

THE HUNCHBACK OF NOTRE DAME

CAST AUDITION PACK

Show Information

Key Dates

The show will rehearse at lunch & after school on **Wednesdays** and **Fridays**. Not all cast will be called for every rehearsal. Please check the following dates and ensure you can commit to them before you audition.

- **Saturday 20th September** Times TBC: Open Morning (we will be rehearsing)
- **Sunday 30th November** 10-4pm: Sitzprobe (sing through with band) including sound check
- **Tuesday 2nd December** 2pm-5.30pm: Technical Q2Q
- **Wednesday 3rd December** 12pm-5.30pm: Dress Rehearsal
- **Thursday 4th December** 12pm-4pm: Matinee for Primary Schools
7pm-10pm: Opening Night
- **Friday 5th December** 7pm-10pm: Second Night
- **Saturday 6th December** 7pm-10pm: Closing Night

Please note, there will also be some Sunday rehearsals throughout the Autumn term. These will be confirmed in the first rehearsal schedule which will go out before the Summer Holidays.

Audition Day

Auditions will be held on **Saturday 21st June**. Please see schedule below to see when you are needed, depending on the role you are auditioning for:

Time	Who	What	Details
9.00-9.45	Ensemble	Singing	Please arrive by 8.45 Prepare 'The Tavern Song' on pg 8
9.45-11.00	Ensemble & Esmerelda	Dancing	Esmereldas please arrive by 9.30 Please wear clothes you can dance in
11.00-2.00	Principals	Singing	All other principals please arrive by 10.45
2.30-4.30	Callbacks	Singing	You will be told on the day if you are recalled. We may only recall some principal roles

- Over the next few pages you'll see details of the various characters and their requirements. Read these carefully and consider where your strengths lie.
- If you are auditioning for a principal role, we strongly recommend you learn ALL the principal audition pieces that suit your vocal range, including those designated for callbacks. On the audition day we may ask you to sing an alternative song so best to be prepared!
- This is a musical heavily reliant on the strength of its singers, therefore we have decided not to hold specific acting auditions. Please ensure you are acting through song in your audition, fully taking on your chosen character and showing us your acting ability.
- Not everyone will be cast and we may suggest some people would be better suited in the choir. Please let us know on the audition form if you do not want to be considered for the choir. This may mean you are not in the production at all.

