

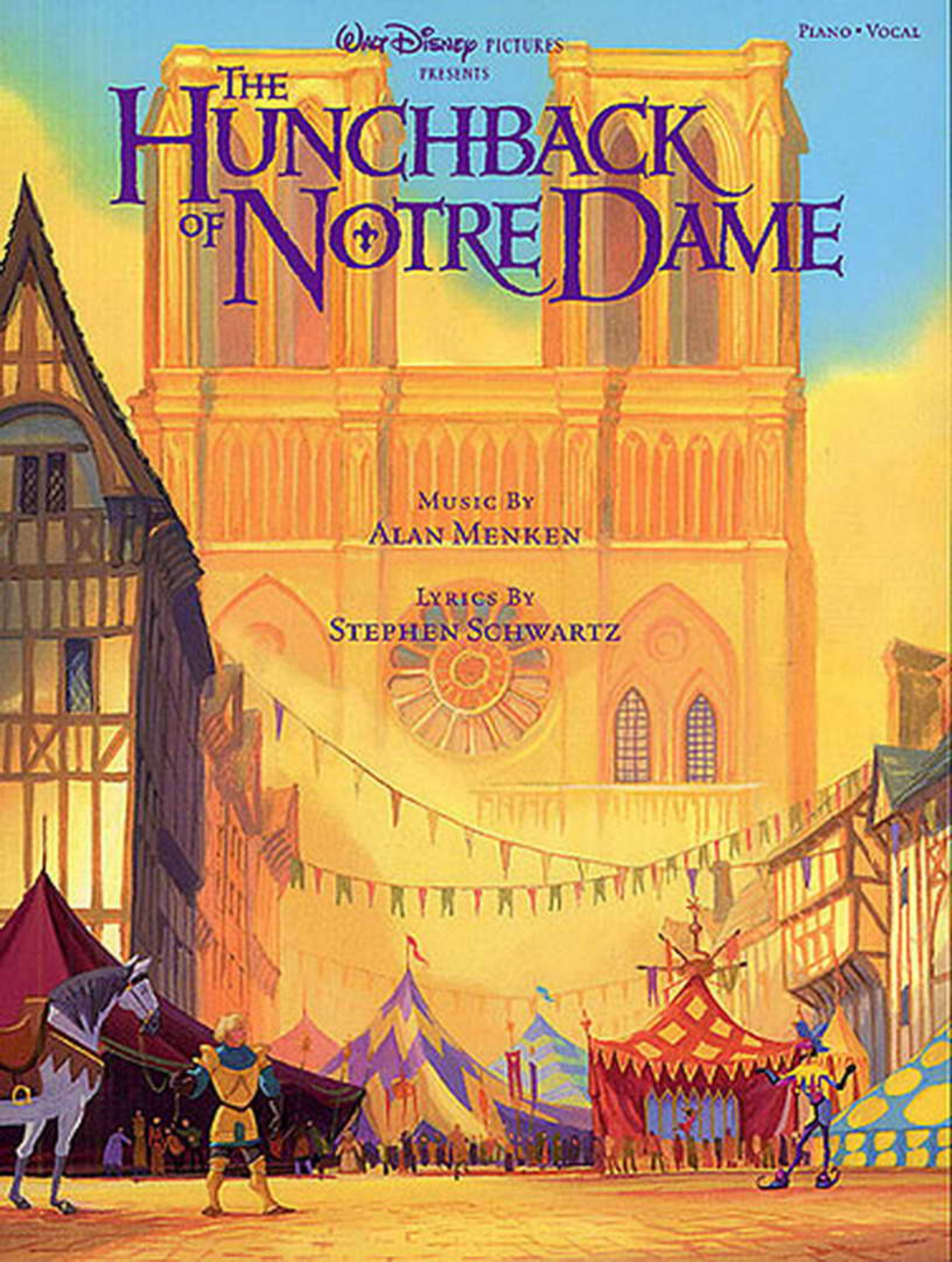
Walt Disney PICTURES  
PRESENTS

PIANO • VOCAL

# THE HUNCHBACK OF NOTRE DAME

MUSIC BY  
ALAN MENKEN

LYRICS BY  
STEPHEN SCHWARTZ



# THE BELLS OF NOTRE DAME

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Roughly, with force

N.C. (Dbass)

Bb/D



N.C. (Dbass)

ff

8vb

Easily, in 1

Dm



rall.

sub. mf

loco

Dm



C7/E



F



Bbm/Db



*Clopin:* Morn - ing in Par - is, the cit - y a - wakes to the



F/C A7#5 A7 Dm

bells of No - tre Dame. The fish - er - man

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The guitar chord diagrams are: F/C (F major with C in the bass), A7#5 (A7 dominant with a sharp fifth), A7 (A7 dominant), and Dm (D minor).

C7/E F Bbm/Db F/C C7

fish - es, the bak - er - man bakes to the bells of No - tre

This system contains the next two staves of music. The guitar chord diagrams are: C7/E (C7 dominant with E in the bass), F (F major), Bbm/Db (B-flat minor with D-flat in the bass), F/C (F major with C in the bass), and C7 (C7 dominant).

F F7 Gm Am Dm

Dame. To the big bells as loud as the thun - der, —

This system contains the next two staves of music. The guitar chord diagrams are: F (F major), F7 (F7 dominant), Gm (G minor), Am (A minor), and Dm (D minor).

Gm C/E Asus A

— to the lit - tle bells soft as a psalm. — — — — — And

This system contains the final two staves of music. The guitar chord diagrams are: Gm (G minor), C/E (C major with E in the bass), Asus (A major with sus), and A (A major).





F/C

A7#5

A7

Dm

Musical notation for the first system, measures 1-4. The system includes guitar chord diagrams for F/C, A7#5, A7, and Dm. The notation shows a melody line in the treble clef and a bass line in the bass clef.

C7/E

F

Bbm/Db

Musical notation for the second system, measures 5-8. The system includes guitar chord diagrams for C7/E, F, and Bbm/Db. The notation shows a melody line in the treble clef and a bass line in the bass clef.

F/C

C7

F

F7

Musical notation for the third system, measures 9-12. The system includes guitar chord diagrams for F/C, C7, F, and F7. The notation shows a melody line in the treble clef and a bass line in the bass clef.

