

Troubadours Players Audition Packet



THIS PACKET IS AVAILABLE ON AND CAN BE DOWNLOADED FROM THE VT WEBSITE
LINKS TO AUDITION MATERIALS, INCLUDING SONGS AND CHARACTER DIALOGUE, ARE
AVAILABLE THROUGH THE TROUBADOURS WEBSITE

<https://www.valleytroubadours.com/wwauditions>

FIDDLER ON THE ROOF - SYNOPSIS/STORY

As the play begins, Tevye, a Jewish milkman, tells of the customs in the little Russian town of Anatevka. It is 1905, and life here is as precarious as a fiddler on the roof, yet, through their traditions, the villagers endure.

At Tevye's house, his wife, Golde, and their five daughters prepare for Sabbath dinner when Yente, the town's matchmaker, arrives. She tells Golde she has a possible match for Tzeitel, their eldest daughter. The girls speculate about whom they will marry someday, but Tzeitel says they must take whomever Yente arranges for them. Ironically, she has already secretly pledged her love to Motel Kamzoil, a tailor, who has yet to find the courage to ask Tevye for her hand.

As Tevye makes his deliveries around town, he prays, asking what harm there would be if he were a rich man. He meets and takes a liking to Perchik, a student from Kiev, and offers to hire him as a tutor for his two youngest daughters.

When Tevye returns home, Golde informs him that he is to meet Lazar Wolf, a wealthy butcher who is Tevye's age, following the Sabbath meal to discuss a proposal. Tevye believes Lazar Wolf wants to buy his milk cow, but soon discovers the proposal is that of marriage to Tzeitel. Though Tevye is not very fond of Lazar Wolf, he agrees knowing that his daughter will never starve. They celebrate with others from the village at the local tavern. On his way home, the Russian constable stops Tevye and warns him of an upcoming "demonstration."

The following day, Tzeitel and Motel plead with Tevye to rethink her marriage arrangement to Lazar Wolf, and to consider Motel instead. Tevye eventually agrees but how to break this news to Golde? He creates a story where Golde's grandmother and Lazar Wolf's late wife, Fruma-Sarah, appear to him in a dream and threaten to curse Tzeitel if she marries Lazar Wolf. Golde believes this is a sign and agrees to the match. Tzeitel and Motel are married in a traditional Jewish wedding ceremony, which is unfortunately disrupted by the constable's "demonstration."

Meanwhile, Tevya's second daughter, Hodel, has fallen in love with Perchik. They break tradition by telling Tevya they love each other and will be married, asking only for his blessing and not his permission. This causes Tevya and Golde to contemplate their own marriage and love for each other after twenty-five years.

Perchik promises to send for Hodel and leaves for Kiev to work for the revolution. He is arrested and sent to prison in Siberia. Hodel decides she must go to him, a decision that her father eventually supports.

Weeks pass, and Tevya's third daughter, Chava, has fallen in love with a Russian villager named Fyedka. She pleads with her father to be allowed to marry him; but marrying outside the Jewish faith is unacceptable to him, and he forbids her to see him again. The next day, Chava and Fyedka secretly elope, and Chava is disowned by her family.

The trouble continues as the Russian constable tells all the Jewish villagers they must pack up and leave Anatevka within three days. Everyone prepares to leave as they reminisce about their miserable little town that so many have called home for so long. Chava and Fyedka come to say goodbye and make peace. Tevye refuses to look at her, but has Tzeitel wish her well before they all depart, the fiddler playing as they exit.

FIDDLER ON THE ROOF CHARACTER DESCRIPTIONS:

Character	Description	Songs
Tevye, the dairyman	Tevye is a likeable, hard-working, pious man who sees the positive side of life. Strong patriarch but gentle father of 5 daughters he has raised according to the Scriptures. He is humorous and relaxed, but when pushed, can show stubbornness and rage. Strong actor who must carry the show and have a good connection with the audience.	<ul style="list-style-type: none"> *Tradition *If I Were a Rich Man *Sabbath Prayer *To Life *Tevye's Monologue *The Dream *Sunrise, Sunset *Tevye's Rebuttal *Do You Love Me? *Chava Sequence *Anatevka
Golde, Tevye's wife	Golde is the real strength behind Tevye, the one who keeps the household going. She is very concerned that her daughters make good matches and have easier lives than she & Tevye have had. Good comic timing for very funny lines.	<ul style="list-style-type: none"> *Tradition *Sabbath Prayer *The Dream *Sunrise, Sunset *Do You Love Me? *Anatevka
Yente, the matchmaker	Yente is the middle-aged widow who matches up the young people of the village in the hopes that they will marry. She is the village busybody and knows all the news of the town. She is the comedienne of the show.	<ul style="list-style-type: none"> *Tradition *The Rumor *Sunrise, Sunset *Anatevka
Lazar Wolf, the butcher	Lazar is the town's wealthiest citizen & is the same age, if not older, than Tevye. He wants to marry, by traditional parental agreement, Tevye's daughter, Tzeitel. Promising to give her a good & secure life. A feisty, comic role.	<ul style="list-style-type: none"> *Tradition *To Life *Sunrise, Sunset *Anatevka
Tzeitel, the eldest daughter	Tzeitel is the first daughter to marry and the first to challenge the traditions. She has a desperate crying scene with Tevye when faced with marrying Lazar Wolf instead of Motel, who she really loves. A strong dramatic actress.	<ul style="list-style-type: none"> *Tradition *Matchmaker *Anatevka
Motel, the tailor	Motel is a rather meek & poor tailor who seeks the hand of Tzeitel, and comes into his own in the process! This is a terrific character role needing a sensitive, nervous but loveable portrayal.	<ul style="list-style-type: none"> *Tradition *Miracle of Miracles *Anatevka
Hodel, the 2nd eldest daughter	Hodel becomes intrigued with the radical, young student, Perchik. She eventually leaves Anatevka to join him in Siberia where he is imprisoned for his reform activities. Hodel sings a haunting solo as she says goodbye to her father at the train station.	<ul style="list-style-type: none"> *Tradition *Matchmaker *Sunrise, Sunset *Now I have Everything *Far From the Home I Love
Perchik, the student	Perchik is a visitor to Anatevka, and therefore, an outsider. He brings with him radical new ideas that challenge the traditions. He falls for Hodel. This role requires an actor capable of showing intensity and an unflinching commitment to his beliefs.	<ul style="list-style-type: none"> *Tradition *Sunrise, Sunset *Now I Have Everything
Chava, the 3 rd eldest daughter	Chava is the scholarly daughter who loves to read. She falls in love and runs off with Fyedka, a Russian soldier, and breaks her father's heart. This role requires a capable dramatic actress who can perform an emotional dance.	<ul style="list-style-type: none"> *Tradition *Matchmaker *Sunrise, Sunset *Anatevka
Fyedka, a Russian soldier	Fyedka, a strong young soldier, sees past his military obligations and falls in love with Chava. He challenges Tevye's imposed silence towards him. Fyedka has a solo in "To Life" and dances a Russian dance with his fellow soldiers.	<ul style="list-style-type: none"> *To Life *Anatevka
Shprintze & Bielke	The two youngest daughters of Tevye & Golde. They take lessons at home from Perchik & appear in several scenes with some speaking lines.	<ul style="list-style-type: none"> *Tradition *Sunrise, Sunset *Anatevka
The Constable	This Russian military official stationed near Anatevka, knows the villagers well, and even likes some of them, particularly Tevye. But these superficial relationships don't prevent him from carrying out violence against the people. This is a non-singing role requiring a strong actor.	Non-singing

The Rabbi	Anatevka's Jewish spiritual leader.	*Tradition *The Dream *Anatevka
Mendel, the Rabbi's son	The Rabbi's son. He is uncertain of the presence of Perchik in the village.	*Tradition *Sunrise, Sunset *The Rumor *Anatevka
Mordcha, the innkeeper	Runs the bar in town and is a friend of Tevye.	*Tradition *Sunrise, Sunset *The Rumor *Anatevka
Avram, the bookseller	Runs the bookshop in town and keeps the town advised of all of the news in the area.	*Tradition *Sunrise, Sunset *The Rumor *Anatevka
Grandma Tzeitel	Grandma Tzeitel is a ghost figure who appears in the Dream Scene and has a wonderful solo, endorsing the marriage of Tzeitel to Motel. It is a very entertaining & memorable role. This actress will also appear as a villager.	*Tradition *The Dream *Sunrise, Sunset *Anatevka
Fruma-Sarah	Fruma-Sarah is also a ghost figure who appears in the Dream Scene. She portrays Lazar Wolf's departed wife & becomes enraged that her husband plans on marrying Tzeitel. It is a show-stopping scene requiring a strong singer to carry a challenging solo. This actress will also appear as a villager.	*Tradition *The Dream *Sunrise, Sunset *Anatevka
Nachum	The town beggar.	Chorus songs
Yussel	The town Hatter.	Chorus songs
Shandel	The mother of Motel	Chorus songs
Sasha & Boris	Fyedka's Russian friends & fellow soldiers.	Chorus songs
Priest	Christian spiritual leader. Will also play a villager.	Chorus songs
Villagers, Russians & Dancers	These chorus members will portray the people of the village as either Papas, Mamas, Sons or Daughters. Also, Russian soldiers and featured dancers. There will be double casting in these areas as needed. Some smaller speaking roles & solos will be determined during rehearsals.	*Tradition *To Life *The Dream *Sunrise, Sunset *The Rumor *Anatevka

AUDITION DETAILS

Venue

Sanctuary/Choir Room at the Badger Meeting House

****Audition Instructions****

- All auditionees must first register for an audition time
- Arrive 10 minutes before audition time.
- Students may not audition without a completed and signed audition application
- Auditions will be held in groups of 6 for a duration of thirty (30) minutes
- Auditionees will be asked to warm up as a group, then after the group is dismissed, individuals will be called in for their interview, monologue, and prepared song. Some students may be called back into the room to run scenes together.
- Links to audition materials, including songs and character dialogue, are available through the VT website
- Remain QUIET in the foyer!