The Hunchback of Notre Dame

Plot Summary

Act I

In Paris, in the year 1482, a company of actors emerges, intoning a Latin chant with the onstage Choir (**Olim**). The Congregation begins to recount a story (**The Bells of Notre Dame**): Dom Claude Frollo and his beloved brother Jehan were taken in as orphans by the priests of Notre Dame Cathedral. While Frollo thrived under the rules of the Church, fun-loving Jehan took up with Gypsies (Roma) and was expelled. Many years passed until one day now-Archdeacon Frollo was summoned to his estranged brother's deathbed. Jehan's dying wish was for his brother to care for his Romani baby. Grief-stricken, Frollo agreed and kept the child, whom he named "Quasimodo" for his non-normative features, secluded in the cathedral bell tower for many years... Now grown, Quasimodo is the lonely bell-ringer at Notre Dame, physically strong but partially deaf from the bells, and staunchly obedient to Frollo, his uncle and master. Frollo continues to offer him safety within the cathedral (**Sanctuary**), but Quasimodo longs to be part of the world (**Out There**). Encouraged by his inner voices – his "friends," Notre Dame's stone Statues and Gargoyles – Quasimodo sneaks out of the tower to attend the Feast of Fools, a day when all of Paris indulges in debauched celebration. In the square, Clopin, King of the Gypsies, leads the festivities (**Topsy Turvy – Part 1**). Captain Phoebus de Martin arrives from the battlefield to take command of the Cathedral Guard – after a little holiday (**Rest and Recreation**) – but he runs into Frollo and finds himself assuming his new position earlier than expected. Both men are instantly captivated by the dancing Esmeralda, a young Romani woman, as is Quasimodo, peering at her from the shadows (**Rhythm of the Tambourine**). The crowd then gathers to select and crown the King of Fools, the ugliest person in Paris. After her initial shock at his appearance, Esmeralda warmly encourages Quasimodo to step up for the honor (**Topsy Turvy – Part 2**). But the drunken crowd brutally abuses Quasimodo while Frollo looks on in cold silence. Esmeralda alone shows kindness to the bell-ringer and rescues him before she disappears from the enraged mob in a flash of smoke. Frollo then steps forward to chasten Quasimodo, who promises he will never again leave the bell tower (**Sanctuary II**). Concerned for Quasimodo, Esmeralda ventures into the cathedral (**The Bells of Notre Dame – Reprise**), offering a different prayer from the other Parishioners (**God Help the Outcasts**). Phoebus happens upon her, and there is a palpable spark between them. Then, Esmeralda sees Quasimodo and follows him to the bell tower (**Transition to the Bell Tower**). Quasimodo shows Esmeralda his view of Paris (**Top of the World**) while his "friends" attempt to deal with her presence. Frollo arrives and discovers them. Taken with Esmeralda, he offers her sanctuary in the cathedral under his tutelage and protection, but she refuses. As his obsession with Esmeralda grows, Frollo begins prowling the streets at night, until he comes upon a tavern where the Gypsies spiritedly sing and dance (**Tavern Song – Thai Mol Piyas**). He sees Phoebus with Esmeralda, and watches in turmoil as their flirtation escalates to a kiss. Back in the bell tower, Quasimodo remains infatuated by Esmeralda's kindness (**Heaven's Light**). Meanwhile, Frollo convinces himself that Esmeralda is a demon sent to tempt his very soul (**Hellfire**). The next morning, Frollo convinces King Louis XI to put out a warrant for Esmeralda's arrest, and a search commences. Frollo targets a brothel known to harbor Gypsies (**Esmeralda – Act 1 Finale**). When Phoebus refuses a direct order to burn it down, Frollo has him arrested. Esmeralda appears to try to save Phoebus, and in the ensuing confusion, Frollo stabs Phoebus and blames her. Esmeralda and Phoebus escape, and Frollo continues the hunt while an increasingly distraught Quasimodo watches the burning chaos from above.

Act II

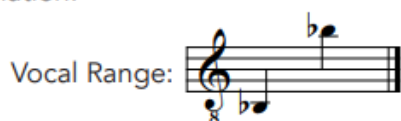
The Choir opens with a Latin Entr'acte. In the bell tower, Esmeralda implores Quasimodo to hide the wounded Phoebus until he regains his strength (**Agnus Dei**). Quasimodo agrees, and she offers him an amulet that will lead him to where she hides – the Gypsies' mysterious Court of Miracles. Prompted by an encounter with a statue of Saint Aphrodisius, Quasimodo envisions himself as Esmeralda's protector (**Flight into Egypt**). But Frollo arrives to tell Quasimodo that he knows the location of the Roma's hideaway and that his soldiers will attack at dawn (**Esmeralda – Reprise**). Quasimodo and the injured Phoebus use the amulet to find Esmeralda before Frollo does (**Rest and Recreation – Reprise**). Arriving at the secret lair, Phoebus and Quasimodo are captured by Clopin and the Gypsies, who sentence them to death (**The Court of Miracles**). Esmeralda intervenes, and the two men warn of Frollo's impending attack. As the Gypsies prepare to flee, Phoebus decides to go with Esmeralda. She consents and matches his commitment to a life together while Quasimodo watches, heartbroken (**In a Place of Miracles**). Having tricked Quasimodo into leading him to Esmeralda, Frollo storms in with his soldiers, arrests Esmeralda and Phoebus, and sends his ward back to the bell tower (**The Bells of Notre Dame – Reprise II**). In the prison, Frollo confesses his love to Esmeralda and forces himself on her (**The Assault**). When Esmeralda fights him off, Frollo threatens Phoebus's life unless she yields to him, and he has Phoebus brought into her cell as an inducement. Esmeralda and Phoebus spend their final doomed night together hoping for a better world (**Someday**).