Gm

Am

Dm

Dm/F

Musical notation for the fourth system, measures 13-16. The system includes guitar chord diagrams for Gm, Am, Dm, and Dm/F. The notation shows a melody line in the treble clef and a bass line in the bass clef.

Gm

C7/E

Asus

A

Musical notation for the fifth system, measures 17-20. The system includes guitar chord diagrams for Gm, C7/E, Asus, and A. The notation shows a melody line in the treble clef and a bass line in the bass clef.

Dm C7/E F Bbm/Db

This system contains four measures of music. Above the staff, guitar chord diagrams are provided for Dm, C7/E, F, and Bbm/Db. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Dm Dm(maj7) Dm7

This system contains four measures of music. Above the staff, guitar chord diagrams are provided for Dm, Dm(maj7) (marked 5fr), and Dm7. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, with a slur over the first three measures.

G7sus Bbmaj7 C(no3rd) Am(no3rd)

This system contains four measures of music. Above the staff, guitar chord diagrams are provided for G7sus, Bbmaj7, C(no3rd) (marked 3fr), and Am(no3rd). The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Dm

This system contains four measures of music. Above the staff, a guitar chord diagram for Dm is provided. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, with a slur over the first three measures.

Dm/A Dm/B Dm/C#

*rall. e molto cresc.*

This system contains four measures of music. Above the staff, guitar chord diagrams are provided for Dm/A, Dm/B (marked b), and Dm/C#. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, with a slur over the first three measures. The instruction *rall. e molto cresc.* is written in the first measure.

Dm C7/E F Bbm/Db Dm

Dark was the night when our tale was be - gun on the docks near

*f* *sub. mf*

A7#5 A7 Dm

No - tre Dame.

*R.H.*

Dm C7/E F

Four fright-ened gyp - sies slid si - lent - ly

Bbm/Db F/C C7 F(add2) F

un - der the docks near No - tre Dame.

*cresc.*



Fmaj7 F6 Gm Am Dm

But a trap had been laid for the gyp - sies, —

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (B-flat). The first staff has five measures with chords Fmaj7, F6, Gm, Am, and Dm. The lyrics 'But a trap had been laid for the gyp - sies, —' are written below the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking 'f' is present in the second measure of the piano part.

Gm C7/E Asus A

— and they gazed up in fear and a - larm — at a

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The first staff has four measures with chords Gm, C7/E, Asus, and A. The lyrics '— and they gazed up in fear and a - larm — at a' are written below the vocal line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. There are several accents (v) marked above notes in the piano part.

Dm C7/E F Bbm Dm

fig - ure whose clutch - es were i - ron as much as the bells, —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The first staff has five measures with chords Dm, C7/E, F, Bbm, and Dm. The lyrics 'fig - ure whose clutch - es were i - ron as much as the bells, —' are written below the vocal line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. There are several accents (v) marked above notes in the piano part.

Dm(maj7) Dm7 G7sus Bbmaj7 C(no3rd) Am(no3rd)

the bells of No - tre

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The first staff has six measures with chords Dm(maj7), Dm7, G7sus, Bbmaj7, C(no3rd), and Am(no3rd). The lyrics 'the bells of No - tre' are written below the vocal line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. There are several accents (v) marked above notes in the piano part.

Slower

Dm Am(no3rd) Dm(no3rd) Bb Gm9 Am7 Bb

Dame. *Clopin:* Judge Claude Frol - lo longed to purge the  
*Chorus:* Ky-ri - e E - lei - son.

Am Bb Am(no3rd) Gm(no3rd) Bb Gm9 Am7 Bb

world of vice and sin. *Clopin:* And he saw cor - rup-tion ev - 'ry -  
*Chorus:* Ky-ri - e E - lei - son.

In 1 (as before)  
 Am Dm(no3rd) Bb(no3rd)/D Am(no3rd)/D Gm(no3rd)/D

where ex - cept with - in.

Dm C7/E F Bbm/Db F/C A+ A

*mf playfully* *cresc.*

Moderately, driving

N.C.(Dbass)

Chorus: Di - es i - rae, (di - es i - rae)

*f detache*

Dm7 Em7 F Dm9 G

N.C.(Fbass)

di - es il - la, (di - es il - la) sol - vet sac - clum in fa - vil -

Am Fmaj7 G(no3rd) 3fr

N.C.(Abass)

la. Tes - te Da - vid cum si - byl - la. Quan - tus tre - mor est fu - tu -

Cm Ab Bb Ab Bb

N.C.(Cbass)

N.C.(Ebass)

rus (Di - es i - rae) quan - do Ju - dex est ven - tu - rus.

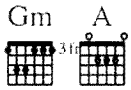
8vb 1 8vb 1





N.C.(Dbass)

Quan - tus tre - mor est fu - tu - rus. Di - es i - rae. Quan - do Ju - dex



N.C.(Dbass)

N.C.(Ebass)

est ven - tu - rus. Di - es i - rae.

*espressivo*

N.C.(Ebass)

Sol - vet sae - clum in fa - vil - la

*rit.* *a tempo*

N.C.(Abass)

Broadly  
N.C.(Dbass)

di - es i - rae di - es il - la.

*cresc.* *rit.* *ff*

*va* *va*

8vb

In 1

Dm



Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a 3/4 time signature and a key signature of one flat. The vocal line begins with a rest, followed by a melodic phrase starting on a half note. Dynamics include *sub. mf*.

*loco*

Dm/A



Dm/B



Dm/C#



Dm



Musical notation for the second system, including piano accompaniment and vocal line. The piano part continues with chords corresponding to the labels above. The vocal line has the lyrics "Archdeacon: See there the".

Archdeacon: See there the

C7/E



F



Bbm/Db



Dm



A7#5/G



A7



Musical notation for the third system, including piano accompaniment and vocal line. The piano part features chords corresponding to the labels above. The vocal line has the lyrics "in - no - cent blood you have spilt on the steps of No - tre".

in - no - cent blood you have spilt on the steps of No - tre

Dm



Musical notation for the fourth system, including piano accompaniment and vocal line. The piano part features chords corresponding to the label above. The vocal line has the lyrics "Dame. Now you would".

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

Now you would

C7/E F Bbm/Db F/C C7

add this child's blood to your guilt on the steps of No - tre

F(add2) F Gm Am Dm

Dame. You can lie to your - self and your min - ions.

