17 Though as

18 broth - ers, they loved one an - oth - er, 19 20 21 Frol - lo

CONGREGATION

22 watched in des - pair and al - arm, 23 24 25 as Je -

as Je

*poco rall.* - - - - -

26 27 28 29

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

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

*f a tempo*

30 31 32 33

laws. \_\_\_\_\_ *f* The

laws. \_\_\_\_\_ The

**+ CHOIR**

34 35 36 37

laws of No - tre

laws of No - tre

38 39 40 41 42 43 44 45

Dame. \_\_\_\_\_ **FROLLO:** Jehan, where have you been? Why weren't you at evening mass?

Dame. \_\_\_\_\_

46 47 48 49 50 51 52 53

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

*playfully*

*p*

54 55 56 57 58 59 60 61

**FROLLO:** A gypsy girl? In our room? **JEHAN:** Florika – she's a beauty, isn't she?

62 63 64 65 66 67 68 69

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

[VAMP] [Leave any measure]

70 71 72 73

I can see you want to. I can see it in your eyes. Oh – I can feel it too! **FROLLO:** Stop!

74 75 76 77 78 79 80 81

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

*darker*

82 83 84 85 86 87 88

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

*poco rit.*

SEGUE AS ONE

CHOIR  
CONGREGATION  
(FROLLO)

2C

# Bells Of Notre Dame Part 4

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

(FROLLO: *If you don't, I will.*)

2/20/15

[SEGUE AS ONE]

Meno mosso, poco rubato

DUPIN (M6)

1 2 3 4

You must leave, Je-han, this ho-ly re-fuge where you've

CHOIR *mf* Ky-ri-e E-lei son.

*mp* Ky-ri-e E-lei-son.

DUPIN (M6)

5 6 7 8

dwelled. FROLLO: Leave? But, Father-- 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.

*rit.*

9 **Very slowly, rubato** 10

elled! **FROLLO:** Jehan-- **JEHAN:** What did you think? **FROLLO:** These people have given us a home, and  
 That they wouldn't send me away? comfort, and safety- **JEHAN:** Comfort?!

Who do you think these people are? You call *this* comfort?! You call *this* safety!?

11 12 **Tempo 1°** 13 14

Well, you can have it. You're welcome to it!  
**JEHAN:** And Jehan **FLORIKA:** and the girl **BOTH:** left.

15 16 17 18 **CONGREGATION** 19 20

**FROLLO:** And Frolo didn't hear from hisbrother for several years. Mean-while.

**SOLO (M5)** **CONGREGATION**

21 22 23 24 25 26

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

**SOLO (M3, M4)**

27 28 29 30 31 32

Dame. Till he was named the arch - dea - con at last and gave

**CONGREGATION** **SOLO (M8)**

33 34 35 36 37 38

thanks to No - tre Dame. And then one dole - ful day brought a

**FROLLO** **SOLO (F4)**

39 40 41 42 43 44

mes - sage. And the name that it bore was "Je - han". And con -

45 46 47 48

ceal - ing his face, Frol - lo stole to a place far a -

CONGREGATION

49 50 51 52 53 54

way... A - way from

55 56 57 58 >>m61

No - tre Dame.

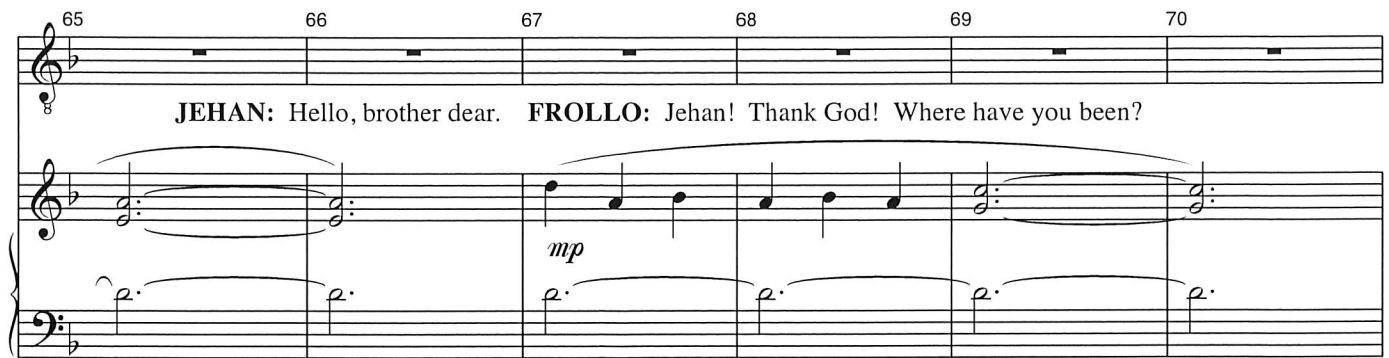
59 60 61 62 63 64

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

*mp*

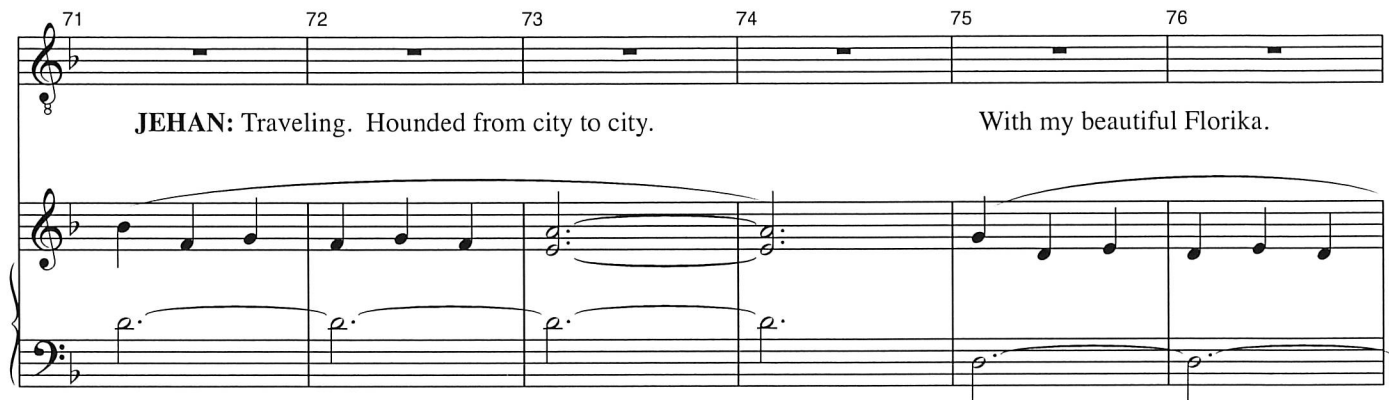
65 66 67 68 69 70

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



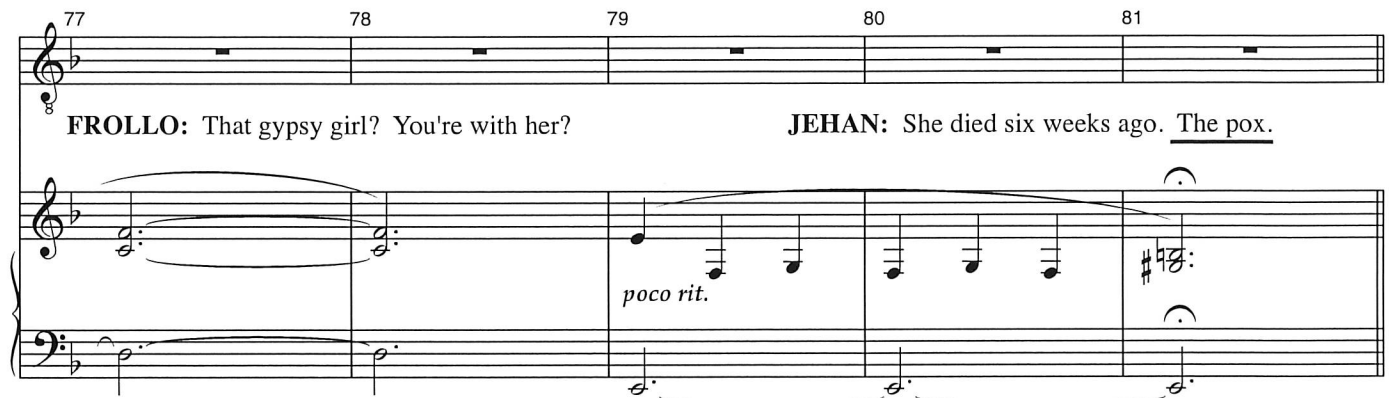
71 72 73 74 75 76

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



77 78 79 80 81

**FROLLO:** That gypsy girl? You're with her? **JEHAN:** She died six weeks ago. The pox.



**SEGUE AS ONE**

CHOIR  
CONGREGATION  
FROLLO

2D

# Bells Of Notre Dame Part 5

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

(JEHAN: She died three months ago. The pox.)

2/13/15

[SEGUE AS ONE]

CUE [JEHAN]: Terrible thing, to watch her suffer--

Agitato  $\text{♩} = 88$

[VAMP] vocal last x

4 FROLLO 5 6 7

Bro - ther, dear - est, come with me, where we will find the re - me - dy, and  
FROLLO: Jehan, let me take you back. I'll bring you home.

8 9 10 11

No - tre Dame once more will be your sanc - tu - a - ry.

12 13 14 15

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

16 17 18 19

be to - ge - ther in our ho - ly sanc - tu - a - ry.

*poco rall.* *mf*

Meno mosso ♩=154

20 21 22 23 24 [VAMP]

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

*sub. mp* *sustain thru vamp*

[VAMP]

25 26 27 28

FROLLO: A baby?! Yours?

[VAMP]

29 30 31

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

[SAFETY] leave any time

32 33 34 35 36

JEHAN: I should have known. I was a fool to think you would look after him. FROLLO: But he is a gypsy child!  
FROLLO: Look after him? Me? JEHAN: He has nobody else. JEHAN: And mine. Take him,

37 38 39 40

JEHAN: if you can find it in your heart. [JEHAN dies] [Blesses] [Baby cries]

With great drive ♩=158

All F: *f marcato*

STAND

CONG + CHOIR

All M: *f marcato*

Di - es i - rae,

Di - es i - rae,

*f détaché*

47

48 (All F)

49

50

(All M)

di - es il - la,

sol - vet sae - c'lum

di - es il - la,

sol - vet sae - c'lum

[He's running....]

51

52

53

54

in fa - vil - la!

Ah

Ah

in fa - vil - la!

Ah

Ah

*accel. poco a poco*

[He's about to throw the baby...]

Musical score for measures 55-58. The score consists of three vocal staves and a piano accompaniment. The vocal parts have lyrics "Ah" under measures 57 and 58. The piano part is marked *ff* and features a steady eighth-note accompaniment in the bass line.

Poco meno mosso

Musical score for measures 59-62, marked *Poco meno mosso*. It includes parts for CONGREGATION, CHOIR, Tenor (T.), and Bass (B2.). The lyrics are: *ff* Ky-ri-e E-lei-son. And the saints re-gard-ed Frol-lo from their stone fa-. The piano accompaniment starts with *poco rit.* and includes a crescendo leading to a *f* dynamic.

63 64 65 66

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

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

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

Ky - ri - e E - lei - son.

*mf* rit.

A tempo, somewhat heavier

67 68 69 70 71

God.

God. **FROLLO:** Oh Lord, you have sent me a test.  
This child is my cross to bear. I may not have saved my brother, but I will save this - thing.

*p* rit.

Flowing, poco rubato

FROLLO

72 73 >> 76 77

But a monster like this must be kept hidden. See this loathe-some crea- ture from whom les- ser men would

*mp*

78 79 80 81 82

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

*molto rit. -----*

e e

SEGUE AS ONE

CHOIR  
CONGREGATION  
CLOPIN  
QUASI  
(FROLLO)

2E

# Bells Of Notre Dame Part 6

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

2/21/15

[SEGUE AS ONE]

Tempo I<sup>o</sup>, ma poco meno mosso

1 2 3 4

me SOLO (F4): And Frolo gave

5 6 7 8

the child a name -- SOLO (M8): A cruel name that means --

9 10 11 12

CONGREGATION: --"half-formed": FROLLO: Quasimodo. Now

*molto rall. e cresc.*

CLOPIN

Tempo I° J. = 72

13 here is a 14 rid - dle to 15 guess if you can, 16 sing the

*mf*

17 bells of 18 No - tre 19 Dame. 20

*cantabile*

21 **QUASI** 22 23 24 25

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

**CHOIR + CONG MEN**

What makes a mon - ster and

26 27 28 29

**CHOIR + CONG WOMEN**

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

Tenors: Sing the

Baris: Sing the

what makes a man? Sing the

(All F)

30 31 32 33

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

bells, (mostly "l" sound) bells,

bells, bells, bells, bells,

34 (All F) 35 36 37

bells, bells, bells, bells,

T1:  
bells, \_\_\_\_\_

T2:  
bells, \_\_\_\_\_

Baris:  
bells, \_\_\_\_\_

bells, bells, bells, bells,

38 (All F) 39 40 41

bells of No - tre

T1:  
bells of No - tre

T2:  
bells of No - tre

Baris:  
bells of No - tre

*molto rall. e cresc.*

42 Sop 1 Alto 2 43 44 45

Dame.

Sop 2 Alto 1 **FROLLO: Up!**

Ah Ah Ah

Ten 1 Bar 1

Ten 2 Bar 2

Dame.

*ff*

46 47 48 49

Ah Ah

Ah Ah

*rall.*

*fff*

**SIT when bells ring**

# *Fanfare*

2/13/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

Warn [FROLLO]: Who protected them?

CUE [FROLLO]: Aphrodisius. Saint Aphrodisius. As I have hidden and protected you.

1 Fanfare-y

The musical score for 'Fanfare-y' is presented in three staves. The top staff is a vocal line in treble clef, 4/4 time, starting with a whole rest. The middle staff is a piano accompaniment line in treble clef, 4/4 time, starting with a quarter note G4, a quarter rest, a quarter note A4, and a half note chord of G4 and B4. The bottom staff is a bass line in bass clef, 4/4 time, starting with a whole rest.

FROLLO  
QUASIMODO

# Sanctuary

2/23/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

Warn [FROLLO]: I've petitioned the King to see if I can stop next year's festival.  
[QUASI]: Then I can never go -

CUE [FROLLO]: Why our King

1 **Insistent** 2  $\text{♩} = 80$  **FROLLO** 3 **[VAMP]**

allows the gypsies here is beyond me! bor - ders por - Through

4 5 6

as a sieve, we let them come and let them live. It's

7 8 9 10

al - most as if they were giv - en sanc - tu - ar - y.

11 12 13 14

How it fills me with dis - gust to walk a - mong them, yet I must. I

*mp*

15 16 17 18

loathe to leave you and our trust - y sanc - tu - a - ry.

19 **Meno mosso** 20 21 22

**QUASI:** What if--- if I came with you--- **FROLLO:** Came with me?! Perhaps someday, Quasimodo.

23 24 25 26

**QUASI:** But I'm strong. I could protect you. **FROLLO:** You protect me?!  
**QUASI:** Yes, like the Saint - St. Aphro- -- **FROLLO:** St. Aphrodisius.

*poco rubato* *rit.*

27 Flowing 4, poco rubato

FROLLO

27 28 29 30

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

*a tempo*

31 32 33

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

*mf*

34 35 36

cit - y. I am your on - ly friend.

(Chime)

37 38 39 40

I who keep you, feed you, teach you, dress you, I who look up-on you with-out fear,

(Chime)

41 42 43 44

how can I pro-tect you, boy, un - less you al - ways stay in here a - way in here?

*f rit.* *mp*

45 46

**FROLLO**

**FROLLO:** Remember what I taught you, Quasimodo---  
You are de -

*poco rit.*

47 48 49

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

**QUASI**

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

*mf*

50 51 52

pi - ty. You do not com - pre-hend.

You're my de-fend - er.

*mf* *sub. mp*

53 54 55 56

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

I am mon-ster.. On-ly mon-ster.

57 58 59 60

Why in - vite their curs - es and their con - ster - na - tion? Stay in here, be faith - ful to me,

I'm faith - ful.

*f*

61 grate - ful to me, Do as I say; 62 3 63 O - bey and stay 64 in

I'm grate - ful. I'll stay in

*mf* *poco rit.*

Detailed description: This block contains the first system of a musical score, measures 61 through 64. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 61 has a vocal line starting with 'grate - ful to me,' and a piano accompaniment with a melody. Measure 62 has a vocal line 'Do as I say;' and a piano accompaniment with a triplet of eighth notes. Measure 63 has a vocal line 'O - bey and stay' and a piano accompaniment with a melody. Measure 64 has a vocal line 'in' and a piano accompaniment with a melody. Dynamics include *mf* and *poco rit.* with a dashed line indicating the tempo change.

65 **Più mosso, poco rubato** 66 67 68

here. Remember, Quasimodo -- this is *your* sanctuary.

here.

*mp*

Detailed description: This block contains the second system of a musical score, measures 65 through 68. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 65 has a vocal line 'here.' and a piano accompaniment with a melody. Measure 66 has a vocal line 'Remember, Quasimodo -- this is *your* sanctuary.' and a piano accompaniment with a melody. Measure 67 has a vocal line 'here.' and a piano accompaniment with a melody. Measure 68 has a vocal line 'here.' and a piano accompaniment with a melody. Dynamics include *mp* and *p*. The tempo marking **Più mosso, poco rubato** is placed above measure 65.