****Audition Notes****

Age ranges for characters will be treated as a guide only and not strictly enforced

Dates and Timetable for Auditions

Dates: Nov 8, 9, & 10

Callbacks: Nov 12 (8-noon)

...and a few important comments about the audition process

Commitment

Before you audition, review the essential dates provided. You must be prepared to make arrangements with your family, school, employer, coach, or other extracurricular activity to be available for these rehearsals. Except for emergencies, we cannot have last-minute absences from essential rehearsals or performances.

If you have more than 3 planned absences, you will not be cast. Please don't audition. (Start date: Jan 13. 17 weeks until performance week.)

Absences could affect casting and/or your role.

Only illness or family emergency will be excused beyond your planned absences.

No absences allowed the week of the show.

ALL CAST will rehearse Fridays 3:00 - 7:00 PM

You may be called to a Friday 9-noon rehearsal.

And you may be called on Fridays at 2:00 for small group rehearsals

And rehearsals may go later in the evening later in the semester.

Timeliness

Please arrive early for your audition. We are running a very tight schedule. Being on time for your audition is an indication of what we expect from you during rehearsals and performances.

Following Directions

Following directions is a very important skill in theatre. Carefully read and follow all the directions in this package, as well as directions provided at auditions by members of the production team. This is an indication of what we expect from you in rehearsals.

Preparation

There is a lot of material in this packet! We know, because we made it! We are giving you the opportunity to prepare for your audition so that you can give us your strongest performance. We have provided plenty of resources, so please take advantage of them. We want to assess what level of time and commitment you have put into this process.

Respect

Please treat each other and the production team with respect. We are not interested in casting people who cannot get along with one another. Building a strong ensemble is essential to a good production and this can only happen with cast members who support each other.

Audition Logistics

Your audition begins at your designated time. What to expect:

- 1) You need to arrive 10 minutes before your designated time and quietly wait for us to call your name.
- 2) Please wait in the lobby or warm up in the piano room.
- 3) If you are asked to read scenes with others, you are expected to be respectful and encouraging of fellow auditionees.
- 4) Bring water.
- 5) Remember that we like you! We have to keep neutral expressions, but we really do want you to do well. Give us your best shot in the moment and remember to have fun!!

Rehearsal Commitment

The production team expect that everyone involved in this production will be available for all scheduled rehearsals from the date of their casting through until May. This is only fair to all other cast members. Everyone's time is valuable and it is vital that rehearsal time is not wasted by the absence of cast members.

All known absences at the time of the auditions must be recorded on the audition form. Missing rehearsals without notice will result in cast members forfeiting their place in the production.

AUDITION MONOLOGUES/SCENES:

Monologues-

<https://brisbanejuniortheatre.com.au/wp-content/uploads/2021/11/Fiddle-On-The-Roof-2021-Monologue.pdf>

***AUDITION SCENES:**

Script/Scenes- http://wbhstheatre.com/downloads/Fiddler_on_the_Roof/FOTR_Acting_Aud_Scenes.PDF

1. **Scene 1 - (7 F, 1 M - Golde, Hodel, Tzeitel, Chava, Shprintze, Bielke, Yente, Motel)**
2. **Scene 2 - (0 F, 5 M - Tevye, Innkeeper, Mendel, Avram, Perchik)**
3. **Scene 3 - (2 F, 2 M - Golde, Tevye, Motel, Tzeitel)**
4. **Scene 4 - (0 F, 2 M - Lazar, Tevye)**
5. **Scene 5 - (1 F, 1 M - Perchik, Hodel)**
6. **Scene 6 - (3 F, 3 M - Tevye, Golde, Lazar, Tzeitel, Chava, Fyedka)**

***MONOLOGUES:**

Do not need to be memorized. If you want to be in the ensemble, still please plan on auditioning, and performing a monologue.

Fiddler on the Roof Theatre Audition Monologues

TEVYE: Motel keeps talking about a sewing machine. I know you're very busy, God - wars and revolutions, floods, plagues - all those little things that bring people to You - couldn't You take a second away from your catastrophes and get it for him? Oh, and while you're in the neighborhood, my horse's left leg ...Am I bothering You too much? I'm sorry. As the good book says ... Why should I tell you what the good book says?

PERCHEK: Horrible things are happening all over the land ... pogroms, violence; whole villages are being emptied of their people. And it's reaching everywhere, and it

will reach here. I have work to do. The greatest work a man can do. Before I go... there is a certain question I wish to discuss with you, A political question. The question of marriage. And I personally am in favor of it. Do you understand?