Gm C/E Asus A

You can claim that you have - n't a qualm. But you

*poco rall.*

Dm C7/E F Bbm Dm

nev - er can run from, nor hide what you've done from the eyes,

*a tempo*

*8vb*



Dm(maj7)

Dm7

G7sus

Bb maj7

C(no3rd)

the ver - y eyes of No -

Slower

Am

Dm

Am(no3rd)

Dm(no3rd)

Bb

Gm9

tre Dame. Chorus: Ky - ri - e E - lei - son. Clopin: And for one time

Am7

Bb

Am

Bb

Am(no3rd)

Gm(no3rd)

Bb

Gm9

in his life of pow - er and con - trol. Chorus: Ky-ri - e E - lei - son. Clopin: Frol - lo felt a

Am7

Bb

Am

Meno mosso  
N.C.(Dbass)

twinge of fear for his im - mor - tal soul.

Bb Dm Bb Dm

*mp*

Bb Dm N.C.(Dbass)

Frollo: Just so he's kept locked a-way where no one else can see.

*mf*

Bb Dm ED

E-ven this foul crea-ture may yet prove one day to be

In 1, but slower

Asus A Dm

of use to me.

*p rit.*

A tempo, faster

*Clopin:* Now here is a

*cresc.* *rit.* *f*

C7/E

F

Bbm/Db

F/C

A7#5

A7

rid - dle to guess if you can, sing the bells of No - tre

Bb

Gm7  
3fr

Am7

Dm

Dame. Who is the mon - ster and who is the

*mf*

Bbmaj7

Gm7

man? Sing the bells, (+ Chorus)

*f*

Am7

Bb maj7

bells, bells, bells, bells, bells,

Am7

G7sus

Bb maj7

C(no3rd)

bells, bells, bells of No -

*rit. e cresc.*

Am

N.C.(Dbass)

tre Dame.

*a tempo*

*ff*

G(add9)/D

N.C.(Dbass)

G(add9)

D

# OUTTHERE

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Moderately, with motion

C#m



A



*Frollo*: The world is cruel, the world is wick-ed. It's I a -

*mf*

C#m



D



G#sus



G#



lone whom you can trust in this whole cit - y. I am your on - ly friend.

A#m7(no5)



G#/B#



C#m



A



I who keep you, teach you, feed you, dress you,



C#m G#m F#m

I who look up - on you with-out fear, how can I pro-tect you, boy, un -

G#m Amaj7 E/G# G#

less you al - ways stay in here, a - way in here?

*f rall.* *mp*

F#m/G# C#m/G# G#7 C#m

*Quasimodo:* I am de-formed,






*Spoken:* Remember what I taught you, *Quasimodo.* You are de - formed, and you are

*plaintive* *mf a tempo*

A C#m

and I am ug - ly. \_\_\_\_\_

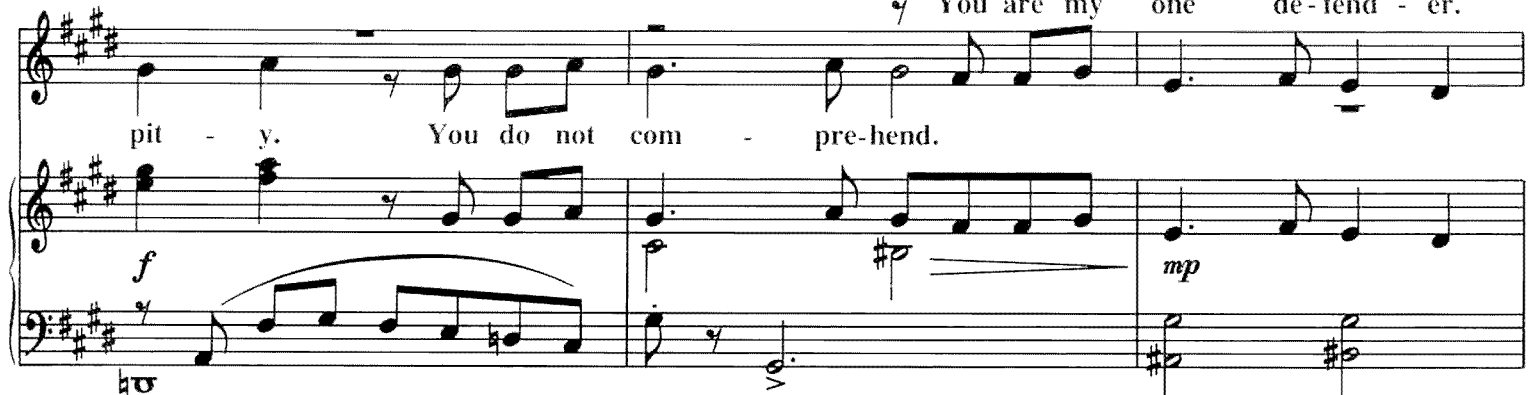
ug - ly. And these are crimes for which the world shows lit - tle









D  G#sus  G#  A#m7b5  G#/B# 

You are my one de-fend - er.

pit - y. You do not com - pre-hend.


*f* *mp*



C#m  B  A  B/A  A  C#m  B  A 

I am a mon-ster...

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





G#m  F#m7  G#m 

On - ly a mon - ster...

jeer. Why in - vite their cal-um - ny and con - ster - na - tion?

*cresc.*




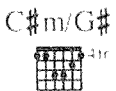
Amaj7  G# 

I'm faith - ful.

Stay in here, be faith - ful to me,

*ff*





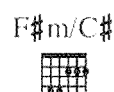
I'm grate - ful.

I'll stay

grate - ful to me. Do as I say, o - bey and stay

*mf poco rall.*

*meno mosso*



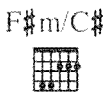
in

here.

in

here.

*a tempo*



*mp*



C Fm/C C C7 Fm/C C

*Quasimodo:*  
Safe be - hind these win - dows and these par - a - pets of stone,

Fm/C C C7 Fm/C C Em Am/E Em E7(no3rd)

gaz - ing at the peo - ple down be - low me. All my life I watch them as I

A/E F#m7b5 Em Am/E Em E7(no3rd) Am/E Em

hide up here a - lone, hun - gry for the his - to - ries they show me.