SEGUE AS ONE

# Out There

8/22/14

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: M. Kosarin

[DIRECT SEGUE]

Flowingly, with building excitement

1 2 3 4

QUASIMODO: My sanctuary---

QUASI

5 6 7 8

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

9 10 11

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

12 show me. 13 All my life I mem - or - ize their fac - es, 14

15 know - ing them as they will nev - er know me. 16 All my life I won - der how it 17

18 feels to pass a day, not a - bove them, 19 but part 20

21 of them! 22 And out there, 23 liv - ing in the 24

**A tempo**

25 26 27 28

sun. Give me one day out there. All I ask is

29 30 31 32

one to hold for - ev - er. Out there, where they all live

*poco rit.* ----- *a tempo*

33 34 35 36

un - a - ware, what I'd give, what I'd

37 38 39 40

dare... just to live one day out

*rall.* -----

Più mosso, pressing forward

41 there! 42 43

44 Out 45 there a - mong the mill - ers and the 46 weav - ers and their wives,

47 through the roofs and ga - bles I can see them. 48 49 Ev - 'ry day they shout and scold and

50 go a - bout their lives, 51 heed-less of the gift it is to be them. If 52

poco rall.

Poco maestoso

53 54 55 56

I were in their skin, I'd treasure ev - 'ry in - stant

*rall.*

57 58 59 60

out there. Strol - ling by the Seine, taste a morn - ing

*a tempo*

61 62 63 64

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

65 66 67 68

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

*poco rall.*

69 70 71 72

tent with my share, won't re -

*a tempo*

73 74 75 76

sent, won't de - spair, old and bent, I won't care, I'll have

*p* *cresc. poco a poco* *rall. poco a poco*

77 78 79 80

spent one day out there.

*Più mosso* *ff*

81 82 83 84

*molto rall.* *sfz*

APPLAUSE SEGUE

CLOPIN  
CONGREGATION  
CHOIR  
(PHOEBUS)  
(FREDERIC)

# Topsy Turvy (Part 1)

2/25/15

[APPLAUSE SEGUE]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

Powerfully (♩=112)

1 3

**STAND**  
(bt 1)

*mf*

**REVELERS + CHOIR**

4 All F: 5 6

Come one, come all! 2 MEN (M1, 5)

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

*f* *mf*

SOLO 2 (F3)

SOLO 3 (F1)

REVELERS + CHOIR

7 Coop the hens and pen the mules! 8 *f* Come one, 9 *ff* come all! 10

REVELERS + CHOIR *f* MEN (M3, 4, 6, 7) *f*

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

REVELER WOMEN

+ CHOIR

11 *f* it's the day for break - ing rules. 12 *f* Come and join the 13 Feast of...

+ CHOIR *f* Come and join the Feast of...

S1: 12S2, A: T1: T2, B: *molto rall.*

Bright 2 (♩=134)

REVELERS

14 Fools! 15 16 17 >>m21A

REVELERS Fools!

21A **QUASI** *with hushed and excited intensity*

21B **ALL**

21C

21D

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

*mf*

21E

21F

21G

21H

*f* *mf*

21I

21J

21K

21L

Out here... Where it's twice as noi - sy as the bells!

*mf*

21M 21N 21O

*f* *mf* *f*

21P 21Q 21R 21S

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

*mf*

21T 21U 21V 21W

fear now. No one sees I'm here now, out here in the

*sfz*

22 23 24 25

world!

26 27 28 29

**CONGREGANT (M4):**  
As Quasimodo turned into the square – **CONGREGANT (M8):** He saw before him a most peculiar figure.

30 31 32 33

**CONGREGANT (M7):** A ragged beggar with a patch for an eye, **CONGREGANT (F3):** A crutch,  
**CONGREGANT (F1):** And tattered clothes –

34 35 36 37

**HAUGHTY GENTLEMAN (M6):** Who approached a haughty-looking gentleman – **BEGGAR (CLOPIN):** Take pity,

37A 37B 37C 37D

whatever you can spare – **GENTLEMAN (M6):** Bah!

37E 37F 37G

CLOPIN: Good, aren't I?

37H 37I 37J 37K

SOLO (M3) : As all at once three gypsies gathered around him – SOLO (F2): As he threw off his disguise –

37L 37M 37N 37O

CLOPIN: Clopin Trouillefou, ladies and gents,

37P 37Q 37R 37S

King of the Gypsies –

38 [VAMP] 39 40 SOLO (M3) 41 SOLO (F2)

a wild boar among domestic swine! Haugh - ty! Fe - ro - cious!

42 SOLO (M5) 43 44

For - mi - dable! **CLOPIN:** Gypsies, let's get to work!

45 CLOPIN 46 47 48

Once a year we throw a par - ty here in town.

49 50 51 52

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

53 Ev - 'ry man's a king, and ev - 'ry king's a clown.

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

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

65 It's the day we mock the prig and shock the priest.

69 (Clopín) 70 71 72 73 74

Ev-'ry-thing is top-sy tur-vy at the Feast of Fools! \_\_\_\_\_

75 REVELERS + CHOIR (Mostly shouted) CLOPIN (partially shouted ad lib) 76 77 78

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

*ff* *mp*

79 REVELERS + CHOIR (Men and Women, sounding in 8ves) 80 81 82

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

*ff* *mp*

83 84 85 86

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

*mf*

87 **CLOPIN** 88 89 90

Scur - vy knaves are ex - tra scur - vy on the sixth of "Jan - u - ur - vy"!

91 **CLOPIN, REVELERS, CHOIR** 92 93 94

All be-cause it's Top - sy Tur - vy Day! Hey!

*f*

95 96 97 98 99 100

Hey!

101 **CLOPIN: Soyons vilains!** 102 103 104 105 106

"The Snake"

107 108 109 110 111 112

Musical score for measures 107-112. The system includes a vocal line and a piano accompaniment. The piano part features complex chords and rhythmic patterns. Measure 112 ends with a double bar line and repeat dots.

113 114 115 116 >>m121

"The Circle"

*f*

Musical score for measures 113-116. The system includes a vocal line and a piano accompaniment. A circled annotation "The Circle" is placed above the vocal line in measure 113. The piano part has a dynamic marking of *f*. Measure 116 ends with a double bar line and a rehearsal mark >>m121.

121 122 123 SIT

Musical score for measures 121-123. The system includes a vocal line and a piano accompaniment. A diamond-shaped annotation "SIT" is placed over the vocal line in measure 123. The piano part has a dynamic marking of *f*. Measure 123 ends with a double bar line and repeat dots.

124 125 126 127 >>m136

PHOEBUS: Into this crowd strode a young cavalier -

*mp*

Musical score for measures 124-127. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics "PHOEBUS: Into this crowd strode a young cavalier -". The piano part has a dynamic marking of *mp*. Measure 127 ends with a double bar line and a rehearsal mark >>m136.

136 137 138 139

Captain Phoebus de Martin, at your service – (M8): Whose dashing manner –

140 141 142 143 >>m148

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

148 **Playfully, poco meno mosso** 149 150 151

**PHOEBUS:** New to Paris, just back from the front. (F4): One of those handsome fellows

*poco rit.*

152 153 154 155

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

*poco rit.*

SEGUE AS ONE

PHOEBUS  
SOLDIERS  
FROLLO  
(CLOPIN)

6

# Rest And Recreation

2/23/15

[DIRECT SEGUE]

[PHOEBUS]: (Might one of you enjoy showing me around?)

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

1 Solid march (♩=116) 2

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

3 PHOEBUS

4 5 6  
Four years at the front give a man a zest for a lit-tle rest and re-cre-a - tion.

7 8 9 10  
For the chance to hunt for the spi-ci-est in the way of rest and re-cre-a - tion.

11 12 13 14

Give me your girls of plea-sure, your grapes of mer-lot. Show me your wares, and mea-sure one large sam-ple.

15 16 17 18

Sam-ple 'em at my lei - sure. This three day fur - lough should be am - ple.

*f*

18A 18B

I have borne the brunt of a sol - dier's test.

*mf*

18C 18D 18E 18F

Now I've made my way Where I get to play at rest and re - cre - a... -

*f*

18G 18H 18I 18J

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

sub. mp

18K 18L 18M 18N

PHOEBUS

Four years at the front... Four years at the front...

18O 18P 18Q 18R

SOLDIER (M8) SOLDIER (M3) SOLDIER (M4) SOLDIER (M6)

Can-non fod-der ly-ing in the field be-low the cas-tle... The  
 Is this the third week... ...of the siege?  
 Or the fourth week of the siege?

mp

**SOLDIER (M7)**

18S 18T 18U 18V

air filled with the stench of bod-ies in a trench... Who - ev-er pays the most, I call "My liege".

Musical score for Soldier (M7) featuring a vocal line and piano accompaniment. The vocal line starts at measure 18S and ends at 18V. The piano accompaniment is in a 3/8 time signature and includes a dynamic marking of *mf*.

**SOLDIERS**

18W(T1) 18X 18Y

Sum-moned here to Par-is now, I'm far a-way from bat-tle. From clot-ting blood and rot-ting wounds of

(T2/B)

Sum-moned here to Par-is now, I'm far a-way from bat-tle. From clot-ting blood and rot-ting wounds of

*mf*

Musical score for Soldiers featuring two vocal lines and piano accompaniment. The vocal lines start at measure 18W(T1) and end at 18Y. The piano accompaniment is in a 3/8 time signature and includes a dynamic marking of *mf*.

**+ PHOEBUS**

**PHOEBUS**

18Z 18AA 18BB

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

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

Musical score for Phoebus featuring two vocal lines and piano accompaniment. The vocal lines start at measure 18Z and end at 18BB. The piano accompaniment is in a 4/4 time signature.

18CC 18DD 18EE 18FF

nev - er go back a - gain

19 20 21 22

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

*secco*  
*sub.mf*

23 24 25 26

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

27 28 29 30

Like o - ther true knights I've got am-bi - tion But for a few nights fun is my mis - sion

*f*

31 32 33 34

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

*mf*

35 36

tion.

*ff*

37 38 39

**Agitato (l'istesso tempo)**

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

*sfz* *mp*

40 41 42

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

[VAMP]

*rit.*

43 **Sturdily (ca. ♩=112)** 44 45 46

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

47 48 49 50 >> 53 54

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

55 **Playfully, poco rubato (ca. ♩=114)** 56 57 58

If it were up to me, he wouldn't be allowed on the streets  
at all. Or he'd be hunted for sport, like the gypsy dog he is. Take him away. **PHOEBUS:** Archdeacon Frolo?

59 60 61 62

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

63 **L'istesso, solidly**

64 65

You waste no time. Welcome to the Cathedral Guard. **PHOEBUS:** I'm grateful for the opportunity to serve you, my lord.

66 >> [SAFETY] 68

**FROLLO:** Your early arrival is most auspicious. The pestilence of gypsies grows more dangerous every day.

69 **FROLLO** 70 71 72

Capt-ain, you and I have a task we share. Stop-ping them and their pro-li-fer-a-tion.

73 *mf* Pa - ris looks to us \_\_\_\_\_ to rid her streets of crime This is war and thus

**PHOEBUS** *mf*

To us \_\_\_\_\_ to rid her streets of crime.

*mf*

76 (Frollo) *f* There is no time for rest and re - cre - a

(Phoebus) *f* There is no time for rest and re - cre - a

*f*

**Stay Seated**

79 tion. Hur - ry hur - ry, here's your chance.

80

**CLOPIN** 81

**CHOIR + REVELERS**

*f* Come one, come all!

Come one, come all!

*ff* *mf*

82 83 84

See the mys - t'ry and ro - mance.

*ff* Come one, come all!

*ff* Come one, come all!

**CLOPIN**

85 86 87 88 (*gliss.*)

See the fin - est girl in France make an en - trance to en - trance. Dance, la Es - mer - al - da, \_\_\_\_\_

*mp* *rall.*

**SEGUE AS ONE**

ESMERALDA  
FROLLO  
PHOEBUS  
QUASIMODO  
CLOPIN

# Rhythm of the Tambourine

2/23/15r1

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin  
Dance Arr.: Rob Berman

[DIRECT SEGUE]

With fiery gusto (♩=128)

1 (Clopin) \* 2 3

Esm dance!

4 5 6

Esm

7 **ESM** 8 9 10

Esm Hey, sol-dier boy, I see how you stare. Hey, butch-er man,

11 12 13 14

Esm I see you ad - mi - re. Come gath - er 'round. Hey, Jacques and Pi -

15 16 17

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

18 19 20 21 22 23

Esm rine.

24 25 26

Esm Flash of an an - kle, flip of a skirt.

27  
Esm  
Feel them ex - cite, 28 en - flame and in - spi - re. 29

30  
Esm  
Come see me dance. 31 Hey, what can it 32 hurt?

33  
Esm  
It's just a dance to the 34 rhy - thm of the 35 tam - bou -

36 Heavier ♩ = 76  
Esm  
rine. 37 38 39

40 41 42 43

Esm

*sfz*

b2

44 45 46 47

Esm

Faster

*accel.*

"Two scarves!"

48 49 50 51

Esm

Faster ♩ = 140

*ff*

52 53 54 55

Fr

56 57 58 59

Qu

Ph

Fr

**PHOEBUS**

This

60 61 62 63 64

Qu

Ph

Fr

**QUASI**

This girl... who is she?

girl... who is she? She

**FROLLO**

This girl... who is she? She dances like the devil him -

*mf*

65 66 67 68

Qu An an - gel!

Ph dan - ces like an an - gel. But with such fi - re!

Fr self loco Such

69 70 71

Qu Ah! Who is

Ph Who is

Fr fi - re! Who is

Ancora più mosso ♩=144

72 she??

73 she??

74

75

76

77

Qu

Ph

Fr

ESM

Men of Pa-ree, be-fore we get old, come feel the heat, come taste the de - si - re.

*ff*

78

79

80

81

82

ESM

Feel them with-in you, crim-son and gold... Gold like the coins you will toss in-to my tam-bou-

83

84

85

86

87

ESM

rine. When I dance to the rhy-thm of the

88 Esm  
 tam - bou - rine.  
 89 90 91

Detailed description: This system contains the vocal line for Esm and the piano accompaniment for measures 88 through 91. The vocal line starts with a half note in 4/4 time, then changes to 3/4 time for measures 89 and 90, and returns to 4/4 for measure 91. The piano accompaniment features chords and melodic lines in both hands, with dynamic markings like *f* and *sfz*.

92 Clopin  
 93 94 95 96 97  
 poco rit. -----  
 sfzmf

Detailed description: This system contains the vocal line for Clopin and the piano accompaniment for measures 92 through 97. The vocal line is mostly silent, with a few notes in measure 94. The piano accompaniment is more active, with dynamic markings *sfzmf* and *poco rit.* indicated by a dashed line.

Poco meno mosso

98 Clopin  
 CLOPIN  
 Wel - come to Par - is, Es - mer - al - da. As I was  
 mp

Detailed description: This system contains the vocal line for Clopin and the piano accompaniment for measures 98 and 99. The tempo is marked *Poco meno mosso*. The vocal line has a box around the word "CLOPIN". The piano accompaniment has a dynamic marking of *mp*.

100 Clopin  
 101 102  
 told, you come with use - ful tools. You'll thrive in Par - is, Es - mer -  
 mf

Detailed description: This system contains the vocal line for Clopin and the piano accompaniment for measures 100 through 102. The vocal line continues the previous phrase. The piano accompaniment has a dynamic marking of *mf*.

103 Clopin

al - da, long as you learn to fol - low our rules.

104

105

*poco rit.*

*a tempo*

106 **Rhythmically**

Esm

107 108 109 110 111

ESM: I'm afraid I've never been very good at following rules, Monsieur.  
CLOPIN: Yes. I was also told about what happened in Frankfurt.

*mp*

112

Esm

113 114 115 116 117

While you're here, at least try not to hit a soldier. ESM: As long as they try to mind their own business.

118 **Slower, freely**

Esm

119 120 121

CLOPIN: Just stay out of trouble, and you'll do fine. Otherwise,

With energy ♩=134 (Topsy-Turvy tempo)

Esm

122 123 124 125

you'll find yourself on the way to the next town. **GYPSY (F2):** We're ready.

[cut to m130]

*mf*

Esm

126 127 128 129 130 131

[VAMP]

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

Esm

132 133

*f*

SEGUE AS ONE to #8 TOPSY PT 2 m.5

CLOPIN  
QUASIMODO  
ESMERALDA  
FROLLO  
REVELERS  
CHOIR

# Topsy Turvy (Part 2)

2/26/15r1

[DIRECT SEGUE]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin  
Dance Arr.: Rob Berman

Raucously (♩=134)

>> 5 **CLOPIN** 6 7 8

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

9 10 11 12

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

13 14 15 16

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

**CLOPIN, REVELERS,  
ESMERALDA, CHOIR**

*(some sing, some yell)*

**CLOPIN:**

You all remember last year's king---

**CLOPIN**

17 18 19 20 21 22

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

23 24 25 26

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

27 28 29 30

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

31 32 33 34 35 36

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

REVELERS, ESM, CHOIR (some sing, some yell) CLOPIN

37 38 39 40

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

Top C6add9

*ff* *mp*

REVELERS, ESM, CHOIR CLOPIN

41 42 43 44

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

*ff* *mp*

REVELERS, ESM, CHOIR

45 46 47 48

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

*mf*

**CLOPIN, REVELERS,  
ESMERALDA, CHOIR**

49 50 51 52

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

*f*

53 54 55 56

[Unit turns]

*f*

57 58 59 60 60A 60B

**ESMERALDA:** Aren't you going to join the competition? My God.

*mp*

61 REVELERS, CHOIR

mf Top - sy tur - vy! ESM: Well, wouldn't you like to be crowned king for a day?

62 63 64 64A

*ff* *mp*

*Eb6add9*

65 REVELERS, CHOIR

f Top - sy tur - vy! ESM: Why not? Take advantage of what you've got!

66 67 68 68A

*ff* *mp*

*G6add9*

69 ALL

ff Top - sy tur - vy!