Meanwhile, a devastated Quasimodo, now bound in the bell tower (**While the City Slumbered**), refuses the entreaties of his "friends" to save Esmeralda (**Made of Stone**). In the square the next morning, a captive Phoebus watches as Esmeralda is tied to a wooden stake (**Judex Crederis, Kyrie Eleison**). Frollo again offers to save her if she will be his. Esmeralda spits in his face, and enraged, Frollo lights the pyre himself. Witnessing the horror from above, Quasimodo is galvanized into action; breaking free of his bonds, he swoops down to free Esmeralda, claiming "Sanctuary!" for her. He bars the doors of Notre Dame and returns her to safety in his tower. Violence breaks out in the square as Clopin frees Phoebus and together they rally the crowd against Frollo. When the soldiers break down the doors and are about to enter, Quasimodo pours molten lead down on them. Quasimodo returns to Esmeralda, thinking he has saved her, but she dies in his arms (**Top of the World – Reprise**). Frollo enters and tries to persuade the grieving bell ringer that they can now return to the way they were, but Quasimodo finally sees the archdeacon for the monster he has become and throws him from the tower to his death (**Esmeralda – Frollo Reprise**). Phoebus arrives and collapses on Esmeralda's body in grief. Quasimodo comforts him then picks up Esmeralda and carries her into the square, where the crowd, gathered to mourn, sees the bell-ringer in a new light (**Finale Ultimo**).

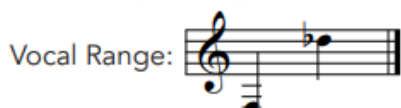
Principle Roles

Please find the corresponding audition songs for these roles on pages 8-21

QUASIMODO, the bell-ringer of Notre Dame Cathedral, has a curved spine which affects his posture and gait. A life ringing the enormous bells has given him great physical strength but has also caused a partial deafness. Quasimodo's non-normative face frightens people. Curious and intelligent, Quasimodo speaks freely and confidently with his gargoyle and statue "friends" in the bell tower, but he becomes unsure and withdrawn in the presence of his master and uncle, Frollo. A lack of social interaction due to his lifelong seclusion in the bell tower can cause nervousness and shyness around other humans – including Esmeralda, who captivates him. Quasimodo's uneasiness around his uncle can manifest, at times, in a halting speech pattern; this should not be seen as a sign of a lack of intelligence, but merely a result of his severe isolation.



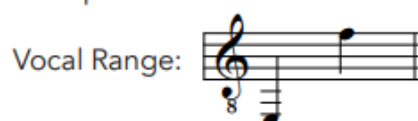
ESMERALDA, a free-spirited *shey* (a young, unmarried Romani woman), uses her talent as a dancer to support herself. Independent and strong-willed, she speaks her mind and stands up for what she believes in, including fair treatment of Roma and the sequestered Quasimodo. Esmeralda falls for the charming Phoebus despite her better judgment and staunchly refuses to give herself up to Frollo though doing so would save her life.



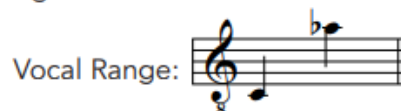
SAINT APHRODISIUS, a statue that comes to life, encourages Quasimodo to take action to help Esmeralda.



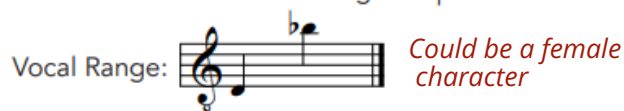
DOM CLAUDE FROLLO, archdeacon of Notre Dame, is a righteous man with a strong sense of obligation to his brother Jehan and nephew Quasimodo – but his strict devotion to the Church supersedes all. Frollo possesses a strong, imposing presence and commands attention and obedience whenever he is present. Deeply ashamed of his intense physical attraction to Esmeralda, he attempts to control his desire by persecuting her and the Romani people ("Gypsies"), whom he deems thieving, unclean, and unworthy of the Church's protection.



