

LIBRETTO VOCAL BOOK

THE HUNCHBACK OF NOTRE DAME

Music by
Alan Menken

Lyrics by
Stephen Schwartz

Book by
Peter Parnell

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

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THE HUNCHBACK OF NOTRE DAME

Character List

(in order of appearance)

DOM CLAUDE FROLLO, Archdeacon of Notre Dame Cathedral

JEHAN FROLLO, Claude's reckless younger brother

FLORIKA, a Gypsy

FATHER DUPIN, a priest of Notre Dame and guardian of Claude and Jehan

QUASIMODO, the deformed bell-ringer of Notre Dame and Claude Frollo's charge

CLOPIN TROUILLEFOU, King of the Gypsies

PHOEBUS DE MARTIN, Captain of the Cathedral Guard

FREDERIC CHARLUS, Lieutenant of the Cathedral Guard

ESMERALDA, a beautiful and free-spirited Gypsy

KING LOUIS XI, King of France, nicknamed the Prudent

OFFICIAL, an officer of the court of King Louis XI

MADAME, owner of a brothel and safe haven for Gypsies

SAINT APHRODISIUS, a stained-glass image that comes to life

CONGREGATION, an ensemble of storytellers who portray various GYPSIES, GARGOYLES, STATUES, SOLDIERS, REVELERS, PARISHIONERS, PRIESTS, PROSTITUTES and CITIZENS of Paris

CHOIR

CASTING NOTE

A congregation of storytellers narrates *The Hunchback of Notre Dame*. The designations CONGREGANT, CONGREGANTS, and CONGREGATION are used when the ensemble is narrating individually, in succession or groups, or in unison, respectively. As the play progresses, the ensemble also takes on various roles within the tale, such as GYPSIES, GARGOYLES, and SOLDIERS and moves fluidly among them. Lines or lyrics in these generic roles should be assigned to ensemble members based on your production's unique cast and staging.

The Hunchback of Notre Dame

Scenes and Musical Numbers

ACT ONE

P. <u>BARE STAGE</u>	1
(#1) <i>Olim</i>	CONGREGATION, CHOIR 1
(#2) <i>The Bells of Notre Dame (Part 1)</i>	CONGREGATION, CHOIR 1
(#2A) <i>The Bells of Notre Dame (Part 2)</i>	FROLLO, JEHAN, CONGREGATION, CHOIR 2
(#2B) <i>The Bells of Notre Dame (Part 3)</i>	JEHAN, CONGREGATION, CHOIR 4
(#2C) <i>The Bells of Notre Dame (Part 4)</i>	FATHER DUPIN, FROLLO, CONGREGATION, CHOIR 5
(#2D) <i>The Bells of Notre Dame (Part 5)</i>	FROLLO, CONGREGATION, CHOIR 7
(#2E) <i>The Bells of Notre Dame (Part 6)</i>	CONGREGATION, CHOIR 9
1. <u>BELL TOWER</u>	11
(#2F) <i>Fanfare</i>	14
(#3) <i>Sanctuary</i>	FROLLO, QUASIMODO 15
(#4) <i>Out There</i>	QUASIMODO 17
2. <u>TOWN SQUARE</u>	19
(#5) <i>Topsy Turvy (Part 1)</i>	CLOPIN, QUASIMODO, REVELERS, CHOIR 19
(#6) <i>Rest and Recreation</i>	PHOEBUS, FROLLO, CLOPIN, REVELERS, SOLDIERS, CHOIR 21
(#7) <i>Rhythm of the Tambourine</i>	ESMERALDA, PHOEBUS, FROLLO, QUASIMODO, CLOPIN 26
(#8) <i>Topsy Turvy (Part 2)</i>	CLOPIN, ESMERALDA, REVELERS, CHOIR 27
(#8A) <i>The Harrowing</i>	30
(#9) <i>Sanctuary II</i>	FROLLO, QUASIMODO 33
3. <u>INSIDE THE CATHEDRAL</u>	35
(#9A) <i>The Bells of Notre Dame (Reprise)</i>	ESMERALDA, PARISHIONERS, CHOIR 35
(#10) <i>God Help the Outcasts</i>	ESMERALDA, PARISHIONERS, CHOIR 36
(#11) <i>Transition to the Bell Tower</i>	STATUES, GARGOYLES 39
4. <u>BELL TOWER</u>	41
(#11 cont'd) <i>Transition to the Bell Tower</i>	STATUES, GARGOYLES 41
(#12) <i>Top of the World</i>	ESMERALDA, QUASIMODO, STATUES, GARGOYLES 42
(#12A) <i>How Dare You</i>	47
5. <u>TAVERN</u>	49
(#13) <i>Tavern Song (Thai Mol Piyas)</i>	GYSIES, ESMERALDA, FROLLO 49
6. <u>BELL TOWER</u>	53
(#14) <i>Heaven's Light</i>	QUASIMODO 53

7. <u>PRAYER STALLS</u>	55
(#15) <i>Hellfire</i>	FROLLO, PRIESTS, CHOIR 55
8. <u>THE KING'S COURT</u>	57
9. <u>STREETS OF PARIS / OUTSIDE A BROTHEL / BELL TOWER</u>	58
(#16) <i>Esmeralda (Act I Finale—Part 1)</i>	COMPANY 58
(#16A) <i>Esmeralda (Act I Finale—Part 2)</i>	COMPANY 61

ACT TWO

(#17) <i>Entr'acte</i>	CHOIR 65
1. <u>BELL TOWER</u>	66
(#17A) <i>Agnus Dei</i>	CHOIR 66
(#18) <i>Flight into Egypt</i>	SAINT APHRODISIUS, QUASIMODO, STATUES, GARGOYLES, CHOIR 68
(#18A) <i>Esmeralda (Reprise)</i>	FROLLO, CONGREGATION 72
(#19) <i>Rest and Recreation (Reprise)</i>	PHOEBUS 74
2. <u>STREETS OF PARIS</u>	75
(#19 cont'd) <i>Rest and Recreation (Reprise)</i>	QUASIMODO 75
(#20) <i>The Court of Miracles</i>	CLOPIN, GYSIES 75
3. <u>COURT OF MIRACLES</u>	77
(#20 cont'd) <i>The Court of Miracles</i>	CLOPIN, GYSIES 77
(#21) <i>In a Place of Miracles</i>	PHOEBUS, ESMERALDA, QUASIMODO, CLOPIN, GYSIES, CHOIR 80
(#22) <i>The Bells of Notre Dame (Reprise II)</i>	CONGREGATION, CHOIR 83
4. <u>PRISON</u>	84
(#22 cont'd) <i>The Bells of Notre Dame (Reprise II)</i>	CONGREGATION, CHOIR 84
(#23) <i>The Assault</i>	FROLLO 85
(#24) <i>Someday</i>	ESMERALDA, PHOEBUS 88
5. <u>BELL TOWER</u>	90
(#24A) <i>While the City Slumbered</i>	CONGREGATION, CHOIR 90
(#25) <i>Made of Stone</i>	QUASIMODO, STATUES, GARGOYLES 90
6. <u>TOWN SQUARE / NOTRE DAME</u>	93
(#25A) <i>Judex Crederis</i>	CHOIR 93
(#25B) <i>Kyrie Eleison</i>	COMPANY 93
7. <u>BELL TOWER</u>	98
(#25C) <i>Top of the World (Reprise)</i>	ESMERALDA, CHOIR 98
(#25D) <i>Esmeralda (Frollo Reprise)</i>	FROLLO, JEHAN, FLORIKA, CONGREGATION, CHOIR 99
(#26) <i>Finale Ultimo</i>	QUASIMODO, STATUES, GARGOYLES 100
E. <u>TOWN SQUARE / BARE STAGE</u>	102
(#26 cont'd) <i>Finale Ultimo</i>	COMPANY 102

ACT ONE

PROLOGUE: BARE STAGE

▶ TRACK 1

#1 - Olim

Congregation, Choir

(The sound of bells ringing. A CONGREGATION of storytellers gathers, intoning a Latin chant.)

CONGREGATION MEN, CHOIR MEN

OLIM OLIM DEUS ACCELERE
HOC SAECULUM SPLENDIDUM
ACCELERE FIAT VENIRE OLIM

CONGREGATION, CHOIR

OLIM OLIM DEUS ACCELERE
HOC SAECULUM SPLENDIDUM
ACCELERE FIAT VENIRE OLIM ...

#2 - The Bells of Notre Dame (Part 1)

Congregation, Choir

▶ TRACK 2

(CONGREGATION, CHOIR)

AH AH AH
AH AH AH
AH AH AH AH AH AH

AH AH AH
AH AH AH
AH AH AH AH AH AH ...

CONGREGANT (CLOPIN)

MORNING IN PARIS, THE CITY AWAKES
TO THE BELLS OF NOTRE DAME

CONGREGANTS

THE FISHERMAN FISHES
THE BAKERMAN BAKES
TO THE BELLS OF NOTRE DAME
TO THE BIG BELLS AS LOUD AS THE THUNDER
TO THE LITTLE BELLS SOFT AS A PSALM
AND SOME SAY THE SOUL OF
THE CITY'S THE TOLL OF

CONGREGATION

THE BELLS

CONGREGATION, CHOIR

THE BELLS OF NOTRE DAME...

*(pause to read ↓)**(The CONGREGATION begins to take on various characters in the story.)*

CONGREGANT

CHOIR

On the morning of January 6—

AH

CONGREGATION

1482—

CONGREGANTS

The good citizens of Paris gathered at the Cathedral—

AH

To listen to the sermon—

CONGREGANT (FROLLO)

Of Dom Claude Frollo—

CONGREGATION

Archdeacon of Notre Dame—

CONGREGANTS

Before whom the congregation trembled—

OH

As he stalked beneath the lofty arches of the church.

OH

FROLLO

Congregants. We gather here, in this vast symphony of stone, on the morning of the Feast of Fools. Our streets will soon be filled with those unsavory elements—criminals, foreigners, and Gypsies—who have infested our city and are on this one day free to roam without being subject to arrest. Beware the temptations of those less devout than we. We must fight the urge to indulge ourselves, for remember, we are all born sinners...

#2A - The Bells of Notre Dame (Part 2) Frollo, Jehan, Congregation, Choir

(Track 2 @ 1:03)

CONGREGATION

LONG YEARS AGO, DID THIS STORY BEGIN

IN THIS PLACE CALLED NOTRE DAME

CONGREGANTS

TWO ORPHANED BROTHERS WERE BOTH TAKEN IN

BY THE GRACE OF NOTRE DAME...

CONGREGANT (FROLLO)

CLAUDE THE OLDER, WHO CARED FOR HIS BROTHER

CONGREGANT (JEHAN)

YOUNG JEHAN, FULL OF BEAUTY AND CHARM

CONGREGANTS (FROLLO, JEHAN)

AND THEY LIVED AND THEY GREW

AND AWOKE TO THE MUSIC OF BELLS

CHOIR

AH AH AH

CONGREGATION, CHOIR

THE BELLS OF NOTRE DAME...

CHOIR

KYRIE ELEISON...

FROLLO

OH DEAR BROTHER, 'NEATH THESE ARCHES AND THIS SACRED DOME

CHOIR

KYRIE ELIESON...

FROLLO

WE ARE BLESSED TO FIND OUR SANCTUARY AND OUR HOME...

JEHAN

(pause to read ↓)

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

FROLLO

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

JEHAN

No. You must come with me to the bar.

FROLLO

I am not going to lie for you again if you stay out late.

JEHAN

(laughs and kisses FROLLO on the head)

Yes, you will! Brother, dear, you're so good to me!

(JEHAN runs out.)

#2B - The Bells of Notre Dame (Part 3)

Jehan, Congregation, Choir

(Track 2@ 2:00)

CONGREGANTS

RIGHTEOUS CLAUDE FROLLO WAS EVER MORE DRAWN
LIKE A SON TO NOTRE DAME

CONGREGANT (JEHAN)

NOT LIKE HIS PROFLIGATE BROTHER, JEHAN
WHO'D HAVE NONE OF NOTRE DAME

CONGREGANT

THOUGH AS BROTHERS, THEY LOVED ONE ANOTHER
FROLLO WATCHED IN DESPAIR AND ALARM

CONGREGANT (JEHAN)

AS JEHAN GREW MORE WILD
AND DEFIED AND DEFILED ALL THE LAWS

CONGREGATION, CHOIR

THE LAWS OF NOTRE DAME...

(FROLLO discovers JEHAN in their chambers.)

FROLLO

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

JEHAN

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

(A beautiful Gypsy woman, FLORIKA, emerges.)

FROLLO

A Gypsy girl? In our room?

JEHAN

Florika... She is a beauty, isn't she? This is my brother, Claude.

FLORIKA

Happy birthday, Claude.

(puts her arms around FROLLO, making him uncomfortable)

Don't be shy. I can see you want to. I can see it in your eyes.

(embraces him tighter, laughs)

Oh—I can feel it too!

FROLLO

(humiliated, pushes FLORIKA away)

Stop!

FATHER DUPIN

(off)

Claude?

JEHAN

It's Father Dupin. Help me hide her!

(FROLLO and JEHAN hide FLORIKA.)

FATHER DUPIN

What's going on in here?

JEHAN

Nothing, Father.

FATHER DUPIN

Is it nothing, Claude?

FROLLO

(pause)

Tell him, Jehan.

(pause)

If you won't, I will.

(JEHAN does nothing. FROLLO reveals FLORIKA.)

#2C - The Bells of Notre Dame (Part 4)

Father Dupin, Frollo,
Congregation, Choir

(Track 2@ 2:34)

CHOIR

KYRIE ELEISON

FATHER DUPIN

YOU MUST LEAVE, JEHAN
THIS HOLY REFUGE WHERE YOU'VE DWELLED

CHOIR

KYRIE ELEISON

FROLLO

(shocked)

Leave? But, Father—

FATHER DUPIN

SORRY, CLAUDE, BUT I'VE NO CHOICE—
YOUR BROTHER IS EXPELLED!

(FATHER DUPIN exits.)

(pause to read ↓)

FROLLO

Jehan...

JEHAN

(tears in his eyes)

What did you think? That they wouldn't send me away? Who do you think these people are?

FROLLO

These people have given us a home, and comfort, and safety—

JEHAN

Comfort?! You call this comfort?! You call this safety?! Well, you can have it. You're welcome to it!

CONGREGANT (JEHAN)

And Jehan—

CONGREGANT (FLORIKA)

And the girl—

CONGREGANTS (JEHAN, FLORIKA)

Left.

(JEHAN and FLORIKA exit.)

(Track 2 @ 2:52) CONGREGANT (FROLLO)

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

CONGREGATION

Meanwhile...

CONGREGANT

FROLLO ASCENDED UNCOMMONLY FAST
THROUGH THE RANKS OF

CONGREGATION

NOTRE DAME

CONGREGANT

'TIL HE WAS NAMED THE ARCHDEACON AT LAST
AND GAVE THANKS

CONGREGATION

TO NOTRE DAME

CONGREGANT

AND THEN ONE DOLEFUL DAY BROUGHT A MESSAGE

CONGREGANT (FROLLO)

AND THE NAME THAT IT BORE WAS "JEHAN"

CONGREGANT

AND CONCEALING HIS FACE
FROLLO STOLE TO A PLACE FAR AWAY

CONGREGATION

AWAY FROM NOTRE DAME...

(pause to read ↓)

(FROLLO enters a Gypsy's hideout.)

FROLLO

I... I was asked to come to this place. I'm Father Claude Frolo.

GYPSY

Ah, we've heard about you...

(The GYPSY shows FROLLO in. JEHAN is very sick, in bed.)

JEHAN

Hello, brother dear.

FROLLO

Jehan! Where have you been?

JEHAN

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

FROLLO

That Gypsy girl? You're with her?

#2D - The Bells of Notre Dame (Part 5)

Frolo, Congregation, Choir

JEHAN

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

FROLLO

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

(Track 2 @ 3:37)

BROTHER DEAREST, COME WITH ME
WHERE WE WILL FIND THE REMEDY
AND NOTRE DAME ONCE MORE WILL BE

(FROLLO)

YOUR SANCTUARY
HEALING YOU WILL BE MY GOAL
NOT JUST YOUR BODY, BUT YOUR SOUL
WE'LL BE TOGETHER IN OUR HOLY
SANCTUARY—

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.