70 71 72

*ff* *mf*

*Bb6add9*

73

74 **STAND**  
(bt 1)

[gasp!] (M6): My God! He's hideous!

*rall.*

75 **Slowly, dictated** 76 >>m85

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

85 86

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

87 **Slowly** 88 89 90

**CLOPIN:** Ladies and gentlemen, we're in luck! We asked for the ugliest face in Paris, and we found him – Quasimodo,

91 CLOPIN  
92

the hunchback of Notre Dame! Ev - 'ry bod - y!

*molto rit.* -----

*mf* *mp*

Very slowly and tentatively at first

93 CLOPIN  
96

WOMEN (some spoken) Hail to the

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

MEN (some spoken) *p* Once a year we throw a par - ty here in town.

*p poco a poco accel. e cresc.*

97 98 99 100

king! Oh, what a

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

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

101 102 103 104

king! Girls, give a

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

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

105 106 107 108

kiss. We've nev - er had a king like this. And

WOM Once a year on Top - sy Tur - vy Day. And

MEN Once a year on Top - sy Tur - vy Day. And

**A tempo** [*Quasi on shoulders*]

109 110 111 112 N.B.

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

WOM it's the day we do the things that we de - plore N.B.

MEN it's the day we do the things that we de - plore N.B.

113 114 115 116

on the oth - er three - hun - dred and six - ty four.

WOM on the oth - er three - hun - dred and six - ty four.

MEN on the oth - er three - hun - dred and six - ty four.

117 118 119 120

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

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

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

121 122. 123 124

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

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

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

125 126 127 128 129 130

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

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

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

131 132 133 134

Day!

2 Choir Sops:

WOM

MEN

135 136 137 138

Top - sy Tur - vy! Mad and cra - zy, up - sy dais - y,  
(some yelled)

WOM

MEN

Top - sy Tur - vy! Mad and cra - zy, up - sy dais - y,  
(some yelled)

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

*ff* *f*

Sub

139 140

WOM  
MEN

Top - sy Tur - vy Day! Hey!

Top - sy Tur - vy Day! Hey!

Top - sy Tur - vy Day! Hey!

*Sya*

*sfz*

SLOW SEGUE

# The Harrowing

2/22/15

Music: Alan Menken  
Arr.: Michael Kosarin

CUE (M2): You think he's ugly now?  
Watch this! [throws tomato]

1 **Maestoso, somewhat freely** 2

(M2): Now, *that's* ugly!  
(M6): Hail to the king!

(M8): Long live the king! [splat!]

(F3): Bon appétit!

[splat!]

*sfz*  
*mf*

3 4 5 6

(F1): The crowd had never done this before,  
not in all the years of the Feast of Fools.

(M4): But they had never  
seen a creature so horrible-

(M6): And it drove them wild!

[splat!]

*accel. al tempo*

7 **Con forza** ♩=124 8 9 10

(M1): Get him! (F4): Beat him! (M2): Whip him!

*S<sup>va</sup>*

*mf*

11 12 >>m19

(M7): Tie him down!

*S<sup>va</sup>*

*mf*

19 20 21 22

(M5): The hunchback was stripped of his doublet  
and his shirt -- (M3): and was bound and buckled -- (M2): A loud laugh burst  
from the mob when they beheld

23 [SAFETY] [out any beat] 24 25 26

Quasimodo's naked hump – (F3): And his scaly and hairy shoulders.

[QUASI throws M3]

27 28 29 30 31 32

[QUASI throws M4] QUASI: Aaagghh! Master, help me!

33 34 35 36

PHOEBUS: Permission to stop this cruelty, Your Grace. FROLLO: Not just yet, Captain. A lesson needs to be learned here. ESM: No! Stop that!

36A 36B 37 38

[VAMP][Out on either beat]

CLOPIN: What are you doing? Are you crazy? I'm warning you, Esmeralda, this is no way to begin – ESM: Stop!

PIANO/VOCAL

“Hunchback”

9

Alan Menken/  
Stephen Schwartz

*Sanctuary II*

2/16/15

V.S.

FROLLO  
QUASIMODO

# Sanctuary II

2/16/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

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!* [M3 spits]

Moderately, poco rubato

FROLLO

[Crowd disperses]

See how it's

FRO

cruel. See how it's wick-ed. See how I shel-tered you from hav-ing to go through this? How could you

FRO

do this to me? QUASI: Forgive, Master. Won't ever leave again.

12 13 14 15

FRO

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

*piu mosso*

16 17 18 19

FRO

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

*mf*

20 21 22 23

FRO

**QUASI** Back to your sanc - tu - ar - y.

QM

Sanc - tu - ar - y. ———

24 25 26 27

FRO  
Nev - er to come out here a -

QM  
Nev - er to come out here

*f* *mp* *rit.*

**Più mosso, with great feeling**

28 29 30 31

FRO  
gain.

**FROLLO: Take the boy inside.**

*mf* *en dehors*

32 33

FRO

*molto rit.*

**Gently**

34 35

FRO

[FROLLO picks up scarf.]

*mp* *molto espressivo* *poco rit.*

ESMERALDA  
CONGREGATION  
CHOIR

9A

# Bells Reprise

2/21/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

[SEGUE AS ONE]

**SOLO (M5)**

$\text{♩} = 73$

Solo/Ens

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

2

3

4

*p*

**SOLO (F2)**

5 doors of No - tre Dame. And there

6

7

8

*p*

9 fol - lowed the gyp - sy girl, who'd nev - er been through the

10

11

12

*mp*

13 14 15 16

doors of No - tre Dame. And she

**SOLO (F1)**

**STAY SEATED**

17 18 19 20

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

*delicato, legere*

Wom

**CHOIR** *p* Ah

Ten. only

Men

Ah

*p*

21 22 23 24 **SOLO (M2)**

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

Wom Ah

Men Ah

+ Bari

25 26 27 28

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

Wom *mp* Ah

Men Ah

*mp*

ESM

29 30 31 32

light... The

Wom

CHOIR

Men *mp*

33 34 35 36

light of

Wom

CHOIR

Men **Baris**  
*mp* Ky - ri - e

*p*

37 38 39 40

No - tre

Wom

CHOIR

Men

E - lei

rit.

41 42 43

(♩ = ♪)

Dame.

Wom

CHOIR

Men

son.

poco rit.

mp

ESMERALDA  
PARISHIONERS  
CHOIR

10

# God Help The Outcasts

2/26/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

WARN [ESM]: 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

1 **FROLLO:** You see Him on the cross there, 2 gazing down at us? He--

*p*

Stay Seated

Midday mass is starting. I must go.

3 **CHOIR + PARISHIONERS** *p* Sal - ve, Re - gi - na, *N.B.* 4 ma - ter mi - se - ri cor - di - ae

My child, though your people are lost, there may be something in you that can be saved.

5 vi - ta dul - ce - do, et 6 spes nos - tra sal - ve. >>

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

9 10 11 12

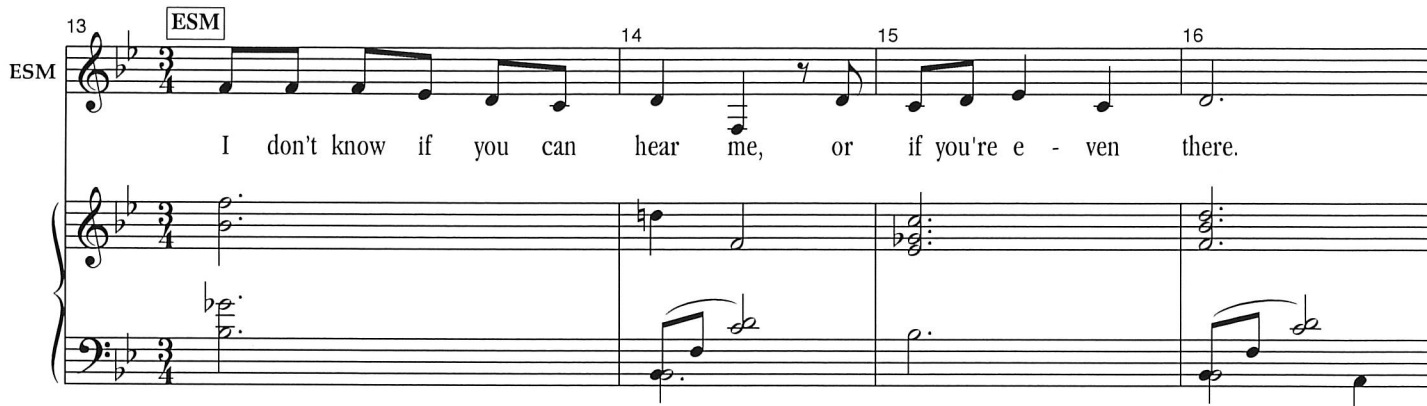


Ad te sus - pi - ra - mus, ge men - tes et flen - tes. In hac lac - ri - ma - rum val - le.

Flowingly, poco rubato

13 14 15 16

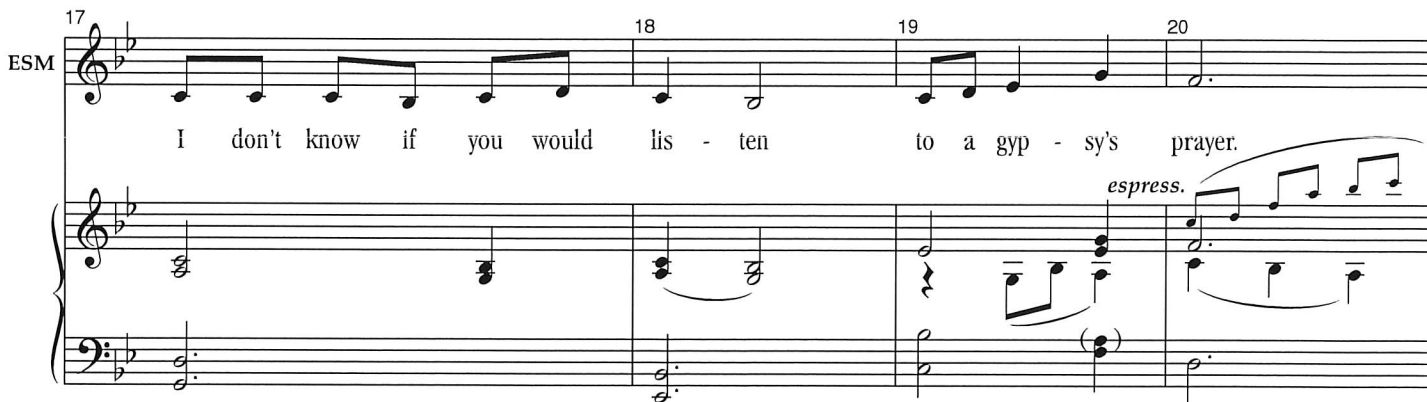
ESM



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

17 18 19 20

ESM

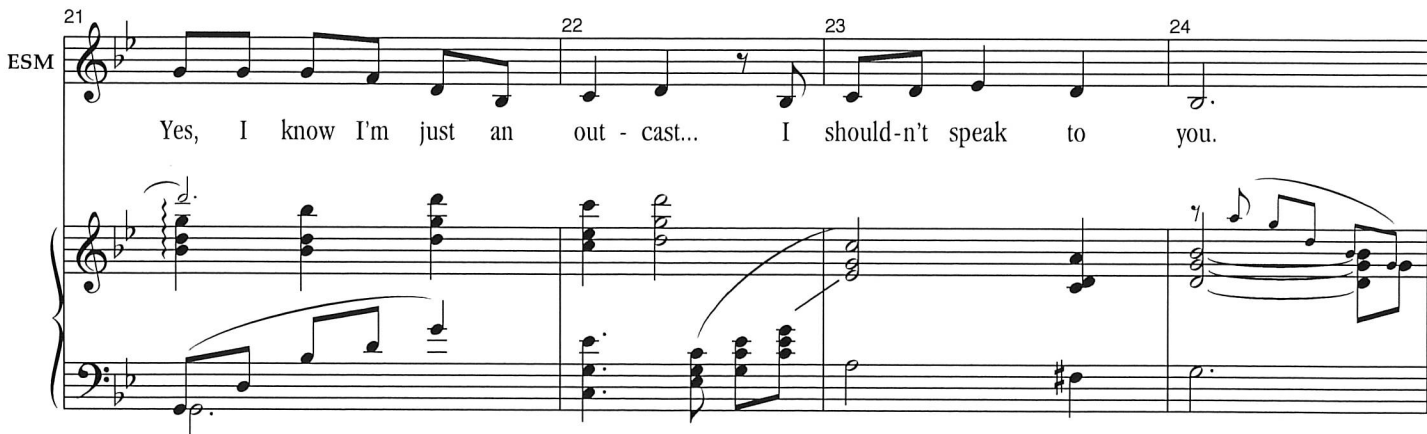


I don't know if you would lis - ten to a gyp - sy's prayer.

*espress.*

21 22 23 24

ESM



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

25 26 27

ESM

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

*rit.*

28 29 30 31

ESM

too?

*Moderato*

*mp* warmly and evenly

*pochiss. rit.*

32 33 34 35

ESM

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

*a tempo*

36 37 38 39

ESM

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

40  
ESM

God help my peo - ple, they look to you still.

44  
ESM

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

47 **Poco più mosso**  
ESM

will.

**PARISHIONER (M6):**

*mp* I ask for

49 50 51 52 *mp* PAR. (F1)

PARISHIONER (M5) *mf* BOTH I ask for

wealth. I ask for fame. I ask for

53 54 55 56 SOLO (F4) *mf*

glo - ry to shine on my name. I ask for —

glo - ry to shine on my name.

PAR. BARIS *pp*

Ah

SOLO (M2)

57 love I can pos - sess. 58 59 60 *f* I ask for

PAR. WOM *p* + CHOIR

PAR. WOM I ask for love. + CHOIR I ask for

Ah I can pos - sess. I ask for

*p* I ask.

*cresc.*

61 (solo tenor) God and His an - gels to bless me. 62 63 64

CHOIR *N.B.* *N.B.* *N.B.*

God and His an - gels to bless me.

God and His an - gels to bless me.

*f espr.* *mf poco rall.*

More broadly

ESM

65 66 67 68

SM I ask for noth - ing, I can get by. But

69 70 71 72

ESM I know so man - y I less luck - y than I.

73 74 75 76

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

*pp* **CHOIR + CONGREGATION**

*pp* A - - - - - men.

A - - - - - men.

77 **Poco meno mosso** 78 79 80 81

ESM

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

*p* All M: Ah

*mp* *poco rit.*

82 **Meno mosso** 83 84

ESM

God help the out - casts chil - dren of

*poco* *p rit.*

SM

85 86 87 88

God.

*p* All F:  
Ah *poco*

(All M)  
Ah *poco*

*mp* *a tempo*

ESM

89 90 91 92 93 94

Chil - dren of God.

*p* *pp*

*p* *pp*

*rit.* *p*

**DON'T TURN THE PAGE UNTIL APPLAUSE**

(ESMERALDA)  
(PHOEBUS)  
GARGOYLES

# Transition to the Bell Tower

2/14/15

WARN [PHOEBUS]: Where are you from, anyway?  
CUE [ESM]: You're asking a gypsy? All I know is  
I've come from nothing. Just like you.  
[Quasi makes a noise]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

With energy ♩=158

GARGs

1 2 3 4

PHOEBUS: Where are you going? ESM: To see that boy.  
PHOEBUS: Why can't you mind your own business? ESM: It has to be *somebody's* business.

GARG

5 6 7

[VAMP]

ESM: Hello? Are you up there?

GARG

8 9

IMP 1 (M2) CHIMERA (F4) MONKEY (M4)

Qua - si - mo - do, quick! You've got to hide! You've got to run!

10 **IMP 2 (F3)** **DRAGON, LION (M3,5)**

GARG 11

Qua - si - mo - do! Must - n't let her find you! **QUASI: No! Mustn't!**

12 **IMP 3, SAINT (M8,7)**

GARG 13

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

14 **F. ANGEL (F1)** **GRIFFIN (M6)** 15

GARG 15

Here she comes, I think she's right be - hind you. **QUASI: Have to hide!**

16 **ALL GARGOYLES** **F. ANGEL (F1)** **MONKEY (M4)** 17 18 19

GARG 19

This way! Ov - er there! Climb up here! **ESM: Hello?**

20 **ALL GARGOYLES** 21 **MALE ANGEL (M1)** 22 **GARGOYLES**

GARG

This way! Find a place! Too late!

*f*

The musical score is written for three parts: GARGOYLES (vocal), MALE ANGEL (M1) (vocal), and GARGOYLES (piano). The GARGOYLES vocal line is in a single staff with a treble clef and a key signature of one flat. The MALE ANGEL (M1) vocal line is also in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one flat. The piano part begins with a forte (*f*) dynamic and features a series of chords in the right hand and a melodic line in the left hand. The lyrics 'This way! Find a place! Too late!' are placed under the vocal lines. The score is divided into three measures, numbered 20, 21, and 22. Measure 20 is labeled 'ALL GARGOYLES', measure 21 is labeled 'MALE ANGEL (M1)', and measure 22 is labeled 'GARGOYLES'. The piano part has a crescendo hairpin in measure 22.

ESMERALDA  
QUASIMODO  
GARGOYLES

12

# Top Of The World

2/27/15

WARN[ESM]: Really?! It seems like a wonderful place to live.

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

CUE [QUASI]: Yes. But. In winter – cold.

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

1 2 3 4

Esm (QUASI) Can see everything from up here. City Gates. River Seine.

5 6 7 8

Esm ES: Yes. It sparkles in the light --My, my. Small problem. I'm afraid of heights. Thank you. You're very strong.

9 10 11 12

Esm QUASI: Yes, I am. ES: Still, I'm glad I can get to-- see things down there.