PHOEBUS DE MARTIN is the dashing new captain of the Cathedral Guard. Conflicted between following his duty – including Frollo's prejudiced instructions – and doing what's right, he struggles with the trauma he experienced in four years of intense battle on the war front. Charming and arrogant, Phoebus focuses on enjoying life's pleasures before quickly falling for Esmeralda and ultimately defying Frollo. Bari-tenor comfortable hitting Gs and As with control.

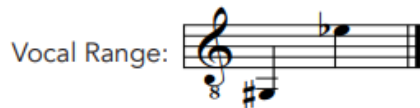


CLOPIN TROUILLEFOU, King of the Gypsies, is a clever and agile entertainer and *sherutno* (Romani leader) who knows how to work the crowd on "Topsy Turvy" day. Acutely aware of the prejudice against Roma and their resulting precarious position in Paris, Clopin is fiercely protective of Esmeralda and the other Roma, and so shrewdly runs the Court of Miracles as a tight ship.

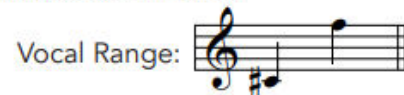


The following roles do not need to be auditioned for specifically, but will be assigned based on what we see from both ensemble and principal auditions:

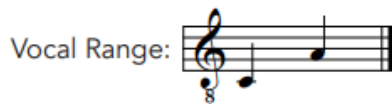
JEHAN FROLLO is Dom Claude Frolo's wild and charming younger brother and the father of Quasimodo. Though he is much less faithful to the Church than Claude, the brothers are devoted to each other until Jehan's rebellious streak finally causes a fatal rift in their relationship.



FLORIKA, Jehan's Romani girlfriend and Quasimodo's mother.



FATHER DUPIN is a devout priest of Notre Dame Cathedral and stern guardian of Claude and Jehan.



OFFICIAL, an officer of the court of King Louis XI, declares the arrest warrant for Esmeralda to the people of Paris.



KING LOUIS XI, though nicknamed "The Prudent," would rather act quickly than appear weak.

FREDERIC CHARLUS, lieutenant of the Cathedral Guard, is a loyal friend to Phoebus.

MADAM is the stalwart owner of a brothel and safe haven for Roma.

GARGOYLES, Quasimodo's loyal friends-statues who come to life, give him advice and stave off his loneliness. This will be a small group of performers (3-6) who need to be strong singers.

A **CONGREGATION** of gender-flexible storytellers narrates *The Hunchback of Notre Dame*.

"Congregant" indicates a solo line, "Congregants" refers to a few (together or in succession), and "Congregation" indicates the entire ensemble.

In story theater style, each performer in the show begins as a Congregant before taking on the characteristics of their assigned character(s), which can include principal characters, Gargoyles, Statues, Revelers, Soldiers, Gypsies (Roma), etc.

There are also other opportunities for solo lines and parts within the congregation. These will be assigned during rehearsals.

IMPORTANT NOTES ABOUT AUDITIONING/CASTING

- If you listen to the soundtrack on Spotify or Youtube, you'll notice that Quasimodo has a distinct speaking voice. This was an attempt to make it clear he was deaf, however we **WILL NOT** be taking the same approach. Please do not attempt this, or any other kind of 'deaf' voice.
- If auditioning for the role of Quasimodo, consider his physicality and movement. Yes, he has a 'hunchback' and is cruelly treated for his appearance, but he is a complex and fascinating character. He is also extremely strong and agile. We need to get a sense of his physical deformity, but this should not be the sole focus of your interpretation. We want to see a willingness to be physical and move, so consider this in your audition, and do not let yourself fall into any kind of mockery or disrespectful interpretation. If you're unsure, stay physically neutral.
- Several roles, particularly those that make up the ensemble (or 'congregation' as they are referred to in the score) allow for cross gender casting. The genders of the roles will stay the same, but if your vocal range suits the role, your gender won't preclude you from them. The only roles for which we are seeking the same gendered performers are:
 - Quasimodo
 - Esmerelda
 - Captain Phoebus
- No specific accents required; please audition in your own.
- If watching/listening to other versions, please be aware of the following:
 - If searching for the soundtrack on Spotify/Youtube, please listen to the one from the musical, not the Disney film. It is the most accurate to the score we'll be using, without some of the dialogue.
 - The musical is much closer to Victor Hugo's novel than the Disney Film; Frollo, in particular, is very different to what we see in the cartoon. Please don't assume the animation is the same as the musical.