(The GYPSY brings the baby to FROLLO.)

FROLLO

A baby...?! Yours?

(sees the baby's deformed face)

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

JEHAN

I should have known. I was a fool to think you would look after him.

FROLLO

Look after him? Me?

JEHAN

He has nobody else.

FROLLO

But he is a Gypsy child!

JEHAN

And mine. Take him, if you can find it in your heart.

(JEHAN dies.)

FROLLO

Jehan? Jehan!!!

(The baby cries. FROLLO takes the baby in his arms and brings him to Notre Dame.)

*(Track 2
@ 5:00)*

CONGREGATION MEN, CHOIR MEN

DIES IRAE

CONGREGATION WOMEN, CHOIR WOMEN

DIES IRAE

CONGREGATION MEN, CHOIR MEN

DIES ILLA

CONGREGATION WOMEN, CHOIR WOMEN

DIES ILLA

CONGREGATION, CHOIR

SOLVET SAECULUM IN FAVILLA

AH AH AH

AH AH AH

AH AH AH AH AH AH

KYRIE ELEISON

(Just outside the Cathedral, FROLLO contemplates throwing the baby into the river.)

CONGREGATION

AND THE SAINTS REGARDED FROLLO

FROM THEIR STONE FAÇADE

CHOIR

KYRIE ELEISON

CONGREGATION

AND HE FELT THEIR GAZE AS IF IT WERE THE EYES OF 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. But a monster like this must be kept hidden.

SEE THIS LOATHSOME CREATURE
FROM WHOM LESSER MEN WOULD FLEE...
I WILL KEEP AND CARE FOR HIM
AND TEACH HIM AT MY KNEE
TO THINK LIKE ME...

#21 - The Bells of Notre Dame (Part 6)

Congregation, Choir

(Track 2 @ 6:25)

CONGREGANTS

And Frolo gave the child a name—
A cruel name that means—

CONGREGATION

"Half-formed"—

FROLLO

Quasimodo.

CONGREGANT (CLOPIN)

NOW...

HERE IS A RIDDLE TO GUESS IF YOU CAN
SING THE BELLS OF NOTRE DAME

(A beautiful young man emerges from the CONGREGATION.)

CONGREGANT (QUASIMODO)

WHAT MAKES A MONSTER?
AND WHAT MAKES A MAN?

CONGREGATION, CHOIR

WHAT MAKES A MONSTER AND WHAT MAKES A MAN?
SING THE BELLS, BELLS, BELLS, BELLS
BELLS, BELLS, BELLS, BELLS...

(The young man transforms into the misshapen QUASIMODO.)

BELLS OF NOTRE DAME!
AH AH AH AH AH AH

FROLLO

Up!

(FROLLO gestures to the bells, QUASIMODO begins to ring them.)

CONGREGATION, CHOIR

AH AH AH AH AH AH
AH AH AH AH AH AH

SCENE ONE: BELL TOWER

(QUASIMODO jumps up and rings the bells, speaking to them.)

QUASIMODO

Marie! You're in very good voice today! Jacqueline, we need to fix your clapper!
Go on, Gabrielle! Pour your flood of sound into the square! It's a holiday! Sing!
My bells, sing till you are all quite out of breath!

(The bells toll as QUASIMODO looks outside.)

Morning, my little birdies!

(The CONGREGATION assumes the roles of various STATUES and GARGOYLES in the bell tower, Quasimodo's "friends.")

GARGOYLE

Don't you wish you could be like those birds and just fly away?

QUASIMODO

(laughs at the thought)

Me? No!

STATUE

But how wonderful it must be out there!

QUASIMODO

No, not for me!

GARGOYLES

Why not?

QUASIMODO

Too dangerous.

STATUE

The boy is right. Don't encourage him.

GARGOYLE

Why shouldn't we?

CONGREGANTS

For Quasimodo, the Cathedral was not only his home, but his universe.
It was peopled with figures of marble—
With kings and saints—
Monsters and demons.
The saints blessed him.
And the monsters protected him.

QUASIMODO

Today is the Feast of Fools!

STATUE

Quasimodo, why don't you try going down there?

QUASIMODO

Yes, but... you know I've never gone outside.

GARGOYLE

You can leave anytime you want.

STATUE

Master won't allow it.

QUASIMODO

Last year, he said, "Someday... maybe."

GARGOYLE

He always says "someday" — never "today"!

STATUE

Besides, you shouldn't have to ask for permission to go outside. Just put one foot in front of the other...

QUASIMODO, STATUES, GARGOYLES

And sneak out!

QUASIMODO

I can't!

FROLLO

(offstage)

Quasimodo...?

(enters carrying a basket with breakfast for QUASIMODO)

Good morning, Quasimodo.

QUASIMODO

Morning, master...

[NOTE: When QUASIMODO speaks to humans — as opposed to expressing his inner thoughts to the STATUES and GARGOYLES — he speaks haltingly and with much effort.]

FROLLO

Were you talking to someone?

QUASIMODO

N-no. Just my — friends.

FROLLO

Ah. Your friends. And what are your friends made of?

QUASIMODO

Stone.

FROLLO

And can stones talk back?

QUASIMODO

N-no...

FROLLO

That's right. What kind of a conversation is that? It takes two people to communicate, my boy.

(looks at QUASIMODO with a mix of disdain and affection)

And who is that other person for you?

QUASIMODO

You, master.

FROLLO

Right again.

(pulls a piece of bread from the basket and offers it to QUASIMODO)

Corpus Christi.

QUASIMODO

Amen.

FROLLO

(offers QUASIMODO wine from a small goblet)

Sanguis Christi.

QUASIMODO

Amen.

FROLLO

In nomine Patris et Filii et Spiritus Sancti.

(reaching into the basket)

I've brought you a special treat this morning. Strawberry?

(FROLLO holds one out. QUASIMODO goes to grab it.)

Ah, ah, ah. Self-control, Quasimodo. It's important to master the art.

(QUASIMODO carefully takes the strawberry from FROLLO.)

And of manners, too.

QUASIMODO

Th-thank you, master.

(QUASIMODO devours the strawberry.)

FROLLO

Shall we tell today's story?

QUASIMODO

(eagerly)

Yes, yes!

FROLLO

Stories from our home's beautiful statues. And we were up to...

QUASIMODO

Flight into Egypt!

FROLLO

That's right. And what do you remember about that story?

QUASIMODO

J-J-Joseph fled to Egypt—

FROLLO

With his wife Mary and...?

QUASIMODO

B-baby J-Jesus...

FROLLO

Yes, and who hid them? Who protected them?

QUASIMODO

Saint Aphro— Aphro—

FROLLO

Aphrodisius. Saint Aphrodisius—as I have hidden and protected you.

#2F—Fanfare

(A sound of trumpets and commotion is heard offstage. FROLLO sighs.)

(FROLLO)

Ah, well, I suppose I must stop stalling. Look at them down there... like horrible vermin scuttling about. And all to see the Gypsies sing and dance!

QUASIMODO

Gypsies...? You told me Gypsies are not allowed to... sing and dance.

FROLLO

They aren't, except on this one day. The Feast of Fools!

QUASIMODO

Feast of Fools!

FROLLO

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

QUASIMODO

Last time...?

FROLLO

I've petitioned the King to stop next year's festival.

#3—Sanctuary

Frollo, Quasimodo

QUASIMODO

(to himself)

Then I can never go...

FROLLO

Why our King allows the Gypsies here is beyond me!

THROUGH BORDERS POROUS AS A SIEVE
WE LET THEM COME AND LET THEM LIVE
IT'S ALMOST AS IF THEY WERE GIVEN
SANCTUARY
HOW IT FILLS ME WITH DISGUST
TO WALK AMONG THEM - YET I MUST
I LOATHE TO LEAVE YOU AND OUR TRUSTY
SANCTUARY...

QUASIMODO

(carefully)

What if... if I came with you? I'm strong. I could protect you.

FROLLO

(laughs)

You protect me?!

QUASIMODO

Yes, like the Saint—Saint Aphro—

FROLLO

Saint Aphrodisius.

(FROLLO)

(FROLLO laughs, and QUASIMODO is abashed.)

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.

▶ TRACK 3

THE WORLD IS CRUEL
THE WORLD IS WICKED
IT'S I ALONE WHOM YOU CAN TRUST
IN THIS WHOLE CITY
I AM YOUR ONLY FRIEND
I WHO KEEP YOU, FEED YOU, TEACH YOU, DRESS YOU
I WHO LOOK UPON YOU WITHOUT FEAR
HOW CAN I PROTECT YOU, BOY, UNLESS YOU
ALWAYS STAY IN HERE
AWAY IN HERE...?

Remember what I taught you, Quasimodo...

(FROLLO)

YOU ARE DEFORMED
AND YOU ARE UGLY
AND THESE ARE CRIMES FOR WHICH
THE WORLD SHOWS LITTLE PITY
YOU DO NOT COMPREHEND
OUT THERE THEY'LL REVILE YOU
AS A MONSTER
OUT THERE THEY WILL HATE
AND SCORN AND JEER
WHY INVITE THEIR CURSES
AND THEIR CONSTERNATION?
STAY IN HERE
BE FAITHFUL TO ME
GRATEFUL TO ME
DO AS I SAY
OBEY
AND STAY IN HERE...

(FROLLO)

Remember, Quasimodo—this is your sanctuary.

(FROLLO exits.)

QUASIMODO

I AM DEFORMED...
AND I AM UGLY

YOU'RE MY DEFENDER

I AM MONSTER...

ONLY MONSTER...

I'M FAITHFUL
I'M GRATEFUL

I'LL STAY IN HERE...

#4 - Out There

Quasimodo

(Track 3 @ 1:42)

QUASIMODO

My sanctuary...

SAFE BEHIND THESE WINDOWS AND THESE PARAPETS OF STONE
GAZING AT THE PEOPLE DOWN BELOW ME
ALL MY LIFE, I WATCH THEM AS I HIDE UP HERE ALONE
HUNGRY FOR THE HISTORIES THEY SHOW ME
ALL MY LIFE, I MEMORIZE THEIR FACES
KNOWING THEM AS THEY WILL NEVER KNOW ME
ALL MY LIFE, I WONDER HOW IT FEELS TO PASS A DAY
NOT ABOVE THEM
BUT PART OF THEM...

AND OUT THERE
LIVING IN THE SUN
GIVE ME ONE DAY OUT THERE
ALL I ASK IS ONE
TO HOLD FOREVER
OUT THERE
WHERE THEY ALL LIVE UNAWARE
WHAT I'D GIVE
WHAT I'D DARE
JUST TO LIVE ONE DAY OUT THERE

OUT THERE
AMONG THE MILLERS AND THE WEAVERS AND THEIR WIVES
THROUGH THE ROOFS AND GABLES I CAN SEE THEM
EV'RY DAY THEY SHOUT AND SCOLD AND GO ABOUT THEIR LIVES
HEEDLESS OF THE GIFT IT IS TO BE THEM
IF I WERE IN THEIR SKIN
I'D TREASURE EV'RY INSTANT

OUT THERE
STROLLING BY THE SEINE
TASTE A MORNING
OUT THERE
LIKE ORDINARY MEN
WHO FREELY WALK ABOUT THERE
JUST ONE DAY AND THEN, I SWEAR

(QUASIMODO)

I'LL BE CONTENT
 WITH MY SHARE
 WON'T RESENT
 WON'T DESPAIR
 OLD AND BENT
 I WON'T CARE
 I'LL HAVE SPENT
 ONE DAY
 OUT THERE!

SCENE TWO: TOWN SQUARE

(QUASIMODO stands at the door of Notre Dame... then steps outside. The CONGREGATION enters and becomes a chorus of REVELERS – including Gypsies and various citizens – for the Feast of Fools. QUASIMODO scrambles through the crowd.)

#5 – Topsy Turvy (Part 1)

Clopin, Quasimodo, Revelers, Choir

▶ TRACK 4**REVELERS, CHOIR**

COME ONE, COME ALL

VARIOUS REVELERS

LEAVE YOUR LOOMS AND MILKING STOOLS
 COOP THE HENS
 AND PEN THE MULES

REVELERS, CHOIR

COME ONE, COME ALL

REVELER MEN

CLOSE THE CHURCHES AND THE SCHOOLS

REVELER WOMEN

IT'S THE DAY FOR BREAKING RULES

REVELERS, CHOIR

COME AND JOIN THE FEAST OF...
 FOOLS!

QUASIMODO

OUT HERE...

REVELERS, CHOIR

SO EXCITING! COLORS, CROWDS, AND SMELLS

QUASIMODO

OUT HERE...

REVELERS, CHOIR

WHERE IT'S TWICE AS NOISY AS THE BELLS

QUASIMODO

SOMEHOW
 I CAN WANDER THROUGH THIS HELTER-SKELTER
 WITHOUT FEAR NOW
 NO ONE SEES I'M HERE NOW
 OUT HERE IN THE WORLD...

CONGREGANTS

As Quasimodo turned into the square—
He saw before him a ragged beggar—
Who approached a haughty-looking gentleman—

BEGGAR (CLOPIN)

(to the HAUGHTY GENTLEMAN)

Take pity, whatever you can spare—

HAUGHTY GENTLEMAN

Bah!

(As the HAUGHTY GENTLEMAN pushes him aside, the BEGGAR picks his pocket.)

GYPSY

(to BEGGAR)

First purse of the day!

BEGGAR (CLOPIN)

And plenty more to come!

(stands up, shedding his beggar's rags)

Clopin Trouillefou, ladies and gents—

CONGREGANTS

King of the Gypsies—

CLOPIN

A wild boar among domestic swine! Gypsies, let's get to work!

ONCE A YEAR WE THROW A PARTY HERE IN TOWN
ONCE A YEAR WE TURN ALL PARIS UPSIDE DOWN
EV'RY MAN'S A KING AND EV'RY KING'S A CLOWN
ONCE AGAIN IT'S TOPSY-TURVY DAY
IT'S THE DAY THE DEVIL IN US GETS RELEASED
IT'S A DAY WE MOCK THE PRIG AND SHOCK THE PRIEST
EV'RYTHING IS TOPSY TURVY AT THE FEAST OF FOOLS!

REVELERS

TOPSY TURVY

CLOPIN

BEAT THE DRUMS AND BLOW THE TRUMPETS

CLOPIN, REVELERS

TOPSY TURVY

JOIN THE BUMS AND THIEVES AND STRUMPETS
STREAMING IN FROM CHARTRES TO CALAIS

CLOPIN

SCURVY KNAVES ARE EXTRA SCURVY
ON THE SIXTH OF JANU-URVY

CLOPIN, REVELERS

ALL BECAUSE IT'S TOPSY-TURVY DAY!

HEY!

HEY!

CLOPIN

Soyons vilains!

(Dance break. A handsome soldier, PHOEBUS, enters.)

CONGREGANT (PHOEBUS)

Into this crowd strode a young cavalier—Captain Phoebus de Martin, at your service...

CONGREGANTS

Whose dashing manner—
And bold swagger—
Could not quite conceal a haunted look in his eyes.

PHOEBUS

New to Paris, just back from the front.

FEMALE CONGREGANT

One of those handsome fellows to whom all the girls take a liking—

PHOEBUS

Thank you, ladies. Might one of you enjoy showing me around?

FEMALE REVELER

Oh, Captain, we're not those kind of girls.

PHOEBUS

I like all kinds of girls.

#6 - Rest and Recreation

Phoebus, Frolo, Clopin,
Soldiers, Revelers, Choir

▶ TRACK 5

(PHOEBUS)

FOUR YEARS AT THE FRONT
GIVE A MAN A ZEST
FOR A LITTLE REST
AND RECREATION
FOR THE CHANCE TO HUNT
FOR THE SPICIEST

(PHOEBUS)

IN THE WAY OF REST
AND RECREATION

GIVE ME YOUR GIRLS OF PLEASURE
YOUR GRAPES OF MERLOT
SHOW ME YOUR WARES AND MEASURE
ONE LARGE SAMPLE
SAMPLE 'EM AT MY LEISURE
THIS THREE-DAY FURLOUGH
SHOULD BE AMPLE

I HAVE BORNE THE BRUNT
OF A SOLDIER'S TEST
NOW I'VE MADE MY WAY
WHERE I GET TO PLAY
AT REST AND RECREA—

(CLOPIN tries to steal something from PHOEBUS, but isn't fast enough and faces Phoebus's sword.)

