

La Esmeralda

Creation

La Esmeralda is one of the great romantic ballets, based on the famous novel by Victor Hugo "Le Notre-Dame de Paris", published in 1831. It was choreographed by ballet master Jules Perrot to music by Cesare Pugni and was first performed on 9 March 1844 at Her Majesty's Theatre in London. It was performed by stars of the day, with Carlotta Grisi as Esmeralda (famous for the creation of the title role in "Giselle" in 1841), Jules Perrot as Gringoire (the famed ballet master and danseur, who choreographed the divertissement "Pas de Quatre", the ballet "Ondine" and several other romantic ballets) and Arthur Saint-Leon as Phoebus (who would go on to choreograph "The Little Humpbacked Horse" and "Coppélia"). Cesare Pugni was one of ballet's most prolific composers, penning scores for ballets such as "La Fille du Pharaon" and "La Vivandière".

Plot

La Esmeralda concerns the gypsy girl Esmeralda who marries the poet Pierre Gringoire to save his life. However, she acquires the attention Claude Frollo, the archdeacon torn between his church duties and his obsession with Esmeralda. Phoebus saves Esmeralda from Quasimodo's kidnapping and the pair fall in love. He gives her his scarf, given to him by his fiancée, as a token of his love. His fiancée, Fleur de Lys, is greatly angered when she discovers this and calls off the engagement leaving Phoebus to go and find Esmeralda. However, Frollo stabs Phoebus and frames Esmeralda for the murder, sentencing her to be hanged. On the Feast of Fools, she is due to be hanged but Phoebus arrives, still alive and saves Esmeralda from her sentence.

History

When it was first presented in London, it was created as a one act ballet in five tableaux (scenes) that displayed episodes from the novel including Esmeralda's marriage to Gringoire, her abduction by Quasimodo, Phoebus and Fleur de Lys' engagement celebration, Frollo's framing of Esmeralda and Esmeralda being sentenced to death. However, Esmeralda does not die as she does in the original novel, but she is rescued by Phoebus and absolved of her crime.

La Esmeralda was a very popular ballet, arguably Perrot's most enduring creation. The ballet enjoyed several revivals, some of which were staged by Perrot himself. It was revived for the great Fanny Essler in London, who was praised for her interpretation of the role.

Jules Perrot next staged the ballet in St Petersburg, along with Fanny Essler, who dazzled the Russian audiences with her performance. The ballet was then periodically revived by Petipa for different ballerinas, including Caludina Cucchi, Eugenia Sokolova, Adèle Granztow,

Virginia Zucchi (who greatly moved the audience, allegedly shedding real tears during her execution scene) and the final time for Mathilde Kschessinska.

Music

As mentioned earlier, the ballet was first presented in one act, five tableaux. However, when the ballet moved to Russia, Pugni had to expand the score, as Russian audiences expected ballet to fill an entire evening, not just to be a one act affair. Thus, the score was expanded to three acts and five tableaux by Pugni, and later expanded to four acts and five tableaux by Drigo, who added the famous “Pas de Six” for Zucchi and revised the “Grand pas de Fleurs” of what was then the third act.

The répétiteur and parts given here are for a production of the ballet first presented in Brussels on the 22 December 1846. This date is known doing to being written on the first page and the location can be guessed from the name “De Greef”, which is of Belgian origin. Additionally, another répétiteur for a ballet called “Jovita” survives that also bears the name “De Greef,” in addition to the words “à Bruxelles” written on it. This quite confirms the suspicion that these parts were for the Brussels ballet. This score presented here contains several revisions, crossings out, insertions and is written in several different hands. This implies that this score was still used after the premiere and a new score was not prepared for each revival, the changed sections were simply inserted or crossed out.

This reduction aims to include all of the revisions made in the répétiteur and parts. This includes leaving out sections which were crossed out, transferring numbers that were moved around to their new places and retaining any new variations or dances that were swapped out for the original ones.

The répétiteur is mainly presented for a lone violin, with some occasional indications of what the accompaniment is doing. To prepare the piano reduction, three main sources were consulted: the répétiteur, the orchestral parts themselves and the répétiteur for Petipa’s 1886 revival which can be found in the Sergeyev collection at Harvard. Therefore, it must be stated that this reduction is to give an impression of the full score for rehearsal processes. As is the case with rehearsal scores, the material must be rearranged and re-orchestrated to better fit under the hands of the pianist. Presented below are some interesting points about this edition of the score.