AUDITION MATERIALS

YOU SHOULD BE FAMILIAR WITH ALL THREE PARTS.

A joyful song of the Romani people, safe in their space. Full of revelry with an undercurrent of disobedience and temptation. Feel free to move- this is not a 'stand still and deliver' song!

Ensemble: 'The Tavern Song (Thai Mol Piyas)

17 GYPSY WOMEN:
La Pomme d'Eve! Thai gil-a - ba thai mol pi-yas. In the

GYPSY MEN:
La Pomme d'Eve! Thai gil-a - ba thai mol pi-yas. In the

21 dark of the night, in the dead of the win - ter, dark of the night, in the dead of the win - ter,

25 An - do bir-to zhas. Thai pleas-ure is fleet - ing, so lips will be meet - ing.

28 mol pi - yas. Come keep me warm un - til morn - ing. Come keep me warm un - til morn - ing.

45 GYPSIES:
An - An -

49 - do bir-to zhas thai mol pi-yas. A - ma-re lo-ve das thai mol pi-yas. - do bir-to zhas thai mol pi-yas. A - ma-re lo-ve das thai mol pi-yas.

Quasimodo: First audition» Made of Stone *Locked away, he feels hopeless & regrets trying to leave his prison in the first place. We need to sense his despair.*

61 Oh... **START** I've

65 (+Stos trem) wast-ed my faith be - liev-ing in saints of plas - ter. But the

69 on - ly one worth be - liev-ing in was my mas - ter.

73 He's the one who nev-er lied. He told me it was cruel out - side. He

77 told me how I had to hide... His words were cold as stone. But they were

82 true. Not like you.

86 Take all the dreams you've sown... Take all your lies, and

89 leave me a - lone! *Skip gargoyles response.*

116 **QUASIMODO:** And now I'm on my own... nev-er a-gain to won - der what's "out

120 there"... Let it re-main un - known! And mv one hu - man

124 *f* eve- will ev-er-more be dry un-til the day I

128 *stringendo accel. e cresc. poco a poco* die. As if I

133 were made of

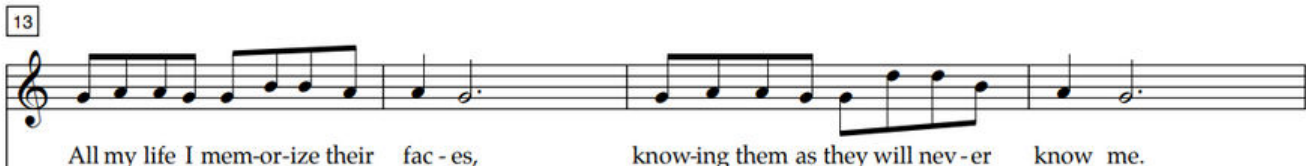
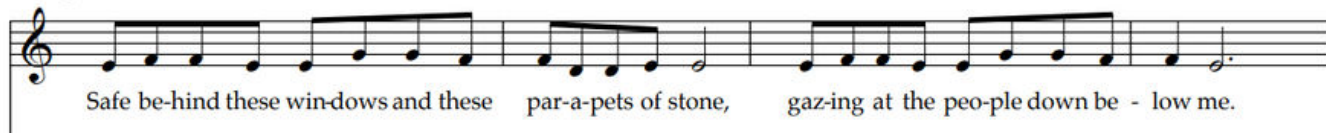
138 **A tempo, plus** stone!