G7/D F/C C Dm/C C G7

All my life I mem - or - ize their fac - es, know - ing them as they will nev - er

F/C  C  Dm/C  C  F  C/E 

know me. All my life I won-der how it feels to pass a day, not a -

Dm7  Dm7/G 

bove them \_\_\_\_\_ but part of them \_\_\_\_\_

*cresc.*

C  Fmaj7  Gsus  G 

and out there liv - ing in the

*rall.* *f cantabile a tempo*

Csus2/E  C/E  F  F/G  C 

sun. Give me one day out there.



F Gsus Eb Abmaj7 Fm7/Bb

All I ask is one to hold for - ev - er.

*poco rall.*

C Fmaj7 Gsus G Em7

Out there where they all live un - a -

*a tempo*

Am Dm7 Dm7/G

ware, what I'd give, what I'd

Em7 Am Slower Dm7 F/E

dare just to live one

*Slower*

Piu mosso, pressing forward

F6 F/G C Fm/C C C7 Fm/C

day out there.

C Fm/C C C7 Fm/C F G/F F

Out there a-mong the mill-ers and the

G/F F G/F F Em7

weav-ers and their wives, through the roofs and ga-bles I can see them.

Ab Bb/Ab Ab Bb/Ab Ab

Ev - 'ry day they shout and scold and go a - bout their lives,



Fm7



Maestoso

C/G



heed-less of the gift it is to be them. If I was

*rall.*

Dm7/G



C/G



Bb7



in their skin, I'd treas - ure ev - 'ry in - stant

*rit.*

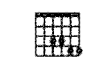
Eb



Abmaj7



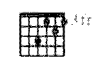
Bb7sus



Bb7



Eb/G



out there stroll - ing by the Seine,

*a tempo*

Ab



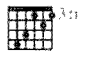
Bb7sus



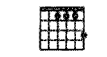
Bb7



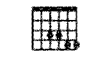
Eb



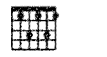
Abmaj7



Bb7sus



Bb7



taste a morn - ing out there like or - di - nar - y

Chords: Gb, Cb, Abm7/Db, Eb

men who free - ly walk a - bout there.

Chords: Abmaj7, Bb7sus, Bb7, Gm, Cm7

Just one day and then I swear I'll be con -

*rall.*

Chords: Fm7, Fm7/Bb, Bb7, Gb(add2)

tent with my share,

*a tempo*

Chords: Cbmaj7, Bb7sus, Bb7sus/F, Gm/F, Gm/Bb, Gm

won't re - sent, won't de - spair, old and

*pushing forward*

Bb7sus/G    Bb7sus/F    Bb7sus/C    Bbsus/C    Bb7sus/G    Bbsus/D<sup>3fr</sup>

bent,    I    won't    care,    I'll    have

*rit.*

Slowly  
Fm7    Ab/G<sup>3fr</sup>    Ab/Bb    Eb<sup>3fr</sup>    Abm/Eb<sup>4fr</sup>    Eb<sup>3fr</sup>    Eb7

spent    one    day    out    there.

*ff*    *a tempo*

Abm<sup>4fr</sup>    Eb<sup>3fr</sup>    Abm/Eb<sup>4fr</sup>    Eb<sup>3fr</sup>    Eb7

Abm<sup>4fr</sup>    F7(no5)    Eb(add2)

*rall.*    8va ---

# TOPSY TURVY

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Broadly

D E/D D F/D G F#m Bm

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

Em7 D/F# G A D F/D D A(add2)/D Bb F/A Dm

coop the hens and pen the mules. Come one, come all! Close the church-es and the schools,

Bright 4

Bb Am Dm Em7 D/F# Bm/A A7 D

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

*Clopin:*

Once a year\_ we throw a par-ty

here in town. Once a year \_ we turn all Par - is up - side down.

A7

Ev-'ry man's\_ a king and ev-'ry king's a clown. Once a - gain \_ it's Top-sy Tur-vy

Em

Day. It's the day \_ the dev - il in us gets re - leased.

D6 G Gm

D/F#

Fdim7

A7sus

It's the day — we mock the prig and shock the priest. Ev - 'ry-thing — is top-sy tur-vy

D6

F#7

B6/9

at the Feast of Fools! \_\_\_\_\_ Crowd: Top - sy tur - vy!

*clangerous*

*ff*

B

B6/9

*Clopin:* Ev - 'ry-thing is up - sy dai - sy! *Crowd:* Top - sy tur - vy!

*mp*

*ff*

D#m

F#/G#

G#m7

F#/G#

G#m7

*Clopin:* Ev - 'ry-one is act - ing cra - zy. Dross is gold and

*mp*

*mf*

C#9sus



C#9



B/F#



F#7



B(add9)



weeds are a bouquet.

That's the way on Top-sy Tur-vy Day.

*f*

D



*mf*

*sim.*

A7



Em7



D6



G



*warmly*



Gm



D/F#



Fdim7



Musical notation for the first system, including piano accompaniment and guitar chord diagrams.

A7sus



D6



F#7



Musical notation for the second system, including piano accompaniment and guitar chord diagrams.

B6/9



B



B6/9



Musical notation for the third system, including piano accompaniment and guitar chord diagrams.

All: Top - sy tur - vy! Clopin & Crowd: Beat the drum and blow the trum-pets. All: Top - sy tur - vy!

Musical notation for the fourth system, including piano accompaniment and guitar chord diagrams.

D#m



F#/G#



G#m7



F#/G#



G#m7



C#9sus



C#9



Musical notation for the fifth system, including piano accompaniment and guitar chord diagrams.

Clopin & Crowd: Join the bums and thieves and strum-pets stream - ing in from Char-tres to Cal-ais...

Musical notation for the sixth system, including piano accompaniment and guitar chord diagrams.

B/F#



F#7sus



B/F#



F#7sus



*Clopin:* Scur - vy knaves are ex - tra scur - vy on the sixth of "Jan - u - er - vy"

Slower, poco rubato

B/F#



F#7sus



F#7



B



D



E/D



*Clopin & Crowd:* all be-cause it's Top - sy Tur - vy Day! *Clopin:* Come one,

D



F/D



G



F#m



Bm



Em7



D/F#



G(add2)



Asus2



come all! Hur - ry hur - ry, here's your chance. See the mys-t'ry and ro-mance.