PHOEBUS

Sorry. You're quick, but I'm quicker.

CLOPIN

I don't want any trouble!

PHOEBUS

Neither do I... believe me!

(PHOEBUS flashes back to the battleground.)

PHOEBUS

FOUR YEARS AT THE FRONT
FOUR YEARS AT THE FRONT...

VARIOUS SOLDIER'S VOICES

CANNON FODDER LYING IN THE FIELD BELOW THE CASTLE
IS THIS THE THIRD WEEK
OR THE FOURTH WEEK
OF THE SIEGE?
THE AIR FILLED WITH THE STENCH
OF BODIES IN A TRENCH...
WHOEVER PAYS THE MOST, I CALL: "MY LIEGE..."

SOLDIERS' VOICES

SUMMONED HERE TO PARIS NOW, I'M FAR AWAY FROM BATTLE
FROM CLOTTING BLOOD AND ROTTING WOUNDS
OF DEAD AND DYING MEN...

PHOEBUS, SOLDIERS' VOICES

AND WHATEVER I DO
I'LL MAKE SURE THIS IS TRUE...

PHOEBUS

I WILL NEVER GO BACK AGAIN!

(shakes off the memory as a WOMAN catches his attention)

DARLING TO BE BLUNT
YOU ARE WITH THE BEST
THAT'S WHY I'VE BEEN BLESSED
WITH THIS PROMOTION
I'VE BEEN WORKING HARD
NOW I'M GONNA BE
CAPTAIN OF THE GUARD
AIN'T THAT A NOTION?
LIKE OTHER TRUE KNIGHTS
I'VE GOT AMBITION
BUT FOR A FEW NIGHTS
FUN IS MY MISSION
SO WHAT DO YOU SAY?
CARE TO SHARE A DAY
OF REST AND RECREATION!

(A GYPSY rushes in, chased by a GENTLEMAN.)

GENTLEMAN

Come back here!

PHOEBUS

(nabbing the GYPSY)

Hold on, what's your rush?

GYPSY

I did nothing wrong!

PHOEBUS

No? Then why run from it so fast?

GYPSY

Take pity. I'm just a poor fellow.

PHOEBUS

That pity'd be as well placed as a feather on a pig's ass!

(FROLLO enters, accompanied by FREDERIC.)

FROLLO

(overhearing)

My goodness, sir!

PHOEBUS

Oh! Beg pardon, Your Grace.

FROLLO

What's going on here?

GENTLEMAN

This Gypsy picked my pocket.

FROLLO

Search him, Lieutenant.

(FREDERIC searches.)

FREDERIC

Nothing, Your Grace.

GENTLEMAN

They work in pairs. I couldn't catch the other one.

FROLLO

Arrest him.

PHOEBUS

On what charge?

FROLLO

Plying his trade. 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? I'm Captain Phoebus de Martin.

FROLLO

Captain!

(FROLLO)

(lightly)

Only just arrived and you've already caught a criminal. You waste no time. Welcome to the Cathedral Guard.

PHOEBUS

I'm grateful for the opportunity to serve you, my lord.

FROLLO

Your early arrival is most auspicious. The pestilence of these Gypsies grows more dangerous every day.

CAPTAIN, YOU AND I
HAVE A TASK WE SHARE
STOPPING THEM AND THEIR
PROLIFERATION

(FROLLO)

PARIS LOOKS TO US
TO RID HER STREETS OF CRIME
THIS IS WAR AND THUS

PHOEBUS

TO US
TO RID HER STREETS
OF CRIME

FROLLO, PHOEBUS

THERE IS NO TIME
FOR REST AND RECREATION

REVELERS, CHOIR

COME ONE, COME ALL

▶ TRACK 6

CLOPIN

HURRY, HURRY—HERE'S YOUR CHANCE
SEE THE MYSTERY AND ROMANCE

REVELERS, CHOIR

COME ONE, COME ALL

CLOPIN

SEE THE FINEST GIRL IN FRANCE
MAKE AN ENTRANCE TO ENTRANCE
DANCE, LA ESMERALDA...
DANCE!

(ESMERALDA appears with colorful flowing scarves. She is striking, wild, beautiful. The REVELERS cheer. QUASIMODO has appeared among the crowd and is captivated by ESMERALDA as she dances on a platform. FROLLO and PHOEBUS also watch.)

#7 - Rhythm of the Tambourine

Esmeralda, Phoebus, Frollo,
Quasimodo, Clopin**ESMERALDA**

HEY, SOLDIER BOY
I SEE HOW YOU STARE
HEY, BUTCHER MAN
I SEE YOU ADMIRE
COME GATHER 'ROUND
HEY, JACQUES AND PIERRE
COME SEE ME DANCE
TO THE RHYTHM OF THE TAMBOURINE

FLASH OF AN ANKLE
FLIP OF A SKIRT
FEEL THEM EXCITE
ENFLAME AND INSPIRE
COME SEE ME DANCE
HEY, WHAT CAN IT HURT?
IT'S JUST A DANCE
TO THE RHYTHM OF THE TAMBOURINE...

(As **ESMERALDA** dances, **PHOEBUS**, **FROLLO**, and **QUASIMODO** respond in their private thoughts.)

PHOEBUS

THIS GIRL... WHO IS SHE?

FROLLO

THIS GIRL... WHO IS SHE?

QUASIMODO

THIS GIRL... WHO IS SHE?

FROLLO

SHE DANCES LIKE THE DEVIL HIMSELF -

PHOEBUS

SHE DANCES LIKE AN ANGEL -

QUASIMODO

AN ANGEL!

PHOEBUS

BUT WITH SUCH FIRE...

FROLLO

SUCH FIRE!

FROLLO, QUASIMODO, PHOEBUS

WHO IS SHE?

ESMERALDA

MEN OF PARIS
BEFORE WE GET OLD
COME FEEL THE HEAT
COME TASTE THE DESIRE
FEEL THEM WITHIN YOU
CRIMSON AND GOLD
GOLD LIKE THE COINS
YOU WILL TOSS INTO MY TAMBOURINE
WHEN I DANCE
TO THE RHYTHM OF THE TAMBOURINE!

(**ESMERALDA**'s dance ends with a flourish. The **REVELERS** cheer. **CLOPIN** finds **ESMERALDA**.)

CLOPIN

WELCOME TO PARIS, **ESMERALDA**
AS I WAS TOLD, YOU COME WITH USEFUL TOOLS
YOU'LL THRIVE IN PARIS, **ESMERALDA**
LONG AS YOU LEARN TO FOLLOW OUR RULES

ESMERALDA

I'm afraid I've never been very good at following rules, *monsieur*.

CLOPIN

So I've heard. Just stay out of trouble. Otherwise you'll find yourself on the way to the next town.

GYPSY

(to **CLOPIN**)

We're ready.

CLOPIN

(to **ESMERALDA**)

Make yourself useful. Line up the men!

#8 - Topsy Turvy (Part 2)

Clopin, Esmeralda, Revelers, Choir

▶ **TRACK 7****(CLOPIN)**

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

HERE IT IS—THE MOMENT YOU'VE BEEN WAITING FOR
HERE IT IS—YOU KNOW EXACTLY WHAT'S IN STORE
NOW'S THE TIME WE LAUGH UNTIL OUR SIDES GET SORE
NOW'S THE TIME WE CROWN—

CLOPIN, ESMERALDA, REVELERS, CHOIR
THE KING OF FOOLS!

CLOPIN

You all remember last year's king!

(A silly-looking REVELER sticks his head through the hole of a drop that depicts a king on a throne. CLOPIN continues as ESMERALDA escorts other REVELERS to the stage.)

SO MAKE A FACE THAT'S HORRIBLE AND FRIGHTENING
MAKE A FACE AS GRUESOME AS A GARGOYLE'S WING
FOR THE FACE THAT'S UGLIEST WILL BE THE KING OF FOOLS!

Why?

ESMERALDA, REVELERS, CHOIR

TOPSY TURVY

(REVELERS make faces and file up to the stage to stick their faces through the drop.)

CLOPIN

UGLY FOLK, FORGET YOUR SHYNESS

ESMERALDA, REVELERS, CHOIR

TOPSY TURVY

CLOPIN

YOU COULD SOON BE CALLED "YOUR HIGHNESS!"

ESMERALDA, REVELERS, CHOIR

PUT YOUR FOULEST FEATURES ON DISPLAY

CLOPIN, ESMERALDA, REVELERS, CHOIR

BE THE KING OF TOPSY-TURVY DAY

(QUASIMODO has been watching nearby. ESMERALDA sees his face.)

ESMERALDA

Aren't you going to join the competition?

(QUASIMODO turns and looks at ESMERALDA. She recoils for a moment.)

My God.

REVELERS, CHOIR

TOPSY TURVY

(ESMERALDA recovers and looks at QUASIMODO with simple acceptance.)

ESMERALDA

(lightly)

Well, wouldn't you like to be crowned king for a day?

(QUASIMODO turns away.)

REVELERS, CHOIR

TOPSY TURVY

ESMERALDA

Why not take advantage of what you've got?

REVELERS, CHOIR

TOPSY TURVY

(QUASIMODO decides to stick his head through the drop. The REVELERS stop and stare incredulously.)

VARIOUS REVELERS

My God! He's hideous!

Is that a mask?

It's his face!

Who is that?!

It must be the hunchback!

From the bell tower!

Archdeacon Frollo's pet!

No wonder he keeps him hidden!

His secret friend!

(The REVELERS laugh mockingly at Frollo, who is visibly discomfited. CLOPIN decides to save the situation.)

CLOPIN

Ladies and gentlemen, we're in luck! We asked for the ugliest face in Paris, and we found him—Quasimodo, the Hunchback of Notre Dame!

(Cheers, applause, laughter. CLOPIN claps the crown on QUASIMODO.)

EVERYBODY!

ESMERALDA, REVELERS, CHOIR

ONCE A YEAR WE THROW A PARTY HERE IN TOWN

CLOPIN

HAIL TO THE KING

ESMERALDA, REVELERS, CHOIR
ONCE A YEAR WE TURN ALL PARIS UPSIDE DOWN

CLOPIN

OH, WHAT A KING!

ESMERALDA, REVELERS, CHOIR
ONCE A YEAR THE UGLIEST WILL WEAR THE CROWN

CLOPIN

GIRLS, GIVE A KISS

ESMERALDA, REVELERS, CHOIR
ONCE A YEAR ON TOPSY-TURVY DAY

CLOPIN

WE'VE NEVER HAD A KING LIKE THIS!

ALL

AND IT'S THE DAY WE DO THE THINGS THAT WE DEPLORE
ON THE OTHER THREE-HUNDRED-AND-SIXTY-FOUR
ONCE A YEAR WE LOVE TO DROP IN
WHERE THE BEER IS NEVER STOPPIN'
FOR THE CHANCE TO POP SOME POPINJAY
AND CROWN A KING WHO PUTS THE "TOP" IN
TOPSY-TURVY DAY!
TOPSY TURVY!
MAD AND CRAZY
UPSY-DAISY
TOPSY-TURVY DAY! HEY!

(Much merriment. Then:)

REVELER

(making mischief)

You think he's ugly now? Watch this!

#8A - The Harrowing

(The REVELER tosses a tomato at QUASIMODO, hitting him in the face. The CROWD laughs.)

Now, that's ugly!

(Other REVELERS laugh and begin to toss more fruit at QUASIMODO.)

VARIOUS REVELERS

Hail to the King!
Long live the King!
Bon appétit!

(More laughter. QUASIMODO, in a panic, tries to get away as FROLLO watches.)

CONGREGANTS

The crowd had never done this before, not in all the years of the Feast of Fools.
But they had never seen a creature so horrible—
And it drove them wild!

(The REVELERS shout and jeer, going into a frenzy.)

VARIOUS REVELERS

Get him!
Beat him!
Whip him!
Tie him down!

CONGREGANTS

The hunchback was stripped of his doublet and his shirt—
And was bound and buckled—
A loud laugh burst from the mob when they beheld Quasimodo's naked hump—
And his scaly and hairy shoulders.

(With his immense strength, QUASIMODO throws a MAN across the square. The REVELERS jump upon and coil ropes around QUASIMODO. He struggles to break free as they mock him.)

QUASIMODO

Agggghh!!!

(looks toward FROLLO)

Master! Help me!!

(FROLLO watches, hiding his pain, impassive.)

PHOEBUS

Permission to stop this cruelty, Your Grace.

FROLLO

Not just yet, Captain. A lesson needs to be learned here.

(ESMERALDA makes her way through the crowd.)

ESMERALDA

No! Stop that!

(CLOPIN stops ESMERALDA.)

CLOPIN

What are you doing? Are you crazy?

ESMERALDA

Let go of me.

CLOPIN

I'm warning you, Esmeralda, this is no way to begin—

(ESMERALDA pulls away from CLOPIN.)

ESMERALDA

Stop!

(The REVELERS part as ESMERALDA approaches QUASIMODO. He looks at her and pulls away.)

I'm sorry. Don't be afraid.

QUASIMODO

(gently pleading)

Wa-ter... Wa-ter...

(A moment. ESMERALDA offers a ladle of water to QUASIMODO. He drinks.)

Thank... you...

(ESMERALDA cuts QUASIMODO's ropes. He stares at her.)

ESMERALDA

Go. Please.

(QUASIMODO climbs off the stage, in shame.)

VARIOUS REVELERS

What are you doing?!

You're ruining all our fun!

Dirty Gypsy!

Gypsy whore!

Get her! Don't let her go!

(The REVELERS roar and start to attack ESMERALDA.)

CLOPIN

(to ESMERALDA)

I warned you, didn't I?

(CLOPIN throws powder on the ground. He and ESMERALDA disappear in a cloud of smoke.)

FROLLO

(to himself)

Witchcraft!

REVELER

(noticing QUASIMODO)

There he is!

(The REVELERS rush QUASIMODO.)

FROLLO

(takes charge of the situation and addresses the crowd)

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!

PHOEBUS

Fichez le camp!

#9 - Sanctuary II

Frollo, Quasimodo

(The REVELERS disband and begin to pack up. FROLLO looks at QUASIMODO tenderly.)

▶ TRACK 8

FROLLO

SEE HOW IT'S CRUEL

SEE HOW IT'S WICKED

SEE HOW I SHELTERED YOU

FROM HAVING TO GO THROUGH THIS?

HOW COULD YOU DO THIS

TO ME?

QUASIMODO

Forgive, master. Won't ever leave again.

FROLLO

NOW, BOY, YOU SEE

YOU DON'T BELONG WITH NORMAL MEN

YOU ARE HAPPY WHEN

YOU'RE IN YOUR SANCTUARY

QUASIMODO

SANCTUARY...

FROLLO

BACK TO YOUR SANCTUARY

FROLLO, QUASIMODO

NEVER TO COME OUT HERE

FROLLO

AGAIN.

(motions to PHOEBUS)

Take the boy inside.

(PHOEBUS starts to lead an embarrassed QUASIMODO back into the Cathedral, but he rejects the escort and exits on his own. FROLLO notices one of Esmeralda's scarves. He bends down, picks it up. For a moment, he holds it close to his face.)

SCENE THREE: INSIDE THE CATHEDRAL

#9A - The Bells of Notre Dame (Reprise) Esmeralda, Congregation, Choir

CONGREGANT

SO THE POOR HUNCHBACK RETREATED BACK IN
THROUGH THE DOORS OF NOTRE DAME

(ESMERALDA enters.)