142

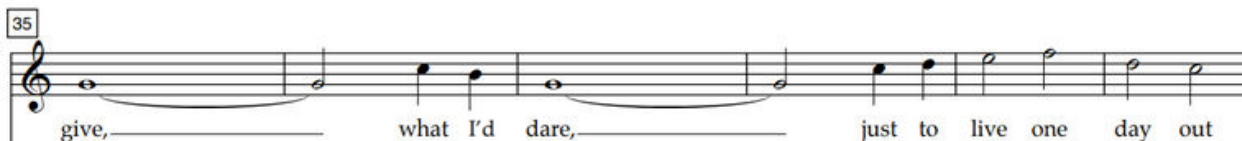
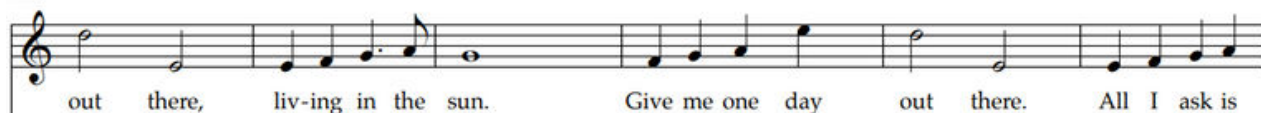
Quasimodo: Callback > Out There

Early in the show when he is dreaming of walking amongst the people of Paris; yearning, hopeful and desperate to be 'out there.'

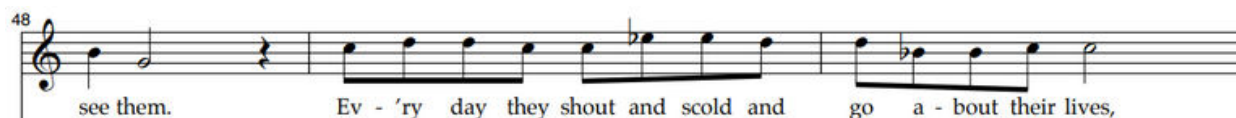
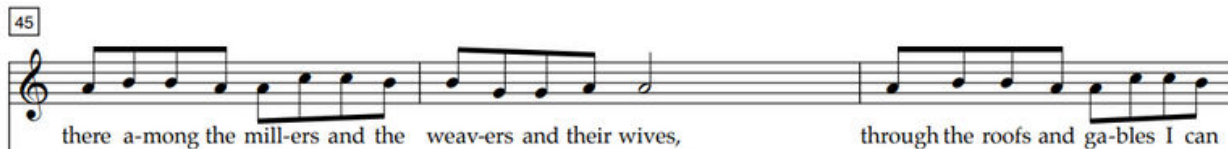
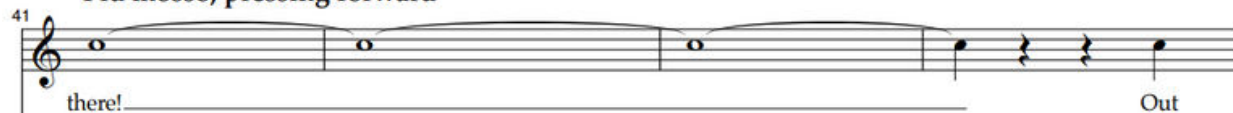
5 QUASIMODO:




23 **A tempo**



Più mosso, pressing forward



Poco maestoso

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

57


A tempo


 Out there stroll - ing by the Seine, taste a morn - ing

61  out there like or - di - nar - y men who free - ly walk a -

65  bout there. Just one day and then, I swear I'll be con -

A tempo

69  tent _____ with my share, _____ won't re -

73  sent, won't de - spair, old and bent, I won't care, I'll have spent one day out

79

Più mosso

 there! _____

83 

Esmeralda: First audition > Rhythm of the Tambourine

*This is our introduction to Esmeralda who should be captivating, enticing and very confident, being a seasoned performer. Her audience should be enthralled. **You should choreograph some movement to accompany your performance.***