Points of Interest

Before we tackle the ballet itself, let us first explore its orchestration. Orchestras in London were smaller than orchestras in Russia, meaning that Pugni was required to expand his scores when they were brought to Russia. The orchestral parts presented here are for a standard orchestra. They include a full string section, 2 flutes (with one doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, an ophicleide, timpani and percussion, consisting of a bass drum and a triangle. The ophicleide was used in orchestras throughout the 19th century before tuba became the preferred bass brass instrument. The inclusion of both cornets and trumpets is something that is seen in a lot of ballets at the time, including Adam's "Giselle". Tchaikovsky would later continue this tradition with his ballets.

A thing of note is the exclusion of the harp. This would seem strange to us today, considering several ballets include harp cadenzas. After examining other ballets written by Pugni in London, the majority do not contain a part for the harp. A notable exception is "Ondine", which contains both a harp and an organ. In Paris, the harp was more common, with it being used in "La Péri", "Giselle" and later in "Le Corsaire".

Something amusing (though not related to the music) is a sketch made by the oboe player on page 54 of the pdf of his part (page 41 if you go by the page numbers written on the part). He appears to have drawn a face, presumably sketched while bored in rehearsals. Interestingly, the oboist in London seems to have been an avid sketcher, as another sketch can be seen at the bottom of the previous page, as well as in the oboe part of another ballet, Diabolina.

Introduction

The music for the introduction is taken from themes that will later appear in the 4th tableau. In Petipa's 1886 revival (which will from now on be simply referred to as Petipa's revival), the themes are also from the fourth tableau (or what was then the fourth act) but taken from slightly different sections. The introduction is in three sections; an Andante, an Andantino and an Allegro.

1er Tableau – Le Cour des Miracles

No. 1 – This is the music for the grand scene that opens the ballet. "Le Cour des Miracles" was a Paris slum where the gypsies resided. The music is Pugni's evocation of what gypsy music sounds like, with several punctuating tutti chords.

The next two numbers were skipped, a 2/4 in D major and a 6/8 in F major, as is indicated in the répétiteur. Interestingly, the second skipped number (the one in 6/8 F major) was reinstated in Petipa's revival.

No. 2 – This music is for the entrance of Pierre Gringoire. He enters the Cour des Miracles where a mime scene occurs. He is sentenced to death for intruding and told only a marriage

can save him. Since none of the gypsy women wish to marry him, he must die. The *meno mosso* on page 8 is where he mimes the fact that he is a poet, represented in the music by the cantabile line to mimic the sweet nature of his poetry. Here, the reduction does not copy the figures of the bass instruments, who play a countermelody in quavers. Instead, the accompaniment is changed to simple arpeggios to fit better under the hand.

No. 3 – The entrance of Esmeralda. This number is usually cut short in modern productions and alternate music is interpolated for Esmeralda's entrance variation. The usual variation danced today was actually added to the "Grand pas de Fleurs" of the third act by Drigo and wasn't even written for this ballet. It actually was written for Minkus' 1891 ballet "La Calabrino."

No. 4 – Another mime scene where Esmeralda decides to marry Gringoire to save his life. During the marriage ceremony, Gringoire is required to break a jug and the number of pieces determines whether or not he can marry her.

No. 5 – This number follows straight on from the previous scene, with a short introduction. Interestingly, the waltz was not originally placed here. It was originally in F major and placed between the cut music in 6/8 F major and the scene No. 2. It is not clear why it was moved, but the music has been transposed to A major to account for the modulation. Bizarrely, this waltz replaces another group dance, a galop in A major. In Petipa's revival, the waltz was restored to its original place in its original key and the galop was danced here, as it was supposed to be. Even though this is called a "waltze", the music more closely resembles that of a polka mazurka.

No. 6 – Preceded by a short introduction, La Truandaise was arguably the most popular piece from the ballet. Piano reductions were made for use in the home and several drawings of Grisi in this role survive. A charming number, notable for its use of the "scotch snap" rhythm. In this dance, Esmeralda flirts with Gringoire. In the Bolshoi's production, she steals Gringoire's book of poems and he tries to get it back from her.

No. 7 – A dance for the corps de ballet, the final dance in this suite of dances. A lively affair in 6/8.