CONGREGANT

AND THERE FOLLOWED THE GYPSY GIRL WHO'D NEVER BEEN
THROUGH THE DOORS OF NOTRE DAME

CONGREGANT

AND SHE STOPPED AND BEHELD ALL THE BEAUTY AH
LIKE A BEGGAR RECEIVING AN ALM AH

CHOIR

CONGREGANT

AND EACH WINDOW AND PILLAR
AND ARCH SEEMED TO FILL HER WITH LIGHT...

ESMERALDA

THE LIGHT OF NOTRE DAME...

CHOIR

KYRIE ELEISON

(FROLLO has appeared.)

FROLLO

So, a Gypsy dares to enter this holy place.

ESMERALDA

Why not?

FROLLO

Because your kind aren't allowed in here.

ESMERALDA

Why do you hate us so much? What did we ever do to you?

FROLLO

More than you know. What are you doing here?

ESMERALDA

I came here to find that boy. It was my fault he got up on the stage in the first place.

FROLLO

That boy isn't your concern. He is my charge. God loves even a monster.

ESMERALDA

He's no less human than the rest of us.

FROLLO

Some of us are less human than others. In the moral sense.

ESMERALDA

Do you mean *me*?

FROLLO

You dance in public without shame or modesty.

ESMERALDA

I dance because I enjoy it. Others enjoy it, too, and give me money.

FROLLO

As they would a woman of ill repute! Do you also deny possessing black magic?

ESMERALDA

If I had the power of magic, why wouldn't I use it to help myself and my people?

FROLLO

(stares at ESMERALDA, mesmerized)

You are clever. You twist the truth just as you twist your body in dance.

ESMERALDA

(looks at FROLLO, softening her tone)

Your Grace... there must be some charity inside you. If you've helped that boy, then surely you can extend that kindness to others almost as unfortunate? How you would wish others to treat you, could you not treat them?

FROLLO

(struck)

Our Lord Jesus himself said something very similar.

(gestures)

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

#10 - God Help The Outcasts

Esmeralda, Parishioners, Choir

(PARISHIONERS enter and light candles. Under FROLLO's next lines:)

▶ TRACK 9

CHOIR

SALVE REGINA, MATER MISERICORDIAE
VITA, DULCEDO, ET SPES NOSTRA, SALVE
AD TE SUSPIRAMUS GEMENTES ET FLENTES
IN HAC LACRIMARUM VALLE...

FROLLO

Midday Mass is starting. I must go. My child, though your people are lost, there may be something in you that can be saved. Stay, and perhaps you will see what true beauty is. And we... we can continue this conversation afterwards.

(FROLLO bows and leaves ESMERALDA: Awestruck, a revelation dawning on her, stares up at the crucifix.)

ESMERALDA

I DON'T KNOW IF YOU CAN HEAR ME
OR IF YOU'RE EVEN THERE
I DON'T KNOW IF YOU WOULD LISTEN
TO A GYPSY'S PRAYER
YES, I KNOW I'M JUST AN OUTCAST
I SHOULDN'T SPEAK TO YOU
STILL I SEE YOUR FACE AND WONDER
WERE YOU ONCE AN OUTCAST TOO?

GOD HELP THE OUTCASTS
HUNGRY FROM BIRTH
SHOW THEM THE MERCY
THEY DON'T FIND ON EARTH
GOD HELP MY PEOPLE
THEY LOOK TO YOU STILL
GOD HELP THE OUTCASTS
OR NOBODY WILL...

VARIOUS PARISHIONERS

I ASK FOR WEALTH
I ASK FOR FAME
I ASK FOR GLORY TO SHINE ON MY NAME

PARISHIONER

I ASK FOR LOVE

TWO PARISHIONERS

I CAN POSSESS

PARISHIONERS

AH

I ASK FOR LOVE

PARISHIONERS, CHOIR

I ASK FOR GOD AND HIS ANGELS TO BLESS ME

ESMERALDA

I ASK FOR NOTHING
I CAN GET BY

(PHOEBUS and FREDERIC enter and stop when they see ESMERALDA.)

(ESMERALDA)

BUT I KNOW SO MANY
LESS LUCKY THAN I

ESMERALDA

PLEASE HELP MY PEOPLE
THE POOR AND DOWNTROD
I THOUGHT WE ALL WERE
THE CHILDREN OF GOD
GOD HELP THE OUTCASTS
CHILDREN OF GOD
CHILDREN OF GOD

PARISHONERS, CHOIR

AMEN

CHOIR

AH

AH

AH

PHOEBUS

(to FREDERIC)

It's all right. I'll take care of it.

(FREDERIC nods and exits. PHOEBUS approaches ESMERALDA.)

I thought you disappeared in a puff of smoke.

ESMERALDA

Don't believe everything you see.

(ESMERALDA attempts to exit.)

PHOEBUS

And where do you think you're going?

(PHOEBUS reaches out, but ESMERALDA swiftly puts her knife to his throat.)

Calm down. Give me a chance to apologize.

ESMERALDA

For what?

PHOEBUS

This.

(PHOEBUS grabs ESMERALDA and forces her to release the knife.)

Still, I'm impressed. You fight almost as well as a man.

ESMERALDA

Funny, I was going to say the same thing about you.

(ESMERALDA elbows PHOEBUS in the lower gut and retrieves the knife, keeping her distance. He buckles, then recovers.)

PHOEBUS

Look, it's my job to protect this Cathedral.

ESMERALDA

From dirty Gypsies like me?

PHOEBUS

You said it, I didn't. But I do have my orders to follow.

ESMERALDA

And if there's one thing a good soldier knows, it's how to follow orders.

PHOEBUS

(laughs)

Who said anything about my being a good soldier?

ESMERALDA

Are you saying you're not?

PHOEBUS

I'm saying I have a job to do. It's much better than the one it got me out of.

ESMERALDA

Burying your comrades in unmarked graves?

(PHOEBUS stares at ESMERALDA for a moment, then turns away.)

You can look me in the eye, you know. We don't cast spells.

PHOEBUS

I know that.

(a beat)

Where are you from, anyway?

ESMERALDA

You're asking a Gypsy? All I know is I've come from nothing. Just like you.

(QUASIMODO, who has been watching, inadvertently makes a noise then runs off.
ESMERALDA starts after him.)

#11 - Transition to the Bell Tower

Statues, Gargoyles

PHOEBUS

Where are you going?

ESMERALDA

To see that boy.

PHOEBUS

Why can't you mind your own business?

ESMERALDA

It has to be somebody's business.

(as she starts up to the bell tower)

Hello? Are you up there?

SCENE FOUR: BELL TOWER

(QUASIMODO runs to the bell tower.)

VARIOUS STATUES, GARGOYLES

QUASIMODO, QUICK!

YOU'VE GOT TO HIDE!

YOU'VE GOT TO RUN!

QUASIMODO,

MUSTN'T LET HER FIND YOU!

QUASIMODO

No! Mustn't!

VARIOUS STATUES, GARGOYLES

FIND A PLACE, AND QUICKLY

SO SHE CAN'T SEE WHERE YOU'VE GONE!

HERE SHE COMES—

I THINK SHE'S RIGHT BEHIND YOU!

QUASIMODO

Have to hide...

STATUES, GARGOYLES

THIS WAY!

STATUE

OVER THERE!

GARGOYLE

CLIMB UP HERE!

ESMERALDA

Hello?

GARGOYLES

THIS WAY!

STATUE

FIND A PLACE—

(ESMERALDA appears.)

STATUES, GARGOYLES

TOO LATE!

ESMERALDA

Please don't be afraid. I'm so sorry about what happened to you...

(QUASIMODO has turned away. ESMERALDA looks around.)

(ESMERALDA)

Ohh... What an amazing place... Are you alone up here?

(QUASIMODO doesn't say anything. ESMERALDA approaches.)

Hello? Can you...

(turns QUASIMODO around to face her)

You can't hear me, can you?

QUASIMODO

The bells...

(indicates his ears)

Can still hear a little. And read lips.

(From this point forward, ESMERALDA makes sure QUASIMODO can see her face when she speaks.)

ESMERALDA

I thought I heard you, when I came up here...

QUASIMODO

Not me. Gargoyles.

ESMERALDA

The gargoyles? They talk to you?

QUASIMODO

Everything talks to me... Windows, statues, bells... My friends. No, that's stupid!

ESMERALDA

No, it's not. I like your friends. Have you lived here a long time?

QUASIMODO

Whole life.

ESMERALDA

Really?! It seems like a wonderful place to live.

QUASIMODO

Yes. But. In winter—cold.

(ESMERALDA laughs. This makes QUASIMODO smile. ESMERALDA tries to move closer to him as he shows her his view of Paris.)

▶ TRACK 10

(QUASIMODO)

Can see everything from up here. City gates. River Seine.

ESMERALDA

Yes. It sparkles in the light...

(looks down)

Small problem. I'm afraid of heights.

(ESMERALDA gets dizzy. QUASIMODO lifts her away from the edge.)

Thank you. You're very strong.

QUASIMODO

(proudly)

Yes, I am.

ESMERALDA

Still, I'm glad I can get to... to see things down there.

(QUASIMODO looks away, tongue-tied.)

GAZING DOWN FROM THE TOP OF THE WORLD
SUDDENLY SEEING A DIFFERENT CITY
THINGS LOOK TINY AND FRIENDLY AND FAIR
SEEN FROM THE TOP OF THE WORLD
WHEN YOU LOOK FROM HIGH ABOVE
EV'RYTHING SEEMS PRETTY
SEEING LIFE FROM THE TOP OF THE WORLD
NOTHING NEEDS FIGHTING AND NO ONE NEEDS PITY
THANKS FOR GIVING THIS MOMENT TO ME
WHEN JUST FOR A MOMENT THINGS STOP
HERE AT THE TOP OF THE WORLD...

VARIOUS STATUES, GARGOYLES

FOR ALL THESE YEARS
YOU'VE STAYED ALONE
AND FREE FROM DANGER
WE SHARED YOUR FEARS
IT WASN'T SAFE
TO TRUST A STRANGER
BUT MAYBE WE WERE WRONG HERE
COULD SHE BELONG HERE?
THIS GIRL APPEARS

(VARIOUS STATUES, GARGOYLES)

AND SHE IS KIND
AND WE'RE ADMITTING
WE'D GIVE THREE CHEERS
TO SEE YOU BOTH
FOREVER SITTING

STATUES, GARGOYLES

LOOK AT YOU SITTING
ON TOP OF THE WORLD...

ESMERALDA

SEEING LIFE FROM THE
TOP OF THE WORLD
NOTHING NEEDS FIGHTING
AND NO ONE NEEDS PITY
THANKS FOR GIVING THIS
MOMENT TO ME
WHEN JUST FOR A MOMENT
THINGS STOP
HERE AT THE TOP OF THE WORLD

STATUES, GARGOYLES

THIS GIRL
APPEARS
AND SHE IS KIND
AND WE'RE ADMITTING
WE'D GIVE
THREE CHEERS
TO SEE YOU BOTH
FOREVER SITTING
LOOK AT YOU SITTING ON
TOP OF THE WORLD

ESMERALDA, STATUES, GARGOYLES

HERE AT THE TOP OF THE WORLD

VARIOUS STATUES, GARGOYLES

QUASIMODO, SAY SOMETHING
TAKE OUR ADVICE
BE BRAVE AND SAY SOMETHING
PLEASE DON'T THINK TWICE

STATUES, GARGOYLES

QUASIMODO, SAY SOME—

QUASIMODO

Esmeralda...

ESMERALDA

Yes?

QUASIMODO

(hesitantly)

I... I... IT'S NICE
THE TWO OF US SITTING...

ESMERALDA

THE TWO OF US SITTING...

STATUES, GARGOYLES

THE TWO OF YOU SITTING...

QUASIMODO, ESMERALDA, STATUES, GARGOYLES

SITTING ON TOP OF THE WORLD

(ESMERALDA looks in QUASIMODO's face. She kisses his cheek. After a moment of pure bliss, QUASIMODO goes to ring the bells.)

QUASIMODO

Marie! Thibaut! Gabrielle! Francoise! Pasquier! Ring for her! Sing for Esmeralda!

ESMERALDA

So loud!

QUASIMODO

Yes?

ESMERALDA

Beautiful—but loud!

QUASIMODO

All in good voice today. Knew today was going to be a special day. And look—up there—hot lead.

ESMERALDA

Hot lead?

QUASIMODO

I use to fix the bells—I show you. But careful—very, very hot—

(FROLLO appears.)

FROLLO

Quasimodo! What are you doing, ringing the bells at the wrong time? Since when have you ever...

(sees ESMERALDA)

My child, I looked for you after Mass. I thought you had left ... But instead, I find that my charge has distracted you! Quasimodo, you shouldn't have.

ESMERALDA

It was my fault, Your Grace.

FROLLO

Ah. My son, don't you have duties to perform?

QUASIMODO

(nervous)

Yes, master.

FROLLO

Don't stray too far!

(QUASIMODO exits.)

Filling the boy's head with dreams?

ESMERALDA

No. Just thoughts. Nothing wrong with thoughts, is there?

FROLLO

That depends. You can see how impressionable he is. Little more than a child.

ESMERALDA

Looking at him, I don't see a child.

(FROLLO is drawn closer to ESMERALDA.)

FROLLO

But you are. In a way. You indicated a willingness to learn. A soul who wishes to be saved is already halfway there. I could instruct you in the gospels, share with you our Lord's grace. You could come here every day. Or even better, perhaps you could stay here.

ESMERALDA

Stay?

FROLLO

In the Cathedral. With me.

ESMERALDA

I don't think that would be a good idea.

FROLLO

No?

ESMERALDA

I see the way you look at me.

(FROLLO stares at ESMERALDA, aghast. It's as if a switch has been turned on in him.)

FROLLO

How dare you!

#12A - How Dare You

(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.

ESMERALDA

(cooler)

I don't think I'm in need of saving.

FROLLO

(hardening)

Of course not. Your kind never do.

*(calls down)*Captain!*(pause)*

I could be a good friend to you. But I warn you: I could also be a terrible enemy.

PHOEBUS

(offstage)

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.

(QUASIMODO enters as ESMERALDA exits.)

Quasimodo... that Gypsy girl—

QUASIMODO

She— was nice to me.

FROLLO

Was she? And what do you know about people and their feelings, my boy?

QUASIMODO

Feelings? I... nothing.

FROLLO

Quasimodo, do you ever have thoughts... impure thoughts?

QUASIMODO

Impure?

FROLLO

A boy like you, already grown in body... possessing those urges and ideas that come to a young man... you must stop them. You must stop these feelings. You must not follow in the footsteps of your father—

QUASIMODO

My father...

FROLLO

He was weak. And you have his corruption inside you. Listen to me, Quasimodo. I'm warning you about this girl. She's dangerous. She was put in our path for a reason—to tempt us both. Promise me you won't think of her again.

QUASIMODO

Won't— think...?

FROLLO

Promise me.

QUASIMODO

I promise.

FROLLO

Good. So then, we're well rid of her.

CONGREGATION

(whispers, repeating and overlapping)

Esmeralda... Esmeralda...

FROLLO

It is just the two of us, dear boy... you and I against the world.

QUASIMODO

Yes, master.

FROLLO

That's a good boy. Now, sound the bells and send the city to sleep. Good night...

QUASIMODO

Good night, master.

(FROLLO exits. QUASIMODO looks out the windows.)

SCENE FIVE: TAVERN

#13 – Tavern Song (Thai Mol Piyas)

Gypsies, Esmeralda, Frollo

CONGREGATION

(continuing)

Esmeralda... Esmeralda...

CONGREGANTS

But despite his admonition to Quasimodo, Frollo himself could not stop thinking about her. **▶ TRACK 11**

He began to walk the streets, night after night—

Unable to bring himself to return alone to his cold, dark chambers.

He barely knew what he was looking for.

But he could not resist.

CONGREGANT (FROLLO)

He thought he saw her everywhere...

GYPSY

ÁNDO BIRTO ZHAS [AHN-doh BEER-toh ZAHs—Into the tavern we go]

THAI MOL PIYAS [TAHY mohl pee-YAHS—And wine we drink]

CONGREGANT

Until one night, walking down an unknown alley...

CONGREGANTS

He drew closer to the most unsavory part of the city...