MOTEL: Reb Tevye, may I speak to you? I would like to speak to you about your problem. I think I can help. Reb Tevye, I hear you are arranging a match for Tzeitel. I have a match for Tzeitel. A perfect fit. Like a glove. This match was made exactly to measure. (Tevye shouts at Motel). Please, don't shout at me. Who is it, you ask? It's me - myself. As for being my own matchmaker, I know it's a little unusual. Times are changing, Reb Tevye.

FYEDKA: I've often noticed you at the booksellers. Not many girls in this village like to read...Would you like to borrow this book? Let me tell you about myself. I'm a pleasant fellow, charming, honest, ambitious, quite bright and very modest. Go ahead, take the book. After you return it, I'll ask you how you like it, and we'll talk about it for a while. Then we'll talk about life, how we feel about things and it can all turn out quite pleasant.

LAZAR WOLF: Tevye, this is very important to me. I'm lonesome. I'm talking about your daughter Tzeitel, I see her in my butcher shop every Thursday. She's made a good impression on me. I like her. And as for me, Tevye, as you know, I'm pretty well off. I have my own house, a good store, a servant. Look Tevye, why do we have to try to impress each other? Let's shake hands and call it a match.

GOLDE: It's almost Sabbath. When will Papa be home? All day long riding on top of his wagon like a prince. Yes, I know he works hard, but his horse works harder! And you don't have to defend your Papa to me, He could drive a person crazy. Shprintza, go bring me some more potatoes. Chava, did you finish milking? Tzeitel, stop complaining about the kind of men Yente finds. A poor girl without a dowry can't be so particular. You want hair, marry a monkey.

YENTE: Well, I must prepare my poor Sabbath table, so goodbye Golde, and it was a pleasure talking our hearts out to each other. Oh! I'm losing my head. Of course, the news. It's about Lazar Wolf, the butcher. A good man, a fine man, And I don't have to tell you that he's well off. But he's lonely, the poor man. To make it short, out of the whole town, he's cast his eye on your Tzeitel.

TZEITEL: A match?? The butcher? Lazar Wolf? I know you think it is a blessing, but, Papa, I don't want to marry him. I can't marry him. I can't! Papa, if it's a matter of money, I'll do anything. I'll hire myself out as a servant. I'll dig ditches, I'll haul rocks;

only don't make me marry him, Papa, please don't force me. I'll be unhappy all my days... Oh, thank you Papa!

HODEL: Papa...Perchek has been arrested and convicted, but he did nothing wrong. He is in a settlement in Siberia. He did not ask me to go to him. I want to go. I don't want him to be alone. I want to help him in his work. It is the greatest work a man can do. Papa, I promise you, we will be married under a canopy. Goodbye, Papa, God alone knows when we shall see each other again.

CHAVA: Papa, Fyedka and I have known each other for a long time and I ... Papa, don't turn away. Look at me Papa, He has a name... Fyedka is not a creature...Fyedka is a man. Papa, the world is changing, I know you think some things will never change, but we don't feel that way. Fyedka and I want to be married...Papa, I won't be silenced...Papa don't walk away...(calling after him) Papa?

BIELKA & SHPRINTZE: Mama, where should I put these logs? Have you seen Chava? Is she's in the barn milking and when will Papa be home? It's almost Sabbath. Look Mama, I can see Yente's coming down the road. Maybe...she's finally found a good match for Tzeitel. Mama, can I go out and play after I hang up the washing? Please, Please...

AUDITION SONG

All auditionees will be asked to choose and sing a song from the following selections. Find a song that best suits your voice range (not necessarily your desired role). Memorization is not necessary, but is helpful when working on the inflection and emotion of the song.

If you are invited to callbacks, you may be asked to read another monologue, scene, or one of the Additional Audition Songs on the website. You will be allowed to use scripts or music for this, but please familiarize yourself with the additional materials in your audition preparation process.

TENORS/BARITONES/BASSES (ANY AGE)

*IF I WERE A RICH MAN (KEY OF D-FLAT) *FROM M. 100 (PENSIVELY)-END*

*MIRACLE OF MIRACLES (KEY OF D) *FROM THE BEGINNING*

SOPRANOS/ALTOS (ANY AGE)

*MATCHMAKER, MATCHMAKER (KEY OF E) *FROM THE BEGINNING*

*SABBATH PRAYER (KEY OF G MINOR) * SOPRANO LINE, PLEASE*

3

MATCHMAKER

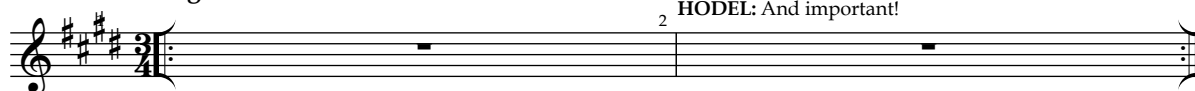
Cue: TZEITEL: Oh, Yente — Yente —

Cue to continue:

HODEL: Someone interesting...