No. 8 – The church bell signals the time for the gypsies to leave the square. Claude Frollo appears with Quasimodo and the gypsies leave together. A subdued number, notable for its use of clarinets, bassoons and horns.

No. 9 – A long mime scene. The agitated Frollo yearns for Esmeralda while lamenting the fact that she does not wish to be his. He informs Clopin, the head of the truands, that he desires Esmeralda. Clopin informs him that she is coming this way so Frollo and Quasimodo hide to lie in wait for her. Esmeralda re-enters with the same music that she made her first entrance. Frodo and Quasimodo try to abduct her, but she is saved by Phoebus and his company. Frollo manages to slip away but Phoebus' men capture Quasimodo and tie him to a door.

No. 10 – A love scene of Phoebus and Esmeralda. Esmeralda tells him that she never knew her mother, as she is an orphan. The theme presented by the flute is Esmeralda and Phoebus' love theme which is used several times later on in the ballet.

No. 11 – A continuation of the previous scene. Esmeralda admires his scarf and Phoebus gives it to her to look at. She dances with it, having not seen a scarf this beautiful before. Phoebus' men hit Quasimodo who cries out in thirst. Esmeralda gives him a drink and asks Phoebus to release him. He agrees, moved by her compassion. Quasimodo throws himself at her feet and says he will watch over her in return for what she did. She tries to return the scarf to Phoebus who refuses to take it back, giving it to her as a gift. She dances again and bids him farewell. They part ways, Phoebus leaves with his company and Esmeralda leaves alone. Quasimodo is left onstage alone.

The music for the final scene where they part ways reprises *la Truandaise* (Esmeralda's theme) and the theme we hear when Phoebus enters simultaneously. This is a musical way of showing that the pair are already falling in love, since their themes are musically intertwined.

2d Tableau – Le Nuit des Noces

No. 1 – The scene represents the interior of Esmeralda's house. She gazes at the scarf, thinking of Phoebus. On page 37 the "Reverie" scene begins, where she spells out Phoebus' name using large cut out letters. She also writes his name on the wall and dances around with his scarf, thinking of him, ending up sitting on a chest.

This music is also used in the "Esmeralda pas de deux" as the male variation. It should be noted that the pas de deux was not part of the original ballet, nor was it created by Petipa for his revival. Something of a humorous note are the words "elle fait des pas differents;" that is, she does some different steps. It seems the person writing the notes couldn't quite name the steps, but still thought that they looked good enough to be noted down.

No. 2 – A mime scene. Gringoire enters to find Esmeralda. He tries to embrace her but she pulls her dagger on him, causing him to apologise and retreat. Gringoire thinks this is a strange marriage but Esmeralda reminds him that she only married him to save him from hanging. He begins to cry and Esmeralda tells him he may come with her when she goes to collect money with her tambourine tomorrow, if he wishes.

What then follows on page 44 is a variation for Esmeralda. It begins with Gringoire hitting the tambourine while Esmeralda dances, but he eventually gives it to her and she finishes the dance alone. This variation is a polonaise, one of the three types of rhythms for female ballet variations at the time (the others being the waltz and the polka). This is notable as polonaise variations were used in Paris and London, but largely fell out of fashion in Russia, meaning that very few of our ballets today include polonaise variations. In fact, the only polonaise variations that are still performed today are this one in *La Esmeralda*, one for the "Paquita Grand pas Classique" (the one for solo violin) and the one for Lucile Grahn in the "Pas de Quatre" divertissement. Other polonaise variations exist, such as the two in "La Fille du Pharaon" and the one in the Bayerische Staatsoper's revival of Petipa's choreography for

Paquita. However, the former is only performed at the Bolshoi and the latter was only performed for a limited run in Munich.

No. 3 – The scene continues. Esmeralda tries to teach Gringoire to dance who protests, saying he is content with hitting the tambourine. She eventually convinces him to try and they dance together.

At the andantino on page 48, Gringoire goes off to bed, having been tired out by the dancing. Esmeralda remains to gaze at the name and scarf of her beloved Phoebus, and the music mirrors this by the return of the love theme. She eventually falls asleep with the scarf wrapped around her.

No. 4 – Frollo sneaks in, looking for Esmeralda. He finds the sleeping Esmeralda and gazes at her, conflicted with his desire. She eventually wakes and tries to get him to leave but he asks her to be with him. She refuses and tries to call Gringoire, but he stops her. When he tries to use force, she escapes through a secret entrance, accidentally dropping her dagger. Gringoire finally re-enters and Frollo threatens to kill him if he approaches. Frollo leaves with Esmeralda's dagger and Quasimodo is alone on stage, swearing vengeance against Phoebus.