ESM

Esm 13 14 15 16

Gaz - ing down from the top of the world, — sud - den - ly see - ing a dif - fer - ent ci - ty.

*mp*

Esm 17 18 19 20

Things look ti - ny and friend - ly and fair, — seen from the top — of the world.

Esm 21 22 23 24

When you look from high a - bove, ev' - ry - thing seems pret - ty.

Esm 25 26 27 28

See - ing life from the top of the world. — No - thing needs fight - ing and no one needs pi - ty.

*mf*

29 30 31 32

.sm

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

33 34 35 36

Esm

Here at the top of the world.

*mp*

37 38 39 40

FG

DRAGON (M3)

IMP 3 (M8)

F. ANGEL (F1)

And free from dan - ger.

MG

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

41 42 43 44 **CHIMERA (F4)**

FG

**GRIFFIN (M6)** **M. ANGEL (M1)** But

MG

We shared your fears. It was-n't safe to trust a stranger.

45 46 47 48

FG

may - be we were wrong here. **IMP 1 (M2)**

MG

Could she be - long here?

49 50 51 52 **IMP 2 (F3)**

FG

**SAINT (M7)** And she is kind. And we're ad - mit - ting...

MG

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

*mf*

53 **IMP 2 (F3), CHIMERA (F4)** 54 55 56

FG We'd give three cheers \_\_\_\_\_ to see you both \_\_\_\_\_ for-ev-er sit - ting.

MG **IMPS 1&3 (M2,8), SAINT (M7)** M2 M7,8

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

57 **ALL GARGOYLES** 58 59 60

FG Look at you sit - ting\_ on top of\_ the world.

MG **ALL GARGOYLES**


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

61 62 63 64

Esm See-ing life from the top of the world. No-thing needs fight - ing and no one needs pi - ty.

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

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



65 66 67 68

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

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

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



69 70 71 72

sm Here at the top of the world.

FG Look at you sit - ting\_ on top of\_ the world.

MG Look at you sit - ting\_ on top of\_ the world.

73 74 75 76

sm Here at\_ the top of the world.

FG Here at\_ the top of the world.

MG Here at\_ the top of the world. Qua - si -

*dolce*

(M6,7)

LION, MONKEY (M6) (M4)

CHIMERA, IMPS,  
GRIFFIN, DRAGON

77 78 79 80

FG *F3, 4* Be brave, and say some - thing. Qua-si-

MG *M2,3,6,8* mo-do, say some-thing, take our ad-vice! Be brave, and say some-thing.— Please don't think twice. Qua-si-

ALL

SAINT (M7)

ALL

81 82 83

Quasi *QUASI* Es - me - ral - da... **ESMERALDA:** Yes? **QUASI:** I -- I --

FG mo - do. say some...

MG mo - do. say some...—

*mf* *sub. p* *rit.* *Qua*-----

Calmato, poco rubato

ESM

84 85 86 87

sm The two of us sit - ting,

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

FG The two of you sit - ting....

MG The two of you sit - ting....  
accel. -----

*p* *mp*

88 89 90 91

Esm Sit - ting - on top of the

Quasi Sit - ting - on top of the

FG Sit - ting - on top of the

MG Sit - ting - on top of the

*mf*

**A tempo**

92 93

Esm  
world!

Quasi  
world!

FG  
world!

MG  
world!

*f*

94 95

Esm

Quasi

FG

MG

*f*

(FROLLO)  
(ESM)  
(PHOEBUS)

12A

# How Dare You

2/22/15

Music: Alan Menken  
Arr.: Michael Kosarin

Warn [ESM]: I see the way you look at me.

CUE [FROLLO]: How dare you!

Heavily ♩=86

The musical score is written for piano and voice. It consists of two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The piano accompaniment is in 6/4 time and features a steady bass line with chords in the right hand. The vocal line is in 6/4 time and includes lyrics for three characters: Frollo, Esmeralda, and Phoebus. Measure 1 is marked 'Heavily' with a tempo of 86. The score ends with a 'V.S.' (Volte) instruction.

(FROLLO) Your soul is so unclean you can't imagine  
goodness in others. I should have known no gypsy would truly want to be saved.  
ESM: I don't think I'm in need of saving.

FROLLO: Of course not. Your kind never do. Captain! I could  
be a good friend to you. But I warn you --  
I could also be a terrible enemy.

PHOEBUS: Your Grace? FROLLO: Escort this  
gypsy out of the church. And see that she never  
sets foot here again. If she does, she'll be arrested.

V.S.

Allegro agitato ♩=124

>>m.16

10 11

*mp molto legato*

16 17 [Fade on scene]

*rit.*

[Fade on scene]

GYPSIES  
ESMERALDA  
FROLLO  
(CONGREGATION)  
(CLOPIN)  
(PHOEBUS)  
(FREDERIC)

# Tavern Song v2

2/21/15r1

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin  
Dance Arr.: Rob Berman

WARN [FROLLO]: Now sound the bells and send the city to sleep. Goodnight.

CUE [QUASI]: Goodnight, Master.

1 2 3 4

MEN

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

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

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

**FROLLO:** He thought he saw her everywhere –

*Distant bells*

Freely, with gusto

5 **GYPSY SOLO (M3)** 6 7 8

MEN

Án - do bir - to zhas Thai mol pi - yas

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

*(ad lib guitar fill)*

9 10 11 12

MEN

ma - re lo - ve das thai mol pi - yas

**M6:** He drew closer to the most unsavory part of the city – **F1:** Passing lovers embracing in the shadows –

**GYPSIES (M2, M3 M5)**

*(ad lib guitar fill)*

MEN

13 do bir - to zhas Thai mol pi - yas 14 A - ma - re lo - ve das 15 thai mol pi - yas 16

**FROLLO:** When he heard the sound of distant laughter and music - **SOLO (M7):** Coming from within a tavern called

Asus2 G F C Asus2 G F E

WOMEN

17 *La Pomme d'Eve!* (approx. rhythm) 18 19 Thai gil - a - ba thai mol pi - yas In the 20

MEN

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

Gr.

A m A m/G F C F E

slap body down

*mf* *accel. a tempo*

WOMEN

21 dark of the night, 22 in the dead of the win - ter, 23 24

MEN

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

Gr.

*div.* A m D/A F/A G C F/C A b

25 26 27 28

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

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

Gtr. *both* Eb G m *div.* D F m

29 30 31 32

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

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

Gtr. E 7sus E 7 E 7sus

*down* *mf*

*Women Trio*

MEN

33 34 35 36

mf f mf f

Detailed description: This system contains measures 33 through 36. The vocal line (MEN) is mostly silent with a few notes. The piano accompaniment features a complex texture with triplets and various dynamics. Measure 33 starts with a mezzo-forte (mf) dynamic. Measure 34 has a forte (f) dynamic. Measure 35 returns to mezzo-forte (mf). Measure 36 ends with a forte (f) dynamic. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 35.

MEN

37 38 39 40

mf f

Detailed description: This system contains measures 37 through 40. The vocal line (MEN) has some notes in measure 37. The piano accompaniment continues with complex textures, including triplets and various dynamics. Measure 37 starts with a mezzo-forte (mf) dynamic. Measure 38 has a forte (f) dynamic. Measures 39 and 40 continue with complex piano textures.

MEN

41 42 43 44

*M4 Napkin Solo*

f

Detailed description: This system contains measures 41 through 44. The vocal line (MEN) is silent. The piano accompaniment features a complex texture with a forte (f) dynamic. Measure 41 starts with a forte (f) dynamic. Measures 42, 43, and 44 continue with complex piano textures. A circled annotation "M4 Napkin Solo" is placed above measure 41.

45 *M3 Dance Solo* 46 47 48

OM

MEN

An -

An -

49 **GYPSIES** 50 51 52

WOM

MEN

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

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

53 *M3 Stomp Solo* 54 55 56 *Men Trio*

MEN

MEN

57 58 59 60

Musical score for measures 57-60. The top staff is for MEN, showing rests. The bottom two staves are for piano accompaniment with chords and bass notes.

61 62 63 64 65 66

(claps/tambourine)

WOM

MEN

With the taste of the wine, hold me

With the taste of the wine, hold me

(claps/tambourine)

*f*

Musical score for measures 61-66. It includes staves for claps/tambourine, WOM, MEN, and piano accompaniment. The lyrics "With the taste of the wine, hold me" are written under the vocal staves. The piano part includes a forte (f) dynamic marking.

67 ESM 68 69 70

When I hear you sigh - ing, close while we're danc - ing. An - do bir-to zhas.

WOM  
MEN

71 72 73 74

win-ter is dy - ing. You'll keep me warm un - til morn - ing.  
Thai mol pi-yas. You'll keep me warm un - til morn - ing.  
Thai mol pi-yas. You'll keep me warm un - til morn - ing.  
down

WOM  
MEN

75 76 77 78

WOM

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

79 80 81 82

WOM

**CLOPIN:** Well, I'm sure we can help arrange that. **PHOEBUS:** Actually, I'm looking for someone in particular.

83 84 85 86

WOM

**CLOPIN:** And why doesn't that surprise me? But I'm afraid I can't help you. She is already spoken for.

87 88 89 90

WOM

**ESMERALDA:** Oh, really, Clopin? By whom? **CLOPIN:** I'm only looking out for your own welfare.

91 92 93 94

WOM

**ESMERALDA:** Nobody speaks for me. And I can look out for myself.

95 96 97 98

WOM

**PHOEBUS:** You lose friends easily, don't you? **ESM:** I have that way about me.  
**PHOEBUS:** Too bad. It makes seeing you that much more difficult.

99 100 101 102

WOM

**ESM:** And does that disappoint you? **PHOEBUS:** Does that surprise you? **ESM:** Frankly, yes. **PHOEBUS:** Me, too.

103 104 105 106

WOM

**ESM:** Well, now that you've found me, what are you going to do about it?  
**PHOEBUS:** I told you. I'm not as good as everybody likes to think.

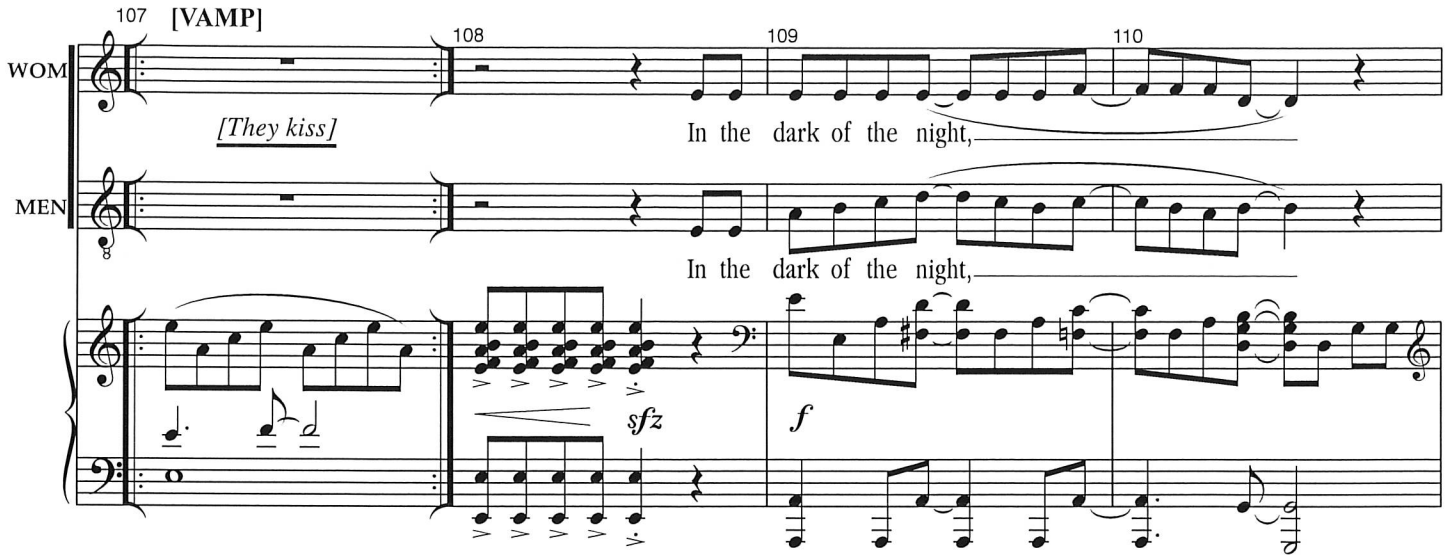
107 [VAMP]

WOM *[They kiss]*

108 109 110

MEN In the dark of the night,

*sfz* *f*



111 [FROLLO]

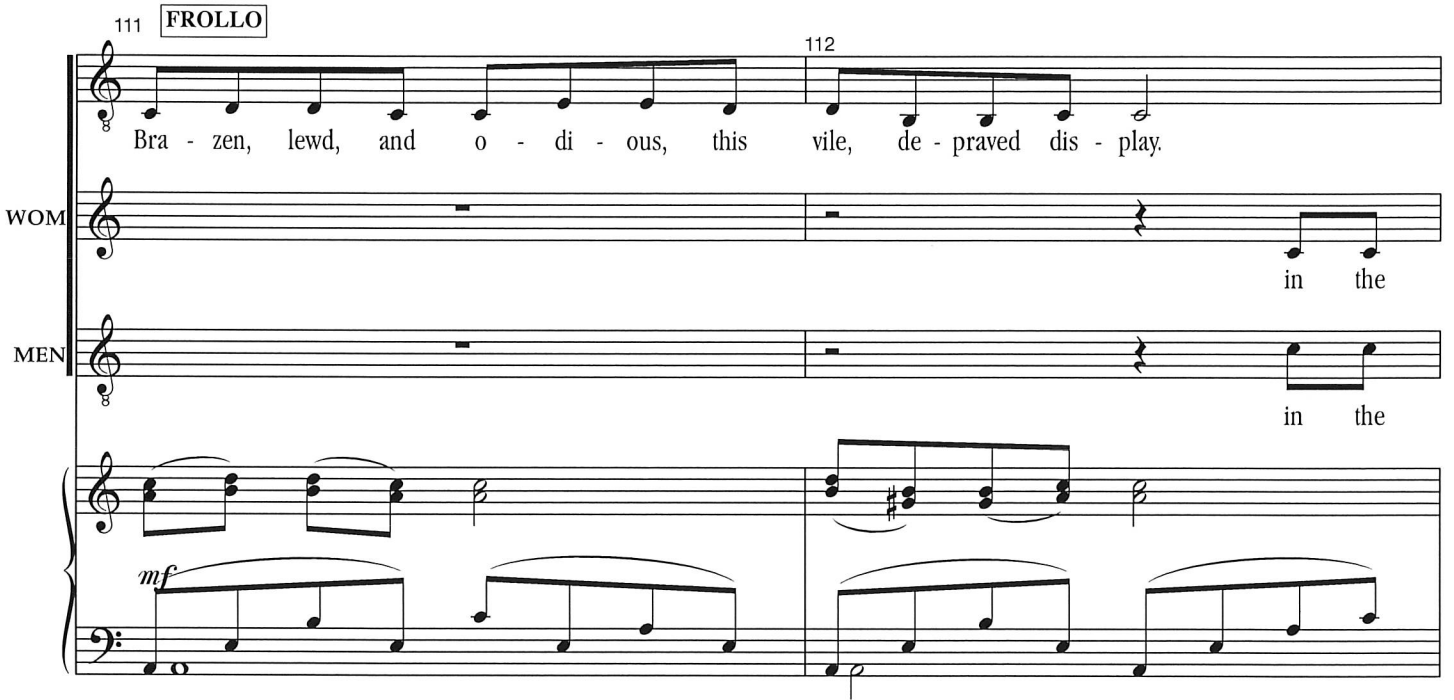
WOM Bra - zen, lewd, and o - di - ous, this vile, de - praved dis - play.

112

MEN in the

in the

*mf*



113 114 115 116

I can-not bear to watch and yet I can-not turn a-way.  
dead of the win - ter, —

*f* *mf*

117 118

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

MEN 119 120 121 122

**PHOEBUS:** Well, that was pleasant. For you, too?      **ESM:** I have to go.      **PHOEBUS:** Why?

MEN 123 124 125

**ESM:** You're not the only one who needs to make a living.  
**PHOEBUS:** Where can I find you?

[SAFETY]

MEN 126 127 128 129

**FREDERIC:** Captain? She says she has a sister---      **PHOEBUS:** I'm sure she does. Thanks. But I'm not interested.

130 131

JM  
MEN

FREDERIC: Captain? PHOEBUS: Have a good night, Frederic. In the  
In the

*sfz*

132 133 134 135

WOM  
MEN

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

*f*

136 137 138

WOM  
MEN

An - do bir - to zhas. Thai -  
pleas - ure is fleet - ing, so lips will be meet - ing.

REPEAT AND FADE

139  
WOM — mol pi - yas. 140 Come keep me warm un - til 141 morn - ing.

MEN 8 Come keep me warm un - til morn - ing.  
*down*

The musical score consists of three systems. The first system is for the Women's vocal part, starting at measure 139 with the lyrics "mol pi - yas." and continuing to measure 141 with "Come keep me warm un - til morn - ing." The second system is for the Men's vocal part, starting at measure 140 with the lyrics "Come keep me warm un - til morn - ing." and ending at measure 141 with "down". The piano accompaniment is shown in the third system, with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part features a melodic line in the treble clef and a bass line in the bass clef. The score includes repeat signs and a "REPEAT AND FADE" instruction. The lyrics are written below the vocal staves.

# Heaven's Light

[DIRECT SEGUE]

2/23/15

Music: Alan Menken  
 Lyric: Stephen Schwartz  
 Arr.: Michael Kosarin

**A** Simply, poco rubato

**B** **C** **D**

QUASI: I see her! IMP 2 (F3): That isn't her. QUASI: You're right – I keep thinking I see her everywhere.  
 CHIMERA (F4): You're not supposed to think of her at all. QUASI: Can't help it. I miss her.