CHAVA: And well-off...

HODEL: And important!

Allegro — In 1

3

(HODEL)



Match - mak - er, match - mak - er, Make me a match,



Find me a find. Catch me a catch.

11

(HODEL)



Match - mak - er, match - mak - er, Look through your book And



make me a per - fect match.

19

(CHAVA)



Match - mak - er, match - mak - er, I'll bring the veil,



You bring the groom, Slen - der and pale.

27

(CHAVA)



Bring me a ring for I'm long - ing to be The



en - vy of all I see. _____ For

(HODEL)

35 (HODEL) 36 37 38 (CHAVA)

pa - pa, Make him a schol - ar. For

39 40 41 42 (CHAVA, HODEL)

ma - ma, Make him rich as a king. For

43 44 45 46

me, Well, I would - n't hol - ler If

47 48 49 50

he were as hand - some as an - y - thing.

51 52 53 54

Match - mak - er, match - mak - er, Make me a match,

55 56 57 58

Find me a find, Catch me a catch.

59 60 61 62

Night af - ter night in the dark I'm a - lone, So

63 64 65 66

find me a match Of my

67 68 69 70

own.

Slower (in 1) 8

71

79 2 81 rall. 82 83 84

TZEITEL: ...whatever Yente brings,
you'll take! Right? Of course, right!

#3 - Matchmaker

3a

CHANGE OF SCENE (TACET)

4

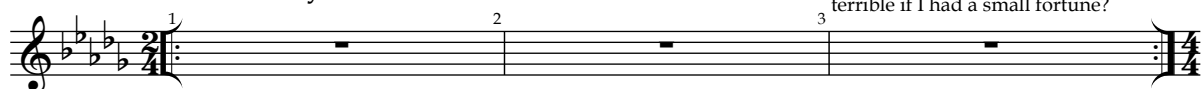
IF I WERE A RICH MAN

cue: TEVYE: We've got the sickness already...

Moderately – In 1

proceed at cue:

TEVYE: What would have been so terrible if I had a small fortune?



With a lilt – In 4

(TEVYE)

4

If I were a rich man Dai - dle dee - dle dai - dle

Dig - guh dig - guh dee - dle dai - dle dum, All day long I'd

bid - dy bid - dy bum, If I were a wealth - y man.

Would - n't have to work hard, Dai - dle dee - dle dai - dle

Dig - guh dig - guh dee - dle dai - dle dum, If I were a

rall. bid - dy bid - dy rich Dig - guh dig - guh dee - dle dai - dle man. I'd build a

20 *Deliberately*

big tall house with rooms by the doz - en

22 Right in the mid - dle of the town, 23 A fine tin roof with 24

25 real wood - en floors 26 be - low. 27 There would be

28

one long stair - case 29 just go - ing up, And

30 one e - ven long - er com - ing down, 31 And one more lead - ing 32

33 no - where just for show. *rall.* 34 I'd fill my 35

36 *a tempo*

yard with chicks and 37 turk - eys and geese And

38 ducks for the town to see and hear, 39 Squawk - ing just as 40

41 nois - i - ly as they can. 42 And each loud 43

#4 - If I Were Rich Man

44 *Imitate animal sounds*

quack and cluck and gob - ble and honk Will

46 land like a trum - pet on the ear, As if to say, here

49 *rall.* lives a weal - thy man. (Sigh)

52 *a tempo* If I were a rich man, Dai - dle dee - dle dai - dle

54 Dig - guh dig - guh dee - dle dai - dle dum, All day long I'd

57 bid - dy bid - dy bum, If I were a wealth - y man.

60 Would - n't have to work hard, Dai - dle dee - dle dai - dle

62 Dig - guh dig - guh dee - dle dai - dle dum, If I were a

65 *rall.* bid - dy bid - dy rich Dig - guh dig - guh dee - dle dai - dle man. I see my

#4 - If I Were Rich Man

68

Deliberately

wife, my Gol - de, look - ing like a rich man's
 wife, With a pro - per dou - ble chin, Su - per - vis - ing
 meals to her heart's de - light. I see her
 put - ting on airs and strut - ting like a pea - cock,
 Oi! What a hap - py mood she's in, Scream - ing at the
 ser - vants day and night.
 The most im - por - tant men in town will come to fawn on— me.

Freely

They will ask me to ad - vise them like a Sol - o - mon the wise, "If you
 please, Reb Tev - ye. Par - don me, Reb Tev - ye,"
 Pos - ing prob - lems that would cross a rab - bi's eyes. Boi
 boi boi boi boi boi boi!