3eme Tableau – l'Hotel Gondelaurier

No. 1 – The ladies of the court decorate the hall for Fleur de Lys and Phoebus' wedding celebration.

No. 2 – The next dance, called "Pas Seul" in some parts and "Pas de Guirelandes" in others, is what would come to be known as the "Pas des Fleurs" when the ballet reached Russia. It is the opening adage of the Pas, danced by Fleur de Lys without Phoebus (hence "Pas Seul") and the female corps de ballet. This music is sometimes inserted into the second act of "La Bayadère" as a pas de deux for Nikiya and a slave. It was interpolated by Sergeev when he revived the ballet in 1954.

No. 3 – Titled as "Suite du Pas Seul" in the parts, this is an interpolation. The original Pas des Fleurs contained a single variation, written in 2/4 D major. At some point, the original variation (which was presumably danced by Fleur de Lys) was replaced with this one in B flat major. Due to its length, it may have been danced by Fleur de Lys and her two attendants or by Fleur de Lys alone. This variation is also included in Petipa's revival as a ballabile for the corps de ballet.

The répétiteur seems to imply that the original pas had three variations, the one mentioned above, another in G major written in common time and a polonaise in A major. Oddly, there is no evidence of these other variations in any of the parts, they all only include the one variation in D major. This leads me to believe that the three variations were written for the original production and were then put into the répétiteur, since the répétiteur was used for the rehearsals and choreographing of the ballet. It seems that the original idea was to give Fleur de Lys' two attendants their own variations (the ones in D major and G major) while Fleur de Lys herself danced the polonaise. They were then cut before the premiere of the

ballet, in favour of having one variation for Fleur de Lys. This would then mean there was no need to copy out the orchestral parts, explaining why they are lacking the music.

The G major variation is crossed out and the A major polonaise is labelled as being for the “Pas Galop,” and so will be further discussed anon.

No. 4 – The coda is written in 6/8 and in E flat major. This is not the original coda (the original one was in F major and also in 6/8) but is an interpolation. The coda was added at the same time as the previous variation, as the two interpolations are in in the same hand. This new coda would be used by Petipa in his revival, albeit transposed down a semitone and with a 2/4 galop tacked onto the end.

Due to the fact that the interpolated variation and coda both appear in Petipa’s revival, it would make sense if these numbers were written by Pugni when he expanded the ballet to three acts when he first arrived in Russia. These interpolations were then adopted by other ballet companies of Europe, including the Brussels ballet.

The next number in D major is skipped. This number would be reinstated by the Bolshoi at the top of the act.

No. 5 – A march in A major, presumably where Phoebus enters. He was supposed to enter in the previous cut number, so it makes sense that he enters here, after the Pas des Fleurs.

No. 6 – A page enters to tell the court that some bohemians have arrived and want to dance for them. Fleur de Lys agrees to let them in. Esmeralda enters with Gringoire and tells Fleur de Lys that she can read palms. She predicts happiness, love and marriage for Fleur de Lys, who seems pleased. The music for the palm reading (the triplet section beginning in the middle of page 67) is mischievous, with its triplets and bouncing accompaniment. It almost seems to say that Esmeralda cannot really read palms and is tricking Fleur de Lys into giving her money. This is supported by her predictions of love, happiness and marriage, not hard to predict since she just walked into a hall being decorated for a marriage ceremony.

What follows it called the “Pas Galop”. Though the pas wasn’t in the répertoire, its music was in the parts, so it could be easily reconstructed. To my knowledge, none of this music (save No. 8) has been used in any production of La Esmeralda since the ballet reached Russia. There, each ballerina replaced it with a new dance to better show off her talents. These include a new Pas de Deux for Claudina Cucchi, a Pas de Cinq for Adèle Granztow and the most famously, the much celebrated Pas de Six for Virginia Zucchi, set to the music of Drigo.

When an old work was revived for a new ballerina, the custom was for new variations and pas to be added, in order to better show off the ballerina’s individual gifts. These dances were the legal property of the ballerina, and only she could give anyone else permission to dance it. A lot of these musical additions survive in ballets today, as they were performed by other ballerinas and slowly became the standard choreography. Some of the most famous additions include Giselle’s act 1 variation (by Drigo, not Adam), the black swan pas de deux

(arranged by Drigo from other Tchaikovsky pieces) and Le Jardin Animé from “Le Corsaire” (by Delibes, not Adam).