D



F/D



D



A(add2)/D



Bb maj7



F(add2)/A



Dm



Come one, come all! See the fin - est girl in France

Bb

Am

Dm

Em7

A13sus

A7



Musical staff with notes and a long slur over the final notes.

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

Piano accompaniment for the first system, including a *rit.* marking.

Slower

Dm

Gm

D7/G



Musical staff with rests and a 2/4 time signature change.

Dance!

Piano accompaniment for the second system, including a *f* marking and a *poco a poco accel.* marking.

Gm

D7/G

Gm

Eb7

Gm/D



Piano accompaniment for the third system, including time signature changes from 2/4 to 3/4 and back to 2/4.

D7sus

D7

Eb7/D

D7



Piano accompaniment for the fourth system, including time signature changes from 2/4 to 3/4 and back to 2/4.

Presto

Gm



Bbm



First system of musical notation. Treble clef staff contains a whole rest. Bass clef staff contains a melodic line. Piano accompaniment is shown in grand staff format.

F7/Bb



Bbm



F7/Bb



Bbm



Gb7



Second system of musical notation. Treble clef staff contains a whole rest. Bass clef staff contains a melodic line. Piano accompaniment is shown in grand staff format.

N.C. (Fbass)

Third system of musical notation. Treble clef staff contains a whole rest. Bass clef staff contains a melodic line. Piano accompaniment is shown in grand staff format. Includes dynamic marking *ff* and tempo marking *molto rit.*

8va

*molto rit.*

Slowly

Bb



Almost a tempo

N.C.(Abass)



Fourth system of musical notation. Treble clef staff contains a whole rest. Bass clef staff contains a melodic line. Piano accompaniment is shown in grand staff format. Includes dynamic marking *loco*.

D



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

*Clopin:*

Here it is, — the mo-ment you've been wait - ing for. Here it is, — you know ex - act - ly

Piano accompaniment with grand staff. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving bass lines. Dynamics include *mf* and *sim.*

A7



Em7



Musical staff with treble clef. The melody continues with quarter and eighth notes.

what's in store. Now's the time\_ we laugh un - til our sides get sore.

Piano accompaniment with grand staff. The right hand has a melodic line with slurs. The left hand has a steady bass line.

D6



Musical staff with treble clef. The melody concludes with a half note.

Now's the time\_ we crown the King of Fools! *Spoken: You all remember last year's king?*

Piano accompaniment with grand staff. The right hand features a melodic line with slurs and accents. The left hand has a steady bass line.

G



Gm



Musical staff with treble clef. The melody starts with a whole rest followed by quarter notes.

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

Piano accompaniment with grand staff. The right hand has a melodic line with slurs and accents. The left hand has a steady bass line.

D/F# Fdim7 A7sus

Make a face \_ as grue-some as a gar - goyle's wing. For the face \_ that's ug - li - est will

D6 B6/9

be the King of Fools! Why? *Crowd:* Top - sy tur - vy!

*ff*

B B6/9

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

*mp* *ff*

D#m F#/G# G#m7 F#/G# G#m7 C#9sus C#9

*Clopin:* You could soon be called Your High-ness! *Crowd:* Put your foul - est fea - tures on dis-play,

*mp* *mf*

Piu mosso

B/F#



F#7



B(add9)



B6/9



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

D6/9



F#6/9



Slower



Bm/F#



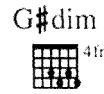
Gmaj7/F#



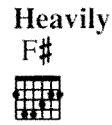
fp

mp espr.





Musical notation for the first system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams.



Musical notation for the second system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams. Includes dynamic markings *mf* and *f*.



Musical notation for the third system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams. Includes lyrics: *Clopin: Ev - 'ry - bod - y!* and performance instruction *pull back*.

Very slow



*Clopin: Hail to the king!*

*Crowd:*

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

Once a year - we turn all Par - is

Musical notation for the fourth system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams. Includes performance instruction *poco a poco accel.* and dynamic marking *sim*.



Oh, what a king!

up - side down. Once a year — the ug - li - est will

Girls, give a kiss. We've

wear a crown. Once a year — on Top - sy Tur - vy

nev - er had a king like this. Day. *Clopin & Crowd:* And it's the day — we do the things that

we de - plore on the oth - er three hun - dred and



nev - er had a king like this. Day. *Clopin & Crowd:* And it's the day — we do the things that

we de - plore on the oth - er three hun - dred and



we de - plore on the oth - er three hun - dred and



we de - plore on the oth - er three hun - dred and

Bm7  2fr

E7 

A9sus 

A9 

A9sus 

A9 

six - ty - four.

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

B7sus  4fr

B7 

Bm7  2fr

B9 

Em7 

D/F# 

for the chance\_ to pop some pop - in - jay,

and pick a king\_ who'll put the "top" in

G/A 

F#m/A 

Gmaj7/A 

A13  4fr

D6/9  4fr

*Clopin: Day!*

Top - sy

Tur - vy

*Crowd: Top - sy Tur - vy!*

*ff*

*8vb*

D 

Mad and cra - zy, up - sy - dais - y,

Top - sy Tur - vy Day!

*poco rall.*

*loco*

# GOD HELP THE OUTCASTS

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Freely

Ebm/Bb

Bb(add2)

Ebm6/Bb

*Esmeralda:*  
I don't know if You can hear me or if You're e - ven

*mp*

Bb

Bb/A

Gm

Eb

Cm7

F7

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

Bb/D






Gm

Cm


Am7b5

D7

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

Gm  3fr Ebm6  Bb/F  Dm/F  F7b9 

You. Still I see Your face and won - der were You once an out-cast




Moderately

Bb  Ebm6/Bb  Bb  Ebm6/Bb  Bb 

too? God help the






warmly




Eb6  Cm7  3fr

out - casts, hun - gry from birth. Show them the



F7  Bbsus  Bb  Bb  Gm  3fr

mer - cy they don't find on earth. God help my



Cm  3fr Eb m6 

peo - ple, they look to You still. God help the

Bb/F  Cm7b5/F  F7b9  Bb  Eb m6/Bb 

out - casts or no - bod - y will. *Parishioners:* I ask for

Bb  Eb m6/Bb  Gm  3fr Gm/F 

wealth. I ask for fame. I ask for

Eb  3fr F  Bb  D7 

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

*mf nobly*



Gm Gm/F Eb Gm/D

love I can pos - sess. I ask for

*cresc.*

Cm7 Bb F/A Gm7 F G Am7 G/B

God and His an - gels to bless me.