7 **ESMERALDA:**

Hey, sol-dier boy, I see how you stare. Hey, butch-er man,

(Vns) *mf*

11 I see you ad - mi - re. Come gath-er 'round. Hey, Jacques and Pi - erre...

tr (Vns, Picc)

16 Come see me dance to the rhy - thm of the tam - bou - rine.

(Brass, Picc, Alto Sax) (W/ Stgs on Downbeats) *f*

20 *mf*

24 Flash of an an - kle, flip of a skirt.

(Vns) *mf* (Alto, Vla)

27 Feel them ex - cite, en - flame and in - spi - re.

tr

30 Come see me dance. Hey, what can it hurt?

(Vns, Picc) (Tpts)

It's just a dance to the rhy - thm of the tam - bou -

(Vns)

(+ Tpts)

36 Heavier ♩ = 76

rine.

*Skip dance break & interlude
from Quasi, Frolo & Phoebus.*

ESMERALDA:

Men of Par - ee! Be - fore we get old,

(Stgs)

(ESMERALDA)

75 come feel the heat, come taste the de - si - re.

78 Feel them with - in you, crim - son and gold...

81 Gold like the coins you will toss in - to my tam - bou -

f

83 rine. When I dance to the rhy - thm of the

(Stgs)

(Brass) *f*

(Saxes)

(Hrn) *md*

88 tam - bou - rine.

(Stgs, Saxes)

(Brass) *f*

Esmerelda: Callback > God Help the Outcasts

A selfless prayer; we should see her humility, kindness and sadness for her people. This is the 'real' side of the entertainer we've seen previously.

Flowingly, poco rubato
ESMERALDA:

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

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

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

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

26 Moderato

too?

30 a tempo

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

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

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

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

45 Poco più mosso

will.

63 More broadly
ESMERALDA:

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

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

Skip parishioners' prayers.

71 (ESMERALDA)

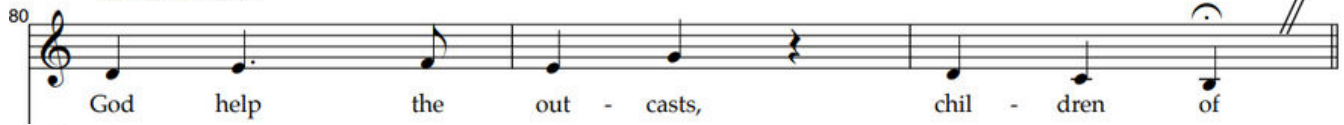


poco meno mosso

75 (ESMERALDA)



meno mosso



83 *a tempo*



Frollo: Hellfire

Frollo has been brought up in the church and has learned to repress his desires, believing them to be sinful. He doesn't know how to handle his attraction to Esmerelda. His guilt and his fear of the repercussions of his feelings, leads him to blame her and to exert his power as the archdeacon; he believes he is in the right. We need to see his righteousness and the moral battle within.

35 Poco più mosso (FROLLO) START

sin. It's not my fault. I'm not to

38 blame. It is the Gyp - sy girl, the witch who sent this flame. It's not my

41 fault if in God's plan he madethe dev-il so much strong-er than a man. Pro -

45 Poco maestoso (FROLLO)

tect me, Ma-ri-a,— don't let this si-ren cast her spell. Don't let her fi-re sear my flesh and bone. De-

49 stroy Es - me-ral-da— and let her taste the fires of hell, or else let her be mine and mine a - lone.

53 A tempo

Hell - fi - re, dark fi - re. Now Gyp - sy, it's your turn.

57 Choose me or your py - re. Be mine or you will

A tempo, driving forward

61 burn. God have mer - cy on her.

65 God have mer - cv on me.

69 (FROLLO)

But she will be mine or she will

73 A tempo

burn!