No. 7 – The adage of the pas d’action (known as the Pas Galop). Here Phoebus forgets himself and approaches Esmeralda, asking to dance with her. She accepts, also forgetting Fleur de Lys standing behind her.

No. 8 – An Allegro. In the Bolshoi’s current production, this is used as a dance for Esmeralda’s friends in the first act. It seems likely that this was danced by Esmeralda, Phoebus and Gringoire, as the adage (which is rather short) would have been used for the “action” of the pas d’action, the story telling where Phoebus asks to dance and Esmeralda accepts, forgetting Fleur de Lys on the side. This number, therefore, would probably have been the first actual bit of dancing that the three do in this tableau.

Next proceeds three variations. Who danced these variations is not noted, and I couldn’t find any source naming the dancers who performed them in Brussels.

In the original production, the dancers credited for the pas Galop (there called the Pas de la Esmeralda) are S. Leon, Perrot and Mlle Grisi. This would fit nicely with the three variations except for the fact that the music is for two female and one male variations. So, who danced these variations? In the original programme, it was shown that a pas de trois preceded the Pas Galop. This pas de trois, which seems not to be included in any subsequent revivals of the ballet, was danced by Mlle Ferdinand, Mlle Barville and S. Leon. This would work nicely, two female and one male variations. But, this would mean neither Esmeralda nor Phoebus would have a variation in what was supposed to be their Grand Pas. This seems highly unlikely to me, when the purpose of ballet at this time was to show the ballerina in all her glory. Another issue is that the pas de trois survives in the parts, placed at the end of the orchestral parts. It seems like the pas de trois was not used in Brussels, but left in the parts in the case that it was ever required.

This becomes even more puzzling when you examine the original parts. The parts show that the second variation, a polka in F major, was an interpolation, replacing the original variation in C major common time. This worsens the problem, as the original C major variation is a male variation, while the interpolated polka is for a female. This is very frustrating, as it shows that in the original production there were two male variations for Phoebus and Gringoire and one female variation for Esmeralda. This would make perfect sense, as they are the ones credited with dancing the pas in the original programme.

However, the interpolation was made, changing a male variation to a female variation. It would make sense that Esmeralda kept her original variation, rather than dancing the new polka with her original polonaise being danced by someone else. This opens up two questions: who danced the new female variation and which of the men lost their variation? I’ll answer the latter first, as it’s a bit easier to answer. If you examine the cut male variation, its music is much nobler than the 6/8 variation left in the pas. This leads me to believe that the cut variation in C major was danced by Phoebus, with the 6/8 variation danced by Gringoire. This would make a lot of sense, as the 6/8 brass heavy variation would

be more suitable for the demi-caractère role of Gringoire than the more noble role of Phoebus.

The former is harder to answer. It could have been danced by a friend of Esmeralda, a friend of Fleur de Lys, or even just a dancer who had caught the eye of the choreographer at the time. It might seem bizarre, but it is my speculation that the interpolated variation was danced by Fleur de Lys. Though it would not make much sense dramatically, as Fleur de Lys is supposed to be angry at Phoebus for refusing her, it makes sense from the dancer's point of view. Fleur de Lys is the second female role in the ballet (the first being Esmeralda) and she only appears in one tableau and dances one variation. It would seem that they wanted to increase her role and did this by giving her another variation to dance. While I do not much like the decision to change the variation (as I have stated above), I have nonetheless transcribed the interpolated variation, endeavouring to stay faithful to the interpolations, not the original score.

No. 9 – Variation I. Another polonaise variation. This is the A major variation that appeared in the Pas de Fleurs but was not danced there, as it was indicated to be danced here. This polonaise is orchestrated lighter than the previous one, with a flute and a clarinet taking the melody, accompanied by strings. As stated above, it is my guess that this was danced by Esmeralda. It does seem odd, giving her two polonaise variations in adjacent tableaux, but the offense is lessened by the difference in mood, feel and orchestration.

No. 10 – Variation II. The interpolated polka in F major that replaced the original male variation in C major common time (that was likely danced by Phoebus). This variation may have been danced by Fleur de Lys.