GYPSY

AMARE LOVE DAS

[ah-MAH-reh LO-veh DAHS —

Our money we give]

THAI MOL PIYAS

Passing lovers embracing in the shadows...

CONGREGANT (FROLLO)

When he heard the sound of distant music and laughter...

GYPSIES

ÁNDO BIRTO ZHAS

THAI MOL PIYAS

CONGREGANT

Coming from within a tavern called—

AMARE LOVE DAS

THAI MOL PIYAS

(FROLLO comes upon a tavern and hears singing GYPSIES, including CLOPIN and ESMERALDA. FROLLO watches furtively from the shadows.)

GYPSIES

La Pomme d'Eve!

THAI GILABA [TAHY ghee-LAH-bah—And sing]
THAI MOL PIYAS
IN THE DARK OF THE NIGHT
IN THE DEAD OF THE WINTER

GYPSY MEN

PLEASURE IS FLEETING
SO LIPS WILL BE MEETING

GYPSY WOMEN

ÁNDO BIRTO ZHAS
THAI MOL PIYAS

GYPSIES

COME KEEP ME WARM UNTIL MORNING

(The GYPSIES dance.)

ÁNDO BIRTO ZHAS
THAI MOL PIYAS
AMARE LOVE DAS
THAI MOL PIYAS

ESMERALDA

WITH THE TASTE OF THE WINE
HOLD ME CLOSE WHILE WE'RE DANCING

ESMERALDA, GYPSY WOMEN

WHEN I HEAR YOU SIGHING
WINTER IS DYING

GYPSY MEN

ÁNDO BIRTO ZHAS
THAI MOL PIYAS

GYPSIES

YOU'LL KEEP ME WARM UNTIL MORNING

(PHOEBUS and FREDERIC enter.)

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 Frederic as well.

CLOPIN

Well, I'm sure we can arrange that.

PHOEBUS

Actually, I'm looking for someone in particular.

CLOPIN

And why doesn't that surprise me? But I'm afraid she's already spoken for.

ESMERALDA

Oh, really, Clopin? Nobody speaks for me.

CLOPIN

I'm only looking out for your own welfare.

ESMERALDA

I can look out for myself.

(CLOPIN gives her a look, then leaves her.)

PHOEBUS

You lose friends easily, don't you?

ESMERALDA

I have that way about me.

PHOEBUS

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

ESMERALDA

(surprised)

And does that disappoint you?

PHOEBUS

Does that surprise you?

ESMERALDA

Frankly, yes.

PHOEBUS

(laughs)

Me, too.

ESMERALDA

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

(PHOEBUS grabs her.)

PHOEBUS

I told you. I'm not as good as everybody likes to think.

(PHOEBUS kisses ESMERALDA. FROLLO watches as the GYPSIES sing and dance around them.)

GYPSIES

IN THE DARK OF THE NIGHT...

FROLLO

BRAZEN, LEWD, AND ODOUS
THIS VILE, DEPRAVED DISPLAY...

GYPSIES

IN THE DEAD OF THE WINTER...

FROLLO

I CANNOT BEAR TO WATCH, AND YET
I CANNOT TURN AWAY...

GYPSIES

YOU'LL KEEP ME WARM UNTIL MORNING

(PHOEBUS and ESMERALDA break apart.)

PHOEBUS

Well, that was pleasant. For you, too?

ESMERALDA

I have to go.

PHOEBUS

Why?

ESMERALDA

You're not the only one who needs to make a living.

PHOEBUS

Where can I find you?

*(But ESMERALDA is gone. A GYPSY has wrapped her arms around FREDERIC.
PHOEBUS exits.)*

GYPSIES

IN THE DARK OF THE NIGHT
IN THE DEAD OF THE WINTER

GYPSY MEN

PLEASURE IS FLEETING
SO LIPS WILL BE MEETING

GYPSY WOMEN

ÁNDO BIRTO ZHAS
THAI MOL PIYAS

GYPSIES

COME KEEP ME WARM UNTIL MORNING
COME KEEP ME WARM UNTIL MORNING
COME KEEP ME WARM UNTIL MORNING...

SCENE SIX: BELL TOWER

*(Bells ring. QUASIMODO looks out over Paris as the STATUES and GARGOYLES
watch him.)*

QUASIMODO

I see her!

STATUE

That isn't her.

QUASIMODO

(disappointed)

You're right... I keep thinking I see her everywhere.

GARGOYLE

You're not supposed to think of her at all.

QUASIMODO

Can't help it. I miss her.

GARGOYLE

Quasimodo, you can think about whoever you want.

QUASIMODO

But master says I must not!

STATUE

He can't tell you what to think and not think!

#14 - Heaven's Light

Quasimodo

GARGOYLE

Besides, you look out there every night.

QUASIMODO

But this is different. Everything is different now.

▶ TRACK 12

SO MANY TIMES OUT THERE
I'VE WATCHED A HAPPY PAIR
OF LOVERS WALKING IN THE NIGHT
THEY HAD A KIND OF GLOW AROUND THEM
IT ALMOST LOOKED LIKE HEAVEN'S LIGHT

I KNEW I'D NEVER KNOW
THAT WARM AND LOVING GLOW
THOUGH I MIGHT WISH WITH ALL MY MIGHT

(QUASIMODO)

NO FACE AS HIDEOUS AS MY FACE
WAS EVER MEANT FOR HEAVEN'S LIGHT
BUT SUDDENLY, AN ANGEL HAS SMILED AT ME
AND TOUCHED MY FACE WITHOUT A TRACE OF FRIGHT

I DARE TO DREAM THAT SHE
MIGHT EVEN CARE FOR ME
AND AS I RING THE BELLS TONIGHT
MY COLD DARK TOWER SEEMS SO BRIGHT
I SWEAR IT MUST BE HEAVEN'S LIGHT

SCENE SEVEN: PRAYER STALLS

(PRIESTS enter the Cathedral for evening Mass.)

#15 - Hellfire

Frollo, Priests, Choir

PRIESTS, CHOIR MEN

CONFITEOR DEO OMNIPOTENTI
BEATAE MARIAE SEMPER VIRGINI
BEATO MICHAELI ARCHANGELO
SANCTIS APOSTOLIS
OMNIBUS SANCTIS

(FROLLO enters and kneels before the statue of the Virgin Mary, Notre Dame.)

FROLLO

BEATA MARIA
YOU KNOW I AM A RIGHTEOUS MAN
OF MY VIRTUE, I AM JUSTLY PROUD...

PRIESTS, CHOIR MEN

ET TIBI PATER...

FROLLO

BEATA MARIA
YOU KNOW I'M SO MUCH PURER THAN
THE COMMON, VULGAR, WEAK, LICENTIOUS CROWD...

PRIESTS, CHOIR MEN

QUIA PECCAVI NIMIS...

FROLLO

THEN TELL ME, MARIA
WHY I SEE HER DANCING THERE
WHY HER SMOLD'RING EYES STILL SCORCH MY SOUL...

PRIESTS, CHOIR MEN

COGITATIONE...

FROLLO

I FEEL HER, I SEE HER
THE SUN CAUGHT IN HER RAVEN HAIR
IS BLAZING IN ME OUT OF ALL CONTROL...

PRIESTS, CHOIR MEN

VERBO ET OPERE...

TRACK
13

FROLLO

LIKE FIRE
HELLFIRE
THIS FIRE IN MY SKIN
THIS BURNING
DESIRE
IS TURNING ME TO SIN...

FROLLO

IT'S NOT MY FAULT
I'M NOT TO BLAME
IT IS THE GYPSY GIRL
THE WITCH WHO SENT THIS FLAME
IT'S NOT MY FAULT
IF IN GOD'S PLAN
HE MADE THE DEVIL SO MUCH
STRONGER THAN A MAN

PROTECT ME, MARIA
DON'T LET THIS SIREN CAST HER SPELL
DON'T LET HER FIRE SEAR MY FLESH AND BONE

DESTROY ESMERALDA
AND LET HER TASTE THE FIRES OF HELL
OR ELSE LET HER BE MINE AND MINE ALONE ...

HELLFIRE
DARK FIRE
NOW GYPSY, IT'S YOUR TURN
CHOOSE ME OR
YOUR PYRE
BE MINE OR YOU WILL BURN...

GOD HAVE MERCY ON HER

GOD HAVE MERCY ON ME

BUT SHE WILL BE MINE
OR SHE WILL BURN!

PRIESTS, CHOIR MEN

MEA CULPA
MEA CULPA

MEA MAXIMA CULPA
MEA CULPA
MEA CULPA

MEA MAXIMA CULPA

PRIESTS, CHOIR

AH
AH AH
AH AH AH

AH
AH AH
AH AH

HELLFIRE
DARK FIRE
AH
CHOOSE ME OR
YOUR PYRE

AH
KYRIE ELEISON

KYRIE ELEISON

KYRIE ELEISON
AH AH
AH AH
AH AH AH AH

SCENE EIGHT: THE KING'S COURT

(Frollo goes to the Bastille. KING LOUIS XI appears.)

CONGREGATION

On the very next morning—

CONGREGANT (KING LOUIS XI)

King Louis the Eleventh, nicknamed the Prudent—

CONGREGANTS

Received a visitor—
Who arrived—
Unannounced.

FROLLO

Your Majesty.

KING LOUIS XI

My astrologer told me I'd have an unexpected guest.

FROLLO

Your Majesty. There is a Gypsy witch who has been endangering our citizens with her sorcery. She must be stopped. I need special powers to protect the people and the Church.

KING LOUIS XI

Frollo, you are a good man. But you know how I hate to be overly hasty...

FROLLO

I do, Your Majesty. But I would be careful, lest the people think you are weak. And the burghers around the city feel the need to get the upper hand.

KING LOUIS XI

Very well. Do what you feel you must. But be— well...

FROLLO, KING LOUIS XI

Prudent?

FROLLO

I assure you I will do only what's necessary.

**SCENE NINE: STREETS OF PARIS /
OUTSIDE A BROTHEL / BELL TOWER**

(An OFFICIAL of the court appears.)

#16 - Esmeralda / Act I Finale (Part 1)

Company

▶ TRACK 15

OFFICIAL

BY ROYAL EDICT, WARRANT OF ARREST:
THE GYPSY KNOWN AS ESMERALDA
BEING UNDER SUSPICION OF SORCERY, WITCHCRAFT
AND THE ARTS OF HELL
ANYONE FOUND HARBORING OR HELPING HER
WILL BE CHARGED AS WELL

(FROLLO approaches PHOEBUS.)

(pause)

FROLLO

The King has ordered the Gypsy girl's arrest. The Cathedral Guard shall join the King's soldiers to help find her.

PHOEBUS

The Cathedral Guard? But we have no military power!

FROLLO

We do now. By His Majesty's own authority.

(PHOEBUS hesitates. FROLLO offers him a lit torch.)

I take it I can rely on you to deliver her to me?

PHOEBUS

(conflicted, accepts the torch)

Absolutely, Your Grace.

(SOLDIERS gather around PHOEBUS and FROLLO.)

(Track 15 @:30)

FROLLO

HUNT DOWN THE GYPSY ESMERALDA
DON'T LET HER FLEE
AND VANISH IN THE NIGHT
THESE ARE THE FLAMES OF ESMERALDA
WHILE SHE IS FREE
YOUR TORCHES MUST BURN BRIGHT...

PHOEBUS, SOLDIERS, CHOIR MEN

HUNT DOWN THE GYPSY ESMERALDA
DON'T LET HER FLEE
AND VANISH IN THE NIGHT
THESE ARE THE FLAMES OF ESMERALDA
WHILE SHE IS FREE
OUR TORCHES WILL BURN BRIGHT...

(FROLLO approaches QUASIMODO in the bell tower.)

FROLLO

Have no fear, my boy... We will find her and capture her!

"THE WICKED SHALL NOT GO UNPUNISH-ED
THE HEART OF THE WICKED IS OF LITTLE WORTH
THE WICKED SHALL NOT GO UNPUNISH-ED..."

(FROLLO exits, and QUASIMODO looks anxiously over the city.)

CONGREGANT

ALL THROUGH THE CITY, AT MORE FEVERED PITCH
THAN THE BELLS OF NOTRE DAME...

PHOEBUS

Two gold pieces for the one who leads us to Esmeralda.

CONGREGANT

FROLLO'S MEN SOUGHT ESMERALDA, THE WITCH
WITH THE MIGHT OF NOTRE DAME...

PHOEBUS

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

CONGREGANT

'TIL AT LAST, THEY WERE TOLD OF A BROTHEL

CONGREGATION

WHERE THEY SOMETIMES HID GYPSIES FROM HARM...

CONGREGANT

BUT THE MADAM, THAT WHORE
DENIED IT AND SWORE BY THE SAINTS

CONGREGATION, CHOIR

THE SAINTS OF NOTRE DAME...

(Outside the brothel ESMERALDA hides in the shadows.)

SOLDIER

We're looking for La Esmeralda.

(The SOLDIERS ransack the house.)

(pause) **MADAM**

Never heard of her. But maybe one of my girls can be of service?

(SOLDIERS bring out some of the PROSTITUTES. FROLLO arrives with PHOEBUS close behind.)

Ah, Captain Phoebus! Nice to see you again!

(PHOEBUS, embarrassed in front of FROLLO, deflects the attention.)

FROLLO

(to the MADAM)

Is this your establishment?

MADAM

Yes. And a man like you shouldn't be here sullyng your pristine reputation.

(FREDERIC emerges from the house.)

FREDERIC

No one else is left, Your Grace.

FROLLO

Then she must be cleverly hidden.

(to the MADAM)

(Track 15 @ 2:04)

If you want your house to remain standing, give us the Gypsy girl.

MADAM

I know nothing of Gypsy girls.

(pause) **FROLLO**

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

MADAM

(covering)

No! No, you mustn't—

FROLLO

(looks at the lit torch in PHOEBUS's hand)

A lesson must be learned here. Burn it.

(PHOEBUS stands frozen.)

(Track 15 @ 2:15)

(FROLLO)

Did you hear me, Captain?

CONGREGANT (PHOEBUS)

AND HE HELD THE TORCH

THAT CRACKLED LIKE THE GYPSY'S VOICE...

FROLLO

Are you disobeying a direct order?

CONGREGANT (PHOEBUS)

AND HE KNEW THIS WAS THE MOMENT

HE MUST MAKE A CHOICE...

FROLLO

(stares at PHOEBUS)

I knew it. She's bewitched you, too.

You would throw away a

a promising career? Captain?

Carry out the order!

CHOIR WOMEN

GOD HELP THE OUTCASTS

THEY LOOK TO YOU STILL

GOD HELP THE OUTCASTS

OR NOBODY WILL

PHOEBUS

GOD HELP THE OUTCASTS

OR NOBODY WILL!

(PHOEBUS extinguishes the torch.)

#16A - Esmeralda / Act I Finale (Part 2)

Company

(Track 15 @ 2:57)

FROLLO

COWARD! TRAITOR! GYPSY'S PAWN

YOU'RE RELIEVED OF YOUR PATROL

PHOEBUS

Consider it my highest honor.

FROLLO

KYRIE ELEISON

GOD HAVE MERCY ON YOUR SOUL

(to FREDERIC)

Lieutenant, you are now in charge. Arrest Captain Phoebus.

(ESMERALDA leaps out from the shadows.)

ESMERALDA

No!

FROLLO

You see?! There she is!

(The SOLDIERS attempt to apprehend ESMERALDA. PHOEBUS steps in their path. A swordfight. FROLLO grabs ESMERALDA, knocking her down as her knife flies away. PHOEBUS goes to her. Amid the commotion, FROLLO grabs the knife, stabs PHOEBUS from behind, then drops the knife. PHOEBUS falls.)

ESMERALDA

Phoebus!!!

(ESMERALDA retrieves her knife to hold off FROLLO.)

FROLLO

The Gypsy has stabbed the Captain! Seize them both!

(The SOLDIERS go to seize ESMERALDA, but she and PHOEBUS disappear in a puff of smoke.)