Captain Phoebus: First audition > Rest & Recreation

Phoebus is on furlough from the army, taking a break from the war. He has seen atrocities and is trying to distract himself with pleasure. He is charming, full of bravado but putting on a front of happiness. He is tormented by deamons, which we get a sense of at the end of this section...

3 **PHOEBUS:**

Four years at the front give a man a zest for a lit-tle rest and rec-re-a-tion.

For the chance to hunt for the spi-ci-est in the way of rest and rec-re-a-tion.

Give me your girls of pleas-ure, your grapes of mer-lot. Show me your wares, and meas-ure

one large sam-ple. Sam-ple 'em at my lei-sure. This three day fur-lough

should be am-ple. I have borne the brunt of a sol-dier's test.

Now I've made my way where I get to play at rest and rec-re-a...

29 **PHOEBUS:**

Four years at the front... Four years at the front...

Captain Phoebus: Callback > In a Place of Miracles

This is a ballad where he is declaring his love for Esmerelda; we want to see his softer side here.

1 **PHOEBUS:**

(PHOEBUS) -- But I don't care. Here we are,

3 near-ly stran - gers— from two worlds that have rare - ly met. But some-

7 how you have made me some - one new. Trav'-ling far—

11 on a jour - ney— that's the long-est I've tak - en yet. Now I'm

15 ask-ing if you will let me come with you. Though our

19 lives are tat - tered and torn, all I'm feel-ing now— is re - born. I must be...

(PHOEBUS)

in a place of mir - a - cles...—

In a place of mir - a - cles... A mir-a-cle you've brought— to me.—

Clopin: First Audition > The Court of Miracles

Clopin is the leader of the gypsies & is very protective of them. He is also dynamic & very clever- here he is toying with Quasi & Phoebus whom he has captured when they found his hideaway.

23 CLOPIN:
May-be you've heard of a ter-ri-ble place where the scoun-drels of Par-is col - lect in a lair...

27
May-be you've heard of that myth-i-cal place called the Court of Mir-a-cles—

31
Bro-ther, you're there! Where the

35
lame can walk... And the

39
blind can see. But the dead don't talk... So you

45
won't be a-round to re-veal what you've found.

48
We have a meth-od for spies and in-trud-ers, not ter-ri-bly dif-frent from bees in a hive.

52
Here in the Court of Mir-a-cles, where it's a mir-a-cle if you get out a -

56
live. **END** [GYPSIES]: F2:]

A tempo

Clopin: Callback > Topsy Turvy

Clopin is the story's main narrator and connects directly with the audience in this song. He is enigmatic, very physical and similar to the 'Harlequin' character of the circus. We want to see his playful, energetic and charismatic side here. Consider your movement carefully.

66 68 CLOPIN:



66 (Brace B'de Volo) Once a year we throw a par-ty here in town.

72 Once a year we turn all Par-is up - side down. Ev-'ry man's a king, and ev-'ry

78 king's a clown. Once a gain, it's Top-sy Tur-vy Day.

84 It's the day the dev - il in us gets re - leased.

88 It's the day we mock the prig and shock the priest.

92 Ev-'ry-thing is top-sy tur-vy at the Feast of Fools!

St Aphrodisius > Flight into Egypt

St Aphrodisius comes to life to share his story with Quasi and encourage him to find Esmerelda. He is a martyr but in this song he is Quasi's encouraging conscience; he should come across as wise, empathetic and supportive.

5 ST APHRODISISIUS (M5):

("Bay-zeer")


(Day-2017)



Saint Aph-ro-dis-i-us, the Bish-op of Bé-ziers. I was be-head-ed by a mob in Place Saint-Cyr.

And though I made a choice I did not know would bring my gris-ly mar-tyr-ing, I

A tempo

12 
would-n't change a thing. For I kept safe and free the

17


ho - ly fam - i - ly ————— on their

20 A tempo

flight in - to E - gypt, land of the date and palm.

24

I of-fered shel - ter to her who is No - tre Dame. If

28 

32 Poco rubato

too.

**Good luck and have fun with
the audition! We want to see
what you can do, so give it
all you've got!**