**E** **F** **G** **H**

F. ANGEL (F1): Quasimodo, you can think about whoever you want. QUASI: But Master says I must not!  
 EAGLE (F2): He can't tell you what to think and not think!

1 2 3 4

IMP 2 (F3): Besides, you look out there every night. QUASI: But this is different. Everything is different now.

QUASI

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

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

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

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

**Poco più mosso**

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

22

23

24

*mp*

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

26

27

28

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

30

31

*mf espr.*

*rit.*

Strict, moderate 4

32

light.

mf

33 34 35

36

37

38

f

2/4

39

40

41

poco rall.

L.V.

**MEN  
STAND  
(bt 2)**

**SEGUE AS ONE**

FROLLO  
PRIESTS (MALE ENS.)  
CHOIR

15

# Hellfire

2/28/15

[DIRECT SEGUE]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

Calmato

CHOIR&PRIESTS

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

(Bells) *p*

Poco più mosso

5  
6 3  
7  
8 3  
Be-a-to Mi-cha-e-li arch-an-ge-lo. Sanc-tis a-pos-to-lis om-ni-bus sanc-

*mp* *rit.*

Andante con moto

FROLLO *mp*

9  
10  
11  
Be-a-ta Ma-ri-a, you  
tis.

*mp* *calmato, very steady*  
R.H.

12 13 14

Frollo

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

Et ti - bi Pa-ter...

15 16 17

Frollo

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

Qui -

18 19 20

Frollo

crowd. Then tell me,— Ma - ri - a,— why I see her danc-ing there,

a pec - ca - vi ni - mis—

*mf*

21 22 23

sollo why her smol-d'ring eyes still scorch my soul. I feel her,- I see her,- the

Co - gi - ta - ti - o - ne

24 25 26

Frollo sun caught in her ra - ven hair is blaz - ing in me out of all con - trol. *mf*

Ver - bo et o - pe - re

*poco rall.*

27 28 29 30

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

*f* *L.H.* *a tempo*

*tr*

31 32 33 34

Frollo

This burn - ing de - si - re is turn - ing me to

*tr*

*mf*

*poco rall.*

35 **Poco più mosso** 36 37

Frollo

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

*mf* Me - a cul - pa,

38 39 40

Frollo

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

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

41 42 43

collo

fault if in God's plan he made the dev - il so much strong - er than a

Me - a cul - pa, me - a cul - pa, me - a

*f*

*rall.*

44 45 46

Frollo

man. **Women STAND (bt. 2)** Pro - tect me, Ma - ri - a, — don't let this si - ren cast her spell, don't

**WOMEN** s: *f*

A: Ah

*f* T/B1: Ah

max - i - ma cul - pa. Ah

T1  
T2/B1  
B2

*f*

47 48 49

Frollo let her fi - re sear my flesh and bone. De - stroy Es - me - ral - da - and

(S) Ah Ah

(A) Ah Ah

T1  
T2/B1  
B2

50 51 52

Frollo let her taste the fires of hell, or else let her be mine and mine a - lone.

mp Ah

mp Ah

T1, T2  
B1  
B2

(Hn rip)

rall.

ff

53 **A tempo**

sollo

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

(S/A) *mf*

Ah

T1: Ah

T2: B:

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

*mf*

*tr*

57

Frollo

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

*f*

*tr*

*poco rall.*

61 62 63 64

Frollo

burn. God have mer - cy on her.

Altos: *mf*  
Ah Ky - ri - e E - lei - son.

*mf*  
Bass: Ah Ky - ri - e E - lei - son.

*a tempo* *mf driving forward*

65 66 67 68

Frollo

God have mer - cy on me.

(Altos) *f*  
Ky - ri - e E - lei - son. A: Ky - ri - e E

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

*molto cresc.* - - - - -



MALE SOLO  
FROLLO  
QUASI  
CONGREGATION  
CHOIR  
PHOEBUS

# Esmeralda/Act 1 Finale Part 1

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

2/24/15

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

CUE: [FROLLO]: I assure you,

**A** Proclamatory (♩=112) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112

**TRIBUNAL (M6)**

Your Majesty, I will do only what is necessary. By roy - al e - dict: war - rant of ar - rest: the  
gyp - sy known as Es - mer - al - da, be - ing un - der sus - pi - cion of  
sor - cer - y, witch - craft, and the arts of hell.

*mf*

10 An - y - one found har - bor - ing or 11 help - ing 12 her 13 will be charged as

*poco rall.*

14 **Bright march** (♩=122) 2X

well. **FROLLO:** The King has ordered the gypsy girl's arrest. The Cathedral Guard shall join the King's soldiers to help find her. **PHOEBUS:** The Cathedral Guard? But we have no military power!

*sfz sub.mp*

18 **FROLLO:** We do now. By His Majesty's own authority. 19 When the State asks for our help, the Church must lend support. I take it I can rely on you to deliver her to me? 20 **PHOEBUS:** Absolutely, your Grace. 21

[VAMP]

FROLLO 22 *mf* 23 24 25

Hunt down the gyp - sy Es - me - ral - da! — Don't let her flee and va - nish in the night.

*mf*

26 27 28

These are the flames of Es - me - ral - da. — While she is free your torch - es must burn

29 30

bright.

**(STAY SEATED)**

**SOLDIERS, PHOEBUS,  
CHOIR MEN**

*f* Hunt down the gyp - sy Es - mer -

31 32 33

al - da! Don't let her flee and va - nish in the night.

34 35

These are the flames of Es - mer - al - da. While she is

**FROLLO:** Have no fear, my boy – we will find her and capture her!

36 37 49 [VAMP] (vox last x)

free, our torch - es will burn bright. The

**FROLLO**

*mp*

50 51 52 53

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

54 55 56 57

wick-ed shall not go un - pun - ish-ed.

58 **QUASI** 59 60

Trapped up here at the top of the world,— I hope you're hid - den and safe,—

61 62 63

— Es - mer - al - da. Do you know there is dan - ger out there? —

64 65

Dan - ger has come to your world.

Driving fast one (♩=ca♩)

66 **SOLDIER (M3)** 67 68 69

All through the cit - y, at more fe - vered pitch than the

70 bells of No - tre Dame... **4X** **PHOEBUS:** Two gold pieces for the one who leads us to Esmeralda.

**SOLDIER (M7)** 74 Fro - lo's men sought Es - me - ral - da, the witch, with the

78 might of No - tre Dame. **5X** **PHOEBUS:** Four gold pieces Till at  
for the one who leads us to Esmeralda. **SOLO (F4)**

**CONGREGATION** 82 last, they were told of a broth - el, 84 where they

SOLDIER (M5)

86 some - times hid 87 gyp - sies from 88 harm. 89 But the

90 ma - dam, that 91 whore, 92 de - nied it and 93 swore by the

CONG + CHOIR WOMEN

(STAY SEATED)

CONG + CHOIR MEN

94 saints. 95 96 97 The saints 98 of 99

rall. poco a poco ----- The saints of

*f*

(♩ = ♪)

100 101 102 103

No - tre Dame.

No - tre Dame.

104 Slowly 105 106

**SOLDIER (M7):**  
We're looking for La Esmeralda.  
**MADAM (F4):** Never heard of her.  
But maybe one of my girls can be of  
service? Ah, Captain Phoebus!  
Nice to see you again!

**FROLLO:**  
Is this your establishment?  
**MADAM (F4):** Yes. And a man  
like you shouldn't be here sullying

your pristine reputation.  
**FREDERIC (M1):**  
No one else is left, Your Grace.  
**FROLLO:** Then she must be  
cleverly hidden.

107 108 109

If you want your house to remain  
standing, give us the gypsy girl.  
**MADAM (F4):**  
I know nothing of gypsy girls.  
**FROLLO:** Do you deny

harboring gypsies as they  
come in and out of Paris?  
**MADAM:** I deny everything  
but trying to make a living.

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

110 111 >>m120

**MADAM (F4):** No! No, you mustn't-  
**FROLLO:** A lesson needs to be learned here. Burn it. Did you hear me?

120 **PHOEBUS** 121 122 123

And he held the torch that crack-led like the gyp-sy's voice. **FROLLO:** Are you disobeying a direct order, Captain?

*a tempo*

124 **PHOEBUS** 125

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

**(STAY SEATED)**

*rit.* -----

Steady and gentle ♩=116

126 127 128 129

choice. **FROLLO:** I knew it. She's bewitched you, too.

**CHOIR WOMEN**

*pp* I ask for no - thing. I can get by. But

130 131 132

You would throw away a promising career? Captain?

I know so ma - ny less luck - y than

**PHOEBUS** Carry out the order!

133 134 135 136

*mp* I know so ma - ny less luck - y than I.

FROLLO  
SOLDIERS  
CHOIR  
QUASIMODO  
PHOEBUS  
(CLOPIN)  
ESMERALDA  
CONGREGATION

16A

# Esmeralda/Act One Finale Part 2

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

2/20/15

[DIRECT SEGUE]

Allegro appassionato ♩=116

1 **FROLLO** 2

FROLLO

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

*mf*

3 **FROLLO** 4 5

trol. **PHOEBUS:** Consider it Ky - ri - e E - le - i - son, God have mer - cy on your  
my highest honor.

*sub. mp* *mf*

6 6A 7 7A 8

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

*mp*

9 [Fight] 10 11 12

*f*

13 [SAFETY] (cue out any beat) 15

**ESM:** Phoebus!!! [visual cue: STAB!]  
 [visual cue: FROLLO drops knife]

*fp*

Dbm/Fb

16 A tempo 17 18 [SAFETY]

**FROLLO:** The gypsy has stabbed the Captain!  
**FROLLO:** Arrest them both!  
 [ESMERALDA visual cue]

*mf*

Bb+5/F# F+5/A

19 [VAMP] 20 >> m.22 22 **FROLLO**

<POOF!>

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

*mp*

(1st x only)

23 24 25 26

peo - ple of Par - is, I've heard the call - ing of the Lord. The time has come to take our ci - ty back! We'll

**CHOIR** *nobly mf* Ah Ah Ah

Ah Ah Ah

*mf*

27 28 29 >> 33 >>m42

save ou - r Par - is, ex - punge this heath - en gyp - sy horde. Be - fore we're o - ver - run, we must at tack!

*f* Ah Ah Ah

Ah Ah Ah

**STAND**

**CHOIR + CONG WOMEN**

42 *f* Hunt down the gyp-sy and the sol-dier! Don't let them flee and va-nish in the night. *N.B.*

43

44

45

**SOLDIERS/CHOIR MEN**

*f* Hunt down the gyp-sy and the sol-dier! Don't let them flee and va-nish in the night. *N.B.*

46 We'll find the gyp-sy and the sol-dier. While they are free, our torch-es will burn bright.

47

48

49

We'll find the gyp-sy and the sol-dier. While they are free, our torch-es will burn bright.

**QUASI** *mf*

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

51

*mf*

52 (Quasi)

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

54 do? PHOEBUS: Esmeralda? ESM: Don't try to speak. I must hide you.

55 2X 56

*sub. mp*

57 [VAMP] 58 59 60

PHOEBUS: Where? ESM: Where I know they won't look. PHOEBUS: Esmeralda! Come back!

61 PHOEBUS 62 63 64

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

*mf*

65  
 - And still I think of Es - mer - al - da, with my ca - reer and bo - dy left for

68 **Pushing forward** 69 70 **FROLLO** 71  
 Some - where she is lost. -

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

*f* **(Phoebus)**  
 dead. Some - where she is lost. -

*f* *poco allargando* -----

72 **Slightly heavier** (Frollo) 73 74  
**CONG. WOMEN + CHOIR ALTS** Where is the girl called Es - mer - al - da? The flames grow tall and sharp as fleurs - de -

**PHOEBUS/ QUASI** 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 -

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

*ff*

75 (Frollo)  
 76 77 78  
 lis. All Pa-ris burns for Es-mer - al - da! And, still it all comes down to her and

(Cong Wom/Choir Altos)  
 lis. All Pa-ris burns for Es-mer - al - da! (choir altos back to choir)

(Phoebus/Quasi)  
 lis. All Pa-ris burns for Es-mer - al - da! And, still it all comes down to her and

(Soldiers)  
 lis. All Pa-ris burns for Es-mer - al - da!

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

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

Piano accompaniment for the bottom system, including treble and bass clefs with chords and melodic lines.

(Frollo)

79 80 81 82

me. The de-vil dwells in Es-mer - al - da. Re-sist his

(Phoebus/Quasi)

me. Oh, Es mer - al - da! Oh, Es mer - al - da!

**QUASI**

**PHOEBUS**

Oh, Es-mer - al - da.

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

**FULL CHOIR**

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

*poco rall.* ----- *a tempo*

Slightly heavier

83 (Frollo) charm. Wake up the cit - y and sound the a - larm! 84

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

CONG WOMEN Wake up the ci - ty and sound the a - larm!

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

CHOIR Wake up the ci - ty and sound the a - larm!

T1: Wake up the ci - ty and sound the a - larm!

T2/B: Wake up the ci - ty and sound the a - larm!

85 86

(Soprano)  
(Alto)  
(Tenor)  
(Ensemble)  
(Soldiers)

*sub mf*      *poco stringendo*      *poco allargando*

Sub

CONGREGATION, FROLLO

Sop/Alto  
Ten (at pitch), Bari 8vb

87 *ff* These are the flames of Es - me - ral - da. 88 The night is sing - ing 89 of Es - me -

*ff*  
CHOIR Hah Do-na no - bis - pa - cem, do-na no - bis - pa - cem,

T1:  
T2/B1:  
B2:  
Hah  
Tenors:  
Bari:  
Do-na no - bis - pa - cem, do-na no - bis - pa - cem,

*ff*

90 ral - da, 91 e-ven the bells of 92 No - tre

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

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

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

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

*rall.*



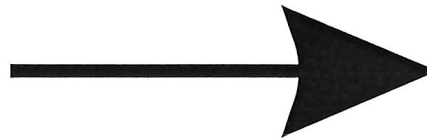
17

Alan Menken/  
Stephen Schwartz

*Entr'acte*

2/8/15

V.S.



CHOIR

17

# Entr'acte

2/8/15

[ON CUE]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

With great energy ♩=160

**A** **B** >> m. 15 15 16

*intense marcato*

*mf* Huh huh huh huh

*intense marcato*

*mf* Huh huh huh huh huh huh huh huh

*intense marcato*

*mf* Huh huh huh

*mf* Huh huh hu huh Huh huh hu huh

*f*

**STAND  
bt 1**

17 18

S *mf* Huh huh huh huh

A *mf* huh huh huh huh huh huh huh huh

T *f* Li - be - ra - me Do - mi - ne de

B *mf* *sim.* *f* Huh huh huh huh Huh huh huh huh

19 20 21 22

S huh huh *mf* Ah *22f* Huh huh huh huh

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

T mor - te ae - ter na. In

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

23 24 25 26

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

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

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

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

27 28 29 30

S Li-be-ra-me...

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

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

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

*mf*

31 32 33 34 >> m.49

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

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

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

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

*f - non-legato* *poco rit.*

Tranquillo ♩=96

49 50

S

A

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

B *p*

Mmm

*mp*

51 52 53 3 54

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

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

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

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

*mf*

55 56 57 >>m59

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

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

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

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

*poco rit.*

Moderato  $\text{♩} = 86$

59 60 61 62

S li.

A li.

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

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

*mf*

63 64 65 66

S *mp* Ah Ah

A Ah Ah

T *poco rall.*

B Ah Ah

*poco rall.*

Broader

67 68 69 70

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

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

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

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

71 72 73 74 >>

S di - em i - bi da - bit me

A di - em i - bi da - bit me

T di - em i - bi da - bit me

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

With proud determination ♩ = 66

91 92 93 94

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

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

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

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

*f*

95 96 97 98

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

A mus in cla - ra di - es.

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

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

99 100 101 102

S *ff* Us - que, cum non es - set so - le,

A Us - que, cum non es - set so - le,

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

B Us - que, hoc tem - pus cum non es - set so - le,

103 104 105 106

S vi - vunt in spe, nun - quam re - do -

A vi - vunt in spe, nun - quam re - do -

T vi - vunt in spe, nun - quam re - do -

B vi - vunt in spe, nun - quam re - do -

107 108 109 110

S no. *fff* Ve - ni - et

A no. Ve - ni - et

T no. *fff* Ve - ni - et

B no. Ve - ni - et

*fff*

111 112 113 114

S *f* o - lim mu - ta - ti - o

A o - lim mu - ta - ti - o

T *f* o - lim mu - ta - ti - o

B o - lim mu - ta - ti - o

*f*

**Più mosso**

115 116 117 118

S Ah \_\_\_\_\_ *ff* A - men!

A Ah \_\_\_\_\_ *ff* A - men!

T Ah \_\_\_\_\_ *rall.* A - men!

B Ah \_\_\_\_\_ *ff* A - men!

*ff* *rall.*

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom two staves are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score is marked with 'rall.' (ritardando) and 'ff' (fortissimo). The lyrics 'Ah' and 'A - men!' are written above the vocal lines. Measure numbers 115, 116, 117, and 118 are indicated at the beginning of each vocal line.

CHOIR  
(QUASI)  
(CONGREGATION)

17A

# Agnus Dei

2/26/15

CUE: [Bells ring offstage]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

With drive ♩=134

**CHOIR WOMEN**

**CHOIR MEN**

*f*

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

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

5 6 7 8

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

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

**SIT**

9 10 11 12 13 14

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

15 16 17 18 19 20

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

21 22 23 24 25 26

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

27 28 29 30 31 32

**ESM:** Here. When you wear this woven band, you hold the city in your hand. **GYPSY (M3):** Esmeralda, quickly!  
**GYPSY (M8):** Frolo and the Cathedral Guard will be back soon! **ESM:** I must go now. And thank you.