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

(Track 15 @ 3:18)

FROLLO

CHOIR

GOOD PEOPLE OF PARIS	AH
I'VE HEARD THE CALLING OF THE LORD	AH
THE TIME HAS COME TO TAKE OUR CITY BACK	AH
WE'LL SAVE OUR PARIS	AH
EXPUNGE THIS HEATHEN GYPSY HORDE	AH
BEFORE WE'RE OVERRUN, WE MUST ATTACK!	AH

(CITIZENS rally and join the soliders.)

FROLLO, SOLDIERS, CITIZENS, CHOIR

HUNT DOWN THE GYPSY AND THE SOLDIER
DON'T LET THEM FLEE
AND VANISH IN THE NIGHT
WE'LL FIND THE GYPSY AND THE SOLDIER
WHILE THEY ARE FREE
OUR TORCHES WILL BURN BRIGHT!

(QUASIMODO watches anxiously from the bell tower.)

QUASIMODO

FIRE! FIRE! SMOKE AND FLAME

(QUASIMODO)

ESMERALDA, WHERE ARE YOU?

IN THIS DARK, I CALL YOUR NAME

IS THAT ALL THAT I CAN DO?

(pause)

(ESMERALDA appears with the injured PHOEBUS. He opens his eyes.)

PHOEBUS

Esmeralda...?

ESMERALDA

You should have minded your own business.

PHOEBUS

It had to be somebody's business.

ESMERALDA

I need a place to hide you. Wait here.

(ESMERALDA exits.)

PHOEBUS

Esmeralda!

(Track 15 @ 4:01)

WHAT HAVE I DONE FOR ESMERALDA?
WHY DID I HEAR HER WORDS INSIDE MY HEAD?
AND STILL I THINK OF ESMERALDA
WITH MY CAREER AND BODY LEFT FOR DEAD...

QUASIMODO

OUT THERE SOMEWHERE SHE IS LOST...

PHOEBUS, FROLLO

SOMEWHERE SHE IS LOST...

QUASIMODO

ESMERALDA!

QUASIMODO, FROLLO, PHOEBUS,
SOLDIERS, CITIZENS, CHOIR

WHERE IS THE GIRL CALLED ESMERALDA?
THE FLAMES GROW TALL
AND SHARP AS FLEURS-DE-LIS

CHOIR

MISERICORDIA

QUASIMODO, FROLLO, PHOEBUS, SOLDIERS, CITIZENS

ALL PARIS BURNS FOR ESMERALDA

QUASIMODO, FROLLO, PHOEBUS

AND STILL IT ALL
COMES DOWN TO HER AND ME

CHOIR

ET DONA NOBIS PACEM

FROLLO

THE DEVIL DWELLS IN ESMERALDA

QUASIMODO, PHOEBUS

OH, ESMERALDA, OH, ESMERALDA

CHOIR

PACEM

FROLLO

RESIST HIS CHARM...

QUASIMODO, CITIZENS

WAKE UP THE CITY AND SOUND THE ALARM!

FROLLO, SOLDIERS

WAKE UP THE CITY AND SOUND THE ALARM!

CHOIR

WAKE UP THE CITY AND SOUND THE ALARM!

FROLLO, CITIZENS, CLOPIN

CHOIR

THESE ARE THE FLAMES
OF ESMERALDA
THE NIGHT IS SINGING
OF ESMERALDA...
EVEN THE BELLS
OF

AH
DONA NOBIS PACEM
DONA NOBIS PACEM
DONA NOBIS PACEM
SING THE BELLS
SING THE BELLS
SING THE BELLS
SING THE BELLS
SING THE BELLS
OF NOTRE DAME!

NOTRE DAME!

(QUASIMODO wildly rings the bells.)

(CHOIR)

AH AH AH
AH AH AH
AH AH AH
AH AH AH!

(End of Act One.)

ACT TWO

#17 - Entr'acte

Choir

▶ TRACK 14

CHOIR

LIBERA ME DOMINE
DE MORTE AETERNA
IN DIE ILLA TREMENDA
QUANDO CAELI MOVENDI
SALUTARIS, SALUTARIS
LIBERA ME DOMINE
DE MORTE AETERNA
LIBERA ME DOMINE
DE MORTE AETERNA

PUTABUM ME NUNQUAM
QUOD AURUM CALIDUM
PUTABUM ME NUNQUAM
QUOD AURUM CALIDUM
QUAMVIS TOTIS VIRIBIS VELEM
NUNC TURRIM VIDETUR SPLENDIDUM
IURO LUCE CAELI
SALUTARIS, SALUTARIS HOSTIA
QUAE CAELI PANDIS OSTIUM

IBI VIVA IN SOLE
DABIT ME UNUM DIEM
IBI DABIT ME

OLIM NOS SUADEBIMUS
FELIX ERIMUS IN CLARA DIES
USQUE HOC TEMPUS CUM NON
ESSET SOLE
VIVUNT IN SPE
NUNQUAM REDONO
VENIET OLIM MUTATIO
AMEN

SCENE ONE: THE BELL TOWER

(A statue depicts Saint Aphrodisius. QUASIMODO stands beside it, looking down at the town square.)

#17A - Agnus Dei

Choir

CHOIR

AGNUS DEI
QUI TOLIS PECCATA MUNDI
AGNUS DEI
DONA NOBIS PACEM

(ESMERALDA enters.)

ESMERALDA

Quasimodo...

QUASIMODO

Esmeralda! You—you came back.

ESMERALDA

Yes. I need your help.

QUASIMODO

Anything.

ESMERALDA

This was the closest place I could think of to hide him.

(Two GYPSIES enter holding an unconscious PHOEBUS. QUASIMODO recoils.)

QUASIMODO

Why is he here?

(PHOEBUS groans.)

ESMERALDA

He's been hurt, Quasimodo. He needs to recover. Can you keep him safely hidden somewhere?

QUASIMODO

(afraid)

No... Master...

ESMERALDA

(taking his hand)

Please, Quasimodo. Please help me.

QUASIMODO

(points to a hiding place)

There.

(The GYPSIES place PHOEBUS and exit.)

ESMERALDA

Thank you. I promise it won't be for long. When he's stronger, send him to me.

QUASIMODO

Where?

ESMERALDA

To where we Gypsies hide. The Court of Miracles.

QUASIMODO

Court of Miracles?

ESMERALDA

Here.

(gives a talisman hanging from her neck to QUASIMODO)

When you wear this woven band, you hold the city in your hand...

(The GYPSIES run back in.)

GYPSY

Esmeralda, quickly!

ANOTHER GYPSY

Frollo and the Cathedral Guard will be back soon!

ESMERALDA

(kisses QUASIMODO's cheek)

I must go now. And thank you.

(ESMERALDA and the GYPSIES exit.)

VARIOUS STATUES, GARGOYLES

How could you let her leave?

Go after her! Bring her back!

QUASIMODO

After her? No! Can't!

VARIOUS STATUES, GARGOYLES

You must!

She was right here—and you let her go!

QUASIMODO

I can never go out there again!

GARGOYLE

She's in danger out there!



STATUE

You have to save her!

QUASIMODO

Save her? Me?

VARIOUS STATUES, GARGOYLES

What's the matter? Are you afraid?

Of course he's afraid! And he should be.

But that's what makes you a hero—doing what you're afraid of.

STATUE

(looking at the statue)

A hero... or a saint...

#18—Flight into Egypt

Saint Aphrodisius, Quasimodo,
Statues, Gargoyles, Choir

QUASIMODO

You mean like Saint... Saint...

(to the statue of Saint Aphrodisius)

What's your name again?

SAINT APHRODISIUS

(coming to life)

SAINT APHRODISIUS, THE BISHOP OF BÉZIERS
I WAS BEHEADED BY A MOB IN PLACE SAINT-CYR
AND THOUGH I MADE A CHOICE I DID NOT KNOW WOULD BRING
MY GRISLY MARTYRING
I WOULDN'T CHANGE A THING
FOR I KEPT SAFE AND FREE
THE HOLY FAMILY

ON THEIR FLIGHT INTO EGYPT
LAND OF THE DATE AND PALM
I OFFERED SHELTER
TO HER WHO IS NOTRE DAME

(SAINT APHRODISIUS)

IF THAT'S WHAT I COULD DO

THEN QUASIMODO, YOU CAN TOO...

QUASIMODO

But even if I could go out there—how can I find her?

SAINT APHRODISIUS

The amulet she gave you! "When you wear this woven band..."

QUASIMODO

(staring at it)

"You hold the city..."

GARGOYLES

But what is it? Just a web and a jewel...

It doesn't mean anything!

SAINT APHRODISIUS

NO, IT MUST BE A CLUE

MADE WITH GUILF AND ART...

STATUES

AND SHE GAVE IT TO YOU

BECAUSE SHE KNOWS YOU'RE SMART!

THINK, QUASIMODO!

IS IT HOPELESS?

SAINT APHRODISIUS

OR—

CAN YOU SEE IN IT SOMETHING YOU'VE SEEN BEFORE?

QUASIMODO

(puzzling over the amulet)

Seen before? Wait—I know this!

LOOK AT THIS LINE—THAT'S A BRIDGE, THAT'S A STREET
AND THIS JEWEL—IT MUST SHOW WHERE WE'RE SUPPOSED TO MEET!

SAINT APHRODISIUS, STATUES, GARGOYLES

YOU'VE DONE IT, QUASIMODO! THIS WE'RE CERTAIN OF...

QUASIMODO

IT'S A MAP! IT'S A MAP!

Look—

IT'S THE CITY SEEN FROM ABOVE!

SAINT APHRODISIUS, STATUES, GARGOYLES

IT'S A MAP OF THE CITY FROM ABOVE!

QUASIMODO

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

JUST LIKE THE ANGEL WHO WARNED JOSEPH HE MUST FLEE

I'LL SAVE ESMERALDA - HER ANGEL WILL BE ME

I'LL GIVE HER SANCTUARY, SOMEWHERE SAFE TO HIDE

PROTECTED AT MY SIDE

A LITTLE LIKE... A BRIDE

SAINT APHRODISIUS, STATUES, GARGOYLES

LIKE SAINTS IN STONE AND SONG

QUASIMODO

FOR HER I WILL BE STRONG

AH

CHOIR

QUASIMODO, SAINT APHRODISIUS,
STATUES, GARGOYLES

AND (Y)OUR FLIGHT INTO EGYPT

AH

MAY LAST (Y)OUR WHOLE LIFE LONG

AH

YES, THAT FLIGHT INTO EGYPT

AH

WILL LAST...

AH

QUASIMODO

OUR WHOLE LIFE LONG...

(PHOEBUS groans and awakens.)

PHOEBUS

How did I get here?

QUASIMODO

The Gypsy girl.

PHOEBUS

Ah... Now I remember... Frolo...

(PHOEBUS tries to stand but sinks back down and groans.)

QUASIMODO

Need bandages.

(QUASIMODO fetches torn rags and wraps PHOEBUS's shoulder.)

PHOEBUS

Ow!

QUASIMODO

Quiet.

PHOEBUS

Sorry!

FROLLO

(offstage)

Quasimodo?

PHOEBUS

Who is that?

QUASIMODO

(shoves PHOEBUS out of sight)

Quiet!

(FROLLO enters.)

FROLLO

I heard something - was that you?

QUASIMODO

Yes, master.

FROLLO

Talking to someone?

QUASIMODO

Yes. My friend.

(QUASIMODO gestures to a statue.)

FROLLO

Ah... This has been quite an eventful day, hasn't it?

QUASIMODO

Yes. Night, too.

FROLLO

Ah, the fires. Couldn't be helped, I'm afraid. I'm glad you were up here, safe from it all. I'm afraid I can't stay very long -

(FROLLO begins to approach where PHOEBUS is hidden.)

QUASIMODO

(quickly distracting him)

Story...?

FROLLO

What?

QUASIMODO

Story? Saint Aph— Aphrodisius—

FROLLO

Ah. Good memory. But you seem distracted. Is there something troubling you, my boy?

QUASIMODO

Troubling—? No. No.

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...

#18A - Esmeralda (Reprise)

Frollo, Congregation

(FROLLO)

Did she say anything to you when you spoke to her? Did she tell you where she stays?

QUASIMODO

I... I...

FROLLO

Yes...?

CONGREGATION

AND THE HUNCHBACK LOOKED HIS MASTER
IN HIS PIERCING EYE...

FROLLO

Quasimodo...?

CONGREGATION

AND FOR THE VERY FIRST TIME IN HIS LIFE

STATUE

HE TOLD A LIE...

QUASIMODO

No. Don't know. I swear.

FROLLO

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

I KNOW WHAT LITTLE CHOICE YOU HAD
YOU WERE SEDUCED, SEDUCED BY ESMERALDA

(FROLLO)

I KNOW YOU DON'T MEAN TO BE BAD
AND YOU FEEL GRATITUDE FOR ALL I'VE DONE
WHY, THERE ARE TIMES
I ALMOST THINK OF YOU
AS MY SON...

(FREDERIC enters.)

FREDERIC

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?

FREDERIC

Yes, they call it so.

FROLLO

Well then, I'm afraid their miracles have run out. We will attack at dawn.

(As QUASIMODO takes this in, FROLLO turns to him.)

You see, my boy? Everything will be fine.

WE WILL FIND HER, NEVER FEAR
AND THEN I WILL REJOIN YOU HERE
TO CHEER HER CAPTURE IN OUR CHEERY
SANCTUARY

(FROLLO leaves. PHOEBUS stumbles out.)

PHOEBUS

I have to find Esmeralda. I have to warn her and the others...

QUASIMODO

You? No— I!

PHOEBUS

You? How can you possibly—you can hardly speak—

QUASIMODO

You can barely walk!

PHOEBUS

You don't know where anything in this city is!

QUASIMODO

I see all. From up here. Besides—I know where she is. She gave me. It's a map!

(QUASIMODO shows PHOEBUS the amulet.)

PHOEBUS

(grabs the amulet)

Give that to me.

QUASIMODO

(grabs the amulet back)

No! Esmeralda gave it to me!

PHOEBUS

(grabs the amulet)

Yes, but I need it to find her.

QUASIMODO

(grabs the amulet)

I will find her.

PHOEBUS

You? Don't be ridiculous!

(PHOEBUS grabs the amulet.)

#19 – Rest and Recreation (Reprise)

Phoebus, Quasimodo

(PHOEBUS)

SOMETHING MUST BE DONE
SURELY YOU CAN SEE
REALISTIC'LLY
WHO'S GOT THE KNACK HERE
CLEARLY, I'M THE ONE
WHO CAN SAVE THE DAY
YOU'D BE IN THE WAY
SO—

(QUASIMODO grabs the amulet and hurries out.)

Hey, come back here!

SCENE TWO: STREETS OF PARIS

CONGREGANT

And so Quasimodo—

CONGREGANT (PHOEBUS)

(limping after QUASIMODO)

And Phoebus—

CONGREGANTS

Furtively made their way through the darkening streets of Paris...

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

QUASIMODO

OUT HERE ONCE AGAIN BEYOND MY PARAPETS OF STONE

WISHING I WERE FEELING SO MUCH BRAVER

STEALING THROUGH THE TWISTED STREETS OF NIGHT TOWARD

THE UNKNOWN

STILL I MUST DO ANYTHING TO SAVE HER...

CONGREGANTS

Creeping past the ghostly fountains beside which beggars slept—

They ducked into the shadows to avoid being seen—

By a pair of women at their windows—

Holding candles, which sputtered in the gathering fog.

The curfew had sounded long ago, and the streets were becoming blacker and more deserted every moment.

They could distinguish nothing of the mass of buildings—

Except the black roofs—

At strange acute angles—

And the labyrinth of alleys and bridges like a ball of thread tangled by a cat.

(QUASIMODO stops, looking at the amulet.)

#20 – The Court of Miracles

Clopin, Gypsies

PHOEBUS

I think you've got us lost.

QUASIMODO

No.

PHOEBUS

Where the hell are we?

QUASIMODO

Looks like cemetery.

PHOEBUS

Good God. You've taken us in the completely wrong direction.

QUASIMODO

What's that?

PHOEBUS

I don't hear anything.

(GYPSIES appear behind and grab them.)

PHOEBUS, QUASIMODO

Agggghh!

(An entrance to an underground lair appears.)