*f espr.* *rall.*

C C/E F F6 Dm7

*Esmeralda:*  
I ask for noth - ing. I can get by, but I know so

*a tempo*

G7 Csus C C(add2)/E Am Am/G C/G

man - y less luck - y than I. Please help my peo - ple, the



Dm Fm6 C/G Em/G G7b9<sup>4fr</sup>  
 poor and down-trod. I thought we all were the chil-dren of

Am Am/G Slower Dm7b5 C C/B G7b9<sup>4fr</sup>  
 God. God help the out-casts chil-dren of

C Fm6/C<sup>6fr</sup> C Fm6/C<sup>6fr</sup> Am  
 God.

Am/G F G C(add2)  
 rit. *p*

# HEAVEN'S LIGHT/ HELLFIRE

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Rubato

F      F<sup>sus</sup>      F      F<sup>sus</sup>      F      C/F      E<sup>b</sup>/F      B<sup>b</sup>/F      F

*Quasimodo: So man-y times out there I've watched a hap-py pair*

*mp gently*

G<sup>9</sup>/F      A<sup>7</sup>/F      F      G<sup>m</sup>7/C      F

*of lov-ers walk-ing in the night. They had a kind of glow a-round them.*

*rall.*

Moderately

B<sup>b</sup>sus<sup>2</sup>      B<sup>b</sup>sus<sup>2</sup>/D      A<sup>m</sup>7      B<sup>b</sup>      F      C/F      E<sup>b</sup>/F      B<sup>b</sup>/F      F

*It al-most looked like heav-en's light. I knew I'd nev-er know that warm and lov-ing glow,*

G/F



A/F



Asus



A



Dm



Dm/C



though I might wish with all my might.

No face as hid - e - ous as

Bb(add2)



F/A



Gm7



F(add2)/A



Bb(add2)



my face

was ev - er meant for heav-en's

light.

But

*rall.*

*a tempo*

F Bbm/F



F



F7



Bb(add2)



Dm



sud-den - ly an an - gel has smiled at me \_\_\_\_\_

and kissed my cheek with-out a trace of

G



C7sus



C7



F



C/F



Eb/F



Bb/F



F



fright.

I dare to dream that she

might e - ven care for me,

*rall.*

*a tempo*

G7/F

A7/F

Em7/A

Am

Bb



and as I ring these bells to - night

my cold dark tow - er seems so

Am

Dm7

Gm7

C7sus

N.C.(Fbass)

bright.

I swear it must be heav-en's light.

rall.

a tempo

Bb(add2)

N.C.(Fbass)

Slower

Bb(add2)

Bb

Priests: Con-fi - te - or de - o

mp peacefully

Gm/Bb F/Bb Bb Eb F Bb

om - ni - po - ten - ti. Be - a - tae Ma - ri - ae sem - per vir - gi - ni.

F F/Eb Dm7 Bb/D Eb(add2) Eb

Be - a - to Mi - cha - e - li arch - an - ge - lo.

Dm Gm Cm/Eb F Bb

Slower

Sanc - tis a - pos - to - lis om - ni - bus sanc - tis.

F7 Bb Eb Cm7 Bb/F F/Eb

Frollo: Be - a - ta Ma - ri - a, you know I am a right - eous man.

8vb loco

Bb/D Eb Gm Gm/F

Of my vir - tue I am just - ly proud. Be -

*Priests:* (Et ti - bi Pa - ter...)

D A D Gm Em7b5 D/A A/G

a - ta — Ma - ri - a, — you know I'm so much pur - er than the

Bb/F Asus/E A7 D

com - mon, vul - gar, weak, li - cen - tious crowd. Then

*Priests:* (Qui - a pec - ca - vi ni - mis...)

Gm D Gm Cm Bb/D D

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

E<sup>b</sup> 3fr Asus A7 D A/D D

why her smol-d'ring eyes still scorch my soul. I  
*Priests: (Co - gi - ta - ti - on - e...)*

Gm 3fr D Gm 3fr Cm 3fr B<sup>b</sup>/D D

feel her, — I see her, — the sun caught in her ra - ven hair is

E<sup>b</sup> 3fr A7 D7sus D7<sup>b</sup>9 N.C.(Gbass)

blaz - ing in me out of all con - trol. *Frollo: Like fi - re,*  
*Priests: (Ver - bo et o - pere...)*

*poco rall.* *f a tempo*

N.C.(Dbass)

hell - fi - re, this fi - re in my skin. This burn - ing

Poco piu mosso

Dm



de - si - re is turn - ing me to sin.

The first system of music features a vocal line with lyrics "de - si - re is turn - ing me to sin." and a piano accompaniment. The piano part includes a treble clef with a melody and a bass clef with a steady accompaniment. There are three measures of music, with the third measure containing a *mf* dynamic marking and a more active piano part.

*Frollo:* It's not my fault.

I'm not to blame.

It is the

*Priests:* Me - a cul - pa, me - a cul - pa,

The second system of music features two vocal lines and piano accompaniment. The first vocal line has lyrics "It's not my fault. I'm not to blame. It is the" and the second vocal line has lyrics "Me - a cul - pa, me - a cul - pa,". The piano accompaniment continues with a steady accompaniment in the bass and a more active melody in the treble.

*sim.*

gyp - sy girl, the witch who sent this flame.

It's not my

me - a max - i - ma cul - pa.

The third system of music features two vocal lines and piano accompaniment. The first vocal line has lyrics "gyp - sy girl, the witch who sent this flame. It's not my" and the second vocal line has lyrics "me - a max - i - ma cul - pa." The piano accompaniment continues with a steady accompaniment in the bass and a more active melody in the treble.

Fm



fault

if in God's plan

he made the

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

The fourth system of music features two vocal lines and piano accompaniment. The first vocal line has lyrics "fault if in God's plan he made the" and the second vocal line has lyrics "Me - a cul - pa, me - a cul - pa,". The piano accompaniment continues with a steady accompaniment in the bass and a more active melody in the treble.

*sim.*



Dbmaj7

Dm7b5

G/B

Csus



dev - il so much strong - er than a man.