33 34 35 36

[ESM leaves] MONKEY (M4): How could you let her leave? GRIFFIN (M6): Go after her! Bring her back!

37 38 39

QUASI: After her? No! Can't! IMP 2 (F3): She was right here – QUASI:  
 CHIMERA (F4): You must! and you let her go! I can never go out there again.

40 41 42 43

EAGLE (F2): She's in danger out there! QUASI: Save her? Me?  
 SAINT (M7): You have to save her! F. ANGEL (F1): What's the matter? Are you afraid?

*a tempo*

44 45 46 47

CHIMERA (F4): Of course he's afraid. And he should be. doing what you're afraid of.  
 IMP 1 (M2): But that's what makes you a hero -- M.ANGEL (M1): A hero - or a saint!

SEGUE AS ONE

SAINT APHRODISIUS  
QUASIMODO  
GARGOYLES  
CHOIR

# Flight into Egypt

2/24/15 r2

[DIRECT SEGUE]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

Moderately, poco rubato (ca. ♩=120)

St APHRO (M5)

MGs

1 2 5 6

2X

QUASI: You mean like Saint – Saint – Saint Aph-ro-dis-i-us, the Bish-op of Bé-ziers.  
What's your name again? ("BAY-ZEER")

MGs

7 8 9

I was be-head-ed by a mob in Place Saint-Cyr. And though I made a choice I

MGs

10 11 12 13

did not know would bring my gris-ly mar-tyr-ing, I would-n't change a thing.

poco rit. a tempo

MGs 14 15 16

For I kept safe and free the

MGs 17 18 19

ho - ly fam - i - ly on their

*poco rall.*

MGs 20 21 22 23

flight in - to E - gypt, land of the date and palm.

*mf a tempo*

MGs 24 25 26 27 (last x)

I of - fered shel - ter to her who is No - tre Dame. [sneeze] If

3X

28 29 30 31

MGs

that's what I could do, then Qua - si - mo - do, you can

*poco rit.*

32 33 34 35

MGs

too. **QUASI:** But even if I could go out there – how can I find her?  
**St APHRO:** The amulet she gave you! "When you

*mp*

35A 35B 35C 35D

IGs

wear this woven band --" **QUASI:** "You hold the city --"  
**IMP 1 (M2):** But what is it? **CHIMERA (F4):** It doesn't mean anything! No, it

**St APHRO**

*a tempo*

36 37 38 39

MGs

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

**SAINT (M7)**

40 **IMP 2 (F3)** 41 42 43

FGs

**IMP 1 (M2)** Is it hope - less? **St APHRO**

MGs

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

*mf* *mp*

44 **QUASI** 45 46 47

QM

**QUASI:** Seen before? Wait - I know this! Look at this line... That's a bridge, that's a street. And this

48 49 50 51

QM

jewel... It must show where we're sup - posed to meet! It's a

FGs **FEMALE GARGS**

*mf* You've done it, Qua-si-mo-do, this we're cer - tain of!

MGs **+St APHRO** **MALE GARGS**

*mf* You've done it, Qua-si-mo-do, this we're cer - tain of!

*mf*

51A 51B 51C 51D

QM map! It's a map! Look! It's the cit - y seen from a - bove!

FGs

MGs It's a It's a

*mp*

51E 51F 51G 51H 51I 51J

FGs map of the cit-y from a - bove! QUASI: I'll do it! I'll go out there while it's dark,  
and I'll find Esmeralda and bring her back! [GARGS cheer]

MGs map of the cit-y from a - bove!

*mf* *sub. mp*

**QUASI**

52 **Più mosso** 53 54 55

QM *mf*

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

56 57 58 59

QM

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

*poco rit.*

60 61 62

QM

bride. **FEMALE GARGS** ...for

FGs Like saints in stone and song...

**+St APHRO** **MALE GARGS**

MGs Like saints in stone and song...

*a tempo*

63 64 65 >>m78

2M her, I will be strong! And our

FGs FEMALE GARGS

MGs +St APHRO MALE GARGS

And your

WOM CHOIR

*mf* Ah Ah

MEN Ah Ah

*poco rall.*

Detailed description: This musical score page, numbered 7, is for the piece "Flight into Egypt" (revised 2/24/15). It features a vocal soloist (2M) and a choir (WOMEN and MEN). The soloist's part begins at measure 63 with the lyrics "her, I will be strong!" and continues through measure 65 with "And our". The choir enters at measure 64 with "Ah" vocalizations. The score includes parts for Female Gargas (FGs), Male Gargas (MGs), and a soloist (St APHRO). The piano accompaniment is shown at the bottom. The key signature has one sharp (F#) and the time signature is 2/4. The tempo marking "poco rall." appears at the end of the piano part.

78 79 80

QM flight in - to E - gypt may last our whole life

FGs flight in - to E - gypt may last your whole life

MGs flight in - to E - gypt may last your whole life

WOM *ff* Ah Ah

MEN Ah Ah

*ff a tempo*

81 82 83

QM long. Yes, that flight in - to E - gypt will

FGs long. Yes, that flight in - to E - gypt will

MGs long. Yes, that flight in - to E - gypt will

WOM Ah

MEN Ah

84 85 // 86 Gently 87

QM last *mp* our whole life

FGs last

MGs last

WOM

MEN

*poco rall.*

*sfz*

*mp*

88 89 90

QM long.

*pp* *mp*

FROLLO  
CONGREGATION  
(QUASIMODO)

18A

# Esmeralda Reprise

2/24/15

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---

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

Con forza, not fast

1 2 3

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

*mf ominously*

Meno mosso, poco rubato

CONGREGATION

6 7 8

And the hunch-back looked his mas-ter in his pierc-ing eye. **FROLLO:** Quasimodo? And

*mp*

SOLO (F1)

9 10

for the ve-ry first time in his life, he told a

*rit.* *dictated*

11 **Steadily** (♩=120)

12 13 14

lie. **QUASIMODO:** I-- I-- No. Don't know. I swear.

*p*

*sed.*

15 16 17

**[VAMP]**

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

*mf*

18 **FROLLO** 19 20

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

*sub. mp dolcissimo*

21 22 23

al - da. I know you don't mean to be bad, and you feel

24 **Poco meno mosso** 25 26 27 28

gra - ti - tude for all I've done. Why, there are times I al-most think of you as my son...

29 **Poco meno mosso** 30 31 32

**FREDERIC (M1):** Excuse me, Your Grace – **FROLLO:** Don't interrupt me here! **FREDERIC:** Beg pardon, but I have good news. My men believe they have found the gypsies' hiding place. **FROLLO:** The Court of Miracles?

33 34

**FREDERIC:** Yes, they call it so. **FROLLO:** Well then, I'm afraid their miracles have run out. We will attack at dawn.

V.S.

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

Slower [VAMP]

**FROLLO** (vox last x)

Musical score for measures 35 and 36. The vocal line (treble clef) contains the lyrics: "We will find her, nev - er fear. And then I will re - join you here to". The piano accompaniment (grand staff) features a vamp pattern of chords in the right hand and sustained notes in the left hand. Measure 35 is marked with a repeat sign and measure 36 with a first ending bracket.

Musical score for measures 37 and 38. The vocal line (treble clef) contains the lyrics: "cheer her cap - ture in our cheer - y sanc - tu - a - ry.". The piano accompaniment (grand staff) continues the vamp pattern. Measure 38 includes a *rit.* (ritardando) marking and a fermata over the final note. The score ends with a double bar line.

**CUT ON "SLAM"**

PHOEBUS  
QUASIMODO

# Rest and Recreation Reprise

2/22/15r1

Warn [QUASI]: No! Esmeralda gave it to me!  
PHOEBUS: Yes, but I need it to find her.  
QUASI: I will find her.

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

CUE [PHOEBUS]: You?!

1 **Insistent** ♩ = 124 **PHOEBUS**

Phoebus

**PHOEBUS:**  
Don't be ridiculous!      Some - thing must be done,      sure - ly you can see —

2

3

4

PHB

— re - al - ist - ic - lly — who's got the knack here.      Clear - ly, I'm the one      who can save the day.

5

6

7

8

PHB

You'd be in the way — so... hey come back here!      (M8): And so Quasimodo —  
PHOEB: And Phoebus —

9

10

11

SLDRS 12 13 14 >>

(F2): Furtively made their way through the darkening streets of Paris--  
 (M5): Though the hunchback felt a thrill of fear at once more setting foot outside Notre Dame.

QUASI 16 VAMP (vox last x) 17 18 19

QUASI Out here once a-gain be-yond my pa-ra-pets of stone, wish-ing I were feel-ing so much brav-er.

QUASI 20 21 22 23

Steal-ing through the twist-ed streets of night toward the un-known. Still I must do a-ny-thing to save her.

QUASI 24 25 26 27

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

SLDRS 28 29 30 31

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

SLDRS 32 33 34 35

**Freely**

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

*string harmonics*

SLDRS 36 40 41

**A tempo, agitato** >>m40

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

*mp*

SEGUE AS ONE

CLOPIN  
CONGREGATION  
(ESMERALDA)

20

# Court of Miracles

2/23/15r1

[DIRECT SEGUE]

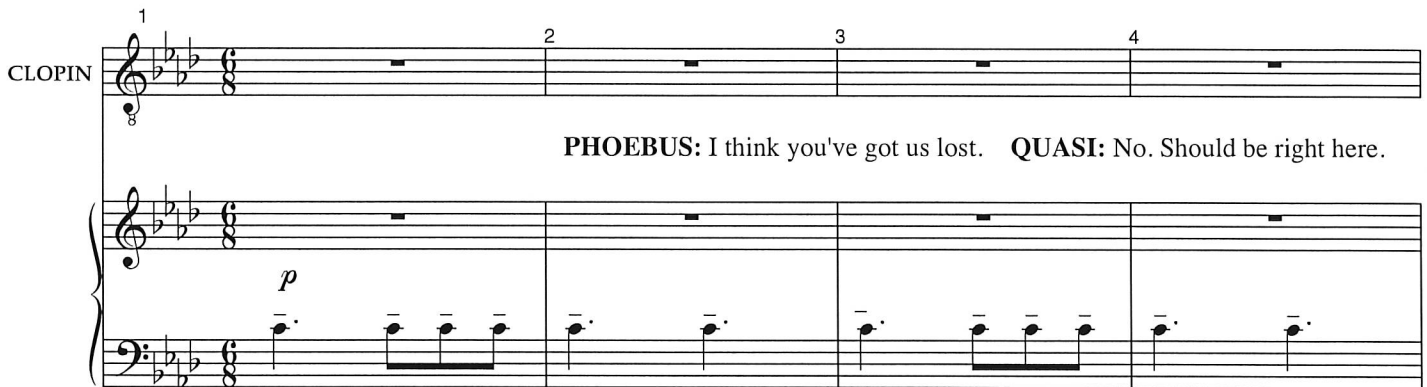
Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

Misterioso  $\text{♩} = 120$

1 2 3 4

CLOPIN

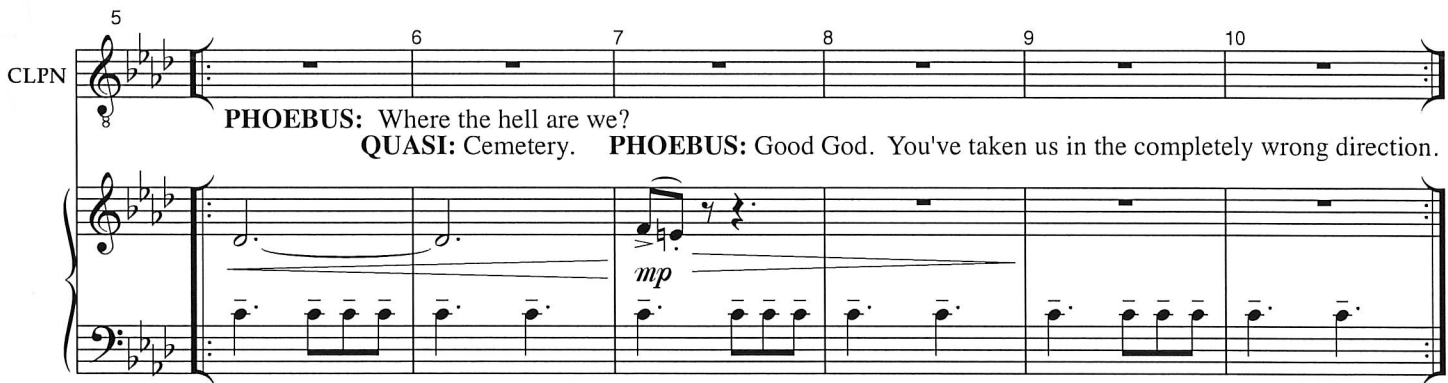
PHOEBUS: I think you've got us lost. QUASI: No. Should be right here.



5 6 7 8 9 10

CLPN

PHOEBUS: Where the hell are we?  
QUASI: Cemetery. PHOEBUS: Good God. You've taken us in the completely wrong direction.

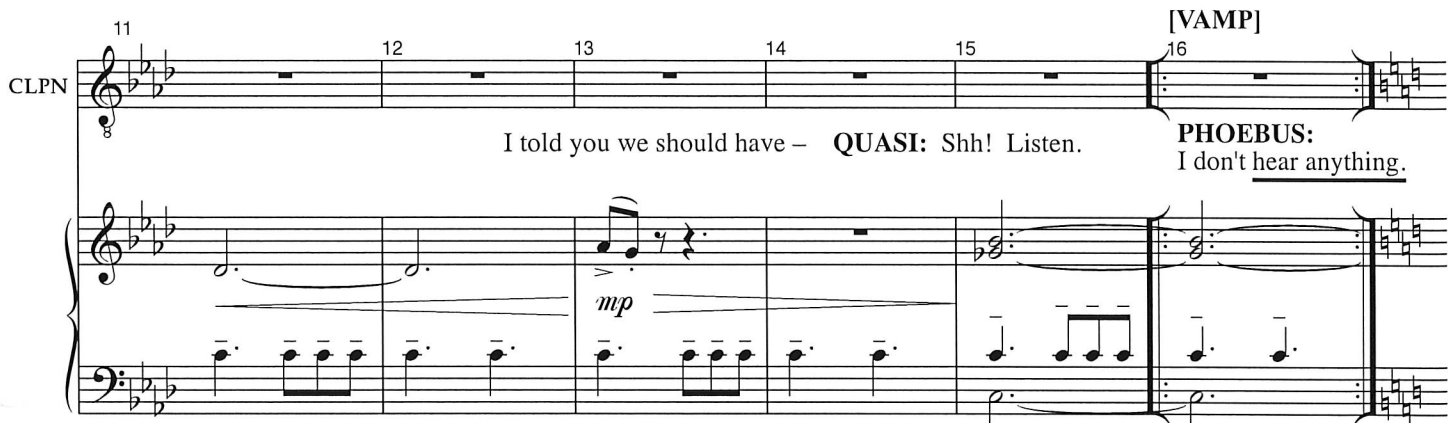


11 12 13 14 15 16

CLPN

I told you we should have – QUASI: Shh! Listen. PHOEBUS: I don't hear anything.

[VAMP]



17 **Con forza**

CLPN

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

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

18

19 **Moderato** ♩=92-96

CLPN

to talk about it. Get them inside!

20 21 22

23 **CLOPIN**

CLPN

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

24 25 26

27

CLPN

May - be you've heard of that myth - i - cal place called the

28

28A 28B 29 30

CLPN Court of Mir - a - cles? Bro - ther, you're

WOM

MEN

**GYPSES** *f* The Court of Mir - a - cles!

The Court of Mir - a - cles!

*f* *sfz*

31 32 33 34

CLPN there! Where the lame can walk...

34A 34B 35 36 36A 36B

CLPN And the blind can see. But the

37 38 38A 38B

CLPN

dead \_\_\_\_\_ don't talk... So they

39 40 41

CLPN

won't be a - round to re - veal what they've found.

42 43 44 45

CLPN

We have a me-thod for spies and in - tru-ders, not ter - ri - bly dif-f'rent from bees in a hive.

46 47 48 49

CLPN

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

*poco rall.* *f* *a tempo* *mf*

50 51 52 53 53A 53B >>m54

CLPN

live. [GYPSIES]: F2: The ugly hunchback! He's bad luck! M6: They're cursed! M2: Hang them both!

[VAMP]

54 55 56

CLPN

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

With weight, poco rubato

CLOPIN

CLPN 57 >> 73 74 75 76 >>

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

*mf*

CLPN 89 90 91

we must pro - tect at all cost our — sec - ret. It's our lives or yours...

A tempo, powerfully

CLPN 92 93 94 95 **ALL** roughly

So you're go - ing to

*sfz*

CLPN 96 97

hang!

*ff*

ESMERALDA  
PHOEBUS  
QUASIMODO  
GYPSIES (ENS)  
CHOIR  
CLOPIN

21

# In a Place of Miracles

2/22/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

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 ♩=130

21 PHOEBUS

Phoebus

(PHOEBUS) -- But I don't care. Here we are, near-ly stran - gers from two

22 23 24

*mp*  
REV ACCOMP THRU m37

25

PHB

26 27 28

worlds that have rare - ly met. But some - how you have made me

PHB 29 30 31 32

some - one new. — Trav' - ling far — on a jour - ney — that's the

PHB 33 34 35 36

long - est I've tak - en yet. Now I'm ask - ing if you will let me

PHB 37 38 39 40

come with you. — Though our lives are tat - tered and torn. All I'm

PHB 41 42 43

feel - ing now — is re - born. I must be...