#4 - If I Were Rich Man

92 Deliberately

And it won't make one bit of dif - f'rence

94 If I ans - wer right or wrong. 95 96 When you're rich they

97 think you real - ly know! 98 99 If I were

100 Pensively

rich I'd have the time that I lack To

102 sit in the syn - a - gogue and pray, 103 104 And may - be have a

105 seat by the east - ern wall, 106 107 And I'd dis -

108

cuss the ho - ly books with the learn - ed

110 men Sev - en ho - urs ev - 'ry day. 111 112 That would be the

113 sweet - est thing of all. 114 115 (Sigh)

#4 - If I Were Rich Man

Tempo 1°

116 If I were a rich man, 117 Dai - dle dee - dle dai - dle

118 Dig - guh dig - guh dee - dle dai - dle dum, 119 120 All day long I'd

121 bid - dy bid - dy bum, 122 If I were a wealth - y man. 123

124 Would - n't have to work hard, 125 Dai - dle dee - dle dai - dle

126 Dig - guh dig - guh dee - dle dai - dle dum, 127

Rubato

128 Lord, who made the li - on and the lamb, 129 You de - creed I

131 should be what I am, 132 Would it spoil some vast, e - ter - nal plan— 133 *ritard*

Tempo

134 If I were a wealth - y man? 135 136 137 *ritard* 138

4a

END OF SCENE 2 (TACET)

SABBATH PRAYER

TEVYE: Good Sabbath

1 Solo Eng. Hn.

2

3

4

p

(b)

8 9 10



fend you, May he al - ways shield you from shame,

May you come to be In Yis - ro - el a shin - ing name. _____

15  16 17 18
May you be like Ruth and like Es - ther, May you be de - serv - ing of praise.

Hum _____ Hum _____

19 20 21 22

Strength - en them, oh Lord, And keep them from the stran - ger's ways. —————

The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The final measure contains a whole rest. A long, sweeping slur covers the entire melody. Below the staff, the word 'Hum' is written, followed by a horizontal line indicating the duration of the humming.

23 *More marked*

(GOLDE)

May God bless you And grant you long

(TEVYE)

May God bless you And grant you long

(WOMEN)

May God bless you And grant you long

(MEN)

May God bless you And grant you long

25 May the Lord ful - fill our Sab - bath prayer for you. 26 May God make you 27 May God make you

lives. May God make you

lives. May God make you

lives. May God make you

28 Good moth - ers and wives. 29 Good moth - ers and May he send you hus - bands who will care for you. 30 *poco rall.*

Good moth - ers and wives.

Good moth - ers and wives.

Good moth - ers and wives.

#5 - Sabbath Prayer

31 *a tempo* (WOMEN, GOLDE) 32 33

May the Lord pro- tect and de - fend you.

(MEN, TEVYE)

May the Lord pro- tect and de - fend you. May the Lord pre- serve you from

34 35 36 (TEVYE) (To - » Bar 38)

Fa- vor them, oh Lord, With hap- pi- ness and peace. Oh

(WOMEN, GOLDE)

May the Lord pre- serve you from pain. Fa- vor them, oh Lord, With hap- pi- ness - Oh

pain. Fa- vor them, oh Lord, With hap- pi- ness and peace. Oh

38 *poco ritard* (ad lib. chant) 39 *a tempo* 40 41 *rall.* 42

hear our Sab- bath prayer. A - men.

hear our Sab- bath prayer. A - men.

hear our Sab- bath prayer. A - men. *Attacca*

5a

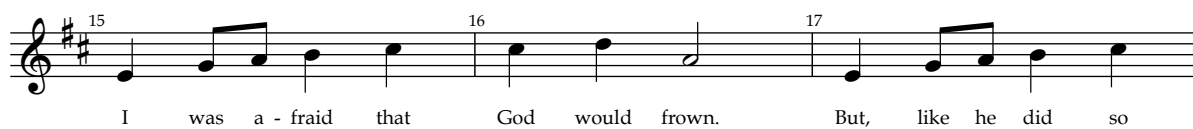
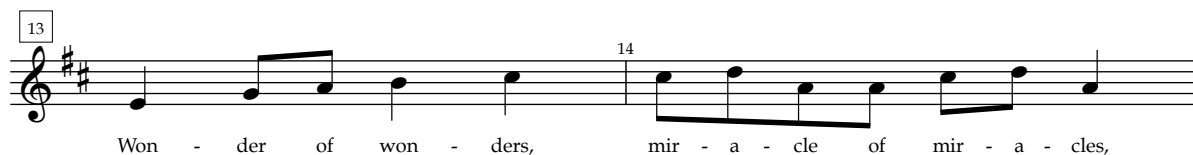
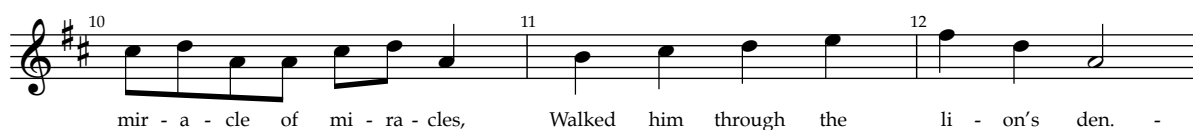
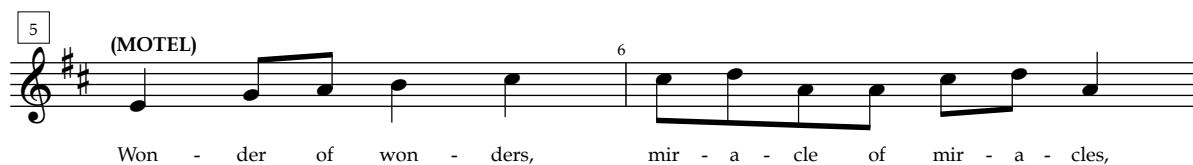
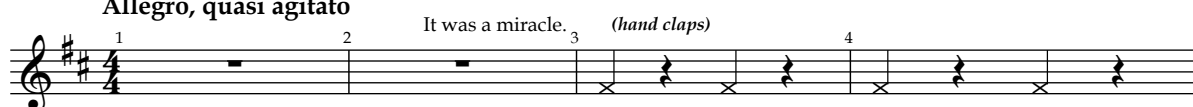
CHANGE OF SCENE (TACET)