▶ TRACK 17

CLOPIN

Welcome to the Court of Miracles! You're very clever to have found our little hideaway. Too bad you won't live to talk about it.

(to the GYPSIES)

Get them inside!

SCENE THREE: THE COURT OF MIRACLES

(A vast underground chamber is filled with GYPSIES.)

CLOPIN

MAYBE YOU'VE HEARD OF A TERRIBLE PLACE
WHERE THE SCOUNDRELS OF PARIS COLLECT IN A LAIR
MAYBE YOU'VE HEARD OF THAT MYTHICAL PLACE
CALLED THE COURT OF MIRACLES—

GYPSIES

THE COURT OF MIRACLES

CLOPIN

BROTHER, YOU'RE THERE!
WHERE THE LAME CAN WALK...

(A LAME GYPSY miraculously walks!)

AND THE BLIND CAN SEE...

(A BLIND GYPSY miraculously sees!)

BUT THE DEAD DON'T TALK...

(QUASIMODO and PHOEBUS are led into the chamber, where they are bound and gagged.)

SO YOU WON'T BE AROUND
TO REVEAL WHAT YOU'VE FOUND

WE HAVE A METHOD FOR SPIES AND INTRUDERS
NOT TERRIBLY DIFF'RENT FROM BEES IN A HIVE
HERE IN THE COURT OF MIRACLES
WHERE IT'S A MIRACLE IF YOU GET OUT ALIVE!

VARIOUS GYPSIES

The ugly hunchback! He's bad luck!
He's cursed!
Hang them both!

GYPSIES

Hang them!

GYPSY

String 'em up!

(Nooses descend on PHOEBUS and QUASIMODO.)

CLOPIN

My apologies, gentlemen, for your imminent demise. Any last words?

(PHOEBUS and QUASIMODO try to speak through their gags.)

I thought not!

IT'S ALWAYS SAD WHEN A LIFE'S AT ITS FINISH
I HAVE TO ADMIT TO A BIT OF A PANG
BUT WE MUST PROTECT AT ALL COST OUR SECRET
IT'S OUR LIVES OR YOURS—

CLOPIN, GYPSIES

SO YOU'RE GOING TO HANG!

(ESMERALDA appears.)

ESMERALDA

Stop! These men are my friends.

CLOPIN

(*furious*)

More than we are, apparently! How could you betray us like this?

ESMERALDA

I haven't betrayed you!

CLOPIN

Oh, no? What would you call telling them our hiding place?! Esmeralda, I knew you were trouble...

(ESMERALDA has pulled the gags off PHOEBUS and QUASIMODO.)

PHOEBUS

You should be grateful to her. We've come to warn you. Frollo knows your hiding place. He plans on attacking at dawn.

(The GYPSIES begin to panic.)

CLOPIN

All right, all right, keep calm! How do you know this?

QUASIMODO

Master— told me...

CLOPIN

And why should we believe either of you? You're Frollo's slave and him—he's a soldier! And we don't trust soldiers.

ESMERALDA

He's not a soldier anymore.

PHOEBUS

I'm now as much an outcast as you.

GYPSIES

Clopin, if this is true—

We don't have much time!

We need to get ready to leave!

(The GYPSIES hurry to collect their belongings.)

CLOPIN

I hoped this time we might have had a few years here. Yes! We must move quickly! *Yásha!* [YAH-sha – Let's go!] Esmeralda, go pack now.

PHOEBUS

Pack? You're going with them?

CLOPIN

Of course. No matter what, we won't leave one of our own behind.

ESMERALDA

Thank you, Clopin.

PHOEBUS

No, Esmeralda.

ESMERALDA

What else would you have me do?

PHOEBUS

Come with me.

ESMERALDA

Where?

PHOEBUS

I don't know. We could start a life together.

(ESMERALDA looks at him.)

ESMERALDA

You really are a dreamer, aren't you.

(ESMERALDA starts to move off.)

QUASIMODO

Esmeralda. I take you. I... keep safe.

ESMERALDA

(*gently*)

Quasimodo...

QUASIMODO

Maybe in crypts... I know all secrets...

ESMERALDA

Thank you, Quasimodo. But it would be too dangerous. Not just for me... for you too.

PHOEBUS

Then if you won't come with me, I'll go with you.

QUASIMODO

You... go with her...?

ESMERALDA

You can't do that, Phoebus.

PHOEBUS

Why not? There's nothing for me here anymore. Maybe there never was.

ESMERALDA

But to become like one of us—

CLOPIN

(overhearing)

Are you crazy? You don't know what you'd be facing.

PHOEBUS

Actually, I think I've gotten a pretty good idea over the last few weeks. But I don't care.

#21 — In a Place of Miracles

Phoebus, Esmeralda, Quasimodo,
Clopin, Gypsies, Choir

▶ TRACK 18

(PHOEBUS)

HERE WE ARE
NEARLY STRANGERS
FROM TWO WORLDS THAT HAVE RARELY MET
BUT SOMEHOW
YOU HAVE MADE ME SOMEONE NEW
TRAV'LING FAR
ON A JOURNEY
THAT'S THE LONGEST I'VE TAKEN YET
NOW I'M ASKING IF YOU WILL LET ME
COME WITH YOU
THOUGH OUR LIVES ARE TATTERED AND TORN
ALL I'M FEELING NOW IS REBORN

(PHOEBUS)

I MUST BE
IN A PLACE OF MIRACLES...

ESMERALDA

WHERE THE BLIND CAN SEE

ESMERALDA, PHOEBUS

IN A PLACE OF MIRACLES

PHOEBUS

A MIRACLE YOU'VE BROUGHT TO ME

ESMERALDA, PHOEBUS

THE SOLDIER AND THE GYPSY
LOCKED IN AN EMBRACE
IN A PLACE OF MIRACLES...

QUASIMODO

(watching, heartbroken)

I KNEW I'D NEVER KNOW
THAT WARM AND LOVING GLOW
THOUGH I MIGHT WISH WITH ALL MY MIGHT
NO FACE AS HIDEOUS AS MY FACE
WAS EVER MEANT FOR HEAVEN'S LIGHT...

ESMERALDA

ALL THIS TIME
I'VE BEEN CERTAIN
THAT MY LIFE WOULD BE SPENT ALONE
AND WHAT'S MORE
I PRETENDED NOT TO CARE...

PHOEBUS

BUT NOW I'M
HERE BESIDE YOU

PHOEBUS, ESMERALDA

NO MORE NEED FOR A HEART OF STONE
THOUGH WE SET OUT FOR LANDS UNKNOWN
THEY'RE LANDS WE'LL SHARE...

QUASIMODO

THIS TIME IT'S TIME I LEARNED
NO LOVE WILL BE RETURNED
TO ONE WHO'S BORN TO BE ALONE

WHO LOOKS BOTH
LAUGHABLE AND FRIGHT'NING...
AND NOW I KNOW THERE'LL BE
NO MIRACLES FOR ME

BETTER TO HAVE A HEART OF STONE

THAT HOLDS NO HOPE IN
HEAVEN'S LIGHT...

(The GYPSIES have returned, carrying their small bundles. CLOPIN joins them.)

CLOPIN, ESMERALDA, PHOEBUS, GYPSIES, CHOIR

WILL WE REACH A FRIENDLIER SHORE?
WILL WE FIND A HAVEN ONCE MORE
WHERE WE'LL BE
IN A PLACE OF MIRACLES?

GYPSIES, CHOIR

NOW WE LEAVE OUR HOME
FOR A PLACE OF MIRACLES...

CLOPIN

ROMANIES AGAIN MUST ROAM
COULD THERE BE A COUNTRY
KINDER TO OUR RACE?

CLOPIN, ESMERALDA, PHOEBUS, GYPSIES, CHOIR

IN A PLACE OF MIRACLES...?

QUASIMODO

WHERE'S MY PLACE OF MIRACLES...?

ESMERALDA, PHOEBUS

IN A PLACE...

ALL

... OF MIRACLES.

CHOIR

AH AH AH AH

(SOLDIERS enter, followed by FROLLO.)

FROLLO

Sorry to interrupt.

QUASIMODO

Master!

FROLLO

Congratulations, my boy. You led us right to them.

QUASIMODO

I...? But—

FROLLO

You didn't really think our soldier here had found this place, did you?

(looks around)

And so I finally get to see the Court of Miracles.

(FROLLO)

(pause)

Not so impressive. Arrest the Gypsy and the traitor.

ESMERALDA

Spare Phoebus. Please. Take me.

PHOEBUS

No. Take me instead.

FROLLO

How noble you two are.

(to SOLDIERS)

Take them both away. And round up the rest of these Gypsies and bring them to the Bastille.

CLOPIN

(defiantly thrusts fist in the air)

Zorale sam! [ZOH-rah-leh SAHM—Strong we are!]

(CLOPIN escapes. FROLLO doesn't flinch.)

SOLIDER

My lord!

FROLLO

It's all right. We'll find him.

GYPSY

You'll never catch him. Clopin'll be halfway out of the city in no time.

FROLLO

Proceed.

(ESMERALDA and PHOEBUS are led off. FROLLO stares at QUASIMODO.)

My boy. I'm very disappointed in you.

#22 – The Bells of Notre Dame (Reprise II)

Congregation, Choir

(FROLLO)

(turns to the remaining SOLDIERS)

Take him back to the bell tower. And make sure he cannot leave it.

(QUASIMODO is taken away.)

SCENE FOUR: PRISON

CONGREGANTS

JUSTICE IN PARIS WAS OFTEN DISPLAYED
IN THE SQUARE AT NOTRE DAME
NOW AS THE WOOD FOR A PYRE WAS LAID
IN THE SQUARE AT NOTRE DAME
THERE CAME SOME THERE WHO SOUGHT ENTERTAINMENT
AND SOME WHO WISHED ALL GYPSIES HARM

CONGREGATION, CHOIR

FOR THE RUMOR WAS GROWING:
A GYPSY WAS GOING TO BURN
AT DAWN AT NOTRE DAME...

(ESMERALDA is locked in her cell. FROLLO enters.)

FROLLO

My dear. Do you feel as uncomfortable as you look?

ESMERALDA

I wouldn't give you the pleasure.

FROLLO

It brings me no pleasure. I would much rather set you free.

ESMERALDA

Then why don't you?

FROLLO

Because for that, I would need you to make me a promise. You see, I still want to help you. I still believe your soul can be saved.

ESMERALDA

Not in the way you would save it. I'd rather die.

FROLLO

And what about Phoebus, your Sun God? Would you rather he die, as well?

ESMERALDA

(scared)

No...

FROLLO

His fate lies in your hands.

ESMERALDA

Why me? I don't understand. Why me, of all people...?

FROLLO

(simply)

I don't know why. I wish I knew. Sometimes we are drawn to the very things that repel us...

ESMERALDA

You truly are a monster.

FROLLO

No. No, indeed, Esmeralda. If these last few weeks have shown me anything... it is that my curse is I'm truly human.

#23 - The Assault

Frollo

(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.

GYPSY WITCH, YOU ROUSE IN ME
THE FOOLISH WISH TO SET YOU FREE
AND TAKE YOU SOMEWHERE I CAN BE
YOUR SANCTUARY
I WILL SAVE YOU, SORCERESS
AND RAISE YOU UP TO HOLINESS
FOREVER WE WILL SHARE A BLESSED
SANCTUARY...

(FROLLO assaults ESMERALDA.)

ESMERALDA

Stop it. Stop! Demon! Help!

FROLLO

(overlapping)

Love me! For pity's sake!

(ESMERALDA scratches FROLLO's face and throws him off. FREDERIC enters.
FROLLO controls himself and stares at her.)

Very well then. Captain!

FREDERIC

Your Grace?

FROLLO

Is the prisoner there?

FREDERIC

Yes, Your Grace.

FROLLO

Bring him in.

(FREDERIC fetches PHOEBUS as FROLLO entreats ESMERALDA.)

Perhaps, my dear, this will help you think over my offer. Exchange your last words to one another. Unless, of course, you change your mind.

(to FREDERIC)

Don't let them stay together too long.

FREDERIC

Yes, Your Grace.

(FROLLO exits, followed by FREDERIC. ESMERALDA pulls herself up.)

PHOEBUS

(reaching for an embrace)

Esmeralda!

ESMERALDA

(turning away)

Please, don't.

PHOEBUS

What's the matter?

ESMERALDA

(composing herself)

Give me a moment.

PHOEBUS

Frollo — what has he done to you?!

ESMERALDA

He's offered to set me free.

PHOEBUS

That's wonderful!

ESMERALDA

If I give myself up to him.

PHOEBUS

Esmeralda, you must do it. Do anything you can to save yourself.

ESMERALDA

That's not what I'd call saving myself. But it would save you.

PHOEBUS

Me?

ESMERALDA

That would be part of the bargain. He'll spare you if I...

PHOEBUS

(shudders)

I don't care what happens to me. But do it for yourself.

ESMERALDA

(stoic)

Never.

PHOEBUS

Esmeralda...

(FREDERIC enters.)

FREDERIC

Captain, you must go.

PHOEBUS

Frederic. My friend. Couldn't you... if I offered you what little I've saved...

FREDERIC

Keep your money, Captain. I'll come back at dawn.

(FREDERIC leaves. PHOEBUS is distraught.)

PHOEBUS

We have so little time left to say goodbye.

ESMERALDA

So let's say it while we have the chance.

PHOEBUS

I've known soldiers not half as brave as you.

ESMERALDA

I don't feel very brave, but — if there really is this Heaven you so believe in, maybe we'll be able to watch from it together... when all this is gone and the world's a better place.

#24 - Someday

Esmeralda, Phoebus

▶ TRACK 19

(ESMERALDA)

I USED TO BELIEVE
IN THE DAYS I WAS NAÏVE
THAT I'D LIVE TO SEE
A DAY OF JUSTICE DAWN
AND THOUGH I WILL DIE
LONG BEFORE THAT MORNING COMES
I'LL DIE WHILE BELIEVING STILL
IT WILL COME WHEN I AM GONE

SOMEDAY
WHEN WE ARE WISER
WHEN THE WORLD'S OLDER
WHEN WE HAVE LEARNED
I PRAY SOMEDAY WE MAY YET LIVE
TO LIVE AND LET LIVE

ESMERALDA

SOMEDAY
LIFE WILL BE FAIRER
NEED WILL BE RARER
GREED WILL NOT PAY
GOD SPEED
THIS BRIGHT MILLENNIUM
ON ITS WAY
LET IT...

(ESMERALDA *falters*. PHOEBUS *comforts her*.)

PHOEBUS

...WHEN THE WORLD'S OLDER
WHEN THINGS HAVE CHANGED...

ESMERALDA, PHOEBUS

SOMEDAY
THESE DREAMS WILL ALL BE REAL
'TIL THEN WE'LL
WISH UPON THE MOON
CHANGE WILL COME...

PHOEBUS

ONE DAY...

ESMERALDA

SOMEDAY...

ESMERALDA, PHOEBUS

SOON...

(ESMERALDA and PHOEBUS kiss and lie down together for the night.)

PHOEBUS

LIFE WILL BE FAIRER
NEED WILL BE RARER
GREED WILL NOT PAY
GOD SPEED
THIS BRIGHT MILLENNIUM
LET IT COME SOMEDAY...

SCENE FIVE: BELL TOWER

(QUASIMODO is held captive in the tower by a thick rope tied to his ankle.)

#24A - While the City Slumbered

Congregation, Choir

▶ **TRACK 20****CHOIR**

KYRIE ELEISON...

CONGREGANTS

WHILE THE CITY SLUMBERED, QUASIMODO SAT AWAKE
AS THE NIGHT CREPT PITILESSLY ONWARD
NOT ONE WORD HE UTTERED, NOT ONE MOVEMENT DID HE MAKE

CONGREGATION

AWAITING THE INEXORABLE DAWN

CHOIR

KYRIE ELEISON...

VARIOUS STATUES, GARGOYLES

Quasimodo, you must try to free yourself!
Don't you see what's going on down there?
They're building a pyre.
The girl needs your help.

QUASIMODO

Quiet! Go away.

STATUE

You're the only one who can save her now.

QUASIMODO

You know what happens when I try to help. I only make things worse.