44 45 46 47

SM  
Where the blind can see. —

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

*mf*

48 49 50 51

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

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

52 53 54 55

ESM  
The sol-dier and the gyp - sy — locked in an em - brace, — in a

PHB  
The sol-dier and the gyp - sy — locked in an em - brace, — in a

Poco rubato

56 57 58 59

ESM  
place \_\_\_\_\_ of mir - a - cles.

PHB  
place \_\_\_\_\_ of mir - a - cles.

QUA  
I knew I'd nev - er know \_\_\_\_\_ that warm and lov - ing glow,

*mp*

60 61 62 63

QUA  
though I might wish with all my might. No face as hid - e - ous as my face

*p.* *mf* *rit. --*

64 65 66

ESM  
All this time -

QUA  
was ev - er meant for hea - ven's light \_\_\_\_\_

*rit.* *sub. mp* *accel.*

67 **A tempo**

ESM I've been cer - tain. — that my

QUA This time it's time I learned no love will be re - turned

*f*

69 70

ESM life would be spent a - lone. And what's

QUA to one who's born to be a -

*p.*

71 72 73 74

ESM more I pre - ten - ded not to care. —

PHB **PHOEBUS** But now I'm —

QUA lone. Who looks both laugh - a - ble and fright 'ning.

*p.*

75 76 77 78

ESM No more need for a heart of stone. Though we

PHB here be-side you.— No more need for a heart of stone. Though we

QUA And now I know there'll be no mi-ra-cles for me. Bet-ter to have a heart of

79 80 81 82

ESM set out for lands un - known, they're lands we'll share.— Will we

PHB set out for lands un - known, they're lands we'll share.— Will we

QUA stone... that holds no hope in hea-ven's light. **CLOPIN**

CLO Will we

CONG/CHOR **CONGREGATION + CHOIR** Will we

**STAND (bt 1)**

83 N.B. 84 85 86 87

ESM reach a friend-li-er shore, will we find a ha - ven once more where we'll be...

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

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

CONG/  
CHOR reach a friend-li-er shore, N.B. will we find a ha - ven once more where we'll be...

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

*mf*

88 89 90 91

ESM in a place of mir - a - cles? -

PHB in a place of mir - a - cles? -

CLO in a place of mir - a - cles? -

CONG/  
CHOR in a place of mir - a - cles? - Now we leave our home.

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

92 93 94 95

**CLOPIN**

CLO Rom - a - nies a - gain — must roam. —

CONG/  
CHOR For a place of mir - a - cles, —

For a place of mir - a - cles, —

96 97 98 99

**ESM**

**PHOEBUS**

PHB In a

CLO In a

CLO Could there be a coun - try — kind - er to our race? — In a

CONG/  
CHOR in a

**CONG + CHOIR**

in a

100 101 102 103

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

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

QUA  
[QUASI]  
Where's my place of mir - a -

CLO  
place of mir - a - cles?

CONG/  
CHOR  
place of mir - a - cles?  
place of mir - a - cles?

104 105 106 107

ESM  
place of mir - a -

PHB  
place of mir - a -

QUA  
cles? Of mir - a -

CLO  
Of mir - a -

CONG/  
CHOR  
Of mir - a -  
Of mir - a -

*mp*

Moving forward

108 (syllable pronounced "culls")

ESM + F1,2,3,4  
 PHB  
 QUA + M1,2,3  
 CLO + M4,5,6,7,8

cles. Ah Ah Ah

CHOIR only (ENS sing "cles" as above)

CONG/CHOR

Ah Ah Ah

*mf*

ESM + F1,2,3,4  
 PHB  
 QUA + M1,2,3  
 CLO + M4,5,6,7,8

Ah Ah Ah

CONG/CHOR

Ah Ah Ah

*f* *sfz*

**SIT** on  
 Frolo's  
 dialogue

CONGREGATION  
CHOIR  
(FROLLO)

22

# Bells of Notre Dame Reprise II

2/23/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

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

With drive  $\text{♩} = 76$

[A] [B] 1 2

And make sure he cannot leave it.

SOLO (M1)

3 4 5 6

Jus - tice in Par - is was of - ten dis - played in the

7 8 9 10

square at No - tre Dame.

11 **SOLO (M8)**

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

15 **SOLO (F1)**

square at No - tre Dame, There came

19 **SOLO (F4)**

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

CONGREGATION  
+ CHOIR

23 some who wished all gyp - sies harm. 24 25 26 *f* For the

For the

**STAND  
bt 1**

27 ru - mor was grow - ing: A gyp - sy was go - ing to 28 29 30

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

31 burn 32 33 34 *f* at

burn at

35 36 37 38 39 40 41 42

dawn at No tre

dawn at No tre

*f*

Sub

43 44 45 46

Dame.

Dame.

+ "death knell" chimes

*And.*

47 48 49 50

**SIT**

*l.v.*

***The Assault***

2/23/15

Alan Menken/  
Stephen Schwartz

V.S.



# The Assault

2/23/15

Music: Alan Menken  
 Lyric: Stephen Schwartz  
 Arr.: Michael Kosarin

WARN [ESM]: You truly are a monster.

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

Fast and intensely (♩=104)

1 2 3 4

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

FROLLO (vox last x)  
 [SAFETY]

5 6 7 8

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

9 10 11 12

take you some - where I can be your sanc - tu - a - ry.

13 14 15 16

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

*mp*

17 18 19 20

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

*mf*

21 22 23 24

*Red.*

**CUT ON [ESM]:**  
 Stop it! Stop! Demon! Help!  
 [VAMP] sudden stop on cue

25 26 27 28

ESMERALDA  
PHOEBUS

# Someday

2/23/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

WARN [PHOEBUS]: I've known soldiers not half as brave as you.

CUE [ESM]: I don't feel very brave, but— If there really  
is this Heaven you so believe in--

Very freely

ESM 1 2 3 4

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

*mp*

ESM 5 6 7 8

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

ESM 9 10 11 12

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

ESM 13 14 15 16

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

ESM 17 18 19 20

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

*mp* *rit.*

ESM 21 22 23 24 25 26

gone. Some - day, when we are

*Steadily* ♩ = 63 *semplice*

ESM 27 28 29 30 31 32

wi - ser, when the world's ol - der, when we have learned...

ESM 33 34 35 36 37 38 39 40

I pray — someday we may yet live — to live and let live.

ESM 41 42 43 44 45 46

Some - day... ..life will be fair - er, need will be ra - rer, greed will not

PHB

PHOEBUS

Life will be fair-er need will be ra - rer,

ESM 47 48 49 50 51 52

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

PHB

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

53 54 55 56

ESM on its way. Let it...

PHB um. Let it come some -

57 58 59 60 61 62 63 64

ESM [ESMERALDA falters]

PHB day. When the world's old - er, when things have changed...

65 66 67 68 69 70

ESM Some - day these dreams will all be real. Till then we'll

PHB Some - day these dreams will all be real. Till then we'll

71 72

ESM wish up - on the

PHB wish up - on the

**Broader**

73 74 75 (melody) 76 77 78

ESM moon. Change will come some - day

PHB moon. Change will come one day

*molto rit.*

79 80 81 82

ESM soon.

PHB soon.

*a tempo*

*mp* *molto rit*

SEGUE AS ONE

# While The City Slumbered

2/26/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

DIRECT SEGUE

*Agitato moderato* ♩=130

>>m4 4 **CHOIR** 5

**Stay Seated**

Ky - ri - e E - lei son.  
Ky - ri - e E - lei - son.

*mp*

**CONGREGANTS (F4, M5)**

**CONGREGANTS (F3, M6)**

6 7 8 9

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

**CONGREGANTS (F1, M4)** **CONGREGATION**

10 11 12 13

*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.

**CHOIR**

14 15

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

Ky - ri - e E - lei - son.

*f rit.*

16 17 18 19

(♩ = ♩ at first)

**DRAGON (M3):** Quasimodo, you must try to free yourself! **IMPS (M2, F3, M8):** Don't you see what's going on down there? **CHIMERA (F4):** They're building a pyre.

*p accel. poco a poco*

20 21 22 23

SAINT (M7): You know what that means. **BOTH ANGELS (F1, M1):** The girl needs your help.  
EAGLE (F2): I thought you loved her. **QUASI:** Quiet! Go away!

$\text{♩} = 90$   
[VAMP]

24 25

LION (M5): You're the only one who can save her now.  
QUASI: You know what happens when I try to help. I only make things worse.

*mp*

SEGUE AS ONE

QUASI  
GARGOYLES

25

# Made of Stone

11/12/14

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

[DIRECT SEGUE]

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

1 2 3 4

DRAGON (M3), IMP 1 (M2), MONKEY (M4): You don't believe that. QUASI: How do you know what I believe?

*mp*

5 **QUASI** 6 7 8

What do you know of me? What do you know of all the things I

9 10 11 12

feel? You're on - ly made of stone!

*f*

13 14 15 16

Who is it that you see, in - stead of see - ing what I am for

*sub. mp*

8<sub>vb</sub>

17 18 19 20

real: this twist - ed flesh and bone?! **DRAGON (M3)/ANGELS (F1/M1)**  
*(simultaneously):* But Quasimodo, we all know what's inside you--/It wasn't your fault--/You were tricked--

21 22 23 24

You're a li - ar! With ev - 'ry new ex - cuse you try out,

*mf*

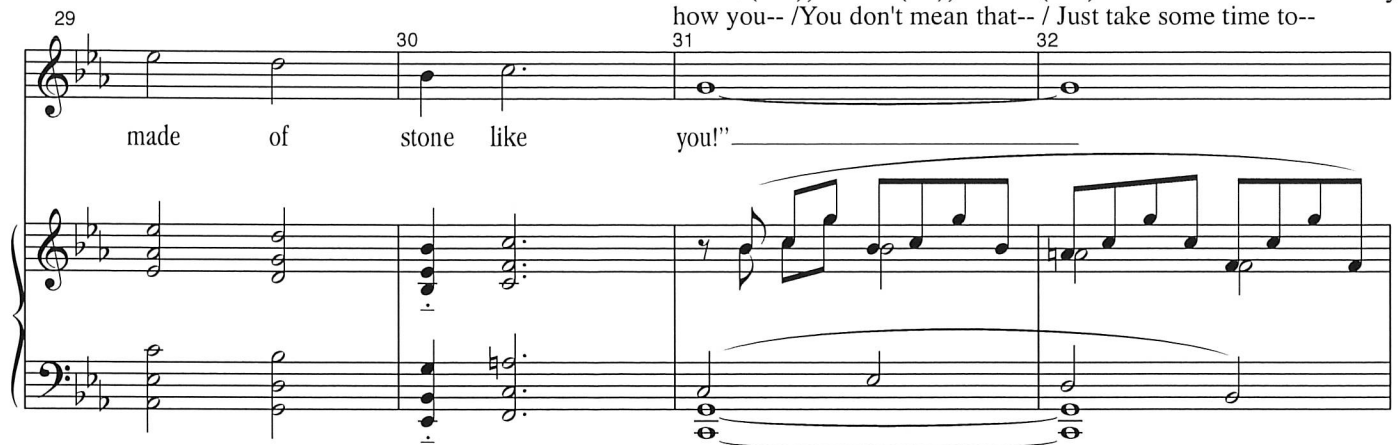
25 26 27 28

you on - ly make me want to cry out: "Would that I were

LION (M5), IMP 2 (F3), IMP 1 (M2): We're sure that's not really how you-- / You don't mean that-- / Just take some time to--

29 30 31 32

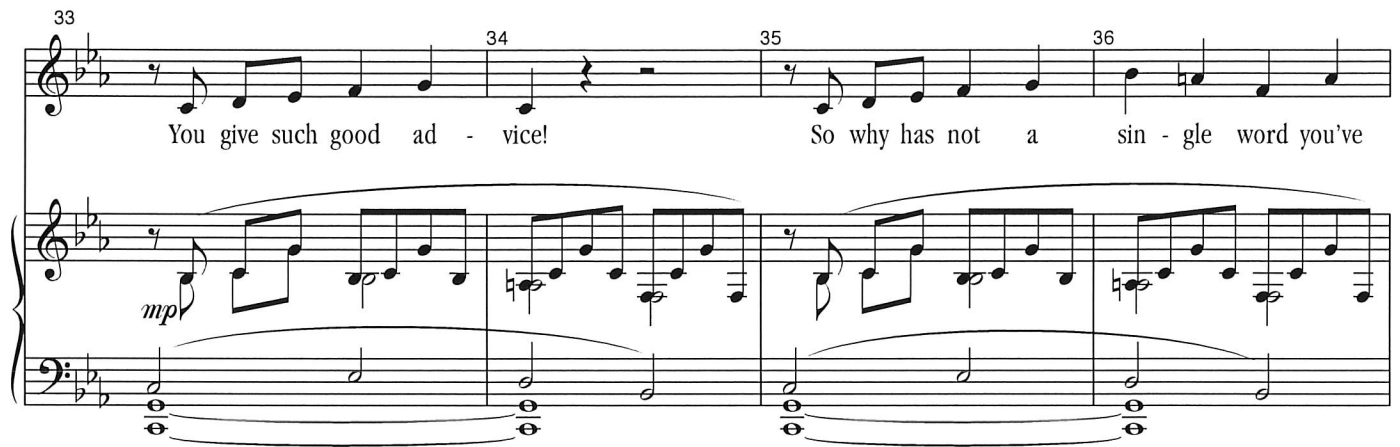
made of stone like you!"



33 34 35 36

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

*mp*

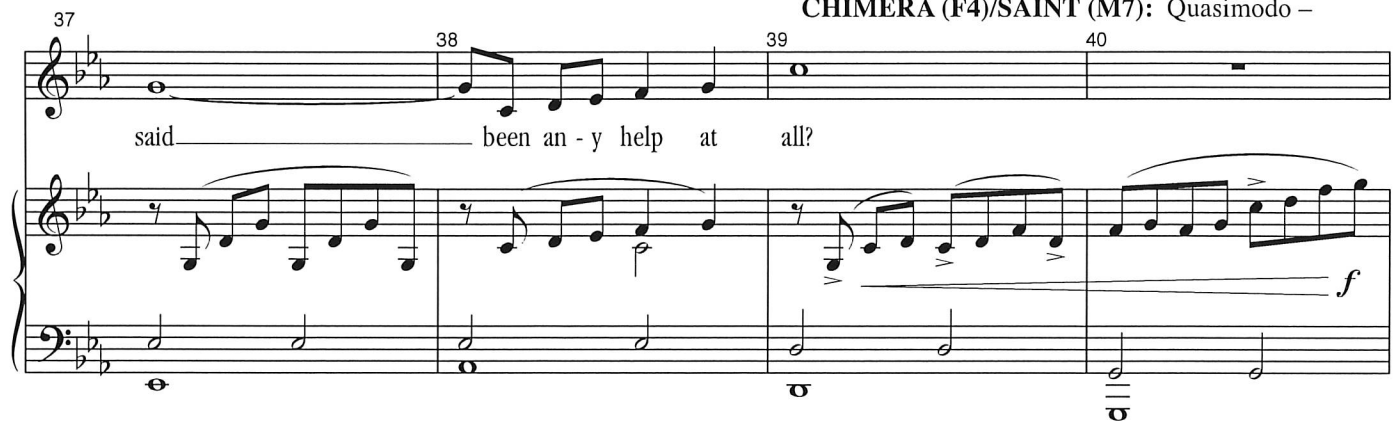


CHIMERA (F4)/SAINT (M7): Quasimodo -

37 38 39 40

said \_\_\_\_\_ been an - y help at all?

*f*



41 42 43 44

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

*sub. mp*



45 head, 46 the far-ther that I fall! 47 48

49 Shut my brain down! 50 51 If I were sense - less, I'd pre - fer it... 52

*mf*

53 A - noth - er gar - goyle on this tur - ret spit - ting rain down 54 55 56

57 to the stones be - low! 58 59 60

61 Oh!! I've

mf

65 wast-ed my faith be - liev-ing in saints of plast - er... But the

66 67 68

mp

mf

69 on - ly one worth be - liev-ing in was my mast - er!

70 71 72

mp

mf

73 He's the one who ne-ver lied. He told me it was cruel outside. He

74 75 76

f

77 78 79 80 81

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

82 83 84 85

true! — Not like you! —

*mp*

86 87 88 89

Take all the dreams you've sown... Take all your lies, and leave me a -

90 91 92 93 94 95

**EAGLE (F2)** **Meno mosso, poco rubato** **LION (M5)**

lone! All right, Qua-si-mo-do, we'll leave you a - lone. All

*rit.* — — — — — *mp*

96 CHIMERA (F4)

right, Qua-si-mo-do, we'll trou-ble you no long-er. You're

100 GARGOYLES

right, Qua-si-mo-do, we're on-ly made of stone. We just thought that you were made of some-thing

*poco rall.*

*mf*

**Maestoso**

106 *f* strong - er.

*ff con forza*

**Tempo I°**

112 113 114 115

*mp*

QUASI

116 117 118 119

And now I'm on my own... Ne-ver a-gain to won-der what's "Out

120 121 122 123

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

124 125 126 127

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

128 129 130 131

die. As if I

*cresc. poco a poco e stringendo*

132 133 134 135 136 137

were made of

*poco rall.* *ff*

138 139 140 141

stone!

*mf*

142 143 144 145

*ff* *fff*

CHOIR  
(FROLLO)

25A

# Judex Crederis

2/26/15

[DIRECT SEGUE]

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

Allegro giusto (ca. ♩ = 120)

Choir

2

3 *intense marcato*

4

**STAND**

*mp* Ju - dex cre-de-ris e - sse ven-tur-us  
*intense marcato*

Ju - dex cre-de-ris e - sse ven-tur-us

*mp*

Choir

5

6

7

8

In te, Do-mi-ne, spe - ra - vi. Non con - fun - dar in ae - ter - num.