7

me - a max - i - ma cul - pa. *Frollo:* Pro -

rall.

Maestoso

F

C

F

Bbm

F/C

C/Bb



tect me, Ma - ri - a, don't let this si - ren cast her spell, don't

F/A

Bb

Dm

F/C



let her fi - re sear my flesh and bone.

De - stroy Es - mer - al - da and

Bbm

F/A

Gm7



let her taste the fires of hell or else let her be mine and mine a -

A7sus



A7



N.C.(Abass)

lone.

sub. *p* sim.

*mp* molto *cresc.* rall.

N.C.(Dbass)

N.C.(Dbass)

*Frollo:* Hell - fi - re dark fi - re. Now gyp - sy, it's your turn. Choose me or

*ff a tempo*



N.C.(Dbass)

*Priests:* Ky - ri - e E -

your py - re. Be mine or you will burn.

rall. a tempo *mp* sim.

Gm/D  Dm  Em7(no5)/D  N.C.(Dbass)  G/D 

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

*Frollo:* God have mer - cy on her. God have mer - cy

Dm  E7/D  N.C.(Bb bass)  Am  Gm  Dm/F  E7(no5) 

on me. But she will be mine or

she will burn!

*f* *rall.* *ff* *a tempo*

Bb(add2)  Dm 

*loco*

# A GUY LIKE YOU

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Moderately



*mf playfully*

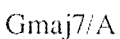
Freely



*Hugo: Par - is, the cit - y of lov - ers is glow - ing this*



*eve - ning. True, that's be - cause it's on*



*fi - re but still, there's "I'a - mour."*

*rit. a tempo*

F/G G13b9 Cmaj9 Cm6 Bm7 Bbm7

Some-where out there in the night her heart is al - so a - light, and

Am7 Bm7 Cmaj7 C#m7b5 B(add9) D7

I know the guy she just might be burn - ing for... A guy like

Moderately, in 4

Am7 D7 G(add2) Em7 Am7 D7

you she's nev - er known, kid... A guy like you a girl does not meet ev - 'ry

*a tempo*

G F#m7b5 B7 Em Em/D

day. You've got a look that's all your own, kid... Could there be

A9sus



A9



D7sus



D7



Am7



D7



G(add2)



Em7

*Victor & Laverne:*

Like you? No way!

two? No way! Those oth-er guys that she could dan - gle\_ all look the

*f* *mf*

Am7



D7



Bm7b5



E7



Am7



Cm



Bm7



Bb9



same from ev-'ry bor-ing point of view.

You're a sur-prise

from ev-'ry an - gle\_ Mon Dieu a -

Am7



D9sus



D9



G6



G



Cm7



F9



bove, she's got - ta love a guy like you.

*Victor:* A guy like you

gets ex - tra

Bb(add9)



Gm



Cm7



F9



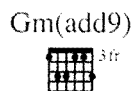
Bb(add9)

*Hugo:* You're ac - es, kid!

cre - dit\_

be-cause it's true you've got a cer-tain some-thing more.

*Laverne:* You see that



Hugo: That's you for

face,

you don't for - get it.

Victor & Laverne: Want some-thing new?

For

F9sus

sure!

Laverne: We all have gaped

at some A - don - is, Victor: but then we

Cm7

F9

Dm7

G7

Cm7

Ebm7

crave a meal more nour-ish-ing to chew...

Hugo: and since you're shaped

like a crois -

Dm7

Db7

Cm7

F7

Bb

D7

sant is,

All three:

no ques-tion of, she's got-ta love a guy like you!

rit.

*rit.*

Freely



*Laverne:*  
Call me a hope - less ro - man - tic, but Qua - si, I

Bb9



Eb



feel it. *Victor:* She wants you so an - y

*cresc.* *f*

A



D7sus



E7



*Hugo:* a guy so

mo - ment she'll walk through that door. *All three:* For...

*ff*



Slowly at first

Bm7



swell

E9



A(add9)



with all you bring her, —

Victor & Laverne: a guy like you I tell you, Qua - si, there nev - er was

*poco a poco accel.*

F#m7



a fool could tell it's why she

an - oth - er, was he? From king to serf

Bm7



E9sus



fell for you - know - who.

to bour - ge - oi - sie, they're all a sec - ond

E9



C#m7b5



F#7



You ring the bell.

Bm9



Dm



string - er.

All three: You're the bell

C#m7b5 2fr      F#7      Bm7 2fr      E9sus      E9      C#m7 4fr

ring - er! \_\_\_\_\_ When she wants ooh - la - la, \_\_\_\_\_ then she wants

F#9sus 3fr      F#9 3fr      Dm      E7sus      E7/D      C#m7b5 2fr

you la - la. \_\_\_\_\_ She will dis - cov - er, guy, \_\_\_\_\_ you're one heck -

F#7sus      F#7      Bm7 2fr      D/E      E7

uv - a guy. \_\_\_\_\_ Who would - n't love a guy like

A(add2)      E7sus      A

you? \_\_\_\_\_

*Hugo:* You got a lot the rest have not, she's got - ta love a guy like you!

# THE COURT OF MIRACLES

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Briskly  
Fm



*roughly*

*f*

*R.H.*

The piano introduction consists of a right-hand melody in F minor, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand plays a steady eighth-note accompaniment in F minor. The piece concludes with a triplet of eighth notes G4-A4-B4 in the right hand.

Fm



*Clopin & Gypsies:*

May - be you've heard of a ter - ri - ble place where the scoun - drels of Par - is col -  
*Clopin:* Jus - tice is swift in the Court \_ of Mir - a - cles, I am the law - yers and

The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment features a steady eighth-note bass line in F minor.

C



Fm



lect in a lair. May - be you've heard of that  
 judge all in one. We like to get the trial

The vocal line continues with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment maintains the eighth-note bass line.



myth - i - cal place called the Court \_ of Mir - a - cles,  
 o - ver with quick - ly be - cause it's the sen - tence that's

The vocal line concludes with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment continues with the eighth-note bass line.