#25 - Made of Stone

Quasimodo, Statues, Gargoyles

STATUES, GARGOYLES

You don't believe that.

QUASIMODO

How do you know what I believe?

WHAT DO YOU KNOW OF ME?
WHAT DO YOU KNOW OF ALL THE THINGS I FEEL?
YOU'RE ONLY MADE OF STONE

(QUASIMODO)

WHO IS IT THAT YOU SEE
INSTEAD OF SEEING WHAT I AM FOR REAL -
THIS TWISTED FLESH AND BONE?

GARGOYLE

But Quasimodo, it wasn't your fault -

QUASIMODO

YOU'RE A LIAR!

WITH EV'RY NEW EXCUSE YOU TRY OUT
YOU ONLY MAKE ME WANT TO CRY OUT:
"WOULD THAT I WERE
MADE OF STONE LIKE YOU..."

STATUES, GARGOYLE

You don't mean that.
Just take some time to -

QUASIMODO

YOU GIVE SUCH GOOD ADVICE
SO WHY HAS NOT ONE SINGLE WORD YOU'VE SAID
BEEN ANY HELP AT ALL?

STATUES, GARGOYLES

Quasimodo -

QUASIMODO

AND YOU WHO SOUND SO NICE
THE MORE YOUR DREAMS AND FANCIES FILL MY HEAD
THE FARTHER THAT I FALL
SHUT MY BRAIN DOWN!
IF I WERE SENSELESS, I'D PREFER IT
ANOTHER GARGOYLE ON THIS TURRET
SPITTING RAIN DOWN
TO THE STONES BELOW!

OH, I'VE WASTED MY FAITH
BELIEVING IN SAINTS OF PLASTER
BUT THE ONLY ONE WORTH BELIEVING IN
WAS MY MASTER
HE'S THE ONE WHO NEVER LIED
HE TOLD ME IT WAS CRUEL OUTSIDE

(QUASIMODO)

HE TOLD ME HOW I HAD TO HIDE
HIS WORDS WERE COLD AS STONE
BUT THEY WERE TRUE
NOT LIKE YOU
TAKE ALL THE DREAMS YOU'VE SOWN
TAKE ALL YOUR LIES
AND LEAVE ME ALONE!

STATUE

ALL RIGHT, QUASIMODO
WE'LL LEAVE YOU ALONE

GARGOYLE

ALL RIGHT, QUASIMODO
WE'LL TROUBLE YOU NO LONGER

STATUE

YOU'RE RIGHT, QUASIMODO
WE'RE ONLY MADE OF STONE

STATUES, GARGOYLES

WE JUST THOUGHT THAT YOU WERE MADE
OF SOMETHING STRONGER...

(The STATUES and GARGOYLES exit.)

QUASIMODO

AND NOW I'M ON MY OWN
NEVER AGAIN TO WONDER WHAT'S "OUT THERE"
LET IT REMAIN UNKNOWN
AND MY ONE HUMAN EYE
WILL EVERMORE BE DRY
UNTIL THE DAY I DIE
AS IF I
WERE MADE OF STONE!

SCENE SIX: TOWN SQUARE / NOTRE DAME

#25A - *Judex Crederis*

Choir

(Below in the square of Notre Dame, ESMERALDA is bound to a wooden stake. A crowd of CITIZENS assembles. PHOEBUS, still captive, is forced to look on, FREDERIC at his side. FROLLO appears.)

▶ **TRACK 21**

CHOIR

JUDEX CREDERIS
ESSE VENTURUS
IN TE DOMINE SPERAVI
NON CONFUNDAR
IN AETERNUM
SALVUM FAC POPULUM TUUM
JUDEX CREDERIS

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.

#25B - *Kyrie Eleison*

Company

CHOIR

KYRIE ELEISON...

FROLLO

(turns to ESMERALDA)

I will give you this opportunity to recant and save yourself.

(whispers)

Think of what I have offered. What is your answer?

(ESMERALDA she spits in FROLLO's face.)

CHOIR

LIBERA ME DOMINE

FROLLO

(wipes his face and turns to the crowd)

For the justice of the realm and for the salvation of Paris, it is my sacred duty to send this unholy demon back to hell.

(In the bell tower, QUASIMODO sits, still motionless as stone, and observes.
A SOLDIER approaches with a torch. FROLLO grabs it to light the fire himself.)

QUASIMODO

Esmeralda!

CHOIR

LIBERA ME DOMINE
DE MORTE AETERNA

CONGREGANT

And at that moment Quasimodo decided —

CHOIR

IN DIE ILLA TREMENDA
QUANDO COELI
MOVENDI SUNT

CONGREGATION

He could remain stone no longer.

(pause)

(During the following, QUASIMODO frees himself from his bonds and makes his way
along the parapet.)

CHOIR

COELI ET TERRA

CONGREGANT

He broke free of the rope!

CHOIR

DUM VENERIS JUDICARE

CONGREGANT

He tied it to the pillars!

CHOIR

SAECULUM PER IGNE

CONGREGANT

He slid down the façade like a drop of rain —

CONGREGATION

Down a pane of glass!

CONGREGANT

And climbed the balustrade!

(Track 21 @ 2:00)

CHOIR

O SALUTARIS, SALUTARIS HOSTIA
QUAE CAELI PANDIS OSTIUM
BELLA PREMUNT HOSTILIA
DA ROBUR PER AUXILIUM
SIT SEMPITERNA GLORIA
SIT SEMPITERNA GLORIA
SIT SEMPITERNA GLORIA
GLORIA

(On the pyre... smoke begins to engulf ESMERALDA and she loses consciousness.)

QUASIMODO

Nooooo!

CHOIR

GLORIA!

(QUASIMODO jumps, swings from a parapet to the pyre, and frees ESMERALDA.
He hoists her over his shoulders.)

SEMPER SANCTUS!

QUASIMODO

Sanctuary!

CHOIR

SANCTUS!

QUASIMODO

Sanctuary!

CHOIR

IN EXCELSIS!

(@ 2:43)

FROLLO

Captain! Seize the Cathedral.

(FREDERIC leaves PHOEBUS and approaches FROLLO.)

FREDERIC

But sir, the laws of sanctuary —

FROLLO

I am the Archdeacon of this Cathedral! I negate the laws of sanctuary! Open those
doors!

(FREDERIC and SOLDIERS run to the doors, but can't open them.)

Ram them through, if you must!

SOLDIERS

As the soldiers attempted to ram open the church doors, they suddenly saw —
Quasimodo hurl giant stones and wooden beams —

CHOIR

DIES IRAE!

SOLDIERS

Watch out!!!

CHOIR

DIES IRAE!

FROLLO

Use them to break down the doors!

CHOIR

DIES IRAE!

DIES ILLA!

(pause)

CONGREGANTS

As the soldiers pounded at the great doors —
A figure suddenly appeared where Captain Phoebus was being held —

CONGREGANT (PHOEBUS)

And he was set free —

CONGREGANT (CLOPIN)

By the heroic Clopin!

CONGREGANTS

And together they rallied the people to fight!

(@ 3:15) **PHOEBUS**

HEAR ME

PEOPLE OF PARIS

HOW MUCH OPPRESSION

WILL YOU ALLOW?

SOMEDAY

YOUR PATIENCE WILL FIN'LLY BREAK

WHY NOT MAKE

SOMEDAY COME RIGHT NOW?

CHOIR, CLOPIN, CITIZENS

OLIM DEUS ACCELERE

HOC SAECULUM SPLENDIDUM

ACCELERE FIAT VENIRE OLIM

CONGREGANTS

The people fought the soldiers —
But could not hold them back —
With one final blow —

CONGREGATION

They knocked down the doors —

CONGREGANTS

And Quasimodo ran back and forth —
Trying to find a way to stop them!

CONGREGATION

Until —

CONGREGANT

He came upon the great vats of molten lead
sitting up on the roof.

SOLDIER

My God! Look! Up there! He's way up there!

AH

(QUASIMODO appears on the roof of the bell tower, the STATUES and GARGOYLES at his side.)

QUASIMODO

COME ALL YOU SAINTS OF STONE

ALL YOU GUARDIANS AND GARGOYLES

BLAZE THE FIRE

IN THE NIGHT

RAISE THE FIRE

NOW AND LIGHT

THESE VATS OF LEAD

STEAMING, BOILING

STREAMS OF LEAD

BURNING LEAD, AND LET

THE FLAMES GROW

HIGHER

STATUES, GARGOYLES, CHOIR

SAINTS OF STONE

BLAZE THE FIRE

RAISE THE FIRE

LIGHT THE LEAD

STREAMS OF LEAD

LET THE FLAMES GROW

HIGHER

QUASIMODO

OH, SAINTS AND MONSTERS

SHOW YOUR POWER

HELP ME TO SEND THIS RAGING SHOWER

RAINING FIRE ON THE STONE BELOW...

(QUASIMODO releases molten lead from the bell tower, dispersing the SOLDIERS.)

STATUES, GARGOYLES, CHOIR

AH AH AH

AH AH AH

AH AH AH

AH AH AH

SCENE SEVEN: BELL TOWER

#25C - Top of the World (Reprise)

Esmeralda, Choir

(ESMERALDA lies in a corner. QUASIMODO approaches and cradles her.)

(Track 21 @ 5:00)

QUASIMODO

We've done it, Esmeralda! Beaten them back! Esmeralda, you are home.

ESMERALDA

(opening her eyes, weakly)

Home...

HERE AGAIN AT THE TOP OF THE WORLD
TWO FRIENDS ENJOYING THIS BEAUTIFUL MORNING
IN MY EYES, YOU ARE BEAUTIFUL TOO
SHARING THE TOP OF THE WORLD...

QUASIMODO

Can stay inside here forever.

ESMERALDA

(smiling)

I don't think forever... You are such a good friend, Quasimodo.

(ESMERALDA dies.)

QUASIMODO

Yes. Your friend... Esmeralda... Esmeralda, wake up!

(FROLLO enters.)

FROLLO

Is she dead?

CHOIR WOMEN

000-000

QUASIMODO

Because of you!

000-000

FROLLO

It was my duty.

000-000

QUASIMODO

Duty?

000-000

FROLLO

Now we can finally go back to the way things were.

QUASIMODO

No... never go back.

#25D - Esmeralda (Frollo Reprise)

Frollo, Jehan, Florika,
Congregation, Choir

(Track 21 @ 6:56)

FROLLO

We will. You'll see.

AT LAST WE'RE FREE OF ESMERALDA
NOW THAT SHE'S GONE, HER POISON DIES WITH HER
NOW THAT WE'RE FREE OF ESMERALDA
WE CAN GO ON, AS CLOSE AS ONCE WE WERE
HERE IN OUR SANCTUARY
SANCTUARY...

QUASIMODO

Sanctuary...? No sanctuary - without her...

FROLLO

It was her choice, Quasimodo. I could have helped her. Even... loved her...

QUASIMODO

Love... What do you know of love? Who have you ever loved?

FROLLO

I loved my brother... I tried to teach him.

QUASIMODO

You teach him...?

FROLLO

Yes, as I tried to teach you! But he was wicked! Weak!

QUASIMODO

No. You are the weak one... You the wicked one. And the wicked shall not go unpunished!

(QUASIMODO grabs FROLLO and backs him up towards the parapet. The GHOSTS of JEHAN and FLORIKA appear.)

(Track 21 @ 8:22)

JEHAN'S GHOST

"THE WICKED SHALL NOT GO UNPUNISH-ED..."

FLORIKA'S GHOST

"THE HEART OF THE WICKED IS OF LITTLE WORTH..."

FROLLO

Let go of me, Quasimodo.

CONGREGATION, CHOIR

"THE WICKED SHALL NOT GO UNPUNISH-ED"

"THE WICKED SHALL NOT GO UNPUNISH-ED"

"THE WICKED SHALL NOT GO UNPUNISH-ED"

FROLLO

Quasimodo, let go...

CHOIR, CONGREGATION MEN

SOLVET SAE'CLUM IN FAVILLA

TESTE DAVID CUM SYBILLA

QUANTUS TREMOR EST FUTURUS

QUANDO JUDEX EST VENTURUS...

QUASIMODO

I told you, master—I am very strong!

FROLLO

You don't want to hurt me—

STATUES, GARGOYLES

(*whispered*)

Yes, you do.

CONGREGANTS

Quasimodo raised his two huge hands—

And with a great bellow threw his master—

Over the edge of the roof—

CONGREGATION

Into the abyss below!

FROLLO

Damnation!

(FROLLO falls to his death. QUASIMODO looks down at FROLLO then turns to look at ESMERALDA.)

CHOIR

AH

AH

AH

AH

PHOEBUS

Esmeralda...

QUASIMODO

Gone. Both—gone...

(PHOEBUS bends down and kisses ESMERALDA. He tries to pick her up but is too weak. He breaks down and sobs. QUASIMODO puts his arm around PHOEBUS. The STATUES and GARGOYLES look on.)

VARIOUS CONGREGANTS

THE WORLD IS CRUEL

THE WORLD IS UGLY

BUT THERE ARE TIMES

AND THERE ARE PEOPLE

WHEN THE WORLD IS NOT

CONGREGATION

AND AT ITS CRUELEST

IT'S STILL THE ONLY WORLD WE'VE GOT

LIGHT AND DARK

FOUL AND FAIR

QUASIMODO

OUT THERE...

(QUASIMODO lifts ESMERALDA and carries her out of the bell tower.)

(Track 21 @ 9:21)

QUASIMODO

There lie all that I have ever loved...

(QUASIMODO howls in grief. PHOEBUS runs in.)

EPILOGUE: TOWN SQUARE / BARE STAGE

(QUASIMODO exits the Cathedral and brings ESMERALDA into the square. At first, the crowd of CITIZENS recoils. But then, one by one, they approach QUASIMODO with compassion.) *(Track 21 @ 10:30)*

CHOIR

OO...

OO...

FLORIKA'S GHOST

OLIM DEUS ACCELERE

HOC SAECULUM SPLENDIDUM

CONGREGATION, CHOIR

SOMEDAY

LIFE WILL BE KINDER

LOVE WILL BE BLINDER

SOME NEW AFTERNOON

GOD SPEED

THIS BRIGHT MILLENNIUM

HOPE LIVES ON

WISH UPON THE MOON

OLIM DEUS ACCELERE

HOC SAECULUM SPLENDIDUM

ACCELERE FIAT VENIRE OLIM

CONGREGATION, CHOIR

LET IT COME

ONE DAY...

QUASIMODO

SOMEDAY

CONGREGATION, CHOIR

SOON...

(pause)

(The CONGREGATION of storytellers assembles, and we return to the bare stage of the prologue.)

CONGREGANT (QUASIMODO)

Years later, in the crypts below Notre Dame, there were discovered two skeletons, one of which held the other in its embrace. The first was a woman with a woven band around her neck. The other was a man whose spinal column was crooked. When they tried to detach the skeleton which he held in his arms, he crumbled to dust.

CONGREGANT (CLOPIN)

MORNING IN PARIS, A NEW DAY APPEARS

SING THE BELLS OF NOTRE DAME

ENDING THE TALE OF YOUR POOR BALLADEERS

AND THE BELLS OF NOTRE DAME

*(Track 21
@ 12:14)*

CONGREGANTS

AND WE WISH WE COULD LEAVE YOU A MORAL
LIKE A TRINKET YOU HOLD IN YOUR PALM

CONGREGATION**CHOIR**

BUT HERE IS A RIDDLE TO GUESS IF YOU CAN

AH

SING THE BELLS OF NOTRE DAME

AH

ALL

WHAT MAKES A MONSTER AND WHAT MAKES A MAN?

CHOIR

SING THE BELLS, BELLS, BELLS, BELLS...

CHOIR**CONGREGATION**

BELLS, BELLS

WHATEVER THEIR PITCH

BELLS, BELLS

YOU CAN FEEL THEM BEWITCH YOU

BELLS, BELLS

THE RICH AND THE RITUAL

BELLS, BELLS

KNELLS OF THE

ALL

BELLS OF NOTRE DAME!

AH AH AH

AH AH AH

AH AH AH AH AH AH

AH AH AH

AH AH AH

(THE END.)