No. 11 – Variation III. This variation begins with solely brass instruments, with the cornets taking the melody. The rest of the orchestra only enter for the last eight bars (from the fortissimo). This variation was likely danced by Gringoire.

No. 12 – Galop. This is the coda of the Pas Galop that gives the pas its name. The B flat major section in the middle is quite nice, scored for solo cornets accompanied by pizzicato strings.

No. 13 – Après le Pas Galop. A scene. Fleur de Lys notices Esmeralda's scarf, the very same scarf she had given to Phoebus as a present and asks him where it is. He attempts to lie, saying he can't remember. She takes it from Esmeralda and shows it to him, angrily calling off the engagement. Esmeralda and Gringoire flee, and Phoebus runs after her, leaving Fleur de Lys distraught in her mother's arms.

4eme Tableau – l'Amour et Jalousie

No. 1 – The scene is an apartment with a window overlooking the river. Clopin and Frollo enter, and the former tells the latter to hide and wait for Esmeralda. Frollo hides, bearing Esmeralda's dagger. This number begins with the same music that starts the ballet but extended further. It extends into a march in the brass and woodwind instruments, while the strings play triplet scales.

No. 2 – A tender moderato. Esmeralda enters first, then Phoebus. He tries to reason, saying he loves her and not Fleur de Lys but she does not believe him.

No. 3 – A continuation of the previous scene. He begs her forgiveness and she eventually relents, laying her head on his arm. This music is the same as was used for the introduction, albeit extended.

No. 4 – Frollo, overcome with jealousy, reveals himself. Phoebus and Esmeralda try to escape, and though Esmeralda manages to do so, Phoebus is stabbed by Frollo. He flies, leaving Phoebus body. Esmeralda returns to collect Phoebus and is distraught to see his body. Clopin and the other truands enter, having heard the noise and on seeing Esmeralda's dagger, they denounce her the criminal and sentence her to death, despite her protesting her innocence.

5eme Tableau – La Fête des Fous

This tableau is the most confusing of the five, with extensive crossings out, revisions, and interpolations. The répétiteur gives one account of what is cut (for example the “al no 8” on page 61 of the répétiteur) but the parts seem to lack many of these cuts. It is my belief that the répétiteur contains the more “complete” version of the cuts, and so I have principally gone with what the répétiteur says. This is because musicians, then as now, often do not wish to cross out large passages of music in the case that some new conductor demands different cuts to be made. It seems likely they were just told which cuts to take and simply remembered them, without having to write them down.

Therefore, numbers 1 through 7 were most likely skipped, commencing the tableau at number 8.

No. 1 – The number 8 mentioned before. A tender number, with the melody in the oboes accompanied by clarinet arpeggios. Esmeralda is carried to prison, with Frollo at the head of the procession.

No. 2 – Gringoire enters, distraught at his bride's sentence. He begs help of the people standing there but none can aid him.

No. 3 – The fête des fous commences. There is dancing and laughing as Quasimodo is crowned king of the fools. The répétiteur seems to indicate that this number was cut short and then recommenced in the sixth tableau. This sixth tableau is a puzzling case, as it seems that in the original production they thought the fifth tableau too short and so combined the fifth and sixth tableaux. This is supported by the fact that in the vast majority of the parts there are instructions to run straight through the fête des fous, with no break between the tableaux. I myself think it was highly unlikely that this central group dance was cut, and so have included it in full.

No. 4 – The march to the scaffold. This highly dramatic scene is the procession of Esmeralda's funeral cortège. They allow her to bid farewell to Gringoire and she asks him to bury her with Phoebus' scarf.

No. 5 – A reprise of No. 1. Frollo offers to save her if she agrees to be his and she refuses, swearing vengeance on him. Here, the solo is taken by two violins and the accompanying arpeggios by a flute. The higher orchestration could be representative of Esmeralda's soul going to heaven, which would be much to Frollo's chagrin as he despises the pagan gypsies.

No. 6 – A reprise of No. 4 from the fourth tableau. Phoebus is show alive, as he was not mortally wounded. He tells the guards that it is Frollo who is guilty and so they seize him. Esmeralda recovers her senses, overjoyed to see her Phoebus alive. Frollo tries to stab Esmeralda but is stopped by Quasimodo, who kills him instead.

No. 7 – A petite reprise of the fête des fous, the crowd rejoice for Esmeralda's liberation.

References

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