10

MIRACLE OF MIRACLES

cue: TZEITEL: Motel, you were wonderful.

MOTEL: It was a miracle.

Allegro, quasi agitato

21 Mo - ses soft - ened 22 Pha - roah's heart, 23 That was a mir - a - cle.

24 When God made the wa - ters of the 25 Red Sea part, 26

27 That was a mir - a - cle, 28 too. But of

29 all God's mir - a - cles 30 large and small, 31 The most mi - rac - u - lous

Rubato

32 one of all 33 Is that out of a worth - less lump of clay 34

Tempo

35 God has made a man 36 to - day. 37 38

39 Won - der of won - ders, 40 mir - a - cle of mir - a - cles,

41 God took a tai - lor 42 by the hand, 43 Turned him a - round, and,

44 mir - a - cle of mir - a - cles, 45 Led him to the 46 prom - ised land. When

#10 - *Miracle of Miracles*

47 Dav - id slew Go - li - ath, yes! That was a mir - a - cle.

50 When God gave us man - na in the wil - der - ness,

53 That was a mir - a - cle, too. *rall.* *a tempo* But of

55 all God's mir - a - cles, large and small, The most mi - rac - u - lous

58 *Rubato* one of all Is the one I thought would ne - ver be— *rall.*

61 *Tempo* God has giv - en you to

65 *cresc. al fine* me. *Attacca*

69 *Allegro – In 4* 6

75 6

#10 – Miracle of Miracles

REHEARSAL ETIQUETTE

For many actors, the rehearsal process is one of the best parts of being in a show. Take the time to explore your character, refine your craft, and bond with the rest of the ensemble. In other words, relish it! That said, however, rehearsal is only fun as long as it is constructive, which is why rehearsal etiquette exists. Following these general rules-of-thumb will go a long way towards keeping the rehearsal process running smoothly and efficiently (adapted from numerous sources, including Actors' Equity, Actors' Etiquette).

We will follow the Code of Conduct for Valley Troubadours.

Read Your Email This is on you, and email is our primary mode of communication.

Attendance and Punctuality:

Attendance is not optional. When you miss a rehearsal, the rest of the cast has to work around your absence. When you return, the director has to take extra time to brief you on what you missed, and the cast has to re-adjust to accommodate your presence in the scene. Arrive 10-15 minutes early to give yourself time to relax, focus, and get into character. If for some reason, you must be late or you cannot avoid missing a rehearsal, ***let the Production Manager know well in advance.***

Come Prepared:

Bring a pencil to write notes in your script. Review your lines and music before you come to rehearsal, and memorize your material as early in the rehearsal process as possible. Make sure you are getting enough to eat and getting plenty of rest. Your voice, your body, and your show needs you to be in the best health possible.

Proper Attire:

Shoes must be worn at all times! NO BARE FEET! Remember, modesty!

Safety is extremely important.

We expect everyone to act in a safe manner at all times. No roughhousing. No climbing, except stairs. We do not want you to endanger yourself or anyone else in the cast, crew or audience. Please don't take chances or show off for your friends.

Rehearsal Process and **Leaving and Entering the Rehearsal Space:**

When rehearsal is on-going, please be quiet and attentive. If the director has to focus on something or someone other than you, use this down time to review your lines, and be ready to jump back in when needed. If there is a long break between your scenes, you may wait quietly just outside of the rehearsal area. However, please do not enter and exit unnecessarily while other actors are rehearsing, because you may distract them. Wait until a break in the scene.

There may be longer rehearsals. You are welcome to bring a deck of cards, snacks, quiet things to do with friends when you are not on stage.