In te, Do-mi-ne, spe - ra - vi. Non con - fun - dar in ae - ter - num.

9 *f* 10 11 *f*

Choir 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

*sub. f*

12 **Meno mosso** 13 14 15

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

*Sua*

*mp*

SEGUE AS ONE

CHOIR  
PHOEBUS  
QUASI  
FROLLO  
CONGREGATION

25B

# Kyrie Eleison

2/26/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

[DIRECT SEGUE]

Ominously, rubato Slower

**CHOIR**

Women *mp* Ky - ri - e e - lei - son. **FROLLO:** I will give you this opportunity to recant in order to save yourself. Think of what I have offered. What is your answer? *[ESM spits]*

Men Ky - ri - e e - lei - son.

*mp* *rit.*

With great power ( $\text{♩} = 84$ )

6 *ff* 7 8 9 10

Women Li - be - ra me, Do - mi - ne.

Men Li - be - ra - me, Do - mi - ne.

*sfz p* *f*

Men 11 12 13 14 15 16

**FROLLO:** For the justice of the realm and for the salvation of Paris, it is my sacred duty to send

*sub. mp*

Men 17 [VAMP] 18 19

this unholy demon back to hell.

Men 20 [VAMP] [cue out either bar] 21 22

[FROLLO lights fire] **QUASI:** Esmeralda!

Wom 23 *mf* *intense marcato* 24 25 26

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

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

*mf* *sempre marcato*

27 28

Vom

Men

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

29 30 31 >>m.33

Wom

Men

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

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

33 34

Wom

Men

sunt. CONGREGATION: He could remain stone no longer.

sunt.

35 36 37 38

Wom  
Men

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

39 40 >>m44 44

Wom  
Men

Sae - cu - lum per ig - nem CONGREGATION: He climbed the balustrate!

Sae - cu - lum per ig - nem

45 46 47 48

Wom  
Men

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:

49 *ff*

om Bel - la pre - munt hos - ti - li - a,

Men *ff*

Bel - la pre - munt hos - ti - li - a,

*ff*

51

Wom Da - ro - bur, fer aux - il - i - um Sit

Men Da - ro - bur, fer aux - il - i - um Sit

52

53 *sub. mp*

Wom sem - pi - ter - na glo - ri - a, sit sem - pi - ter - na glo - ri - a, sit

Men *sub. mp*

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

54 55 *sub. mp* 56

*sub. mf*

57 58 59

Wom sem - pi - ter - na glo - ri - a!  
*cresc. poco a poco*

Men sem - pi - ter - na glo - ri - a!  
*cresc. poco a poco*

60 61

Wom Glo - ri - a!  
**QUASI: NOOOOO!**

Men Glo - ri - a!

62 63 64 65

Wom Glo - ri - a, sem - per

Men Glo - ri - a, sem - per

66 *ff* 67 68 69

Wom  
 sanc - tus! **QUASI:** Sanctuary!! Sanc - tus! **QUASI:** Sanctuary!!

Men  
*ff*  
 sanc - tus! Sanc - tus!

*ff*

70 71 72 73

Wom  
 S1:  
 S2/A:  
 In - ex - cel - sis!

Men  
*ff*  
 In - ex - cel - sis!

*f*

74 75 76 77 78 79 80

Wom  
**FROLLO:** Captain! Seize the cathedral. **FREDERIC:** But sir, the laws of sanctuary!  
**FROLLO:** I am the Archdeacon of this cathedral! I negate the laws of sanctuary! Open those doors!

*mf*

81 82 83 84

Wom

**FREDERIC:** Your Grace, he's barred them!

85 86

Wom

87 [VAMP] 88 [Dictated] 89 90 91

Wom

**FROLLO:** Open those doors!  
Ram it through, if you must!

[Beating on doors]

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

92 **A tempo** 93

Wom

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

94 95 96 97 98 99

Wom *f* Di - es ir - ae! **SOLDIERS:** Watch out!! Di - es ir - ae! **FROLLO:** Use them to break down the doors! *ff* Di - es ir - ae! Di - es il - la!

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

*ff* *mf* *ff* *mf* *ff*

[VAMP] (leave either bar)

99A 99B 100 101 102 103

Wom (F1): As the soldiers gathered at the church doors- (F2): A figure suddenly appeared where Captain Phoebus was being held - **CLOPIN:** And set him free!! **PHOEBUS:** Clopin! **CLOPIN:** *Vive la Rebellion!*

*mf* *mf* *mf*

104 105 106 107

Wom (F2), (F4): And the two of them rallied the people to fight the soldiers - [ram door] **PHOEBUS:** They must not be allowed to enter!

*mf* *sfz*

**PHOEBUS**

108 *f* PH/GAR Hear me, 109 peo - ple of Pa - ris. 110 How much op - 111

WOMEN

CHOIR + CONGREGATION

MEN

0 - lim De - us ac - ce -

0 - lim De - us ac - ce -

*f*

112 (Phoebus) PH/GAR pres - sion 113 will you al - low? 114 115

Wom

Men

le - re le - re

Hoc sae - cu - lum splen - di - dum

Hoc sae - cu - lum splen - di - dum

T1  
T2  
B

116 (Phoebus) 117 118 119

JAR  
Some - day your pa - tience will fin - 'lly break.

Wom  
Ac - ce - ler - re

Men  
Ac - ce - ler - re

120 (Phoebus) 121 122 123

PH/GAR  
Why not make some - day come right

Wom  
fi - at ve - ni - re o - lim.

Men  
fi - at ve - ni - re o - lim.

124 125

PH/GAR

now?! **TOWNSPERSON (F4):** The people fought the soldiers – **SOLDIER (M8):** But could not hold them back –

*mf*

126 127 128 129

PH/GAR

**SOLDIERS:** With one final blow- **CONGREGATION:** They knocked down the doors.

*mp* *f*

130 131 132 133

Wom

**SOLO (F3):** And Quasimodo ran back and forth – **SOLO (F1):** Trying to find a way to stop them! **CONGREGATION:** Until –

**MEN** *marcato*

*mp* Mors stu - pe - bit et na - tu - ra. Cum re - sur - get cre - a - tu - ra.

*sub.mp*

134 135 >> 137 138

'GAR

**FREDERIC (M1):**  
My God! Look! Up there!

WOMEN *mp* *f*  
Ah

Men *f*  
Ju - di - can - ti re - spon - su - ra Ah

**Poco piu mosso** (♩=90)

139 140 QUASI 141 142 143

QM  
Come all you saints of stone. All you guard - i - ans and gar - goyles blaze the

PH/GAR  
He's way up there! **GARGOYLES** *mf* *f*  
Saints of stone. Blaze the

Wom **CHOIR** *mf* *f*  
Saints of stone. Blaze the

Men *mf* *f*  
Saints of stone. Blaze the

144 145 146 147

QM  
fi - re in the night. Raise the fi - re now and light these vats of

PH/GAR (Gargs/Ensem)  
fire. Raise the fi - re Light the

Wom  
fire. Raise the fi - re Light the

Men  
fire. Raise the fi - re. Light the

148 149 150 151 152 153

QM  
lead. Steam-ing, boil-ing streams of lead, burn-ing lead, and let the flames grow high-er!

PH/GAR (Gargs/Ensem)  
lead. Streams of lead. Let the flames grow high-er! *ff*

Wom  
lead. Streams of lead. Let the flames grow high-er! *ff*

Men  
lead. Streams of lead. Let the flames grow high-er! *ff*

154 (Quasi) 155 156 157

2M Oh, saints and mon - sters, show your pow - er! Help me to send this rag - ing show - er

158 159 160 161 162

QM rain - ing fi - re on the stone be -

Poco maestoso (♩=102) (♩ = ♪)

163 164 165

low!

CHOIR+CONG. *mf*

Wom Ah Ah Ah

Men *mf* Ah Ah Ah

*ff* *sub.mf* *cresc. poco a poco* *poco accel.*

Poco piu mosso (♩=108)

166

QM

Wom

Men

ff

Ah

Ah

"China silk"

poco rall. -----

ff

169

QM

170

SIT

171

172

173

174

QM

f

rit. -----

SEGUE AS ONE

ESMERALDA  
CHOIR WOMEN  
(QUASIMODO)  
(FROLLO)

25C

# Top of the World - Reprise

2/26/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

[DIRECT SEGUE]

*Calmato, poco rubato*

1 2 3 4

QUASI: We've done it, Esmeralda!

*mp*

5 6 7 8 >>

Beaten them back. Esmeralda-- You are home. **ESMERALDA:** Home--

11 12 13 14

**ESM**

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

15 16 17 18

In my eyes, you are beau-ti-ful too, shar-ing the top— of the world.

QUASI: Can stay inside here forever. ESM: I don't think forever -- You are such a good friend, Quasimodo.

19 20 21 22

CHOIR WOMEN Oo Oo

STAY SEATED

QUASI: Yes. Your friend.-- Esmeralda. Esmeralda, wake up!

23 24 25 26

Oo

*mf* (still strong) --- *p* (weakly, an echo)

*brpadening*

FROLLO: Is she dead? QUASI: Because of you! FROLLO: It was my duty. QUASI: Duty? FROLLO: Now we can finally go back to the way things were. QUASI: No. Never go back.

27 28 29 30

Slowly

sing pure tone,  
as boys choir Oo

rit.-----

SEGUE AS ONE

FROLLO  
(QUASI)  
FLORIKA  
JEHAN  
CONG.  
CHOIR

25D

# Esmeralda (Frollo Reprise)

2/26/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

[DIRECT SEGUE]

Creepy music-box ♩=112

[VAMP] out any beat

FROLLO (vox last x)

Musical score for measures 1-3. The vocal line (FROLLO) begins with the lyrics: "FROLLO: We will. You'll see. At last we're free of Es-me - ral - da. Now that she's". The piano accompaniment is marked *mp*.

Musical score for measures 4-7. The vocal line continues with the lyrics: "gone, her poi-son dies with her. Now that we're free of Es-me - ral - da, — we can go".

Musical score for measures 8-11. The vocal line concludes with the lyrics: "on, as close as once we were. Here in our sanc - tu - ar - y, —". The piano accompaniment includes the marking *molto legato*.



**FROLLO:**  
Let go of me,  
Quasimodo.

**FLORIKA**

27 **JEHAN** **Strict 4** ♩=120 28 29

**QUASI:** And the wicked shall not go unpunished. *mp* The wick - ed shall not go un - pun - ish - ed. The

30 **Quasimodo, let go!** 31

heart of the wick - ed is of lit - tle worth. **CONG. & CHOIR BASSES**

**Stay Seated**

The

**CONG. & CHOIR WOMEN** 32 **QUASI:** I told you, master - I'm very strong!

**CONG. & CHOIR TENORS** 33 The wick - ed shall not go un...

The wick - ed shall not go un - pun - ish - ed.

wick - ed shall not go un - pun - ish - ed.

34 **CONG. + CHOIR MEN** 35

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

36 **CHOIR WOMEN** 37 38

Quan - tus - tre - mor est fu - tur - us quan - do ju - dex est ven - tur - us.

**FROLLO:**  
You don't want to hurt me.  
**GARGOYLES:** Yes, you do.

**CHOIR MEN** *ff*

+tenors Quan - tus - tre - mor est fu - tur - us quan - do ju - dex est ven - tur - us.

M6): Quasimodo raised his two huge hands (M2): And with a great bellow threw his master (F3) & (F4): Over the edge of the roof CONG: Into the abyss below!

**FROLLO:**  
Damnation!

39 **Molto maestoso, with great force and weight** 40 41 42 43 >>m52 52

Ah Ah Ah

Ah Ah Ah *[body drops to floor]*

**Molto maestoso, with great force and weight** *poco rall.* *fff*

# Finale Ultimo

2/26/15

Music: Alan Menken  
Lyric: Stephen Schwartz  
Arr.: Michael Kosarin

[DIRECT SEGUE]

Freely

1 2 3

QUASI: There lie all that I  
like ghostly echoes

*mp* *pp*

4 5 6 7 8 9

have ever loved. *[howl]* PHOEBUS: Esmeralda --  
QUASI: Gone. Both -- gone. *[PHOEBUS lifts ESM]*

10 11 12 13

Moderato, poco rubato

*[PHOEBUS collapses]* *mp* SOLO (M6)  
The world is

14 **SOLO (F4)** 15 **SOLO (M1)** 16 17

cruel. The world is ug - ly. But there are times and there are peo-ple when the world is not.

*a tempo*

18 **CONGREGATION** 19 20 21

And at its cru - el - est, it's still the on - ly world we've got.

*mp*

22 23 24 25 **QUASI**

Light and dark, foul and fair. Out

(L.H.)

*rit.* *p*

26 **With great feeling, rubato** 27 28 29

there. [crowd reacts]

**STAND & GASP**  
on Quasi turn

*mp*

30 31

*mf* *molto rit.*

32 **Calm and steady** (♩=63) 33 34 35

*p semplice*

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

36 37 38 39 40 41 42 43

Wom *p* Oo Oo Oo

Men

FLORIKA (F1)

44 *mp* 2 45 46 47 48 49 50 51

O-lim D<sup>e</sup>-us ac-ce - le - re \_\_\_\_\_ Hoc sae-cu-lum \_\_\_\_\_ splen-di - dum.

Wom Oo \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

Men \_\_\_\_\_ Tenors: *p* \_\_\_\_\_ Baris: Ah \_\_\_\_\_

*mp*

52 53 54 2 55 56 57

O - lim De - us ac<sup>2</sup> - cel - le - re \_\_\_\_\_

+ CONGREGATION

Wom *mp* Some day, life will be kind - er, love will be blind - er, Some new af-ter-

Men Some day, \_\_\_\_\_ life will be kind - er, \_\_\_\_\_ love will be blind - er, Some new af-ter-

*mp*

58 59 60 61 62 63

Hoc sae-cu-lum splen-di-dum Ac - ce - le - re<sup>2</sup>

Wom  
noon. God - speed this bright mil - len - i

Men  
noon. God - speed this bright mil - len - i - um.

64 65 66 67 68 69

fi - at ve - ni - re o - lim.

Wom  
um. Wish u - pon the moon.

Men  
Hope lives on, wish u - pon the moon.

*rall.*

70 **Poco maestoso** QUASI

71 72 73

some - day

Wom *f* Let it come one day

Men Let it come one day

*molto rit.*

73A 73B 73C 73D

soon. \_\_\_\_\_ **QUASI:** Years later, in the crypts below Notre Dame, there were discovered

Wom *pp* Oo. \_\_\_\_\_

Men \_\_\_\_\_

*p*

73E 73F 73G 73H

two skeletons, one of which held the other in its embrace. The first was a woman with a woven band around her neck.

Wom

Oo

73I 73J 73K 73L

The other was a man whose spinal column was crooked. When they tried to detach the skeleton

Wom

Men

Ah

Ah

73M 73N

which he held in his embrace, he fell to dust.

Wom

Men

*rit.*-----

**Tentatively, slow 1**

74 75 76 77 >>m82

Wom

Men

*mp*

78 79 80 81

Musical score for measures 78-81. The vocal line is crossed out with a large X. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

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

82 **CLOPIN** 83 84 85

Morn - ing in Par - is, a new day ap - pears, sing the

Musical score for measures 82-85. Includes vocal line with lyrics and piano accompaniment.

86 87 88 89

bells of No - tre Dame...

Musical score for measures 86-89. Includes vocal line with lyrics and piano accompaniment.

90 91 92 93

End - ing the tale of your poor bal - lad - eers and the

94 95 96 97

bells of No - tre Dame. And we

SOLO (F4)

98 99 100 101

wish we could leave you a mor - al, like a

SOLO (M4)

**CLOPIN, QUASI,  
CONGREGATION**

102 103 104 105

trink - et you hold in your palm. But

*poco rit.* -----

(Clop/Quasi/Cong)

**A tempo**

106 107 108 109

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

Wom

CHOIR

Baris: *p*

T2: *p*

*mp*

110 111 112 113

bells of No - tre Dame.

Wom *mf* Sops: Ah

Altos: *mp* Ah

Men *mp* T1: Ah

T2: Ah

(Baris) *mp* Ah

*cantabile*

114 115 116

What makes a mon - ster and what makes a

Wom (Sops) *f* What makes a mon - ster and what makes a

(Altos) *f* What makes a mon - ster and what makes a

Men (Tenors) *f* What makes a mon - ster and what makes a

(Baris) *f* What makes a mon - ster and what makes a

*mf*

117 118 119 120

man? man? man? Sing the

Wom Sop 1 Sing the

Men Sing the

S2/Alto  
M1/F1/F4

121 122 123 124

bells bells What

Wom bells, bells, bells, bells,

Men bells, bells,

bells, bells,

*f*

*And.*

**PRINCIPALS  
+ F2-3 & M2-8**

125 (All Principals + F2-3, M2-8) 126 127 128

ev - er their pitch, you can feel them be - witch you, the  
bells bells bells bells

Wom  
bells, bells, bells, bells,

Men  
bells, bells,

bells, bells, bells, bells,

Red.

129 130 131 132

rich and the ri - tu - al knells, of the  
bells

Wom  
bells, bells, Sops  
bells, bells,

Men  
bells, bells, Altos  
bells, bells,

bells, bells, bells, bells,

Red.

133 (Sops) 134 135 136

Wom  
bells of No - tre

Men  
bells of No - tre

(Baris)  
bells, of No - tre

*molto rall.*

With great vigor and exuberance ♩=134

137 S1/A1 138 139 140

Wom  
*ff* Dame.

S2/A2

Men  
*ff* Dame.  
T1/B1  
T2/B2 Ah Ah Ah

141 142 143 144

Wom

Men

Ah Ah

rall. rall. fff

141 142 143 144