

**THE HUNCHBACK OF NOTRE DAME**

**FROLLO**

So, a gypsy dares to enter this holy place.

- 1 -

**ESMERELDA**

Why not?

**FROLLO**

Because your kind aren't allowed in here.

**ESMERELDA**

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

**FROLLO**

More than you know. What are you doing here?

**ESMERELDA**

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.

**ESMERELDA**

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

**FROLLO**

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

**ESMERELDA**

Do you mean me?

**FROLLO**

You dance in public without shame or modesty.

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Frollo

ESMERELDA

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

-2-

FROLLO

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

ESMERELDA

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

FROLLO

*(stares at ESMERELDA, mesmerized)*

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

ESMERELDA

*(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?

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**PHOEBUS**  
Esmerelda

**PHOEBUS**

I thought you disappeared in a puff of smoke.

-|-

**ESMERELDA**

Don't believe everything you see.

*(ESMERELDA tries to go past PHOEBUS.)*

**PHOEBUS**

And where do you think you're going?

*(As PHOEBUS goes to grab ESMERELDA, she swiftly puts her knife to his throat.)*

Calm down. Give me a chance to apologize.

**ESMERELDA**

For what?

**PHOEBUS**

This.

*(PHOEBUS grabs ESMERELDA'S arm, picks her up, and forces her to release the knife.)*

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

**ESMERELDA**

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

*(ESMERELDA elbows PHOEBUS in the lower gut and retrieves the knife, at a distance. He buckles, then recovers.)*

**PHOEBUS**

Look, it's my job to protect his cathedral.

**ESMERELDA**

From dirty gypsies like me?

**PHOEBUS**

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

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PHOEBUS

Esmerelda

- 2 -

**ESMERELDA**

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?

**ESMERELDA**

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.

**ESMERELDA**

Burying your comrades in unmarked graves?

*(Pause – PHOEBUS stares at her 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?

**ESMERELDA**

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

*(QUASIMODO has been watching them. He has inadvertently made a noise. PHOEBUS and ESMERELDA look up. QUASIMODO runs off. ESMERELDA starts after him.)*

**PHOEBUS**

Where are you going?

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PHOEBUS-

Esmerelda

**ESMERELDA**

To see that boy.

-3-

**PHOEBUS**

Why can't you mind your own business?

**ESMERELDA**

It has to be somebody's business.

PIANO/CONDUCTOR

Esmeralda Harp  
Choir Stage Piano Mk I Chorus  
Parishioners Blue Carpet  
Steinway Grand

"The Hunchback of Notre Dame"

#10

Music: Alan Menken  
Lyrics: Stephen Schwartz

# God Help the Outcasts

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

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

### Freely intoned over dialogue

1

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

*mf* (Ky 2 "Carillons")

3

CHOIR: Midday Mass is starting. I must go. My child, though your people are lost, there may be something in you that can be saved.

*N.B.*

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

*p* (Ky 2)

7

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

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

Flowingly, poco rubato

ESMERALDA:

11

Measure 11 of the vocal line, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and quarter notes.

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

Harp (sample) with  
 Stage Piano Mk I Chorus (Logic, vol. down by -6.5) with  
 Blue Carpet (Logic, vol. down by -13.5)

(w/ Rds, Hn)

Piano accompaniment for measures 11-14. Measure 11 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The piano part features chords and a melodic line in the bass clef. Dynamics include *mp* and *(w/ Stgs)*.

15

Measure 15 of the vocal line, continuing the melody from the previous measure.

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

(Vn 1)

*mf* - sweetly

Piano accompaniment for measures 15-18. Measure 15 features a treble clef, a key signature of one flat, and a 3/4 time signature. The piano part includes chords and a melodic line in the bass clef. Dynamics include *mf* and *(Vn 1)*.

19

Measure 19 of the vocal line, starting with a treble clef, a key signature of one flat, and a 3/4 time signature.

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

(Ob, Cl)

(Oboe)

Piano accompaniment for measures 19-22. Measure 19 features a treble clef, a key signature of one flat, and a 3/4 time signature. The piano part includes chords and a melodic line in the bass clef. Dynamics include *mf* and *(Vn, Vla, Cello)*.

23

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

(Vn 1) *mp* (All Strs)

(w/ Cl, Hn, Euph) *rit.*

26 **Moderato**

too?

(Hn, Tbn) *mp* (Vla, Cello) *mp* (tutti) *mp*

Steinway Grand (Ivory)

*mp - warmly* *pochiss. rit.*

30 **a tempo**

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

(Ob, Cl) *mp* (Hn)



34

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

(+ Glock) (Fl,Ob) mp

38

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

(Cl, Vla, Cello) mf (+ Ob)

(w/ Fl, Ob) (+ Hn)

42

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

(Vn 1) mp (Vla) p gently (w/ Rds)

45 Poco più mosso

PAR. (F1):

will. *mp* I ask for

PARISHIONER (M6): *mp* I ask for wealth. PARISHIONER (M5): *mf* I ask for fame. BOTH: I ask for

(Ob, Cl) *mp* (Ob, Cl, Vns) *mf*

(Vla, Cello) *mp* (Cello)

SOLO (F4):

*mf*

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

glo - ry to shine on my name.

PAR. BARIS: *pp*

Ah

(Vns, Cl)

(Hrn) *mf - cantabile*

*mf*

55

TENOR SOLO (M2):

love I can pos - sess. I ask for

PAR. WOM:

PARISHIONERS, CHOIR:

I ask for love. I ask for

PAR. TENORS:

PARISHIONERS, CHOIR:

Ah I can pos - sess. I ask for

I ask.

(Fl, Ob, Ky2)

(w/ Rds, Stgs, Ky2)

cresc. poco a poco

TENOR SOLO (M2):

N.B.

59

God and His an - gels to bless me.

N.B.

God and His an - gels N.B. to bless me.

God and His an - gels to bless me.

(Vns, Cl)

(+Ob, Vla)

(+Fl)

*mf* (Tpts)

(w/ Hr, Tpt2, Tbn)

(+ Tpt 1)

(cresc. poco a poco) *mf* poco rall.

63

More broadly

ESMERALDA:

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

(Hr)

(+ Stgs)

*mf*

(w/ Rds, Stgs)

*f*

67

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

(Rds, Ky2) (+ Stgs)

*mf*

*mp*

71 (ESMERALDA)

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

CHOIR, CONGREGATION:

*pp*

A men.

*pp*

A men.

(Hn) (Stgs)

*mp*

(w/ Stgs, Ky2)

*poco meno mosso*

(ESMERALDA)

75

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

**CHOIR MEN:**  
*p* Ah

(Fl,C1) *p* (Rds) *p* (Clar,Hn,Euph) *pp* (Ob,Cl,Ky2)

(Vn 1) *poco rit.*

(w/ Stgs,Ky2) *mp* *p*

*meno mosso*

80

God help the out-casts, chil-dren of

*poco*

(Vn 1) *p rit.* (Hn solo)

(Rds,Tpt 1) *mp* (Vn2,Vla,Cello)

83 *a tempo*

God.

CHOIR WOMEN:  
*p* Ah \_\_\_\_\_ *poco*

CHOIR MEN:  
Ah \_\_\_\_\_ *poco*

*mp*  
*evenly weighted*

(+ Ob) (+ Ob)

87

Chil-dren of God.

*p* \_\_\_\_\_ *pp*

*p* \_\_\_\_\_ *pp*

(Fl, Cl, Vn1, Vla) *mp*

(w/ Ob, Cl, Stgs) (Vn2) (+ Ob)

*rit. mp* (w/ Brass)

*f* (Cello, Ky2)