- Do not disappear from the rehearsal area once you have checked in. If you need to leave, make sure that you clear it with the Stage Manager or Director.
- Do not leave BMH grounds without your **parent's** approval. We are not the ones who give you approval to walk around the block, just to leave rehearsal.
- If you leave, you must be back on time for your scene.

Notes:

What are "notes"? Directions from the directors often given at the end of rehearsal.

Receiving Them: Be gracious about receiving advice and notes from your director, even when you disagree. The director's vision is what drives a production, and the way you portray your character is an integral part of that vision. Please understand that the notes session is not personal therapy. The director has a limited amount of time, and she/he needs to make corrections as quickly as possible. If you need clarification or have concerns that affect only you or your character, talk with the director privately.

Giving Them: Do not give other feedback during "notes" session. NEVER give another actor or crew member notes or advice that undermines the director's authority or vision. Sharing general techniques or tips with other actors is acceptable, although even this can be perceived as overbearing and patronizing. Furthermore, giving

contrary instructions or advice, or questioning the director's decisions or sanity publicly is a major no-no. *Focus your efforts on developing your own character!*

Experiment and **Be Supportive**:

Experiment with your character in the early phases of the rehearsal process. This is a normal part of character development! Discuss your ideas with your director BEFORE implementing them during a rehearsal. Changes in blocking or characterization can really throw your fellow actors off, and they need to be aware not only that these changes are taking place, but also the motivation behind them.

"Putting yourself out there" is both risky and scary, yet that is what acting is all about. Sometimes, something that a fellow actor does will work well, but other times, that actor may look (and feel) silly. *Be encouraging and supportive, regardless.* The best environment for nurturing this creative process is one where there is trust. Just because we play dramatic characters onstage does NOT mean that we must be dramatic offstage. *Speak positively to each other and about each other.*

Boundaries:

This is an academic, learning environment. Not everyone likes to be touched, and you need to be respectful of each other's personal space, regardless of the other's gender or age. Also, a general etiquette note – if someone is getting into character, do not jolt them out of character by calling them by their "real" name, striking up casual conversation, or asking them questions about their "real" lives.

Respect Rehearsal Spaces:

Be respectful of the space- clean up after yourselves, leave the space better than when you got there. Throw away trash, return furniture to original locations, and report any spills or damage to the Stage Manager immediately so that s/he can take care of it.

No eating or gum-chewing in costume, and no gum-chewing EVER when you are rehearsing or performing.

Respect Each Other:

By the time this production has ended, over 100 volunteers will have contributed their time to stage this play, many of whom will work hundreds of hours on the show.

Unsung Heroes:

Whenever you have the chance, thank the unsung heroes of every production--the crew, the designers, the production assistant--these folks work incredibly hard behind the scenes, but they rarely get the credit that they deserve. Please let them know that you appreciate them! Remember, you too, can be an unsung hero!!

Trust the Process, Trust the Process, Trust the Process:

Remember this mantra! Sometimes, the blocking that your director has in mind does not translate well when it is actually staged. Sometimes, actors struggle to grasp characterizations, memorize their lines, or remember their blocking. Sometimes, crew members take a while to get the timing down on set movements, lighting cues, or prop placements. In sum - rehearsal is a process, not a finished product. A production changes, evolves, and adapts, and as tedious as the process can be at times, it is an absolute thrill to be a part of this incredible effort. Don't lose sight of this, no matter how exhausted or exasperated you may feel at times. Have faith in the dedication and skills of the entire company... be supportive and trust the process.

We reserve the right to recast characters for behavioral or attendance issues.

Thank you All!

~ Your Production Team



Code of Conduct

- I will strive to discover my God-given talents, to develop those abilities, and to use those talents in serving and honoring God.
- The use of tobacco, drugs, alcohol, or vaping at any rehearsal or performance is strictly prohibited and will result in immediate dismissal.
- The use of profanity, vulgarity, or any other type of innuendo or conversation that is inappropriate for a Christian will not be tolerated during rehearsals and performances. This includes personal conduct regarding social network sites in regards to this production. I will use words that build people up, avoiding put downs and sarcasm.
- I will be accommodating and flexible when things go wrong or schedules change.
- I will be on time, so the group is not waiting for me.
- I will show respect for authority in regards to the Directors of the Troubadours Players.
- A student should never be alone behind closed doors with only one adult (unless it is his/ her parent).
- When I am with members of the opposite sex, I will show respect and follow Biblical guidelines for Christian conduct, always being concerned for the other person's reputation, feelings, and well-being. (No public displays of affection)
- When I am angry, hassled, or upset, I will talk to the person involved or seek the help of a Director in resolving the problem. (See Matthew 18)
- My dress and my appearance will reflect that this is a casual, but scholastic setting. I will be respectful of the faith values and comfort of my peers in how I dress and in how I respond to their dress.
- I will uphold this code of conduct during my time in this production.