To Coda ⊕

C Fm Abm C Fm

hel - lo, you're there! Where the lame can walk, and the

Abm C Fm Eb

blind can see. But the dead don't

Db G7

talk, so you won't be a - round to re -

C Fm

veal what you found. We have a meth - od for

The image shows a musical score for piano and voice. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features various dynamics such as *f*, *sub. p*, *mf*, and *f*. Above the vocal line, guitar chord diagrams are provided for the chords: C, Fm, Abm, C, Fm, Abm, C, Fm, Eb, Db, G7, C, and Fm. The lyrics are: "hel - lo, you're there! Where the lame can walk, and the blind can see. But the dead don't talk, so you won't be a - round to re - veal what you found. We have a meth - od for".

G/F Gb/F Fm

spies and in - trud - ers, rath - er like hor - nets pro -

musical notation for the first system, including treble and bass staves for piano accompaniment.

C Db C

tect - ing their hive. Here in the Court \_\_\_ of

*mp cresc.*

musical notation for the second system, including treble and bass staves for piano accompaniment.

Fm Gb G7 C

Mir - a - cles where it's a mir - a - cle if you get

musical notation for the third system, including treble and bass staves for piano accompaniment.

C Fm C Fm

out \_\_\_ a - live.

*ff*

musical notation for the fourth system, including treble and bass staves for piano accompaniment.

Moderately

G/F

Gb/F

Fm

C

Fm

G/F

Gb/F

Fm

C7b9

Fm

D.S. al Coda

CODA

C

Fm

Abm

C

real - ly the fun!

Fm

Fm

Eb7

Db



*Clopin:* Now that we've seen all the

*ff* *poco rall.* *a tempo*



*Puppet:* ev - i - dence... Wait! *Clopin:* I ob - ject! *Puppet:* O - ver - ruled! I ob -

*sub. p*



*Meno mosso*

*Clopin:* ject! Qu - iet! *Puppet:* Dang! *Clopin:* We find you to - tal - ly in - no - cent which is the

*f* *rall.* *sfz* *p*



*Tempo I*

(+ Chorus:) worst crime of all, so you're go - ing to hang!

*f* *ff*

# THE BELLS OF NOTRE DAME (REPRISE)

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Moderately, in one

Chord diagrams: N.C., Dm, C7/E, F, Bbm/Db, F/C, A7#5, A7, Bb, Gm7, Am7, Dm, Bbmaj7

*Clopin:* So here is a rid - dle to guess if you can, sing the  
bells of No - tre Dame.  
What makes a mon - ster and what makes a man?

*mf*, *p.*, *f*



Chorus: Sing the bells,

Am7

Bb maj7

bells, bells, bells, bells,

Clopin: What - ev - er their

Am7

Bb maj7

bells, pitch, you can feel them be - witch you, the rich and the

Am7

G7sus

bells, ri - tu - al bells, knells of the bells bells

rit. e cresc.

Bb maj7 C Am

N.C.(Dbass)

*p* *p* *p*

of No - tre Clopin: Dame.  
of No - tre

*molto rit.* *a tempo* *ff*

G(add9)/D

Detailed description: This system contains the first three measures of the piece. It features guitar chords Bb maj7, C, and Am at the top. The vocal line has lyrics 'of No - tre Clopin: Dame.' and 'of No - tre'. The piano accompaniment includes a 'molto rit.' section and an 'a tempo' section with a fortissimo (ff) dynamic. Chord diagrams for Bb maj7, C, and Am are shown. The piano part includes a G(add9)/D chord diagram and a 'N.C.(Dbass)' instruction.

N.C.(Dbass)

Bb/F

Detailed description: This system contains measures 4 through 7. It features a 'N.C.(Dbass)' instruction at the top. The piano accompaniment continues with various chords and dynamics. A Bb/F chord diagram is shown. The piano part includes a 'N.C.(Dbass)' instruction.

N.C.(Abass)

*a tempo*

A7sus D

Detailed description: This system contains measures 8 through 11. It features a 'N.C.(Abass)' instruction at the top. The piano accompaniment continues with various chords and dynamics. An A7sus and D chord diagram is shown. The piano part includes a 'N.C.(Abass)' instruction.

N.C.(Abass)

Detailed description: This system contains measures 12 through 15. It features a 'N.C.(Abass)' instruction at the top. The piano accompaniment continues with various chords and dynamics. The piano part includes a 'N.C.(Abass)' instruction.

# SOMEDAY

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Gently

Ab

Dbm6/Ab

Ab

Dbm6/Ab

*mf*

Ab

Cm/G

Db/F

Ab7/Eb

Some - day when we are wis - er, when the world's

Bbm/Db

Ab/C

Bbm7(add4)

Ebsus

Eb7

old - er, when we have learned.

Bbm

Eb/G

Fm

Cm/Eb

I pray some-day we may yet live to

Db(add2)



Ab/C



Ab/Eb



Eb7sus



Eb7



live

and

let

live.

Some - day

life will be fair - er,

need will be

rar - er,

greed will not pay.

God - speed

this bright mil - len - ni - um



Cm/G



Db/F



Cm/Eb



Bbm(add2)/Db



Ab/C



Bbm7(add4)



Eb7



Bbm7



Eb/G



Eb7/G



Db6/Ab



Ab



Db



Bbm6/F Fm Bbm Eb7/Db Db Eb6 Eb Ab Cm/G

on its way. Let it come some - day.

Db/F Ab9/Eb Bbm/Db Ab/C F7sus F7

*cresc.* *rall.*

Broadly Bb Dm/A Dm7/A Eb/G Dm/F

Some - day our fight will be won then, we'll stand in the

Cm/Eb Bb/D Cm7 Cm7(add4) F7sus F

sun then, that bright af - ter - noon.

Cm F Eb6/Bb Bb Eb(add9)

Till then, on days when the sun is gone,

Cm6/G Gm Cm7 F/Eb Eb Ebmaj7/F#dim7 Gm Gm7/F

we'll hang on, wish up - on the moon.

Slower

Cm Bb/D Eb6 Eb6/F Eb/F Ebmaj7/F F7 Bb Ebm6/Bb

Change will come one day, some - day soon.

*p sub.* *a tempo*

Bb Ebm6/Bb Bb Ebm6/Bb Bb

*rit.*



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PRESENTS  
**THE  
HUNCHBACK  
OF NOTRE DAME**

The Bells of Notre Dame

Out There

Topsy Turvy

God Help the Outcasts

Heaven's Light/Hellfire

A Guy Like You

The Court of Miracles

The Bells of Notre Dame (Reprise)

Someday

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